

**Join us for our Zoom PlayDay
with coach Sarah Mead
Sat., May 8, 9:30- 11:00 a.m.**

FREE – a great membership benefit!

Sarah Mead is a sought-after teacher of viol and Renaissance performance practice who has performed in consort and as a lyra-viol soloist around the USA, and overseas in places as far apart as New Zealand, Australia, Japan, Brazil and the UK. She served for seven years as Music Director of the annual VdGSA Conclave, and edits a quarterly selection of music and commentary on both recent and historical works for viols for the Society. Her performing editions of historical and original works for viols are published by PRB Productions. In 2007 she received the Thomas Binkley Award from Early Music America for her work with the Early Music Ensemble at Brandeis University, where she is a Professor of the Practice of Music and has chaired the program in Medieval and Renaissance Studies. She is a founding member and the musical director of Nota Bene Viol Consort. Their 2020 CD of Pietro Vinci features a set of Brescian-style Renaissance viols.



"The Thing with Feathers" - Songs of Hope

As our year of enforced separation draws to a close, we are all experiencing a surge of *hope*, including the certainty that soon we will be able to gather again to make music together. *Hope* was as essential for surviving hard times 500 years ago as it is today, a shared emotion reflected in music and poetry of early modern Europe. With the help of recorded parts we'll explore a variety of forms from frottola, chanson and dance to madrigal and motet, with hope-inspired works by Josquin, Claudin, Ferrabosco, Holborne, and Lasso.

Registering for the PlayDay Deadline: NOON, Thursday, May 6

1. Go to [our website](#) and log in*. (Note: each member logs in and signs up separately.)
 2. Under Events / PlayDay Registration, fill out and submit the form. A confirmation email will follow.
- * If you haven't yet activated or renewed your membership, click [HERE](#) for how-to instructions.

Registering and getting music for our PlayDay

1. [Click here](#) to get to Pacifica's website, then log in (easy if you've saved your Member ID and Password on the site).
2. Once logged in, you'll be able to go to Events/PlayDay Registration to register (just enter your name and email address).
3. The Registration page will also have a link to Google Drive, where we've stored pdfs of all the scores/parts. Click on the link.
4. In Google Drive, first open and read the file called "START HERE." This will list the pieces in program order, the parts in each piece and other relevant information, including how to find and print your parts for all the pieces.
5. Once you register, Cindi, our Zoom host, will send out an email with a link to our Zoom meeting. She'll send another email reminder to registrants around 5pm the Friday before.

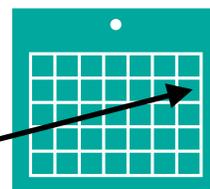
Membership is required in order to register for PlayDays— you don't want to miss them!

Alice Benedict has organized a full lineup of great coaches for our monthly PlayDays, which will be on Zoom until we can safely resume meeting in person. They will include some time for socializing at the end so we can stay in touch during this difficult time.

It bears repeating that your membership is crucial to our society; we appreciate your renewal!

HANDY TIP:

Copy and paste the Zoom link into your digital calendar as part of your entry for our PlayDay event



TIPS FOR A SUCCESSFUL ONLINE CLASS

Adapted from Amherst Early Music

- Get rid of background noise: close doors and windows. Banish cat, dog, parakeet, loved ones to other rooms.
- Don't run machinery (laundry, dishwasher etc.) near your playing area. You get the picture. Quiet is good.
- Set up your music stand and playing chair near your computer. You need to be able to reach your computer or other device, mouse, etc. but you also need room to be able to play. If you want the coach to be able to see you play, be sure the camera is well aimed.
- If you plan to read your music from an iPad/ tablet, plan to use a different device (your computer would be best) for connecting to the Zoom meeting.
- Sound quality will be better if you use an external speaker - if you happen to have one. Test it out before class by playing some music from your computer using the external speaker. If you can hear the music well you'll be able to hear the coach well. You don't NEED to use an external speaker, it's just a suggestion for better sound quality.
- You can use headphones or earbuds for better sound quality, but in order to hear yourself play, pull a headphone away from one ear.

Call for Bashers

Saturday, June 12, 2021

9:30 am to 11:30 am PT on Zoom

Our MC?...why, that clever and irrepressible **David Morris!** – “I’d LOVE to have this be a real celebration of our quirky community with tons of input.”

We invite you to begin considering an offering for this year’s Bash; you’re only limited by what you can present on Zoom.

•Of course, you (and friends, safely gathered) can perform on your viol or viols of choice.

•The Barefoot All-Stars recorded a video last summer as part of a shared program with a choir in Marin. They’ll present a short excerpt for our festivities.

•A Pet Zoo(m)! From Julie Jeffrey– “... I’m reminded of how many times people’s cats, dogs, or birds have made unbidden appearances in their Zoom sessions. Let’s all intentionally try to get as many pets into all our little squares as we can, all at once! Perhaps with a time limit (so people aren’t endlessly chasing their cats around the house).

That could result in some jolly chaos.”

Yes, Julie....let’s do it!

More ideas (**limit 2 minutes, please**)–

1. We love poetry or dramatic interpretations. Just keep your clothes on, please.
2. Share a funny or memorable event from a past “live” workshop or a virtual event.
3. Share your favorite website, book, movie, TV series – something that really diverted you during the pandemic.
4. Do you do magic tricks? Or does your pet do tricks? We’d love to see it.
5. What sorts of creative endeavors did you indulge in – and do you have a way to show us your work? From Julie again... “For tales of creations or gardening, maybe we could show up wearing, using, or otherwise deploying our creations (a prize fruit or vegetable?), or do a short garden tour if you’re Zooming on a portable device...”

So, put on your thinking caps! Contact David at [<mahlsdorf@earthlink.net>](mailto:mahlsdorf@earthlink.net) with your ideas.

As the time gets closer, we’ll send out the Zoom link.

Gamba Composer seeks read-through group

Our webmaster reports a recent message on our website:

Well, well, well, this is interesting. I was not aware of your gamba group. I live in Menlo Park and have lived on the peninsula since 1994.

*I am interested in finding an **ensemble that is willing to read through some of my viola da gamba compositions.** I compose music for various groups of violas da gamba, and also publish solo Lyra viol music. About 90 percent of what I compose is in the English consort fantasy style of Lawes and Jenkins. A few pieces are more modern. Much of my music is designed for ensembles of non-professional players.*

All the music is very readable as I compose using Finale music notation software. The pages are beautiful enough to frame. Sheet music can even be made available as downloadable PDF files. As for how many compositions I have written, I have lost count, perhaps in excess of 100 works.

I have been composing for viola da gamba since about 1981. I still own a festooned consort bass made by Michael Plante. About 30 years ago I finished a Masters degree program in organology. I used to play gamba in Half Moon Bay at one of the art galleries on Main Street, but I have not played in about 10 years.

If interested in reading through some of my music, please email me at adams.peterh@gmail.com.

Thank you,

Peter Adams

Amherst Early Music– Weekend Zoom Classes in May

Classes run 90 minutes. Visit AEM’s website for music and class materials, (available in advance!) and at class time for the Zoom link. For full details, click [here](#).

With the Sound of Angels: Find your Beautiful Sound with the Treble Viol with Annalisa Pappano, viol

Sun. May 2, 10 a.m. PT

Breaking Ground with Ortiz with Zoe Weiss, viol

Sat. May 8, 10 a.m. PT

UT MI SOL, RE FA LA: Est tota musica! *An Introductory Workshop on Historical Solmisation*

with Tabea Schwartz, recorder and early bowed strings

Sat. May 15, 10 a.m. PT

Frescobaldi! Canzon a due, canto e basso

with Tom Beets and Joris Van Goethem, recorders, harpsichord, viol

Sat. May 22, 10 a.m. PT

Pavan Fest

with John Mark Rozendaal, viol

Sat. May 22, noon PT



AEM’s Memorial Day Weekend Workshop

Includes

Love in Arcadia: Madrigals by John Wilbye for viols and voices with Brent Wissick, viol

Sat. May 29, 2 p.m. PT

“Music for the Winter Queen:” Viol consort pieces by Orlando Gibbons and Thomas Lupo

with Mary Springfels, viol

Sun. May 30, 10 a.m. PT

Workshop Finale: Songs of Jubilation! Sacrae Symphoniae of Giovanni Gabrieli for Six to Twelve Voices

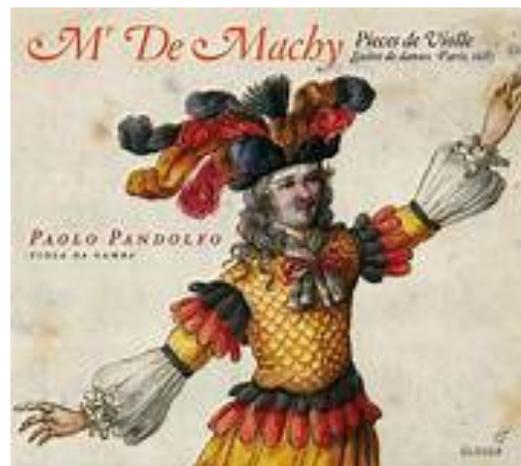
with Lawrence Lipnik, viol and recorder

Sun. May 30, 2:00 p.m. PT

SFEMS

Summer Virtual Extravaganza

Starting on May 1, join the San Francisco early Music Society for three months of virtual class offerings from their Baroque, Classical, Medieval/Renaissance, and Recorder Workshops. Whether you are a casual listener or a dedicated community player, they have over 100 lectures, demonstrations, and play-along sessions. See their [website](#) for details.



WEBINAR: The Making of Donne Songs Without Words

*A Choreographic Work for Viol Quartet
and Baroque Harp by Eleonor
Sandresky*

May 13th, 2021, 4:30 p.m. PT

Featuring: Parthenia Viol Consort,
Eleonor Sandresky, composer, Christa Patton,
harp, with Paul Hecht, actor, and Melissa
Sanchez, Professor of English at U. Penn.
Parthenia and guests discuss the conception,
composition and performance of Sandresky's
2014 work, commissioned by Parthenia with a
grant from the New York State Council on the
Arts. We will explore our love of Donne's
poetry, the guiding aesthetic for this work, and
talk about learning to use body movements
while playing our instruments, and show videos
of the 2015 premier.



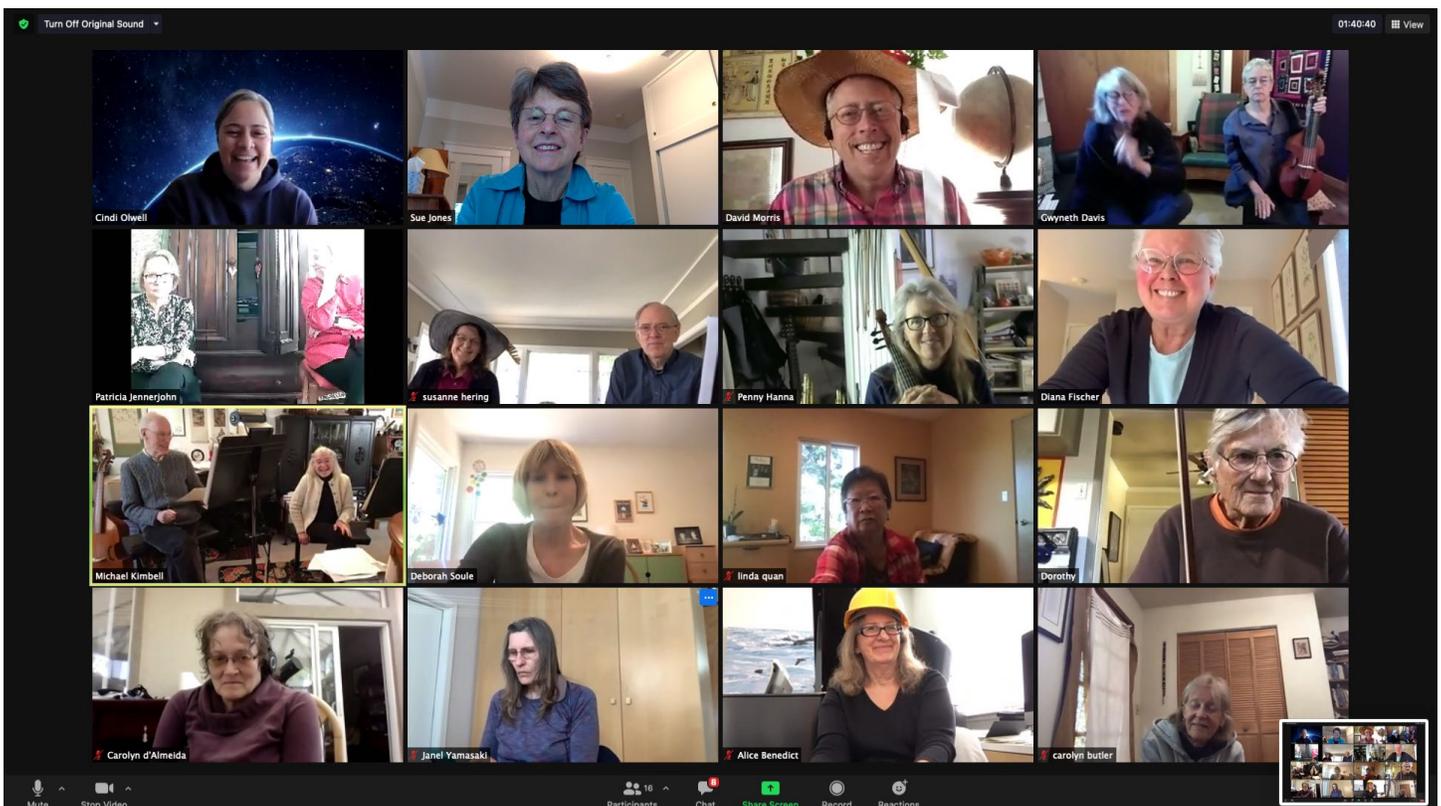
PARTHENIA IS LAWRENCE LIPNIK, ROSAMUND
MORLEY, BEVERLY AU AND LISA TERRY.

Sign up for the webinar [here](#).

April PlayDay

Happy Campers at our session with coach David Morris (in fetching Easter hat.)

All three sets of volunteers for David's master class were duos who chose to play Morley on treble
viols—what are the chances of that??



The Suite– a member's pandemic journey

During this unprecedented time in our history we are all finding ways to cope. Of course those of us who are already gamba-bent have a focus to pursue the betterment of our playing.

I would practice whenever I could on weekends and for maybe half an hour during my lunch break, since I'm a more than full-time self-employed Woodwind Repair person. As a performer on a variety of woodwind instruments, my gamba practice time is often more sparse. But the stay-at-home order has afforded me the occasion to really dig into a piece in a way I've never been able before.

I chose de Machy's Suite #4 in G major. I had heard it performed but did not really understand it. The Chaconne especially confused me; performers I listened to did not give me enough of a rhythmic structure to really understand it. Being a big fan of chaconnes, I first looked at that movement, then pursued the whole suite. I found that the Chaconne was pretty straightforward, although it had a *tirez* on the first beat rather than a *poussez*. Other than that, with a little bit of space, a breath, it was just a normal chaconne!

I had tried playing through a whole suite in the past, e.g. Boismortier's Op. 31, Suite in G major (does one see a theme here?) However, **there were always parts that were either too hard to read from the IMSLP printout or the fingerings were too confusing and time too short to really figure it out.**

But the de Machy, with its very clear fingerings and print, was much more readable. So since the beginning of the shelter-in-place order, I have tried to play through the whole suite every day, sometimes concentrating on one particular movement with particularly thorny problems for me.

Along the way, **of great help have been the master classes by Paulo Pandolfo.** I attended one as an auditor a couple of years ago in Berkeley and gained much from his tutelage. There is also a wonderful [Library of Congress YouTube video](#) in which he shows many powerful, important techniques. I returned to these over and over, as nearly any problem encountered has an answer and resolution in the video.

Of primary importance to me now is the idea of having the palm of your left hand closer to the neck and your little finger curved and basically your hand angled down from the relaxed position of your arm, in a natural position. I have been struggling with a double-jointed little finger for about a decade after starting cello (previous to gamba.)

When you watch Pandolfo's left hand (and his right hand for that matter) it is the picture of relaxation. His

fingers are typically covering the fingerboard with all of the strings easily within reach. He shows this to his first pupil at the Library of Congress master class. It was precisely what I needed to see. Now I am trying to adapt that hand position and strengthen and relax my little finger at the same time so it can more easily accomplish what he shows as obviously effortless.

My progression with this piece went from sounding, I thought, pretty good with my hand tense and little finger way overstretched, to sounding pretty horrible as I learned to incorporate the more relaxed hand position. The fingerings shown by de Machy also reinforce Pandolfo's teachings.



Now I feel I have a decent conception of how I want to play the Prelude. The Allemand still has some very tough bits in the second half that I hope to play smoothly eventually. The Courante still needs some rhythmic oomph to make the different agogic accents clear. The Sarabande can be smoother, but it's coming

along. The Gigue is really starting to move now, the Gavotte is now great fun—I try to make sure it is a contrasting speed to the following wonderful Chaconne. The Chaconne always was a joy and I feel so fortunate to understand it better now.

Hopefully this nightmare of illness, poverty and death will be over soon. It seems so selfish to feel happy about being able to progress as I have when so many have lost so much, yet I cannot help but feel grateful that I have had this chance to explore and learn during this horrific time. I do not expect to perform this piece, as my greatest joy is playing with people, preferably on continuo parts, but it has given me a greater understanding of our beloved instrument, the analytical process and myself.

Daniel Deitch
Deitch's Woodwind Workshop
San Francisco
www.danieldeitch.com

Ed.: *Daniel Deitch wrote this last May, but it got lost in the ether on its way to us.*

An article of interest:
"Dancing to the Music of De Machy with Paulo Pandolfo"

Pacifica Viols PlayDays 2020-2021

Sept. 12: Alexa Haynes-Pilon

Oct. 10: Amy Brodo

Nov. 14: Wendy Gillespie

Dec. 12: Gail Ann Schroeder

Jan. 9: Shira Kammen

Feb. 13: Elisabeth Reed

Mar. 13: Erik Andersen

Apr. 10: David Morris

May 8: Sarah Mead

June 12: BASH-David Morris, MC



Hello... Are you there?

...Yes!

We'd love to hear from you!

Your lonely editor

Pacifica Viola da Gamba Society

Board of Directors:

President: Pat Jennerjohn

patricia@focusedfinances.com

Vice President: Cindi Olwell

cindi.olwell@gmail.com

Secretary: Nick Jones

nrjones360@gmail.com

Treasurer: Ellen Fisher

erfisher@gmail.com

Membership: Ellen Fisher

erfisher@gmail.com

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Viol Rental Coordinator: Carolyn d'Almeida

dalmeida.carolyn@gmail.com

PlayDay Coach Liaison: Alice Benedict

rozeta@adianta.com

PlayDay Coordinator: Cindi Olwell

cindi.olwell@gmail.com

Newsletter Editor: Sue Jones

scjones360@gmail.com

Webmaster: Nick Jones

nrjones360@gmail.com

VdGSA Chapter Representative

Ellen Fisher erfisher@gmail.com

Pacifica Viols Chapter Website

<https://pacificaviols.org>

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