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VIOLETA DA GAMBA SOCIETY PACIFIC

# GAMBA NEWS

GAMBA WORLD  
NEWS  
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Photo collage by Matthew Wilson

## VIOL BARBIE RUSHES TO MARTHA'S SIDE! A GAMBA WORLD NEWS EXCLUSIVE

Just before press time, *Gamba News* caught up with Viol Barbie, whom we last interviewed in April 2002. So much has happened to her since she and Ken were rescued from a suitcase in the Misplaced Shipments Department at UPS. For one thing, she said, things were never the same with Ken. "All those months, and he never made a move," said Barbie. "And last I heard, someone saw him standing in line at San Francisco City Hall with G.I. Joe. But I'm OK with it. I'm too busy for a boyfriend anyway—my career in merchandizing has taken off."

Indeed it has. Viol Barbie designed a new line of sheets and towels for Mattel this year, encouraged by her friend Martha Stewart. Yes, they met when Martha agreed to consult, and they hit it off better than Barbie expected. "She's really driven," Barbie confided to *Gamba News*, "and I'm more a let's-have-fun girl. But now I'm starting to think more like Martha about domestics." And then she found out that Martha had actually been building viols—viols! Yes, the modern household should include musical

(Continued on page 3)

# SUPPRESSED SCREENPLAYS

YES, THERE WERE VIOLS  
IN HOLLYWOOD MOVIES.

**PUBLISHED HERE!** YOU JUST NEVER HEARD  
ABOUT THEM UNTIL NOW...

It is so important, especially when dealing with minority instruments such as the viol, to recognize that history is often skewed by the over-representation of the popular.

While the common view holds that the viol vanished, for all intents and purposes, during the late Baroque period with the invention of modern strings, recent research reveals that the viol and its music were, in fact, systematically suppressed. This categorical denial was spearheaded by the Hollywood hegemony. Under cover of the Washington governmental façade, Hollywood magnates worked tirelessly throughout the history of cinema to ensure that meaningful art featuring the viol *never surfaced*. Now, some of those original screenplays have been recovered. Let the following excerpts stand as the first stroke in correcting the record.

## THE LORD OF THE STRINGS CONSORT OF THE VIOL

The fateful power of the One Viol is the moving force behind this magnificent tale of fantasy and pavane. **The Consort of the Viol** begins with the discovery of the nature of the Viol, and the flight of Scrollo—unwilling heir to the One Viol—from his home in Upper Boughts. It tells of the great Conclave at which it was decided the One Viol must be destroyed. Scrollo is appointed Violbearer, and he and four companions set forth on a long and fretful journey. For their task is to return the Viol to Workshop, the country of the Enemy himself, and there to destroy it in the only way possible: by casting it back into the Woods from which it came. Continuing in **The Two Tenors**, the story of the One Viol reaches a breathtaking conclusion in **The Petite Reprise**.

The Original Five Members of the Consort Were As Follows:

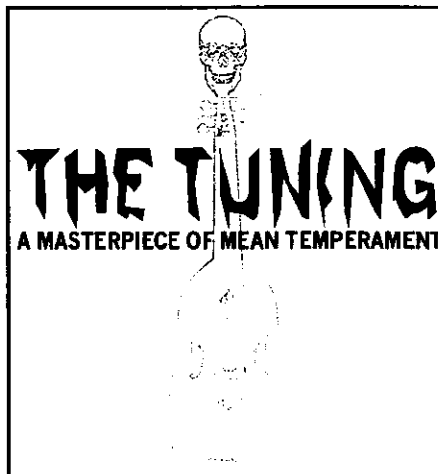
**Gambolas the Good**—A luthier dedicated to making instruments that people could actually play.

**Scrollo, Violbearer**—Keeper of the One Viol. The weight of his burden was heavy indeed.

**Stringwound Tailpiece**—Scrollo's faithful friend/gardener/servant, who longed only to return to Upper Boughts and his massive recorder collection.

**Rosin and Bow**—distant cousins of Scrollo, they were mischievous treble players who delighted in mocking the wolf tones of the lower strings.

The consort's desire for secrecy inspired them to hold rehearsals in crowded watering holes, where their playing would go unnoticed. Usually, they met at the Bridge Over the Soundpost, where fine ale was often enhanced by a covert trade in peg dope.



Jack is a composer with a commission, a deadline, and a bad case of writer's block. He agrees to look after a derelict concert hall for the winter, and moves in with his wife, Wendy, and young son, Danny. The snows come, and soon the family is isolated inside the concert hall. Jack, Wendy and Danny begin to encounter the ghosts of dead orchestra members. Danny is particularly sensitive to the ghosts, and communi-

cates with them telepathically, a process he refers to as "the tuning."

Scene: Jack has placed his desk in the exact middle of the empty stage. Blank staves surround him. He is becoming unhinged. The ghost of the former composer-in-residence haunts him. He picks up a pen and slowly draws in a quarter-note G. And then another quarter-note G. And a third. A fourth. Soon he is writing frantically, covering all the blank staves with quarter-note G's.

Scene: Danny is possessed by the ghost of the concert-master. In a gravelly adult voice he speaks: "Enutfotuo. Enutfotuo! ENUT-FOTUO!" Not until his mother happens to record these vocalizations, speed them up and play them backwards does she understand his dire message.



**Gone With the Strings** tells the story of Scarbow O'Horsehara, a woman who struggles bravely through the Civil War and the destruction of her homeland. She bears witness as the Union Orchestra carries off her beloved viols. She is even able to cope with the modern cello players who arrive after the war. But she can't accept losing Ashwood, the man she loves, to her rival Mel-

(Continued on page 3)

# Viol Barbie/*continued*

*(Continued from page 1)*

instruments, just as it did in the 17<sup>th</sup> century, and Stewart is right in the forefront of that trend. *Gamba News* readers may recall that last year the women from La Foolia did a special act about Martha's viols.

**Gamba News:** *So you just visited Martha Stewart in prison?*

**Viol Barbie:** Well, when I learned about the viols Martha was designing, before all this icky stuff came out, I started planning to visit her and talk about it. And after what happened in court and all, I knew she needed a friend.

*You weren't nervous about going to the Connecticut Correctional Facility?*

Sure, I didn't want to think about entering those gates. Yuck! But Martha was doing her best to live there. She's there all the time! She can't leave! Why wouldn't I do that for her, after all she did for me? She was in a pretty bad mood when I showed

up. She must have known she wasn't looking her best. Right off she made fun of the way I talk —'Why do you say 'like' all the time?' she said to me, really irritated—but after a while she relaxed.

*What did you talk about?*

Viols, of course. My favorite size is the violone. It's the easiest for me to play, since my knees don't bend. But Martha thinks that the average woman is going to want a more petite size, like a tenor or treble. She couldn't bring any of her woodworking tools into the Correctional Facility, but she's doing drawings, thinking about woods. I said I'd like to try out one of her designs. So she says, "I'll make it, and you can try it. I'll even give you the first tenor I make. We'll call it The Barbie. Just find a way to get me some tools."

*And what did you say?*

Well, I said I would get them for her, but how? "Bring 'em in in your knee-highs, of course," she said. "They won't look too

closely, especially if you wear something like that filmy thing you've got on now." Catty, you know, but remember here's a woman who has to wear orange every day.

"I'll need a rasp, a plane, and a little hacksaw," she said.

The very next day I show up with all that stuff in my knee socks, and no one looked twice except maybe at my hair and my top, just as Martha said they would. I pull the tools out for her, and she's all smiles, and asks me to see if I can find an extension cord. I'm only gone five minutes, and when I get back to her cell, she's—gone!

*Do you think you'll get to see Martha again?*

I hope I do, but I won't be talking to the press about it.

—Lyle York and Mary Elliott

# Screenplays/*continued*

*(Continued from page 2)*

ody.

Characters:

Scarbow O'Horsehara—young, vibrant and headstrong, she must lose everything before gaining an ounce of self-knowledge.

Ashwood—the man Scarbow pines for.

Melody—Ashwood's plain cousin, whom he weds.

Frett Gutler—Tall and dashing, with the physical presence and dark good looks of a Clark Gable.

The movie begins with poignant vignettes of a country torn in two, and then settles on

a grand Southern household. There is to be a ball.

Frett presents himself to Scarbow. Standing as close as her massive hoopskirts will allow, Frett bends gallantly over Scarbow's hand. "Scarbow." His voice is smooth and rich, like the oil that separates to the top of the peanut butter jar. "I am Frett Gutler."

A significant pause as he looks deeply, meaningfully, into her eyes. "The second T is silent."

Soon, Scarbow and Frett are making beautiful music together, culminating in the happy composition of their daughter. But as time passes, Frett comes to realize that his pure tones of love create no harmonics in Scarbow's bosom: her heart has remained locked tight inside her whalebone corset. At

long last, Scarbow realizes the love she has longed for could be found in Frett, and she goes to him, vibrating with need.

It is too late. Frett is packing his instruments. Scarbow pleads with him to once more join her in Pachelbel's famous canon, to no avail! With a last slam of a lid, Frett grabs up his cases and sweeps down the stairs, only pausing to cut Scarbow off in mid-plea with the words, "Frankly, my dear, I can't play a D."

—Julie Morrisett

# Messa di voce with Pat O'Scannell

By Mary Elliott

On March 6, Pat O'Scannell traveled down from Oregon to coach us. Some of us had met her at Fresno last year, but this was her first regular monthly coaching. Her guiding image for the day was the vocal technique derived from 18<sup>th</sup>-century *bel canto* singing: *mesa di voce* or "placing of the voice." This consists of a gradual crescendo and decrescendo over a single, sustained tone. (One of the Pacifica members called our attention to the similarity between the Spanish word *mesa* (plateau) and the concept of *mesa di voce*, a kind of musical plateau.) According to Pat, learning to control the bow so that it can produce a steady crescendo and decrescendo is "one of the most important things you can do. If long notes sound beautiful, others will, too."

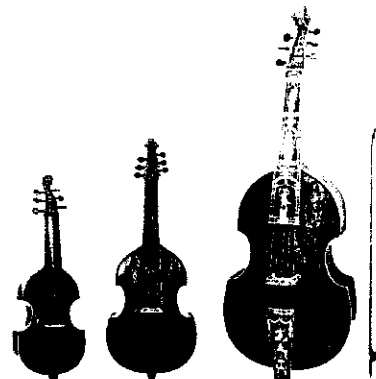
First, she divided the group into treble, tenor, and bass sections and provided each section with a note that would move and create a suspension and resolution with the other sections. This forced us to focus on the quality of the long notes as they moved into and out of crescendos, forming suspensions and resolutions, as directed by

Pat. Then she advanced the lesson in bow control by having us play Michael East's four-part "Construe My Meaning." The piece consists of slow-moving, chromatic parts written mostly in half-note values. She suggested we think of "whale-shaped" notes and phrases, starting with silence and ending with silence, looking to the words in each phrase for guidance.

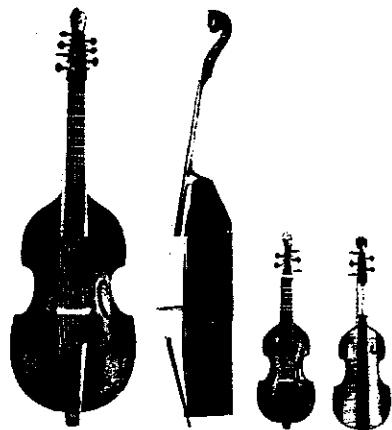
Our private group session consisted of six of us, playing a PRB Productions edition of a Bach *ricercar* for six viols. The piece consisted of long, chromatic ascending and descending lines, mostly in half-note values. Pat asked us to play the lines broadly and smoothly, as if they were "one long note." When faced with a long ascending line, she advised us to start quietly so the line would have room to grow. She reminded us to "play to the long notes," that is, stress the longer values more than the quarter- and eighth-note values. Several coaches have reminded us of this rule of thumb. When we observe it, we produce more dramatic contrasts and transparent lines. Pat increased this effect by asking us to release the smaller, secondary notes rather than sustaining them, further lightening the less important motives. Sometimes, however, we went too

far in this direction. In one passage, for example, a motive consisting of a dotted half note followed by two eighth notes was becoming too rushed. She helped us to smooth this out by cautioning us not to shorten the eighth notes' values.

We were pleased that she stayed after lunch, after her paid work was over, to play consorts with us in the afternoon. This was a delightful play day, and we enjoyed Pat's upbeat, energetic teaching style very much! In a very short time, she helped us to transform some potential messes into *mesa*, creating some very fine effects on the way.



## 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
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

# Rebekah Ahrendt will coach April 10

Rebekah Ahrendt last coached for our chapter in October 2002. We will be pleased to see her again. In 1996 Rebekah studied viol with **John Dornenburg** at Stanford while a music student at San Jose State. She then studied from 1998 to 2002 with **Anneke Pols** at the Royal Conservatory for Music and Dance in The Hague, where she received the Artist's Diploma in viola da gamba and Baroque historical performance practice. At the conservatory she also had lessons and master classes with Wieland Kuijken, Sarah Cunningham, Jordi Savall and Mary Springfels, among others.

Rebekah has performed frequently as a soloist and with ensembles in the United States and Europe. Recent projects

have included organizing a series of master classes around the *Leçons de Ténèbres* and *Sonate* of Charpentier (with Sébastien Marq and Jill Feldman), a re-creation of a Hanover Square concert (with Ensemble Alla Rustica), and concerts with her main ensemble, Disperata. As a graduate student in musicology at the University of California, Berkeley, her research centers on the role of performers in 17<sup>th</sup>- and 18<sup>th</sup>-century music, with special emphasis on the *cantate française*.

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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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**Associate editors:** Ellen Farwell, Mary Elliott and Julie Morrisett. **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; [smorris@mindspring.com](mailto:smorris@mindspring.com)

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

# Remarks on the debut of Wildcat Viols

*How to review the Wildcat Viols' debut performance for Gamba News? So many who attended were expert reviewers. And so many were friends and/or students of the players. I hit on the idea of cobbling together a group review, and asked about a dozen people to give me their comments. Peter Ballinger, George Houle and Glenna Houle produced entire bylined pieces, printed below. Lee McRae, PJ Savage, and several others contributed further comments. Thanks to all our viol-playing family who came to the concert, enjoyed themselves, and reacted for publication in Gamba News.—Lyle York*

## The Wildcats play Leap Day

*By Peter Ballinger*

The new consort, Wildcat Viols, chose an unusual day (February 29th) and a flattering living-room location for their debut concert. In the first half, devoted to British 17th century composers, they played treble, tenor and bass viols. They began with one of Orlando Gibbons's three-part fantasies, with counterpoint that sounds as if Gibbons had written six parts to be played by only three instruments. The first entries made it clear that the acoustics were ideal for viols, and that each viol would have a distinctive tone, ideal for counterpoint. Julie Jeffrey's tenor had a nice ringing quality, the bass of Elisabeth Reed was clear and grainy; and Joanna Blendulf, whose cello playing has delighted us for some time now, made her treble viol an equal partner, with a firm tone and a facility above the frets that was the envy of viol players in the audience.

Always noticeable to the audience is the

degree of rapport among the players. In the first half, particularly, this was excellent, with plenty of eye contact that telegraphed the contrapuntal entries, clarifying visually the often complex sonic tapestry that was taking shape. After Gibbons came Purcell: quite a surprise in the printed program, it seemed as if we would span most of the English viol repertoire with just two pieces, the Gibbons and the first Purcell "Fantazia." But the Wildcats had, consciously or not, demarcated their wide range of expertise with these first two pieces, the enharmonic Purcellian tonality carrying us forward from Gibbons to well beyond the era of Purcell himself. The second Purcell "Fantazia" was especially well done, with the quick bits securely delivered, and a refreshing absence of undue vibrato in the slow sections, where their timbre was always sensuous and their intonation impeccable.

After Purcell had stretched our harmonic environment almost to the twentieth century, the "Browning" of Elway Bevin expanded our metrical universe. Each player deftly managed a line that seemed (and was!) for several seconds at a time to be in a different meter from the other two. Only the forward striving "Browning" theme held the piece together until, in a very modern touch, the composer dismissed the seemingly infinite interweaving with a perfunctory cadence. The players' bowing technique gave variety to the themes, and a pleasant feature was the gentle, almost pizzicato, fingering of the frets in the scalar passages.

To conclude the first half, something was needed to bring us back to firm ground: the C-minor Suite of Matthew Locke, with its almost Baroque period tonality and thematic differentiation, was just what was wanted. Not that Locke was a stolid composer, far from it, but his quirks and sudden mood swings were securely anchored in a recognizable key system. Again, the good rapport among the players was noticeable, as was some occasional nervousness. I would have enjoyed some differentiation—in

dynamics, texture, tone — between the opening measures of the first movement and their repetition.

In the second half, Ms. Jeffrey and Ms. Blendulf also appeared with bass viols. All three viols had seven strings, more appropriate for this later period, especially for Marais. But I rarely heard a sound from any of the seventh (low A) strings, because the Marais was a transcription from some of his pieces for two violins and bass. They began with Lupo's fantasia for three basses, a staple of the viol literature, more coherent than much of Lupo's viol music, and which the Wildcats devoured for breakfast without difficulty. The Lupo was a good warmup for the Hingeston fantasia, with its soaring themes, equally wide-ranging for each instrument, and a reminder of the glorious counterpoint we had heard earlier. The ensemble was if anything, even better than in the first half, with excellent attack on phrases, finely judged dynamic swells on long notes, and carefully synchronized phrase endings.

With the Marais Suite transcription, we were in a more homophonic realm. Oddly enough, I detected less eye-contact among the players than before, and I think some of the phrases that were begun simultaneously by two of the players (violins in the original suite) could have been coordinated better, at least visually. It was as if the players knew the music so well that they didn't need to look at each other. I detected a tendency for the occasional passing note to pop out of the texture, and the penultimate note of concluding cadences was given the same weight as the final chord itself, instead of being lighter and "falling" into the last note. As in the Locke, there was not much attempt to give dynamic relief to repeated sections, in the final gigue, for example.

The concert ended with John Michael Nicolai's Sonata in A minor. I think the long-awaited sound of a low A string shyly impinged here and there. And the final cadences were managed beautifully, compared with the Marais. The long

*(Continued on page 7)*

## Wildcat Viols/*continued*

(Continued from page 6)

concluding chaconne was so well played that it seemed to glide by effortlessly, reaching its last measures in a flourish of rapid notes, repeated faultlessly in turn by each player, and a nice gritty, viol-y ending.

This was a splendid debut. I look forward to the Wildcats' fringe concert on June 12.

### Dissection and discussion

By Glenna and George Houle

Three cheers for Elisabeth Reed, Joanna Blendulf, and Julie Jeffrey and best wishes for their real debut at 5:30 pm on June 12 at Trinity Chapel on the fringe of the Berkeley (non-) Festival. The rare pleasure of the Wildcat Viols' pre-debut concert at the home of Lyle York and Matt Wilson matched the rarity of Leap Day on an even more rare (partly-) sunny day. They played a balanced and varied program of pieces familiar to many members of our Bay Area viol family gathered together, who could almost anticipate every note and turn of phrase before it was heard. Rarely are listeners at any concert as thoroughly aware of every detail in performance, have such

strong opinions about how it should be done, or at least how they would like to be able to play it themselves. Dissection and discussion could be overheard from the audience happily sampling the food and drink at the reception afterwards, although by then everyone was tipsy from the performance itself.

### Stray Remarks

"Tuning was done with precision."

"Loved hearing three seven-string viols."

"The Wildcats obviously love playing together and for their audience. They have a refreshing style of being together—lots of eye contact, smiles, listening. There is no 'leader,' rather three equal parts."

"They certainly follow the current fashion for speedy tempos, and the Hingeston benefited, but the Marais had more to give than there was time to express. The Gibbons and Purcell also needed more time for the lines to sing."

"In the Lupo the basses were well matched, and they phrased different affects clearly."

"Joanna brought a very secure sense of intonation and rhythmic precision to the ensemble but a rather

hard sound and phrasing, particularly in the treble."

"I would have liked to hear more dynamic contrast between some of the sections, but I liked very much the range of dynamics of individual parts."

"They haven't been playing very long together and probably it will just take some more time for three players of such diverse styles to meld."

"The high point was the Nicolai, when the three basses did come together, with Elisabeth on the top part, with such nuanced phrasing, and rich and varied sound."

"Did you notice that often anticipatory short upbeats on the pull-bow were stronger than downbeats on the push-bow?"

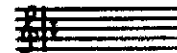
Purcell's Fantasia in F: "A delicious *stretto* before the "Slow."

"Excellent unanimity in beginnings, in phrase endings within pieces, and intonation at the end. Also loved the parallel running passages—so together!"

"The Nicolai sonata in A minor was a great discovery."

The Nicolai sonata: "Wow."

Elway Bevin's "Browning": "How nice to hear this all the way through without pauses! Now we know how it's supposed to sound."



## Heads up for Berkfest

By Ellen Farwell

Mark your calendar for a new version of what used to be the Berkeley Early Music Festival and Exhibition, June 9-13. It will be different this time without the participation of UC Berkeley Performing Arts, which withdrew due to budget concerns. The focus of the event will be an early music conference and exhibition sponsored by Early Music America June 10-12. The conference, with the theme "The Future of Early Music in America," will be held at the Berkeley City Club, and the vendors' exhibition

(featuring instruments, bows, publications and CDs) will be at the First Congregational Church in Berkeley.

Concurrently, the San Francisco Early Music Society is coordinating a series of self-produced concerts, "Early Music on the Fringe," June 9-13. The American Recorder Society and the Western Early Keyboard Association will also sponsor some concurrent events during that time. And our own Pacifica Chapter board has tentatively scheduled a master class or lecture/demonstration Sunday morning, June 13, with Mary

(Continued on page 11)

DALTON CANTEY is on the mend after an angioplasty. John Mark forwarded late-February e-mails from Dalton and Marilyn Cantey. Marilyn reported: "Dalton's doctor picked up a little heart murmur a couple of weeks ago which led to an ultrasound, which led to a stress test, which led to a heart catheterization yesterday (February 24). That picked up three blockages of various arteries....They decided to do an angioplasty right then and there. He has never had a symptom of anything. Has been doing 10-mile bike rides, even the day before the catheterization and angioplasty. Scary, because he could have dropped on the bike path and been there for hours."

Dalton wrote: "I got a kick out of the Dr. saying that I had a 'tight right' (a blocked right cardiac artery). I don't feel any different than before this incident but I can now personally verify what an amazing thing modern medicine is....I think that I will be back nearly 100% very shortly and have already done a little viol playing."



Dalton Cantey

And from Marilyn Cantey: "Guess there won't be any more of those mayo, cotto salami, pepperoni, dry salami and cheese sandwiches anymore."

**CALL FOR MUSICIANS:** The acclaimed Coastal Repertory Theatre of Half Moon Bay, an all-volunteer community theater, will be staging a production of Shakespeare's *Twelfth Night* in June. We

# VIOL TALK



## ANNOUNCEMENTS, GOSSIP & RUMORS

are looking for several intermediate to advanced musicians to play between scenes and to accompany the actors in the traditional songs written into the play. The performance dates are:

Fridays: June 4, 11, 18 and 25 at 8:00 p.m.

Saturdays: June 5, 12, 19 and 26 at 8:00 p.m.

Sunday matinées: June 6, 13 and 20 at 2:00 p.m.

There will be a total of 11 performances over four weekends (plus three or four rehearsals with the actors). The musicians will be called 45 minutes before curtain for dress rehearsals and for performances. Music-only rehearsal dates and locations will be scheduled according to musicians' availability. If enough apply, there could be two "shifts" to share the performances.

Instruments: Recorders, "buzzies," sackbuts and strings, instrumentation to be determined according to your response and the director's choice of music.

If this sounds interesting to you, please contact Greta Hryciw at (415) 861-3902 or hryciw@pacbell.net as soon as possible. The first rehearsal will be

scheduled for sometime mid-April. For information about Coastal Repertory Theatre, visit <http://www.coastalrep.com>.

**REMEMBERING FRANCES DWIGHT:** Gloria Milliken of the Viols West chapter sent us an obituary for longtime Viols West member Frances Dwight. Many of our members who have been around for a while remember Frances with great fondness. Here are excerpts from the Viols West obituary.

Frances Adams Dwight died November 7 in Boulder, Colorado. Born in 1907 in West Orange, New Jersey, Frances grew up in Llewellyn Park, with such neighbors as Thomas Edison. She received a B.A. from Smith College in 1929 and an M.A. in English from Radcliffe College in 1936. In the interim, she appeared as an extra in her uncle Cecil B. DeMille's *Sign of the Cross*, where she stood embracing a column behind Frederic March. In 1942 she and her husband, Maitland Dwight (d. 1982), began farming in Blairstown, New Jersey, following the principles of biodynamic living and the Rudolf Steiner philosophy. In 1960 they moved to Santa Barbara and in 1992 to Boulder.

Music was a particular passion. For 18 years, Frances owned and operated Under the Greenwood Tree, a Renaissance music shop in Santa Barbara. She played the recorder and viola da gamba and knew many of America's early music leaders. She embodied the meaning of *amateur*, one who loves.

Frances was a skier, a skater, a jogger, a tennis player, and a peace activist. Active with Women for Peace and Greenpeace, in 1989 she joined a fact-finding mission to El Salvador. An avid tennis player all her life, at age 88 she received a silver medal in the Senior Olympics. Frances published her memoirs, *When I Am Laid in Earth* (Boulder: Fossilpres), in 2000.

A memorial multi-faith service was held at the Boulder Shambhala Center on November 10, at which her long practice as a Roman Catholic was recognized in a reading from her mentor, Thomas Merton.





# Classifieds

## FOR SALE

### VISIT YOUR LOCAL VIOL

**BUILDER!** 7-string bass, Bertrand model, rich sound. 6-string bass, Jaye model, bright and delightful to play. Treble, Hoskins model. Tenors and other bass models also available. Soft and hard cases custom-fitted to your instrument. Repairs. Come by to try an instrument, take a shop tour and learn about building viols, or for idle chit-chat. **Alexandra Saur**, 510 558-6927, 559-9563, in Albany.

**TREBLE VIOL** by Higgins; neck replacement by him; viol in excellent condition. Early ratchet bow by Neil

## HOW TO PLACE A CLASSIFIED AD

Short classified advertisements in **GAMBA NEWS** are free to VdGS-Pacificans 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

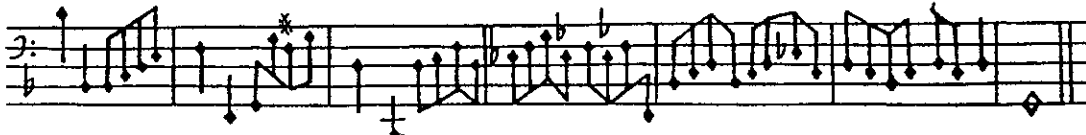
Make checks out to VdGS-Pacificans.

-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.



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

YOUR FIRST AND LAST NAME

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CITY, STATE AND ZIP

YOUR E-MAIL ADDRESS

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

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

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

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

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

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

**TOTAL ENCLOSED**

# Mark Your Calendar

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**April 14, 28; May 5, 19; June 2**

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

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

## Saturday, April 3

Musica Maximiliana Collegium Afternoon: A SFEMS Renaissance Workshop's one-day workshop, Hanneke van Proosdij and Louise Carslake, directors. For singers and early instruments of all sorts. 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.*

## Sunday, April 4

Yukimi Kambe Viol Consort: The Santa Cruz Baroque festival presents a program of 16<sup>th</sup>- and 17<sup>th</sup>-century viol music, plus the premiere of a new work commissioned for the consort.

*8:00 p.m., Holy Cross Church, Santa Cruz. Pre-concert talk at 7:30 p.m. \$23/18/15. (831) 457-9693; www.scharoque.org.*

## Sunday, April 25

Gli Amici di Buxtehude present "Les Gouts Reunis." Noe Valley Chamber Music. Anthony Martin and Tekla Cunningham, violins, and Elisabeth Reed, cello and gamba, with Corey Jamason,

harpsichord, and Elza Van Den Heever, soprano. Sonatas and cantatas by Couperin, Rameau, Geminiani, Leclair, Corelli, and Vivaldi.

*4:00 p.m., Noe Valley Ministry, 1021 Sanchez Street, San Francisco.*

*www.nvcm.org.*

## Friday, April 30; Saturday, May 1; Sunday, May 2

El Mundo: Jennifer Lane, mezzo soprano; Jennifer Ellis, soprano; Mary Quinn, alto; Zachery Carretin, violin; Adam LaMotte, violin; William Skeen, cello and viola da gamba; Corey Jamason, harpsichord; Richard Savino, guitar, theorbo, and director. "Zarzuela!" featuring Sebastian Duron's opera *Salir el Amor del Mundo*, and excerpts from Domenico Zipoli's *San Ignacio*.

*April 30: 8:00 p.m., First Lutheran Church, 600 Homer at Webster, Palo Alto. \$25/22. (510) 528-1725.*

*May 1: 8:00 p.m., St. John's Presbyterian Church, 2727 College Avenue, Berkeley (not at First Congregational, as reported elsewhere).*

*May 2: 4:00 p.m., St. Gregory of Nyssen Episcopal Church, 500 DeHaro at Mariposa, San Francisco.*

## Sunday, May 9; Saturday, May 15; Sunday, May 16

A Celebration of Robert Burns: Susan Rode Morris, soprano; Shira Kammen, Scottish fiddle; Julie Jeffrey, viol; Phebe Craig, harpsichord; and Karl Goldstein as

Robert Burns. The 18<sup>th</sup>-century Scottish poet talks about his life—with rousing fiddle tunes and heart-melting love songs.

*May 9: 4 p.m., Parish Hall, St. Alban's Episcopal Church, 1501 Washington Street, Albany. \$15/10. (510) 524-1502.*

*May 15: 8:00 p.m., Trinity Episcopal Church, Nevada and High streets, Nevada City. \$10/5. (530) 478-0186.*

*May 16: 3:00 p.m., IOOF Hall, Main Street and State Route 193, Georgetown. Sponsored by Music on the Divide as part of a Cabaret Afternoon, with wine and hors d'oeuvres. \$10/5. (530) 642-2135.*

## 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. *Folias and romances* by Martin y Coll, Sarajevo, Turquia, Ortiz, Ariana Savall, Ribayaz, Duron, Marais, and Ferran Savall. Sponsored by Cal Performances; tickets are \$42.

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

*(Continued on page 11)*

# Calendar/continued

(Continued from page 10)

## 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 con-

sort 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. *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.*

## July 11-17

Canto Antigo West Coast Early Music & Dance, Chapman University, Orange, Calif. Faculty includes Alice Renken, viola da gamba. (800) 358-6567; [www.cantoantigo.com](http://www.cantoantigo.com).

## July 25-August 1

VdGSA Conclave, Tacoma, Wash. For a brochure and registration form (which have been mailed), contact Ken Perlow, (708) 383-4608, (708) 989-1729; [post@VdGSA.org](mailto:post@VdGSA.org); [www.vdgsa.org](http://www.vdgsa.org).

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## Election time is here! Nominate yourself or a friend for office!

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The Pacifica Board of Directors welcomes all members to its meetings. We will be announcing the time and location of our future meetings to all members on our e-mail list. If you don't have e-mail, speak to any board member and we will make sure you are informed.

Furthermore, please tell any board member if you would like to join the Pacifica board. The board consists of President, Vice-President, Secretary, and Treasurer, who are elected by the membership; other board members are appointed by the board. These members may serve as librarian, rental coordinator, music coordinator, coach liaison, newsletter editor, or VdGSA chapter representative. Other board members don't have a specific

function but simply take part in board decision-making, serve on various committees, etc.

If you would like to run for any elected board office, please nominate yourself; or nominate a friend, with his or her permission. Officers serve two-year terms and may be re-elected. Send all nominations to any member of the recently appointed Pacifica Nominating Committee: **Robin Easterbrook, Mary Elliott and Lyle York.** (See Page 5 for their contact information.) **We need all nominations by April 20.**

A slate of candidates for each office will be announced in the May issue of *Gamba News*, which will include a ballot. Newly elected officers will be announced in the June *Gamba News*.

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## Berkfest/continued

(Continued from page 7)

Springfels, who will be speaking at the conference. In addition, we will be staffing

the VdGSA table at the exhibition, and will be asking for volunteers.

The conference will feature keynote speakers, panel discussions, professional development sessions and networking forums. A brochure and schedule is

available on the EMA website, [www.earlymusic.org](http://www.earlymusic.org). A tentative schedule of "fringe" performances can be seen on the SFEMS website, [www.sfems.org](http://www.sfems.org). More information in next month's *Gamba News*.

*DL Ryan to 4/23*

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# GAMBA NEWS

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



Mary Elliott  
920 Ventura Avenue  
Albany, CA 94707

Play

