

GAMBA NEWS

Volume 16, No. 3

Viola da Gamba Society-Pacifica

November 2002

Play day, master class and concert with Gail Ann Schroeder

The public and friends are invited, and a potluck lunch is included

By Ellen Farwell

By a stroke of luck, we're able to have Gail Ann Schroeder, teaching assistant to Wieland Kuijken at the Royal Conservatory in Brussels, with us November 8-9 to coach our monthly play day, conduct a master class, and perform in a concert with Lynn Tetenbaum and John Dornenberg. (Lynn and John notified us that she was going to be in town to perform with them, and she was able to fit us into her schedule, too.)

For the play day, we'll gather on Saturday at 9:15 a.m. at Zion Lutheran Church for coffee, chatting, and getting organized. The church is at 5201 Park Boulevard in the Piedmont section of Oakland. We'll divide into groups and play from 9:30 until 12:00, with Gail as our rotating coach.

Instead of going out to lunch or "brown bagging" it, we've planned a potluck this time in the Garden Room of the church from 12:00 to 1:30. Don't

forget to bring some food to share. Paper plates and eating utensils will be provided.

Our Saturday afternoon schedule will be different as well. Instead of uncoached playing after lunch, we've scheduled a viol master class taught by Gail for 1:30 p.m. Three participants have signed up to play for Gail: Margaret Cohen, Penny Hanna, and Heather Vorweck. Of course, we're all invited to audit the master class.

We've also invited the public to audit both the play day and the master class, by way of an article placed by Lee McRae in the San Francisco Early Music Society newsletter. Lee has billed it as "an interesting and instructive listening experience . . . as well as the opportunity to try a treble, tenor or bass viola da gamba." Please encourage anyone to come who has shown an interest in the viol. If you know that a friend is coming, please make a note on your reply postcard or email to John Mark. This will help us know how many chairs we need on Saturday.

The concert will be Friday, Nov. 8, at 8:00 p.m. at St. Alban's Church, 1501 Washington Street, Albany. Although Gail and Lynn studied and performed together in Europe in the 1980's, this marks the first time that Gail, Lynn and John will have played together.

They've planned a diverse program

(Continued on page 5)

PACIFICA PLAY DAY SCHEDULE, 2002-03

All play days except those at Stanford are held at Zion Lutheran Church, 5201 Park Boulevard, Oakland. The church is just west of the Park Boulevard exit off Highway 13. We meet at 9:15 a.m. for the coached session.

Sheet music, coffee and tea will be supplied. Please bring a music stand and any music of your own you'd like to play. This month we are departing from our usual structure; please see the story on this page. A potluck lunch is included.

Consorts are formed based on the information you provide on the enclosed postcard. **Please mail it immediately!**

Or email your data to John Mark, mark_bach8@hotmail.com.

Newcomers and rank beginners are welcome. If you're coming for the first time, please phone ahead: (510) 531-1471.

DATE	COACH
Nov. 9	GAIL ANN SCHROEDER
Dec. 7	YAYOI ISAACSON
Jan. 11	ELISABETH REED
Feb. 8	JOHN DORNENBURG AT STANFORD
March 8	DAVID MORRIS
April 12	GEORGE HOULE
May 17	STEVE LEHNING
June 14	ELISABETH REED

Correction corner

We keep printing wrong email addresses, so may just run this Correction Corner as a regular thing. Apologies to Annette Higuchi, whose correct email address is: miu_miu330@yahoo.com

The last-minute word on Carmel Valley Elderhostel

The Early Music Elderhostel at Carmel Valley November 3-9, which includes **Julie Jeffrey** on its faculty, is full, but if you want to be a last-minute participant, call the registration number at end to see if there are any cancellations.

The schedule includes a faculty concert by the Farallon Recorder Quartet, joined by Julie, on Thursday evening, November 7, at 7:30 p.m. The Farallon Quartet consists of Letitia (Tish) Berlin (workshop director), Frances Blaker, Louise Carlsake and Hanneke van Proosdij.

Julie will offer a viol technique and consort class plus a sight-reading skills class each morning. Viols will be sought for continuo in the Baroque

REMINDER

Pacifica's monthly play days
now start at
9:15 a.m.

Next play day:
November 9

chamber ensemble class, and can also play in the all-workshop orchestra led by Frances. They will play in consorts, either mixed or separately, if there are enough viol players.

The schedule also includes student performances, uncoached consorts, and a free afternoon for sightseeing in the

area. Repertoire for the week will range from Medieval to Baroque, with perhaps a few contemporary pieces.

The workshop is at the Hidden Valley Institute of the Arts in Carmel Valley, not far from the towns of Carmel and Monterey. The terrain is fairly flat and quite accessible for those with limited mobility. Accommodations are spartan but comfortable, and the food is good. To participate you need to be 55 or older, or to be accompanied by someone of that age.

For information on registration and housing, contact Peter Meckel at (831) 659-3115, or hvms@aol.com. For questions about the workshop schedule, contact Tish at (510) 559-4670 or tish-feb@mindspring.com.

VIOLA DA GAMBA SOCIETY-PACIFICA

GAMBA NEWS

GAMBA NEWS is published 10 times a year by the Pacifica chapter of the Viola da Gamba Society. It vacates in July and August.

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Contributions welcome: Send concert listings and reviews, opinions, workshop experiences, CD reviews, drawings, or photos to **Lyle York**, Editor, 1932 Thousand Oaks Boulevard, Berkeley, CA 94707, or via e-mail: lyleyork@earthlink.net. Phone (510) 559-9273. Or to **Ellen Farwell**, Associate Editor, 1807 Butte Street, Richmond, CA 94804-5217; (510) 524-3327; Lbfarwell@earthlink.net.

Classified ads: Short classified advertisements in *Gamba News* are free to VdGS-Pacifica members. For non-members, ads are \$5 per issue. Please mail your check to **Lyle York** (address above), made out to VdGS-Pacifica.

Newsletters by e-mail: If you'd like to receive your monthly *Gamba News* on-line, please e-mail **Lyle York** at lyleyork@earthlink.net. Your reply postcard will take e-mail form as well.

Web site: Our VdGS-Pacifica chapter Web site, <http://home.pacbell.net/hesuome>, is maintained and regularly updated by **Helen Tyrrell**. It contains the Viol Players' Calendar, which is often more up to date than the *Gamba News* calendar – along with a list of local teachers, sources for music, supplies, inexpensive viols, repairs, and travel tips. The VdGSA (national) Web site is: www.vdgsa.org.

Rent a viol: Pacifica has trebles, tenors and basses to rent. Donations of viols and bows to our rental program are extremely welcome — we'll accept them in any condition. Rental fees range from \$10 to \$25 per month. In charge of rentals is **John Mark**, at 10 Holyrood Manor, Oakland, CA 94611; (510) 531-1471; mark_bach8@hotmail.com.

The VdGSA, Pacifica's parent organization, also rents viols. For VdGSA members, rates are \$250 per year for trebles and tenors, \$300 for basses, and \$750 for a complete consort. For more information, contact **Stephen Morris**, 2615 Tanglewood Road, Decatur, GA 30033-2729; (404) 325-2709; smmorris@mindspring.com.

The VdGSA has instituted a Rent-To-Own program. If interested, contact **John Mark**, address above.

VIOL TALK

ANNOUNCEMENTS,
GOSSIP
& RUMORS

John Mark feted

By means of a ruse — saying we were going to have a Pacifica “playing meeting” — the Pacifica Chapter board and other friends managed to surprise **John Mark** with a party in his honor.

Robin Easterbrook, **Lee McRae** and **Mary Elliott** instigated the plot. **Laurette Goldberg**, director of MusicSources and great friend of John’s (she taught two of his sons harpsichord), kindly offered us her concert room for the occasion.

Also attending was **Ann Oliver**, the newest addition to the MusicSources board, and ex-Pacifica board members **Peter Ballinger** and **P.J. Savage**. **P.J.** was accompanied by her well-dressed **Guide Dog in Training**, **Aston**.

We did indeed play six-part **Jenkins** and **Lawes**, then an arrangement by **John of Beethoven’s 7th Symphony**, second movement.

When President **Julie Jeffrey** called the business meeting to order, the trap was sprung. **Mary Elliott** presented John with a Certificate of Appreciation of her own design, signed by the Board members.

“Why?” asked John. “Am I retiring?”

A chorus of “N-o-o-o-O-O-O-O!” It was a celebration thanking John, in the words of the certificate, “for your many years of dedicated service to the early music community and, in particular, your devotion to the viol and the people



FROM TOP LEFT, CLOCKWISE: Helen Tyrrell and John Mark share a bite, Lee McRae and Robin Easterbrook share a hug, and Julie Jeffrey and John Mark examine his “Certificate of Appreciation.”

who love it.”

“I’m glad you didn’t give me a watch,” said John. “Never give a Chinese person a watch. It means death.”

All present assured John that he was never, never going to get a watch from us, or a retirement party either, because we need him so much.

Below are some of the day’s spoken or played tributes.

WHERE IS JOHN?

By *Ellen Farwell*

A round, to the tune of “Where Is John?”

- (f) Where is John? I need to rent a viol today!
- (ff) Where is John? We haven’t got a place to play!
- (fff) Oh, John!

ODE TO JOHN

By *Lee McRae*

There once was a musician named John
Who is truly a great paragon
He can mend and can fret
Can he fiddle? You bet!
He buys and doth lend
Viols to many a friend
He keyboards and fingerboards
Gives service to other boards
He can teach and compose
Arrange, conduct and I suppose
Other talents may be found ...
It is time he is Crowned!
Our dear Paragon John!

JOHNING

To the tune of “The Leaves Bee Greene,” arranged by John Baldwyn and re-arranged by Mary Elliott, Ellen Farwell, Marilyn
(Continued on page 4)

John Mark, cont'd

(Continued from page 3)

Becker, Helen Tyrrell and Lyle York

We love John Mark.
He gives us a spark.
It's such a lark
To play with John Mark!

John Mark is the best.
He gives us no rest.
He works so hard
He has no ritard!

CONSORTING

By Helen Tyrrell

The delicate art of arranging
Viol consorts for play days and changing
To accommodate those
Unexpected no-shows
Calls for tact, skill and talents far-
ranging.

To create consort groupings well-rounded
Is a task leaving most folks confounded,
But with John's magic board
He achieves such accord
That we all are left simply astounded.

'T WAS THE NIGHT BEFORE PLAY DAY

By Lyle York

'Twas the night before play day.
It was late, it was dark.
Not a creature was stirring
except for John Mark—
Who was grouping the players
for consorts at Zion.
To do this he needed the heart of a lion.
Said John, "This one's musical;
this one can count.
That one is steady; this one is stout—
But what shall I do
with the rest of them here?
There're too many basses
for Dowland, I fear.
The parts didn't fit.
John tore at his hair
In hopes inspiration soon
would be there.
John put on his nightcap
and fell into bed.
But visions of Forqueray
danced in his head —
As if he were there in John's room,
the Devil!



AT THE JOHN MARK PARTY (ABOVE, FROM LEFT TO RIGHT): Robin Easterbrook, Marilyn Becker, Julie Jeffrey, John Mark, Len Farwell, Lee McRae, Mary Elliott, Peter Ballinger, Lyle York, Laurette Goldberg, Ellen Farwell and Al Roper.

"Look, give them a Pavan,
I'm sure they can struggle."
"No, no, you're mistaken,"
John cried in a sweat,
"I don't think they want
to play Forqueray yet."
Then, mercifully waking John
from his slumber
There arose on his roof a clatter
like thunder!
John leapt out of bed,
to the window he flew,
And what should he see
by the light of the moon—
But a fat, smiling man in a sleigh
pulled by deer.
It was Father Marais!
"Eh, be of good cheer!
Old Marais will help you.
Now listen to me.
Take one slow In Nomine,
fold in a Tye,
A couple Bassanos, a Mico, a Ward,
A few minutes' practice,
you're on your way toward
Coprario, Weelkes!
Byrd, Bevin, Locke!

For study, Ortiz! For fun, Hume!
Then, Bach!
Alors, my hooved friends,
we must be on our way!
When you're ready for Lawes,
please call me to play.
Don't fret about consorts!
What Wilbye, Wilbye.
They'll take the whole morning to tune,
you'll see.
On Gibbons, on Jenkins!
On Cranford, on Peerson!
On Purcell, on Tomkins,
On Holborne and Simpson!
To the top of the porch!
To the top of the wall!
Now Lasso-way, Lasso-way,
Lasso-way all!"
Must have been the plum pudding,
said John, on his way
To his bed. But pulling the covers up
over his head
He heard Old Marais,
as he flew out of sight:
"Happy play day to all,
and to all a good night!"

(Continued on page 5)

Schroeder, cont'd

(Continued from page 1)

of music by Lupo, Gibbons, Bevin, Christopher Simpson, Marais, Nicolai and Hume. Tickets are \$12/\$10 and are

available at the door. For information, call (510) 271-8041.

For information on the November 9 play day and master class, contact **Mary Elliott**, our coaching liaison, at marell@pacbell.net, (510) 527-6671; or **John Mark**,

mark_bach8@hotmail.com, (510) 531-1471. Many thanks to them both for arranging this event.

And please mail the enclosed card to John, or let him know via e-mail whether you will attend and what instruments you will bring.

About Gail Ann Schroeder . . .

Gail became interested in the viol and Renaissance music through music history courses at Indiana University, and her interest intensified when she enrolled in an interdisciplinary program in Renaissance Studies there. Wanting to concentrate on viol performance, she moved on to the University of Michigan, where she studied with Enid Sutherland while continuing in music history, graduating in 1980 with a Bachelor of Music degree. She then studied with Wieland Kuijken at the Royal Conservatory in Brussels, where she obtained First Prize in 1983 and the Higher Diploma, with distinction, in 1986. Since 1987 she has been teaching assistant to Kuijken at the Conservatory, where she teaches viol performance and pedagogy, and directs the viol consort.

Gail has performed and recorded as a soloist and with various ensembles in Europe and North America. Her solo CD, "Pieces de viole du troisieme livre" by Marin Marais, was released

in 1998 on the TMD label. Now living in the Netherlands, Schroeder divides her time between teaching, performing with the ensembles Jacobean Viols and the Poglietti Consort, and freelance work on viola da gamba and lirone.

Q. Where did you grow up?

A. I was born in Chicago, but raised in Wisconsin and West Virginia. My parents are back in the Chicago area (northwest Indiana) 26 years now, so that feels like home.

Q. What other instruments have you played? What do you play now?

A. Growing up I played piano and flute. I perform only on viol and lirone, but love to dabble on the piano, though unfortunately, I don't own one, having put all excess money into viols!

Q. Are there other things bringing you back to the United States besides your sojourn with us?

A. I will be visiting family after my stay in California. Lynn and I arranged this project around my parents'

50th wedding anniversary.

Q. Do you want to say anything about your approach to teaching or playing the viol?

A. My approach is very technical and pedagogical. I had the great fortune to have excellent teachers growing up, and working with Enid Sutherland was invaluable. She is an excellent and very articulate teacher, and I think instrumental (no pun intended) in my formation as a teacher.

Wieland and I are in this sense polar opposites, which was very interesting for the students in Brussels. He is very inspiring in a broad musical sense, while I tried to give the students the technical know-how to achieve their musical ideas. He is never eager to get into the technical nitty gritty (which I love), though if backed into the technical corner he can explain his way out very well. If I were to sum up my teaching I would say that to me the essence is bowing — good sound and tone development. My feeling is, if the basic sound isn't good, who wants to hear it? — no matter how difficult the repertoire, or how fast one plays it.

Viol Talk, continued

(Continued from page 4)

MARINA VIDOR REPORTS FROM

SMITH: Many of us who attended Viols West in 2001 remember **Marina Vidor**, a student of **John Dornenburg's** before going to Italy for a year of gamba study. Recently she got together to play with friends **Annette Higuchi**, **Leslie Gold** and **Peter Ballinger** before returning to school at Smith. Marina, now a sophomore, is among the handful of young people in the country majoring in viola da gamba. A bout of mononucleosis slowed her

down, but she reported recently to **John Mark** that her studies are getting back on track. In a music history course taught by the department chair, a renowned scholar, she wrote, "I had the nerve to email the professor and tell him why I didn't agree with his comments on my paper and on a remark he made about the performance of early music today. He didn't totally agree with what I had to say, either, but he thought I made a lot of good points and even acknowledged this in class! Woo-hoo! Finally learning about how the Baroque got started is fascinating (even if

the reading is so hard), and he even is having a few of us perform pieces throughout the semester. I already played bass for a Caccini piece from *Le Nuove Musiche* and from a Francesca Caccini piece." As for extracurricular playing, she is working on Marais with her teacher, Alice Robbins, and her chamber group is playing Telemann's Paris Quartet: *Sixieme Quatuor*. She also plays in a five-college collegium. For the spring semester of her junior year, she is considering studying ethnomusicology at the School for Oriental and African Studies in London.

Mark your calendar

NOVEMBER 3

CHATTANOOGA CHAMBER MUSIC presents Katherine Kyme and Lisa Weiss, violins; Steven Lehning, viola da gamba; and Yuko Tanaka, harpsichord, performing chamber music of Francois Couperin.

3:00 p.m., home of Kathy and Mark Perl, 152 Chattanooga Street (between Dolores and Church), San Francisco. \$15. Space is limited; please reserve in advance. (415) 641-0940.

NOVEMBER 6, 20; DECEMBER 4; JANUARY 8, 22, 2003; FEBRUARY 5, 19; MARCH 5, 19; APRIL 2, 16, 30; MAY 7, 14, 28

MID-PENINSULA RECORDER ORCHESTRA regular meetings. Early strings and winds are invited to join the recorders. Please bring a music stand. For information: Frederic Palmer, (650) 591-3648.

8:00 p.m., J.L. Stanford Middle School, Music Room 2, 480 East Meadow Drive, Palo Alto.

NOVEMBER 8

MARAIS, NICOLAI, HINGESTON, HUME AND LUPO: Gail Ann Schroeder, Lynn Tetenbaum and John Dornenburg, viols (see Pages 1 and 5).

8:00 p.m., St. Alban's Episcopal Church, 1501 Washington Avenue, Albany. \$12/\$10. (510) 271-8041.

NOVEMBER 23

HAUSMUSIK presents "Airs and Graces," a program of chamber music from the Baroque courts, including pieces by Telemann, Boismortier and Leclair. Greer Ellison, baroque flute; Katherine Button, baroque violin; Farley Pearce, violoncello and viola da gamba; JungHae Kim, harpsichord. Refreshments will be served.

8:00 p.m., St. Alban's Episcopal Church, 1501 Washington Avenue, Albany. \$18/\$15. (510) 527-9840.

DECEMBER 13, 14, 15

SEX CHORDAE CONSORT OF VIOLS: "Out of the Orient Crystal Skies," a Renaissance Christmas for voice and viols: consort songs, chansons, villancicos and motets from the courts of Renaissance Europe, along with spirited dances and some surprising arrangements of traditional carols. John Dornenburg, director; Julie Jeffrey, Lynn Tetenbaum, and Farley Pearce, with Catherine Webster, soprano. Sponsored by SFEMS. \$19/\$22.

December 13: 8:00 p.m., First Lutheran Church, 600 Homer Street, Palo Alto

December 14: 8:00 p.m., First Congregational Church, Dana and Durant streets, Berkeley

December 15: 4:00 p.m., St. Gregory's Episcopal Church, 500 DeHaro Street, San Francisco.

APRIL 13-19, 2003

HIDDEN VALLEY MUSIC SEMINAR RECORDER, VIOLA DA GAMBA AND HARPSICHORD WORKSHOP:

Features master classes for recorder, viola da gamba and harpsichord, coached Baroque chamber ensembles, separate Renaissance consort classes for recorder and viols, and continuo classes for harpsichordists (see Page 8). For advanced amateurs and pre-professionals. Enrollment limited; inquire early.

In Carmel Valley, CA. For information contact: Letitia Berlin, (510) 559-4670; tish-feb@mindspring.com. To register or to inquire about fees and accommodations, Peter Meckel, (831) 659-3115.

APRIL 25-27, 2003

ANNUAL NORTH-SOUTH VIOL MEET, Fresno. Details TBA.

For information contact: Stu Elliott, (626) 798-2912; sellott625@earthlink.net.

MAY 9-11, 2003

MARIN HEADLANDS EAST BAY-AMERICAN RECORDER SOCIETY WORKSHOP FOR RECORDERS AND VIOLS. For information contact Britt Ascher: brittascher@attbi.com.

AUGUST 10-16, 2003

VIOLS WEST WORKSHOP, CalPoly campus, San Luis Obispo. Directed by Rosamund Morley. Details TBA.

Contact: Alice Renken, (760) 729-6679, fax (760) 729-6680; arenken@sandwich.net.

Classifieds

VIOLS MADE by Alexandra Saur. Beautiful copies of Bertrand, Jaye, and Hoskins masterpieces. (510) 558-6927, (510) 559-9563.

TREBLE VIOL by Higgins; neck replacement by him; viol in excellent condition. Early ratchet bow by Neil Hendricks and hard case "arranged" by Herb Myers. \$1,500 for viol, bow, and case. Contact **Kris Montague**, (650) 969-1668.

WANT TO TRY AN ALTO? Pacifica has an alto viol available for short-term loan, not rental, to any of our experienced members wanting to try such an unusual instrument. It is tuned A to a, one step up from a tenor. Contact **John Mark**, (510) 531-1471 or mark_bach8@hotmail.com

SEEKING A BOW: I am looking for a good tenor bow. Contact **Bill Lazar**, jblazar@aol.com; (408) 737-8228.

BASS VIOL FOR SALE: Bass viol, 6 string, German-made in the 1970s. With bow and hard case. \$3500. Contact **Helen Tyrrell**, (925) 253-1782; hesuome@pacbell.net.

THREE LOVELY 20TH-CENTURY VIOLS: These instruments were purchased in the 1970s, and have been used infrequently over the last 25 years. **TREBLE:** This instrument is branded with a stylized "AH," and the scroll features a unique carving of a woman's head. It comes in a soft case with a Lothar Seifert bow. Asking \$2,500. **TENOR:** This was possibly made by Karl Roy, and comes with hard case. Asking \$2,000. **BASS:** A 1966 instrument made by J. M. Samann in Dresden, it comes with a Lothar Seifert bow and hard case. Asking \$4,000. Contact **Richard Berman**, (510) 536-8457, or rjberman@hotmail.com.

LOOKING TO BUY A SEVEN-STRING GAMBA: My first choice is a historical instrument, but I will also consider a contemporary instrument. Whatever I buy, it needs to be a professional quality instrument with which I can fall in love. Contact **Barbara Bailey-Metz** at (480) 350-9827 or JohnR Metz@aol.com.

HOW TO PLACE A CLASSIFIED AD

Short classified advertisements in **GAMBA NEWS** are free to VdGS-Pacifica members.

For non-members, ads are \$5 per issue. Please mail your check to:

Lyle York
GAMBA NEWS
 1932 Thousand Oaks Blvd.
 Berkeley, CA 94707-1638.

Make checks out to VdGS-Pacifica.

BASS VIOL BOW FOR SALE: Figured snakewood, made by Linda Shortridge. \$650. Contact **Don Groves**, (503) 631-7806, dgroves@ccwebster.net.

Yes! I want to join VdGS-Pacifica! Or renew!

Just fill out the form below, write a check and mail them both in.

 YOUR FIRST AND LAST NAME

 YOUR MAILING ADDRESS

 CITY, STATE AND ZIP

 YOUR E-MAIL ADDRESS

() _____ - _____
 YOUR PHONE NUMBER

Make out checks to *VdGS-Pacifica*. Mail them with this form to:

Helen Tyrrell, Treasurer
VdGS-Pacifica
P.O. Box 188
Orinda, CA 94563

\$ _____ **Playing Member (\$25):** You can attend monthly consort meetings for free, you get a free subscription to *Gamba News*, and you get a discount on consort-coaching sessions.

\$ _____ **Two-Person Membership (\$35):** Two playing members in the same household. You share all the rights and privileges of a Playing Member.

\$ _____ **Newsletter-Only Membership (\$10)**

\$ _____ **Donation to VdGS-Pacifica** will help us buy sheet music and rental instruments and fatten our scholarship fund.

\$ _____ **TOTAL ENCLOSED**

e-mailed Margriet on 11/2/02

ADVANCE NOTICE

Hidden Valley Music Seminar next April features Margriet Tindemans

By Ellen Farwell

A new workshop for advanced amateur and pre-professional viol, recorder and harpsichord players will be offered April 13-19, 2003, at the Hidden Valley Institute of the Arts in Carmel Valley, with **Margriet Tindemans** as viol faculty.

Letitia Berlin is workshop director and a member of the recorder faculty. Other faculty are Geert van Gele, recorder, and Webb Wiggins, harpsichord. Along with Margriet, they will offer master classes for recorder, viola da gamba and harpsichord; coached baroque chamber ensembles; separate renaisance consort classes for recorder

WHEN AND WHERE
April 13-19, 2003
<i>Hidden Valley Institute of the Arts in Carmel Valley</i>
More information: Letitia "Tish" Berlin 510 559-4670 or tish-feb@mindspring.com

and viols; continuo classes for harpsichordists; evening activities including a faculty concert and a lecture demonstration; and a student concert Saturday morning.

The Hidden Valley Institute is not far from Carmel and Monterey. It's in a beautiful country setting, Tish says, with spartan but comfortable rooms and very good food. Lodging is also available in nearby motels.

Tish advises that enrollment is limited, and recommends early inquiry.

For workshop information, contact Tish at (510) 559-4670, or tish-feb@mindspring.com. To register or inquire about fees and accommodations, contact Peter Meckel, (831) 659-3115, hvms@aol.com.

Viol players who have questions about playing level/proficiency should contact Margriet at (206) 781-0606, margriett@attbi.com.

"4/10/02 Forms not ready yet. They'll call when they're more organized. They have my ph. #
4/25/02 Called Peter Meckel. Forms & brochure almost ready. Had lots of calls. Will send info to me when avail.

Gamba News is printed by Crazy Copy, 1483 Solano Avenue, Albany, CA

Gamba NEWS

c/o Becker, 3049 23rd Avenue, Oakland, CA 94602



Play

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