

VIOLA DA GAMBA SOCIETY PACIFICA

GAMBANA NEWS

Julie Jeffrey will coach October 11

By Lyle York

The play day coach on October 11 will be our dear chapter president **Julie Jeffrey**, an extraordinary teacher and performer. Here is Julie's official "resume," from the newly updated Sex Chordae web site:

Julie Jeffrey appears regularly with the Sex Chordae Consort of Viols, Magnificat, Distant Oaks, Hausmusik, and many other groups in the San Francisco Bay Area. While studying musicology at the University of Chicago, she served as assistant to Howard Mayer Brown, and performed extensively with the Harwood Early Music Ensemble. She has recorded for the Centaur, Northern Wind, and Harmonia Mundi labels. Julie is president of the Viola da Gamba Society, Pacifica Chapter, and is a frequent instructor at early music workshops across the country. She has performed in Ireland, Germany, Australia and Mexico, has appeared with the Newberry Consort in Chicago, and has toured domestically and abroad with the Terra Nova Consort.



Julie Jeffrey

Julie's most recent CD with Distant Oaks has just been released: *Gach La agus Oidhche (Each Day and Night): Music of Carmina Gadelica*. Distant Oaks is an

(Continued on page 2)

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
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

Inside this issue:

'What goes up must come down!'	3
Viol Talk	5
Duo des Cadences	5
Lee McRae and His Majestie's Musicians	7
Report from Port Townsend	8
Classifieds	9
Mark Your Calendar	10

ensemble of voices and multiple instruments specializing in historically informed performance of traditional Gaelic and European music. Its members also compose new music in older styles. On this recording one can hear Gaelic vocals, acoustic guitar, citole, cittern, dulcimer, recorders, whistles, Scottish smallpipes, Border pipes, uilleann pipes, psaltery, Celtic harp, Medieval harp, bodhran and other percussion. Along with Julie on viola da gamba, David Douglass joins on

Baroque violin.

The CD can be ordered from Distant Oaks' web site, www.northernwindrecordings.com, or call Deborah White, (707) 545-6676. Sound clips from all of Distant Oaks' recordings, including this one, can be heard on the web site.

Julie will also be performing with Distant Oaks November 9 (in Alameda) and December 7 (in San Francisco). She will

perform with Elisabeth Reed in the San Francisco Bach Choir concerts of October 11 and 12 (see Calendar, Page 10).

As usual, the October 11 play day will feature a lecture/demonstration by the coach and/or an open-coaching session. We will also enjoy our customary potluck lunch in the Zion Lutheran Church kitchen. Bring a dish to share, or your own brown bag lunch.

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: lleyork@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.

'What goes up must come down!'

A play day and master class with Gail Ann Schroeder

By Mary Elliott

On September 6, for the second year in a row, we were honored to host Gail Ann Schroeder as our coach. She came from her home in the Netherlands to coach for us, to play a marvelous duo concert with Lynn Tetenbaum in San Francisco on the following day (see George Houle's review on Page 5), and to visit her family—in that order, of course!

Morning Session: Private and Public Coaching

Approximately 14 of us divided into groups for private coaching. My group of five played "La Rondinella" by Ward. These pieces are based upon Italian madrigals, and Gail pointed out their dramatic, sectional nature: slower vs. more active sections; homophonic vs. more polyphonic sections. We worked on increasing contrast between these sections, making the soft ones as soft as possible, while keeping the sound alive, intense, and sustained. Slowing down the bow and playing it slightly closer to the bridge (while not scrunching!), plus the awareness that the intensity of these passages must be sustained, helped us to achieve more effective contrasts.

Next, Gail led all of the players in a public group lesson on bow control, entitled "What Goes Up Must Come Down." It became our touchstone for the day, helping to answer the question she posed to the group: "How can we acquire the bow control to develop as viol and consort players?"

First, she stated that players should be able to play an up/push bow of a certain duration and follow it with a down/pull bow of the same duration:

←----- (up/push/poussez)

-----→ (down/pull/tirez)

She presented us with the following practice exercise: To a slow count of 4, we alternated push/pull/push/pull bows on one string, first with:

2 whole notes, using the entire bow for each note, then

4 half notes, using half the bow for each note, then

8 quarter notes, using a quarter of the bow for each note, then

16 eighth notes, using an eighth of the bow for each note, then

32 sixteenth notes, using a sixteenth of the bow for each note, then

64 thirty-second notes, using a small fraction of the bow for each note.

We observed with this simple exercise that using the bow is not so difficult with binary meters and rhythms. Difficulties arise when the push and pull bows have varying note values, such as in ternary meters and dotted rhythms.

Second, she named three factors involved in producing a tone:

1. pressure or contact

2. speed

3. the bow's relationship to the bridge: The bow slows as it moves closer to the bridge and speeds up as it moves farther from the bridge. Balancing speed and proximity to the bridge, combined with the appropriate amount of contact, is a necessary skill in achieving bow control.

One reason the bow slows as it nears the bridge is that there is more resistance to vibration at this point. This resistance is necessary and useful, as it provides power and tension to the

She feels that some "chiff," within reason, when articulating the bow stroke, is not a bad thing, is usually inaudible a few feet away, and helps carry the sound.

sound. The bow must also slow for aesthetic reasons, so the sound does not become forced or harsh as it nears the bridge. Gail illustrated how necessary it is for the bow arm to maintain weight as the bow nears the bridge; otherwise, the string produces harmonics. She feels that some "chiff," within reason when articulating the bow stroke, is not a bad thing, is usually inaudible a few feet away, and helps carry the sound. One should always have a proper balance between the sound of the articulation and the resulting tone.

With this background, she showed us how to make a long push and an elegant pull bow, using a dotted half note and quarter note rhythm as an example:

The push bow begins with an inward forearm rotation at the inception of the stroke to establish contact with the string (this is felt in the second finger). As the bow moves toward the left, the bow is pulled downward toward the bridge, aided by gravity in the arm, which results in the second finger pulling downward on the bow hair. It is important that the whole bow move closer to the bridge in order to keep its correct angle to the string. The point closest to the bridge should correspond approximately to the second beat of the dotted half note.

While the bow is moving, the forearm is also releasing the rotation (as it would with any normal bow stroke), and the fingers are opening /extending as a result, thereby letting the

Continued on Page 4

bow come gradually back up to the starting position--by the count of three. At this point the bow come gradually back up to the starting position--by the count of three. At this point the bow should be balanced in the hand, the weight resting on the ring finger and held steady by the thumb on top of both the hair and the stick. This keeps the pull bow from being too heavy on the string--very important

Loosening the right thumb on the bow can also improve phrasing by relaxing the arm, thereby increasing string contact.

for the faster bow speed necessary for the quarter note.

The pull bow should start at this position on the string (no sliding on the string in between strokes!) and move evenly straight across, without varying the speed or the distance from the bridge. During the pull bow, the forearm should start to rotate inward to prepare the push bow. This results in the fingers closing, and one should feel the contact with the string under the second finger again.

This series of events results in a sort of half-moon or half-elliptical form to the bow's movement on the string.

For faster tempi or note values, the bow will have less variation in its movement to and from the bridge, so it is important to find a position on the string with a good balance for the push and pull bows.

Master Class

1. Margaret Cohen: Abel Sonata in D major --Andante

To provide longer, more connected phrases, Gail suggested that Margaret allow the third note in this 3/4 piece to remain open so that it would ring across the bar line and into the next small phrase. Loosening the right thumb on the bow can also improve phrasing by relaxing the arm, thereby increasing string contact. To reduce extraneous motion after a pull bow, especially when crossing strings, Gail recommended that Margaret not always return to the bow tip on

the retake but approach the next note from lower on the bow, rocking onto the next string, when appropriate.

For high extensions in the left hand, Gail asked Margaret to disengage her thumb from the viol's neck so that her hand could reach farther. In order to make Margaret's fourth-finger vibrato more fluid, Gail asked her for an up-and-down rolling motion instead of a back-and-forth motion, "Like shaking water off the hand (but with the fourth finger still on)," and, as for high extensions, to release the thumb.

2. Glenna Houle: Marais Book IV, Suite 1--Prelude, Allemande

Prelude: Gail pointed out that Marais's enflés (swells) are placed sometimes on top of the note and sometimes after the note; the former do not require much bow but are instead created with lots of contact and a powerful, yet careful, release to avoid scrunching. The result is somewhat equivalent to a modern-day musical accent. The latter requires a different kind of emphasis, which uses the bow technique that was taught in the group lesson. She felt Glenna could provide more emphasis by moving her bow closer to the bridge, thus saving her bow while producing more sound. The bow must move as an entire unit toward and away from the bridge; releasing the fingers when moving away from the bridge allows the bow to move upward more easily.

Allemande: Playing faster note values often results in a loss of sound. This can be corrected by relaxing the arm and allowing the weight of the arm to sink into the string, by playing closer to the bridge, and by loosening the elbow. Also, having the right index finger wrap around the stick, without tension or pressure, can produce more control in terms of holding the bow. Gail found Glenna's whole bow range a bit high and suggested that she lower it, allowing closer bridge contact. Positioning the viol up higher helps the player to avoid hitting the knee when playing on the top string.

3. Penny Hanna: Marais Book IV, Suite in E minor--allemande, Sarabande, and Gigue la piquante

Gail appreciated the energy in Penny's playing but suggested that she sustains the sound more than necessary. By

relaxing the sound now and then, she can allow the viol's resonance to emerge more, much as vocal texts allow singers a range of intensities. Gail made a distinction between "playing the viol" and "letting the viol play--letting it sing." Moments of relaxation after intense enflés or ornaments, for example, let the viol breathe and produce a more varied sound. "You'll have as much power but in a different way."

Playing faster note values often results in a loss of sound. This can be corrected by relaxing the arm and allowing the weight of the arm to sink into the string, by playing closer to the bridge, and by loosening the elbow.

She suggested a number of specific ways that Penny could achieve more resonance. On a push bow, for example, extending the fingers on the bow hand also extends the sound. The elbow, too, produces (or inhibits) resonance. It is like a round hinge: when open and relaxed, the viol keeps sounding; when locked (as with a push bow on the top strings), it stifles sound. To find the ideal relaxed elbow position, start a pull bow on the top string with the arm completely relaxed and the elbow hanging downwards, then pull to the very tip of the bow and observe the feeling and appearance of the elbow. It is usually much lower than we expect. Then start the push bow with the elbow relaxed and free. Most of the bow stroke will be the forearm moving from the elbow, with the upper arm joining in the last portion of the stroke.


Gail's insights benefited us all, and her warmth, teaching skill, and astute observations over the course of the entire day helped us to open up our ears and our techniques to new—but attainable—possibilities. We look forward to her return and hope that her California visits will become an annual habit.

MARGARET COHEN, a student of John Dornenburg's and one of the participants in Gail Ann Schroeder's master class last month, has been accepted at the Royal Conservatory at The Hague, starting this fall, and will depart Palo Alto as soon as she finds reasonable airfare. Her teacher will be Anneke Pols. Congratulations to her!

ELLEN ALEXANDER lost her husband, Robert, July 19. Ellen and Robert have been living with Ellen's daughter, Elise, her husband, Phil Stone, and their children, in Sonoma. Ellen says Bob died peacefully from a respiratory condition. Ellen misses viol playing and her playing friends. She can be reached at 249 Dechene Avenue, Sonoma, CA 95476; (707) 996-1276.

WANT TO HELP PLAN BERKFEST NEXT JUNE? Early Music America, along with SFEMS and other local organizations, will be doing its utmost to rescue the Berkeley Early Music Festival & Exhibition next summer, after Cal Performances was forced by state budget cuts to cancel its participation.

VIOL TALK



ANNOUNCEMENTS, GOSSIP & RUMORS

Early Music America's plans have taken the form of a national early music conference in Berkeley, over two or three days, probably centered in a hotel. It will include a vendors' exhibition. SFEMS plans a Fringe Festival series of concurrent concerts. The American Recorder Society and the VdGSA will be in there swinging.

Maria Coldwell, executive director of Early Music America, says its conference will offer a variety of professional development sessions and networking forums, keynote speakers and one or two panels of distinguished early music artists and administrators. EMA's target audiences for the conference are professional and semi-professional performers, students and educators, presenters and organizational administrators, and "anyone seriously interested in the future of early music in the U.S. and Canada."

That may well include you, dear reader. EMA has put a short survey online, aimed at this target audience, asking for responses to nine questions on what people want in an early music conference. The deadline for responding is October 22. To fill out the survey, go to: <http://www.surveymonkey.com/s.asp?u=61727260433>.

Duo des Cadences:

Gail Ann Schroeder and Lynn Tetenbaum in concert

By George Houle

Chattanooga Chamber Music, a house concert series in San Francisco, presented a performance on September 7 by Gail Ann Schroeder and Lynn Tetenbaum, the Duo des Cadences, of an interesting program spanning almost two centuries of music.

We in the Bay Area are fortunate to have a fine group of resident professional viol players to teach and lead players of the viol, and as a consequence we are able to recognize and appreciate a player and teacher of such grace and ability as Gail Ann Schroeder. We owe her visit in part to the longstanding friendship between Gail Ann and Lynn, who formed their duo while students of Wieland Kuijken in Brussels. The Pacifica Chapter of the Viola da Gamba Society had a brilliant day of coaching and master-class instruction on Saturday, and then this splendid concert.

The sounds of the viol in Gail Ann's hands were a revelation of seemingly infinite variety and subtlety, and after sampling her insightful instruction on Saturday her students in the audience could begin to appreciate how this was achieved. Freedom of movement from the shoulder of the bow arm, control of the speed and position of the bow, bow strokes beginning with great variety of pressure and motion, a dynamic range effortlessly evoked with every stroke. The grace of her playing seemed to flow from equilibrium in her body in harmony with her viol. This might have sufficed to observers of her technique, but all was put to work in an eloquent interpretation of the variety of styles and emotions in the music of the program.

The 17th century portion of the program was perhaps the most interesting and intricate music performed, beginning with two fantasias for basses by John Ward. Counterpoint has more specific gravity than homophonic music to my ear, and Ward manages to imply more than just two voices in weaving together his

Continued on Page 6

Duo des Cadences/ *Continued from Page 5*

lines. The viols leap from low to high ranges and outline harmonies in melodies in addition to answering one another in imitation and in playing disparate rhythms against each other. The duo's performance clearly maintained the individuality of lines as well as precision of ensemble, a harbinger of the delights yet to come.

Simpson's divisions are adventures in pattern, ever more intricate as the variations work out the possibilities of figuration and arpeggiation over the ground. They are dazzling without the desire to overwhelm, and it is astonishing that the cascades of notes and figures remain under control and fulfill our desire for symmetry. Any Italian sonata of the same era flaunts its emotional ardor and makes melody, harmony and figuration serve that goal relentlessly. Simpson's apparent concern with pattern alone surprises and delights us when we arrive at climactic moments unexpectedly or subside into the simplicity of the ground itself. The music was given a performance that allowed byplays and answers as well as building momentum to the climax that at first we didn't suspect we would find.

Sainte-Colombe's two suites *La Bourrasque* and *Tombeau les regrets* were among the finest moments of the afternoon. *La Bourrasque*, which the dictionary thinks is "a gust of wind," might be taken metaphorically as an animated conversation, probably accompanied by a waving of the arms and raised voice. The music is theatrical, something not usually associated with Sainte-Colombe. The first section, untitled, is given the meter of simple 3 and is filled with quick notes, sixteenths at first, slowing down to eights and sixteenths against dotted-half notes in the other part. The quick section gave the effect of a burst of emotion; the slower was performed almost as a recitative, semi-spoken, with punctuation supplied by the dotted-half notes. This was a very effective and special interpretation. The remainder of the suite is made up of theatrical dances such as Sainte-Colombe might have played (or danced) in the household of Marie de Guise.

In the *Tombeau les regrets*, in contrast to the use of this music in the film *Tous les matins du monde*, where only the melancholy segments were heard again and again, the full suite ends with the lively "joy of the elect" that celebrates the salvation of souls in heaven. The falling cadences of the *tombeau* and *les pleurs* (tears) are very moving and were given full expression by Lynn and Gail Ann, the better to enhance the later delight of

those who have gone beyond. Sainte-Colombe's music requires a full quota of imagination from the performer: if it is sight-read exactly following the notation it sometimes makes little sense, except that the sound of the viols is wonderful. This was a performance to be treasured.

Another high point was the tenth sonata from *Le nymphe di Rhino* by Johan Schenck, the Adagio and Allemande of which were surpassingly beautiful. For those accustomed to the dance meters in the suites of Marais or the harpsichord music of François Couperin, it is interesting to see how the composers of the previous generation treated, and perhaps danced, the same dances. Sainte-Colombe wrote a *sarabande gaye*, for instance, seemingly at odds with the genre, as was Schenck's mixture of four- and six-beat phrases in the *gavotta*. The dancers surely learned different steps for these.

François Couperin's *Treizième Concert* is direct and simple in its formal clarity as well as in its melodic structure, breathing the enlightenment of the new 18th century. Telemann's *Duetto* represents another facet of the enlightenment. It is from a collection of *hausmusik* pieces sold by subscription to the music-loving burghers of Hamburg. The

original has three sets of clefs and key signatures for the duet: one set for recorders in two flats and French violin clef, the second for transverse flutes in one sharp and the usual G clef, and the third in three sharps and alto clef for the viols. Every recorder and flute player knows these pieces, but not every gambist. The program ended with the late 18th-century Berlin "sensitive style" *Duetto* by Christoph Schaffrath. Telemann and Schaffrath both demand high technical abilities of the viol players for rather thin musical ideas, and not every player easily commands this florid and highly decorated style. If you've got it, you might as well flaunt it, and the Duo des Cadences certainly "has it" and did.

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Lee McRae and His Majestie's Musicians featured in Chronicle

By Ellen Farwell

Lee McRae and her group, His Majestie's Musicians, made it into the San Francisco Chronicle last May 30 with a lengthy and thorough article covering the group's performances in schools, the kind of music they perform (mostly medieval and Renaissance), their costumes, and the variety of instruments they play (shawm, hurdy-gurdy, pipe and tabor, organetto, recorders, psaltery, vielles and, of course, viols).

The focus of the article, by Eve Kushner, was the group's dedication to music education, particularly to teaching medieval and Renaissance history through music and introducing young people to a kind of music that they probably wouldn't be introduced to otherwise. It included a lovely picture of Lee with co-members Ralph Prince and Dick Bagwell in costume, playing their instruments.

The reporter also interviewed Lee about her long life of service in early music. In addition to the lecture-demonstrations in area schools with His Majestie's Musicians, which Lee co-founded in 1989, Lee has contributed boundless energy and time over the years as co-founder and music teacher for the Walden School in Berkeley, co-founder of the San Francisco Early Music Society, co-founder of Philharmonia Baroque Orchestra and its education committee, co-founder of Early Music America and chair of its elementary-secondary education committee, founder and longtime director of the Music Discovery Workshop (a one-week Renaissance summer day camp),

and (with Ralph Prince) coordinator of the biannual Singers' Retreat for devotees of Renaissance vocal music.

The story didn't mention that Lee is also a founding member of our Pacifica Chapter of the VdGSA, continues to serve on the board as Chapter Representative to VdGSA, and is the guiding committee member of our new Youth Project for involving young people in playing the viola da gamba.



*His Majestie's Musicians:
Ralph Prince, Lee McRae, and Dick Bagwell*

The article points out that the future of His Majestie's Musicians is somewhat uncertain. The grant it has received for the past four years from the Berkeley Civic Arts Commission to perform in seventh-grade history classes was greatly reduced this year, and the group itself will undergo some attrition with the impending retirement of Dick Bagwell and reduced participation by Ralph Prince. Lee has found a new shawm and recorder player and hopes to continue with the group for one more year herself before hanging up her hurdy-gurdy at the age of (can you believe it?) 80.

Lee tells us that she and two other women performed at a Medieval Solstice Celebration in Berkeley last summer, and that this group may continue to perform for a while, perhaps as Her Majestie's Musicians. At any rate, Lee says that she wants to feel that the group as reconstituted to perform in schools is on solid ground before she makes her final bow with them.

Our revels now have ended

Report from Port Townsend

By Ellen Seibert

Photos by William Stickney

The summer revels have ended. Brent Wissick wrote eloquently about the season of workshop festivals this summer in the June *VdGSA News*. I marvel at how many people I know who attended one or more since June, and I think about the wonderful times they had playing music with each other. These are truly life affirming experiences, some of it qualifying as the hardest work ever done that is still called fun.

One example was the Port Townsend Early Music Workshop in early July, taking place again along the beach at Fort Worden by the Straits of Juan de Fuca in Washington State. More than 140 recorder and viol players, as well as bagpip-



Dick Templeton (left) as Susanne, surprised in her bath by evil CIA agents disguised as the Elders, one of whom is trying to steal Susanne's rubber duckie, in Commedia del Latte



Shira Kammen

ers and shawm and krummhorn enthusiasts, met for a week. For the first time since 1983, when Peter Seibert began the biennial workshop under the Seattle Recorder Society, the workshop was directed by Margriet Tindemans and ably assisted by administrators Ann Stickney and Nancy Sharp. Peter and I, having turned over the workshop, can say without reser-

vation that this was the best ever. Lest anyone think there is a recession going on in the viol and recorder world, the student body filled the slots within one week of publication of the brochure last February.

Peter led the workshop orchestra and chorus in the Lassus Mass based on *Susanne un jour*, along with other renditions of *Susanne*, Margriet's unofficial theme of the week. Even my beginning viol class learned the tune and was able to perform it at the end of the week. This theme culminated in the appearance of Dick Templeton, in the *Commedia del Latte* performance, as Susanne taking her bath. The entire week was filled with broken consorts, medieval improvisations, recorder master classes, beginning bagpipers, and viol consorts. We enjoyed an excellent salmon dinner on the beach, as tradition dictates. A faculty sightreading session delighted the audience, and the faculty concert later in the week was high quality as usual. Gene Murrow led a delightful country dancing evening, accompanied by Shira Kammen and Jack Ashworth.



Dalton Cantey

Once again, we had been charmed and transported for a week by comrades in learning and faculty caregivers, delivering the highest of spiritual food, music.

Classifieds

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BASS PLAYER, intermediate, good at sightreading, 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.

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BASS VIOL FOR SALE: Bass viol, 6

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 Orinda, CA 94563

Mark Your Calendar

Saturday, October 4

American Bach Soloists: 15th Anniversary Gala Benefit Dinner and Concert. Elizabeth Blumenstock, Katherine Kyme, and Lisa Weiss, violin; William Skeen, violoncello; Steven Lehning, violone; Corey Jamason, harpsichord; John Karl Hirten, organ; the ABS Choir, Jeffrey Thomas, conductor. Works by Bach, Barber, Copland, Ives, and others.

6:00 p.m. reception and silent auction; 7:15 p.m. dinner; 8:30 p.m. concert; 9:30 p.m. dessert buffet and live auction. Gala tickets, \$100; concert and dessert only tickets, \$50. (415) 621-7900; www.americanbach.org.

Saturday, October 11; Sunday, October 12

San Francisco Bach Choir Concertus with Period Consort: J.S. Bach Cantatas 4 and 106. With Tim Krol, bass, Julie Jeffrey and Elisabeth Reed, viola da gamba, and other instrumentalists.

October 11: 8:00 p.m., St. Paul's Episcopal Church, Oakland. \$15 to \$26. (415) 441-4942; www.sfbach.org.

October 12: 4:00 p.m.; pre-concert lecture, 3:00 p.m. First Unitarian Church, San Francisco. \$15 to \$26. (415) 441-4942; www.sfbach.org.

October 15, 29; November 5, 19; December 3; January 7, 21; February 4, 18; March 3, 17, 31; April 14, 28; May 5, 19; June 2

Mid-Peninsula Recorder Orchestra meeting: Recorder, early winds and early strings.

The Jane Lathrop Stanford Middle School music room number 2, 480 East Meadow Drive, Palo Alto. Please bring a music stand. Music will be provided at the meeting. 8:00 to 10:00 p.m. (650) 591-3648.

Saturday, October 18

The Recorder Orchestra Experience: a workshop directed by Ken Andresen. Repertoire from the Renaissance through the present, including Morley, Praetorius, Mozart and MacDowell. Sponsored by the Mid-Peninsula Recorder Orchestra, which welcomes early strings to its workshops and

play days. Bring your instrument and music stand and a bag lunch.

9:00 a.m. to 4:00 p.m., Hope Lutheran Church, 600 W. 42nd Avenue, San Mateo. \$39 by October 11; MPRO and SFEMS members, \$36 by October 11. \$42/\$39 after October 11. For a registration form, phone Mary Carrigan at (415) 664-9050, or see www.sfems.org/mpro. Make check payable to MPRO and mail with registration form to Mary Carrigan, 420 Crestlake Drive, San Francisco 94132.

Sunday, November 9

Celtic New Year Concert by Distant Oaks, with Julie Jeffrey, viola da gamba.

4:30 p.m., First Presbyterian Church, 2001 Santa Clara Avenue, Alameda. \$10 suggested donation. (510) 522-1477.

Sunday, December 7

Celtic Christmas Concert by Distant Oaks, with Julie Jeffrey, viola da gamba.

3:00 p.m., St. Matthew's Lutheran Church, 3281 16th Street, San Francisco. \$15/\$10 suggested donation. (415) 863-6371 or (707) 545-6676.

GAMBA NEWS

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