

# VIOLA DA GAMBA SOCIETY PACIFICA VOLUME 22, NO. 1 SEPTEMBER 2008

# GAMBA NEWS

## Welcome Back

**A**nother season of play days awaits to ease your transition to the cold, dark, wet days ahead. Some new coaches, some old favorites, and the Gamba News to witness it all. This year, the News will be transitioning to an every-other-month schedule. Your feedback, as always, is welcome.

If you didn't get a chance to experience any summer workshops firsthand, this issue features two wonderful recountings of California Summer Workshops (page



four), by Joan Lounsbery, and Conclave (page six), by Ellen Farwell.

## Chapter News

The next board meeting will be held on Thursday, October 23, 7:30 pm at the home of Ellen Farwell: 1807 Butte Street, Richmond. All are welcome! Cookies, coffee and tea served.

Board elections results are in: with a total voter turn-out of 25 souls, the full slate of officers has been re-elected. Congratulations, and Hail to the Chief!

## Play Day 2008 - 2009

**O**ur play day season kicks off this year on September 20 with Elisabeth Reed. Mathematicians will often say that math can describe all life, while chemists may say that chemistry explains all life, and biologists might similarly remark that biology is the basis of all life. Music may be similarly



Elisabeth Reed

claimed by many fields of expertise. Elisabeth brings her experience not only as a consummate musician but also as a Feldenkrais practitioner to her role as coach. Play, relax, and enjoy.

In October, we will continue the trend of female coaches who are also known to play the cello on occasion, as Amy Brodo takes the coaching helm on the 11th. In addition to performing on several

instruments, Amy is the music director of the Junior Bach Festival. Please note that this October play day will be held at MusicSources, 1000 The Alameda (at Marin,) Berkeley.



Amy Brodo

DATE	COACH
September 20	Elisabeth Reed
October 11 <i>at MusicSources</i>	Amy Brodo
November 15	Peter Hallifax
December 13	Marie Dalby
January 10, 2009	David Morris
March 14	Roy Whelden
April 11	Farley Pearce
May 9	Bill Skeen

## For Sale

**Ask Miss Fret-Knot:** A guide to consort manners, by Prudence Fret-Knot and Lyle York, is available for \$14.95 plus shipping from Lazar Early Music: [www.bill-lazar.com](http://www.bill-lazar.com), [jblazar.com](mailto:jblazar.com), or (408) 734-4920.

**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 Rehair** Alexandra Saur is now offering rehairing for both modern and early bows. Top quality hair and quick turnaround! 510-559-9563, [bowrehair@alexandrasaur.com](mailto:bowrehair@alexandrasaur.com).

### Lazar's Early Music

Moeck (recorders and early winds), Kueng, Mollenhauer, Yamaha, Aesthe, Dolmetsch Millenium Recorders, and others in the near future. Viols, used and new. Competitive prices, instruments sent on approval, personalized service and advice. **Bill Lazar**, (408) 734-4920.

*Treble viol*, unknown. Female carved head, antiqued to look like old instrument. 37 cm string length. New frets, Gamut strings, soft case. \$2500

*Treble viol*, Uebel, 1966. 36.7 cm string length. Carved rose and fingerboard. Some finish wear, but generally in good condition. Homemade hard case, new frets, Gamut strings. \$1800

*Tenor viol*, Michael Heale, 1976, 49.5 cm string length. New frets, Gamut strings, good physical condition; hard case. \$2900

*Bass viol*, Paul Bisch, ca. 1920. Carved head, well-suited for continuo or Baroque orchestra; complete functional restoration, but still with a few surface scratches; fiberglass (cello) case, W. Seifert bow (w/case). \$3000

*Bass viol*, Zuchowicz, 6-string English Consort, 1983. 68 cm string length, new Gamut strings, like-new condition, hard case. \$7900

Pictures are available on [www.bill-lazar.com](http://www.bill-lazar.com). Contact **Bill Lazar**, [jblazar@aol.com](mailto:jblazar@aol.com), (408) 734-4920 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 Leong**, (510) 317-0834 or (510) 332-0834 (24-hour message); [gambaguy@msn.com](mailto:gambaguy@msn.com).

### Bass Viola da Gamba for Sale

Bass viol, Wolfgang Uebel, Germany, 1967. Good condition. 65cm string length. A division viol, nice and small. Comes with hard case and/or padded soft case. \$1,900. May be viewed and played in Berkeley. Contact Joan (707) 546-8505

## GAMMA 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

<b>President</b>	Ellen Farwell <a href="mailto:Leonardfarwell@comcast.net">Leonardfarwell@comcast.net</a>
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### Contributions Welcome

Send concert listings and reviews, opinions, workshop experiences, CD reviews, drawings, or photos to Julie Morrisett, Editor, 1266 East 34th St., Oakland, CA, 94610, or [jmorrisett@gmail.com](mailto:jmorrisett@gmail.com); (510) 534-3690.



### 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, 1148 Norwood Ave. #1, Oakland, CA 94610.

### 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](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 \$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](mailto: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.

## Membership

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### New Members

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#### Grayson Braxton

Box 750994  
Petaluma, CA 94975  
(415) 789-7684  
[nomadicmusician@lycos.com](mailto:nomadicmusician@lycos.com)

#### Marie Dalby

500 Michigan Avenue  
Berkeley, CA 94707  
(510) 206-2652 cell  
[marie.dalby@aya.yale.edu](mailto:marie.dalby@aya.yale.edu)

#### Glenn Lewis

501 Via Casitas #228  
Via Casitas, Greenbrae, 94904  
(415) 464-1434  
[glenwis@speakeasy.net](mailto:glenwis@speakeasy.net)

#### Nicole Montalbano

191 Caselli Avenue  
San Francisco, CA 94114  
(415) 864-6625

#### Joann & Ted Savarese

714 Clearfield Drive  
Millbrae, CA 94030  
(650) 302-2172  
(650) 692-7087  
[info@octomutt.com](mailto:info@octomutt.com)

#### Derek Shuman

1442 Walnut St. #240  
Berkeley, CA 94709-1405  
(510) 981-0251  
[dshuman@aceweb.com](mailto:dshuman@aceweb.com)

### Updates

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#### Mary Elliott

[mary.elliott@pineground.com](mailto:mary.elliott@pineground.com)

#### Heather Irons

4878 Tanglewood Court  
Boulder, CO 80301  
(720) 239-3535 cell

### Renewals

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Peter Ballinger & Leslie Gold, Ellen Fisher,  
Kristin Righetti, Pj Savage

# Lounsbery Goes For the Triple Crown of California Summer Workshops

Joan Lounsbery

Why not? I had the time and the money to attend California's three summer workshops for viol players: the San Francisco Early Music Society's Baroque and Renaissance/Medieval Workshops in June, and Viols West in August. I am happy to report that each workshop exceeded expectations.

## Viols West

August 10-16, 2008

Cal Poly, San Luis Obispo

In all, sixty players attended Viols West at Cal Poly in San Luis Obispo, coming from as far away as Mexico, Australia and England, and with nine states represented: California, Oregon, Washington, Arizona, New Mexico, Texas, Colorado, Maryland and Utah. The Pacifica Chapter was well-represented by 15 Chapter members.

For those of you who have not heard the news, Bob Buzzard, avid instrumentalist and longtime beloved participant in many workshops, died in July of this year. The workshop opened with a heartfelt tribute from Lynn Lipetzky and an equally eloquent playing of the *Dona Nobis Pacem* from the Bach B Minor Mass, arranged by Viols West Director Ros Morley and played by the entire faculty and Administrative Director Alice Renken. The distinguished faculty included: Martha Bishop, Tina Chancey, John Dornenburg, Wendy Gillespie, Julie Jeffrey, Larry Lipnik, Sarah Mead, Robert Mealy, Ros Morley, David Morris and Brent Wissick. The number of faculty prompted one veteran participant, John Mark, to recall that when Viols West first started, there were four coaches, which adequately accommodated the number of participants at that time.

The week offered a whopping 20 classes, bound by the morning homeroom technique classes and the afternoon Voices and Viols class. It was a blast to sit in the viol orchestra. At the end of the week we performed a motet by Schein and a mass by Senfl. All week I was struck by the beauty of the repertoire I got to play, including: a Gibbons Fantasia, a Byrd 4-part mass and gobs of 15th century music, unknown to me, by Dufay, Binchois and Ockeghem. I sat next to Pacifica Chapter scholarship student Jamie Jim in the 15th Century class. She was a whiz and more than kept up with us all, given the special challenge of moving rapidly among three clefs.

During our week there, Cal Poly had hired 25 goats to weed whack the hillside behind our dorm, Fremont Hall, where all of us lived and studied. It is hard to describe the visual effect of taking a class in the Main Lounge, trying to concentrate on music of several centuries ago, while behind the teacher outside the window, the goats butted heads, jumped over one another, even slid down the steep hill on their sides. "I was trying to watch the conductor in Voices and Viols, I really was," said Lyle York. "Larry Lipnik is a conductor you want to watch. But the goats won!"

On the last evening, as on the first, we feasted on a concert by the entire faculty seated in a semi-circle before us, sight-reading nine works that we had voted on earlier in the day by written ballot. I sat in the first row and was able to watch 12 masters of the viol play some of the greatest repertoire ever written for our instrument. On the last morning, seven classes played for the assembled group. Then it was off to the cafeteria for one final shared meal and fond farewells.

This was my first experience at Viols West. I learned that some of my colleagues, like Ed Harris, have gone to every meeting since the beginning. In my opinion, this week has value far beyond its cost, including the presence of: Boulder Early Music Shop and PRB Productions, Charlie Ogle as the resident viol doctor, Linda Shortridge installing Pegheds, and faculty so willing to make themselves available for private lessons and coaching.

Dates of next year's workshop: August 9-15, 2009, at Cal Poly in San Luis Obispo

## SFEMS Baroque Workshop

June 15 - 21, 2008

Sonoma State University, Rohnert Park

The week got off to a great start with a faculty recital featuring works of Bach and Handel, and we were treated to a second faculty recital on Tuesday, featuring music of Fasch, Handel, Bach, Telemann and a choice finale by Couperin: *Huitieme concert dans le gout theatral*. Of the 44 participants, nine were cellists and viol players. David Morris worked with the cellists and Mary Springfels with the viol players. Our viol class included two Pacifica Chapter scholarship recipients: James Williamson, a Bay Area student currently enrolled at Harvard and Lucas Chen, enrolled at the San Francisco Conserva-



tory of Music and a student of Elisabeth Reed. They were fabulous players and kept us all on our toes throughout the week. They expressed their gratitude to Pacifica for giving them this opportunity.

We continued to enjoy the luxurious dorm accommodations at Sonoma State. With wine country hillsides as a backdrop, we were given single rooms with private showers. I shared a 4-person suite with a bassoonist/rheumatologist from Oregon, a flutist from Virginia, and Bay Area cellist/viol player Sally Blaker. We lived and breathed Baroque music for the week, and got good exercise walking from the dorm to the music building, and to the cafeteria and back for mealtime conversation with our fellow participants: singers, flutists, oboists, bassoonists, recorder players, violinists and harpsichordists.

Mary Springfels coached a consort in the Purcell Fantasia No. 8, and we had the wonderful opportunity to perform it at the Saturday morning concert. Her signature morning technique class included work on smart use of bow strokes, shifts and facility with difficult key signatures in our daily practice. Then, of course, we all got to marvel at her masterful playing in the two faculty concerts.

The level of playing was pretty high at this workshop, and on Thursday evening several participants showed their stuff at the annual Concerto Evening, with the orchestra conducted by Michael Sand. Gwyneth Davis, a recent convert to viol playing and a fellow Sonoma County resident, played a movement of a Vivaldi concerto on Baroque cello. We welcome her to our ranks and hope to see her at upcoming Play Days. Phoebe Craig and Kathleen Kraft served as Workshop Directors. They announce that the 2009 workshop will be held again at Sonoma State University, June 14-20, 2009.

## SFEMS Medieval/Renaissance Workshop

June 22 - 28, 2008

Sonoma State University, Rohnert Park

After less than 24 hours at home to replenish my energy and run a load of laundry, I headed back to Sonoma State for week two, delving into music of the 15 and 16th centuries. Directors Louise Carslake and Hanneke van Proosdij planned a full week of activity for us, opening with a mass play-in on Sunday night.

There were 68 participants, including 11 viol players, working with 11 faculty, including viol masters John Dornenburg and Margriet Tindemans. Working on the theme of The Elements: Earth, Water Wind and Fire we started each morning with a technique class, and

moved through the day with special topics classes.

Sherry Hour each day in the courtyard of the dorm gave us all a chance to chat with one another about the day's events. The evenings started out with a night of English Country Dance with the inimitable Shira Kammen on fiddle.

At week's end we experienced a wealth of concerts. On Thursday evening the faculty trotted out a treasure trove of repertoire by Ockeghem, Bovicelli, Cipriano de Rore, Vasquez, solo viol pieces of Tobias Hume elegantly played by John Dornenburg, and a flurry of large ensemble pieces at the end, by Ghiselin, Isaac, Massaino, Schein and Demantius. On Friday night the student choir and Renaissance ensemble performed a mass by John Taverner, and a set of wind pieces. For Taverner's Western Wynde Mass, conductor David Tayler employed a quartet of viols, a quartet of recorders and an organ to serve as the orchestra. I played in the viol quartet with Dalton Cantey, Ed Harris and Felicia McFall.

Saturday morning many student ensembles performed. To close the workshop, a large student ensemble played, directed by Peter Maund. At the end of the piece, the wonderful 91-year-old recorder player Shirley Drexler, a part of the ensemble, rose from her seat, placed her instrument on her chair and proceeded to do a two-minute improvisational dance as the music built to its climax. This sent us all away from the Workshop with big smiles on our faces.

Hanneke van Proosdij and Louise Carslake are turning over the directorship of this Workshop to Boston-based wind player Tom Zajac. Louise and Hanneke were honored, praised and toasted throughout the week for their many fine years shepherding this workshop. Dates of next year's workshop: June 28-July 4, 2009. (Note: Next year the Baroque and Med/Ren workshops do not run contiguously.) ■





# Report From the Conclave

Ellen Farwell

At this writing I've been home from the VdGSA Conclave for a couple of days and am coming back down to earth. How glorious to spend a whole week making music and not have to think about laundry, cooking or cleaning up messes!

The Conclave this year was held at Franklin Pierce University in Rindge, New Hampshire, just over the Massachusetts state line. It's a beautiful setting, quite woodsy, with a pretty lake next to the campus and Mount Monadnock looking down from above. A flock of Canadian geese had taken over the grassy areas of the campus when I arrived.

The University is an easy drive from Cape Cod, where my husband and I spend the summer months.

I've been truly fortunate to borrow viols the past few summers from Molly Johnston, an accomplished gamba player who rents out her house in Falmouth to summer folks while she and her husband go sailing off of Maine, living on their boat and leaving her lovely Pringle viols behind on dry land for me to play and to take to Conclave.

I was disappointed at first that I got only one of my choices, and a second choice at that, from among the classes I had selected on my registration form. (MENTAL NOTE: Don't procrastinate next time about filling out the form and mailing it in promptly.) However, my classes ranged from good to excellent, so I really can't complain.

I started out each morning playing treble viol in a class with Tina Chancey doing six-part "Fantasia Favorites," including Jenkins, Byrd, Gibbons, Deering et al. Most of the pieces were familiar, but I don't often get to play treble, so I appreciated the workout. Tina's classes were lively. She usually started with ear-training exercises, which helped awaken our musical sensibilities.

My second class was "Elizabethan and Jacobean Consorts" with Joelle Morton. This time I was playing bass. It was basically the same repertoire and composers as in my first class, but miraculously, there was no overlap of pieces. Joelle particularly wanted us to listen closely to what the other players to our right, to our left and across from us were doing, and be aware of their articulation and expression. Perhaps we all do that to some extent subliminally, but I realized how little conscious effort I normally put into focussing on parts other than my own. I got better at it as the week progressed.

After lunch I was in Lisa Terry's "Introduction to German Solo Music" class, which included viol pieces by Bach, Abel and Telemann. I was a little nervous about that one because (1) I'd played very little of the solo literature, (2) I was very rusty playing alto clef on the bass, and (3) Lisa had e-mailed the music in advance for us to look at (it looked hard), but I couldn't borrow the bass to practice on until just before I left for the Conclave, so I had to sight-read when I got there. I needn't have worried. Lisa went over the pieces in detail, suggesting bowings and fingerings along the way, and we all gave it a try "tutti" style. Nobody was put on the spot, and there was no pressure to perfect anything or be able to perform it expertly in the allotted time. It was just a taste, and perhaps a little push in the direction of wanting to do more.

There were some optional fourth period classes offered in the late afternoon, and I chose to sing in Sarah Mead's "Big and Beautiful" class consisting of pieces for voices and viols, mostly polychoral, in six to twelve parts. What fun! This class featured mostly German composers whose names I can't remember. Attendance varied, but there were as many as forty people taking part at one point. (A contrast to my other classes, which had only five or six participants.)

In addition to the classes, there was a half-hour "mini-concert" most late-afternoons just before dinner by various faculty members, and a very fine concert Wednesday evening in nearby Peterborough by Parthenia (Beverly Au, Lawrence Lipnik, Rosamund Morley, Lisa Terry, with soprano Ellen Hargis) featuring Will Ayton's "A Reliquary for William Blake" and some more traditional pieces.

Most of the participants at the Conclave were Easterners, with heavy representation from New England and New York State, but I was happy to meet up with a few Westerners there: Our own Julie Jeffrey, who was on the faculty; Bob and Janet Loy from Portland, whom many of us know from various workshops; Bill Lazar, who had driven across the country in a large vehicle with an impressive load of Chinese viols and other instruments from his store in the Bay Area; and Marie Dalby, also on the faculty, the newly-elected vice president of VdGSA, who has now moved back home to the Bay Area after a sojourn in New York. (She'll be one of our play day coaches this year, and I've also invited her to attend our board meetings.)

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# Mark Your Calendar

## Sunday, September 14

**Les Gracés** presents "Sonatas and Cantatas, or Handel vs. Telemann." Les Gracés is: Jennifer Paulino, soprano; Annette Bauer, recorders; Rebekah Ahrendt, viola da gamba; and Jonathan Rhodes Lee, harpsichord.

3 pm, Foothill Presbyterian Church, 5301 McKee Road, San Jose

## Saturday, September 20

**Baroque Etc.** presents "Bohemian Rhapsody," featuring rarely-heard gems by Biber, Hasse, Rauch, Young, and Werner. With Jennifer Torresen, soprano; Joyce Todd McBride, mezzo-soprano; Richard Stumpf, bass; Paula White, violin; Alan Paul, oboe; Glen Shannon, recorder; Kathy Cochran, bassoon; Julie Morrisett, bass viol; Sally Blaker, cello; and Dawn Kooyumjian, harpsichord.

8 pm, Zion Lutheran Church, 5201 Park Blvd., Oakland.  
\$10 suggested donation. [www.baroqueetc.org](http://www.baroqueetc.org)

## Sunday, September 21

**Baroque Etc.** repeats program of September 20.

8 pm, St. Mary Magdalen, 2005 Berryman St, Berkeley.  
\$10 suggested donation. [www.baroqueetc.org](http://www.baroqueetc.org)

## Saturday, September 27

**Farley Pearce & Amy Brodo**, gambas; and **Vince Ho**, organ & harpsichord, present "Two by Two—Big Viol, Little Viol." 17th century virtuoso music for treble and bass viols by (mainly) English composers.

8 pm, St. Alban's Episcopal Church, 1501 Washington Ave., Albany. (510) 525-1716, [www.st-albans-albany.org](http://www.st-albans-albany.org)

## Conclave, cont'd

I encouraged Tina, Lisa and also Gail Ann Schroeder (another faculty member), who have all visited us in the past, to let us know when they expect to be in the Bay Area in the future so that perhaps we can arrange some coaching, master classes or private lessons.

I'll be on Cape Cod until mid-September, when I take off for two weeks in Italy, then home October 3. I look forward to seeing the Pacifica contingent again in the fall, and hope that you've enjoyed the various summer workshops you've been able to attend. ■

## Sunday, September 28

**MusicSources** presents "Johnny Cock the Beaver," performed by **David Seto**, early violin; **Josh Lee**, viols; and **Gilbert Martinez**, virginals and organ. Ayres, fantasies and divisions from the Jacobean, Cromwellian and Restoration eras.

5 pm, MusicSources, 1000 The Alameda at Marin, Berkeley. \$18/\$15. (510) 528-1685

## Friday, October 3

**East Bay Chapter, ARS**, monthly meeting. David Morris conducts a rousing collegium session! Viols welcome!

7:30 pm -10:00 pm, Zion Lutheran Church, 5201 Park Blvd., Oakland. \$5 payable at the door for non-EBRS members. (510) 483-8675 or (415) 472-6367

## Tuesday, October 7

**Sacramento Recorder Society** meeting. With Glen Shannon, guest conductor. Viols and other early instruments welcome! Bring a stand; refreshments and music provided.

6:45 - 9:15 pm, Friends Meeting House, 890 57th St., between H and J, Sacramento. (916) 489-2771 or [shermisj@sbcglobal.net](mailto:shermisj@sbcglobal.net)

## Sunday, October 12

**Women's Antique Vocal Ensemble (WAVE)** presents "Rule Britannia" English Music from Henry V, VI, VIII, Elizabeth I, James I and William and Mary. From the late medieval "Old Hall Manuscript" to Henry Purcell's 1694 "Birthday Ode for Queen Mary," 200 years of English musical tradition. WAVE will be joined by Katherine Heater, harpsichord; David Morris, Julie Morrisett, Mary Prout, Kit Robertson, viols; Howard Kadis, lute; and Joyce Johnson-Hamilton, cornetto and baroque trumpet.

3 pm, St. Paul's Episcopal Church, 1123 Court St., San Rafael. \$15/\$5. Wheelchair accessible. (510) 233-1479, [www.wavewomen.org](http://www.wavewomen.org)

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# Mark Your Calendar

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## Saturday, October 18

**Art Ungar** directs a Bay Area Baroque Workshop. Pre-formed ensembles will be coached by **David Morris** and **Eileen Hadidian**. Harpsichords will be provided; each group will perform a short concert for family and friends, starting at 4 pm.

*MusicSources, 1000 The Alameda, Berkeley. \$280 per group (includes lunch) to be paid with registration. info@babw.org*

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**San Francisco Bach Choir** presents "Before Bach: A Family Portrait," including music by Johanns Ludwig, Christoph, Michael, and Bernhard Bach, Franz Tunder, Jacob Handl, and Dietrich Buxtehude. Directed by Corey Jamason, with soloists Erica Schuller, soprano; Katherine Growdon, mezzo-soprano; and Elisabeth Reed, viola da gamba.

*8 pm, Calvary Presbyterian Church, Fillmore & Jackson, San Francisco. \$35/\$30/\$20. Wheelchair accessible. (415) 441-4942 or www.sfbach.org*

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## Sunday, October 19

**Les Gracés** presents "Channel Crossings: Music of England and France." Les Gracés is: Jennifer Paulino, soprano; Annette Bauer, recorders; Rebekah Ahrendt, viola da gamba; and Jonathan Rhodes Lee, harpsichord.

*4 pm, St. Ann Chapel, 541 Melville Ave., Palo Alto. Donation. Wheelchair accessible*

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## Sunday, October 19, cont'd

**San Francisco Bach Choir** repeats program of October 18. Free, pre-concert lecture at 3pm.

*4 pm, Calvary Presbyterian Church, Fillmore & Jackson, San Francisco. \$35/\$30/\$20. Wheelchair accessible. (415) 441-4942 or www.sfbach.org*

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## Friday, October 31

SFEMS presents **Musica Pacifica**, performing "The Coal-Seller's Concert Hall; Music from Purcell's London." Judith Linsenberg, recorder; Elizabeth Blumenstock and Robert Mealy, violins; David Morris, cello and viola da gamba; Charles Sherman, harpsichord, and Peter Maund, percussion. Music includes fresh improvisations inspired by Playford, sonatas by Matteis, viol fantasias, and sonatas from Purcell and his Italian contemporaries.

*7:30 pm, First Lutheran Church, 600 Homer Ave., Palo Alto. \$25/\$22. www.sfems.org*

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## Saturday, November 1

**Musica Pacifica** repeats program of October 31.

*8 pm, St. John's Presbyterian Church, 2727 College Ave., Berkeley. \$25/\$22. www.sfems.org*

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## Sunday, November 2

**Musica Pacifica** repeats program of October 31.

*4 pm, St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco. \$25/\$22. www.sfems.org*

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## In Memoriam

Bob Buzzard recently passed away after a long battle with many serious health problems. Although he more recently moved to Southern California for health reasons and to be near his son, he lived for a long time in this area. Bob did not let anything stand in the way of his playing and enjoying early music. He often played arch lute in mixed consorts; he played viola da gamba; and all the recorders. He was a regular attendee at Elderhostel, Pacifica Play Days and Viols West. Most recently, he came to the Exhibition in connection with the Berkeley Early Music Festival.

[Note-If anyone has memories they would like to share of Bob, please send them to the editor.]





## This Month...

## and Next Month

Saturday, September 20

Play day with

**Elisabeth Reed**

in the usual location:

Zion Lutheran Church  
5201 Park Blvd., Oakland

Saturday, October 11

Play day with

**Amy Brodo**

at MusicSources:

MusicSources  
1000 The Alameda, Berkeley



Please contact John Mark  
(mark\_bach8@hotmail.com or 510-531-1471)  
as soon as possible to let him know you will  
attend. Newcomers and rank beginners are  
always welcome.

**Start Time 9:15 am**

*Sheet music, coffee, and tea supplied*

### Join VdGS-Pacifica or renew for 2008-2009

*Make out check  
to VdGS-Pacifica.*

*Mail it with this form to:*

First and last name \_\_\_\_\_  
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Phone number, including area code \_\_\_\_\_

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

\_\_\_\_\_ Playing Member (\$35): *Attend monthly consort meetings free; plus  
receive a free subscription to Gamba News.*

\_\_\_\_\_ Two-person membership (\$45): *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-Pacifica will help us buy sheet music and rental instruments and grow  
our scholarship fund. May we acknowledge your donation in the newsletter?

Yes ☐ No ☐

\_\_\_\_\_ TOTAL ENCLOSED