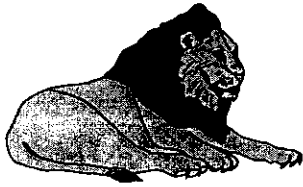


VIOLA DA GAMBA SOCIETY PACIFICA VOLUME 18, NO. 7 MARCH 2005

GAMBA NEWS



Summer Workshops

The time is now. Get out your calendar and turn to pages four and five for a sampling of this summer's workshops.

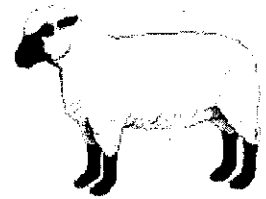
John Dornenburg

Talks about his new CD *Solo Viola da Gamba*, his love of jazz, and his future projects. Page six.

Coming in April

Call For Humor

Know a good viol joke? See it in print in the next issue of *Gamba News*. Send all viol-related humor to Julie Morrisett, editor, jmorrisett@sbcglobal.net, or 412 Arkansas St., San Francisco, CA 94107.



Lazar's Early Music

Bill Lazar

I started Lazar's Early Music in 1994 as a part-time business selling recorders. I gradually expanded over the years to the point where I'm told I carry a larger variety of recorders than any other dealer in the US.

Last year, after going full-time, I began selling viols and bows from China, including Charlie Ogle's and Wendy Gillespie's. I try to keep most in stock, so that they are available for you to try on approval.

I offer Ogle viols and bows made in China by highly skilled instrument makers under the direction of Charlie Ogle, using high quality materials. The soundboards are hand-carved spruce, the backs and sides are figured maple. These are good instruments, at great prices. They are well-designed, well-made, and properly set up by Charlie Ogle. Both students and advanced players will find them suitable for all uses.

I also offer Wendy's Viols imported under the name of Wendy Gillespie, hand-made in Beijing, China by master Wang Zhi Ming, who learned violin-making from his father, who studied classic German methods.

These viols are made from very high-quality wood using techniques faithful to early string light construction methods, which gives them a good timbre and a beautiful appearance. Ribs, backs and necks are made



Do You Know This Man?
Photograph by Robin Easterbrook

of figured sycamore, and the tops and soundpost plate of spruce. The fingerboards are made in four parts, spruce in the middle, thin plates of sycamore on both sides and a thin ebony or birds-eye maple veneer on top, and tailpieces of sycamore with ebony or birds-eye maple veneer. The hook bar and tuning pegs are made from ebony. Intricate purfling adorns the tops and backs. All wood is fully kiln-dried for stability in extreme climates. While these are not exact copies of historical instruments (for instance, the belly is not bent), these are real instruments--an excellent value--beautifully built with a sweet, bright sound. You may find cheaper viols, but not with this degree of resonance and craftsmanship. Wendy has played concerts worldwide on these instruments.

I now also stock music, and can order almost anything I don't have in stock. In addition, I have tuners, peg dope and rosin. I sell high quality used instruments as well--recorders and early winds, viols, harpsichords, lutes, harps, etc.

You can reach me (Bill Lazar) at www.LazarsEarlyMusic.com, Bill@LazarsEarlyMusic.com, (866) 511-2981.

For Sale

Bass Viola da Gamba bow by Ralph Ashmead; \$1,500 or best offer. Contact **Elisabeth Reed**, (510) 482-1684.

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; (510) 559-9563, in Albany.

Bow Repair Alexandra Saur is now offering rehairing for both modern and early bows. Top quality hair and quick turnaround! 510-559-9563, bowrehair@alexandrasaur.com.

Treble Viol by Higgins; neck replacement by him; viol in excellent condition. Early ratchet bow by Neil Hendricks and hard case "arranged" by Herb Myers. \$1,500 for viol, bow, and case. Contact **Kris Montague**, (650) 969-1668.

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.

Bass viol, Peter Tourin, Jericho, VT. English division bass after Henry Jaye; no. 49, 1983. With decorated fingerboard and tail-piece, carved rose. 67.3 cm free string length. Very nice condition with a few chips to the finish on the edges. It sold in 1983 for \$3225 for the decorative work. The viol would sell now for about \$9-10,000, according to Peter Tourin. Comes with a nice custom-fitted hard case and bow. Asking \$7000.

Bass viol, Wolfgang Uebel, Celle, Germany, 1977. With carved rose on sound board; 64 cm free string length. Very nice condition. Asking \$6000 with unpadded soft case. Bows available separately.

Treble viol, Neil Hendricks, Reno, CA, 1973. With gear tuning machines. Suitable for a beginner. Asking \$450, with Hendricks 'ratchet' bow, no case.

Bows (4): **Chris English**, octagonal/round stick, 60 cm free hair length, 74 gms., asking \$1000; **Harry Grabenstein/Tourin bow** (1983), ebony frog/nut, 60 cm free hair length, 68 gms., new hair, asking \$1000; **William Monical**, octagonal stick, ebony frog/nut, 60.5 cm free hair length, 59 gms., new hair, asking \$800; **H.R. Pfretzschner**, 61 cm free hair length, 59 gms., new hair, asking \$700.

continued on page three

GAMMA NEWS

VIOLA DA GAMBA SOCIETY PACIFICA VOLUME 18, NO. 7 MARCH 2003

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

President	Ellen Farwell lbfarwell@earthlink.net
Vice President	Lyle York lyleyork@earthlink.net
Secretary	Marilyn Becker becker3049@yahoo.com
Treasurer	Penni (Pj) Savage psavage205@aol.com

BOARD MEMBERS AT LARGE

Rental Coordinator	John Mark mark_bach8@hotmail.com
VdGSA chapter Representative	Lee McRae LmcR@aol.com
Coaching Liaison / Associate Newsletter Editor	Mary Elliott marell3@earthlink.net
Webmaster	Helen Tyrrell hesuome@pacbell.net
Newsletter Editor	Julie Morrisett jmorrisett@sbcglobal.net
Peter Ballinger	prbprdns@aol.com
John Dornenburg	jdrnrbg@concentric.net
Robin Easterbrook	reasterbrook@mac.com
Ricardo Hofer	hofermr@sbcglobal.net
Julie Jeffrey	jjeffrey@library. berkeley.edu
Elisabeth Reed	ereed@eskimo.com
Alexandra Saur	asaur@sonic.net
Colin Shipman	colin.shipman@gmail. com

Contributions Welcome

Send concert listings and reviews, opinions, workshop experiences, CD reviews, drawings, or photos to Julie Morrisett, Editor, 412 Arkansas Street, San Francisco, CA 94107, or jmorrisett@sbcglobal.net; (415) 648-1138.



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 made out to VdGS-Pacifica to Julie Morrisett, Editor, 412 Arkansas Street, San Francisco, CA 94107.

www.pacificaviols.org

Our VdGS-Pacifica chapter website 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) website 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 \$15 to \$30 per month. In charge of rentals is John Mark, 10 Holyrood Manor, Oakland, CA 94611; (510) 531-1471; mark_bach8@hotmail.com.

Donating to VdGS-Pacifica

The Pacifica Chapter is an affiliate of the San Francisco Early Music Society (SFEMS), and along with other privileges this affiliation confers, we can receive tax-deductible donations. These include not only cash but viols, bows, musical scores, method books, tuners, stands and other viol paraphernalia. Especially since we now have a Youth Project working to teach young people the viol, please remember the chapter when you are cleaning out your music room.

Cash donations can be used for new rental instruments and bows, new music for the chapter playing library, the Pacifica Youth Project, or our scholarship fund.

To ensure that your donation will be tax-deductible, please make out the check to SFEMS with a note on the lower left corner: "for VdGS-Pacifica." Then send your donation check to Penni Savage, Treasurer, VdGS-Pacifica, 436 Hudson Street, Oakland, CA 94618. She will forward your check to SFEMS.

SFEMS will accept and record the donation, then transfer the funds to us. You will receive an acknowledgment letter from SFEMS for your tax records.

When you donate a viol or other materials, you will receive a letter citing the estimated value of the instrument or materials for your tax records.



Viol Talk

Condolences

All good wishes to Robin Easterbrook, whose father died in February.

Shira Kammen to coach March 12 Play Day

Multi-instrumentalist and international performer Shira Kammen will coach Pacifica's next play day on March 12.

She performs with several new groups: a medieval ensemble, Fortune's Wheel; a new music group, Ephemeros; an eclectic ethnic band, Panacea; and Trouz Bras, a band devoted to the dance music of Celtic Brittany. She is the founder of Class V Music, an ensemble dedicated to performance on river rafting trips.



Shira Kammen

All Are Invited!

The next board meeting will be held Monday, April 11, 7:30 pm, at the home of Ellen Farwell, 1807 Butte St., Richmond (~ one mile from El Cerrito Plaza BART.)

Affiliation Question

Lee McRae, our VdGSA chapter representative, is interested in knowing who belongs to the national society (Viola da Gamba Society of America) as well as Pacifica. Please send her an email and let her know: LmcR@aol.com.

New Way to Stay in Touch

Oliver Iberian, former Pacifica newsletter editor, has recently created a listserve "for people who play the viol as amateurs, anyone interested in the viol and its repertoire, or anyone interested in playing with viol players." ViolOrganization is a closed list, and moderated, so no spam or web crawlers will find your email address.

<http://www.eorbit.net/mailman/listinfo/violorganization>

For Sale, cont'd

Pictures of all are available on my website (www.bill-lazar.com) on the 'used instruments' page. Contact Bill Lazar, jblazar@aol.com, (408) 730-2238 for more information.

Ruby Instruments

The world's first production model of a 7-string solid body electric viola da gamba! Play traditional and crossover music on one instrument! To hear and play the Ruby, contact Kirby, (510) 317-0834 or (510) 332-0834 (24-hour message); gambaguy@msn.com.

Mark Your Calendar

Upcoming Playing Opportunities, Concerts and Workshops

The most wonderful time of the year is fast approaching. Holiday Season? No! Summertime. Time to quit your day job and play your viol all day, every day.

Concerts

March 9, 23; April 6, 20; May 4, 18; June 1

Meeting dates of the mid-Peninsula Recorder Orchestra, which welcomes early strings and winds. Please bring a music stand. Music will be provided at the meeting. For information call Frederic Palmer, (650) 591-3648, or visit the orchestra website at www.sfems.org/mpro.

8:00 pm, Jane Lathrop Stanford Middle School Music Room 050, 480 East Meadow Drive, Palo Alto

Saturday, April 2

"Italian Sonatas in the Age of Bach." Lux Musica (David Wilson, baroque violin; Amy Brodo, viola da gamba & baroque cello; and Linda Burman-Hall, organ and harpsichord) with Annette Bauer, recorder. Presented by the Santa Cruz Baroque Festival. Solos and trios by Vivaldi and Bach.

8:00 pm, pre-concert talk at 7:30 pm. UC Santa Cruz Recital Hall, UCSC Campus, Santa Cruz. \$23/\$18/\$15 (\$2 parking charge.) (831) 457-9693; www.scbaroque.org

Friday, April 29

"Passion and Pain," The Catacoustic Consort (Annalisa Pappano, lirone, treble viola da gamba; Michael Leopold, theorbo; Becky Baxter, baroque triple harp; Catherine Webster, soprano) perform "the most achingly beautiful music of the Italian Baroque. Presented by SFEMS.

8:00 pm, First Lutheran Church, Palo Alto. \$25/\$22. www.sfems.org

Saturday, April 30

"Passion and Pain," The Catacoustic Consort repeats program of April 29.

8:00 pm, St. John's Presbyterian Church, Berkeley. \$25/\$22. www.sfems.org

Sunday, May 1

"Passion and Pain," The Catacoustic Consort repeats program of April 29.

4:00 pm, St. Gregory's Episcopal Church, San Francisco. \$25/\$22. www.sfems.org

Saturday, May 28

"Forqueray Rules at St. Albans," Peter Hallifax, Julie Jeffrey; violas da gamba.

8:00 pm, St. Alban's Church Parish Hall, Berkeley. \$15/\$10 suggested donation. forquerayrules@earthlink.net

Workshops

Saturday, March 19

Healing With Music: a workshop led by Eileen Hadidian (recorder & flute) and Maureen Brennan (Celtic harp), presented by Healing Muses with the assistance of the East Bay Recorder Society.

Open to a variety of instruments (low recorders, flute, viol, harp, guitar, dulcimer.) Explore the ways various types of music (medieval, Renaissance, Celtic and traditional) may be used for healing.

Fee: \$45 (general), \$40 (members of local American Recorder Society chapters, Viola da Gamba Society, Bay Area Folk Harp Society and San Francisco Early Music Society). Includes music packets, resource materials and refreshments. Participants bring instruments, music stand, pencil and sack lunch.

Information: Eileen Hadidian. (510) 524-5661; ehmuse@comcast.net. Registrar: Britt Ascher. (925) 283-7134; brittascher@comcast.net.

9:00 am - 4:00 pm, Skyline Community Church, 12540 Skyline Blvd, Oakland

April 15-18

Viols in the Blooming Desert, presented by the Viola da Gamba Society of Southern Arizona and directed by Alison Crum. Faculty includes Laury Gutierrez, Roy Marks and Lynn Tetenbaum. Limited to 24 participants.

Tucson, Arizona. \$180-\$250. <http://personal.riverusers.com/~ufmichael>; Ulrich Michael, ufmichael@theriver.com; Jean Iverson (520) 578-0647

April 22-24

The annual North/South Viol Meet, coached by Elisabeth Reed and Shira Kammen.

Fresno, CA. selliott625@earthlink.net

Upcoming Continuo Workshop in May

The Era of Figured Bass and the Viola da Gamba, a workshop focusing on continue playing for viola da gamba players.

Details will be included in the April issue of *Gamba News*.

For more information, contact Roy Whelden at (510) 601-1370 or roywhelden@mac.com.

May 20-22

Marin Headlands Workshop for Recorders and Viols, see page for full description.

Point Bonita YMCA, Marin

June 19-25

The San Francisco Early Music Society 2005 Baroque Music and Dance Workshop, Phoebe Craig, director. "Fiori musicali d'Italia! -- The Flowering of Music in Italy." Viol faculty includes Mary Springfels.

Dominican University, San Rafael. phebec@aol.com; (510) 525-2396, (510) 684-5177; www.sfems.org

June 26-July 2

The San Francisco Early Music Society 2005 Medieval and Renaissance Workshop, Annette Bauer, Louise Carslake, Hanneke van Proosdij, directors. "La Dolce Vita: Music from Italy, Spain and Portugal." Viol faculty includes David Morris and Gail Ann Schroeder.

Dominican University, San Rafael. medren2005@sbcglobal.net; (510) 236-9808; www.sfems.org

July 10-16

Port Townsend Early Music Workshop, Margriet Tindemans, director. Presented by the Seattle Recorder Society. Viol faculty includes Jack Ashworth, Larry Lipnik, Rosamund Morley, David Morris, Margriet Tindemans and Brent Wissick.

Fort Worden State Park Conference Center, Port Townsend, WA. (206) 784-5518; www.seattle-recorder.org

July 24-31

The 43rd Annual VdGSA Conclave, "The Spirit of Gambo." Viol faculty too numerous to list. Registration deadline June 24.

Holy Cross College, Worcester, Massachusetts. www.vdgsa.org

August 7-13

Viols West, "The Divided Viol." Rosamund Morley, director. Registration opens April 15.

Cal Poly University, San Luis Obispo, California. www.violswest.org

The Marin Headlands Recorder Workshop

A Venerable Tradition Continues May 20-22

For the fourteenth consecutive year, East Bay Chapter of the American Recorder Society, a SFEMS affiliate, is delighted to welcome intermediate-to-advanced recorder and viol players to the Marin Headlands Workshop for an always-rewarding weekend of music with top Bay Area professionals.

Save the dates, and come for all or part of the weekend to study and play with perennial favorites Cindy Beitmen, Letitia Berlin, Louise Carslake, Frances Feldon, Shira Kammen, Judith Linsenberg, Fred Palmer, and Hanneke van Proosdij. This year's faculty will also include newcomers Tom Bickley and Adam Gilbert, both acclaimed performers and teachers.

Friday evening and Sunday morning offer the joy of large-group playing sessions, while Saturday is a smorgasbord, with fourteen different daytime and evening classes. Some of this season's delectable topics are "Ecco la Primavera," with music by Dufay, Machaut, and Landini, "Gregorian Chant for Instruments," "Music of J.S. Bach," "Purcell Fantasias," "Happy 500th Birthday, Monsieur Crecquillon, Mr. Tallis and Mr. Tye!" "The Si Placet Repertory," "The Alternate Universe: Special Fingerings," "Telemann for Recorder Ensemble and Viols," "Veyvanovsky's Offertur ad duos choras," and more. Topics range from the 1400s to the present, and participation in classes, which are ranked 'all-levels' or 'high-intermediate/advanced,' is completely voluntary. Rooms are also available for impromptu playing sessions. The workshop is designed to be welcoming and inclusive as well as challenging. As always, we hope to provide a warm and beautiful setting to meet and share music with old and new friends.

Our location for the second year is the Pt. Bonita YMCA, a comfortable facility with dormitory-style rooms, a large dining area, and playing spaces all on one level, and, best of all, views in all directions of the Marin Headlands in its spring glory, Golden Gate Bridge, San Francisco, the Farallon Islands (on a clear day), and the ocean. Pt. Bonita Lighthouse and remnants of WWII fortifications are a short walk away. Meals and snacks this year will be customized to appeal to musicians' sophisticated tastes.

Information on accommodations and registration will be mailed to past participants. Please contact Susan Richardson at 510-526-7861, susanvrichardson@yahoo.com, or Britt Ascher at 915-283-7134, brittascher@comcast.net, for further information or to be added to the mailing list.



John Dornenburg: A New CD, Jazz, and the Beatles

Julie Morrisett

Opera conductor, international performer, Beatles fan, university lecturer and, yes, viol player John Dornenburg recently spoke about his new CD, *Solo Viola da Gamba*. Recorded in 2003 at Mont La Salle Chapel in Napa, the CD features music by Hume, Sainte-Colombe, Simpson, Kuhnel, Abel and Marais. This wasn't the disc John thought he would be making next, however. He had loosely planned on doing an early Marais program, using Books I and II. Then, two years ago, he played a concert at Stanford of solo music. Instead of his usual program of small ensemble pieces, the concert consisted of his long-standing favorites for solo viol, music that he is often asked to play. That concert eventually resulted in *Solo Viola da Gamba*.

In deciding on the program for the CD, John chose music he knows intimately. "The Simpson and Abel are old friends," Sainte-Colombe's pieces for solo viol being the most recent acquaintance. (One interesting fact about the Abel is that they were not written as Sonatas, but as individual pieces. The publisher, Dovehouse, grouped them into sonatas as a more familiar way of presenting the pieces.) John has played through virtually the entire available oeuvre for viol solo, and remarked that, partly because there are so many more good players than there used to be, the best literature for the viol is now becoming defined. "In the early days of the viol's revival, audiences were unfamiliar with music for the viol. Witnessing someone capable of playing the solo viol literature at all was impressive in its own right."

An avid jazz listener and teacher of jazz history at CSUS, John remarked that jazz has a word for its

established literature: standards. John believes that the viol repertoire, including consort, is finding its own standards now. The first pieces that were well-known were often novelty or programmatic pieces, such as Hume's "Soldier's Resolution." (In John's words, "It's a fun piece. It's extra fun if you have a charming accent.") Similarly, the "Operation for the Removal of a Stone" first brought Marais notice, rather than his lovely preludes and chaconnes. With more good players performing the advanced viol repertoire, it is not surprising to find some of the same composers and pieces turning up on their CDs. Two well-known pieces that get a new twist on John's CD are the Simpson Division and the Marais Chaconne, which are played without the usual addition of harpsichord/lute/viol/other accompaniment.

John has made over twenty-five CDs, and found that recording *Solo Viola da Gamba* was the easiest of them all, in spite of the difficulty of the music. Being the only performer made scheduling a breeze. And, because a soloist can largely self-produce (note: the producer's job is to decide when a take is accurate, in tune, and musical), the recording process went quickly. The only retakes were because of noise—birds, a dog and some loud flies. "Intrusive ambient sound is always what slows the recording process," John says. Another challenging problem can be ambient temperature. John recalled a Sex Chordae recording of Monteverdi madrigals in which the temperature in the church was in the mid-fifties. The players wore electric heating pads on their laps, but fingers were still quite cold. For John's solo recording, the tem-

perature in Mont La Salle Chapel was fine, and there were only a few times when the playing was interrupted by the need to chase calling birds away from the steeple.

Tension/Intention

John began his musical training as a pianist (he later took up the cello), and did not hear a viol until he was at Antioch College in Ohio. There, Pat Olds had a set of viols that inspired John to start playing. However, it wasn't until moving to Europe and hearing Wieland Kuijken that John made viol his first priority. "Hearing Wieland play, I realized what was possible. Before, people had mostly adapted cello techniques to the viol. Wieland rethought viol technique and brought out the unique sounds and characteristics of the instrument." John plays his Francois Bodart bass on the new disc. He does not change to an English instrument for the English pieces, believing that musical intention is more important than instrument construction.

The original purpose of much early music was singing, dancing, or both. That sensibility needs to come out in performance. While one is often encouraged in lessons to be more vocal, dancing, or dramatic in one's playing, John does not believe it is necessary to study voice, dancing or acting to bring out the feeling of the music. What is necessary is a clear concept of what you are trying to do, musically. The player must have a conscious intention. Both musically and technically, the lack of clear intention will evidence itself in tension, which will in turn affect the musicality of the performance.

continued next page

John Dornenburg

continued from page 6

"The musical idea is first, then you must find the technical means to produce it."

Similarly, practicing is not about building physical strength, but about building clear brain-to-muscle signals. There should never be any pain while playing. The goal is to discover the minimum amount of physical movement necessary to accomplish the technical task at hand. John suggests that driving is like practicing; holding one's hands on the steering wheel in a relaxed manner is similar to holding the viol. In both cases, the brain is receiving and processing multiple stimuli, yet the hands must know how to remain relaxed—the tense player is similar to the white-knuckled driver.

Desert Island Trip

John's upcoming projects include conducting Monteverdi's opera *L'Coronazione di Poppea* at Sacramento State University on April 1, 3, 7 and 9. John's intimacy with the opera, and his love for it, come from his time at the Mozarteum in Salzburg, Austria, where he studied it with Nicolaus Harnoncourt. *Poppea* is notable as the first historically based opera. It is also notable for the non-existence of an original manuscript. There are no published parts, so parts must be

arranged based on two later manuscripts. The long dialogues can also be exceptionally challenging for singers.

Next, on June 20, John will perform with Yuko Tanaka on harpsichord and Cem Durouz on guitar at the International Istanbul Music Festival. While he was at Stanford, Cem Durouz arranged and recorded two suites of *Marais* for guitar with John's assistance. The Istanbul program will include, in addition to *Marais*, *Forqueray* and *Sainte-Colombe*.

For pleasure, John listens to a lot of jazz music. (Miles Davis, Thelonious Monk and Billie Holiday would all accompany him to a desert island.) He finds jazz very similar to early music in the way melodies are presented and then decorated, and so finds that listening to jazz reinforces his playing, rather than influences it. John agrees that every instrument is like a human voice. The reverse is also true, he points out, noting that "Ella Fitzgerald is a violin; Billie Holiday is a viol."

If John manages to find time to visit that desert island, in addition to the aforementioned jazz artists, he will also bring Josquin, Monteverdi, Bach, and perhaps something from the Beatles as well. John is a Fab Four devotee, who knows more about the Beatles than "anyone would ever want to know." And no, Yoko did not break up the band.

Join VdGS-Pacifica or renew for 2004-2005

First and last name _____

Mailing address _____

City, State and Zip _____

e-mail address _____

Phone number, including area code _____

_____ *Playing Member (\$25): You can attend monthly consort meetings free; you get a free subscription to Gamba News, and you get a discount on consort-coaching sessions.*

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

_____ *Newsletter-Only Membership (\$10)*

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

_____ **TOTAL ENCLOSED**

Make out check to VdGS-Pacifica. Mail it with this form to:

Penni (Pj) Savage, Treasurer
VdGS-Pacifica
436 Hudson Street
Oakland, CA 94618

Pacifica Play Day Schedule, 2004-2005

Each month, as soon as you receive your Gamba News (or before), please call or email John Mark, our peerless consort arranger, to tell him you will attend the upcoming play day and what size(s) you will bring. (510) 531-1471; mark_bach8@hotmail.com.

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 am for the coached session.

Sheet music, coffee and tea will be supplied. Please bring either a sack lunch for yourself or a dish or drinks to share at our customary potluck. The church has a microwave we can use. There is also a Mexican

restaurant close by.

Please bring a music stand and any consort music of your own you'd like to play. Consorts are formed based on the information you provide to John Mark. Newcomers and rank beginners are welcome.

DATE	COACH
March 12	Shira Kammen
April 22-24, Fresno	Elisabeth Reed and Shira Kammen
May 7	David Morris
June 11	Amy Brodo

Gamba News
c/o 3049 23rd Avenue
Oakland, CA 94602



Mary Elliott
920 Ventura Avenue
Albany, CA 94707