



Elisabeth Reed will coach November 8

By Lyle York

Our upcoming play day will be graced once more by **Elisabeth Reed**, who has been a popular choice to coach for us ever since she arrived in the Bay Area. Elisabeth is an outstanding performer with exceptional ability to communicate to others how the body connects with an instrument.

Elisabeth was born and raised in Chapel Hill, NC, and now lives in Oakland. She relocated here only a few years ago from Seattle, where she was the founder and director of the Viols for Youth program in conjunction with the Seattle Early Music Guild and the Viola da Gamba Society-Pacific Northwest (recently renamed Pacific Northwest Viols).

She is the principal cellist for the California Bach Society, the Benevolent Order for Music of the Baroque, the Dayton Bach Society, the

Bach Society, the chamber ensemble El Mundo, and the Alard String Quartet. She also performs regularly with other West Coast early music ensembles including Philharmonia Baroque, Musica Angelica, and Camarata Pacifica Baroque in Santa Barbara. She has played at the Boston, Berkeley, and Bloomington early music festivals and at Seattle's Bumbershoot Festival, and can be heard on the Virgin Classics and Focus recording labels.



Elisabeth Reed

Elisabeth is a graduate of the North Carolina School of the Arts, the Oberlin Conservatory, the Eastman School of Music, and Indiana University's Early Music Institute. She has taught at the Music Center for the Northwest, the Northwest Center for Early Music, and the San Francisco Community Music School. She is a Guild-certified practitioner of the Feldenkrais Method of Awareness Through Movement and Functional Integration, with a particular interest in the

(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 to John Mark. Telephone John at (510) 531-1471 or email your data to mark_bach8@hotmail.com.

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

DATE	COACH
Nov. 8	Elisabeth Reed
Dec. 13	Yayoi Isaacson
Jan. 10	Shira Kammen
Feb. 14	John Dornenburg
Mar. 6	Pat O'Scannell
April 10	Rebekah Ahrendt
April 24-26	Yayoi Isaacson and
North/South Viol	Elisabeth Reed
Meet, Fresno	
May 8	David Morris
June 12	George Houle

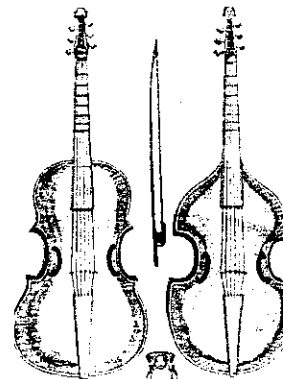
(Continued from page 1)

issues facing musicians and performers. Last year she taught viola da gamba at the University of California at Berkeley; in her home, she teaches cello, baroque cello, viola da gamba and Feldenkrais.

Recently Elisabeth formed The Novello Quartet with Cynthia Freivogel, Tekla Cunningham and Katherine Heater, playing works by such composers as Haydn, Leclair, Buxtehude, Purcell, Rosenmueller,

Handel, Corelli, Uccellini, Buonamente and Castello. They will be performing in their own concert series at St. Joseph's Basilica in Alameda. Watch the *Gamba News* calendar for performance dates.

The Pacifica chapter can look forward to more from Elisabeth in April, when she coaches at the Fresno North/South Viol Meet April 24-26, along with Yayoi Isaacson (see Viol Talk, Page 6).



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.

PACIFICA CHAPTER BOARD

President **Julie Jeffrey** (jjeffrey@library.berkeley.edu)
Vice President **Ellen Farwell** (lbfarwell@earthlink.net)
Secretary **Marilyn Becker** (becker3049@yahoo.com)
Treasurer **Helen Tyrrell** (hesuome@pacbell.net)

BOARD MEMBERS AT LARGE

John Mark Rental Coord. (mark_bach8@hotmail.com)
Lee McRae VdGSA chapter rep. (LmcR@aol.com)
Mary Elliott Coaching liaison (marell@pacbell.net)
Lyle York Newsletter editor (lyleyork@earthlink.net)
John Dornenburg (jdmbrg@concentric.net)
Alvin Roper (925-426-0829)
Elisabeth Reed (ereed@eskimo.com)
Colin Shipman (mrshipman@aol.com)
Robin Easterbrook (snooky4176@aol.com)

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.

Ambassadors, unite!

Wipe out those viol stereotypes: An inspiring play day with Julie Jeffrey

By Mary Elliott

The Pacifica Chapter was treated to coaching by President Julie Jeffrey at the October 11th play day. Our always-presidential (but never stuffy) highest officer waxed ambassadorial in her group lesson in the Garden Room. Her goal: to enlist us in her mission to terminate (this is a post-election article!) stereotypes about viols and viol players. How can one be an ambassador and a terminator at once? Julie chose one stereotype and showed us how.

Stereotype: Often, viols do not play with rhythmic accuracy.

How does the problem arise? It tends to occur when groups favor sightreading over polishing their ensemble pieces, especially when the music is dense and technically difficult. Under these circumstances, players use too much bow and/or make every note sound alike, distorting the rhythm and producing a “chunk-chunk” sound.

We played a simple exercise, devised by Julie, that spanned a fifth with whole, half, quarter, eighth and sixteenth note values. After three repetitions, the piece improved in precision and quality. Julie asked, “Why?” She solicited the following answers from play day participants and contributed some of her own:

1. Preparation increases confidence (a psychological gain) and bow control (a gain in technique); repetition provides some of this preparation.
2. Repetition helps a player internalize the tactus.
3. Breathing before asking the bow to speak helps with precision.

4. The bow should be in place, with good string contact established, before the note’s onset.

5. Left fingers, too, should be in place before the onset of the note(s).

6. String crossings can be thought of as sub-rhythms of the primary rhythms of the piece.

Make a conceptual break before the faster notes begin. This helps players to take control, gain poise, and, above all, to take the time allotted (which is usually more time than players believe they have). Taking time in fast passages means taking ‘a feeling of extra time.’

Julie then suggested that players improve their sightreading, especially when facing a blizzard of eighth or sixteenth notes, by trying the following:

- Relax the *left* hand. This gesture will carry over into the bow arm, helping it to relax, too.
- Estimate how much bow is needed for different note values. Less bow within the mid-range

of the bow? The entire bow? How much pressure?

- Let the wrist and fingers, rather than the arm, take over the bowing of shorter note values. The wrist will follow the fingers, responding to what they are doing.
- Make a conceptual break before the faster notes begin. This helps players to take control, gain poise, and, above all, to take the time allotted (which is usually more time than players believe they have). Julie suggested that taking time in fast passages means taking “a *feeling* of extra time.”

This last point nicely illustrated her earlier point that both psychology and technique play a role in being good ambassadors for the viol: if there’s time to prepare a note’s onset, time to prepare a string crossing, and time to relax during fast passages, some of the psychological and technical obstacles are diminished. These seem like manageable steps to take to achieve higher levels of performance.

In my group’s private coaching session prior to the group lesson, Julie brought up classic points of ensemble playing, ones that we hear many times and do not heed—or not enough—

- De-emphasize lesser notes/phrases.
- Emphasize important notes/phrases.
- Play lighter, overall.

Altogether, these principles will enhance our own enjoyment and, most certainly, that of our audiences!

More consort etiquette

Questions of leadership, communication, goal-setting, and performing

By Frances Blaker

Last June we reprinted part of a column by Frances Blaker that appears periodically in *American Recorder* magazine. In the column she discusses how to play in an ensemble with good will, organization and manners. Here is the second installment.

The role of the ensemble leader

Whoever is leading the ensemble, and however many leaders you have, there are certain things for which the leader is responsible. One of these is running the rehearsal. If you have several leaders, each leading a different piece, the ensemble as a whole must make a rehearsal plan, dividing time between all the pieces. Then the leader's job is to stick to the time plan so the ensemble can get to all the pieces. Don't forget to include time for the all-important refreshment break!

Once the ensemble has played the piece a time or two, the leader must step in and direct work on the piece—technical problems or points of interpretation. The leader needs to allow other members to put forth their musical ideas, but has the final say if a choice has to be made. Leaders, please don't let power go to your

head, causing you to treat your fellow players as lowly subjects. Be kind; remember you are all there to play music, which you all love to do.

Followers, please don't let your position make you take on an "us vs. him/her" mentality and become sullen and stubborn. Everyone must try musical suggestions with an open mind, and then give opinions.

How to say you think a piece is too difficult for your ensemble

Sometimes a member will bring a piece that is great fun to play, but it becomes clear to you that it is simply too difficult for the group at that time. If everyone notices this, there is no problem; you just put it aside for later, when players have improved.

If, however, some members don't seem to realize that the piece is beyond the group's abilities, you must find a good way to say this. You may say, "I think this piece is too difficult for us at this stage." Speak of the group as a whole, rather than pointing out individual players as weak links. Mention specific causes of difficulty such as, "We just can't play fast enough yet" or "Our ensemble skills are not yet up to this."

What if one or two members of an ensemble are holding others back?

First, when you form your ensemble you should try to choose players who have the same basic goals. The two main types of player are those who just want to play music with friends each week and are not interested in improving their playing or the level of the group; and those who like to work on their own skills and want to progress with the ensemble. The second type often also has strong interest in performing.

Both of these interests are valid. I personally think it is more interesting to progress, but not everyone feels this way. It is the same with runners: some become interested in improving their abilities and work toward running a race, while others just want to run three miles a day forever. They have different goals, viewpoints, interests. The trouble arises when they try to train together.

The same is true with an ensemble. If Emma, Hyacinth and Robert take lessons, working for beautiful tone and faster fingerwork, but Roy and Cecilia just chug happily along playing adequately but not improving with the rest of the group, the ensemble will not function well. At some

(Continued on page 5)

Please send more haiku!

We have received a decent number of entries to our haiku contest, a challenge offered by Mary Elliott in the September issue. But we are extending the deadline for haiku entries until November 20, and we'll publish them in the December issue.

A certain entrant sent us *thirty-six* haiku. You will get to read them next month, and meanwhile you have to guess who is so talented and industrious.

The prize for the best entry is a free one-year *Gamba News* subscription for the person of your choice. Submit your entries

to lileyork@earthlink.net or *Gamba News*, 1932 Thousand Oaks Blvd., Berkeley, CA 94707.

Write one now! No one has given better advice than Bashō: "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."

(Continued from page 4)

point the progressers will become frustrated because the happy chuggers never do get that passage of sixteenth notes cleaned up. Roy will become irritated with Emma's pestering him to "get ready for Carnegie Hall," nose ever to the grindstone.

Rather than letting this go on to the point of ruining the ensemble, it is much better to have a talk over a nice meal. Discuss what you each like about playing music, how you want to work, what your goals are. It could be that the group splits in two, or even dissolves. Or those who want more direction and challenge can form a splinter group that meets on another night. These people can stay in the good old group, but they will now have an opportunity to forge ahead. The

old group will be much more fun when everyone is happy.

To perform or not to perform

Most groups will benefit from at least occasional performing. However, it is very important that you respect your audience (and yourselves) by preparing as well as possible and playing your best—especially if you are charging money. People show respect for you when they sit down to listen attentively to you; you should show respect for them by playing well—in tune, with good tone, with the right notes and rhythms. People deserve quality for their money.

Having said this, I must also say that any ensemble—even an ensemble of

beginners—can perform well if they choose appropriate music. Play music that is easier than the most difficult music you can get through in rehearsal. The music must be easy enough that you have extra brain cells available for expression and good tone and intonation. Also, everything is harder to play in the case of nerves or other distractions.

Choose interesting music, regardless of difficulty. Rehearse enough to really know your part and the pieces as a whole, and to be able to play with good tone and with expression—spirit, beauty and character.

Frances Blaker is an internationally known recorder player and teacher who lives in Albany. Thanks to American Recorder and Frances for letting us adapt it for our viol-playing readers.

Healing Muses raises funds with CDs and a concert series

Healing Muses is a non-profit organization founded and directed by Eileen Hadidian to bring music to Bay Area hospitals, hospices, convalescent homes and homebound individuals. This holiday season Healing Muses is selling a number of CDs to benefit its hospital music program. In particular, the CD *In Nova Cantica* expresses the more intimate, pastoral side of Christmas and is a fine holiday gift.

In Nova Cantica, a Celebration of Christmas: Medieval and Traditional Carols, Chansons and Instrumental Dances from the 13th to 17th Centuries, includes music by Dufay, Dowland, Holborne, Thomas Simpson, Praetorius and Krieger. The performers are Elisabeth Engan, soprano; Neal Rogers, tenor; Eileen Hadidian, flute and recorder; Shira Kammen, vielle, violin, harp and alto voice; Kit Robberson, vielle and viola da gamba; and David Tayler, lute and baroque guitar.

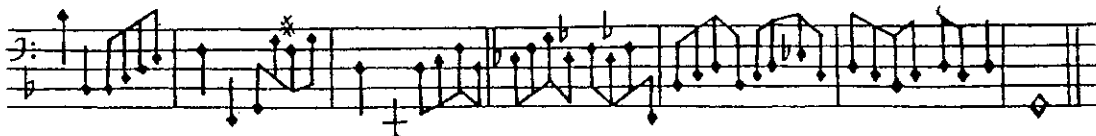
To order a CD, please make out a check to Healing Muses for \$15 per CD plus shipping and handling (\$2.50 for the first CD, \$1.00 for

additional copies), and mail to: Healing Muses, 1185 Solano Ave., PMB #153, Albany, CA 94706.

Healing Muses also benefits from the concert series Early Music at St. Alban's. The first concert this season, "Reflections: Renaissance, Baroque and Celtic Music to Soothe and Uplift the Spirit," will be performed on Saturday, November 29, at 8:00 p.m. at St. Alban's Episcopal Church, 1501 Washington Street, Albany. Performers are Eileen Hadidian, recorder and flutes; Maureen Brennan, Celtic harp; Natalie Cox, lever harp; and Dan Reiter, cello. Tickets are \$18, \$15 for SFEMS and ARS members, seniors, students and Albany residents.

This series also includes a January concert of medieval, Renaissance and Celtic music for midwinter, including Julie Jeffrey on viola da gamba, and this year's La Foola presentation in March, "The Bad Girls of Early Music."

For a brochure listing the entire concert season and a season ticket or individual ticket order form, call (510) 524-5661, ext. 3.



All of us in the Pacifica chapter extend our sympathy to **Neil Hendricks** of Reno. Neil's wife, Yoshi, died at age 67 on September 27 of complications of diabetes, from which she had suffered for decades. Her death was quick, of heart failure. "She always did things the right way," Neil said.

A memorial service for Yoshi held by the University of Nevada Reno was packed, with "people standing around the walls," said Neil. "She was well liked—she helped so many people."

Yoshi was born in Berlin of a Jewish mother and a Japanese father. She fled Germany with her parents in the summer of 1940 and then grew up in wartime Tokyo, coming to America as a foreign student in 1950. She and Neil enjoyed 33 years of marriage. After completing a master's degree in library science at the University of Texas, Yoshi worked for the University of Nevada in Reno for more than 30 years, cataloging in the library and teaching courses in Japanese language and culture. Beginning in 1974, Yoshi coordinated the university's first large-scale international program. Every summer for 20 years, Yoshi devoted herself to caring for visiting Japanese students and advising university officials on the nuances of Japanese culture.



*Yoshiko Tezuka
Hendricks*

Neil said that Yoshi always kept busy; it was her style never to slow down. "She was --like the old philosopher said, 'Bees just can't buzz no slower.'"

As for Neil, many of us in Pacifica and all over the country have played his viols. He has been making viols and bows in his workshop for decades. "I'm now finishing up a seven-string bass I started on some time ago," Neil said. "Not that we need one. But that is the only member of the viol family I had never built."

Neil started out making dulcimers, but soon found that he could buy better ones

VIOL TALK



ANNOUNCEMENTS, GOSSIP & RUMORS

than his, cheaper than he could afford to make them. **Carol Herman** launched him in bow making by ordering one in the fall of 1974. "That same fall, I built **Brent Wissick's** first viol," said Neil. "He was then a poor student, studying gamba with Gail Berry at St. Lawrence University in New York. I charged him \$270 for the viol and bow, which he paid me for in installments. A humble beginning for both of us."

The viol, a plywood affair, "has mercifully disappeared," said Neil; "Brent has advanced tremendously on all fronts, and I like to think that my instruments have improved somewhat."

Asked what he likes about building viols, he said, "I like to innovate. But in the viol world of today, innovation is neither encouraged nor rewarded, nor scarcely tolerated. 'Authenticity' reigns." He would like to see the music world encourage advances in viol design and construction, just as we now encourage the composition of modern music for the viol. He believes today's viols cry out for improvement in many respects. "Of course," he said, "the viol should remain a viol and not be 'improved' into a 'cello.'"

Some young players who have never met Neil will thank him someday, because among the students in our chapter's new Youth Program are several Koch viols that Neil fitted with easy-to-tune guitar pegs. With this kind of help, Neil is doing the most important work any of us can do: teaching new generations to love the viol.

Neil likes to play viols, of course, as well as build them. He and four other Reno players, Gail Peterson, Natalie Sera, Pamela Dallas and Mark Macabe, meet twice a week at Pamela's house to play.

Neil and Yoshi had nine cats and five dogs. Neil now thinks he might find homes for several of them so he can travel more easily. He looks forward to visiting his children in Dallas and Austin, and some workshops as well.

Neil's address is 1920 Wilder Street, Reno, NV 89512.

COACH SHUFFLE FOR FRESNO WORKSHOP: Previously we announced that **David Morris** and **Yayoi Isaacson** would coach at Fresno next April 24-26. David cancelled apologetically for scheduling reasons, but we are pleased to announce that **Elisabeth Reed** will step in to replace him.

A WESLEY BRANDT DISPATCH from Amsterdam: his address is Brouwersgracht 145HS, 1015 GG Amsterdam, The Netherlands; 011-31-20-624-4351. Until he acquires a Dutch web site, his email address is wbrandt@xs4all.nl.

HEADS-UP FOR A HIGHLY RECOMMENDED WORKSHOP: Pacific Northwest Viols (formerly the Viola da Gamba Society-Pacific Northwest) will hold its second Pacific Northwest Viol Workshop July 4-July 10, 2004, on the campus of Bastyr University Conference and Retreat Center, in a beautiful setting near Seattle and next to Lake Washington. The workshop will be directed by Margriet Tindemans. The faculty includes Ann

(Continued on page 9)

Let's try a new reply-card system

John Mark, Pacifica's librarian, rental coordinator and all-round good guy, also serves as our playing-group coordinator—not an easy job, as anyone who has done it will tell you. For the last several years we have asked players who plan to attend an upcoming play day to mail a postcard to John that is enclosed in *Gamba News*, or to e-mail him, giving vital information with which he can make up the

Saturday morning coached playing groups. These groups are matched as closely as possible by playing level. John usually reshuffles the groups after lunch for uncoached play.

At a recent Pacifica Board meeting, we discussed how the reply postcard system is working. John said that about half of our members now e-mail

instead of sending the card. And, because the U.S. mail is not absolutely dependable, sometimes John doesn't receive his postcards in time to create Saturday's playing groups.

We propose to try simplifying this system. If it works, we will continue it. Instead of enclosing a

postcard to mail, we are asking members to e-mail or phone John Mark if they plan to attend the next Saturday's play day. The enclosed yellow flyer asks all the customary questions and, in addition, asks if you plan to stay to play uncoached after lunch. (Afternoon play lasts until around 4:00 p.m., or until people get tired.)

Check the enclosed yellow flyer—it's not a postcard, but a poster!

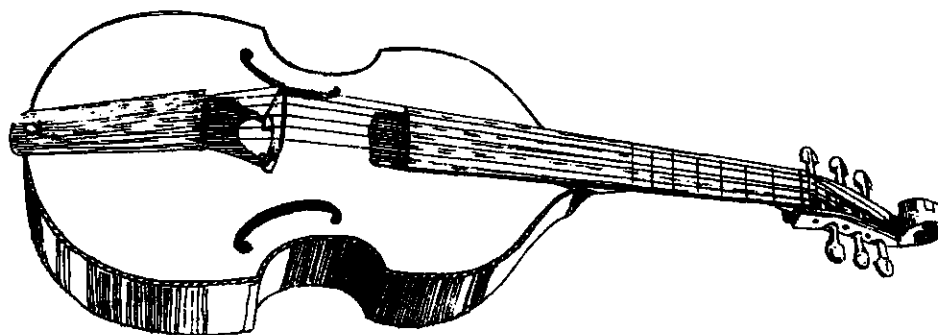
It tells you to CALL or E-MAIL John Mark about the upcoming play day.

Tape this flyer in a prominent place as a reminder.

We hope that members find it convenient to simply phone or e-mail John with this information, and we are including a yellow flyer with instructions simply to serve you as a reminder. The best procedure is to contact John as soon as you receive your *Gamba News* in the mail. If you can't decide immediately whether your schedule allows you to attend the

upcoming play day, please keep the flyer in a prominent place as a reminder to contact John by the Friday before the play day.

Please tape this flyer to your refrigerator, or to the forehead of someone you love.



Classifieds

SEEKING CONSORT

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.

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

HOW TO PLACE A CLASSIFIED AD

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

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

Lyle York

GAMBA NEWS

1932 Thousand Oaks Blvd.

Berkeley, CA 94707-1638

Make checks out to VdGS-Pacifica.

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.

LAZAR'S EARLY MUSIC: Moeck (recorders and early winds), Kueng, Mollenhauer, Yamaha, Aesthe, Dolmetsch Millenium Recorders, and others in the near future. Competitive prices, instruments sent on approval, personalized service and advice. **Bill Lazar**, (408) 737-8228; jblazar@aol.com; www.bill-lazar.com.

WANTED

RECOVERING GUITARIST WISHES TO PURCHASE a bass viol or fretted cello or hybrid instrument for playing chamber-fusion-jazz music. Oddities welcome. Will consider building a new instrument if a suitable piece cannot be found. **Jeffrey Luhn**, (831) 335-4711 (Santa Cruz area), or guitarkult@aol.com.

Yes! I want to join VdGS-Pacifica! Or renew for 2003-2004!

YOUR FIRST AND LAST NAME

YOUR MAILING ADDRESS

CITY, STATE AND ZIP

YOUR E-MAIL ADDRESS

YOUR PHONE NUMBER, INCLUDING AREA CODE

\$ _____

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

\$ _____

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

\$ _____

Newsletter-Only Membership (\$10)

\$ _____

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

\$ _____

TOTAL ENCLOSED

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

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

Mark Your Calendar

Saturday, November 1

Follow the Lieder: a program of rhapsodic instrumental music from 18th- and 20th-century Germany. Works by C.F. Abel, C.P.E. Bach, J.S. Bach, and Karlheinz Stockhausen. Flauti Diversi (Frances Feldon, baroque flute and recorder; Hanneke van Proosdij, harpsichord and recorder; Roy Whelden, viola da gamba; and guest artists Lisa Grodin, baroque violin, and David Morris, baroque violoncello.

8:00 p.m., *St. Alban's Episcopal Church, 1501 Washington Street, Albany.* \$18/\$15. Advance tickets are recommended. (510) 527-9840.

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.

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.

Saturday, November 29

Reflections: Renaissance, Baroque and Celtic Music to Soothe and Uplift the Spirit. Eileen Hadidian, recorder, flutes; Maureen Brennan, Celtic harp; Natalie Cox, lever harp; Dan Reiter, cello. Proceeds benefit Healing Muses, an organization that brings healing music to Bay Area hospitals, clinics, convalescent homes and homebound individuals.

8:00 p.m., *St. Alban's Episcopal Church, 1501 Washington Street, Albany.* \$18/\$15. (510) 524-5661 *3.

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.

Sunday, December 14

Verso (Zoe Vandermeer, soprano and triple harp; Howard Kadis, lute and theorbo; Jonathan Harris, recorders; and Karen Ande, viola da gamba) presents a concert of Elizabethan music having nothing whatsoever to do with the deep midwinter. Music by Dowland, Pilkington, Tobias Hume and that favorite lady, Anonymous.

7:00 p.m., *St. Alban's Episcopal Church Sanctuary (wheelchair accessible), 1501 Washington Street, Albany.* \$15/\$12 suggested donation. 510-724-3212.

Saturday, January 10, and Sunday, January 11

Mirth and Good Cheer: Medieval, Renaissance and Celtic Music for Midwinter and the Changing of the Seasons. Susan Rode Morris, soprano; Eileen Hadidian, recorder, flute; Shira Kammen, violin, vielle; Maureen Brennan, Celtic harp; Julie Jeffrey, viola da gamba. Proceeds benefit Healing Muses, an organization that brings healing music to Bay Area hospitals, clinics, convalescent homes and homebound individuals.

January 10: 8:00 p.m., *St. Alban's Episcopal Church, 1501 Washington Street, Albany.* \$18/\$15. (510) 524-5661 *3.

January 11: 4:00 p.m.

Phone reservations are advised for these concerts.

Viol Talk/continued

(Continued from page 6)

Marie Morgan, David Morris, Ros Morley, Mary Springfels, Margriet Tindemans and Craig Trompeter. Word is that the food is excellent at this workshop as well. Enrollment is limited to 35. Brochures will go out in February 2004. Ensure your place on the mailing list by contacting Nancy Sharp at ndsharp@sprynet.com or 9719 Densmore Ave. N., Seattle, WA 98103-3519.

NEWS OF KINENE BARZIN: Kinene sends greetings to all her friends in the gamba society and reports that she has moved to Clearlake Oaks, in Lake County, where she has bought a lot and is installing a beautiful new home. "Please contact me if

you are in the area," she writes. "I am still playing music and marching in various Renaissance Faire bands." She's at (707) 998-9956; (707) 350-3273 (cell); or klbarzin@sinewave.com.

DO YOU HAVE A VIOL YOU DON'T PLAY

ANYMORE? Or don't play much? Or that needs repair? Consider donating it to the Pacifica chapter. We are always in need of more rental instruments, especially for new young students, for whom buying a viol is often difficult. **John Mark**, keeper of the chapter's rental viols, will happily accept donated viols in any condition. We also welcome old cases and bows. For the library, we can always use donated sets of music (scores and parts only—no photocopies, please).

GAMBA NEWS

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



Play

Mary Elliott
920 Ventura Avenue
Albany, CA 94707

94707+2123

