

VIOLA DA GAMBA SOCIETY PACIFICA GAMMA NEWS

Volume 24, No. 5 March 2010

Starting an Early Music Career

Finishing school and facing a career is a significant transition for any student. What work will I find, where should I live? What can I earn? Will I make it? As a new musician, you're on your own. No Craigslist for entry level performance jobs. No promises, no securities, and fully reliant on your own talents.

For viol players graduating from the San Francisco Conservatory of Music, the transition presents a mix of excitement, mystery, questioning and necessary pragmatism. "Being a student is so comfy and the world outside of being a student is scary!" says Hallie Pridham, who will finish her Bachelor of Music in May. "I would love for someone to tell me, 'Go to this school at this time, study with this teacher, etc.' But it just doesn't work that way. I constantly have to remind myself that I am creating my own path." Jason Pyszkowski, looking forward to finishing his graduate studies in May, adds the reality that students often leave school with loans "equal to a home mortgage. Musicians earn less, so a performance career is iffy."

Jamie Jim, who graduated in 2009 with a degree in cello performance, tries not to think of her career too much. "I have certain goals playing professionally. I don't know if I can make it full time but I want to make it at the professional level. In some ways it's a matter of chance to make it full time as a performer."

All performers face doubts about the future, negotiate fluctuating internal and external concerns. "When I was younger," Jamie says, "I thought I'd have to achieve a position, play in an orchestra. As I get older I think of it in a different way. Now I tell myself to find every opportunity. I try to do everything I can to be a

professional musician." In addition, Jamie finds that being an international student adds a layer of uncertainty with communication and cultural differences.

For Hallie, planning a career is "a hard thing to do while still a student. While I can be inspired and influenced by teachers and mentors

around me, I can't imitate their life step-by-step. I think for all musicians, it's about networking and forming relationships with people that you enjoy playing with." Jason recognizes that "I want performance to be a part of my life and career, but I know there are disadvantages because I didn't start playing and studying until I was eleven years old, which is late." He notes a trend that overtakes many performers with work lives: "Many administrators at music institutions are accomplished players but don't perform or perform infrequently."

What each of these three musicians share is a love of the viol and a desire to pursue early music in their career. Each started on a modern instrument—cello for Hallie and Jamie, viola for Jason—yet each experienced a natural gravitation to the viol.

Jamie, who started cello at seven in Hong Kong, met an enthusiastic teacher eight years ago who taught early music history and started some consorts in the Chinese University of Hong Kong. "Every time she played recordings of Renaissance and Baroque music in class it caught my attention. As a recorder player, all she could tell about playing the viol was the notes and how to hold a bow. But still I enjoyed playing in the consort. When I moved to San Francisco to study, I found there were



Jamie Jim

Play Days 2010

| Date | Coach |
|----------|----------------------------------|
| March 6 | Farley Pearce |
| April 10 | Bill Skeen |
| May 8 | Peter Hallifax and Julie Jeffrey |
| June 5 | End of year Bash |

(Continued on page 5)

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.

Vielle. An instrument deemed decent by several pro players. Has been repaired but still has big problems; needs rebuilding. By William F. Gavin of Corvallis, OR. Free to the first person who asks for it. Lyle York, lleyork@earthlink.net.

Bass Viola da Gamba. 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

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).

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. Price reduced

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. \$1050. Price reduced

Bow, viol, John Brasil, treble, 47 gms, \$300.

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

Bow, Bass Viol, William Salchow, 73 gms, 71.7 cm stick, 57.8 cm free hair, snakewood. \$1200

Bow, Renaissance, vielle, yew, 45 gms, clip-in frog, Linda Shortridge, \$300.

Bow, Renaissance, snakewood, 72 gms, Linda Shortridge, clip-in frog, \$400.

Viola da gamba, treble, unknown maker, 37 cm string length, female carved head, antiqued to look like old instrument. Plays nicely, sweet

GAMMA NEWS

Gamba News is published by the Pacifica Chapter of the Viola da Gamba Society

PACIFICA CHAPTER BOARD

| | |
|-----------------------|---|
| President | Ellen Farwell Leonardfarwell@comcast.net |
| Vice President | Ricardo Hofer hofer52@gmail.com |
| Secretary | Joan Lounsbery joanl@sonic.net |
| Treasurer | Penni (Pj) Savage pjsavage@earthlink.net |

BOARD MEMBERS AT LARGE

| | |
|-------------------------------------|--|
| Rental Coordinator | John Mark mark_bach8@hotmail.com |
| VdGSA Chapter Representative | Lee McRae LmcR@aol.com |
| Coaching Liaison | Alexandra Saur alexandra@alexandrasaur.com |
| Webmaster | Julie Morrisett jmorrisett@gmail.com |
| Membership List Coordinator | Roy Whelden roywhelden@mac.com |
| Newsletter Editor | Peter Brodigan brodigan@sbcglobal.net |
| Peter Ballinger | prbprdns@aol.com |
| John Dornenburg | jdac@got.net |
| Robin Easterbrook | reasterbrook@mac.com |
| Mary Elliott | mary.elliott@pineground.com |
| Julie Jeffrey | jjeffrey@library.berkeley.edu |
| Elisabeth Reed | soundbodies@gmail.com |
| Lyle York | lleyork@earthlink.net |

EX OFFICIO

| | |
|-------------|--|
| Marie Dalby | marie.dalby@aya.yale.edu |
|-------------|--|

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 Peter Brodigan, brodigan@sbcglobal.net.

For Sale

tone. New frets, Gamut strings, soft case. \$1950. Price reduced

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

Joan Sprinson
1201 Peralta Ave
Berkeley, CA 94706
519-524-9909
jsprinson@comcast.net

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.

Message From the President

Many thanks to Peter Brodigan for taking on the editorship of our Pacifica Chapter newsletter, and for doing such an excellent job of it. Thanks, too, to Nelda Smith, who served briefly and capably as assistant editor but who is unable to continue.

And more thanks to John Dornenburg who, with the help of Julie Jeffrey, David Morris, and Elisabeth Reed, put on another excellent Saturday workshop at Stanford February 13. If you've ever talked to viol players outside of the Bay Area, I'm sure you're aware of how fortunate we are to have so many talented performers and teachers in our midst to coach us, not only for our monthly Play Days, but for workshops such as this.

Let me bring you up to date on what the Board has been involved in. First of all, this is an election year, with elections to be held in May. Our officers (president, vice president, secretary and treasurer) must be elected (or reelected) every two years. At the end of this season, three of us who have served multiple terms will be retiring: myself (president), Joan Lounsbury (secretary), and Pj Savage (treasurer). We've appointed a nominating committee consisting of Julie Jeffrey (chair), Lyle York, and Mary Elliott to draw up a slate of candidates and to supervise the election.

If you're interested and available for any of these offices, do volunteer to have your name placed on the ballot. We'd also like to encourage you to suggest the names of others who you think would be good candidates for these jobs, though we ask that you get permission first from anyone whose name you'd like to nominate. Please give your suggestions to Julie Jeffrey, jjeffrey@library.berkeley.edu.

We've duly noted the results of the recent survey which you participated in regarding our play days, and some of us (Ricardo Hofer, Joan Lounsbury, Pj Savage, Robin Easterbrook, Julie Jeffrey, and myself) will be meeting as a committee on March 13 to talk about possible changes in or improvements to our play days. We'll report our recommendations to the Board at our next meeting (probably to be held in May), and will keep you posted. If you have comments or ideas you'd like to express about our Play Days, please contact one of us.

As long as we're talking about committees, you might not be aware that we have a Youth Outreach Committee consisting of Josh Lee (chair), Marie Dalby, Julie Jeffrey, and Lee McRae, who are preparing a lecture/demonstration/performance program to take into our local schools, so that our young people can be introduced to the viol. We hope to have the program up and running by next fall.

In other news: (1) We've voted on a budget to provide scholarships for students to attend music workshops this summer. (2) It's time to start thinking about your performance groups and pieces for our year-end "bash" on June 5. (3) We'll be asking for volunteers to staff the VdGSA table at the Berkeley Early Music Festival in June. (4) You'll soon be receiving an updated membership roster.

Best wishes to all, and happy spring!

Ellen

Member Profile ♦ Alice Benedict

"I didn't start out on the viol with an ambition other than a love of making collaborative music," says Alice Benedict. "Chamber music has a wonderful feeling of cooperation, creating something beyond the individual. And this happens in viol consorts."

Alice's path to the viol grew out of a love of singing and early music. She knew of the viol from concerts and the MedRen workshops she attended as a singer. Then, two experiences helped create the catalyst that resulted in her relationship with a treble viol: a class with Margriet Tindemans for voices and viols—"really stressful and fun!"—and, much later, hearing a master class given by Jordi Savall in Berkeley. "I just loved the sound of the instruments being played so well by all the advanced players." Having decided to start playing the viol, she thought the bass would be her choice. But when she contacted the Pacifica Chapter in 2004 and learned no basses were available for rent, she took the treble. "I wanted to play bass so I could play continuo parts, and since the treble had the same tuning, I thought it would at least be a start. But as time goes by, I've enjoyed playing treble very much, and haven't (yet) gotten a bass."

Alice's music background includes piano and, in college, theory classes when she was studying marine biology. She worked as a marine biologist "until research funding went away, if you remember the Regan era," and since then has pursued various careers including software development and writing. Today, she consults with companies to communicate green building practices. "People need help seeing how to do construction using sustainable materials and practices."

Alice has been a singer for many years, beginning with a women's vocal ensemble when she lived in Seattle. She now performs with Coro Ciconia, a vocal ensemble that focuses on early Renaissance and medieval composers such as Dufay, Ockeghem, their namesake Ciconia, Jacopo da Bologna, Machaut, and others.

Starting out on the viol, Alice took lessons from Julie Jeffrey. "I don't think I could have gotten anywhere as close to where I am without this series of lessons" Alice says.

"It was also so helpful to have the coaching sessions at the Play Days, all

with really wonderful players and teachers." Practicing the viol finds time in her schedule as it can, "about 20 minutes a day," with emphasis on sight reading: "I love sitting down with a pile of music and playing through. While I'm doing that, I try to see where I need to apply the lessons I've learned about shifting, fingering, bowing, and of course, making a nice lyrical sound."

When Alice considers what motivates her to play and to practice, it goes back to the interactive process of playing in a group. "You get to play in a quartet or a trio—an amazing thing!" she says. "That's the motivation. There's nothing like it."



Calling for: websites for the viol

Have you found sites for

- Free viol music to print
- Sources for ordering music
- Technique
- Viol history, composers
- Viol pictures
- Other sites of interest?

If so, please send the address (and short description, if possible) to Peter Brodigan at:

Brodigan@sbcglobal.net

I'd like to list favorite resources in an upcoming issue.

(Starting a Career, continued from page 7)

teachers, baroque consorts, viol consorts, and performances in my school. I was very excited."

Jason says he picked up the viol "mentally" in secondary school—"my parents bought me a bowed psaltery and a teacher introduced me to the Baroque cello." He later borrowed a bass viol from a school collegium and "never looked back."

Hallie started on the viol in her second year at the Conservatory after hearing Elisabeth Reed's faculty recital. "I immediately fell in love with how relaxing and organic the viol felt to play. My ambition is to play early music on both viola da gamba and Baroque cello."

The threads of a career can be varied. Since graduation, Jamie moved to Berkeley and took an administrative job at the Crowden Music Center. "I want to practice every day—it's easy in school, but a challenge with a full time job." She keeps herself focused by setting up lessons and "telling myself I have to play for people." A former supervisor at Crowden reminded her that "we are musicians, this is the life we have, to keep playing." Jamie has been catching opportunities as she can, going to auditions and playing with colleagues (just before the interview, she was reading Beethoven's Op. 11 clarinet trio with her friends). She regularly sight reads with area professionals and plays weekly at a local church. Paying gigs are one or two a month. "It's a challenge every day. Every single day I want every opportunity to touch my cello."

Jason has been exploring music administration. "Since last summer I have been working in the education department of the San Francisco Symphony working with the personnel manager of their youth orchestra and having a wonderfully fulfilling time as part of their team." He also is assistant at the Conservatory to Elisabeth Reed and Corey Jamason, "copying, setting up, and one of the coordinators for the period instrument fund." Jason recognizes the positions have given him insight into arts administration—fundraising, behind the scenes logistics, rehearsal plans, preparation for performances. I'm very ensconced in business administration. It's challenging, but rewarding for a person with a performance background."



Hallie Pridham

Hallie, too, has found music-related work, as house concert manager for SFEMS. "It's a perfect job for me right now, one that allows me to meet amazing early musicians and hear fabulous concerts. I'm also a cello teacher."

In spite of uncertainties, each of these musicians is excited about the opportunities in the Bay Area.

Jason has discovered that many musical organizations, such as the ballet and Philharmonia Baroque, have education departments. Jamie finds that "Berkeley is a great place. Music Sources is ten blocks away, there's UC Berkeley, lots of performances—the atmosphere is really great in this city to learn in a community." Hallie feels the Bay Area is "incredibly rich—so many organizations dedicated to early music, so many great teachers and programs to be part of."

And what would you do if you weren't a musician, or you had to stop playing? Jamie admits "this is something I ask myself all the time—I have a minor shoulder problem and I struggle every once a while. When it happens, I try to make myself focus on what I am doing right now and not to think too much about the answer to this question."

Jason has in his back pocket earlier studies in neuroscience. "I'd like to find some way to work bridging the gap between music and other

disciplines, music and neuroscience, music and cognition." Hallie feels she would combine her love of music with children. "I used to work at a pre-school and found it fascinating and inspiring how connected to the world children are."

Beyond career expectations, Jason reflects on the enrichment that music has brought to his life, how it deepened his understanding of history and culture as he travelled in Europe. "I

heard Vienna Philharmonic play Mahler in the same hall Mahler himself conducted." In a later European visit, he performed Mozart and Schubert in the Alps. Finally, he says, "never underestimate the value of a good glass of wine!" underscoring the importance of time with friends, and not isolating one's self in a practice room 12 hours a day. "Music is integral to our social culture."



Jason Pyszkowski

The Daily Warm Up

Continuing from the February issue, *The Gamba News* presents the daily warm up by some of the pros in our neighborhood.

Roy Whelden

I view my warm-ups as a way of focusing my mind on, first, my right arm and hand, and then, my left arm and hand. This attitude reflects in part the lessons I had with



the viol player John Hsu, who organized his volume *A Handbook of French Baroque Viol Technique* into two parts: Bowing and Left-hand technique. In fact, the specific warm-up exercises I use are based on (if not always taken directly from) exercises from Hsu's handbook.

I might start with long tones on open strings, a

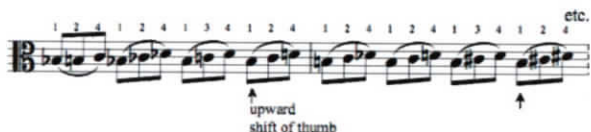
warm-up exercise which allows me to focus on the elements of the basic bow stroke: the pendulum-like shape, the varied articulations. (The variables here under one's control include the amount of pressure of the fingers on the bow hair, the speed of the bow, the speed of the release of pressure of the fingers on the hair.)

Next, I might turn my attention to string crossing (still keeping my focus on the right hand, but bringing in the left hand a bit) with an exercise like:



Obviously, this is an exercise helpful for improving the clarity of string crossing in all types of music, not only in French baroque music.

Moving my focus to the left hand, I find useful as a warm-up this fingering exercise from Hsu's handbook which alternates normal, contracted, and extended fingering placement:



(As a side note: since adding this exercise to my warm-up, I've gained a deeper understanding and appreciation—in short, a better ear—for the works of Bartók, whose chromatic, wormy melodies often exploit this kind of half-step, whole-step relation.)

I might finish my warm up with some kind of simple chordal exercise, uniting the left and right hands. For instance:



This is one I find useful for developing a flexible left hand, with all fingers pressed precisely behind the frets, as well as a sensitive bow hand, striving to balance the dynamic level of the tones in each of these dyads.

And, as usual, I haven't left any time for warm up of right-hand pizzicato technique, as do, I suspect, most string players—excepting double bass players.

Elisabeth Reed

I do long slow bows breathing out on the push bow and



in on the pull bow. I also play up and down (to above the frets) on each string to "wake up" the instrument. Then slow scales. Usually, I have trouble doing anything habitually. Sometimes I just play part of whatever I am working on slowly.

David Morris

I remember learning in my youth (!) that in one's practice (music, sports, martial arts, etc.), one should endeavor to go well beyond the range that one will be using in actuality. In that spirit, when I warm up, I try to combine both the familiar and

unfamiliar aspects of our technique. For example, when I do scales, I'll start with something normal (say, D major) and try to work up to some odd key—say, Db major—and then I might end up making a game of seeing if I can play two octaves' worth



of Db major on one bow—something we don't generally do in consort playing! It helps me think about bow use and shifting out of first position, and it gets me out of the habit of just sticking to the usual way of doing things. I try to change this game often, to keep from getting stuck in a practice-rut. There are also some vocal exercises (e.g. "Bumble-bee," which uses ascending thirds) which are nice to try on gamba. I'll use anything I can if it stretches me a bit.

March 6 Play Day with Farley Pearce

Farley will lead the March 6 Play Day, presenting technical exercises from Catherina Meints's *The Art of the*



Viol video and some classical pieces by FX Hammer.

Farley is a versatile musician who performs frequently on baroque and modern cellos, violas da gamba, and violone/double bass. He freelances with Bay Area ensembles such as the Philharmonia Baroque Orchestra, the Sex Chordae Consort of Viols, Magnificat, the Jubilate Orchestra, and the Albany Consort. Farley

studied with John Dornenberg and took master classes with Jordi Savall and Wieland Kuijken. He teaches privately and at the SFEMS Discovery Workshop.

Jordi Savall in Sacramento

Jordi Savall will be performing March 17 at 7:30 PM at Capistrano Hall, Sacramento State University. See calendar listings for details. The program will include:

K.F. Abel *Prelude*

J.S. Bach *Allemande*

Johannes Schenck *Aria Burlesca*

Mr. de Sainte-Colombe le fils *Prelude*

Mr. de Sainte-Colombe le fils *Fantaisie en Rondeau*

Mr. de Sainte-Colombe *Les Pleurs*

J. S. Bach *Bourrée*

Mr. Demachy *Prelude en Re m*

Marin Marais *Les Voix Humaines - Muzettes*

Mr. de Sainte-Colombe le fils *Fantaisie en mi m*

Tobias Hume *Musical Humors*

A Souldiers March

Captaine Hume's Pavin & Galliard

Harke, harke

Woope doe me no harme

A Souldiers Resolution

Lessons for the Lyra Viol

Alfonso Ferrabosco *Coranto*

Thomas Ford *Why not here*

John Playford *Saraband*

Anonymous (ca. 1580) *The Bag-Pipes Tuning*

A Pointe or Preludium

The Lancashire Pipes

The Pigges of

Rumsey

The Cup of Tee

Kate of Bardie

A Toye



Mark Your Calendar

Saturday, March 6

San Francisco Renaissance Voices presents *Songs of War & Peace*, performing Tomas Luis de Victoria *Missa Pro Victoria*, Guillaume Dufay *Fall of Constantinople* and other music including troubadour songs from the Crusades and music of the Ottoman Empire. Todd Jolly, Music Director, with guest artists Diana Rowan, Celtic Harp and Peter Jacques, ney. 1329 7th Ave., San Francisco, 7:30 PM. \$20, \$15 students and seniors. www.sfrv.org.

Sunday, March 7

San Francisco Renaissance Voices repeats program of March 6. All Saints Episcopal Church, 555 Waverly, Palo Alto. 4:00 PM. \$20, \$15 students and seniors. www.sfrv.org.

Sunday March 14

San Francisco Renaissance Voices repeats program of March 6. Alameda First Presbyterian Church, 2001 Santa Clara, Alameda. 4:00 PM. \$20, \$15 students and seniors. www.sfrv.org.

Wednesday, March 17

Jordi Savall plays a program including Abel, Bach, Ste. Colombe, Ste. Colombe le fils, deMachy, Maris, Hume, and music for lyra viol. Capistrano Hall, Sacramento State University, 7:30 PM (916) 278-5155. \$25.

Friday, March 19

Barefoot Concerts presents Quaver (Marie Dalby, Brady Lanier, Loren Ludwig and Tobi Szuts, viols) playing

Yesterday's Tomorrow, a program of new and old music. This dynamic new ensemble is committed to playing exciting music—new and old—in ways that engage the eclectic sensibilities of the iPod era. Their concerts bring together music ranging from Petrucci to Purcell, and from Shostakovich to Vampire Weekend. Quaver draws on the traditional viol consort to reunite polyphony's rich musical heritage with the present: seventeenth century pavans and fantasias are paired with recent polyphonic music from performers such as the rock band Radiohead, the electronica ensemble Ratatat, and the composers Gyorgy Ligeti and Martha Bishop. Quaver appeals to audiences as diverse as their music, appearing in concert halls, coffee shops, clubs and art galleries. This is not your parents' viol consort. As the Viola da Gamba Society of America put it "this group is going to set the viol world on fire." St. Mark's Episcopal Church, Parish Hall, 2300 Bancroft Way, Berkeley, 6 PM. \$15 at the door (students, seniors, and SFEMS members \$13), 18 and under admitted free. \$3 discount for online orders, go to www.BrownPaperTickets.com/event/80801

Friday, March 26

SFEMS presents *Crowned with Laurels Poetry and Music in Trecento Italy* by Liber: Ensemble for Early Music, Melanie Germond, soprano, William Hudson, tenor, with guest artist Jordan Sramek, tenor. The award-winning ensemble Liber (formerly Liber unusualis) explores the elegant beauty and fiery emotions of fourteenth century Italian music. They pay tribute to the revered fathers of Humanism—Francesco Petrarch, Giovanni Boccaccio, and Franco Sacchetti—through musical settings of their poems by Jacopo da Bologna, Niccolò da Perugia, and the poet-composer Francesco Landini, who was honored by King Peter of Cyprus with a crown of laurels. First Lutheran Church, Palo Alto, 8:00 PM. \$25/\$22 SFEMS members.

Saturday, March 27

Liber repeats program of March 26 at St. John's Presbyterian Church, Berkeley, 7:30 PM. \$25/\$22 SFEMS members.

Sunday, March 28

Liber repeats program of March 26 at St. Mark's Lutheran Church, 1111 O'Farrell Street, San Francisco, 4:00 PM. \$25/\$22 SFEMS members.

Workshops

March 19-20

Chant Camp—The Sound-World of Hildegard von Bingen. San Francisco Renaissance Voices hosts Susan Hellauer and Marsha Genensky of Anonymous 4 for another session of Chant Camp, this time an all-new two-day Camp featuring the chant of Hildegard von Bingen. This workshop presents a two-day session of chant singing using Hildegard's music, structured around a number of carefully-chosen topics. Each topic presentation will begin with a brief, informative, illustrated lecture, followed by plenty of group singing, to illustrate and permanently "set" the lesson. Each day's workshop ends with a communal chant singing, combining elements of each day's work, along with extensions and improvisations based on the day's material.

Chant Camp is for both professional and experienced amateur singers who want to know more about the art of singing chant. And it's the singing that makes it stick. Chant has been called musical meditation, but Chant Camp think about it more as yoga for the voice: active, physical, and transforming. There's absolutely nothing like unison singing, with unity of melodic intent, to grow a sense of blend and cohesion.

Cost is \$85 for the workshop and includes all materials and hospitality. Schedule for this camp is: Friday, March 19, 5:30 PM-9:30 PM; Saturday, March 20, 10:00 am-4:30 PM. Pre-registration is required and early registration is recommended as class size is limited. Register at www.sfrv.org. For more information see www.ChantVillage.com.

Solution to February Puzzle, "Celebrating Bridges"

This image of a bridge appeared in *Harmonicorum libri*, 1636. Solve the clues to spell the treatise's author. Place the first letter of the answer in the box and the remaining letters on the lines.



"Bridge on the River Kwai" composer ____ Arnold

"A Bridge Too Far" director Richard ____

Jimi Hendrix's "____ Bridge"

"We build too many walls and not enough bridges," ____ Newton

Actor who played Mr. Bridge, Paul ____

Iowa County of Clint and Meryl's bridges

Curve on the Bay Bridge

One of "the other" Bay bridges

Bridge locale of Wilder's Pulitzer prize novel

Pooh mistook ____ for a stick when he floated out under the bridge

Don Johnson character, ____ Bridges

Golden Gate Bride destination (2 words)

Frank Bridge orchestral work, "____ Spring"

Malcom

Attenborough

Rainbow

Isaac

Newman

Madison

Ess

Richmond

San Luis Rey

Eyore

Nash

North Bay

Enter

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

436 Hudson Street

Oakland, CA 94618