

VIOLA DA GAMBA SOCIETY PACIFICA GAMBA NEWS

Volume 23, No. 2 December 2009

Bow Hair Know How

Peter Brodigan

Bow hair. The touch on the strings can be magical or frustrating. A good hair day and your viol sings, a bad hair day and quitting the instrument seems a sensible conclusion.

Herb Myers, Stanford Lecturer and Curator of the Harry R. Lange Historical Collection of Musical Instruments and Bows, provided the substance of this article, and offers some pointers on understanding what bow hair does and how to keep it in shape.

First, Herb points out that the hair is a essentially a vehicle. "Many people assume it is the hair that does the job, but it's the rosin that makes rubbing the bow against the string do what it's supposed to do." Still, the hair matters. "The finer the hair, the more hairs are used on the bow. More hair gives greater surface for the rosin." For those of us who view the choice of rosin as a mystery, Herb says "the difference in tone color has to do less with the specific rosin than with the width of the hairs contacting the strings."



Herb Myers

Play Days 2009 – 2010

Date	Coach
December 12	Roy Whelden
January 16	David Morris
February 13	Stanford Workshop with John Dornenburg
March 6	Elisabeth Reed
April 10	Bill Skeen
May 8	Peter Halifax and Julie Jeffrey
June 5	End of year Bash

What are some of the characteristics of bow hair?

Good bow hair has an even diameter and consistency, although hair varies in diameter on a horse, tapering naturally towards the end of the tail. This tapering works to advantage with the design of the bow – the tapered hair fits into the narrower tip and the wider hair ends fit into the frog.

The same diameter hair can be used for all gamba bows. A thicker hair isn't used for basses, and a thinner for trebles, for example. And there isn't a difference in the hair used for period or modern bows.

And what about the horses? Most of the bow hair comes from China, typically from stallions.

Should I loosen the hair when I'm done playing?

Yes - the hair can stretch out over time (diminishing the range of adjustability of the frog), and loosening the hair while one isn't playing helps slow that process. And, perhaps more importantly, loosening the tension of the hair can preserve the curve of the bow.

How do I know when it's time to clean the hair?

Basically, "one should clean the hair when it doesn't grip the strings effectively." There are a number of reasons why a bow would begin to lose traction – smog and other impurities from the air, and particularly for gamba players, residue from the hands. Oils get dragged onto the playing surface and this inhibits proper traction. "Cleaning restores most, if not all, the original properties of the hair."

While cleaning is a simple operation, Herb offers that the choice of solution "is slightly controversial—some bow makers have the opinion that if water gets into the wedges they could shrink and come out, although I haven't seen this happen." It's best to use a solution that doesn't contain water, such as acetone. Rubbing alcohol is discouraged – although it removes rosin, it contains water, and may also contain oils.

To clean the hair: loosen the frog, coil the hair keeping the strands parallel and take care that they do not intertwine. Then dip the hair into the cleaning solution. A saucer or small, shallow bowl works well for this – but

(Continued on page 4)

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.LazarsEarlyMusic.com, Bill.Lazar@gmail.com, or (650) 938-5367.

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.

Six string Bass viola da gamba, after Jakob Stainer with ornate scroll, made by Peter Hütmanberger. For information call Vera Kalmijn at (760) 436-7510,

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

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.

Lazar's Early Music

Bow, bass viol, Arnold Dolmetsch, 78 gms, 62 cm free hair, 74 cm octagonal/fluted stick, ivory frog and button, excellent condition, plays well, \$1800.

Bow, bass viol/Baroque cello, Ralph Ashmead, 77 gms, 62 cm free hair, 75 cm ironwood stick, octagonal & fluted, ivory cap with scrimshaw, newly rehaired, excellent condition, plays well, \$1850.

Viola da gamba, 6-string bass, Zuchowicz, 1983, 68 cm string length, new Gamut strings, like-new condition, hard case. New bridge. Plays very nicely. Excellent example of Zuchowicz small bass. \$7000 (new price is \$9200).

Viola da gamba, 6-string bass, Zuchowicz, 2002, carved head, 68 cm string length, new Gamut strings, excellent condition, soft case (hard case available). Plays nicely. \$7000 (new price is \$9800).

Bow, Bass Viol, William Salchow, 73 gms, 71.7 cm stick, 57.8 cm free hair, snakewood. \$1200 Pictures: 1,2,3

Bow, Tenor/Treble Viol, Stephen Marvin, 59 gms, 71.2 cm stick, 57.2 cm free hair, highly figured snakewood, clip-in frog. \$1200 (\$2000 new).

Bow, Treble Viol/Baroque Violin, 51 gms, 64.1 cm stick, 53.2 cm free hair, clip-in frog, figured snakewood. \$600 (\$1000 new).

Violin, Baroque, Paul Reap, Millom, Cumbria, March 1986, 12 3/4" string length, 14 1/4" body. New bridge, soundpost and strings. Plays very nicely, some light dings in finish, but generally in very good condition. \$2000.

Viola da gamba, treble, Uebel, 1966. 36.7 cm string length. Typical Uebel old German heavy viol; well-made; plays well but somewhat slow response. Carved rose and fingerboard. Some finish wear, but generally in good condition. Homemade hard case, new frets, new Gamut strings. \$1250.

GAM A NEWS

Gamba News is published 5 times a year by the Pacifica Chapter of the Viola da Gamba Society

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Contributions Encouraged

We welcome your articles, photos, drawings, and reviews of concerts, CD's, music and books. Send contributions, ideas and suggestions to Peter Brodigan, brodigan@sbcglobal.net.

Send concert listings to Nelda Smith, nelda.h.smith@earthlink.net

For Sale

Viola da gamba, treble, unknown maker, 37 cm string length, female carved head, antiques to look like old instrument. Plays nicely, sweet tone. New frets, Gamut strings, soft case. \$1950.

Viol, treble, Zuchowicz, 1981, 37.5 cm string length, nice sound, fairly even and strong, good condition, nice carved head, good condition Kingham hard case, \$5000.

Viol bow, John Brasil, treble, 47 gms, \$300.

Pictures are available on www.LazarsEarlyMusic.com.

Contact **Bill Lazar**, Bill.Lazar@gmail.com, (650) 938-5367 for more information.

Classified Ads

Short classified advertisements in Gamba News are free to VdGS-Pacifica members. For nonmembers, ads are \$5 per issue. Please mail your check made out to VdGS-Pacifica to Peter Brodigan, Editor, 737 Duncan Street, San Francisco, CA 94131

Membership

New Members

Nathan Blaz
231 Shattuck Ave #333
Berkeley, CA 94704
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nathanblaz@gmail.com

Adrianus J. Kalmijn
1064 California Street
Olivehain, CA 92024

Jane Johnson
2174 Clayton Drive
Menlo Park CA 94025-6223

Catherine Berner
925 Pomona Ave.
El Cerrito, CA 94530

Renewals: Helen Tyrrell, Kirby Leong, John Mark, Ricardo Hofer, Nelda Smith, Ellen Farwell, Kristin K. Righetti, Marie Dalby, Julie Jeffrey, Mary Elliott, Lyle York, Penny Hanna, Peter Brodigan, Celeste Rusconi, Bill Lazar, Marilyn Becker, Ellen Fisher, David Morris, George and Glenna Houle, Stuart Elliott, Elizabeth St. Aubin, Gwyneth Davis, Elisabeth Reed, Lee McRae

Donations to the Chapter were received from Stuart Elliott, David Morris, Ellen Farwell, Bill Lazar, Nelda Smith, Elizabeth St. Aubin.

Next Board Meeting

Will be held on Tuesday, February 8, 7:30 pm at the home of Ellen Farwell: 1807 Butte Street, Richmond. All are welcome! Cookies, coffee and tea served.

www.pacificaviols.org

Our VdGS-Pacifica chapter website is maintained and regularly updated by Julie Morrisett. 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.



(Bow Hair Know How, continued from page 1)

don't use plastic! (It melts.) Take the hair out, straighten it, and let it dry. Repeat the steps, if needed.

Herb himself was taught how to clean a bow by a violin teacher – she was married to a doctor and gave him alcohol that was low in water content.

Most good bows do not have a finish such as varnish, so acetone shouldn't damage the surface. After cleaning the hair the wood surface can be restored by wiping it with a cloth. If your bow is varnished, take care that acetone does not contact the finish.

When should a player consider having the bow rehired?

Herb believes that many players opt for rehiring before it's necessary. Generally, it is time to consider rehiring a bow "if cleaning doesn't restore the hair's capability to hold the rosin." For viol players, bows tend to need rehiring because of the hair being stretched out or broken, or eaten by bow mites. The surface of the hair itself usually doesn't wear out, as it might for modern players who use sharper bow attacks. If a hair does break, don't yank it out. Instead, snip it closely where it is still attached to the bow.

What might a bow mite do?

Bow mites – beetles, actually, in the larvae stage – are the most common reason for needing to rehair a gamba bow. We all gotta eat, and these mites eat hair. If you open the case and discover broken strands, bow mites are a probability.

Mites live in the dark and can inhabit cases. Conditions are good for mites if a player doesn't regularly play the instrument and open the case, which is sometimes the situation with gamba players. You can get rid of the pests by putting the case in the sun and placing the bow in a bright area (keeping it out of direct sunlight). Putting camphor in the case is another cure.



Who's been hanging out in your viol case?

And finally, how did you learn to rehair a bow?

The engineer in me had to ask. "Necessity was the mother of invention," Herb said. "It was in the 80's and I was being asked to rehair open frog bows. I've always been a tinkerer, repaired and made instruments." Herb read up, and acquired some hair from Boyd Poulsen, a violin maker in San Mateo. He later received some pointers from Yung Chin, a New York bowmaker. "There are some tricks to it, but it's simple as an idea."

Herb Myers repairs early instruments and rehairs bows. Herb can be contacted at

December 12 Play Day with Roy Whelden

Circle the date. Our December 12 presenter and gamba coach is Roy Whelden. We will work on Bach's Art of the Fugue and Roy has engaged a harpist, Margaret Cohen (who also plays viol), and she will provide the continuo on one or more contrapuncti. This will be a real holiday treat.



Roy grew up in Pennsylvania and his native New Hampshire playing trumpet and cello. After trumpet and music theory studies at the Eastman School of Music in Rochester, NY, he went on to Indiana University in Bloomington where got his advanced degrees and became interested in the viol. He studied viol with Thomas

Binkley there and also with John Hsu in Ithaca, New York, and then began an international career as a performer, composer and teacher of viol and medieval fiddle. The many ensembles with which he has been affiliated include Sequentia (Cologne), the Boston Camerata and the Bay Area groups American Baroque and Alcatraz; currently he is performing with the Galax Quartet, a group playing in an old string quartet configuration used by Carl Friedrich Abel: two (baroque) violins, gamba and (baroque) cello.

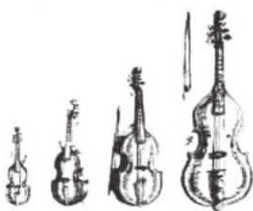
His composing credits are substantial. Early Music America called him a "key figure in the world of new music" and he has been profiled as composer and gambist by Minnesota Public Radio. He has received awards for his compositions, which have been recorded on the New Albion label and are available on iTunes: *Shock of the Old*, Galax-music for viola da gamba, and *Like a Passing River*.

We are grateful to Roy, who is one of our hard-working board members, sending out all those notices and reminders. We can anticipate a valuable session December 12 because Roy will bring a composer's insights to the understanding of the Art of the Fugue.

Play Day Magnetic Board Passes to Dalton Cantey

Many thanks to Dalton Cantey for agreeing to take over the assigning of players to groups at our play days. This task has been handled by John Mark for more years than anyone can remember, and we're very grateful to him for that service. From now on, Dalton will be manipulating

that little magnetic board that shows you which group and what room you are in. In Roy Whelden's monthly reminders, you will now be asked to respond to Dalton at dcantey@worldnet.att.net.



VdGS - Pacifica Member Survey

November 2009

Here are the results of our recent survey. Many thanks to those who participated! Response was about 31% of the membership. Your answers are very helpful in identifying direction for the newsletter and play days. Please feel free to email me at _____ if you have additional ideas or were not able to participate in the survey and would like share your thoughts.

Open-ended questions have been summarized, and content combined where there was duplication (great minds thinking alike). Full text answers were presented to the Pacifica Board.

Q1. What size instrument(s) do you play?

Answer Options	Response Percent	Response Count
Pardessus	10.3%	3
Treble	58.6%	17
Tenor	58.6%	17
Bass	100.0%	29

Q2. How would you rate your proficiency on your best instrument?

Answer Options	Response Percent	Response Count
Beginning player	0.0%	0
Intermediate	23.3%	7
Upper intermediate	43.3%	13
Advanced	20.0%	6
Professional	13.3%	4

Q3. Do you attend Play Days?

Answer Options	Response Percent	Response Count
No	40.0%	12
Rarely	16.7%	5
Occasionally	16.7%	5
Usually	26.7%	8

Q4. How satisfied are you satisfied with the format and content of our monthly Play Days?

Answer Options	Response Percent	Response Count
Very satisfied	20.0%	4
Mostly satisfied	65.0%	13
Less satisfied	15.0%	3

Q5. Do you have changes to suggest in the format or content of our Play Days?

- Begin with a group play-in directed by coach. Coaching sessions could be for consort groups or technique reviews; choice each play day.
- Form groups by level - for example, a beginners group.

- Structure the afternoon a bit more – maybe organize ahead of time who can stay for the afternoon.
- Draw in more players.
- Try to attract and keep some of the more advanced players.
- More varied music, include very early and high baroque equally. Include demonstrations, concerts, presentations of all sorts.
- Invite other instruments in addition to gamba (baroque violin, oboe, e.g.).
- Perhaps an occasional joint venture with other groups, such as a choir or the recorder society could be an interesting diversion.
- Draw in more players. Invite new and/or professional musicians who would participate for a fee.
- A later starting time, maybe 10:00 a.m.
- Abandon potluck lunch. Or, organize the potluck so that it is dependable.
- Reorganize play days to reflect geographic diversity of players, possibly sponsor splitting Pacifica into 3 or 4 units--Sonoma-Santa Rosa area, Davis-Sacramento-Stockton, West Bay-Peninsula, East Bay. Have some meetings in these areas. Start with general session; include technical sessions/guided sessions for beginners.
- Present play day as a more serious event. Request that people arrive 15 min before starting time. Adopt some guidelines, such as agreeing not to be playing during speaking at group sessions. Letting Dalton know in a timely manner if people are attending or have to cancel.

Members were asked to identify their level of interest in the following ideas for newsletter features:

Q6. Tips on technique from the pros

Answer Options	Response Percent	Response Count
4 (high)	70.0%	21
3	23.3%	7
2	0.0%	0
1 (low)	6.7%	2

Q7. Tips on technique from other players

Answer Options	Response Percent	Response Count
4 (high)	13.3%	4
3	50.0%	15
2	20.0%	6
1 (low)	16.7%	5

Q8. Articles, interviews about the instrument, bows, strings, etc.

Answer Options	Response Percent	Response Count
4 (high)	48.3%	14
3	51.7%	15
2	0.0%	0
1 (low)	0.0%	0

Q9. Articles about workshops

Answer Options	Response Percent	Response Count
4 (high)	33.3%	10
3	50.0%	15
2	10.0%	3
1 (low)	6.7%	2

Q10. Articles, interviews about local performers

Answer Options	Response Percent	Response Count
4 (high)	30.0%	9
3	43.3%	13
2	23.3%	7
1 (low)	3.3%	1

Q11. Informational interviews with Chapter members on their background, how they came to play the viol, etc.

Answer Options	Response Percent	Response Count
4 (high)	33.3%	10
3	26.7%	8
2	20.0%	6
1 (low)	20.0%	6

Q12. Recommendations on pieces to play at various levels

Answer Options	Response Percent	Response Count
4 (high)	36.7%	11
3	36.7%	11
2	20.0%	6
1 (low)	6.7%	2

Q13. Calendar of early music concerts, events in the Bay Area

Answer Options	Response Percent	Response Count
4 (high)	46.7%	14
3	26.7%	8
2	20.0%	6
1 (low)	6.7%	2

Q14. Reviews of concerts, CD's, books, and music

Answer Options	Response Percent	Response Count
4 (high)	23.3%	7
3	56.7%	17
2	20.0%	6
1 (low)	0.0%	0

Q15. For sale and want ads

Answer Options	Response Percent	Response Count
4 (high)	50.0%	15
3	33.3%	10
2	10.0%	3
1 (low)	6.7%	2

Q16. Forum for connecting people to play together

Answer Options	Response Percent	Response Count
4 (high)	48.3%	14
3	37.9%	11
2	13.8%	4
1 (low)	0.0%	0

Q17. Other ideas you'd like to suggest for the newsletter?

- Encourage letters to the Editor.
- Outreach to young musicians through school and conservatory music program. Don't outreach to non-musicians—we'll end up with non-musicians playing the viol while the musicians carry on playing the violin and cello.
- Articles, books, reprints, and/or links to information about Early Music composers. For example the Oxford Journal is a good source.
- Include color!
- Short personal items about members (births, deaths, marriages, illnesses, etc.) In the past we've had a haiku contest, limerick contest, all related to the viol – can we do things in that vein again?
- Indeed, it would be nice to have a forum for pick up play days. More technical tips would certainly be helpful.
- Instructional video tutorials.

Q18. What is most important to you in a newsletter?

- Ability to learn about what people are doing in the society; connecting with other members.
- Timely information about events, interesting content, entertainment, with pictures and articles.
- The calendar of chapter activities.
- Information about the instrument and anything that is useful to a viol player.
- Articles relating the professional tips given at a past play day.
- Knowing what my Bay Area friends are up to music wise.
- Hearing who is in town playing.
- More gamba related items for sale in the want ads.
- Humor.

- Who/What/When/Where of the next Play Date.
- Dues notice.
- Relevance.
- Timeliness. It would be very helpful if the newsletter could come out at the very beginning of each month so that members can be reminded of the forthcoming play day.
- Membership list with addresses, emails, and phone numbers.
- Photos and pictures, poems, etc
- I have been very happy with the format of the newsletter. Past newsletters have been good, keep tradition

Q19. Any other information you'd like to share?

- The viol is a wonderful, endlessly varied, but very demanding and fulfilling instrument, with endless possibilities. We should strive to present it as a real instrument, and avoid promoting it as an ideal instrument for people who don't have the time to learn a real string instrument, or as cello lite.
- Maybe we should work harder on a mentoring program for newbies and rental people. Also invite more advanced groups to do a MasterClass format on occasion.

Pacifica President O.K., Viol Repairable, Car Totaled

Ellen Farwell reports that though her car was totaled in a recent accident on Highway 80 near the Interchange, she escaped with no serious injuries, just some minor aches due to bruising and strain. The rear of her car was crushed by the impact, but her bass gamba, which was trapped in the trunk, suffered only a separation of the neck from the body, and is being repaired. There was no damage to the bow. The wooden case, though it seems to have done a pretty good job of protecting the viol, is beyond repair and will be replaced. Fortunately, it looks as though insurance will cover repairs on the viol and replacement of the case, as well as a substantial payment toward the cost of a new car. Ellen thanks all those who expressed concern and good wishes.

Condolences

Our sympathies to John Mark whose brother passed away in Hawaii. John is recently back from attending the memorial, which included a celebratory music event at the yacht club for his brother, who was a jazz pianist. John and his brother grew up in Hawaii, and other family members are gathered there as well.

Wes Brandt Announces "Essential Viols"

Wes Brandt announces "Essential Viols"—instruments with less decoration and simpler scrolls. Prices for Essential Viols can run 20% less than more decorated

instrument. Wes will be building some viols on spec in the essential style, so if you are or will be looking for a particular instrument let him know and he will email you when he has one. He presently has two spec trebles and is beginning a tenor. Wes is also offering a 15% discount to student players enrolled in a college or university (discounts not available for carved heads or Kingham MTM cases). Email Wes at wes@wesbrandt.com. For more information and pictures of Wes's regular viols, visit



Healing Muses

Healing Muses is a local non-profit group founded 10 years ago to bring the comfort and inspiration of healing music to patients, caregivers and health care providers throughout the Bay Area.

The sale of just one CD raises funds for about one hour of healing music in Bay Area hospitals, clinics, hospices, convalescent homes and other institutions providing care for the sick, handicapped and elderly. The sixth Healing Muses CD has just been issued and sample music (and CD ordering information) for all six can be found at:

www.healingmuses.org. These make good holiday presents! An educational, fun & fund-raising event for Healing Muses will be held at St. Alban's in Albany on January 10th beginning at 3:00 pm. More information will appear in the January issue of our Mouthpiece newsletter or contact one of PJ (), John () or Suzanne ().



Healing Muses is currently working to expand the number of volunteers and bring in new board members. If you would like to contribute your skills and have some time to give, please contact

PJ, John or Suzanne to get more information. Visit the Healing Muses Web site to learn more about the Healing Muses history and how music as a healing tool promotes relaxation, diffuses pain, and reduces anxiety, especially during stressful hospital stays and procedures.

Mark Your Calendar

Thursday, December 3

Anonymous 4 performs medieval English carols and American Christmas songs; Herbst Theatre, 401 Van Ness, San Francisco, 8 PM. Tickets \$32/\$42. Info: (415) 392 2545 or

Friday, December 4

Tallis Scholars sing Josquin's *Missa De beata virgine* plus works of Nesbitt, Tallis and Byrd, First Congregational Church, Dana & Durant, Berkeley, 8 PM. Pre-performance talk by music director Peter Phillips and Prof. Davitt Moromey, 7PM. Info:

California Bach Society presents seasonal music from 17th-century Saxony: renaissance polyphony, works for small ensembles and works for double chorus by Schein, Scheidt and Schutz. St. Mark's Lutheran, 1111 O'Farrell St, San Francisco.

Magnificat presents Chiara Maria Cozzolani's Christmas Mass, motets, polyphony, chant. St. Patrick's Seminary, 320 Middlefield Rd, Menlo Park, 8PM, preconcert lecture at 7:15. \$35/\$25/\$12. Info: 800 595 4849 or

Philharmonia Baroque orchestra with the Philharmonia Chorale presents 4 works of Vivaldi plus works by Torelli and Sammartini. First United Methodist Church, Hamilton and Webster Sts, Palo Alto, 8PM, pre-concert talk, 7:15, \$30-\$75. Info: (415) 392 4400 or

Holiday Music at the Subud Center, 24 Hutchins Ave, Sebastopol, 7PM. Includes music by the Ensemble Sonoma in which Robin Easterbrook is playing baroque violin. Tickets at the door only, \$12-\$20. Also bring a can or food for the Redwood Empire Food Bank.

Saturday, December 5

California Bach Society repeats Dec 4 concert at All Saints Episcopal Church, 555 Waverly St, Palo Alto, 8PM

Magnificat repeats Dec 4 program at St. Mark's Episcopal Church, Ellsworth and Bancroft, Berkeley, 8PM

Philharmonia Baroque repeats Dec 4 concert at First Congregational Church, Dana and Durant, Berkeley, 8PM

MusicSources presents Josh Lee, viola da gamba, and Gilbert Martinez, harpsichord, performing gamba sonatas and rarely heard keyboard music by JS Bach. Most Holy Redeemer Church, 100 Diamond St, San Francisco, 2PM, \$20/\$15. Info: (510) 528 1685.

San Francisco Bach Choir with the SFBC Period Orchestra presents its annual Christmas concert: Calvary Presbyterian Church, Fillmore & Jackson, San Francisco,

8PM. \$35/\$30/\$20. Info: (415) 441 4942 or

Mid-Peninsular Recorder Orchestra concert featuring Bach, Boyce, Brahms, Handedl, Isaac, Machaut and Praetorius. Grace Lutheran Church, 3149 Waverly, Palo Alto, 2PM. Free. Info: (650) 591 3648; www.sfems.org/mpro.

Sunday, December 6

California Bach Society repeats Dec 4 program at St. Mark's Episcopal Church, Ellsworth St and Bancroft Way, Berkeley, 4PM.

Magnificat repeats Dec 4 program at St. Mark's Lutheran Church, 1111 O'Farrell St, San Francisco, 4PM.

Philharmonia Baroque repeats Dec 4 program, First Congregational Church, Dana & Durant, Berkeley, 7:30PM

MusicSources repeats December 5 program at MusicSources, 1000 The Alameda, Berkeley, 5PM.

Tuesday, December 8

Philharmonia Baroque repeats December 4 program at Lafayette-Orinda Presbyterian Church, 49 Knox Dr, Lafayette, 8PM.

Thursday, December 10

Chanticleer Christmas presented by Stanford Lively Arts, Memorial Church, Stanford campus, Palo Alto, 8PM. Info: (650) 725 2787 or

Friday, December 11

Philharmonia Baroque repeats Dec 4 concert, Herbst Theatre, 401 Van Ness, San Francisco, 8PM.

Christmas Revels: music, dance and pageantry for the winter solstice, Scottish Rite Theatre, 1547 Lakeside Dr, Oakland, \$12-\$50. Info:

SFEMS presents Schola Cantorum San Francisco, Noe, Noe—Hispanic Music from the 15th-17th centuries: Guerrero, Morales, Esquivel, Jeredia, Cristo, Lobo and Cererols. First Lutheran Church, Homer & Webster, Palo Alto, 8PM. \$25/\$22. Info: (510) 528 1725 or

Saturday, December 12

Chanticleer Christmas at The Cathedral of Christ the Light, 2121 Harrison St, Oakland, 8:15PM. \$25-\$44. Info (415) 392 4400 or

Christmas Revels repeats Dec 11 program. Same venue; 1PM and 5PM.

SFEMS repeats Dec. 11 program, First Congregational Church, Dana & Durant, Berkeley, 7:30PM.

Clerestory presents Christmas music from mystical Spain, energetic Latin America along with old and new United

States favorites. St. Mark's Episcopal Church, Ellsworth and Bancroft, Berkeley, 8PM. \$17.

Sunday, December 13

Chanticleer Christmas repeats Dec 12 program at St. Ignatius Church, Fulton & Parker, San Francisco, 8PM
Christmas Revels, repeats December 11 program, same venue, 1PM and 5PM.

SFEMS repeats Dec. 11 program, St. Mark's Lutheran Church, 1111 O'Farrell St, San Francisco, 4PM

Clerestory repeats Dec 12 program at St. Matthew's Lutheran Church, 3281 16th St, San Francisco, 8PM

Tuesday, December 15

Chanticleer Christmas repeats Dec. 12 program, St. Vincent's Church, 35 Liberty St, Petaluma, 6PM and 8:30 PM

Wednesday, Dec 16

Chanticleer Christmas repeats Dec 12 program at First Congregational Church, 2345 Channing Wy, Berkeley, 8PM

Thursday, December 17

American Bach Soloists presents Hanel's Messiah (1753 version). Grace Cathedral, 1100 California St, San Francisco, 7:30PM, \$18-60. Info: (415) 621 7900 or

Friday, December 18

American Bach Soloists repeats Dec 17 program, same time and venue.

Christmas Revels repeats Dec 11 program, same venue, 7:30PM.

WAVE (Women's Antique Vocal Ensemble) and the Schola Cantorum of St. Albert's Priory perform early and traditional works, St. Marks' Episcopal Church, Bancroft & Ellsworth, Berkeley, 8PM. \$15/\$5. (510) 233 1470 or , or wavewomen@netzero.net.

Saturday, December 19

Chanticleer Christmas repeats Dec 12 program, St. Ignatius Church, Fulton & Parker, San Francisco, 8PM
Christmas Revels repeats December 11 program, same venue, 1PM and 5PM.

American Bach Soloists repeats program of Dec. 17, Mondavi Center, Mrak Dr & Old Davis, Davis, 7:30 PM. 866 754 2787,

Sunday, December 20

A Chanticleer Christmas, repeats Dec. 12 program at Mondavi Center, Mrak Dr & Old Davis, Davis, 5PM.
Christmas Revels, repeat of Dec 11 program, same venue, 1PM and 5PM.

St. David of Wales "Messiah and More," sing-along with the Bay Area Baroque Orchestra, New Esterhazy Quartet and others. St. David of Wales Church, 5641 Esmond Ave, E. Richmond Heights, 4PM. Free (suggested donation \$5-

\$10). (510) 237 1531,

Monday, December 21

Chanticleer Christmas, repeat of Dec 12 program at Carmel Mission, Rio Road & Lasuen, Carmel, 6PM and 8:30 PM.

Tuesday, December 22

Chanticleer Christmas repeats Dec 12 program at Mission Santa Clara, Santa Clara University, 500 El Camino Real, Santa Clara, 6PM and 8:30PM.

Thursday, December 24

St. David of Wales midnight mass with historic instruments, St. David of Wales Catholic Church, 5641 Esmond Ave, E. Richmond Heights. Free. See Sunday Dec 20 listing.

Thursday/Friday, December 24-5

St. John Schola sings the traditional Gregorian mass Orbis Factor, St. John's Oratory (Fishermen's & Seamen's Memorial Chapel), Fisherman's Wharf, Pier 45-B, San Francisco. Matins at 11PM, High Mass at midnight. Free. 800-Latin-all or . Free parking beside the Oratory.

Friday, January 22

Barefoot Chamber Concerts continues its mission to help you start the weekend right. Its first concert of 2010 features Hallifax & Jeffrey, the acclaimed Bay Area viol duo, in a special concert of French baroque music for multiple viols, with guest violists Josh Lee and Marie Dalby, and theorist extraordinaire John Lenti.

Couperin's luscious quartet "La Sultane" and Corette's rambunctious "Le Phenix" (for 4 bass viols) are the cornerstones of a rare musical treat. Other composers include Marais, Forqueray (pieces for 3 bass viols), and Ste. Colombe.

Hallifax & Jeffrey are well known to Bay Area audiences, especially for their interpretations of Forqueray and Marais. Here, they are joined by two young rising stars, Marie Dalby and Josh Lee, whose viol playing has already won nationwide acclaim. Theorist John Lenti provides his usual stunning continuo support.

The concert is in the fabulous wooden acoustic of the Parish Hall of St. Mark's Episcopal Church in Berkeley. This will provide a superb setting for an unforgettable sound.

The series is committed to musical excellence without the formality of the conventional concert setting. Concerts will start at 6 p.m. and will last 60-75 minutes without intermission. Light refreshments will be available, and there will be ample time to move on to other evening entertainments.

For more details, and to order ticket online, at www.barefootchamberconcerts.com.

Early Music Playing Opportunities

Tuesday, December 1

Sacramento Recorder Society, regular meeting, 6:45-9:15, Friends' Meeting House, 890 57th Street, Jerry Schwartz conducting. All early instruments welcome, music provided. Info:

Friday, December 4

East Bay Recorder Society cordially invites all amateur musicians—singers, players of all early winds and bowed and plucked instruments—to attend a collegium conducted by Bay Area favorite Cindy Beitmen on December 4. The evening features the music of Josquin des Prez, thought by many to be the greatest composer of the high Renaissance. In testament to his extraordinary compositional ability, Martin Luther wrote, "He is the master of the notes. They must do as he will; as for the other composers, they have to do as the notes will." The evening will explore Josquin's amazing range of styles, from the exquisite, austere *Miserere*—*Psalm 50* to the somewhat ludicrous, secular *Allégez moy*.

The collegium will begin at 7:30 pm at Zion Lutheran Church, 5201 Park Boulevard, Oakland / Piedmont 94611. Refreshments will be provided. Bring a music stand, if you use one, a pencil, and \$5 for music. To help calculate numbers of copies, please RSVP to

. (Pitch for the evening will be

A=440.)

Saturday, December 12

Viola da Gamba Society, Pacifica Chapter, monthly consort play day with Roy Whelden. Zion Lutheran Church, 5201 Park Blvd, Piedmont, 9:15-4. All levels welcome. Newcomers please phone ahead: (510) 531 1471.

Wednesday, December 16

SF Chapter of the American Recorder Society, regular monthly meeting, Frances Feldon guest conductor. All levels welcome; music provided, bring stand. St. John's United Church of Christ, 501 Laguna Honda Blvd, San Francisco, 7:30-9:30PM. Info and RSVP: (415) 731 9709 or fkress@aol.com.

Early Music Musician's Bazaar

December 12, 10am-5pm

Music Services

200 The Alameda at Marina

San Francisco

Ensemble Vennelliana

Baroque Recorder Quartet

Men - Renaissance Music

Baroque Music

Tenor Recorder Society

La Monaca

Les Indes

Music Overlaid

Music Services

(415) 731 9709

Alameda Square

Venice Music

This concert features short pieces by Josquin, Monteverdi, and other composers.

Visit our website at www.earlymusicbazaar.com for more information.

VdGS-Pacifica Membership

Join the Chapter or renew your membership

First and last name _____

Mailing address _____

City, State, Zip _____

Email _____

Note: Email is required to receive the Gamba News, our Chapter newsletter. The Gamba News is distributed in PDF by email only.

Phone number with area code (_____) _____

\$_____ **Playing Member** (35\$). Attend monthly consort meetings for free; plus receive free email 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.

\$_____ **Newsletter-Only Membership** (\$10). Receive the email subscription to Gamba News.

\$_____ 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**

Make out check to VdGS- Pacifica

Mail with this form to:

Penni (Pj) Savage, Treasurer VdGS – Pacifica
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Oakland, CA 94618