

**Join us for our Zoom Bash  
with David Morris  
Sat. June 27, 10-11:30 am**

*As we aren't able to gather together to make music in our usual PlayDay format due to COVID-19, we are planning an alternative— an online Zoom session (—surprise!)*

**Here's the plan:**

Hosted by the irreverent and irrepressible David Morris, this particular meet will have a varied format:

-We'll have **solo musical presentations by Penny Hanna, Gwyneth Davis and Branson Stephens** representing three different "schools" of viol composition (English, German and French); one will be a master class format with David as teacher.

-There will be an entertaining little **demonstration of the lirone** by David himself, including something about its history and its use in a continuo band

-We'll also have a kind of **"Town Hall"-style meeting** so that members can share highlights of their virtual (and maybe real) music-making during the past few months— things that worked, perhaps even things that went awry— since we're all learning this stuff as we go! We want to hear from everyone.

**Mark your calendar for Sat. June 27!**

We'll send out an email to all members in mid-June with a link to the meeting.

Looking forward to seeing you there!



If you have something to contribute— especially in the vein of a funny story or a joke— please contact David directly at [mahlsdorf@earthlink.net](mailto:mahlsdorf@earthlink.net)

.....Formal attire optional



## Zooming our May PlayDay

Thanks to Erik Andersen and Gretchen Claassen for hosting our online May PlayDay. It was a rare opportunity to play trios with real folks! We played each piece several times; Erik and Gretchen alternated playing treble/tenor/bass on 4 pieces, so you'd sometimes hear all 3 parts, sometimes double on a part.

Below is a screenshot of most of the 22 members who joined together on Zoom to play and have a little chat time at the end. *Erik and Gretchen are at the top left of the screen.*

*Also note our new President Pat Jennerjohn in the 3rd row, 2nd column.*

## Playing multi-part music

In May, the American Recorder Society published a very useful article:

["Playing it Safe: Social Distancing for Recorder Players"](#)

It has many suggestions that are applicable to viols and other instruments. Its topics include:

- Recording yourself, then playing along
- Apps
- Playing along with recordings
- Playing along with CDs

Check it out!



## Thank you, Cindi !!!

Since Sept. 2016 our out-going President Cindi Olwell has shared her wisdom, warmth, humor, hard work (making it look easy), and enthusiasm for the viol with all of us in the Pacifica Chapter. She attended to her duties as “business to be done” but always with care and vision:

- How can we grow the Chapter?
- What do we want to achieve and how do we want to achieve it?
- How can we contribute to the local and global early music and viol communities?

Cindi has done an outstanding job—so outstanding that when she tried to resign a while ago, the Board refused to accept her resignation.

Here are some major accomplishments during Cindi’s 4-year tenure:

- **Total redesign of our website to allow online membership renewal, PlayDay registration and viol inventory tracking.**
- **Partial sponsorship of SFEMS’ summer Youth Discovery Workshops; we supplied all viols to enable them to launch a beginning viol program**
- **Incorporation as a non-profit, with tax-exempt status**

We marveled at how Cindi could balance being President, while also matching players and music for Saturday PlayDay ensembles, holding down a full-time job that requires frequent travel, spending time with her family, and lending her gorgeous sound and musicianship to dozens of different groups.

Her musicianship was honed by her study of viola at the San Francisco Conservatory of Music and her playing of viola and violin for over thirty years. After first trying a viol at the 2012 Berkeley Early Music Festival, she

fell in love with “[T]he resonance of the bass viol, the reediness of it, the harp-like quality of it, the crazy frets and underhand bow hold, and especially the way it vibrated through my body... the course of my life was on track to change.”

As she stated in our Sept. 2016 *Gamba News*, “I’ll work with the board to make our chapter as fun, inspiring, and informative as possible, and ultimately to serve you and your needs. I’ve never been part of a musical community as welcoming and encouraging as this one, and I feel so fortunate to be a part of it.” Cindi has more than fulfilled her promise, and the best news is that she will continue to be involved, including continuing to arrange PlayDay ensembles.



We are fortunate that all of our Presidents, including Lee McRae, Peter Ballinger, John Mark, Dalton Cantey (twice), Julie Jeffrey (also our co-founder, with Lee McRae), Ellen Farwell, and Cindi have been excellent. We now look forward to the leadership of our new President, Pat Jennerjohn!

*Ed.: Thank you to Mary Elliott for this tribute!*



## A Presidential Transition

From Cindi:

As you may recall in our May newsletter, I mentioned that I would be stepping down as your President after 4 years. Thank you to those who reached out to me and other board members to offer input on presidential candidates. The board conducted interviews, and I'm very happy to say that we have unanimously voted to elect our new president.

### **Please join me in welcoming Pat Jennerjohn to the Pacifica board as your new President!**

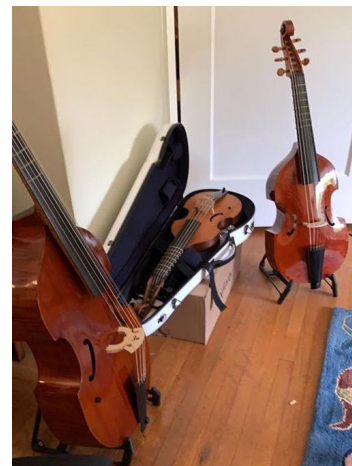
I have enjoyed getting to know Pat this past year during our monthly PlayDays. The one thing that struck me immediately about Pat was her innate musicality and fearlessness. Even though she had only been playing treble a short time, she was always ready to jump in and tackle any piece of music, no matter what the difficulty and always with a smile! I am so happy she will be leading our viol chapter going forward.

Pat is a lifelong musician, having started with piano lessons at the age of 9; she branched out into organ, cello, and choral singing in high school. She has a BA in Music (piano and organ) and worked on her Master's degree too. But fate intervened (in the form of Proposition 13) and her ambitions as a music professor were thwarted!! Not to be discouraged, she changed course and got an MBA in finance; she's now happily managing her own financial planning practice.

But music was never exiled from her life. Pat sings with two choral groups in the Bay Area (California Bach Society and the San Francisco Bay Area Chamber Choir); a few years ago, the CBS performed several Charpentier works which they were invited to perform in 2018 as a main stage event for the Berkeley Early Music Festival. She was intrigued by the lovely viola da gamba sounds (several Pacifica and VdGSA members were in that group) and

thought - if I played the cello for a couple of years, how hard could that be? So she took up the treble viol, and, in fact, found out just how hard it could be.

Again, she refused to be discouraged, and has made "satisfying progress." She's delighted to find another fun group of folks united by their love of their instrument. She's now tackling the bass viol, and has just acquired a tenor - facing yet another challenge with alto clef! But she's glad to be in good company, and honored by the request to become involved with our illustrious group.



During these challenging times Pat has enjoyed lots of Zoom classes, where she can often be seen with Gypsy, her pet parrot, perched on her head.



**P.S.** I'm retaining my position as your PlayDay Coordinator, so you will still see me running around at every PlayDay, making sure the chairs are set up, and perhaps even more importantly, making sure there is coffee! Although we don't know what the future will hold for our PlayDays, please know that we will still hold monthly online PlayDays should we not be able to meet in person.

—Cindi

## Remembrances- by Ellen Farwell

In 2000, when my husband Len and I first moved to the Bay Area from Riverside, I immediately started attending PlayDays at our Pacifica Chapter of the VdGSA. I also joined a five-part viol group, "The Violettes," with Lyle York, Mary Elliott, Marilyn Becker, Helen Tyrell and myself. It was wonderful to have so many gamba players within reach, Riverside having been something of a desert in that respect.

I was elected VP of the chapter that first year; Julie Jeffrey was President. **The next year I became President, retiring from that role after six years,** happy to turn things over to Dalton Cantej, an old friend from Southern California. I've remained on the board ever since.

When I arrived in the Bay Area, PlayDays were held at Oakland's Zion Lutheran Church; John Mark put the playing groups together. Once a year we would perform in a church service there, as a gesture of appreciation for the use of their facilities. When rental costs became prohibitive, we moved to our present venue at the Hillside Community Church in El Cerrito.

The first few years that I was in the chapter, we had a mailed monthly newsletter, edited by Lyle York. Some of us wrote articles about concerts, workshops or music festivals we had attended. I remember an article by Mary Elliott about traveling with viols, as well as a limerick contest and a haiku contest. **Lyle would occasionally submit something by "Miss Fret-Knot" about etiquette for consort players.**

During our forty years in Riverside, Len worked as business manager at Cal State San Bernardino. I gave birth to two children and was a housewife for the first few years, but then got bored and took a part-time job at the public library doing publicity. This shocked some of my friends and relatives—it was the 1960's, and women's liberation was just barely under discussion.

I also took part in a **neighborhood recorder class.** I already knew some musical fundamentals—I played violin as a child and sang in choruses as an adult, so learning the



recorder was fairly easy for me. But the best part was that it introduced me to Early Music, and I became hooked. There's a University of California campus in Riverside, and I thought I might take a music course or two just for fun. I was in my forties by then.

Six years later, I found myself with a **second bachelor's and a master's degree in music.**

During that time at UCR, I was active in the Collegium Musicum, an early music ensemble that also included Julie Jeffrey, Pat O'Scannell, Jeff DeMarco, Mary Prout and Todd Wetherwax (a founding member of our chapter.) At first, all I could play was the recorder, but **it was an easy switch to the krumhorn,** and then Carol Herman was brought in to teach us the viol. That was in the early 1970s, and I've been playing ever since. There were monthly sessions of the Viols West chapter in Pasadena (I was co-President for a while), and there were **wonderful "slumber parties"** where six of us from diverse locations, from San Diego to Santa Barbara, would gather for a weekend at a different house each time, and play all day and well into the evening. We'd collapse into our sleeping bags, and the next morning we'd start all over. I treasure those days, but am grateful that I no longer have to drive two or three hours to find someone to play with.

Now, at the age of 89, after **twenty years on the board,** I'm ready to retire. **I'm honored to have worked with such dedicated, capable board members** who have recently brought about needed changes, including incorporation and tax-exempt status, which we didn't give serious thought to in earlier days, plus new by-laws. I'll continue to be around, and hope to see you all at PlayDays or consort groups when things get back to normal.

## Pacifica Viola da Gamba Society stands on its own!

Nick Jones, Secretary

Your board has taken steps over the past two years to move our group from dependence on SFEMS to becoming an **independent, tax-exempt, limited liability, non-profit corporation**. The State of California and the IRS have approved our applications, and we **are now officially the Pacifica Viola da Gamba Society**, with 501(c)(3) tax-exempt status.

One principal motivation for taking these actions was **to secure limited liability status for our board**. Without that, individual members of the board would be personally liable for any lawsuits against the group--unlikely, but always possible. As a corporation, we are now only liable to the extent of the group's assets, not the personal assets of any board member or officer.

A second motivation was to put our **financial reporting on a clearer and more transparent status** with the IRS and the state, particularly since in the last decade or so, our annual budget increased significantly because we run Viols West. We don't profit from that, of course, but the expenses of the week, offset by registration fees, pushed the budget a good deal higher than before, and above the limits of comfort. We successfully applied to the IRS for tax-exempt status, which was granted.

One consequence of this action is that **we can no longer be an affiliate of SFEMS** (San Francisco Early Music Society)—their affiliate program does not include independent tax-exempt organizations, such as we now are. We are very grateful to SFEMS for making the first decades of Pacifica's existence possible, with insurance coverage, for example. We remain, of course, a chapter of VdGSA.

Another consequence is that the board has had to create **new by-laws that conform to what the IRS requires of non-profit, tax-exempt organizations**: by-laws that make it clear that the organization's purpose and operations require board members

to avoid conflict of interests, avoid excessive profit by serving on our board, and act in conformity with **charitable purposes**, as stated in our by-laws:

1. To provide a medium through which those interested in playing the viola da gamba may become acquainted and share their interest.
2. To cultivate appreciation of the literature and history of the viola da gamba.
3. To provide an environment in which professionals can share their expertise and amateurs can develop their skills.
4. To support the aims of the Viola da Gamba Society of America.

In creating the new by-laws, the board decided to change the organization from what is technically a membership organization (where the members meet annually to elect the board and other matters) to a **board-directed organization**, which better reflects what we are. At this point, the board is able to appoint new members and officers directly. The officers and board, of course, will inform the members of actions and policies, and take seriously the wishes of the membership at all points. The [by-laws are posted on our website](#), as are the [names of the board and officers and their terms](#).

Having lost insurance coverage because of de-affiliating with SFEMS, we successfully **secured insurance** from the Nonprofits' Insurance Alliance of California (NIAC), a very highly-rated consortium. We now have General Liability coverage for the organization, Directors & Officers coverage for the board, and property insurance for our unrented viols.

As with every non-profit tax-exempt corporation, we are now **required to file a Form 990 annually** with the IRS, reporting on our activities, finances, and governance; the IRS makes those forms public, and we [post them on our website](#). We have just filed the first of these!

The board is grateful for the generous advice we received on incorporation, tax-exempt status, and insurance from Barrie Cowan, an attorney and active amateur musician.



## Workshop/Events

### Amherst Early Music

#### AEM Online – weekend classes

\$25 per 90 min. class. Register by 9am Fridays.

Each Monday, AEM posts the classes for the upcoming weekend in the right-hand column of their [home page](#). To receive each weekend's class info, join their [mailing list](#).

#### Online Festival Week, July 6-11.

Proposed plans include online classes, salon concerts, round tables with instrument makers, and maybe even a zoom auction.

### Early Music America

#### Young Performers' Festival and Emerging Artists Showcase June 8-14,

the week the Berkeley Festival & Exhibition (BFX) was to have taken place, EMA and the San Francisco Early Music Society (SFEMS) will offer made-to-order, pre-recorded concerts. More info [here](#).

#### EMA Online Interest Sessions

A [free ongoing series](#) covering topics of historical performance practice and early music. **Mondays at 1pm PDT.**

### San Francisco Early Music Society

#### Weekend online classes through June.

- For SFEMS class descriptions, [click here](#).
- To register, [click here](#).

### Viols West

In lieu of our normal week together at San Luis Obispo, we'll join in an online get-together on Aug. 9. VW's administrative director Melita Denny is working to plan it with our music directors Ros Morley and Larry Lipnik. [Stay tuned!](#)

### VdGSA's NonClave 2020

- See next page—

## Help for freelance musicians

Did you know that the new CARES Act law temporarily suspends the requirements for required minimum distributions (RMD) for the 2020 tax year? This will **allow taxpayers to take a charitable deduction of up to \$300, even if you do not itemize.** (Talk to your tax professional about this.)

Here are three early music funds needing donations:

### SFEMS Music Freelancers' Relief Fund

We have raised over \$35,000 as of May 15. Grant recipients may apply for a second SFEMS grant a month after they turned in their first application. **To donate, [click here](#).**

### Amherst Early Music Crisis Matching Funds Drive

So far we've raised \$21,652 towards our goal of \$51,000. Please help us keep operations running!

**To donate to AEM,** [click here](#) and specify that your donation go to their Crisis Fund.



### EMA Relief Fund

Thanks to over 350 donors, we have raised over \$93,000 and have reopened applications for emergency mini-grants.

**To donate, [click here](#).**



EMA Relief Fund: Supporting Early Musicians in Need

## Presenting “NonClave”

*the 58th annual Conclave of  
the Viola da Gamba Society of  
America*

## Family Affairs (Stay at Home)

**July 26–August 2, 2020!**

Although we were forced to cancel our in-person Conclave this summer, due to the COVID-19 pandemic, we couldn't just leave it at that.

Nothing else is quite like the excitement, joy, and inspiration of the annual gathering of viol players that is Conclave. We hope to capture some of that for our members, even if we are physically apart.

To that end, our intrepid Music Director Ros Morley and Faculty, along with the Management Team “Spork,” the Website Committee, the Board, and other volunteers, have been busy organizing a more modest program of online activities for the week, modeled after our traditional Conclave.

- workshop sessions
- an auction
- lectures
- a concert
- and even an Ice Cream Social and Zoom Banquet

These will all bring us together in cyberspace.

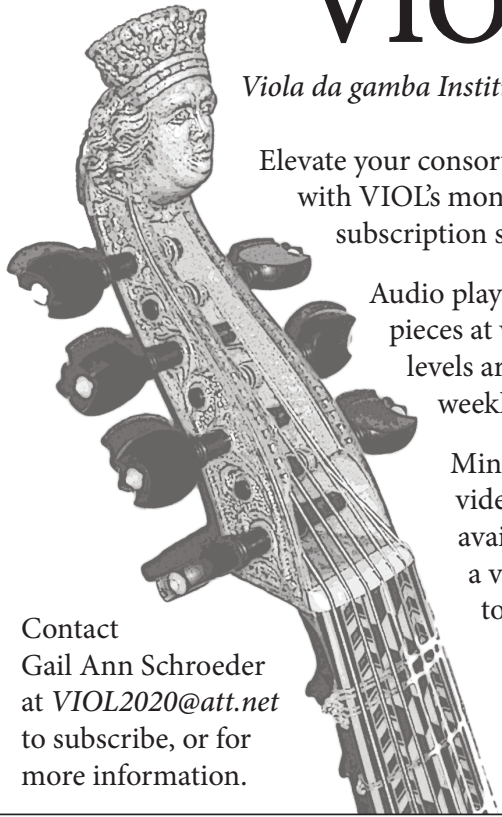
The online brochure and registration will go live at the beginning of June. [Stay tuned here!](#)



## Conclave 2020 Faculty

**Martha Bishop**  
**Joanna Blendulf**  
**Amy Domingues**  
**Julie Elhard**  
**David Ellis**  
**Wendy Gillespie**  
**Jane Hershey**  
**Lawrence Lipnik**  
**Loren Ludwig**  
**Sarah Mead**  
**Catharina Meints**  
**Patricia Ann Neely**  
**Sarah Poon**  
**John Mark Rozendaal**  
**Gail Ann Schroeder**  
**Mary Springfels**  
**Arnie Tanimoto**  
**Craig Trompeter**  
**Zoe Weiss**  
**Brent Wissick**





# VIOL

*Viola da gamba Institute OnLine*

Elevate your consort playing  
with VIOL's monthly  
subscription series.

Audio play-along  
pieces at various  
levels are released  
weekly.

Mini-lesson  
videos are  
available on  
a variety of  
topics.

Contact  
Gail Ann Schroeder  
at [VIOL2020@att.net](mailto:VIOL2020@att.net)  
to subscribe, or for  
more information.

## Viola da gamba Institute OnLine with Gail Ann Schroeder

I am very pleased to announce a **monthly subscription** which will offer play-along audio recordings, as well as short teaching videos. There will be two tracks—Consort and Baroque. Consort pieces will be available at a variety of levels.

The programming for June is 'popular tunes'—In Nomines and settings of *Susanne un jour*, Browning and *All in a Garden Green*. Each trio will be offered in its complete form for you to become acquainted with the piece, and in three other versions, each minus one voice, for you to play along with the recording. PDFs of the score and parts will also be available.

**Payment:** The first month is being offered as a trial for \$15; subsequent monthly payments will be \$25. Cancel at any time.

**Lessons:** I am now teaching all my individual lessons online using Zoom or FaceTime. \$60 for one hour; multiple lessons within one calendar month are \$50 per lesson.

Contact Gail: [VIOL2020@att.net](mailto:VIOL2020@att.net)

- *Let me know if you'd like a free try-out lesson.*
- *I am offering a sliding scale to those struggling in these financially challenging times.*

## John Prescott teaches Handel at SF OLLI

"I will be teaching a 6-week Zoom course on a topic very dear to my heart—Handel: The Man and his Music—through the Osher LifeLong Learning Institute at San Francisco State.

Wednesdays 10 to noon, **June 3 - July 8**

"As usual with the OLLI courses, you will need to join as a member to register for the class."

For more info, and to register

<https://olli.sfsu.edu/courses>

Questions:

[johnrichardprescott@gmail.com](mailto:johnrichardprescott@gmail.com)

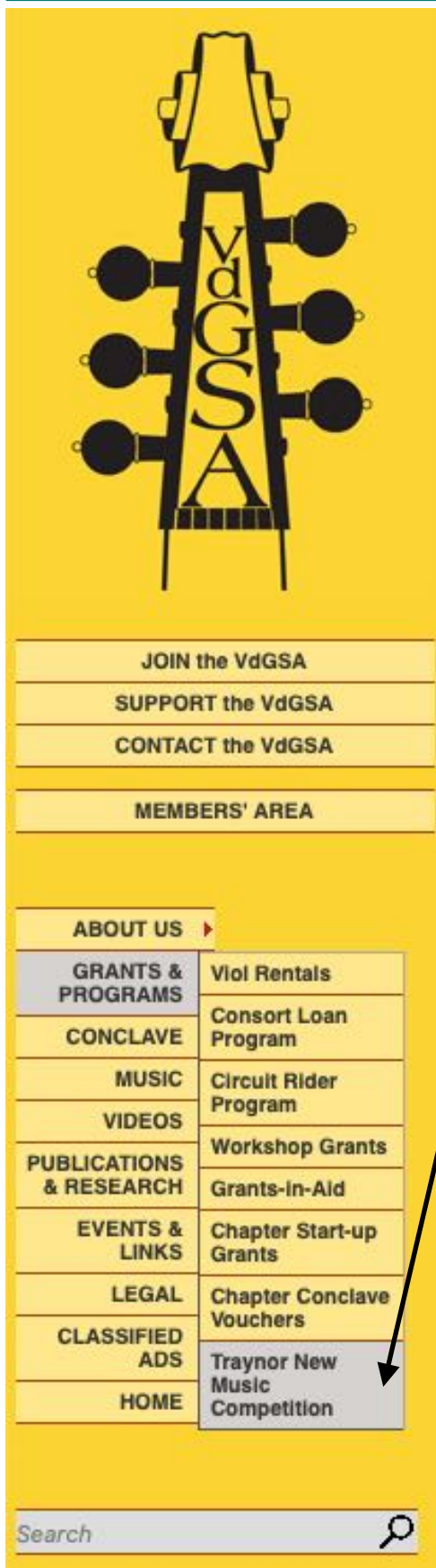
## On-line Gamba Lessons

These mostly-local gamba teachers are offering online lessons; support them and learn new skills!

- Erik Andersen [erik.Christian.Andersen@gmail.com](mailto:erik.Christian.Andersen@gmail.com)
- Amy Brodo [continuogirl@mac.com](mailto:continuogirl@mac.com)
- John Dornenburg [jd.lac@att.net](mailto:jd.lac@att.net) (in UK)
- David Morris [mahlsdorf@earthlink.net](mailto:mahlsdorf@earthlink.net)
- Farley Pearce [farleypearce@yahoo.com](mailto:farleypearce@yahoo.com)
- Elisabeth Reed [soundbodies@gmail.com](mailto:soundbodies@gmail.com)

**Go ahead- get in touch... just do it!**

*You can decide together whether to use Zoom, FaceTime or Skype.*



## Time to Compose?

Feeling bored...but possibly brave? Looking for a challenge while you shelter at home?

Every fourth or fifth year, VdGSA sponsors the **International Leo M. Traynor Composition Competition** for new music for viols. The Society's goal is to stimulate development of a contemporary literature for this remarkable early instrument and thus continue its tradition in modern society.

The 12<sup>th</sup> Competition will be during 2022.

- Submissions will be accepted between **January 1, 2021 and October 1, 2021**.
- The winning compositions will be announced and performed at the **July 2022 VdGSA Conclave**.

Composers should download our guide "[Composing for the Viola da Gamba](#)." Our [Traynor Booklet](#) has details on Traynor Competitions 1989 - 2009, i.e. what pieces were entered, and who were the judges.

**Winning compositions from all previous competitions are published by the VdGSA (after the competition is completed), and can be ordered [here](#).**

For more info on the competition: click [here](#).

## Pacifica Viols PlayDays 2019-2020

**Sept. 14, 2019: Elisabeth Reed**

**Oct. 12, 2019: Julie Jeffrey**

**Nov. 9, 2019: Erik Andersen**

**Dec. 14, 2019: David Morris**

**Jan. 11, 2020: Pat O'Scannell**

**Feb. 8, 2020: Mary Springfels**

**Mar. 14, 2020: Amy Brode\***

**Apr. 11, 2020: Gail Ann Schroeder\***

**May 9, 2020: Erik Andersen &  
Gretchen Claassen- online**

**May 23, 2020:  
Shira Kammen- online**

**June 27, 2020:  
Pacifica BASH- David Morris, host-  
online**

*\*sessions cancelled due to coronavirus pandemic*

## Pacifica Viola da Gamba Society *as of May, 2020*

### Board of Directors:

President: Pat Jennerjohn

[patricia@focusedfinances.com](mailto:patricia@focusedfinances.com)

Vice President: open

Secretary: Nick Jones

[nrjones360@gmail.com](mailto:nrjones360@gmail.com)

Treasurer: Ellen Fisher

[erfisher@gmail.com](mailto:erfisher@gmail.com)

Membership: Ellen Fisher

[erfisher@gmail.com](mailto:erfisher@gmail.com)

Board members at large:

Mary Elliott, Ricardo Hofer, Julie Jeffrey,

Cindi Olwell, Elisabeth Reed

Viol Rental Coordinator: Carolyn D'Almeida

[dalmeida.carolyn@gmail.com](mailto:dalmeida.carolyn@gmail.com)

PlayDay Coach Liaison: Alice Benedict

[rozeta@adianta.com](mailto:rozeta@adianta.com)

PlayDay Coordinator: Cindi [Olwell](#)

[cindi.olwell@gmail.com](mailto:cindi.olwell@gmail.com)

Newsletter Editor: Sue Jones

[scjones360@gmail.com](mailto:scjones360@gmail.com)

Webmaster: Nick Jones

[nrjones360@gmail.com](mailto:nrjones360@gmail.com)

VdGSA Chapter Representative:

Ellen Fisher [erfisher@gmail.com](mailto:erfisher@gmail.com)

Pacifica Viols Chapter Website:

<https://pacificaviols.org>

### Pacifica Board's May Zoom meeting

Top row: **Pat Jennerjohn** (and her parrot),

**Nick Jones, Julie Jeffrey**

Middle row: **Cindi Olwell, Elisabeth**

**Reed, Ellen Fisher**

Bottom row: **Mary Elliot**

Not present: Ricardo Hofer



**Pacifica Viola da Gamba Society**  
is a Chapter of the  
**Viola da Gamba Society of America**

Pacifica Viola da Gamba Society is a not-for-profit corporation, tax-exempt under IRS regulation 501(c)(3).  
Your donations are tax-deductible to the extent allowed by law.