



VIOLA DA GAMBIA SOCIETY PACIFICA

GAMBIA NEWS

John Dornenburg will coach February 14 at Stanford

John Dornenburg, internationally known performer and teacher and local treasure, will coach Pacifica's play day Saturday, February 14 — Valentine's Day—at Stanford.

Remember that our "reply card" system is now a "phone or email" system. Please call John Dornenburg—not John Mark this month—to say you are attending the play day, what size(s) viol you will bring, and your VdGSA playing level. John's number is 510-530-3202. You can also email him at jdrnbg@concentric.net.

When emailing John, put "Pacifica" in the subject heading so that he won't accidentally delete them as spam. Play will gather at 9:15 a.m., start play at 9:30 and end at 4:00 p.m. John will conduct a public coaching session or a lecture/demonstration after lunch. The fee for the day, for members and non-members, is \$10 (a valentine is not required). Players gather in Room 102, next to the office, at the

Braun Music Center, on the Stanford campus. We will follow a different time schedule from our normal one. Consort groups begin play at 9:30 and break for lunch on campus between 12:00 and 1:00. At 1:00 there will be a large-group session, meeting in Room 101; either a group will volunteer for public coaching or John will give a lecture/demo. Coached consort groups will then resume play until 4:00 p.m. or so.



John Dornenburg

The schedule will be posted in the morning in Room 101.

From the East Bay, take the Dumbarton Bridge (84) and exit left on University, which crosses 101 and becomes Palm Drive at the campus. Turn left onto Campus Drive East. Turn right on Mayfield to the Braun Music Center. From 101, exit University and follow directions above. From 280, exit at Sand Hill Road; turn right on Junipero Serra; bear left on Campus Drive East; turn left on Mayfield.

Parking on campus is free on Saturdays, including permit zones. Players can bring their own lunch or buy food on campus at the Union Coffee Shop or Mexican restaurant, both close to the music department.

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
Feb. 14	John Dornenburg
Mar. 6	Pat O'Scannell
April 10	Rebekah Ahrendt
April 23-25	Yayoi Isaacson and Julie Jeffrey
North/South Viol Meet, Fresno	
May 8	David Morris
June 12	George Houle

Subtle insights from Yayoi Isaacson

By Mary Elliott

On December 13, 2003, the Pacifica Chapter was once again treated to the fine coaching of Yayoi Isaacson. After breaking into consort groups and before Yayoi began coaching my group, we played a four-part arrangement by John Mark of the *Lento assai* of Beethoven's Quartet XVI, followed by Purcell's Fantasia No. 4. We were all impressed with the similarities between the two pieces: the melodic content of both unfolds gradually and majestically, and the poignancy of Purcell's initial theme seemed more "romantic," heard just after Beethoven's, than any of us had noticed before this reading.

We chose to present the Purcell piece for Yayoi's coaching. In the opening bar (in cut time), the bass and tenor have a dotted half followed, respectively, by a quarter or two eighth notes. Yayoi asked us to treat this as a "sighing" gesture by emphasizing the first beat and backing off of the second, which falls on the dot. In this way, the sigh can begin anew in subsequent bars. She urged us to think of these gestures as transparent and to let them ring; this clarity sets the stage for the more dense layering of the lines that follow. She curbed our tendency to stress dissonances and is not convinced that

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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.

Isaacson/*continued*

(Continued from page 2)

performers in Purcell's time sacrificed transparency to push hard on dissonances. Rather, she feels such moments should "tease the ear." Another technique she recommended for making phrases clearer and more transparent for the listener was to soften the ends of phrases even more than we were accustomed to doing. In the "Slow" section, she had us vary measures 76 and 77, in which a quarter and half note motive occurs in all parts, by playing the first measure softly and the second measure even more softly. This created a hushed, dramatic effect.

She provided us with a very useful ensemble tool during the course of the coaching: If a note is not important, do not emphasize it by playing it on a too-resonant open string; also, playing on open strings slows a player. Rather, play less important notes as fingered notes. This will create a more fluid, balanced sound within a passage of less important notes. She also suggested that when a shift is approaching, playing on an open string will provide time to set up the shift fingering on another string.

Our group played in a small classroom and had no problems with acoustics. However, several of the players who were assigned to the gym reported that the sound was so live that they could not hear each other well at all, creating problems with tuning and ensemble. Perhaps we can avoid this in the future by ensuring that whenever the church requires us to meet in the gym instead of the Garden Room, small groups will play in the classrooms and not in the gym.

For the large-group lesson, the gym's acoustics were less troublesome. Yayoi had us play Henry Stonings' five-part "Browning My Dear." She chose the piece to demonstrate how its many ornaments, when not stressed, embellish or "make

beautiful" the musical lines they occupy. She also chose the piece to demonstrate that viols can play a range of dynamics, not just at one, standard volume. We then played the piece, attempting to de-emphasize the embellishments and emphasize the Browning theme when it occurred. She urged us to quiet down on the last notes of phrases so that we could "hand off" the phrase to the next voice. To facilitate producing more extreme dynamics, she suggested that we play closer to the bridge for forte passages and farther from the bridge for softer passages.

Next, she conducted an informal question-and-answer session. To one question, "How should we approach string contact?" she answered by distinguishing between the "attack" and the "sound." The wrist's torque provides the attack but not the sound. The weight of the arm provides the sound and also helps the strings to speak. She emphasized that nothing is easier than producing sound with the arm's weight. Someone else asked how a player can prepare the arm for string crossings. Yayoi replied that a player needs to map bowings of pieces so the crossings can be prepared in advance. Another question concerned final notes: How should they end? Should the bow remain on the string? Should it be lifted from the string? She answered that the piece itself should guide this decision. Ensembles should experiment with different approaches to last notes to determine which types of endings are most effective.

Finally, in response to a request to "play something," Yayoi played Marais' "Muzette" from the fourth suite of Book IV. Whether she intended to or not, she demonstrated the points she had discussed all morning. The ornamented passages were lightly tossed off, she provided clear dynamic shifts throughout the piece, and her bowing appeared effortless. She truly "made beautiful" in her delightful coaching style and graceful playing, and we all benefited.

Haiku contest winners

All the entries to *Gamba News*' haiku contest were printed in the December 2003 edition. People had to be coaxed to vote on a winner, but finally they declared themselves. First place, hands down, goes to **Charles Ogle** for a pair of haiku. He wins a free subscription to *Gamba News* for the person of his choice. (Charlie also wins the Extra Effort prize for having submitted 36 entries, thematically grouped and extensively corrected for form!)

The winning pair:

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

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

—Charles Ogle

Runners-Up:

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

—Julie Morrisett

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Play-day coaching by Shira Kammen: Attitude is all

By Lyle York

I asked Julie Morrisett for her impressions of Shira Kammen's coaching, and she sent a thorough description. Since I had already written one, both accounts appear here.—Editor

Coaching our play day January 11, **Shira Kammen** brought us the news (as only she can) about musicianship and listening. It was also a day to celebrate our good health. Several people had just gotten over miserable colds, flu or food poisoning. Perhaps the happiest sight was **PJ Savage**, back to playing after an operation and a long hospital stay. She was very glad to come back to playing with all of us.

Shira coached three groups of four, making the most of her time with each group. From the first tuning, my group was told to focus on one another. First we listened to the four pitches of the first note, both to tune and to cohere. Shira introduced an

From the beginning of play, we were told to be aware of every player's bow lengths and pulses. At the beginning of a piece there is the most peril of the players' speeds' pulling apart. Practicing this kind of awareness will get a group through this period of uncertainty.

exercise in which we played the first note together, focusing on the pitch and the quality, producing a chord in which each player tried to minimize bow changes to produce a continuous sound. Now we were ready to make music.

To play, she advised that we assume an "attitude"—the attitude of a musician preparing to give every bit of his/her energy to the music. Another way she described this was to put on a musical cloak. Still another word she used was "intention."

From the beginning of play, we were told to be aware of every player's bow lengths and pulses. At the beginning of a piece there is the most peril of the players' speeds pulling apart. Practicing this kind of awareness will get a group through this period of uncertainty. We played a Renaissance pavan and a galliard, focusing on the rhythm of the galliard, its most important element. The next element is mood: the attitude for a pavan is dignified and graceful. The attitude for a galliard is spirited, perhaps even raucous—aimed at getting dancers to lift up their bodies.

Marilyn Becker's consort group tackled a Purcell fantasia. "Shira seemed to know just how best to utilize her limited time," said Marilyn. "She gave us specific feedback how to bring out the intensity of the piece and the character of its varying sections, balancing her suggestions with positive

encouragement."

For our large-group session, Shira conducted an early 14th-century three-part vocal piece (I was surprised to learn it is called a madrigal), *I Senti Ca*, by Jacopo da Bologna. Its motion and harmonies recalled Landini, though Jacopo was from the previous generation: long, driving, expectant chords followed by little explosions of contrary motion. She urged us to enjoy the starkness of the harmonies, which tease modern ears with the sense of something missing (usually it is the third). Every line has a melody at least some of the time, and an equal part to play in the structure. The lines are singable and should be "sung" as if all on one syllable—connected as much as possible without slurring. I found my bow doing a lot of correcting to make the shape of the phrases.

As almost always happens on these coached Saturdays, we followed instructions and heard ourselves playing better.

Teaching with imagery

By Julie Morrisett

I first heard Shira Kammen play in a SFEMS concert last fall. Along with soprano Anne Azema, Shira performed medieval music on vielle and fiddle, on occasion lending her voice as well. As a sometime bluegrass fiddler myself, I occasionally wish I could put my bass under my chin, rip off those speed bumps called frets, and let loose. Shira's playing inspired me to think about ways I might incorporate more of my fiddling background into my viol playing. She was wonderful to hear—her accompaniments both anchored and drove the music, and her rhythmic and melodic improvisations were, in a word, joyful.

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All this to say that I was predisposed to be impressed by Shira's coaching at play day, and I was not disappointed. During the pre-playing caffeine consumption period I introduced myself to Shira. Her manner was warm, friendly, interested—in short, rather like her playing had sounded.

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Joanna Blendulf



Julie Jeffrey



Elisabeth Reed

Introducing: Wildcat Viols

By Lyle York

Joanna Blendulf, Julie Jeffrey and Elisabeth Reed invite you to celebrate the birth of Wildcat Viols. The new “all-girl” viol consort will present a house concert followed by a reception at the home of Lyle York and Matt Wilson, 1932 Thousand Oaks Blvd., Berkeley, on February 29 at 1:00 pm. The program will feature viol trios by Hingeston, Locke, Purcell, Nicolai, Marais and others. Donations will be gratefully accepted, because this house concert is a fundraiser for the group’s planned debut at the Berkeley Early Music Festival in June 2004. Keep an eye on *Gamba News* for date and details of this future concert.

Julie Jeffrey founded Wildcat Viols a few months ago. The name comes from the canyon near where she lives. “A secondary inspiration came from the behavior of Elisabeth’s cat, Alice,” says Julie, “who can often be seen making a crazed dash across the room as we play.” Their formative rehearsals confirmed what Julie had suspected—that the three women would enjoy a special musical rapport. “Our working rehearsals have been incredibly easy. We haven’t had to have big discussions about how we want the music to go,” Julie says. “We usually feel it the same way, so most of our talk is about making sure we keep doing whatever it is we’re already doing.”

Julie and Elisabeth had played together before, as had Joanna and Elisabeth. But the three are an all-new combination. Joanna, the only member whose biographical details are perhaps not familiar to *Gamba News* readers, “plays fantastic treble and bass,” according to Julie. Well known as a baroque cellist as well as gambist, Joanna holds degrees from the Cleveland Institute of Music and Indiana University and studied with Stanley Ritchie, Tsuyoshi Tsutsumi, and Alan Harris. She was awarded a Performer’s Certificate for outstanding performance on baroque cello from Indiana

University in 1998. She is a native of Sweden, but now anchors in the Bay Area. Currently she performs with the New York Collegium, Apollo’s Fire, American Bach Soloists, the Portland Baroque Orchestra, American Baroque, Musica Angelica (Los Angeles), Camerata Pacifica Baroque (Santa Barbara) and the Benevolent Order of Music of the Baroque, in Seattle. She is also a member of the Bay Area chamber groups Bimbeta, Mirable and Florilegia. Joanna’s summer engagements have included appearances at the Boston, Berkeley and Bloomington Early Music Festivals, and the Carmel Bach Festival.

Why a trio? There is a wealth of music for three viols; about half of the upcoming program consists of pieces for treble, tenor and bass, and about half “gorgeous, luscious bass trios.” Three members was a manageable number to start out with, Julie said, considering people’s busy schedules. Future expansion is possible. Shira Kammen has already enthusiastically agreed to be a member-at-large, and Wildcat Viols is hoping to add her to some of their concerts after its June debut.

The Wildcat Viols members are proud to be an all-female consort, but they do not rule out guest artists of the other gender. Lutenist David Tayler may be joining them for their June concert. “David Morris has already subbed for one of us on a wedding gig,” says Julie. “He’s been very supportive of our enterprise, and I would love to have him play with us again.” As for future repertoire, likewise they rule nothing out. Secret plans are already brewing. Who knows what musical styles the Wildcat Viols will spring on us.

The York/Wilson house is a few blocks north of Music Sources (if approaching via the Alameda), and a block west of Arlington if approaching via Marin Circle. Space is limited, so please contact Lyle York, 510-559-9273 or lyleyork@earthlink.net for exact directions and to reserve a seat.

Opportunities for Gambists at the Baroque and Medieval-Renaissance

By Phebe Craig and Hanneke van Proosdij

The SFEMS Workshops' reputation for intimacy, friendliness, and cooperative spirit has drawn people of all ages and backgrounds from around the world. Readers not familiar with these workshops and the advantages of their location—Dominican University in San Rafael—should see the current issue of the SFEMS newsletter, *Early Music News*, or contact the directors for details. This article focuses on the workshops' attractions for gambists.

This year's Baroque and Medieval-Renaissance Workshops offer players at levels from intermediate-amateur through pre-professional a wonderful range of opportunities to work on first-rate repertory that explores the instrument's potential in a variety of contexts. While the range of topics at the workshops is broad, both share a core interest in German and Italian music. The Baroque Workshop, entitled "A Musicalischer Lustgarten," will explore how Middle European musicians from Rosenmüller and Biber to Telemann and Bach incorporated both Italian and French influences. The Medieval-Renaissance Workshop, "The Italian style in Italy, Germany and England," will delve into Italian influences on such German composers as Schütz and Scheidt and on English vocal music.

Baroque Workshop

The SFEMS Baroque Workshop (June 20-26) is delighted to announce that renowned viol player Mary Springfels will be joining the faculty this summer. Mary is an exciting performer and erudite musician. She has played with many American and European ensembles, including the New York Pro Musica, the Waverly and Folger Consorts, Concert Royal, Pomerium Musices, Sequentia, Parthenia, and Orpheus Band. She is also the director and a founding member of the Newberry Consort. She is an extremely active teacher in early music workshops across the United States, and records extensively.

Mary's master class will explore viol repertoire, technique and consort playing. Once again this year, the workshop faculty from the bass realm will join forces and devote some hours to a Combined Continuo Clinic. Here the faculty and participants will discuss how to shape bass lines expressively, how to give rhythmic impetus to a piece and (to put it bluntly) how to steal the show). Besides Springfels, faculty include Marion Verbruggen and Frances Blaker, recorders; Anna Carol Dudley and Jennifer Lane, voice; Paul Flight, voice and chorus; Michael Sand, violin and orchestra; Kathleen Kraft, flute; Sand Dalton, oboe; Marc Vanscheeuwijk, cello; Phebe Craig, harpsichord; and Angene Feves, baroque dance.

Highlights for the week will include the Concerto Evening, where selected participants will perform with the SFEMS

Workshop Orchestra under the direction of Michael Sand (please let us know early if you are interested in participating); and an all-workshop production of Telemann's hilarious satiric opera, *The Patient Socrates*.

Medieval-Renaissance

This year's Medieval-Renaissance Workshop (July 11-17) offers the talents of three fabulous viol players on its faculty: **Julie Jeffrey, David Morris, and Elisabeth Reed**. Our daily schedule starts with morning technique classes, which work on basics, musicianship and repertory. Afternoon ensembles focus on a variety of special topics, including this year Samuel Scheidt's *Ludi Musici*, music of the English viol consorts, a special English lute song project led by Jennifer Lane (ideal for gambists who enjoy accompanying singers!), and a large-scale Gabrieli and Schütz project with Wim Becu and others, for singers, brass, reeds, viols, theorbos and strings, culminating in a grand student performance on Friday evening. The all-workshop Collegium (vocal and instrumental), led by David Tayler, also will explore sacred works of Gabrieli and Schütz.

If you've noticed playing music all day can give you stiff muscles, we offer a special after-lunch movement class, taught by certified Feldenkrais practitioner Elisabeth Reed.

Of special interest to viol consorts is the Med-Ren Workshop's unique offer of a guaranteed daily group class for established ensembles. This is a unique opportunity to get daily coaching for your group. The minimum is four players. Interested participants must apply before May 10. Special events include faculty concerts, lectures, student performances and informal playing. Our other faculty this year will include Anne Azéma and Jennifer Lane; voice; Wim Becu, sackbut; Bruce Dickey, cornetto; Louise Carslake, recorder and Renaissance flute; Peter Maund, percussion; Herb Myers and Dan Stillman, renaissance reeds; Hanneke van Proosdij, recorder and harpsichord; and David Tayler, lute and Collegium director.

The SFEMS workshops are open to anyone age 14 or older. Enrollment often has filled early in recent years, so to avoid disappointment, please apply early. Scholarships are available from Early Music America, the American Recorder Society, and the Greenberg Scholarship Fund (for harpsichordists). Work-study grants are also available through the individual workshops. For more information or to request a brochure, please visit the SFEMS website at www.sfems.org, phone 510-528-1725, or contact the individual workshop directors: Phebe Craig (Baroque Workshop) at phebec@aol.com or 510-508-2248; or Hanneke van Proosdij (Medieval-Renaissance Workshop) at medren@lanset.com or 510-236-9808.

FROZEN IN OHIO: Pacifica president **Julie Jeffrey** traveled to Cincinnati, Ohio, for a week in January, joining the critically acclaimed Catacoustic Consort as a guest artist on tenor viol.

Catacoustic, founded in 2001 by Annalisa Pappano, was Grand Prize Winner in 2003 of the Early Music America/Naxos recording competition. It is a group with a varying roster; the consort that won the EMA/Naxos competition was a Baroque quartet, with Pappano on viol and lirone, soprano Catherine (Cassie) Webster, Michael



Julie Jeffrey

Leopold on theorbo, and Becky Baxter on Italian triple harp. Webster, another local heroine, joined the January performances along with Julie.

The performances got a very good review in the *Cincinnati Inquirer*.

All very well, but en route home, Julie and Cassie were stranded in Dayton for two days by the Midwest's snow and ice storm. They spent a lot of that time in the airport, where the bar served "too much tonic, not enough gin."

GRACE UNDER PRESSURE

AWARD goes to **John Dornenburg**, who played an impressive solo concert at Stanford with harpsichordist Yuko Tanaka last month. Some unintended theater occurred when John's bow lost its hair during Forqueray's "La Boisson." (John declined to be interviewed for an updated "100 Viol Excuses" T-shirt.) Fortunately John had a Louis Begin student bow in his case with which he finished the performance. A full report will appear in next month's *Gamba News*.

GET DOWN AND PRACTICAL:

Shira Kammen will be teaching a new class in late February and March she calls a sort of Musical Gym. Using medieval and Renaissance, Celtic, Eastern European and other modal styles, the class will exercise and strengthen musical language and

VIOL TALK



**ANNOUNCEMENTS,
GOSSIP
& RUMORS**

experience. "We'll have adventures with pitch and rhythm, modes, beginning improvisation, intervals, ensemble techniques, and music theory," she says. "The class is geared toward people who have music in their lives—at any level—but wish to delve in deeper."



Shira Kammen

There will be four class sessions, 7:00 to 8:45 on Wednesday evenings: February 25, March 3, March 10 and March 17. The location, to be

announced, will be in Berkeley or Albany. The fee is \$80 for the series. Shira needs a minimum of seven people in the class. Contact her for more information: sheenaqoj@earthlink.net or at 510-524-7952.

TRAVELS WITH PETER: Longtime Pacifica member, composer and music publisher **Peter Ballinger** of Albany is also a fine painter. Some of his watercolors can be seen, along with work by 20 other artists, at the Marin County Civic Center through April 1. The show, "Watercolor Travels," exhibits work by the students of Marin watercolorist Kay Russell in the first- and third-floor galleries of the civic center. The galleries are open Monday through Friday, 9:00 a.m. to 5:00 p.m. For information call Ellen Campbell at (415) 499-8350, ext. 107.

JORDI SAVALL ALERT: He will play a solo concert presented by Cal Performances on Wednesday, May 12, 8:00 p.m., at First Congregational Church, Berkeley. His ensemble, Hesperion XXI, including Savall on viola da gamba, will perform at the same time and location on Friday, May 14. Tickets sell out early, so see Calendar for contact information.

VIOL TALK ON THE WEB: People interested in the viol can subscribe (free) to a discussion group, viols@sandwich.net, managed by Alice Renken of Carlsbad. To get on the mailing list, visit <http://sandwich.net/mailman/listinfo.cgi/viols>. Typical postings include technique questions, opinions on tunings or strings, requests for obscure music, recommendations, and concert announcements.

AND MORE ON THE WEB: A Web site by Professor Jose Vazquez of the University of Vienna contains a lot of background on the viola da gamba: www.orpheon.org.

An update on the Youth Project

By Ellen Farwell

Our Youth Project for involving young people in learning to play the viol soldiers on, under the tutelage of Elisabeth Reed.

Elisabeth started the classes with the four middle-school students in September, meeting every other week for 45 minutes, and using viols rented from our chapter. The four girls all knew each other from a Scottish dancing class, and although two



Imogen Poropot

of them had never played stringed instruments and couldn't read music, the other two, who were more experienced, were quite patient. Elisabeth was able to spend some time working individually with the less-experienced girls. They all seemed to be having a good time, and were even getting together on alternate weeks to rehearse on their own. It was going quite well, Elisabeth says, until flu season. The two less-experienced students got quite sick, missed one or two viol classes, got overwhelmed trying to

catch up with their schoolwork, and felt that they could not keep up musically with the two other girls. Unfortunately, they've turned in their viols, and Elisabeth is not optimistic that they will

Isn't it comforting to think that someone will be there years from now to play Byrd, Gibbons, Jenkins — maybe even Marais, Forqueray and Abel?

return, despite much encouragement on her part.

But the other two girls, Imogen Poropot and Emily Judd, are continuing in the viol class with great enthusiasm. They've had three or four lessons so far with just the two of them since the other girls dropped out. Imogen, a violinist, is playing treble viol, and Emily, a cellist, is playing tenor. Elisabeth fills in on bass as needed. They're going through Martha Bishop's method book, with its Renaissance tunes (e.g., "Browning," "Greensleeves"), excerpts from motets, and exercises. They're even learning different clefs, Elisabeth says, and can play in both first and half positions. She's also been working with them on some Ortiz grounds, with Elisabeth playing the variations. When Elisabeth was out of town recently for several weeks, she arranged for David Morris to step in and teach them.

Elisabeth says that they are interesting girls, quite bright and charming. In addition to music and dancing, they like to attend Renaissance fairs in costume. They both love cats, and enjoy playing with Elisabeth's tabby, Alice, when at her apartment for lessons.

Members of the Youth Project Committee (Elisabeth, Lee McRae, John Mark, Alexandra Saur, and Ellen Farwell) are continuing to look for more young people who might be interested in taking viol

classes with Elisabeth, though adding new students at this point might mean starting a separate class. The greatest help in recruiting more young students might come from Emily and Imogen themselves. They both have been talking up the viol among their friends, and Imogen even took her gamba to school recently for a demonstration. She already has one friend who is thinking about it.

Elisabeth has high hopes for Imogen and Emily, and remains optimistic about the



Emily Judd

Youth Project. She's looking forward to having the two girls play in her student recital in April, and perhaps joining us at our play days before too long. They're already talking about playing the viol at a Renaissance fair. We're delighted to welcome them into our community of viol players, and wish them much success. Isn't it comforting to think that someone will be there years from now to play Byrd, Gibbons, Jenkins, maybe even Marais, Forqueray and Abel, after the rest of us are no longer around?

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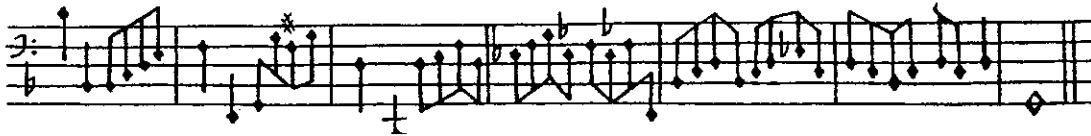
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Hendricks and hard case "arranged" by Herb Myers. \$1,500 for viol, bow, and

case. Contact Kris Montague, (650) 969-1668.

BASS VIOL FOR SALE: Bass viol, 6 string, German-made in the 1970s. With bow and hard case. \$3500. Contact Helen Tyrrell, (925) 253-1782; hesuome@pacbell.net.

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.



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Mark Your Calendar

February 4, 18; March 3, 17, 31; April 14, 28; May 5, 19; June 2
please reserve a seat in advance: (415) 641-0940.

February 13-15

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. (415) 591-3648.

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

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.

February 19 and 20

La Monica (Phoebe J. Alexander, soprano; Susan Feldman and Tekla Cunningham, violin; Ondine Young, viola;

William Skeen, cello and viola da gamba; and Yoav Stein, harpsichord) presents "Himmel und Erde," a program of music by 17th-century German Baroque masters such as Buxtehude, Rosenmuller, Scheidt, and Tunder.

Thursday, February 19: 8:00 p.m., First Unitarian Universalist Church, 1187 Franklin Street at Geary, San Francisco. \$15/\$9. (323) 547-4442.

Friday, February 20: 8:00 p.m., St. Mark's Episcopal Church, 2300 Bancroft Way, Berkeley. \$15/\$9. (323) 547-4442.

February 29

Wildcat Viols: House concert by Joanna Blendulf, Julie Jeffrey and Elisabeth Reed of Hingeston, Locke, Purcell, Nicolai, Marais and others. See article on page 5.

1:00 p.m., 1932 Thousand Oaks Blvd., Berkeley (home of Lyle York and Matt

(Continued on page 11)

Shira Kammen/continued

(Continued from page 4)

My morning consort group consisted of myself on bass, Marilyn Becker on tenor, and John Mark and Robin Easterbrook on treble. We played Purcell's Fantazia No.5 (in Hunter's 4-part edition) for Shira.

A time-out here for a general remark on play-day coaching. As a relative newcomer, I am usually unfamiliar with the coaches. It has been a pleasant revelation to experience the high level of musicianship these coaches bring to their teaching. Likewise, each coach has had her or his own particular style of communicating ideas, and Shira maintained this trend. Eschewing straightforward technical counsel, she brought us into a unified musical expression through imagery. As an

example, she had us think about "intensity" as opposed to volume, or "heaviness" as opposed to bow pressure.

For the duration of Shira's time with our group, we concentrated on a small section of the fantasia. Often, coaches will lead the group through an entire piece, pausing here to iron out a technical difficulty, there to concentrate on a cadence, but always moving forward in order to make sure that all the bits are touched upon. The goal is to assemble all the parts into a coherent musical statement, and Shira's goal was the same. By concentrating on one section, however, we approached the problem from the other side. Instead of throwing on all our clothes at once, as it were, and then looking to see whether they matched, we concentrated on picking just one article — say, a sweater. It was clear to me that if the four of us pulled

together to pick out a beautiful sweater, it would then be obvious what style and color the pants and shoes should be.

After the morning's coaching, Shira conducted all the play-day participants in the three-part piece *I Senti Ca*, by Jacopo da Bologna. Emphasizing the use of the opening unison C, she also pointed out the relative scarcity of thirds, which in the 14th century were still regarded as a dissonance. She encouraged all three parts to play as if they were the melody, as well as to be sure and not trample over "holes in the music"—places where all three parts had brief rests.

I found her style of coaching a treat, and a nice balance to the more technical approach. Everyone learns best in different ways, just as everyone teaches in different ways; I enjoy being able to experience so many different styles.

Calendar/continued

(Continued from page 10)

Wilson). Space is limited, so please call or email to reserve a seat: (510) 559-9273 or lyleyork@earthlink.net.

Note that the Bay Area Recorder Series is presenting a benefit concert at 4:00 p.m. the same afternoon at St. Alban's Church, 1501 Washington Ave., a few blocks from the York/Wilson home above. You can make a musical afternoon of it and attend both concerts. For information on the recorder concert: (510) 559-4670 or barecorderseries@mindspring.com.

March 19-22

Workshop for Viols and Voices: Alison Crum, director; Roy Marks and Larry Lipnik, additional faculty. The vocal interpretation of viol music: voice/viol music by Dowland, East, Gibbons. Sponsored by the VdGS-Southern Arizona in Tucson.

Workshop will be held at Best Western Inn at the Airport. For all details and a registration brochure: Ulrich Michael, 6160 N. Camino Miraval, Tucson, AZ 85718-3023; Jean Iverson, (520) 578-0647; or ufmichael@theriver.com.

Sunday, March 21

Bach's Birthday Bash: Elisabeth Reed, viola da gamba and baroque cello, and Corey Jamason, harpsichord. Featuring Bach's gamba sonata in g minor, cello suite in C major and arias from his cantatas with soprano Catherine Webster and violinist Cynthia Miller Freivogel. Tickets \$18/\$15.

5:00 p.m., MusicSources, 1000 The Alameda at Marin Avenue, Berkeley. (510) 528-1685, or msources@lmi.net.

March 26, 27, 28

The Yukimi Kambe Viol Consort, presented by SFEMS: "Renaissance Roots, Global Flowerings." Yukimi Kambe, Eriko Ozawa, Maki Noguchi, and Kaori Hashizume, viols, play interpretations of Renaissance music and groundbreaking new works for viols. Tickets \$25/\$22/\$10. (510) 528-1725 or

www.sfems.org.

Friday, March 26: 8:00 p.m., First Lutheran Church, Homer and Webster streets, Palo Alto

Saturday, March 27: 8:00 p.m., St. John's Presbyterian Church, College Avenue between Garber and Forest, Berkeley

Sunday, March 28: 4:00 p.m., St. Gregory Nyssen Episcopal Church, DeHaro and Mariposa, San Francisco

May 12

Jordi Savall, viola da gamba: solo concert. Presented by Cal Performances; tickets are \$42.

8:00 p.m., First Congregational Church, Dana and Durant streets, Berkeley. (510) 642-9988.

May 14

Hesperion XXI, Jordi Savall, director and viola da gamba; Monteserrat Figueras, voice; Arianna Savall, voice and arpa doppia; Ferran Savall, voice, guitarra and tiorba; Pedro Estevan. Sponsored by Cal Performances; tickets are \$42.

8:00 p.m., First Congregational Church, Dana and Durant streets, Berkeley. (510) 642-9988.

May 28-30

Early Music Weekend Workshop, Mt. Palomar, Calif. This workshop is held in an outdoor school camp. Music faculty include Ann Marie Morgan and Craig Trompeter, viol; Claire Rottembourg, recorder and traverso; Kenneth Bell, voice; Adam and Rotem Gilbert, recorders and double reeds; Kim Pineda, winds; Richard Glenn, plucked strings. For a brochure with registration materials: SDEMS, 3510 Dove Court, San Diego, CA 92103; attn. Lynn Lipetzky; or (619) 291-8246; or sdems@sdems.org; Web site is sdems@sdems.org.

May 29-June 5

Recorder, Viola da Gamba and Harpsichord Workshop: Letitia Berlin, director. For advanced players (but intermediate

players interested should inquire). With master classes, coached Baroque chamber ensembles, and separate Renaissance consort classes for recorders and viols. Faculty includes Margriet Tindemans, viola da gamba.

Hidden Valley Institute of the Arts, Carmel Valley. For workshop information: Tish Berlin, (510) 559-4670; tish-feb@mindspring.com. To register or to inquire about accommodations: Peter Meckel, (831)-659-3115; hvms@aol.com. Web: hiddenvalleymusic.org.

June 20-26

SFEMS Baroque Workshop: Faculty includes Mary Springfels, viola da gamba. See article, page 6.

Dominican University campus, San Rafael. P.O. Box 10151, Berkeley 94709; (510) 528-1725.

July 11-17

SFEMS Medieval-Renaissance Workshop: Faculty includes Julie Jeffrey, David Morris, and Elisabeth Reed, viola da gamba. See article, page 6.

Dominican University campus, San Rafael. P.O. Box 10151, Berkeley 94709; (510) 528-1725. medren@lanset.com.

Haiku/continued

(Continued from page 3)

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

—Mary Elliott

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

—Lyle York

GAMBA NEWS

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Play

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