



GAIL ANN SCHROEDER OPENS THE PLAYING SEASON

Morning coaching and a master class September 6, and a concert with Lynn Tetenbaum September 7

By Mary Elliott

Those of you who missed Gail Ann's expert coaching and instruction at last November's play day, take heart! As we announced in our June issue, she will be joining us again at 9:15 a.m. at Mt. Zion for our first play day of the season—September 6.

Schroeder studied with Wieland Kuijken at the Royal Conservatory in Brussels, where she served for 14 years as his teaching assistant and earned the First Prize and Higher Diploma. Her solo CD, *Pièces de viole du troisième livre* by Marin Marais, was released in 1998 on the TMD label.

As we witnessed last November, Schroeder is skillful at helping players to identify various musical affects and to use the bow to achieve the maximum from those moments. If you do not choose to participate in the master class, which we will

hold in the afternoon, please come and observe. She is an extraordinarily intuitive teacher who knows how to focus on playing issues in an inspirational and encouraging way. Some established teachers in our local gamba community observed her last master class and expressed their respect for the skillful way in which she communicated complex technical and musical ideas to the participants.



Gail Ann Schroeder

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PACIFICA PLAY DAY SCHEDULE, 2003-2004

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.

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

DATE	COACH
Sept. 6	Gail Ann Schroeder
Oct. 11	Julie Jeffrey
Nov. 8	Elisabeth Reed
Dec. 13	Yayoi Isaacson
Jan. 10	Shira Kammen
Feb. 14	John Dornenburg
Mar. 6	Pat O'Scannell
April 10	Rebekah Ahrendt
May 8	David Morris
June 12	George Houle

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An Eventful Season Begins

Please renew your membership so you don't miss anything

Lovers of the viol and viol music have much to look forward to in 2003 and 2004. Although Cal Performances will not present its **Berkeley Early Music Festival & Exhibition** on the University of California campus in June, several organizations are working to fill the breach. **Early Music America** will hold a national early music conference and exhibition in Berkeley over two or three days in June somewhere in Berkeley. The UC Berkeley Music Department

plans concurrent concerts and symposia; SFEMS will present a Fringe Festival; and the American Recorder Society and VdGSA will take active parts. *Gamba News* will report details as they emerge.

The **2004 Conclave** will be July 25 – August 1 at the College of Puget Sound, Tacoma, WA. (Because Conclave is coming west, there will be no 2004 Viols West Workshop.) Watch *Gamba News* for alerts to other accessible workshops in the coming season.

Our **Fresno North/South Viol Meet**, Friday through Sunday, April 24 – April 26, will be coached by **David Morris** and **Yayoi Isaacson**.

Gail Ann Schroeder and **Lynn Tetenbaum** will play a concert of Baroque duos for the Chattanooga Chamber Series on Sunday, September 7, at 3:00 p.m. See Page 11 for details.

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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 email: lyleyork@earthlink.net. Phone (510) 559-9273.

Associate editors: Ellen Farwell and Mary Elliott. **Designer:** Helen Tyrrell.

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.

Web site: Our VdGS-Pacifica chapter web site, www.pacificaviols.org, is maintained and regularly updated by Helen Tyrrell. It contains the Viol Player's 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.

Season/continued

(Continued from page 2)

Among an attractive concert series presented by the San Francisco Early Music Society (of which VdGS-Pacifica is an affiliate) are two programs with viols: **American Baroque** will play Marais' "Sonnerie" and recent American music in an innovative program built upon repeating bass lines, January 23-25, with Roy Whelden on viola da gamba, among others; **The Yukimi Kambe Viol Consort** returns for another U.S. tour and will play Renaissance music and groundbreaking new works for viols -- yes, we will hear "Suite for Noble Cats" again -- at the usual SFEMS venues (Palo Alto, Berkeley, and San Francisco) March 26-28.

The Sex Chordae Consort of Viols (new member, **David Morris**) will play

for two concert series, September 3 for Noontime Concerts at 12:30 p.m. in St. Patrick's Church, 756 Mission Street, San Francisco (across from Yerba Buena Gardens) and for Music on the Hill in Bernal Heights, San Francisco, 704 Cortland Avenue, 7:30 p.m., March 28, 2004.

Our coaching liaison **Mary Elliott** has lined up wonderful coaches for **play days September through June** (see Playing Schedule, Page 1).

Please use the accompanying renewal form and envelope to **RENEW YOUR MEMBERSHIP, now!** Don't wait! A newsletter membership is still only \$10. See your renewal form for the different ways you can join our chapter if you're not a member.

Finally, please think about getting involved with the Pacifica Chapter Board

of Directors. We always welcome new "at-large" members, who don't need to be officers, and several officers would like others to take over their jobs when election time comes in May 2004 (or sooner). Meanwhile, all of our board meetings are open to all Pacifica members.

Our next meeting will be Monday, September 29, 7:30 p.m., at Lyle York's house, 1932 Thousand Oaks Boulevard, Berkeley. If you have particular concerns that you'd like to have addressed, contact President **Julie Jeffrey** about having them placed on the agenda. And if you'd like to become more involved in the Pacifica Chapter in any way, or just eat some good cookies, please come! For directions, call or e-mail Lyle at (510) 559-9273 or lileyork@earthlink.net.

Haiku Contest

Elements for viol haiku: earth, water, fire, air; wood; guts; vibration; time; practice; perfection; hopelessness...

By *Mary Elliott*

Remember the limerick contest? Here's another priceless opportunity to exercise your imagination and literary skills on some aspect of viols and viol playing while earning the admiration of your peers!

Brief history of haiku:

Between the ninth and twelfth centuries in Japan, a poetic form called the *tanka*, with a 5-7-5-7-7 syllable form, became a favorite of the Japanese Imperial Court. Out of this emerged the *renga*, a form popular in seventeenth-century Japan, that consists of *tankas* linked together into a long poem, usually written by several contributors. The opening verse of the *renga* was known as the *hakku*. Eventually, the opening verse (*hakku*) and other *renga* verses, known as *haikai*, became more popular than the *renga* form itself. In the early nineteenth century, the poet Shiki combined the terms *hakku* and *haikai*, both

Write the haiku now.

*Nothing is gained by fear or
procrastination.*

forms consisting of 5-7-5 syllable verses, into the single term *haiku*.

Ingredients:

For the sake of simplicity, your haiku could consist of three lines of

five syllables

seven syllables

five syllables

Remember that the haiku is measured in syllables, not stresses, as in other poetic forms.

You may, however, vary this syllabic pattern. Matsuo Bashō (1644-1694),

one of the most influential *hakku* and *renga* masters, is best known for this poem:

old pond . . .
a frog leaps in
water's sound

Note that this classic, in translation, does not fall within the 5-7-5 formula. When Japanese is translated into English, the syllabic count changes. Some students of haiku feel that fewer syllables work better with English haiku.

We are setting no rules for punctuation or capitalization. You will not be disqualified if you leap out of the pond!

Why haiku?

Lyle York and I were sitting on her back porch discussing thumb positions on the viol—a subject that had kept her

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Haiku/continued

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up the previous night. We both agreed this was the perfect subject for a haiku and came up with this 5-7-5 syllable example:

Awake in my bed,
Eyes wide open, viol asleep—
I think of my thumb.

The humor of daily circumstances, combined with serious observation, is common in haiku. This informality extends to form, as well. Haiku do not require complete sentences or rhythmically complete stanzas; in fact the austerity of the haiku, its lack of connective language, heightens

its drama. At the end of the fifth or twelfth syllable appears the *kireji*, or “cutting word,” consisting of a word that signals a pause. Often, the pause separates the presentation of two objects, actions, or states of being, in the order in which they are perceived. In our haiku, “asleep” marks such a pause, contrasting the alert state of the player with the motionlessness of the viol and introducing the unexpected subject of the player’s thoughts—the thumb. Try to use concrete images (two would be sufficient) of what you see, smell, taste, touch, or feel, and avoid abstractions. Often, haiku introduce references to seasons to provide further color to the images.

Whatever its form, the haiku should express the fresh, spontaneous feeling that comes from the moment of perceiving an object or emotion. Bashō could have been referring to the playing of music when he said, “In writing do not let a hair’s breadth separate your self from the subject. Speak your mind directly; go to it without wandering thoughts.”

That said, happy wandering! Please submit your viol-related entries, as many as you wish, by October 20 to lleyork@earthlink.net.

In Search of Youth

Pacifica Chapter organizes to teach Bay Area young people the viol

By Ellen Farwell

Don’t you sometimes worry about where the next generation of viol players is going to come from? Now and then you meet a player under 50, but for the most part, attending a gamba gathering is a little like being at an Elderhostel.

With that in mind, the Pacifica Chapter board has allocated \$500 toward establishing a Youth Project to interest young people in learning to play the viol. A committee consisting of Lee McRae, Elisabeth Reed, John Mark, Alexandra Saur and Colin Shipman has put together a plan and actually recruited some young gamba students, who at press time were scheduled to take their first classes with Elisabeth late in August.

The Youth Project kicked off last spring with a demonstration/performance on the viol by Lee, John, **Ralph Prince**, **Robin Easterbrook** and **Ellen Farwell** for a strings class at the Longfellow School of the Arts and Technology in Berkeley. The students had been coached by their teacher, at Lee’s instigation, to play that well-known (to us) Renaissance tune “Belle qui tiens ma vie” on their violins, violas and cellos, so that our viol players could show them how the same pieces (plus some others) sounded on viols and how the viol differs in form and technique from the modern strings. Lee also taught the *pavane* dance step to the students and gave them a little history of the viol.

Lee then explained that our local VdGS chapter has started a youth project for those interested in learning the viol, includ-

ing the loan of instruments and reduced fees for instruction. Five of the students expressed interest and gave their names and phone numbers. (As it turns out, our chapter has exactly five viols to lend, and Elisabeth has also offered to lend her treble if an additional student should show an interest.)

Lee has since contacted their parents and sent the students, through their teacher, a packet of information, including an attractive poster from the movie *Tous les Matins du Monde*, featuring Jordi Savall, and an informative flyer on the gamba that Lyle York and Oliver Iberien put together some years ago. A more recent mailing to parents and students included specifics about fees, responsibility for instruments, class length, directions, etc.

Lee is particularly well suited for drawing young people into early music, having spent many years performing in schools with Ralph and others in their group, “Her Majestie’s Musicians,” and as founder 10 years ago of the SFEMS Music Discovery Workshop, a week-long summer Renaissance day camp for young people. Elisabeth is also ideally prepared for teaching the viol to young people, having coordinated and taught in a similar youth project in Seattle before coming to the Bay Area.

Here’s the plan for those students who have signed up:

1. Students will pay \$15 per class, payable in advance at the first class of each month.

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DAVID MORRIS JOINS SEX CHORDAE: John Dornenburg is happy to announce that David Morris has joined the group as a regular member, replacing the departing Lynn Tetenbaum. David has performed with the Sex Chordae Consort of Viols in the past, and will be playing the bass viol in their upcoming concerts in San Francisco: September 3 for the Noontime Concerts series (see Calendar), and March 28 for the Music on the Hill series. The other members of Sex Chordae are John Dornenburg, director, Julie Jeffrey, and Farley Pearce.

NEW DATES FOR 2004 FRESNO MEET: The dates we decided on last April for next year's North-South Viol Meet had to be changed because they coincided with a meeting of the United Farm Workers at the Picadilly Inn, and would have made for a crowded weekend. The new dates are Friday, April 23 through Sunday, April 25. Contact Robin Easterbrook, organizer, for further information.

CHECKED THE PACIFICA WEB SITE LATELY? You can read Classified ads, check the playing schedule and updated calendar, or get information on rentals, local teachers, resources, and travel with viols. If there is other information you'd like to see or want to contribute, contact the webmistress, Helen Tyrrell. The site has a new name: www.pacificaviols.org.



David Morris, shown here directing a class performance at Viols West in August, has joined the Sex Chordae Consort of Viols.

VIOL TALK



ANNOUNCEMENTS,
GOSSIP
& RUMORS

WESLEY BRANDT GOES DUTCH: Viol maker Wesley Brandt of Portland, whose instruments several Pacifica members play with pride, is moving to Amsterdam. "Making gambas seems to be what I do, so I very much have the intention and desire to keep doing it," he says. He will continue to take orders from U.S. players, and furthermore, "People now have a good excuse to visit Amsterdam—to pick up their instruments!" His workplace is 15 minutes from Amsterdam's Centraal Station, and another 15-minute train ride from Schiphol Airport. His new address will be

Brouwersgracht 145HS
1015 GG Amsterdam
The Netherlands

He will announce a new email address in the future, but his current address still functions: wesley@teleport.com.

DOES GAMBA NEWS LOOK DIFFERENT? It got a makeover from Helen Tyrrell, our new designer. Boundless thanks to her from the Editor. Please direct to Helen all complaints about type size and so forth.

JACOB PERRY SMITH DERKSEN, 7 pounds 13 ounces, was born to Dan and

Kathryn Smith Derksen on May 25, shortly after the Smith Derksens' return from Uganda. They have just moved to Shoreline, WA, and the baby is doing well. Dan had an accident at work, however, and lost most of his left index finger. His first thought was how glad he was that the accident didn't happen to Kathryn, or any other musician!

FOUND! OLIVER IBERIEN: The Viols West workshop in August brought Oliver to mind, as he has moved to San Luis Obispo. A phone call turned up his news. He has been living in housing with such thin walls that he can't practice in privacy, but when that changes he intends to get back to playing. He is getting a master's in city planning at Cal Poly, in the division of environmental planning, focusing on water issues. He likes working with the local regional water authority, where, he says, "We remind people not to pee in their water supply."

WEST MEETS EAST: Marie Dalby of Berkeley, a graduate of the Crowden School and Yale, and mentored by Grace Feldman, has been appointed a new member of the New York Consort of Viols. She replaces Ros Morley, who resigned in order to loosen a full schedule. "I need to be much more available to my kids," Ros said, "since I have a teenager and a near-teenager!"

MODAL RADIO: Kristina Herrick of Fresno, announcer and traffic coordinator for KVPR/KPRX FM-89, broadcasting to the Central Valley, reminds us that two recent interviews from her program "In the Mode," with Julie Jeffrey and Pat O'Scannell of Ashland, OR, can be heard on the web at www.kvpr.org/inthemode. Julie is program number 34 and Pat is number 37.

A Standing Invitation

By Mary Elliott

It really could happen to you. You develop a back problem, a knee problem, persistent neck or shoulder cramps, or, as in my case recently, you have to undergo an operation that makes sitting temporarily impossible. My first thought was of my beloved new seven-string viol; my second thought was of my

equally beloved new treble viol. Both would pop their strings, gather dust, and lose valuable mileage on their new-instrument-playing-in periods, while I lost out, possibly for several months, on the comradeship and fun of playing.

As I discussed this with various friends, and they related their own experiences and those of their acquaintances, a whole new population of viol players emerged: those who had at some time in their lives been unable to sit and who had developed ways of playing standing up, instead. Well, haven't we all secretly wondered what it would be like to try out the pillows and little low stools that we've seen in paintings of viol players? Was there something we could learn from those faces that radiated such effortless bliss?

Indeed, we have, and we will! I started by attempting to find a solution for the treble. **Tracy Achtman** (knee problems) suggested stuffing a large pillowcase with foam "pebbles" to make it conform to the bottom of the viol and placing the pillow on a stool. My foam store was fresh out of pebbles, so I bought polyester fill. It worked moderately well, but my pillowcase was too large and didn't support the viol in a fixed position. I then tried a high stool with a firm but medium-large red (the festive color helped, reminding me that this was a fun experiment) couch pillow on top. I wrapped some non-slip rug matting around the pillow and se-

cured it with a safety pin (I don't sew). It was the right height and didn't slip but still felt insecure, so I wrapped a very large rubber band around the scroll and then around my neck. At least we would both go down together!

Haven't we all secretly wondered what it would be like to try out the pillows and little low stools that we've seen in paintings of viol players?

That worked remarkably well, although the band would sometimes force the viol into inconvenient playing angles. Again, Tracy suggested a solution: Tie a string under the fingerboard and around the back of the neck and then tie the string around my waist. So far, this has worked very well. I was surprised and delighted to discover that standing up eliminates the tendency to hunch my shoulders over the treble, so it's actually less tiring over hours of playing time. Standing up also permits me to move more easily, to breathe more freely, and to feel that I can claim more space in the room. All of these factors resulted in a freer sound and a freer feeling while playing.

A trip to the garage provided the solution to the bass question. I found a four-legged 18-inch-high wicker table with a shelf located mid-point between the top and the ends of the legs. I upended it, wrapped the legs in bubble wrap so they would not scratch the viol, placed two pillows on the shelf (the uppermost being the red pillow with the non-skid matting pinned to it), and planted the viol on top of that. It was so secure, it didn't even need a rubber band! With the viol's upper bout braced against me, the position was secure and easy to manage, and it also felt freeing. **Glenna Houle** (back problems) came up with a different solution for playing her bass during months of convalescence. She obtained a wooden cello stand, like a low box with a slot cut out for the tailpiece, cushioned it with soft cloth, and stood up, quite happily, for many months.



Mary Elliott playing stand-up treble

The disadvantages to hauling around a tall stool, two pillows, and a wicker table, plus instruments, music, and accessories, are obvious, especially when I must ask my friends to both give me rides and carry all this from the car and back. But the advantages are beginning to grow on me. I become less tired, less cramped, and enjoy the sensation of playing in this less confining way. Try it!



Clockwise from top left: Ricardo Hofer, PJ Savage, Marina Vidor and David Morris.

Report from Viols West

By Lyle York

Tired from other workshops, played out, not sure of my level, I went anyway. Who could miss Viols West for such dumb reasons?

The Cal Poly campus was in its usual summer mood—noisy. Sometimes the beeping

from nearby construction started before 7 a.m. The housing staff was not kind to the administrative director, the able Alice Renken: our dorm and eating place were changed without explanation two days before the workshop, causing a scramble to reassign rooms and fix the chapter's directional signs.

But nothing can ruin San Luis Obispo's beautiful weather (except sometimes the weather) and scenery, and certainly nothing ruined our musical experience. Among the faculty were our "local" lights **John Dornenburg, Julie Jeffrey, and David Morris.** Students from the Bay Area were **Peter Ballinger, Leslie Gold, Dalton Cantey, Robin Easterbrook, Billie Hamilton, Dorothy Orolin,** former Bay Area **Annette Higuchi, George and Glenna Houle, Bill Lazar, John Mark, Alvin Roper, PJ Savage, Marina Vidor, Lyle York, and Ricardo Hofer** (attending Viols West for the first time).

A larger number of advanced students than usual attended this year, probably because Margriet Tindemans offered an advanced master class for basses or duos, and John taught a class



in preludes by composers of 17th and 18th-century France.

We were encouraged to venture back and forward from our customary musical time frame. Making her pitch for us to explore contemporary music, musical director Ros Morley said, "We have all the instincts in the world for music from 1590 to 1630, but I hope sometime this week you will open your ears to the other kinds of music." Two such opportuni-

ties were Margriet's evening lecture on medieval music and Wendy Gillespie's on playing contemporary music with Fretwork. Among the faculty-assisted evening consorts were several in contemporary music led by Ros. And on Monday night we were invited to explore another sometimes neglected world, our own bodies, in an introductory session to the Feldenkrais method by Craig Trompeter. I for one benefited a good deal from this, since Feldenkrais exercises are an antidote to tiredness and stress.

At Sunday night's opening bow-in, Peter Seibert of Seattle threw down the contemporary gauntlet by conducting his own "Sextet for Viols," newly published by PRB Productions and dedicated to Ros Morley. Some of us were wondering whether we had bumbled into the wrong workshop, but then Larry Lipnik conducted "All Creatures Now" by John Bennet, a sample from the Voices and Viols theme for the week, the "Triumphs of Oriana" collection of homages to Elizabeth I.

From my classes I took away some indelible memories. Larry Lipnik asked us to think of 4/2 consort music as pairs of beats,

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Report from the Boston Early Music Festival

By Ellen Farwell

Being on Cape Cod for the summer, I was fortunate to attend the Boston Early Music Festival & Exhibition for a couple of days in June. My husband, Len, and I stayed for two nights in Newton Center, a Boston suburb and Len's home town, with Rebecca Gifford. Rebecca, whom some of you may remember from Viols West workshops at San Luis Obispo, was one of my gamba buddies in Southern California for many years before both of us relocated.

While Len revisited some of his childhood haunts in Newton Center, Rebecca and I attended several festival and "fringe" events in Boston. I'm grateful for Rebecca's help in finding my way around, as I don't know Boston very well. She escorted me into the city on the "T" (commuter train) and then from one venue to the next. I felt a little like an 8-year-old again, holding my mommy's hand in the big, unfamiliar city.

First we attended a "fringe" concert by a group that I'll leave nameless because the performance on the pardessus de viole was that embarrassing, and I don't know who might read this. But from there on, things improved tremendously. We attended a delightfully lively concert the same afternoon, also "fringe," of German

17th-century music called Schmalz and other Scheidt, by a group that included Wendy Gillespie on viol, Joelle Morton on viol and violone, and others on recorder, cornetto, violin, shawm, theorbo and harpsichord.

Then it was on to an official festival concert by Hille Perl, a well-known gambist from Germany whom I'd never heard before, doing a program of Kuehnel, Schenck, Ruhe, C.P.E. Bach, and J.S. Bach, with Alexander Weimann on the harpsichord. I'll confess to being distracted by her appearance: very thin and pale, dressed severely in black, bright red lipstick, long black hair hanging loose and flying wildly when she bowed. I tried not to think of "The Addams Family." She played rather dryly in the first few pieces, but then loosened up, and I began to enjoy her sound.

The next day we started off with a master class taught by Margriet Tindemans, who is always worth seeing in action, and Hille Perl, who turned out to be very charming. Both were upbeat, tactful and encouraging toward the participating students, who displayed varying levels of skill.

After lunch we took in the Exhibition. I eyed a lot of instruments, bows and music, but managed not to unzip my wallet. Rebecca found a bargain in a used harpsichord, and bought it on the spot.

Later in the afternoon we heard a "fringe" group called The Three Cities Ensemble – two flutes, harpsichord and viola da gamba (Lisa Terry) doing a program of Telemann, Couperin, Monteclair and Leclair. Mostly dance suites, rather light and very pleasant.

The final (for me) event was a performance by the Tallis Scholars called Josquin's Influence on the German-Speaking World, with music by Senfl, Isaac, and Josquin himself. It was a delicious a cappella vocal sound for the most part, though there was occasional disagreement on pitch among the sopranos, and one of the tenors sometimes let his vibrato go a-braying.

This is by no means a complete or even representative account of the BEMF, as I was there for only two days. I didn't get to the main event, a staging of the 1691 opera *Ariadne* by Johann Georg Conradi, and I missed many other enticing concerts as well. But I'm so glad even to have sampled what I did.

Viols West/continued

(Continued from page 7)

and to think of all subdivisions as ornaments on a beat or a pair of beats. Even more important, all players should enter the pairs of beats together. "Consort playing is like taking a group on a tour," Larry said. "You look at one thing and then make sure everyone is there before moving on to the next thing. Make sure everyone has finished the second beat before starting the third." When we concentrated on doing this, we heard an amazingly different group sound. I was struck by how often a viol class is asked to try an obvious improvement, and then be astonished at how well it works.

Annalisa Pappano said, in explaining why trebles should use a lot of bow, "You paid

for it—use it all." She also advised exhaling on an upward shift.

Another venture outside the viol repertoire box, for me, was a class in Handel's *Giulio Cesare* arias with Craig Trompeter. Nearly every member of the class arrived skeptical or horrified, and finished it in love with playing Handel.

The Friday night faculty concert, entirely sightread as is the tradition, was largely made up of pieces worked on in the classes: Gussago, Brade, Jenkins, a Charles Coleman Fantasia edited by Julie Jeffrey, Gesualdo, the Barber "Adagio for Strings," Seibert's "Sextet for Viols," Parsons, Taverner, and some lovely selections from a 1532 treatise by Hans Gerle, some of the first music published for viols.

The student concert on Saturday morning ended with Voices and Viols' rousing performance, conducted by Larry Lipnik, of "Long Live Fair Oriana" by Ellis Gibbons, Orlando's older brother.

All week long, and progressively later into the night, people got together for informal consorts. Toward the end of the week, people were sneaking out for dinner in town. After the faculty concert Friday night, one player was asked how he felt. He smiled and said, "Full." We thought he was speaking of his restaurant dinner, but he pointed to his head and his heart.