

VIOLA DA GAMBA SOCIETY PACIFICA GAMBA NEWS

Volume 25, No. 3 February 2011

A Viol Chronology—Part 1

Ian Woodfield's *The Early History of the Viol*, is an excellent reference on our instrument up to 1600. You can order though Amazon, and preview it on Google Books. Below are some of the key dates and interesting events for the viol up through the 1520s. Part II will be printed in the April Gamba News.

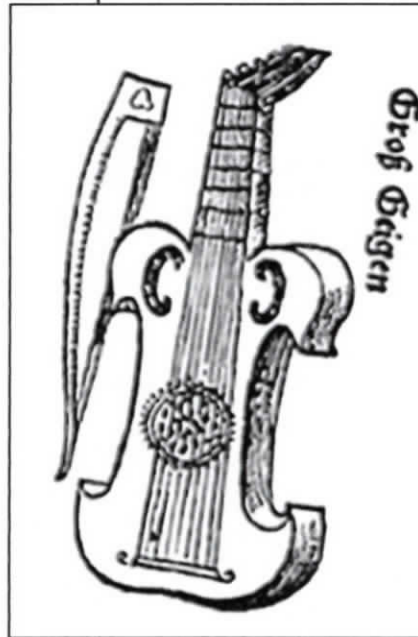
12th-13th c The à gamba playing position, Islamic in origin, spreads throughout Europe with "the medieval viol," a waisted fiddle. Non-waisted fiddles are typically depicted as à braccio.

14c The waisted fiddle declines in popularity and dies out.

15c The rabab becomes the only bowed instrument regularly played à gamba in Europe, flourishing in Kingdom of Aragon, including Catalonia, Aragon, Valencia, Ibiza, Majorca, and Naples. Provinces of Aragon and Valencia are the most important centers of the rabab.

15c-end A bowed vihuela de arco emerges in Valencia, played à gamba, applying a bowing technique to the vihuela de mano, and representing a cross-fertilization between the vihuela de mano and the rabab. Vihuelas of 1480s and

1490s may have been dual purpose instruments: plucked or bowed. By the turn of century, distinct playing techniques emerge.



15c-end Use of "corners" gains wide acceptance in shaping the waists of the vihuela and fiddles, signaling the transition to outlines used in renaissance viol and violin families. By the end of the century, corners on the vihuela de mano begin to be replaced with gently incurving sides, further distinguishing the de mano and de arco instruments.

1473 Earliest depiction of a Valencian viol, depicting a bowed, waisted instrument played à gamba.

1485-1510 Period of most visual depictions of the

Valencian viol, suggesting the instrument's period of popularity; the instrument was characterized by a long and slim neck, shallow ribs, and square shoulders at the neck. Typically had a flat bridge, often glued to the belly (which was also flat), similar to the vihuela da mano and the lute, and which prevented it from playing single lines in polyphony. String number was variable, but most typically 5-6. Peg boxes tended to be sickle-shaped or reverse.

1490s Valencian vihuelas - de mano and de arco - appear in Rome and the Papal States, likely stemming from the Borgia dynasty of Valencia and the Borgia pope Alexander VI.

1497-1510s Earliest depiction of an Italian viol with an arched bridge, in an altarpiece by Costa (1497). By 1510s viols with arched bridges are regularly depicted by Italian artists, indicating that Italian makers had quickly rejected

Play Days 2011

Date	Coach
February 19	Stanford Workshop with John Dornenburg, Marie Dalby, David Morris, and Lisa Terry
March 12	Bill Skeen
April 9	Shira Kammen
May 14	Peter Halifax and Julie Jeffrey
June	End of Year Bash
ZION LUTHERAN CHURCH, 5201 Park Blvd-Oakland Please arrive at 9:00. Play Day starts at 9:15.	

(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's 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, bowrepair@alexandrasaur.com.

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, Ogle Deluxe (2008), w/decorative purfling, ebony-veneered fingerboard, tailpiece, with Pegheds installed, like-new strings, excellent condition except for some glue (10) marks on pegbox from Peghed installation, with well-padded soft case; plays well; \$2200 (a new one w/Pegheds is \$2700).

Ukulele, C.F. Martin & Co., Style 3M. Here is a rare 1940's Martin 3M (Mahogany Model) Soprano Ukulele with original case. Classic mahogany face, back and sides with celluloid binding on top and back. Ebony fretboard with circular position markers (one missing-5) and C.F. Martin & Co decal on headstock; Ivory celluloid binding with w-b-w-b-w-b-w ply binding on front and around soundhole, with w-b-w on back; 17 T-fret ebony fretboard. There is also a C.F. Martin & Co stamp on the inside of the soundhole as well but without the "Made in USA" since it's pre-1960; no whale tail below bridge; no diamond style position markers, no pin-striping down fretboard; total length: 21 inches; body length: 9 & 7/16 inches; body width: 6 & 3/8 inches; scale length: 13 & 5/8 inches. There are lots of signs of wear, including neck, back and top, as well as a fingerboard gouge (2,14,15,16,17), but there are no cracks, the neck is straight and the instrument is in excellent playing condition. \$2100. Pictures: 1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17.

Lyre Mandolin, Calace, 1899. A highly unusual lyre mandolin in good original condition, dated 1899 and bearing the original signed label: Fratres Calace, Via Quercia 506, Neapoli, Italia. Fecerunt 1899 20005. Spruce top edged with ebony, and ivory; soundhole edged in rosewood and decorated with mother of pearl ornaments; nicely shaped tortoise shell scratch plate; two well-turned ivory knobs on the lyre tips; two hollow yokes with metal struts; bowl back of 28 rosewood ribs; good straight rosewood neck; rosewood fingerboard with 22 good brass frets; rosewood head; metal machine heads with ivory tuners; ebony and ivory bridge; ivory nut; in original extremely poor condition leather case; several small (appear stable) cracks as shown in pictures (14,15,16); total length 61 cm, scale 33.7 cm, body width 24.6 cm, depth 13 cm, nut 2.7 cm. \$4000. Pictures:

1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18. A similar instrument is

GAMMA NEWS

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

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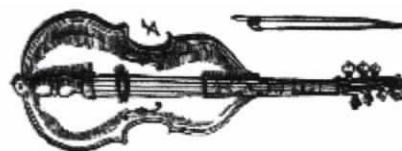
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EX OFFICIO

Marie Dalby	marie.dalby@aya.yale.edu
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displayed in the Royal College of London's early musical instrument collection.

Viola da gamba, treble, unknown maker, 37 cm string length, female carved head, antiqued to look like old instrument. Plays very nicely, sweet tone. New frets, Gamut strings, soft case. \$1750. Pictures: 1,2,3,4,5,6. Price reduced.

Unfortunately, I have had to remove the HUGE COLLECTION of early instruments from my site until a later date, perhaps 6 months from now. Sorry to disappoint all who have expressed interest in this amazing collection, but they will return.

Viol, treble, Michael Plant, Sheffield, 1985. 36 cm free string length, plays quite nicely with sweet tone, very nice condition, Savage & Hoy hard case in very nice condition, \$3500. Pictures: 1,2,3,4,5,6,7,8.

Harpsichord, French double manual, 2-8', 1-4', lute stop, Douglas Barclay (Santa Fe, NM, 1973), full, rich sound, resonant bass, keeps tune well, nice casework in very good, if not perfect, condition; outer case probably lindenwood with basswood borders; no soundboard cracks, newly adjusted to give free-moving jacks and even sound, wide range of FF to g^{'''}, 63 notes, includes pictured stand, \$7900. Pictures:

1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18. Simpler for local pickup, but can be packed and shipped. More data: This is NOT a kit-built instrument. Barclay made about 8 instruments. This one was sold to the Santa Fe Orchestra. They had it for 17 years (1973-1990). Non-transposing keyboard. The top keyboard pulls out to disengage it. The keyboards couple so that all three strings sets can be played on the bottom keyboard. Delrin jacks. I don't know about parts, but they seem pretty standard. I think he must have used ones commercially available. Jack height is adjustable with a screw on the bottom of the jack. Plectra are adjustable with a top screw. I'm not sure what the wood the case is made of, but it could be lindenwood. Total L x W = 92" x 38.5". Length of longest string, nut to pin, is 69.5". Lid is removable with simple short hinge pin.

Viol bow, John Brasil, treble, 47 gms, \$300. Pictures: 1,2,3. *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. \$6900 (new price is \$9200). Pictures: 1,2,3,4,5,6,7,8.

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

Bow, Renaissance, vielle, yew, 45 gms, clip-in frog, Linda Shortridge, \$300. Pictures: 1,2,3

Bow, Renaissance, snakewood, 72 gms, Linda Shortridge, clip-in frog, \$400. Pictures: 1,2,3,4

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.

www.pacificaviols.org

Our VdGS-Pacifica chapter website is online and in the process of being updated by Alexandra Saur and other members. 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 Alice Benedict, Treasurer, VdGS-Pacifica, P.O. Box 9813, Berkeley, CA 94709. 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

Welcome New Members

Melita Denny
4082 Interlake Road
Bradley, CA 93426
(805) 472-9036
melitadenny@netscape.net

Jean Henderson
1620 Kingston Rd
Lincoln, NE 68506
jeh@nebrweseleyan.edu

Renewals

Renewals have been received from Marie Dalby.

Donations

A donation was received from Melita Denny.

Checks and Payments Please send any checks and payments, including rental checks, to the Treasurer, Alice Benedict.

Alice Benedict, Treasurer VdGS – Pacifica
PO Box 9813
Berkeley, CA 94709

Message from the President

Play Day Location/Cost Issue Resolved for Now

Happy New Year to all! I am looking forward to another great year of Viol playing in Pacifica Chapter activities. We are indeed fortunate to live in an area where we can often interact with enough viol players to enjoy the 4, 5 and 6 part consort literature. In addition, we have the unusual opportunity to take advantage of wonderful instruction and coaching provided by a large group of local dedicated and talented professionals.

On December the 8th, 2010 we concluded our negotiations with Zion Lutheran Church regarding the issue of play day facility rental fees. An agreement was reached to pay Zion Church \$150 per day for the remaining play days scheduled for this season (through June 2011). The extensive alternate site search that we conducted during this period resulted in at least one very promising alternate play day site that we decided to explore as soon as possible. Consequently, we canceled our reservation for Saturday, January 8, 2011 at Zion Church and made a reservation at this alternate site, the Hillside Swedenborgian Community Church in El Cerrito, for the same date at a facility rental rate of \$100 per day.

This January play day at Hillside Church went very well in my opinion despite a cold dreary January day and a lack of coordination on room heating because of our unfamiliarity with the facility. A total of 15 players attended and were ably coached in the morning by Amy Brodo in a set of Bach pieces for everyone and in two a6 consort groups and one a3 consort group playing "easier music" led by Robin Easterbrook. Special thanks again to Robin for leading this "easier music" group for us and to Peter Ballinger for providing the music for the Bach group playing! We continued our consort playing in the afternoon until about 3:00 pm with 7 players enjoying a6 pieces with one person doubling a part. An email survey of all attendees at this play day was completed requesting their reaction to the Hillside Church facilities. We had a good response to this request with 12 of the 15

players providing us with feed-back. All 12 responses were mostly positive and have been tabulated for discussion at our next Board meeting.

This next Board meeting is planned for the afternoon of the next play day at Zion Church which will be on Saturday, March 12, 2011 following our one day workshop scheduled for Saturday, February 19, 2011 at Stanford.

Major agenda items for discussion at this Board meeting will include play day location plans for the remainder of

this playing season (through June), play day locations for next season (2011-2012), plans for financing the new play day facilities costs we will incur, and an update on planning for the week long Viols West workshop scheduled for August 2011. At the

moment, all of our remaining play days for this season (except the Stanford one day workshop in February) and the year-end party in June are scheduled to occur at Zion Church. These play day and party dates are March 12, April 9, May 14, and June 11, 2011.

VdGS-Pacifica's old website is back up and running thanks to a special effort by Alexandra Saur and a small team of proofreaders and updaters. Please check it out at <http://pacificaviols.org/> and report any corrections and/or updates to Alexandra or myself at dcantey@att.net.

I am looking forward to seeing many of you at the Saturday, 19 February, 2011 one day workshop at Stanford. A great music program is planned as usual under the able direction of John Dornenburg with the assistance of Marie Dalby, David Morris, and Lisa Terry (a special guest from NYC!). Thanks again to Ricardo Hofer for working registration and coordination for the Stanford event.

- Dalton Cantey



(Continued from page 1)

the flat bridge of the vihuela da arco, and created an à gamba instrument capable of playing polyphonic lines.

15c-end Netherlandish chanson and Italian frottole are important genres; likely a repertoire that was played by early Italian viol players.

1495 Isabella d'Este orders viols in different sized from a maker in Brescia.

1498 Cesare Borgia writes to Ercole d'Este to send him players of bowed 'viol' to take with him to France, where they were highly regarded.

1502 Alonso d'Este performs the viol in public; Ferrara emerges as a leading center of viol playing in early 15th c. Italy.

16c-early The bowed viol is established in Mantua, home of Isabella d'Este. In 1520, an inventory of the d'Este family notes "7 new bowed viols of various kinds; 1 large new bowed viol; 1 large bowed violone."

16c-early Early Italian manuscript source of a bass viol tuning.

16c-early Vihuela de arco declines in popularity in Valencia.

16c-early Time of experimentation in instrument making in Italy as makers addressed issues of supporting an arched bridge, instrument size, and external details such as body shape, neck angle, etc.

1505 The Venetian diarist Sanuto records that he heard played in Rome "two large viols with the greatest sweetness giving universal pleasure."

1506 Philip the Handsome and his household viol players are entertained at Windsor by Henry VII after being shipwrecked off the coast of England; two of the viol players are later employed by the Tudor court.

1510s Viols with arched bridges are depicted by artists in Germany; viols show a variety of

shapes, suggesting no generally accepted standard, although often with angular, pointed shoulders; viols tend to be large in size—tenor, bass, or large bass—suggesting a preference for consorts of large instruments.

1510s-1520s Second generation of Italian viol making; deep ribs, bend in upper part of back, sloping shoulders, use of the scroll becomes more typical.

1511-1546 A series of publications appear in Germany depicting the viol and providing instruction on playing technique.

1512 Henry Bredemers receives payment for teaching viol to Philip the Handsome's son Charles (later Emperor Charles V).

1515 Henry VII's Revels Accounts note that viol players performed at a pageant on January 6, 1515.

1520s-1530s French and Flemish viols players begin to be employed in England and Scotland.

1520s-1530s References to viol players at the English court become more frequent.

1528 Castiglione publishes *Il Libro de Cortegiano*, containing references to the popularity of the viol at the



court of Urbino: "and no less delightful is the music of four bowed viols, which is very sweet and artful."

1528 Agricola publishes a woodcut of four grossen Geigen labeled discantus, altus, tenor, and bassus.

1523 Manuscript "Munich 718" provides earliest source of German viol tunings (manuscript now in Munich University Library), correlating tunings and viol tablature; music includes viol duets and viol consort music.

1526 Names of Flemish viol players begin to appear in list of English royal musicians.

1529 A 4-part viol consort in the household of French King Francis I performs during the Cambrai conference of 1529.



Mark Your Calendar

Friday, February 4

Magnificat presents *Donne Virtuose – Music by Remarkable Women*. Soprano Jennifer Ellis Kampani will be featured in a program of passionate arias, sublime motets, and dazzling instrumental sonatas by four extraordinary women. Francesca Caccini composing for the Medici Court, Barbara Strozzi among Venetian intellectuals, Isabella Leonarda from her Novarese convent, and Elisabeth Jacquet de la Guerre for the Parisian aristocracy: each gave voice to their creative genius in the face of cultural restrictions on the artistic expression of women and produced masterworks that speak across the centuries. Jennifer Ellis Kampani, soprano; Rob Diggins and Jolie Einem, violins; John Dornenburg, viola da gamba; Warren Stewart, cello; Jillon Dupree, harpsichord. 8:00 PM. St. Patrick's Seminary, 320 Middlefield Road, Menlo Park. \$35, \$28 seniors, \$12 students. www.magnificatbaroque.com

Saturday, February 5

Magnificat repeats program of February 4. 8:00 PM. St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley. \$35, \$28 seniors, \$12 students. www.magnificatbaroque.com

Sunday, February 6

Magnificat repeats program of February 4. 4:00 PM. St. Luke's Episcopal Church, 1755 Clay St., San Francisco. \$35, \$28 seniors, \$12 students. www.magnificatbaroque.com

MusicSources presents *A Cask of Alban Wine: Greco-Latin Poetry and Music from Antiquity to the Middle Ages*. Tim Rayborn, voice, sistrum, drum, chelys, pandura, Anglo-Saxon lyre, Utrecht citole, medieval harp; with Annette Bauer recorders and drum. Program includes Delphic Hymns to Apollo, the ode *Ad Phylliden* by Horace, the *Hymn to Calliope*, and early medieval pieces, including the *Lament for the Death of Charlemagne*. 7:00 PM. St. Alban's Episcopal Church Parish Hall, 1501 Washington Ave., Albany. \$20 non-members, \$15 members, seniors, and students. www.musicsources.org

Tuesday, February 8

Noontime Concerts presents Farley Pierce, viola da gamba, Viennese bass; Yuko Tanaka, forte piano. Johann Gottlieb Graun: *Sonata for Viola da Gamba in F Major* and Johann Sperger: *Sonata for Viennese Bass*. 12:30 PM. Old St. Mary's Cathedral, 600 California St., San Francisco. Suggested donation \$10. www.noontimeconcerts.org

Friday, February 11

Philharmonia Baroque presents Spohr: *Symphony No. 2 in D minor*; Hummel: *Concerto for Keyed Trumpet in E major*;

and Mendelssohn: *Symphony No. 1 in C minor*. Nicholas McGegan, conductor; Gabriele Cassone, keyed trumpet. 8:00 PM. Herbst Theater, 401 Van Ness Avenue, San Francisco. \$25-\$80. www.philharmonia.org

Saturday, February 12

Philharmonia Baroque repeats program of February 11. 8:00 PM. First Congregational Church, 2345 Channing Way, Berkeley. \$25-\$80. www.philharmonia.org

The Morning Star - Music from Northern Europe. The Farallon Recorder Quartet will perform works from medieval England through Renaissance Germany and the Low Countries to the courts of Versailles and the Thomaskirche of Leipzig. Bach, Dornel, Dowland, Byrd, music of the German Lochamer and Glogauer Lieder books, and Anonymous. 7:30 PM preconcert talk, 8:00 PM concert. Barbara Mertes Center for the Arts, Las Positas College, Livermore. \$15. www.lpclearlymusic.org

Sunday, February 13

Philharmonia Baroque repeats program of February 11. 7:30 PM. First Congregational Church, 2345 Channing Way, Berkeley. \$25-\$80. www.philharmonia.org

Tuesday, February 15

Philharmonia Baroque repeats program of February 11. 8:00 PM. Center for Performing Arts, Menlo-Atherton High School, 555 Middlefield Road, Atherton. \$25-\$80. www.philharmonia.org

Friday, February 25

Voices of Music presents *Handel in Rome*, music of Handel, Scarlatti, and Corelli, featuring Handel's *Gloria* with soprano Laura Heimes. Cynthia Freivogel and Carla Moore, baroque violins; William Skeen, baroque cello; Farley Pearce, violone; Hanneke van Proosdij, baroque organ; Dominic Schaner and David Tayler, theorbos. First Lutheran Church, 600 Homer Ave., Palo Alto. 8:00 PM. \$30, \$25 SFEMS/ARS/EMA members, students, and seniors. www.voicesofmusic.org

American Bach Soloists presents *Now Does the Glorious Day Appear – Music for the Royal Women of Britannia*. Purcell: *Now Does the Glorious Day Appear* and *Come, ye Sons of Art*; Handel: *Te Deum in D Major* and *Ode for the Birthday of Queen Anne*. Elizabeth Weigle, soprano; Ian Howell, countertenor; Clifton Massey, countertenor; Aaron Sheehan, tenor; Jesse Blumberg, baritone; American Bach Choir; Jeffrey Thomas, director. 8:00 PM. St. Stephen's Episcopal Church, 3 Bay View Avenue, Belvedere. \$18-\$50. www.americanbach.org

Saturday, February 26

Voices of Music repeats program of February 25. St. Mark's Lutheran Church, 1111 O'Farrell St., San

Francisco. 8:00 PM. \$30, \$25 SFEMS/ARS/EMA members, students, and seniors. www.voicesofmusic.org

American Bach Soloists repeats program of February 25. 8:00 PM. First Congregational Church, 2345 Channing Way, Berkeley. (415) 621-7900 for ticket information. www.americanbach.org

Sunday, February 27

Voices of Music repeats program of February 25. St. Alban's Episcopal Church, 1501 Washington St., Albany. 7:30 PM. \$30, \$25 SFEMS/ARS/EMA members, students, and seniors. www.voicesofmusic.org

American Bach Soloists repeats program of February 25. 7:00 PM. 1111 O'Farrell Street, San Francisco. \$18-\$50. www.americanbach.org

Monday, February 28

American Bach Soloists repeats program of February 25. 8:00 PM. Davis Community Church, 412 C Street, Davis. (415) 621-7900 for ticket information. www.americanbach.org

Workshops

The Stanford Viol Workshop

Saturday, February 19, 2011

The VdGSA/Pacifica Chapter will host a daylong workshop on Saturday, Feb. 19, 2011 at the Braun Music Center (the Music Department) on the Stanford University campus. The fee for this workshop is \$50.00. Please make checks payable to VdGSA/Pacifica Chapter and mail to:

Ricardo Hofer
370 63rd St.
Oakland, CA 94618-1256

Parking in the nearby lot off Mayfield Ave. (and all University lots) is free on Saturdays. Participants may bring a lunch, or purchase lunch in the nearby Student Union cafe or Mexican restaurant (about 150 yards from Braun). The Music Department is located very near Tressider Union and Dinkelspiel Auditorium. For a map, go to <http://campus-map.stanford.edu/>

Faculty

John Dornenburg, workshop director
Marie Dalby
David Morris
Lisa Terry (special guest from NYC!)

Schedule

9:00 Meet at the Braun Music Center in the Rehearsal Hall (ground floor, in the building wing opposite the office)

9:30-10:45 - First class

11:00-12:15 - Second class

12:15-1:30 Lunch

1:30-3:00 - Third class

3:30-4:30 - "Gambas in the Round" group play

Sonoma Bach Strings Workshop

April 15-17

Sonoma Bach invites you to participate in a workshop on April 15-17, 2011 led by Elizabeth Blumenstock (Baroque violin) and Mary Springfels (viola da gamba). Amidst the rolling hills of Sonoma County, this intensive weekend course (held at Angela Center in Santa Rosa) will include technique and repertoire classes culminating in a final performance. Coaching sessions in small groups will address fundamental issues as well as the artistic nuances of Baroque performance. Other faculty members will include Phebe Craig (harpsichord), Shirley Hunt (Baroque cello and viola da gamba), and Aaron Westman (Baroque violin and viola). This exciting opportunity is open to emerging professionals and advanced amateurs. 35 participants will be selected from the pool of applicants based on their submitted materials. Tuition for the workshop is \$175 general/\$140 student. Additional fees apply. Further information can be found at www.sonomabach.org or by contacting Cheryl Moore, Education Coordinator, at (877) 914-BACH ext. 3 or cheryl@sonomabach.org. Application materials must be received by March 11, 2011. Successful applicants will be notified by March 18.

SFEMS Med/Ren Collegium

March 26

A playing and singing session led by Tom Zajac, proceeds towards scholarships for the Med/Ren Workshop. Details to follow. Hillside Swedenborgian Church, El Cerrito.

East Bay Recorder Society's Marin Headlands Recorder and Viol Workshop

May 20, 21, and 22, 2011

Mark the date—details to follow.

Playing Opportunity

Tri-Valley Medieval & Renaissance Collegium

Beginning Monday, January 24, 2011, 7:30-9:30 PM, 7600 Dublin Blvd, suite 360, Dublin, CA

Inviting All Amateur Musicians to Weekly Playing Sessions! **Shira Kammen**, with her colleagues **Greg Ingles**, **Peter Maund**, and **David Morris**, will alternate leading participants through the rich repertoire of Medieval and Renaissance music. The Collegium welcomes all musicians who can read music, including voice, strings, woodwinds, brass, and percussion. If you have sung or played music in the past and have wanted to reconnect with your musical self, this is your opportunity. Our pitch will be A=440 Hz.

The class fee is \$25.00 per week or \$200.00 for the entire nine-week session. Contact Marilyn Marquis for further information: collegium2011@gmail.com; (925).424.1209.

The Tri-Valley Medieval & Renaissance Collegium is a not-for-profit affiliate member of the San Francisco Early Music Society.