



VIOLA DA GAMBIA SOCIETY PACIFICA

GAMBIA NEWS

David Morris coaches May 8

For our upcoming play day we eagerly await a return coaching engagement by **David Morris**. If you will attend, please contact John Mark by phone or email: (510) 531-1471; mark_bach8@hotmail.com. We will put on our usual lavish potluck lunch.

Besides being one of our favorite coaches and an all-round delightful person, David is an excellent singer, cellist and viol player.

David received his M.A. in music (with an emphasis on the 18th century) from UC Berkeley in 1987, where he was the recipient of the University's Eisner Prize for excellence in the performing arts. As a conductor for the Crowden School in Berkeley, he conducted the Crowden School Orchestra on festival tours through the United Kingdom,

Italy, France and Belgium. He has been a guest instructor in early music performance-practice at UC Berkeley, the San Francisco Conservatory of Music and Mills College, and a guest conductor of the Palo Alto Chamber Orchestra. He is a member of the Sex Chordae of Viols and the founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino; he has performed with Philharmonia Baroque Orchestra, American Bach Soloists and Musica Pacifica. He has been a guest of the Los Angeles, Portland and Seattle Baroque Orchestras and the Mark Morris Dance Company, and has recorded for Harmonia Mundi,



David Morris

New Albion, Dorian and New World Records.

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.

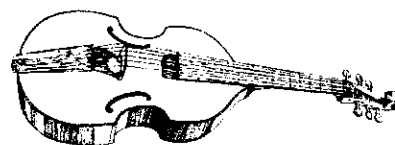
Sheet music, coffee and tea will be supplied. Please bring a music stand and any music of your own you'd like to play.

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
May 8	David Morris
June 19	George Houle



'Making friends with your thumb':

A play day with Rebekah Ahrendt

By Lyle York

"We have opposable thumbs!" When we heard Rebekah Ahrendt say that, we giggled, knowing what would come next. Yes, we hold the thumb opposite the second finger in the middle of the viol neck. So far, so good. But often we leave it there. Not good.

Rebekah's lecture subject for the April 10 play day was to be aware of our thumbs—left and right—and, once aware, to let them go. The left thumb should move all over the neck, which is, after all, the back of the fingerboard. It moves both laterally

and up and down. The thumb supports the neck but should never squeeze it; it is there only to balance the hand. To demonstrate that we don't actually need the thumb, Rebekah played using no thumb at all. We tried it, and it is true: the sound is not very good, but we could produce notes while supporting the viol only with the knees or perhaps leaning it against the chest. In the default thumb position, the inner side of the thumb touches the neck, and the fingers are kept curved and not far away from the strings.

It's the same with the right thumb on the bow. One can bow
(Continued on page 3)

VIOLA DA GAMBA SOCIETY-PACIFICA

GAMBA NEWS

GAMBA NEWS is published 10 times a year by the Pacifica chapter of the Viola da Gamba Society. It vacations in July and August.

PACIFICA CHAPTER BOARD

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Contributions welcome: Send concert listings and reviews, opinions, workshop experiences, CD reviews, drawings, or photos to Lyle York, Editor, 1932 Thousand Oaks Boulevard, Berkeley, CA 94707, or via email: lyleyork@earthlink.net. Phone (510) 559-9273.

Associate editors: Ellen Farwell, 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, 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

Nominations for officers, Pacifica Chapter

By the VdGS-Pacifica Nominating Committee:

Robin Easterbrook

Mary Elliott

Lyle York

We have nominations for new Pacifica officers. Their terms will begin in June 2004 and run until June 2006. Coincidentally, there is only one nomination for each office. The nominating committee submits these names to you, the membership. Please regard this page as a ballot, and if you would like to vote yes or no on any or all candidates, please do so, by May 15. You may also write in a candidate.

Your anonymity will be respected. We will remove your ballot from its envelope before reading it. We trust our members not to vote more than once.

Mail your ballot to:

Pacifica Nominating Committee
C/o Lyle York
1932 Thousand Oaks Blvd.
Berkeley, CA 94707

The nominations are:

President (current President Julie Jeffrey is retiring): **Ellen Farwell**

Vice President (current VP Ellen Farwell is nominated for President): **Lyle York**

Secretary (current Secretary Marilyn Becker has been nominated to continue): **Marilyn Becker**

Treasurer (current Treasurer Helen Tyrrell is retiring): **Penni (PJ) Savage**

In addition to approving these officers, please consider attending future board meetings, which will be announced ahead of time to the entire membership. And if you are interested in any of the board-appointed functions, speak to any board member. Some of the traditional functions are: VdGSA chapter representative; rental coordinator; coaching liaison; and newsletter editor. To find out what one of these "jobs" entails, contact the board member who currently performs it. See Page 2.

Finally, please look over the revised chapter by-laws, on Page 6.

Ahrendt/continued

(Continued from page 2)

entirely without the thumb. Ideally, it simply lies relaxed on the stick. It is passive but helps maintain the three points of contact: hair resting in first crease of first finger, middle finger pressing down on bow hair, hair on string. Hold your wrist out naturally, as if to shake a hand. Don't drop your wrist, or you will lose string contact. Remember that the wrist is part of your arm, which is the moving part. The wrist moves as little as possible. One plays with the arm and the fingers. One should think of the bow as an extension of one's arm and fingers.

Whereas some players hug the viol, Rebekah likes to hold the viol out from her body to get more resonance. "The viol needs to breathe," she said.

A player asked her how she recommends structuring one's practice. She recommended stretching out and warming up legs, arms and fingers before playing. Yoga, Feldenkreis, and the

Alexander Technique all help.

1. Start with an exercise or scales. (She mentioned that when she started the viol her teacher did not allow her to play pieces of music—only scales and exercises—for six months.) Work to familiarize yourself with the entire fingerboard, devising scales that use every part.

2. Work on pieces.

3. Do some sightreading.

Finally, she discussed posture. She said that someone once asked her what she thought about while performing. She replied that she thinks: "Feet on floor, butt on chair." Let things *fall*: shoulders, elbows, fingers hanging from frets—all hang down. Finally, don't forget to breathe. A good exercise is to sing and play at the same time, thus teaching oneself where the breaths come naturally. In the morning consort session, Rebekah coached my group in Gibbons' Fantasia No. 1 and Jenkins' No. 11. She reminded us how to define the fantasia

by understanding and listening. She encouraged tempo and dynamic changes between sections, something a group cannot do without understanding and listening. Gibbons, for instance, gives the instructions Long and Away—"long" meaning soft and as slow as the group wishes; "away" meaning played with fuller, faster bows. Over time we arrived at consensus on executing those changes. She told us to think of our consort as "one big brain hovering over the four stands," an unlovely image but essential to making our parts work as a whole. And she reiterated other guidelines for bringing a fantasia to life: know when a given player should seize the theme and lay it out for others to follow; and mimic what the theme leader did, or enhance or vary it in some way.

Rebekah gave us a morning of sensitive, perceptive coaching, and verbalized clearly many of the precepts of viol playing that we continually learn and just as continually forget.

Mary Springfels will teach a master class in Berkeley June 13

An update on the early music conference, vendors' exhibition and fringe concerts June 9-13

By Ellen Farwell

Coming up next month is the metamorphosis of the former Berkeley Early Music Festival, this time in the form of a conference and exhibition June 10-12, sponsored by Early Music America, plus a series of concurrent "fringe" concerts June 9-13, coordinated by the San Francisco Early Music Society.

The conference will focus on "The Future of Early Music in America." Much of the conference will be geared toward professional performers, music administrators, and educators, but of particular interest to non-professionals will be the sessions on Medieval, Renaissance and Baroque performance practice; and a session on creating early music programs for children, including a Junior Bach Festival presentation by young Bay Area performers. Other sessions deal with such topics as prospects for the future, marketing, presenting successful workshops, early music on the radio, and degree programs in early music.

Mary Springfels, who is well known to many of us as a performer on viola da gamba, director of the Newberry Consort, and workshop teacher, will give a keynote speech (and a master class in the viola da gamba; more on this below). Other featured speakers are Thomas Forrest Kelley, medieval scholar and chair of the Harvard University Music Department; and Lisa Remby, expert on marketing for non-profit arts organizations. Mary will also take part in the concluding panel discussion on "the future of early music, the performers' perspective, with emphasis on differences/similarities between early music in North America and Europe," according to the brochure.

The conference will take place at the Berkeley City Club, 2315 Durant Avenue,

Berkeley. The "official" conference is June 11 and 12 (Friday and Saturday), 9:00 a.m. to 5:30 p.m., with two "preconferences" on professional development offered simultaneously on Thursday, covering fundraising and audience development. Registration fee for the conference (after the April 30 deadline) is \$125 for EMA members, \$165 for non-members. The preconference fee is \$75 for members, \$100 for non-members.

The Exhibition is described in the brochure as a "diverse early music marketplace, including book stores and publishers, record stores and companies, instrument makers, national societies, presenters and agents." It will take place at the First Congregational Church, 2345 Channing Way, Berkeley, noon to 5:00 p.m. June 10, and 10:00 a.m. to 5:00 p.m. June 11-12. Admission is free. **Our Pacifica chapter has been asked to staff the table for the Viola da Gamba Society of America at the Exhibition. (If you can spare some time, please contact John Mark.)**

Vendors who at press time have committed to showing their instruments, bows, strings and sheet music are: **Peter Huetmannsberger, Ralph Ashmead, Daniel Larson, Oxford University Press, Zuchowicz String Instruments, Harry Grabenstein, Baroquecello.com (Charles Ogle), PRB productions, Wendy's Viols, Scholar's Choice, and Gamut Musical Strings.** More vendors will no doubt commit between now and the time of the exhibition.

Most enticing for readers of *Gamba News* is the Pacifica Chapter's presentation of a viol master class by Mary Springfels. Three or four players will play for Mary on Sunday morning, June 13, 10:00 to 12:30, at MusicSources, 1000 The Alameda, Berkeley. Anyone is welcome to attend for a nominal fee (probably \$5). After

the master class, we will share a potluck lunch in the Unicorn Garden at MusicSources.

Concurrent musical events include concerts by the vocal ensemble Chanticleer, performing music of Ockeghem Friday, June 11, 8:00 p.m., at St Mark's Episcopal Church; and the Philharmonia Chamber Players, including Farley Pearce on viola da gamba, performing works by Couperin, Telemann and Vivaldi, Saturday, June 12, 8:00 p.m., at the First Congregational Church.

Our own Wildcat Viols (Elisabeth Reed, Julie Jeffrey, and Joanna Blendulf) will perform English consort music for three viols by Purcell, Locke and others on Saturday, June 12, 5:30 p.m., at Trinity Chapel, adjacent to the First Congregational Church.

Here are some more "fringe" concerts in which viols will take part:

Theatrum Musicum/Jennifer Torresen, songs with lute and viol (Julie Morrisett), June 9, 8:00 p.m., St. Joseph of Arimathea Chapel.

Letitia Berlin, recorders; Katherine Heater, harpsichord; and John Dornenburg, viola da gamba, playing music of Nicolao a Kempis, Louis de Caix d'Hervelois and J.S. Bach, June 11, 2:30 p.m., Trinity Chapel.

Ronnee Fullerton, gambist from Seattle, plays unaccompanied music for viol by Hume, de Machy, and Telemann, June 11, 4:00 p.m., St. Joseph of Arimathea Chapel.

The Galileo Project (Sarah Eyerly, soprano; Amy Haltom and David Sego, Baroque violins; Loren Ludwig, viola da gamba; Julia Ageyeva, harpsichord; Gary Hess, theorbo) performing music of Purcell, Blow, Lawes and Locke, June 13, 7:00 p.m., St. Joseph of Arimathea Chapel.

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A Yukimi Kambe Viol Consort performance

Perfection expected; perfection produced; a little variety wished for

By Peter Ballinger

The Yukimi Kambe Viol Consort's second concert (March 27), "Renaissance Roots, Global Flowerings," in the SFEMS-sponsored series took place at St. John's Presbyterian Church, Berkeley. Before a single sound was uttered (except for tuning!), the consort made a visual impression, with exquisite dresses that echoed the global flowerings of the concert title.

I have heard this superb consort many times and am well acquainted with the difficulty of describing their essential difference from other consorts. I tried to imagine the sound of a typical professional viol quartet, a mental "control group" that I could draw upon for comparisons with what I was about to hear. There is something about the Kambe group's sound that is unique, a readiness of the tones to pervade the auditorium, as if the strings were being *encouraged* to vibrate, released rather than compelled by the bow.

Their first piece, Banchieri's "Udite Ecco le Trombe," a departure from the generally chronological order of presentation, seemed designed to compliment the flowery dresses with its own sonic bloom (the sonic "booms" were for later in the program). Although they play from music stands with actual pieces of paper bearing musical notation, the Kambes seem to be, and probably are, playing from memory most of the time. Perhaps this is what gives the sound waves their freedom to exfoliate. The Banchieri piece exemplified several aspects of the consort's approach: Bowings were perfectly coordinated—a visual as well as acoustic bonus—and full, speedy and light enough to release the sound. The music was phrased clearly, *presented* to us. An ideal introduction.

The two pieces by Isaac that followed ("J'ay Pris Amours" and "La La Hø Hø") revealed other aspects: phrasing vocal and serious, rather than instrumental and sprightly. The consort is unusual in having typically two 7-string basses, rather than two tenors or two trebles, but one of the basses, Kaori Hashizume, is often playing on the top string, imparting a distinctive tone color, and frequently impersonating another treble, especially when the latter is playing on its lower strings.

The tenor viol starred in the third item on the program, Senfl's "Ich Stuend an einem Morgen," but the quartet retained its

identity as a single organism. The Salvatore *Canzone Francese* that followed, a transcription of a piece for organ that the composer himself recommended as "good for viol consort," stepped up the rhetorical intensity. The harmony, like its composer, is Neapolitan, with enough chromaticism that the treble viol's final blue note seemed excessive, or perhaps it was unintentional.

Ortiz' *Recercada Segunda* featured Maki Noguchi's bass, with delightful pizzicato accompaniment.

The high point of the first part of the concert came with the Charpentier *Concert in d minor*. Its prelude was a study in bowing technique, where every ounce of emotion was drawn from the quiet four-part harmony. The allemande, and especially the final gigue, recalled Purcell; probably not accidentally, as his *Fantasia No. 5* was next on the program. But I was disappointed with the Purcell: correctly and beautifully played, it seemed understated, unemotional, with a dynamic range well below what the consort is capable of.

When the Kambe members play their contemporary repertoire they are obliged to slap, pluck and otherwise torment their instruments, necessitating frequent re-

tuning. But even in the comparative tranquility of the "roots" section of their program, their continual re-tuning before each piece became excessive. Each instrument has its own electronic tuner permanently connected, facilitating the usually protracted process, but allowing each player to tune independently, often on notes only a second apart. I began to regret the passing of the more harmonious, purely acoustic method of tuning.

As if to remedy this perception, the consort, perhaps in deference to the master, tuned to unisons before assailing Bach's *Art of the Fugue*. We knew they could play the Contrapunctus No. 1 perfectly, because they have played it for us on numerous occasions. Hey!—there are 13 more contrapuncti; could you guys play Nos. 6, 7, 9 or 10 sometime? The same applies to those darn (albeit Noble) cats; and the admittedly stunning pizzicato *Prelude in C* from Book I of the "48," which they use as a default encore.

The first part concluded with two more pieces by Bach: in the Chorale Prelude "O Man, Bemoan," Yukimi Kambe unwound the entrancing, exquisitely decorated melody. In the second piece, "Jesu, Joy of Man's Desiring," the triplets were given an

(Continued on page 9)



The Kambe Consort. Photograph by Christine Moran.

New VdGS-Pacifica by-laws, published for members

A committee composed of three Pacifica Board members has carefully considered and rewritten our by-laws. Some remain unchanged from the time of the chapter's founding; some have been altered to reflect customs and procedures the chapter has developed over time. Please look them over and share any suggestions you have with the committee, listed at the end.

BY-LAWS VIOLA DA GAMBA SOCIETY-PACIFICA CHAPTER

Article I – Name

Section A. The name of this organization shall be the Viola da Gamba Society-Pacifica Chapter.

Article II – Purpose

Section A. The purpose of this organization shall be:
To provide a medium through which those interested in playing the viola da gamba may become acquainted and share their interest.
To cultivate appreciation of the literature and history of the viola da gamba.
To provide an environment in which professionals can share their expertise and amateurs can develop their skills.
To support the aims of the Viola da Gamba Society of America.

Article III – Membership

Section A. Members shall be those who have paid annual dues, as assessed by the Board of Directors.

Section B. Each member shall be entitled to one vote in elections.

Article IV – Board of Directors

Section A. The Board of Directors ("Board") shall be active, dues-paying members of the Chapter.

Elected by the members:

President

Vice-President

Secretary

Treasurer

Appointed by the Board:

A minimum of three Members-at-Large

Newsletter Editor

Chapter Representative to VdGSA

Section B. Officers shall be elected by the membership for a term of two years.

Section C. The Board will appoint individuals or committees to execute the activities and responsibilities of the Chapter. Members-at-Large, the Newsletter Editor, and the Chapter Representative shall be appointed by the Board and shall serve indefinitely at the discretion of the Board.

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Pacifica by-laws/*continued*

(Continued from page 6)

- Section D. A vacancy on the Board shall be filled through an election by the remaining Board members, effective for the remainder of the vacated terms.
- Section E. A majority of the voting members of the Board shall constitute a quorum for the transaction of business. All actions of the board shall be a majority vote of those present and voting.
- Section F. The Board shall meet at least quarterly to conduct its affairs at such time and place as the President shall designate, with due notice given to all members of the Board.
- Section G. The Treasurer shall supply the board with a report of the Chapter's financial activities at each Board meeting, and the Board shall approve and authorize expenditure of Chapter funds.
- Section H. The Board and only the Board is authorized to act in the name of the Chapter.

Article V – Offices

Section A. Titles.
The officers of the Chapter, all of whom shall be members of the Board, shall consist of the President, Vice-President, Secretary, and Treasurer.

Section B. Functions.

President: Shall preside at all meetings of the membership. The President shall appoint committees and their chairs as may be necessary, with the consent of the Board. The President shall be one of the officers (in addition to the Vice-President and the Treasurer) who may sign contracts and agreements to be entered into by the Society, having been approved by the Board of Directors.

Vice-President: Shall assist the President in the execution of the chapter's business. The Vice-President shall perform the President's duties if the President is unable to perform those duties. The Vice-President or President shall be responsible for notifying Board members of meetings. The Vice-President shall be one of the officers who may sign contracts on behalf of the Society.

Secretary: Shall keep the minutes and records of the organization and be official custodian of the records of the Society, e.g., membership list, minutes, Treasurer's reports, and By-Laws.

Treasurer: Shall have the care and custody of all monies, securities, and property of value belonging to the organization and see that they are invested as best suits the financial security of the Chapter. The Treasurer must be a co-signer to all contracts and agreements entered into by the consent of the Board and must sign the checks or otherwise directly expend the funds of the organization, including the annual fee for affiliate membership to the Viola da Gamba Society of America through the San Francisco Early Music Society. In the event of the absence or inability of the Treasurer to sign checks, other Board members may be authorized to do so.

Members-at-Large: Will be recruited by the Board to assist in carrying out the work of the Chapter.

Newsletter Editor: Shall inform membership in a timely manner of the Chapter's activities in a newsletter to be published monthly or at intervals to be determined by the Board.

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Pacifica by-laws/*continued*

(Continued from page 7)

Chapter Representative: Shall send reports of Chapter activities to the Chapter Representative liaison, who will forward them to the National Committee in order to keep VdGSA advised of Chapter activities that take place during the year. The Chapter Representative should be appointed prior to the Conclave, should he/she wish to attend and participate in chapter representative meetings. However, the Chapter Representative need not be present at the Conclave to serve.

Article VI – Elections

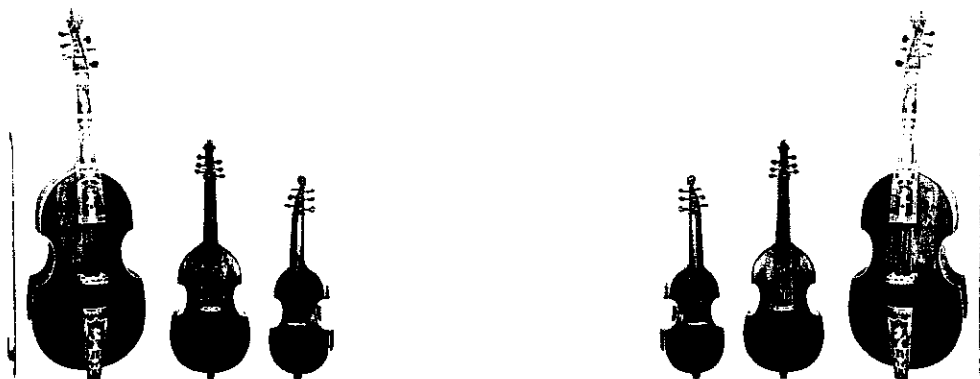
- Section A.** The following shall occur every two years:
The Board will appoint a Nominating Committee, composed of at least three members of the Board who are non-officers.
In March, the Nominating Committee will solicit nominations from the general membership.
In April, the Nominating Committee will meet and select a slate of officers to be voted on by the general membership. The President, Vice-President, Secretary, and Treasurer will be elected directly by the membership.
In May, ballots will be sent out to members with the May newsletter.
In June, the newsletter will announce the new officers, who will assume office on June 1.
- Section B.** Members-at-Large, the Newsletter Editor, and the Chapter Representative will be appointed by the Board prior to June 30.

Article VII – Amendment of By-Laws

- Section A.** Amendments to these By-Laws may be proposed by the Board or by one or more members. The proposed amendment(s) shall be submitted by the Board to the membership. The general membership will vote on the proposed amendment(s) by mail.

March 2004

By-Laws Committee:
Julie Jeffrey, President
Ellen Farwell, Vice-President
Mary Elliott, Member-at-Large



VIOL FOR CHILDREN: The Music Discovery Workshop at Berkeley's Crowden School, a SFEMS affiliate, is a music day camp for children 7 to 15. The camp will run August 2 to August 6. Amy Brodo, known to many of us as a fine performer and teacher, will teach viola da gamba, as well as puppetry and cello. For a full faculty description and registration form, contact SFEMS, P.O. Box 10151, Berkeley, CA 94709, or www.sfems.org, and click on "SFEMS Affiliates."

PLAY BASS FOR RECORDERS: Marin Headlands Workshop for Recorders, sponsored by the East Bay Recorder Society, welcomes viols this year as always. The workshop, held May 21-23, is moving up the Marin Headlands hill to the Point Bonita YMCA. The workshop format will remain the same.

VIOL TALK



ANNOUNCEMENTS,
GOSSIP
& RUMORS

For information, contact Britt Ascher at brittascher@comcast.net or (925) 283-7134.

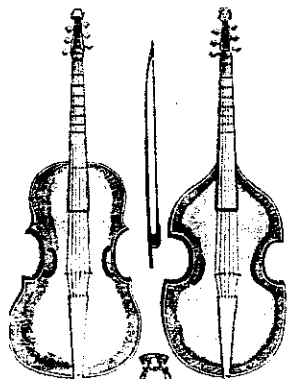
SIGN UP FOR EXCELLENT LOCAL WORKSHOPS: It's still possible to enroll in the SFEMS summer workshops (see Calendar for dates) after the May 1 deadline. Director Hanneke van Proosdij reminds us that the Medieval/Renaissance Workshop's "fabulous viol faculty" are Julie Jeffrey, David Morris and Elisabeth Reed. For more information on the workshop curriculum and course descriptions, check out the Web site, <http://www.sfems.org/medren04.htm>.

Mary Springfels/continued

(Continued from page 4)

A conference registration form and more information, including both conference and "fringe" schedules, may be obtained from Early Music America, 2366 Eastlake Avenue East #429, Seattle, WA 98102, 1-888-SACKBUT, info@earlymusic.org, www.earlymusic.org. Additional information and updates on "Early Music on the Fringe" is also available from www.sfems.org/fringe2004.htm.

Check next month's *Gamba News* for any changes in time or venue for Mary Springfels' master class.



Kambe Viol Consort/continued

(Continued from page 5)

unusually dancing lilt, enjoyable in themselves, but perhaps detracting from the chorale melody.

With the second part of the program, "Global Flowerings," the consort exploited their own territory, that of contemporary "Eastern" music. *Sang Hwa*, by Y. Sato, with its continuously evolving melodies, set up an exotic atmosphere. The second item, a battle piece composed around 1700, fitted in surprisingly well, perhaps because of its unfamiliarity and its militaristic, but gently militaristic, themes and rhythms.

David Loeb's "Cries of Kyoto" recalls the various London Cries pieces, without words, but including some of the bells that sound continually near the Kyoto marketplace. It is a quartet, amplified by unisons on adjacent strings in the treble viols, and supported by the lower instruments' double stops, representing the bells. His second piece, *Fantasia "Tohoku"*, was composed as a trio, but was deftly played with an optional percussion accompaniment (by the composer) performed on and around the tenor viol by Eriko Ozawa.

Hirose's *Suite for Noble Cats* delighted the audience as it always does: the Kambe consort can perform it in its collective sleep, and the piece exploits all of the consort's strengths. But next time, may we have a *new* piece?

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 GAMBAs NEWS are free to VdGS-Pacificas members.

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

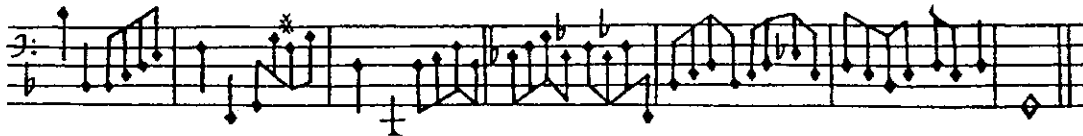
Lyle York
GAMBAs NEWS
 1932 Thousand Oaks Blvd.
 Berkeley, CA 94707-1638
 Make checks out to VdGS-Pacificas.

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

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 18th-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 dop-pia; 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.

Musica Pacifica: Judith Linsenber, recorder; Elizabeth Blumenstock, violin; Gonzalo Ruiz, oboe; David Morris, cello and viola da gamba; Yuko Tanaka, harpsichord, present "Continental Breakfast," a smorgasbord of early music featuring works by Bach, Vivaldi, Telemann, Handel, Frescobaldi, and Merula.

8:00 p.m., Noe Valley Ministry, 1021 Sanchez Street, San Francisco. \$20/\$15. (510) 444-4113.

Saturday, May 15, and Sunday, May 16

Amy Brodo, viola da gamba, and Katherine Heater, harpsichord, present the complete sonatas for viola da gamba and harpsichord by J.S. Bach.

May 15: 8:00 p.m., MusicSources, 1000 The Alameda (at Marin), Berkeley. \$15/\$10. (408) 279-1694.

May 16: 4:00 p.m., St. Ann's Chapel, 541 Melville Street (at Tasso), Palo Alto. Donation.

May 21, 22, 23

Marin Headlands Workshop for Recorders, sponsored by the East Bay Recorder Society, welcomes viols. The workshop moves up the hill to the Point Bonita YMCA. The workshop format will remain the same. Faculty: David Barnett, Cindy Beitmen, Tish Berlin, Frances Blaker, Louise Carslake, Frances Feldon, Eileen Hadidian, Judy Linsenber, David Morris, and Fred Palmer.

For information or a registration form, see the EBRS Web site, www.sfems.org/ebbs, or contact Britt Ascher at brittascher@comcast.net or (925) 283-7134.

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

June 9-June 13

"Fringe" early music events and official Festival and Exhibition sponsored by Early Music America and SFEMS. For a listing of events featuring viols, see Page 4.

(Continued on page 12)

Calendar/*continued*

(Continued from page 11)

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.

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; www.vdgsa.org.

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