

# GAMBA NEWS

Volume 16, No. 9

Viola da Gamba Society-Pacifica

May 2003

## Winning limericks!

While practicing scales in a grotto,  
A nymph met a shepherd named Otto.  
He messed with her frets—  
That's as bad as it gets.  
So she ditched him for Max, a castrato.

By Lyle York

That one — by **Ellen Farwell** — was the winner, far and away! Thank you for your votes. People took this contest seriously, even calling to change their votes. (We allow stuff like that in *Gamba News* contests.)

Ellen wins a free subscription to *Gamba News* for a person of her choice, and all the acclaim due a prize-winning literary lioness, even if she is embarrassed by having won. She's giving the subscription to her old friend **Carol Herman**, former director of the Viols West workshop, now pursuing a lively career on the stage.

Ellen insisted we also print the runners-up, which begin below.

### THE RUNNERS-UP

#### Viva L'Italia

A consort who played in a grotto  
Was troubled by a glut of gelato.  
Though the bass player's addiction  
Caused lots of friction  
Keeping him was *molto obbligato*.

— *Julie Morrisett*

A consort that played on the Nile  
Was attacked by a big crocodile.  
The beast got entangled  
And ended up strangled  
By the guts of a seven-string viol.

— *Monika Schrag*

These players of gambas may seem  
okay.  
They're always in churches when they  
play.  
But let us be candid:  
They bow underhanded,  
And think viol thoughts all the day.

— *Jim Davis*

I picked up my viol today  
And started to play Marais.  
Could not *flattement*,  
*Mon plainte, non plaisant*.  
I even messed up the *enflé*.

— *Don Groves*

"Oh, would I were only a singer,"  
I moan when I can't tell which finger  
Should go on which fret  
(Or which string, worse yet!) —  
Perhaps I should be a bell ringer!

— *David Dreyfuss*

### PACIFICA PLAY DAY SCHEDULE, 2003

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.

**"Potluck" lunches have been working well this year. Please either bring a sack lunch for yourself or a dish or drink to share. The church kitchen has a microwave we can use.**

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](mailto: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
May 17	STEVE LEHNING
June 14	ELISABETH REED

# Steve Lehning will coach May 17

Steve Lehning will debut as coach for the Pacifica Chapter's May 17 play day at Mt. Zion church. (See the Playing Schedule box, page 1, for details.)

Steve, who lives in the Rockridge district of Oakland, is a remarkable and versatile musician who is equally at home with violas da gamba, violone, violone grosso and historical keyboards. He played keyboards and cello as an undergraduate at Pacific Lutheran University, where, he said, he "stumbled upon the viol."

The founder of Stylvs Phantasticvs (officially spelled with V's and in capital letters in the Roman manner), he has



**STEVE LEHNING** is equally at home on viols, violone, violone grosso and historical keyboards.

worked with many luminaries of the early music world, including Jeffrey Thomas, John Butt, Andrew Parrott, Ton Koopman, Nicolas McGegan, and Kenneth Slowik.

Steve has performed throughout the United States and Europe, appearing

with the American Bach Soloists, the Taverner Consort, Philharmonia Baroque, Smithsonian Chamber Musicians, and Santa Fe Pro Musica, to name a few.

He has performed at festivals ranging from the Santa Fe Chamber Music Festival to the Early Music Festivals in Boston, Regensburg, and Berkeley.

In addition to his performing schedule, Steve teaches keyboards and works as Operations Manager and Assistant to the Music Director for the American Bach Soloists. This fall he will begin studying for his Ph.D. in musicology at UC Davis.

## 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 vacations 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.

Associate editors are **Ellen Farwell** and **Mary Elliott**. Designer: **Matthew Wilson**.

**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 email:** Since few members are requesting email delivery, we are going to mail all copies regular mail until further notice.

**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](http://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](mailto: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; [smorris@mindspring.com](mailto:smorris@mindspring.com).

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

**F**AREWELL TO AN OLD FRIEND:  
We are saddened to announce the death in March of longtime Pacifica member **Herb Myers** ("Senior"), father of the multi-talented instrumentalist and repair master Herb W. Myers of Menlo Park.

Herb W.'s mother, Corliss Myers, also a longtime Pacifica player, died in 1998.

An obituary for Herb Myers will appear in a future issue of *Gamba News*.

**EARLY MUSIC RADIO SHOW SEEKS NEW EARS:** Kristina Herrick of Fresno reports that her radio program, "In the Mode," now airs twice weekly. Recently she told *Gamba News*, "I'm



Kristina Herrick

now producing the 31st program! It seems to be something our audience is ready for, and I have gotten good comments that it is 'not too academic,' and that

is my goal in order to find (create?) new early music lovers."

Upcoming programs will include interviews with **Julie Jeffrey** (our chapter president and member of the Sex Chordae of Viols) and **Pat O'Scannell**, co-founder of the Terra Nova Consort and musical director and performer for the Oregon Shakespeare Festival's green show.

The program can be heard at 12:06 p.m. on Sundays and is repeated on Thursdays at 8:00 p.m. on Valley Public Radio, from Merced to Visalia on FM 89.3 and in Bakersfield and the south valley at FM 89.1.

Bay Area listeners can access it on the web at [www.kvpr.org/inthemode](http://www.kvpr.org/inthemode).

**GOOD HEALTH NEWS:** Our vice-president and associate editor **Ellen Farwell** has regained modest use



**CAMELLIA CAMERATA MEMBERS** Gerry Greer, Alex Ives, Dorothy Orolin and Billie Hamilton

**SACRAMENTO CONCERT REPORT:**

Our Sacramento members **Billie Hamilton** and **Dorothy Orolin** told us that a March 9 concert played by their consort, Camellia Camerata, was "a fulfilling experience." "They clapped and oohed and aahed appropriately," said Billie. "Never mind that we had relatives and lots of friends in the audience paid to be kind!" The consort consists of Gerry Greer and Billie on recorders, Dorothy on bass gamba, and Alex Ives on harpsichord. Billie also played tenor

viol with Dorothy and Alex.

It was an afternoon concert in St. Paul's Episcopal Church in Sacramento featuring English Baroque composers: Williamson, Purcell, John Loeliet of London, Farenel, Corelli and Barsanti.

"Our last number, 'In Imitation of Birds' by William Williamson, had folks looking upward to find the twittering creatures," Billie said. The consort looks forward to preparing a French Christmas concert in the same church.

**VIOL TALK**

**ANNOUNCEMENTS, GOSSIP & RUMORS**

of her hands since being struck by a combination of mysterious neural ailments before Christmas.

The mystery hasn't been solved — doctors still call her trouble "idiopathic," which means "we don't know what it is" — but Ellen can play viol for an hour or so without pain and is back to driving, cooking and some consort playing.

**GAMBA NEWS REVERTS TO 20TH CENTURY:** Since there have been few requests for email transmission of *Gamba News*, we are now sending paper copies to all subscribers.

# Heather Vorwerck in recital

By Ellen Farwell

Congratulations to Heather Vorwerck on her excellent performance at her graduate recital April 21 at Mills College.

Heather is a viol student of Lynn Tetenbaum, and is working on her master's degree in music at Mills College, with one semester to go. Some of us will also remember her as a participant in the master class given at our play day last November by Gail Ann Schroeder.

She played with admirable expression and skill in a challenging program: The Suite in A Minor from *Pièces de Viols, Troisième Livre* by Marin Marais, the Solo Sonata in E Minor from *L'echo du Danube* by Johann Schenck, the Sonata in G Minor BWV 1029 by J. S. Bach, and *Tableau de l'operation de la taille* (bladder operation) by Marais.

She was joined in the Bach and both Marais pieces by harpsichordist Jonathan Lee, and in the Marais *Tableau* also by Rasmus Jorgenson as narrator and Lynn Tetenbaum on gamba as continuo bass.

Playing on Lynn's lovely 1670 Eng-



While an undergraduate at Oberlin College, Heather Vorwerck played for guest artist Wieland Kuijken.

lish viol, Heather made luscious, soulful sounds throughout on the slow movements, and hardly missed a note on the treacherous fast ones. (When she did falter, her recovery was terrific.) For the most part, she played with great confidence.

The acoustics in the lobby of the Music Building were quite live, making for a very resonant sound.

Harpsichordist Lee was masterful in the Bach sonata. It's one of those pieces where old Johann Sebastian, being a virtuoso keyboardist himself, was not content to write just a simple continuo bass line with some numbers under it, but instead composed a full keyboard part with *lots of notes*.

Perhaps because of the resonance of the room, or maybe the harpsichord lid's being open too far, or just because that's the way Bach composed it, Heather's gamba part got somewhat swallowed up. It would have been nice to hear more of her.

In Marais's entertaining *Tableau*, narrator Rasmus Jorgensen gave a fine dramatic reading of the lines describing the patient's high anxiety beforehand, the excruciating surgery itself, and the great relief when it's all over, but here, too, the balance was a little off.

His booming (sometimes screeching) voice tended to cover up the music. It was worth straining, though, to hear the three musicians, who conveyed beautifully the predicament of the pitiable patient in this amusing piece.

We're fortunate to have Heather in our midst. Let's hope that she sticks around awhile to reward us more with her sounds. But if she moves on, we wish her much success. And we can say that we heard her before she made it big.

## Hidden Valley workshop with Margriet Tindemans

By George Houle

Seven West-Coast viol players, as well as recorder and harpsichord players, took part in last month's Early Music Workshop held at Hidden Valley Arts Institute in Carmel Valley, and were royally treated by Margriet Tindemans, our teacher, Letitia Berlin, director, and the other members of the faculty.

We had viol master classes each morning during which Margriet began with technical instruction, then sympathetically and acutely guided us through a range of solos and duets, invariably helping everyone to improve technique

and shape interpretation. The students ranged from very able players through those with more modest abilities, yet everyone benefited from her coaching.

In afternoons we basked in viol consort groups in three, four and six parts, followed by baroque chamber music ensembles that mixed the able recorder players with viols and harpsichord continuo. The coaches for the baroque ensembles, Webb Wiggins, harpsichord, Letitia Berlin and Geert van Gele, recorders, as well as Margriet, opened new vistas in ensemble playing and different techniques for viols and recorders.

The facility is beautiful, but it needed more out-of-the-way nooks for practicing and ensembles to work during free hours. We played and played in intense concentration, inspired by the music as well as by joining with good players. Although Carmel Valley is renowned for its sunshine and warmth, we had cold, rainy days all week, making it all the more possible to concentrate on our instruments. Our quarters were simple but adequate, and the food served was excellent and accommodated vegetarians as well as omnivores.

One of the pleasures of the workshop

(Continued on page 5)

# Should Fresno be a day longer?

By Lyle York

Fresno's North/South Viol Meet was so much fun this year that people complained on Sunday that it was too soon to go home. Then Robin Easterbrook and Lee McRae got an idea: Why go home? Perhaps in the future, they suggested, we could extend the meet by one day. The third day would of course be optional, but we would want to have enough members willing to stay to make it worth the coaches' time and enable an ideal formation of consorts.

One possibility would be to begin the meet on Thursday evening instead of Friday, eliminating the traffic problem we encounter driving to Fresno on Fridays. Or we could begin on Friday as before and end the meet on Monday, eliminating the traffic problem on Sundays.

About two-thirds of those present (we had a total of 21, plus the two coaches) said they would be happy to extend Fresno an extra day. Members' costs would increase by (1) the cost of one more night at the Picadilly and (2) some increase in tuition to pay the coaches for a third day. The amount of the increase will be announced next

## Workshop/continued

(Continued from page 4)

was the intimacy of small numbers of players in each class, perhaps not to be a feature of subsequent workshops once the word is out as to how fine the instruction is. In these times when travel, at least by airplane, is increasingly difficult, there seems to be a great need for regional workshops. It is so much easier to load all the instruments into a car and go somewhere nearby. Pacific coast players take heed: This place is fine and the teachers are absolutely first-rate!

Next year's workshop is scheduled for May 29 through June 5, 2004. Plan early!



**FRESNO FACES:** Coaches Julie Jeffrey and Pat O'Scannell

year if we attempt this change.

Meanwhile, both northern and southern chapters are polling their memberships for their reaction. **Pacifica members, please message, write or call Robin Easterbrook with your vote: Would you stay a third day at Fresno if it were offered? Yes, no, or maybe?** Robin can be reached at (707) 938-5049, or [snooky4176@aol.com](mailto:snooky4176@aol.com).

Just why this year's Fresno meet was such a pleasure was a little mysterious. The weather was not as warm as hoped, our beloved nearby "Teriyaki place" was out of business, and we did not get to hear the coaches perform. But people seemed to enjoy each other's company, and organizational details were well taken care of by Stu Elliott and Gwen Rodman of Viols West. In addition to our complement of northern and southern members, we were joined by John Steedman, visiting from London.

Coaches Julie Jeffrey and Pat O'Scannell, old friends since the 1970s, threw themselves wholeheartedly into helping us play better. To a great extent they succeeded. Pat asked my groups repeatedly to "play to the long notes" in active lines, de-emphasizing most short notes and swelling on the long ones; and dropping back if one's line was not stating the theme or defining a harmonic change. Julie shared her excellent skills in musical interpretation and, when technical advice was needed, helped in fingering difficult passages. This year was a particularly

## NEXT YEAR'S DATE

The Fresno  
North/South Viol Meet  
will be  
April 16, 17 and 18,  
2004.

challenging one for forming compatible consorts, and Julie (more familiar with the members' skill levels) did an excellent job. Everyone got a kick out of some 1970s photos of young Julie and Pat in Renaissance costume.

For the mass play session Friday night, Walter Unterberg led us in Gabrieli polychoral pieces for 10 and 12 voices; Peter Ballinger led Gesualdo's "Moro, Lasso" and the "Funeral March of a Marionette" by Gounod, Hitchcock's signature tune; and Pat conducted Gibbons' "The Silver Swan." On Saturday Walter conducted an "Ave Regina Coelorum" by Bassano and "Tulerunt Dominum Meum" by Josquin.

Peter countered with Debussy's Menuet from "Petites Suites" for 6 viols; "The Teddy Bears' Picnic" by John Bratton (causing good-natured groans); the *Largo appassionato* from Sonata Op. 2, No. 2 by Beethoven; and Wilbye's "Draw On Sweet Night," a welcome lullaby for the tired players.

Dinner Saturday night was held at a new restaurant near the dear departed "Teriyaki Place," a Mediterranean restaurant called Cabbages and Queens (name eliciting merriment). We were cheerfully served a choice of six or seven entrees for around \$11 apiece, and could order beer or wine (merriment enhanced).

**Next year's meet will be held April 16, 17 and 18 at the Picadilly Inn—unless we add a day, as discussed above.**

# Fire and ice: George Houle's 'Cosmographie'

By Mary Elliott

A large and intrepid crowd showed up for the play day on April 14, coached by Stanford Emeritus Professor **George Houle**, an internationally recognized scholar in Baroque performance practice. Nineteen players braved cold, wet weather to receive small and large group coaching. It was a special pleasure to be joined by a visitor from London, John Steedman, who has been traveling for several months, playing with a number of viol consorts and VdGSA chapter members across the United States.

First, as usual, we met in small groups. My group played a four-part C minor Aire by Lawes that was challenging to conceptualize and to bring together. George helped us blend our senses of tempo and volume by asking us to slow down and begin by thinking of the piece as a slow march; this preliminary concept helped us move forward more cohesively through the piece. He then pointed out the disparities between the trebles (too loud) and the basses (too soft). Once we had achieved some ensemble balance, he had us all bow similarly, leading with the wrist. All of these suggestions smoothed out the sound dramatically and in a very short amount of time.

He then led the whole group in Thomas Weelkes's six-part madrigal "Thule, the Period of Cosmographie." Our challenge, as George presented it, was to reproduce, as viols, the extremes of affect that the piece's vocal text would have demanded of singers. With the vocal texts in front of us, we first needed to consider the identity of "Thule" and the significance of "cosmographie." As George explained, the piece reflects England's fascination with travel during the 16<sup>th</sup> and 17<sup>th</sup> centuries. "Cosmographie" ("world" + "writing") constitutes a map. "Thule" was a place referred to in Latin and Greek legends as an island or point of land situated at the northern limit of the world, probably Iceland. This, as George explained, is "a place from



PACIFICA PLAYERS: A group photo from the April 14 play day

PHOTO BY JOAN LOUNSBERY

which you can go no further"—metaphorically, a "full stop" or period on that map.

The piece begins with "Thu-le" in the Canto part, on two separate whole notes. George had the trebles on this part start from silence on a pull bow ("Thu-"), to a crescendo at the end of the first measure and beginning of the second, and then to a decrescendo after the second whole note ("-le"), played on a push bow. He suggested we think of these paired notes as an invocation or "floating presence" that suggests a frozen world with clouds under which the earth (in the form of the next phrase) lies. It was not difficult to imagine this image, as the Mt. Zion gym, in which we were gathered, was unheated that day and nearly as cold as Iceland!

The next phrase ("The period of cosmographie") involves leaps downward of a fourth, fifth, or octave between "The" on a quarter note and "period" on a dotted quarter. George suggested that we contrast the invocation's whole notes with a more lyrical rendering of this second motive. The next phrase, "Doth vaunt [boast] of Hecla [a volcano in Iceland], whose sulphurous fire," called for fortissimo attacks to convey the effect of spewing fire and lava. Weelkes paints the rise and fall of Hecla's lava with the rising interval of a fourth between "of" and "Hec-" and descents of a third or a fifth to "-la."

"Sulphurous" suggests smoke and fumes with its scalewise ascending and descending eighth notes. At this point, the storm that had already produced a cold, rainy day erupted outside and pounded rain directly on the roof of the gym, helping us to join in the spirit of elements out of control. Coincidence?

Weelkes makes a sudden transition to "Doth melt the frozen Clime and thaw the Skie," and here, George conducted us through a hushed entrance to this new section. This is followed by another fiery section related to "Aetna's flames," and then the text returns to ice with "These things seeme wondrous, yet more wondrous I, whose hart with feare doth freeze..." Like Thule, the lover inhabits a landscape of fire and ice. To convey the recoiling of the heart from what freezes it in fear (unrequited love), we played "freeze" with a strong stroke that died quickly.

The last part of this phrase, the final one in the piece, refers to the lover's burning with love ("...with love doth frye"). George suggested we express "frye" not just with a single note, as written, but with an arpeggiated chord. One of the players asked him if it were "allowable" to add a chord where Weelkes had not notated one. "Why not?" he said. This was the spirit of the entire morning: *go further* to express the volatility and drama of this and other splendid vocal pieces.

# Classifieds

## SEEKING CONSORT

**BASS PLAYER**, hemidemi beginner, fairly good at sight-reading, seeks to play in consorts of three or more. Could play in my home (Rockridge) or willing to go to others' homes in the Bay Area. Flexible schedule, days or evenings. **Ricardo Hofer**, (510) 428-1430; hofermr@earthlink.net.

## FOR SALE

**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.

**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.

## HOW TO PLACE A CLASSIFIED AD

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

**BASS VIOL BOW FOR SALE:** Figured snakewood, made by Linda Shortridge. \$495. Contact **Don Groves**, (503) 631-7806, dgroves@ccwebster.net.

**BASS VIOL BOW FOR SALE:** I purchased this bow from Ralph Ashmead for \$1650 at the 2002 Berkeley Early Music Festival Exhibition. Asking \$1500, as I am in need of new camera equipment! This snakewood bow sits very firmly on the string and is beautifully made, which is typical of Ralph. Contact **Karen Ande**, (415) 586-5285 or kande@igc.org.

# Calendar

MAY 7, 15, 21, 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.*

MAY 9-11

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

MAY 17

**HAUSMUSIK PRESENTS DANZA:** Susan Rode Morris, soprano; Frances Feldon, winds and tenor viol; Shira Kammen, violin, voice and harp; Herb Myers, violin and winds; and Roy Whelden, bass viol; performing "Carnival of Florence," music from the time of Lorenzo the Magnificent. *St. Albans Episcopal Church, 1501 Washington St., Albany, 8:00 p.m. Information: (510) 527-9029 or franfel@aol.com.*

(Continued on page 8)

# Yes! I want to join VdGS-Pacific! 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-Pacific*. Mail them with this form to:

*Helen Tyrrell, Treasurer*  
*VdGS-Pacific*  
*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-Pacific** will help us buy sheet music and rental instruments and fatten our scholarship fund.

\$ \_\_\_\_\_ **TOTAL ENCLOSED**

# Mark your calendar/continued

(Continued from page 7)

## MAY 18, MAY 25

**FOUR SPICES CELLO QUARTET:** Amy Brodo, Paul Rhodes, William Skeen, Elizabeth Struble, with guest harpsichordist Jonathan Salzedo. Arrangements of tangos by Piazzola; Mozart, Corrette, Shaw, and others. Brodo and Skeen will play Marais on gambas: the G major suite for three viols from Book 4.

May 18: 4:00 p.m., *National Shrine of St. Francis of Assisi, 610 Vallejo Street at Columbus, San Francisco. (415) 983-0405. Free; donations accepted.*

May 25, 7:30 p.m., *Berkeley Arts Center, 1275 Walnut Street, Berkeley. (510) 644-6893. \$10/\$9.*

## MAY 23-25

**SAN DIEGO EARLY MUSIC SOCIETY 35TH ANNUAL WORKSHOP:** Palomar Mountain, San Diego County. Classes and ensembles for viols, recorders, plucked strings, loud band instruments, voices. Viol faculty: John Dornenburg, Julie Jeffrey.  
Information: *Lynn Lipetsky, 1367 S. Grade Avenue, Alpine, CA 91901, (619) 445-3695, lynn1@cts.com, www.sdems.org.*

## MAY 31

**EQUAL WRITES:** Music by women composers from the medieval period to the 21st century. The Women's Antique Vocal Ensemble, Cynthia Beitmen, conductor; Phebe Craig, harpschord, Julie Jeffrey, viola da gamba, and other Bay Area instrumentalists.

8 p.m., *St. Mark's Episcopal Church, 2300 Bancroft Way, Berkeley. \$10/\$5. Info: wavewomen@netzero.net.*

## JUNE 14, 15

**MUSICAL OFFERING:** Elizabeth Blumenstock, violin; Byton Rakitzis, flute; Lynn Tetenbaum, viola da gamba; Katherine Heater, harpsichord; performing works by J. S. Bach, Telemann, Marais and Leclair.

June 14: 8:00 p.m., *St. Albans Episcopal Church, 1501 Washington St., Albany.*

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

Information: *(510) 271-8041.*

## JUNE 22-29

**SFEMS BAROQUE WORKSHOP:** Martha McGaughey, viol (among others). Dominican University, San Rafael. For information contact: *Phebe Craig, (510) 540-7415, or phebec@aol.com.*

## JULY 13-19

**SFEMS MEDIEVAL-RENAISSANCE WORKSHOP:** John Dornenburg, Julie Jeffrey and Elisabeth Reed, viols (among others). Dominican University, San Rafael.

Contact: *Hanneke van Proosdij, (510) 236-9808, or medren@lanset.com.*

## JULY 20 - 26

**CANTO ANTIGUO PRESENTS AN EARLY MUSIC AND RECORDER WORKSHOP:** At Chapman University, Orange, CA. Recorder, voice, cornetts, reeds, sackbuts, viola da gamba, Baroque technique and ensemble, wind band, original notation, collegium. Viola da gamba taught by Julie Jeffrey.

For information: *(909) 626-4322, (800) 358-6567, or www.cantoantiguo.com.*

## JULY 27 - AUGUST 3

**VDGSA CONCLAVE:** St. Olaf College, Northfield, MN. Details at [www.vdgsa.org](http://www.vdgsa.org).

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

## JULY 27 - AUGUST 17

**VANCOUVER EARLY MUSIC PROGRAMME AND FESTIVAL:** School of Music, University of British Columbia, Vancouver, B.C.: Includes three programmes (courses), a workshop and a festival of concerts. Medieval Programme: July 27 - August 8. Baroque Instrumental Programme: August 3 - 8. Lute Workshop: August 3 - 8. Early Music Workshop: July 27 - August 2. Vancouver Early Music Festival: July 27 - August 17.

Information: *Vancouver Early Music Programme and Festival, 1254 W. 7th Avenue, Vancouver, BC, Canada V6H1B6, (604) 732-1610, workshops@earlymusic.bc.ca, www.earlymusic.bc.ca.*

## AUGUST 10-16

**VIOLS WEST WORKSHOP,** CalPoly campus, San Luis Obispo. Directed by Rosamund Morley. Details at [www.vdgsa.org](http://www.vdgsa.org).

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

## Gamba NEWS

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