

Pat O'Scannell coaches March 6

We welcome Pat O'Scannell, based in Ashland, Oregon, as our coach for the March 6 play day. Some of us met Pat when she coached last year's Fresno North/South Viol Meet, along with her old friend Julie Jeffrey. Others can look forward to the pleasure. Besides the qualifications listed below, Pat is a lot of fun to be with!

Please call or email **John Mark** to let him know that you will attend this play day, your playing level, and what instrument(s) you will bring: (510) 531-1471; mark_bach8@hotmail.com.

Pat is a vocalist, a multi-instrumentalist, and a musical director and arranger. She began recorder at age 10, performed as a church organist beginning at 13, and moved into reeds and viol at UC Riverside in Fred Gable's Collegium Musicum program. She has studied viol with Carol Herman, Margriet Tindemans and Tina Chancy.

For 23 seasons she has performed at the Oregon Shakespeare Festival in Ashland, and has been a musical director for 12

years. She is artistic and musical director of the Terra Nova Consort, a touring and recording ensemble that made its European debut in 2000 and has just completed its second U.S. tour to rave reviews. Terra Nova's two recordings with Dorian, *Renaissance en Provence* and *Baylado!*, have been well received by critics.



Pat O'Scannell

In CRIONA, a band that played traditional music of Ireland and the British Isles for over a decade, she played whistle, guitar, and bones and sang both traditional ballads and *sean nos* unaccompanied songs. She continues to perform and record traditional Irish music.

Pat is widely acclaimed as a teacher of young children and adults. She teaches recorder, Renaissance reeds, viola da gamba and voice, with an emphasis on early and traditional styles and practices. She has taught many seminars on the evolution of Renaissance music and instruments, and also teaches traditional Irish tin whistle, ballad singing, and bones.

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
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 19	George Houle

John Dornenburg coaches the bow to sing

By Julie Morrisett

A beautiful spring day was the setting for John Dornenburg's annual play day at Stanford. Cherry trees white with blooms, acacias dripping yellow, and the hills covered in a dozen shades of green, lush from the winter rains, made an inspiring setting for both Valentine's Day and play day. For the musical day we divided up into three or four large groups, with a couple of the groups playing from George Houle's recently edited works of Gioseffo Guami.

My group, with PJ Savage and myself on bass, Marilyn Becker and John Mark on tenor, and Glenna Houle and

Helen Tyrrell on treble, spent the morning with Jenkins. We chose to sit with each size pair of viols opposite one another, an interesting and useful configuration. Therefore, I sat opposite PJ, with a treble to my left and a tenor to my right. The effect of this was that the ensemble sound emanated from all around me, yet I could choose to focus on the bass part emphasized directly in front.

We played two fantasies, first the beautiful Number 12 in A minor, and then we spent the rest of the morning on the more lively Number 10 in E minor. This piece encompassed several different moods, modulations and syncopations. When John

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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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Lyle York Newsletter editor (lyleyork@earthlink.net)
John Dornenburg (jdrnbg@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.

The Yukimi Kambe Viol Consort returns

The consort performs for SFEMS series and a special exhibition of contemporary Japanese art



*The Yukimi Kambe Consort posed near Santa Cruz on their 2002 tour.
From left: Kaori Hashizume, Maki Noguchi, Eriko Osawa, Yukimi Kambe. Photo by David Dreyfuss.*

By Ellen Farwell

They're coming back! Those of us who were so charmed by the Yukimi Kambe Viol Consort of Tokyo when they were here a couple of years ago will have a chance to hear them again. This month they return to the Bay Area as part of a tour that includes Berkeley, Palo Alto, San Francisco, Santa Cruz, Hawaii and North Carolina.

They are scheduled to perform as part of the San Francisco Early Music Society's concert series March 26, 27 and 28. In addition, a special event on March 25 will showcase some contemporary Japanese music for viola da gamba by the Kambe consort, combined with an exhibition of contemporary Japanese art prints from the Scriptum Collection in Berkeley.

Next, the four go to Honolulu for a midweek concert and lecture. They then travel back to California to Santa Cruz, where they will be housed by David Dreyfuss. They play a concert Sunday, April 4, at 8:00 pm with a pre-concert lecture at 7:30 as part of the Santa Cruz Baroque Festival (www.scbaroque.org) at Holy Cross Church (at the site of the

original Santa Cruz Mission). There will probably be an informal party/play-in with the consort at David's house earlier in the day on Sunday, April 4. Anyone interested in attending should contact David: DDreyfuss@aol.com or (831) 338-9352.

The consort consists of Yukimi Kambe (director), Eriko Ozawa, Maki Noguchi and Kaori Hashizume. They played to rave reviews when they were last here. The group is known for bringing a particularly Japanese sensibility to traditional viol music, and for bringing contemporary music to the viol. The four women also present a visual feast with their beautiful and colorful silk tunics.

The SFEMS concerts, entitled "Renaissance Roots, Global Flowerings," will include music by Ortiz, Purcell and Bach, in addition to groundbreaking new works for viols. The "Suite for Noble Cats" by Japanese composer Ryohei Hirose, which captivated us in previous concerts, will be on the program again. Concerts will be in Palo Alto at the First Lutheran Church, Homer and Webster Streets, at 8:00 p.m. March 26; in Berkeley at St. John's Presbyterian Church, College Avenue at

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Kambe/continued

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Garber, at 8:00 p.m. March 27, and in San Francisco at St. Gregory of Nyssen Episcopal Church, DeHaro and Mariposa streets, at 4:00 p.m. March 28. For information, call (510) 528-1725.

On March 25, a Japanese Art and Music Event has been organized jointly by our **Lee McRae**, a longtime fan and friend of the Kambe consort, and Margrit Schurman, owner of the Scriptum Collection. The Consulate General of Japan has recognized the event as part of the celebration of the 150th anniversary of U.S.-Japan relations.

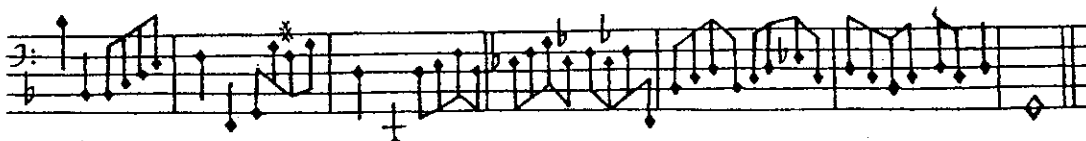
This event will be held in the Berkeley home of Margrit and Marcel Schurman, site of the Scriptum Collection. Two short concerts, each followed by a reception and viewing of the prints, are

scheduled for 7:30 and 9:00 p.m. Space is limited. Admission, by reservation only, is by donation (a minimum of \$10 is requested). All proceeds go to the Yukimi Kambe Viol Consort. Checks should be addressed and made payable to Scriptum at 798 Creston Road, Berkeley, CA 94708. Enclose a stamped, self-addressed envelope in order to receive an acknowledgement and directions to the event. For more information, contact Meredith Trowbridge at (510) 526-1236 (Monday, Wednesday and Friday) or Lee McRae at (510) 848-5591.

Individual lessons or group coaching by members of the Kambe consort may also be possible during their time in the Bay Area. The Pacifica Board has discussed contacting the consort about it if members show sufficient interest. If you would like to schedule an individual

lesson or have your group coached during the days the consort is in the Bay Area, please contact **Ellen Farwell** at Lbfarwell@earthlink.net, or (510) 524-3327.

Lee reports that the consort ran into a delay in obtaining performers' visas due to increased security problems. To expedite their visas, they had to pay an additional \$1000 fee. SFEMS has covered the extra amount, but is soliciting donations so that the society can be reimbursed. Donations may be sent to SFEMS at P.O. Box 1051, Berkeley, CA 94709, or to SFEMS, c/o Bill Langston, 320 Pacific, Piedmont, CA 94611. Please include a note that the donation pertains to the Yukimi Kambe Viol Consort visas.



Dornenburg coaches/continued

(Continued from page 2)

came around to coach us, we had nearly perfected it—eliciting the comment, “That sounds pretty good!” We spent some time discussing bowing options for certain passages: a dotted eighth followed by a sixteenth, and then a quarter note. One such trio of notes may be bowed in the expected push-pull-push configuration. However, if the passage consists of a series of such trios, it is better to bow each of them pull-pull-push, which ultimately prevents one from ending up backwards.

After lunch, we all gathered to hear one of the Guami canzonas, played by **Mary Elliott** on bass, **George Houle** and **Ellen Farwell** on tenor, and **Robin Easterbrook** on treble. George has edited 16 of Gioseffo Guami's works. Guami (c. 1540-1611) worked as an organist in Munich and St. Mark's, in Venice, before returning to his home in Lucca, Italy. According to John, the Guami canzonas utilize many of the gestures found in madrigals, with the instrumental motives often paralleling vocal gestures. Examples from the music included the repetition of note and/or pitch, representative of a

textual intensification— a declamatory moment— while the downward movement of the music echoed a vocal sigh, or sadness.

John described the canzona as being “clearly composed,” not “dark and weird” like some English music. The four parts continually passed phrases around until the last section, which repeated as a madrigal does. The passed phrases succeeded and covered over one another like layers, and John emphasized that it was important to keep one's bow on the string, particularly for entrances. Not doing so results in a jarring when the bow lands, upsetting the delicate structure of the music. The image I got was of a relay race, the success of which is dependent on the smoothness of the baton passing. John also pointed out that there were very few incidentals in the piece—only the occasional E flat. The occurrence of an accidental was a cue for emphasis, or intensity. The four players did a wonderful job incorporating John's comments, and we all enjoyed their performance. In similar fashion the play day afternoon passed, leaving us inspired and appreciative.

A virtuosic evening with John Dornenburg and Yuko Tanaka

By Mary Elliott

John Dornenburg's January 20 recital at Stanford's Memorial Church chapel was a triumph of technique, professionalism, and good humor. What we expect of a Dornenburg recital is fluid grace—regardless of the technical demands of the program, he makes it look very easy. Because the centerpiece was Antoine Forqueray's difficult and, consequently, rarely performed Suite V in C Minor from *Pièces de Viole* (1747), however, the audience was able to observe the demands this music makes on even the most seasoned and virtuosic of performers. Arguably, this suite represents the most technically challenging music in the viol's most complex and subtle repertoire by its most demanding composer. Forqueray was influenced by Italian music and wished to rise to the same level of virtuosity as the violinists of his day. His contemporaries noted that only the composer and his son could play these formidable pieces. It was a rare treat, then, to hear a live performance of this music.

Dornenburg divided the suite into two sections, separated by other pieces and an intermission. The stately *La Rameau* and "Vivement et détaché" *La Guignon* presented successions of quarter- and eighth-note chords, sixteenth-note leaps of an octave and more, sixteenth-note double stops (frequently above the frets), and highly-ornamented melodic lines. All of these occurring in relatively rapid succession create a thick, convoluted texture, especially when played at a moderate or fast tempo. The tempo of the sarabande *La Léon*, however, allowed the viol to sing and resonate more than in the earlier pieces. *La Boisson* ("Vivement") returned to the dense, almost relentless activity of *La Rameau* and *La Guignon*.

Finally, in the middle of *La Boisson*, the bow itself refused to go on! We heard the cracking noise of the bow hair coming unplugged from the frog and the stick hitting the strings. Far from being perturbed or flustered, Dornenburg gave

the audience a beatific smile and explained that he would continue the concert on a Louis Bégin student bow that he had received only the day before in the mail. During intermission, Dornenburg's wife, Louise Carslake, told us that this is not the first time that one of his bows has broken down during a Forqueray performance. Of course, we in the audience thoroughly enjoyed the

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drama and suspense: Did he have another bow? How different would it sound? It was fascinating to hear him adapt to the student bow—it seemed to take him the space of only a few measures to recover the sound and confidence he had achieved with the original.

In the second set, the graceful *La Montigni* presented more transparent musical lines, whereas *La Silva* returned to flurries of double-stops in high positions, demonstrating the problems of intonation that result from such writing. The suite concluded with *Jupiter*, a storm of running sixteenth- and thirty-second-note passages, slurred in various configurations, with fiendishly difficult eighth- and sixteenth-note chords marking emphatic moments in the piece. Such music represents difficulties not only for the performer but for the listener, as well. More relaxed tempi in some of the livelier pieces would have given the listener a better opportunity to hear the subtlety and complexity of the music. This is especially important to consider in a hall as resonant as the Memorial

Chapel, where sounds easily blur together.

The opening piece, J.S. Bach's Sonata in G Major, was delightful. Dornenburg's phrases in the *Adagio* and *Andante* sections seemed to melt into each other, matched perfectly by the inspired playing of Yuko Tanaka, playing Stanford's magnificent new John Phillips harpsichord. Dornenburg's skill in playing fast notes full of color and sound, regardless of the speed, was shown off in the second and fourth *Allegro* sections. Tanaka performed the next piece on the program, Froberger's Suite in A Major. Her stunning sense of rhythmic poise, expressed through the rich, clear sound of the Phillips harpsichord, made the *Allemande*, *Gigue*, *Courante* and *Sarabande* that composed the suite a magnificent experience for the audience. The first half of the concert closed with the four movements of the Forqueray Suite V, described above.

After intermission (and Herbert Myers' attempt to repair John's bow), Corelli's Sonata VI, Opus 5, provided another virtuosic tour de force for Dornenburg and Tanaka. Dornenburg incorporated a highly ornamented Amsterdam edition of Opus 5 with the more plain Paris edition to enrich the slow movements of the suite. The musical communication between soloist and accompanist was confident and precise, enabling them to highlight the long melodic lines and skillfully and gracefully toss off ornaments throughout this delightful suite. Tanaka next performed Bach's Toccata in E Minor, creating a wide range of affect. Most interesting was a middle section with tremolo sections that seemed to mimic (successfully!) vocal recitatives. The program concluded with the final three movements of the Forqueray suite.

The stylistic contrasts in this thoughtfully constructed program contributed much to its vitality and interest. We can only hope that Tanaka and Dornenburg will continue to provide us with more of this delightful, virtuosic repertoire and colorful programming.

ENCLOSED IS A NEW MEMBERSHIP DIRECTORY! Please keep it handy and use it to call other members to get together and play.

PLAY ALONG WITH MUSIC'S RE-CREATION: **John Dornenburg's** Baroque ensemble Music's Re-creation has released its eighth CD, "John Jenkins and Matthew Locke —Fantasias and Suites." The CD is on the Centaur label, and is available from the usual vendors and from the group directly for \$15 including postage (send a note to John at jdornbrg@concentric.net). This is Music's Re-creation's second recording of 17th-century English music, following their highly acclaimed Centaur release of "William Lawes – Fantazia Suites." The new disc features remarkable music by John Jenkins in the virtuoso/division style of the early Baroque, alongside the beautiful sonorities of Matthew Locke's "Little Consort" for violin, bass viol, and harpsichord. Two of the Jenkins suites are published by **Peter Ballinger's** PRB Editions, so you can play along! Performers are Carla Moore, Baroque violin, John Dornenburg, viola da gamba,



Music's Re-creation, from left: John Dornenburg, Lorna Peters, Carla Moore, Louise Carslake

and Lorna Peters, organ and harpsichord. The group's website is www.sfems.org/musicsre-creation.

NOTE DATE CHANGE OF JUNE PLAY DAY: Because of a conflict with

VIOL TALK



ANNOUNCEMENTS, GOSSIP & RUMORS

the dates of Early Music America's June festival in Berkeley, we have moved our regular play day, to be coached by **George Houle**, to June 19. Watch future issues of *Gamba News* for details on the festival happenings. In the works are a possible master class or lecture/demo by Mary Springfels and several concerts featuring viols.

OUR MUSIC CATALOG: On pages 7-9 we have printed a catalog of Pacifica's entire playing library, which was recently created by the tireless and dedicated **Mary Elliott**. This library is exclusively for Pacifica's members to use on play days, and is not a lending library, because we can't risk losing or even temporarily misplacing a part. Please look over this catalog and let Pacifica President **Julie Jeffrey** know what other music you would like the chapter to buy: jjeffrey@library.berkeley.edu. The chapter also welcomes donations of complete original sets of scores and parts suitable for any playing level. The tireless and dedicated keeper of the Pacifica library is **John Mark**: (510) 531-1471 or mark_bach8@hotmail.com.

SCHOLARSHIPS OFFERED: Are you a Pacifica member interested in attending a workshop this summer, but short on funds? Modest scholarships are available from the Pacifica chapter. Contact any Pacifica Board member. Numbers and addresses can be found on page 2.

VIOLS IN THE MAJOR MEDIA: You know those snippets of music National Public Radio plays between news items? The Sex Chordae Consort of Viols appeared for a few seconds on Morning Edition February 19. It was from Schein's *Banchetto musicale*, Suite 3 Gagliarda. Sex Chordae and Music's Re-creation have been played often on NPR.

LA FOOLIA WILL PERFORM! GOT USED CDs? Healing Muses will be selling used CDs at its March concerts, Saturday, March 20, 8:00 p.m., and Sunday, March 21, at 4:00 p.m., St. Alban's Episcopal Church, 1501 Washington Street, Albany. These concerts unfortunately include no viol playing, but that is their only flaw. They present La Foolia: A Raucous Spectacle of Early Music Comedy and Hysterically Informed Performances, by "The Bad Girls of Early Music," Susan Rode Morris, soprano; Shira Kammen, violin; Phebe Craig, harpsichord; and Katherine Westine, harpsichord. All proceeds will benefit Healing Muses' hospital music project. If you would like to donate any used CDs, or obtain more information on the concerts, contact Eileen Hadidian, director of Healing Muses, at (510) 524-5661 or EilHad@aol.com.

CORRECTION: Last issue stated that **Alice Renken** is the webmistress of the discussion group viols@sandwich.net. Alice wrote to *Gamba News*: "The viols list is managed by my son, James. No way could I do that!" James, 19, plays only a little viol—he has some experience with the C in the Purcell "Fantasia Upon One Note"—but is very interested in computer/internet/technology law. He has applied to 10 law schools for the fall and is already accepted to at least one.

Catalog of the Playing Library

Viola da Gamba Society-Pacific
March 2004

2-PART

- Bishop, Martha. 8 Canonic Duets for Bass Viols. PRB [B-B]
Couperin, François. Duo for 2 Bases in G Major. Schott [B-B]
Gastoldi, Giovanni. Pieces for 2 Unequal Instruments. Hortus Musicus [Tr-T]
Herman, Carol. Emily Dickinson-4 Poems for Soprano and Viola da Gamba.

3-PART

- Bassano, Giovanni. 7 Trios. Complete playing scores, no parts. Barenreiter. [Tr-T-B]
Byrd, William. 3-Part Consort Music. Hunter [S-T-B]
Byrd, William. Consort Music for 3 Instruments-3 Fantasies. London Pro Musica [Tr-Tr8-B]
Gero, Jhan. Collection of Chansons. Score + parts. London Music Club [Tr/T-T-B]
Hingeston, John. Fantasia-Suites for 3 Viols. PRB [Tr-T-B+organ (optional)]
Hotteterre, Jean. Die Landliche Hochzeit. Schott [Tr-Tr-B 2 scores avail.]
Marais, Marin. Pieces en Trio, Vols. 1 and 2. Las Obras. Tr. for 3 bass instruments [B-B-B]
Molinaro, Simone. 4 Fantasias. Gamba Music Club. [Tr-T-B]
Sacred & Secular Trios from the Renaissance. Anfor. Score only. [Tr-Tr-B]
Willaert, Adrian. 3 Chansons. Gamba Music Club. [T-T-B]
Willaert, Adrian. 9 Ricercare. Schott, score only-no parts. [Tr-T-B]

4-PART

- Anon. 14 Elizabethan Dances. Score + parts. [Tr-T-T-B]
Bach, Johann Sebastian. Art of Fugue, parts only. PRB. [Tr-Tr-T-B]
Ballinger, Peter. Fantasia for 4 Viols. PRB. Score + Parts. [Tr-Tr-T-B]
Bendusi, Francesco. Opera Nova Di Balli. [Tr-Tr8-T-B or Tr-Tr8-Tr8-B]
Black, John, et al. 16th-Century Scottish Fantasies and Dances. Score + Parts. London Pro Musica.
[Tr-Tr8-Tr8-B or Tr8-Tr8-Tr8-B]
Bonelli & Banchieri. 12 Canzonas for 4 Instruments. 4 Scores. London Pro Musica.
[Tr-Tr-T-B or Tr-Tr8-Tr8-B]
Bull, John. Chromatic Hexachord Fantasy for 4 Viols. PRB. [Tr-T-B-B or Tr-T-T-B]
Byrd, William. 4-Part Consort Music. Hunter/Northwood. [Tr-Tr-T-B or Tr-T-T-B]
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Catalog/continued

- Caprioli, Antonio. 2 Frottole. London Pro Musica. 4 Scores. [Tr-Tr8-Tr8-B]
de Lassus, Roland. 5 Lieder. London Pro Musica. [Tr-Tr-Tr8-B]
Galilei, Vincenzo. Ricercari a Quattro Voci, complete playing scores; no parts. Schott.
Tr-T8-T8-B]
Hingeston, John. Fantasy-Suites for 4 Viols. PRB. [Tr-Tr-B-B + opt. organ]
Palestrina, Giovanni. Ricercari sopra li tuoni a Quattro. 4 Scores. Schott. [Tr-Tr-T-B]
Praetorius, Michael. Dances from Terpsichore, Vol. V. Score + parts. London Pro Musica.
[Tr-Tr8-Tr8-B or Tr-Tr-Tr8-B]
Praetorius, Michael. Sechs Tanzfolgen. Moseler. Score + 3 parts. [Tr-Tr-Tr8-B]
Purcell, Henry. Fantazias and In Nomines. Dart/Novello. Score + Parts. [Tr-Tr-T-B or Tr-T-T-B]
[Note: Fantazias #1-3 for 3 viols; also incl. a 5-part, 6-part, 7-part.]
Raval, Sebastiano. 3 Ensemble Ricercars. Italian Renaissance Consort Series. Tr-Tr-Tr8-B]
Ravenscroft, Thomas. 4 Fantasias of 5 Parts. PRB.
Salvatore, Giovanni. Due Canzoni a 4. PRB. [Tr-Tr-T-B]
Senfl, Ludwig. Motet *Ecce Quam Bonum*. Gamba Music Club. Score + parts. [Tr-T-T-B]
Simpson, Thomas. 9 Dances from Taffel Consort. Score only. [Tr-Tr-Tr-B + opt. continuo]]
Susato, Tielman. Danserye. London Pro Musica. [Tr-Tr8-Tr8-B or Tr8-Tr8-Tr8-B]
Thorndycraft, Rosemary. The Nightingale Fantasia for 4 Viols. PRB. [Tr-Tr-T-B]
Ward, John. 5 In Nomines for 4 Viols. PRB. Score + Parts. [Tr-Tr-T-B]
Ward, John. 6 Fantasias for 4 Viols. PRB. 2 complete sets, score + parts. [Tr-T-T-B]
Ward, John. 7 Fantasias for 4 Viols. PRB. Score + Parts. [Tr-Tr-T-B]
Ward, John. 8 Fantasias for 4 Viols. PRB. Score + Parts. [Tr-Tr-T-B]

5-PART

- Bach, Johann Sebastian. Prelude and 3 Fugues. PRB. Score + Parts. [Tr-Tr-T-B-B]
Byrd, William. 5-Part Consorts. Hunter/Northwood. Score + Parts.
[Tr-Tr-T-T-B or Tr-T-T-T-B]
Cranford, William. Consorts of 5 Parts. PRB. Score + Parts. [Tr-Tr-T-T-B or Tr-Tr-T-B-B]
Crecquillon, Thomas. 2 Chansons. London Pro Musica. Score + Parts. [Tr-Tr-Tr8-Tr8-B]
de Manchicourt, Pierre. Motet *Congratulamini mihi omnes*. Gamba Music Club. [Tr-Tr/T-T-T-B]
Dering, Richard. 8 Fantasias. PRB. Score + Parts. [Tr-Tr-T-T-B]
Gesualdo, Carlo. 2 Madrigals. Gamba Music Club. Score + Parts. [Tr-Tr-T-T-B]
Milton, John. 3 Fantasies for 5 Viols. PRB. Score + Parts. [Tr-Tr-T-T-B]
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Catalog/continued

Morley, Thomas. Balletts, Selection II. London Pro Musica. Score only + 1 complete set of playing scores for "Shoot, False Love, I Care Not" only. [Tr-Tr-Tr8-Tr8-B]

Ravenscroft, Thomas. 4 Fantasias of 5 Parts. PRB. Score + Parts. [Tr-Tr-T-T-B]

Simmes, William. 7 Phantazias for 5 Viols. PRB. Score + Parts. [Tr-Tr-T-T-B]

6-PART

Bach, Johann Sebastian. Ricercare and Aus Tiefer Noth. PRB. Score + Parts. [Tr-Tr-T-T-B-B]

Cranford, William. 6 Fantasias for 6 Viols. PRB. Score + Parts. [Tr-Tr-T-T-B-B]

Dering, Richard. 6 Fantasias for 6 Viols. PRB. Score + Parts. [Tr-Tr-T-T-B-B]

Dering, Richard. 2 In Nomines for 6 Viols. PRB. Score + Parts. [Tr-Tr-T-T-B-B]

de Manchicourt, Pierre. Motet *Reges Terrae*. Gamba Music Club. [Tr-Tr-T-T-T/B-B]

Gibbons, Orlando. 2 Fantasias. Gamba Music Club. Score + Parts. [Tr-Tr-T-T-T-B]

Gibbons, Orlando. 3 Fantasias of 6 Parts. PRB. Score + Parts. [Tr-Tr-T-T-T-B]

Gibbons, Orlando. 6-part Consort Music. Hunter/Northwood.
[Tr-Tr-T-T-B-B or Tr-Tr-T-T-T-B]

Lupo, Thomas. 6-Part Consort Music. Charteris/Fretwork. Score + Parts. [Tr-Tr-T-T-B-B]

7-PART

Lappi, Pietro. Canzon Decimaquinta, L'Arborea. London Pro Musica. Parts only; no score.
[Primo Choro:Tr-Tr-T//Secondo Choro:T-T-T-B]

8-PART

Priuli, Giovanni. Canzone Prima. London Pro Musica. Parts + Score.
[Choro Primo:Tr-Tr-Tr-T//Choro Secondo: T-T-B-B]

MIXED

Brahms, Johannes. Brahms for Viols. Organ Chorale Preludes. PRB. Score + Parts. [3-6-Part]
Ein Altes Spielbuch. Schott. 4 scores; no parts. [3-5 parts]

Houle, George. Transcriptions of Cima, da Rore, Trabaci, Vasquez, Verdelot
[3-4 parts, most with scores.]

Vitali, Giovanni. Sonatas for 4 & 5 Violins or Viols. PRB. Score + parts. [4-5-Part, with Organ]

White, William. Fantasy a 5; 2 Pavans a 6. PRB. 2 sets of score + parts.

Fresno workshop celebrates 30 years

By Lyle York

This year's North-South Viol Meet in Fresno, April 23-25, will celebrate its 30th year. The workshop has proved to be a good idea! Fresno is a location easily reached by both Northern and Southern California players, and it welcomes players from anywhere who enjoy warm weather, a relaxed playing atmosphere, excellent instruction and teriyaki by the motel pool. Hawaiian shirts are encouraged but not required.

Registration forms will be mailed early in March. The deadline to register is April 1. Our coaches will be **Yayoi Isaacson** and **Julie Jeffrey**. The venue will again be the comfortable Piccadilly Inn.

Yayoi Isaacson of San Francisco has coached the Pacifica chapter twice recently at our regular play days, and has been a warm and helpful coach for us. She 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 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.

Of course, most of us know Julie Jeffrey, a fine player and teacher, our chapter president and a longtime favorite coach. But here is her bio, recently updated:

Julie Jeffrey, who lives and teaches in the hills above Richmond, began her career in early music performance while pursuing graduate studies in Musicology at the University of Chicago. She plays regularly with such ensembles as Magnificat, the San Francisco Bach Choir, the Sonoma County Bach Choir, The Bach Delegates, Distant Oaks and Musica Lyra. She has played with the Newberry Consort in Chicago and the Catacoustic Consort in Cincinnati, and has toured domestically and abroad with the Terra Nova Consort. She has performed at the Carmel Bach Festival, the California Shakespeare Festival, the San Francisco Early Music Festival, the Regensburg Tage Alter Musik, the Melbourne Autumn Music Festival, and the Festival Internacional Cervantino in Guanajuato, Mexico. Julie is a member of Sex Chordae Consort of Viols, whose performances and recordings on the Centaur label have received critical acclaim, and of Wildcat Viols, a women's consort she founded in 2003.

Workshop participants who are interested in conducting large-group pieces during

the Friday night and Saturday night sessions are encouraged to do so. They should bring at least 30 clear copies of appropriately playable music. This year **Walter Unterberg** plans to conduct new antiphonal repertory that may include an arrangement of the concerto for mandolin and string orchestra by Johann Adolf Hasse (1699-1783). Walter plays the mandolin (without any tremolo, he says, in the classical mandolin style).

In case you would like to check into the Piccadilly on Thursday, April 22, in order to have all day Friday for informal consorts with others (check first to find out if others are coming early), you need to arrange the Thursday night reservation directly with the Piccadilly Inn: (559) 226-3850. Don't use the 800 reservations number. Be sure to mention that you are with "the viola da gamba group." Official workshop activities begin on Friday at 8:00 p.m.

Brochures with details on the workshop and your registration form will arrive in the mail early in March. If you are a new Pacifica member or a nonmember, and want to be sure you are on the mailing list, contact Lyle York, (510) 559-9273 or lyleyork@earthlink.net.

Registration forms should be mailed in time to arrive by April 1 to **Robin Easterbrook**, this year's Fresno workshop's organizer: 159 Loma Vista Drive, Sonoma, CA 95476.

'Musica Maximiliana'—a collegium afternoon

On Saturday, April 3, the SFEMS Medieval Renaissance Workshop will hold a special collegium from 2:00 to 5:00 p.m. in the choir room at St John's Presbyterian Church, 2727 College Ave (at Garber) in Berkeley. Workshop directors Hanneke van Proosdij and Louise Carslake will conduct music by Isaac, Senfl, Finck, Hofhaimer and other composers from the Court of Maximilian I. We invite singers, recorder players, gambists, violinists, cellists, lutenists, Renaissance reed and brass players to join us for a fun afternoon of music making.

All proceeds will benefit scholarships to the Medieval Renaissance 2004 Workshop. We are asking for a donation of \$35 to attend the collegium; this includes music.

To register please send a check for \$35 payable to SFEMS to: Louise Carslake, 3931 Linwood Avenue, Oakland, CA 94602. For more information: (510) 530-3202 or jdrnbg@concentric.net.

Mark Your Calendar

**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.

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.

Saturday, March 20, and Sunday, March 21

LA FOOLIA! A Raucous Spectacle of Early Music Comedy and Hysterically Informed Performances. featuring "The Bad Girls of Early Music": Susan Rode Morris, Shira Kammen, Katherine Westine and Phebe Craig. Concerts benefit Healing Muses' hospital music programs. Tickets \$18/\$15; reservations are recommended.

8:00 p.m., Saturday, March 20; 4:00 p.m., Sunday, March 21. Parish Hall of

*St. Alban's Episcopal Church, 1501 Washington Ave., Albany. (510) 524-5661 *3; www.healingmuses.org.*

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

Sunday, March 28

Sex Chordae Consort of Viols (John Dornenburg, director; Julie Jeffrey, Farley Pearce, and David Morris) in concert

with Susan Rode Morris, soprano. English Music for Voice and Viols: Byrd, Locke, Hume, Dowland, Campian, and others. Presented by Music on the Hill. Tickets \$10, students/seniors \$6.

7:00 p.m., St. Kevin's Church, 704 Cortland Ave. (Bernal Heights), San Francisco. (415) 820-1429; mothmuse@aol.com.

Saturday, April 3

Musica Maximiliana Collegium Afternoon: A SFEMS Renaissance Workshop's one-day workshop, Hanneke van Proosdij and Louise Carlsake, directors. For singers and early instruments of all sorts (see article, page 10). Donation of \$35 includes music.

2:00 to 5:00 p.m., Choir Room, St. John's Presbyterian Church, 2727 College Ave. (at Garber), Berkeley. (510) 530-3202; jdrnbrg@concentric.net.

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, (Continued on page 13)

Calendar/continued

(Continued from page 12)

May 29-June 5

June 20-26

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.

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; tishfeb@mindspring.com. To register or to inquire about accommodations: Peter Meckel, (831)-659-3115; hvms@aol.com. Web: hiddenvalleymusic.org.

SFEMS Baroque Workshop: Faculty includes Mary Springfels, viola da gamba.

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.

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

GAMBA NEWS

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



Play

Mary Elliott
920 Ventura Avenue
Albany, CA 94707
