



# Yayoi Isaacson returns!

By Lyle York

Our coach for the December 13 play day will be Yayoi Isaacson of San Francisco. Her coaching last December was very well received, and we are glad to have her back. We are also looking forward to her presence at our April 24-26 Fresno North/South Viol Meet.



Yayoi Isaacson

player and a soloist with many baroque and renaissance music ensembles, including the Amsterdam Loeki Stardust Quartet in The Netherlands and Magnificat in San Francisco. The composer Miriam Rainsford created two pieces of music for her. She has toured The Netherlands, Belgium, France, Germany, Portugal, England and Japan, giving concerts with, among others, Pieter Ode, Daniel Bruggen, Chris Farr and Gary Boyce.

Yayoi studied the viol with Anneke Pols at the conservatorium in Utrecht in The Netherlands and took master classes with Wieland Kuijken, Christophe Coin and Laurence Dreyfus. She has built up a repertoire extending from medieval to modern music in her career as a continuo player, an ensemble

If you, you and a partner, or you and a group would like to volunteer for public coaching by Yayoi at this play day, please contact **Mary Elliott:** (510) 527-6671, or [marell@pacbell.net](mailto:marell@pacbell.net).

## 36 views of Mount Haiku

*Pacifica members demonstrate a prodigious poetic range*

By Lyle York

Challenged earlier this fall by **Mary Elliott** to produce haiku on the theme of the

viola da gamba, our members responded admirably, with wit and imagination, with puns, even with haiku jokes-within-jokes. One, he

confesses, even sold out his artistic integrity for the sake of his business.

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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 to John Mark. Telephone John at (510) 531-1471 or email your data to [mark\\_bach8@hotmail.com](mailto:mark_bach8@hotmail.com).

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

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

# A concert not about the deep midwinter

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Pacifica member **Karen Ande** sends this announcement: "Please join us for a program of Elizabethan song and instrumental music about love, spring, sex, birds, and regret — everything except the dismal deep midwinter — circa 1600. Especially for viol players, we're including three lyra pieces by Tobias Hume. These were originally written as solo works; we have added a theorbo accompaniment."

Performing will be Zoe Vandermeer, soprano and Welsh triple harp; Howard Kadis, lute and theorbo; Jonathan Harris, recorders; and Karen Ande, viola da gamba. The concert takes place at 7:00 p.m. on Sunday, December 14, in the Sanctuary of St. Alban's Episcopal Church, 1501 Washington Street, Albany.

Zoe Vandermeer is a singer, baroque harpist, keyboard player and composer. She has released two CDs, one of John Dowland songs, the other of her original musical fairy tale, "Upon a Time." She is a dedicated teacher, offering workshops, and seminars through the Vandermeer Voice Institute.

Howard Kadis, for 25 years an active performer on lute, classical guitar, theorbo and mandolin, has appeared with the San Francisco Symphony, the San Jose Symphony, and the San Francisco Opera Orchestra. As a lutenist he performed at the

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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.

#### PACIFICA CHAPTER BOARD

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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](http://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](http://www.vdgsa.org).

**Rent a viol:** Pacifica has trebles, tenors and basses to rent. Donations of viols and bows to our rental program are extremely welcome—we'll accept them in any condition. Rental fees range from \$10 to \$25 per month. In charge of rentals is John Mark, at 10 Holyrood Manor, Oakland, CA 94611; (510) 531-1471, mark\_bach8@hotmail.com

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](mailto:smmorris@mindspring.com)

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

(Continued from page 1)

It may be hard to name a “winner,” but this was billed as a contest, so please send your vote for favorite haiku to Editor, *Gamba News*, 1932 Thousand Oaks Blvd., Berkeley, CA 94707, or [lleyork@earthlink.net](mailto:lleyork@earthlink.net).

## Viol haiku?

*No, no, some of them are good!*

*Several entrants found a theme that spoke to them and stuck with it. Julie Morrisett wanted to think about play day lunch. She really misses that Mexican restaurant on Park Boulevard where we used to go before we got all sociable with the potlucks. Julie wrote to the editor:*

Potlucks for viols  
healthy and inexpensive  
I crave Mexican.

Bows sing in sadness.  
The Renaissance is reborn.  
Burritos bring hope.

English for mid-morn:  
Hunger grows with fantasias.  
Mexican for lunch!

—Julie Morrisett

*Dear Julie, the editor wrote:  
You could order Mexican ahead next  
play day.*

Ordering ahead!  
Beauties of technology  
Enhance our playing.

— Julie Morrisett

*Then there's the bond between  
instrument and player:*

I sigh with my viol  
Colors are bright, light fading  
Autumn leaves rain down

—Lee McRae

The viol speaks to me  
We share a moment of love  
I weep happy tears

—Lee McRae

Notes soaring, grinding.  
Do I know where my thumb is?  
O my thumb, call home.

—Lyle York

Surfing on tenor—  
Alto clef isn't so bad;  
God! Where is d#??

—Marilyn Becker

*Philosophy, analysis and disgraceful  
puns:*

Bow on string,  
Horse, sheep—  
Music begins here?

—Mary Elliott

Space between notes  
Lasts this long?  
No, much longer.

—Mary Elliott

Haiku for viol—

Easy— named in the last line:  
The tenor dove sings.

—Don Groves

*Forests of metaphors:*

Short, round stick of wood,  
the inelegant soundpost —  
the soul of the viol.

—Don Groves

Bat viol wakes, stretches.  
Gut drums on wood as bat wings  
Brush air into ear.

—Lyle York

*Charlie Ogle sent in 36 (count 'em)  
haiku. Actually, after editing, and  
depending on whether you consider  
some of them as groups, there may be  
more than 36, or fewer. It doesn't  
matter; we all know musicians can't  
count.*

*Charlie did not send these all at once.  
He started writing them, sending them  
by email, then rethinking and correcting  
them. The editor made comments. He  
persisted. We print them below,  
complete with accompanying dialogue.*

To write haiku  
you must count syllables.  
Darn! Each line is short!

To write a haiku  
you must count *the* syllables.  
Ah! Now it is right.

(Continued on page 4)

# Haiku/ *continued*

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*(Continued from page 3)*

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Spruce, maple, snakewood.  
Tools, plans, wood chips, sawdust, glue.  
Viol maker's shop.

Bits of wood, some glue.  
Seven strings, seven frets.  
Assemble, then play.

Viol waits, ready.  
Music sits on stand, ready.  
Where is the player?

It won't play itself.  
I must work at it, practice.  
Practice makes better!

Difficult music—  
Marais, Lawes and Forqueray.  
I don't play it yet.

First finger, first fret.  
Play first string. It's D sharp?  
Would be, if in tune.

Tune the instrument.  
Play all of the notes just right.  
Where is the music?

Music's not written,  
Just notation on the page.  
Player must add more.

Music is an art.  
The viol is just a tool.  
Player must create!

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Too much bad haiku!  
Syllable count is small part.  
Expression makes art!

I play with haiku,  
but it's not from my culture.  
Why not stay at home?

**Second email message:**

Darn! Got it wrong!  
last line of my first haiku  
wasn't counted right.

I aimed for four  
(which is wrong) but got to five.  
Five ought to be right.

But it was meant to  
be an intentional goof,  
so right is wrong.

Here is corrected  
version to replace the first,  
with apologies:

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To write haiku  
you must count syllables.  
Darn! These lines are short!

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One mistake is found.  
Perfection is now lost dream.  
Freedom from worry!

**Third message:**

Darn! Got it ALL wrong!

Errors multiply.  
Perfection is not for me.  
Frail humanity!

**Fourth message:**

I must stop to think  
Before I hit send button,  
Try to get it right.

Here's second attempt  
to fix the miscount  
(with embarrassment)

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To write haiku  
You must count syllables.  
Darn! This is wrong!

---

**Fifth message:**

I stopped to think  
but still got it very wrong.  
So embarrassing!

Now it's the middle  
line of the second haiku  
in the !fourth! message:

Omitted two words.  
Thought them, but did not write.  
I left out "in first."

Will it never end?  
Four tries to fix one mistake?  
Errors! Just let them go!

*Dear Charlie: I'm enjoying these. Who knows if they won't appear just the way you sent them.—Editor*

**Sixth message:**

Watch what you submit!  
The newsletter editor needs  
to fill the pages!

*(Continued on page 5)*

# Haiku/ *continued*

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*(Continued from page 4)*

*HAH! One too many syllables in the middle line. LOUD BUZZ...Disqualified!*

— Editor

***Seventh message:***

Oh dear! Wrong once more!  
I have gotten used to it.  
but still: damn, damn, damn!

If you drop the “the”  
then the line comes out just right.  
Editors do that.

***Eighth message:***

“Errors! Just let them go!”  
That isn’t right: six, not five.  
Can I let it go?

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One flat. It’s the B.  
I can read that easily.  
But I still get lost.

Two flats. B and E?  
That is too many for me.  
Let’s play something else.

Three flats! B, E, A?  
It’s in the key signature.  
Damn the composer!

I can’t read four flats!  
I refuse to even try!  
Who wrote this music?

This is too modern.  
Viols do not play five flats!  
Find viol music!

***Ninth message:***

Translation changes  
the number of syllables  
but ideas remain.

Japanese haiku.  
Translated into English,  
is it still haiku?

5-7-5 is nice  
but I prefer a poem  
that says something real.

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Haiku lethal dose:  
How much does it take  
to kill joy in poetry?

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*Dear Charlie: I think “Wrong once more!  
I have gotten used to it” just about sums  
up the art of the viol, don’t you? Or the  
art of being human?—Editor*

***Tenth message:***

Errors everywhere!  
The art of playing viol:  
Ignore them, play on!

Errors everywhere!  
The art of being human:  
Accept them, move on.

***Eleventh message:***

-----  
It’s eight syllables  
thus my web site cannot fit  
in the haiku form

my web address is:  
violadagamba.com  
look at viols, buy!

There, now I’ve done it:  
abandoned art for money.  
I guess I’ll survive....

-----  
***Last message:***

I take photographs.  
One good picture on a roll  
is all I hope for.

One in thirty-six:  
Decent yield for photographs.  
Why not for haiku?

I’ve done a full roll:  
Written thirty-six poems.  
Which one do I keep?

—Charlie Ogle


DON'T FORGET TO CALL or e-mail **John Mark** as soon as possible if you would like to attend the December 13 play day, to be coached by Yayoi Isaacson. Last month for the first time we changed our postcard system to a "call or e-mail" system, and so far it has worked smoothly. The enclosed yellow slip is a reminder.

STANFORD CONFIRMS FEBRUARY DATE: Our tentative date of February 14 for the annual Pacifica play day at Stanford with coach **John Dornenburg** is now confirmed.

PACIFICA CHAPTER members want to send their good thoughts to **Robin Easterbrook**, who lost her mother late in October. Robin says she is grateful for the love and support she has felt from her friends. She and her partner, Lou Leal, have a new home address: 159 Loma Vista Drive, Sonoma 95476. Her new number is (707) 939-6605; her cell number is (510) 390-2003.

THE FRIENDS OF THE BERKELEY LIBRARY bookstore is selling copies of

# VIOL TALK



ANOUNCEMENTS,  
GOSSIP  
& RUMORS

*Early Music* magazine, which is published in English and American editions. The store has a collection of English issues ranging in date from 1979

through 1987. The magazine contains published music and scholarly articles, and many editions have a specific focus, such as plucked strings. The editions are square bound, about 1/2 inch thick.

The Friends of Berkeley Library store is selling these issues for \$5 each. **Lee McRae** learned of this trove of magazines from Miles Karpilow, who volunteers at the store. He did some research and found that the British publishers sell these back issues for \$22. He invites people who may want to round out their collections of this magazine to drop by and browse through them. For more information, call the store at (510) 841-5604. The Friends of the Berkeley Library Bookstore, open Tuesday through Saturday 10:00 a.m. to 4:00 p.m., is located at 2433 Channing Way, in the arcade under the parking garage, opposite the elevators.

HEATHER VORWERCK IN RECITAL: Heather Vorwerck, who performed Bach's Sonata in G minor (among other works) so ably in a Mills College recital last April, played another graduate recital of mostly solo repertoire at Mills on December 2. A change in the recital date made it too early to publicize here.

Of 5. voices.                      A L T V S.                      Ant. Holborne.

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He image of Melancholly.



# Anatomy and the viol

## *Players get in touch with their bodies thanks to coach Elisabeth Reed*

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By Ellen Farwell

Do you know where your shoulder is? It seemed obvious when **Elisabeth Reed** asked the question, but she wanted us to know that your shoulder is more than just the knobby joint at the top of your arm.

At our play day at Zion Lutheran Church November 8, Elisabeth pointed out that the shoulder includes the large bony blade in your upper back, and that the whole shoulder structure moves with your arm, hand and fingers when you play the viol. At least, it's supposed to.

Elisabeth had us divide into pairs, one playing and one standing behind, so that we could feel with our hands what's going on in each other's backs when we play. She wanted to show us that it's not just our fingers and hands that are making the music on the viol. When we reach from the top string to the bottom string with the left hand, our arm moves forward, and so does the shoulder blade that's attached to it. And when the fingers creep back to the top string, the arm moves back and the shoulder blade arches. When we bow with our right

hand from the bottom string to the top and back again, the same thing happens.

We also became aware of the vertebrae between the shoulder blades and the clavicle (collar bone) in front, and how they move in response to the movements of our shoulder blades.

As a certified practitioner of the Feldenkrais method, Elisabeth is particularly interested in its application to musicians and performers. She thinks that we need to be especially aware of these shoulder movements so that we can monitor whether they happen naturally without impediment when we play, and perhaps enhance them consciously if needed. Not only do they contribute to a freer sound, but inhibiting them can lead to physical stress, she says.

In the time that was left for her presentation, Elisabeth gave us a simple bass ground, the *passamezzo moderno*, and suggested some ideas for playing rhythmic variations on the given pitches.. We played around with smooth rhythms, syncopation, pizzicato, moving up an octave, and adding some double stops.

From there we were encouraged to start thinking about adding *melodic* variations, but that's the subject for another session.

In the earlier small-group coaching session, Elisabeth coached my five-part group in a Jenkins pavan. After the first chaotic attempts at sightreading, she encouraged us to work toward a "group sound" by playing toward each other and trying to match our tone, volume and bow speed. It worked!

We also enjoyed a brief *tutti* session with **John Mark**, who led us in his arrangement for viols of Samuel Barber's beautiful "Adagio for Strings," which we dedicated to the memory of Helen Easterbrook, **Robin's** mother. It was good to have Robin back among us following her mother's tragic death recently.

Fourteen of us attended the morning session and potluck lunch, and about half of those remained for a satisfying session of uncoached playing for most of the afternoon.

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## Concert/*continued*

(Continued from page 2)

Ashland, Oregon, Shakespeare Festival, as well as in numerous chamber ensembles throughout the area.

Jonathan Harris plays recorders, Renaissance cornett and Andean winds. He has performed with various Bay Area ensembles including the San Francisco Bach Choir, Coro Hispano de San Francisco, The Festival Consort, Concerto Bassano, and Ensemble Sans Souci. He also edits the SFEMS newsletter.

Karen Ande, viola da gamba, has studied with **John Dornenburg** and **Martha Blackman**. She was a longstanding member of the baroque performance group Sweet Folly.

Suggested donation is \$15 (general), \$12 (students, seniors, and members of SFEMS, VdGS-Pacifica or an ARS chapter. The sanctuary is wheelchair accessible, and street parking near the church is plentiful. For more information call 510-724-3212.

# 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-Pacific members.

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

**Lyle York**  
**GAMBA NEWS**  
 1932 Thousand Oaks Blvd.  
 Berkeley, CA 94707-1638  
 Make checks out to VdGS-Pacific.

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-Pacific! Or renew for 2003-2004!

YOUR FIRST AND LAST NAME

\$ \_\_\_\_\_

**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.

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

\$ \_\_\_\_\_

**TOTAL ENCLOSED**

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

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



# Mark Your Calendar

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**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, December 7**

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

*3:00 p.m., St. Matthew's Lutheran Church, 3281 16<sup>th</sup> 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.*

## **Saturday, January 10**

**"Auld Lang Syne: The End of the Renaissance; Prima prattica vs. Seconda prattica—the Old and the New,"** a workshop presented by the Mid-Peninsula Recorder Orchestra, Judith Linsenberg, director. For recorders, soft early double reeds and early strings. Bring instrument(s) and music stands. Music is included in the workshop fee.

*9:30 a.m. to 4:30 p.m., Calvert Hall, Union Church of Cupertino, 20900 Stevens*

*Creek Blvd., Cupertino. \$35/\$32. (415) 664-9050, or [www.sfems.org/mpro](http://www.sfems.org/mpro).*

## **Sunday, February 8**

**Lynn Tetenbaum,** viola da gamba, and **Yuko Tanaka,** harpsichord: the complete sonatas for viola da gamba and harpsichord by J.S. Bach.

*3:00 pm. Presented by the Chattanooga Chamber Series: the home of Kathy and Mark Perl, 152 Chattanooga Street (between Dolores and Church), San Francisco. \$15. Space is limited, so please reserve a seat in advance: (415) 641-0940.*

## **February 13-15**

**The Dancing Master:** a workshop for instrumentalists and dancers. Faculty includes Margriet Tindemans, viol and director; Jack Ashworth, violin, viol and harpsichord, and Emily Walhout, viol and cello. Master classes, consorts, and chamber ensembles in the music and dance of the Renaissance and baroque.

*Seattle Pacific University, Seattle. Fee: \$260 by December 15; \$275 after. For further information and a registration brochure, contact the Early Music Guild, (206) 325-7066, or [education@earlymusicguild.org](mailto:education@earlymusicguild.org).*

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# **GAMBA NEWS**

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

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