

**Yes! An in-person\* PlayDay  
with coach David Morris  
Sat., Sept. 11, 9:30-11:30 a.m.**

**FREE – a great membership benefit!**

**Back in the Saddle!  
Restoring the Consort Mind**

I am convinced that our social music-making skills have just gone into cold storage during the time that we've been deprived of our regular play-dates. My plan is to present everyone with 6-part consort music that they've never seen before (I'm certain of it!) and then spend some time in a process of examination, reflection, self-observation and ultimately two forms of realization:

- 1) A realization (i.e. performance) of the piece that brings the music to the fore, and
  - 2) The realization that we're back on our feet, so to speak, in no time at all!
- Sight-reading is definitely part of this experience—however, I will make sure that we have suitable time to get to learn our notes (which are not particularly difficult) as part of the process during the group session.

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**DAVID MORRIS** has performed across the U.S., Canada, and Europe on Baroque violoncello, viola da gamba, lirone, and bass violin. Since 2013 he's been a continuo player for the Boston Early Music Festival's opera productions and is a member of Quicksilver,



the Galax Quartet and the Bertamo Trio. He is a frequent guest performer on the New York State Early Music Association and Pegasus Early Music series and has performed with Tafelmusik/Opéra Atelier and the Boston Symphony Orchestra.

He has been a guest instructor in early music performance practice at Cornell University, Amherst College, Oberlin College, the University of Colorado at Boulder, UC Berkeley and the SF Conservatory of Music.

He has recorded for Harmonia Mundi, New Albion, Dorian, Drag City Records, CBC/Radio-Canada, and New Line Cinema.

**\*See p. 2&3 for our protocols for in-person PlayDays.**

**Registering to attend our PlayDay**

**Deadline: NOON, Thursday, Sept. 9**

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.

## In-person PlayDays:

### how will they work?

Restarting our in-person PlayDays, we are going to deviate from our traditional agenda to make sure that all who want to attend feel safe doing so.

We will NOT break into separate coached consorts in the morning. Instead, we will work with our coach David Morris all together in one group from 9:30 to 11:30 am, with a break.

## PROTOCOL

To keep everyone safe:

- We ask that you affirm that you have been fully vaccinated by **bringing your signed waiver** form (see p. 3). You can print the form during your online registration.
- We ask each participant to **wear a face mask** while indoors.

## FOOD

- We won't supply coffee and snacks to share, but please feel free to bring goodies and lunch for yourself.
- After the official end of the coached group PlayDay session, all are invited to enjoy their lunch outdoors (so that masks can come off).

## CONSORTS AFTER LUNCH

- Those who feel OK staying after lunch to play informally may do so; please stay masked. Find chairs and pick out music from our crates.
- Depending on the number of participants, we can stay in the main room, or have a second group go to a larger classroom.
- After playing, put away the music crates backstage and the chairs under the stage.
- Turn off all lights and close doors.
- Make sure the gate to the upper parking area is closed and secured (with bungee cords)— done by the last person leaving.
- Everyone needs to be out by 3 pm.

## VOLUNTEERS NEEDED

During our PlayDay registration process, we are asking folks to volunteer to help. Cindi Olwell has been generously taking care of this for some years, but now we will be sharing these duties.

### SET-UP JOB- 1 person

- Arrive by 9am and open gate to upper parking area (this should be done first)
- Take out chairs from under the stage and arrange in large semi-circle (socially distanced spacing) in the sanctuary according to how many folks are signed up for the Play Day.
- Put out a stand and two chairs for the coach (stands are located backstage).
- Man the waiver sign-in table.
- Bring out our crates of music for impromptu consort playing after lunch. These are located backstage on back shelves.
- Help coach distribute sheet music for the group session, if needed.

### CLEAN-UP JOB- 1 person

- Put away chairs under the stage, including any chairs left outside from lunch, but leave some chairs for post-lunch consorts.
- After lunch, clean up/throw away sheet music copies, cups, plates, napkins left from lunch, etc. Check both inside and outside.
- If no one stays after lunch for consorts, put away any chairs and music crates. Turn off all lights and close doors. Close gate to the upper parking area and secure with bungee cord.

**Cindi will announce this month's "chosen" volunteers in her reminder email before the PlayDay.**

We look forward to being able to return to our traditional format as soon as possible. And we are grateful to get together and play together, even if it isn't quite what we want it to be just yet.

## COVID-19 Waiver Form

When you register for our PlayDay on our website, you'll be able to download the waiver shown below, then print it, sign it and bring it with you to our PlayDay where we will collect them.

**For those who don't have access to a printer, we will have extra blank copies of the waiver at the PlayDay.**

*We are showing the waiver to you now so you can read it ahead of time if you wish.*

### Pacifica Viola da Gamba Society

#### WAIVER AND RELEASE OF LIABILITY FOR EXPOSURE TO COVID-19

**Please print this page, sign and date it, and bring the signed copy to the PlayDay.**

Due to concerns and precautions regarding the COVID-19 pandemic, the Pacifica Viola da Gamba Society ("Society") is requiring members attending events sponsored by the Society to agree to the following:

1. In attending activities sponsored by the Society, I agree to comply with masking, social distancing, and other COVID-19 protocols required by applicable government bodies, the Society, and the venue.
2. Regardless of adherence to mandated protocols, requirements, recommendations, and vaccinations, I acknowledge that there is a risk of injury, illness, and even death resulting from COVID-19 exposure whenever an individual enters a public space indoors or outdoors, a building with other people, or socializing in a group of other individuals.
3. Knowing the foregoing risk, I assume the risk of COVID-19 exposure and accept sole responsibility for any exposure to COVID-19 and resulting health conditions that may occur due to attendance at a Society event.
4. I acknowledge my responsibility for my own safety and can freely adhere to more strict guidelines or recommendations suggested by the Society or applicable government bodies.
5. I hereby release and hold harmless the Society, and their respective officers, directors, and members from any and all responsibility for injury, illness, death, or other losses arising from exposure to COVID-19 having attended a rehearsal, event, or any function.

**By signing below, I attest that I have read and understand the above "Waiver and release of liability for exposure to Covid-19," that I understand the risks posed by Covid-19, and that I voluntarily agree to the waiver and release of liability.**

Name (print) \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Once you sign this document, it is valid for all future Society activities until revoked in writing by you.

**Please remember to bring this to the PlayDay.**

San Francisco Early Music Society  
announces their new in-person season—

## Looking Back, Moving Forward

It gives us great pleasure to welcome you back to live performances for our 45th season. Join us for a concert season that safely reunites our community with the music we love!

If you are part of our virtual community, fear not. For the first time, we'll be presenting "Snapshots," a concurrent digital season that provides a unique perspective on our in-person events. Even if you're planning to attend our live performances, you won't want to miss this extra opportunity to savor more wonderful music.

Oct. 22-24: **The Paris Quartet**

Dec. 3-5: **Aulos Ensemble with Julianne Baird**

Jan. 14 (SPECIAL EVENT): **Quicksilver Baroque**

Jan. 29 (SPECIAL EVENT): **Profeti della Quinta**

Feb. 25-27: **Agave Baroque**

Apr. 8-10: **Tabea Debus & Alon Sariel**

SFEMS' Covid protocols are on their website [here](#)—check for up-to-date information.

### J.S. Bach: Gamba Sonatas

Sat. Oct. 2, 8:00 pm

First Congregational Church, Berkeley

Erik Andersen, viola da gamba

Derek Tam, harpsichord

For details and ticket information: [click here.](#)

### Road Scholar / Hidden Valley Early Music Workshop

Carmel Valley, CA

Oct. 31 - Nov. 6 – there are still openings!

Viols, recorders, shawms, dulcians

[www.hiddenvalleymusic.org](http://www.hiddenvalleymusic.org)



## Amherst Early Music

AEM is offering [online classes](#) during two weekends each month, September through December. Below are classes specifically of interest for viol players.

Sat. Sept. 11, 10 am-11:30 am Pacific Time

**A Viol Player's Treasure Chest**  
with Sarah Mead, viol

Sat. Sept. 25, 10 am-11:30 am Pacific Time

**Byrd in Hand**  
with Ros Morley, viol

## WANTED TO BUY

### —Used Tenor Viol

**Susan Alexander**

Petaluma, California

503/926-2215

[xjander@got.net](mailto:xjander@got.net)

(I'm in the Bay Area and can travel to you.)

### —New or used Bass Viol & Bow

**Sue Jones**

Berkeley, CA

440/935-7962

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



## Viol Sphere 2 - in a Desert Oasis

October 14 - 18, 2021  
Oracle, Arizona

### FACULTY

**Larry Lipnik & Mary Springfels,**  
**Artistic Directors**

**Malachai Bandy, Ros Morley,**  
**David Morris, and Brent Wissick**

Instruction and coaching in a beautiful in-person conference setting, with a musical celebration honoring three remarkable composers:

- Philippe de Monte and his fascinating musical correspondence with William Byrd
- The 400th anniversary of the death of Michael Praetorius
- The 500th anniversary of Josquin des Prez's death

All participants and guests must be fully vaccinated against COVID-19.

For more information see their [website](#).

Questions?

Contact Scott Mason

-President, VdGS-Southern Arizona Chapter

-Workshop Organizer

520-248-0155

[scottmason701@gmail.com](mailto:scottmason701@gmail.com)

### Early Music Open Mic Night

**Wed., Sept. 15, El Cerrito**

**7 - 9 PM, Hillside Community Church**

A \$5 donation is accepted to cover refreshments and venue rental.

This friendly monthly event is your opportunity to perform early music in a friendly cabaret style setting. Sign up ahead of time as a soloist or group, instrumentalist or singer. Amateurs and professionals, students, youngsters—all welcome!

- Bring your own music stand (and a stand light if you need it).
- Six time slots (max 15 min.) available per night.
- To request a spot for a future Open Mic, email Heather Wilson: [hi2dougan@gmail.com](mailto:hi2dougan@gmail.com).

Open Mic **Covid protocol:**

**Attendees must be fully vaccinated and stay masked, except when performing.**

## VdGSA's Conclave July 25–31

For the second year in a row, the VdGSA held its national Conclave on Zoom. They have put the following performances online for the public to view free on [VdGSA's YouTube channel](#).

### Concerts–

- Faculty Spotlight concert
- Martha McGaughey: Dreaming of France
- Abendmusik concert: Whyte's Noyse, Patricia Ann Neely, director

### Lecture–

- Afro-Baroque Music by Laury Gutiérrez



VdGSA 2021 Conclave—  
Metamorphoses: Faculty...

Martha McGaughey:  
Dreaming of France

Abendmusik: Whyte's Noyse  
—William Whyte His...

Laury Gutiérrez: Afro-  
Baroque Music

## How was it?

Two Pacifica members checked in with each other at the end of the Conclave week:

*–I swear the teachers all decided to do really hard music this time, just because we could all mess up privately. I did John Moran's technique/practicing class, the Musical Chairs with Patty Halverson and Martha McGaughey (all trios, some really hard, where we all switched instruments so I got to do treble, tenor, and bass - my brain hurts), and Martha's Marais class (what a great foundation).*

*I've been using Sam Stadlen's recordings, but I'm going to subscribe to Phillip Serna's as well (I really have enjoyed "meeting" him at this Conclave).*

*At the auction, I bought one of Martha Bishop's "named" fantasias, and scored the Marais Book 3 edition!*

Pat Jennerjohn

*–Whew, I'm kinda pooped after the week's classes! I hadn't known any of these teachers before: they were all wonderful—organized, clear and very helpful.*

*In Jane Hershey's "Si Placet" class we explored the florid fourth parts added to 15th c. trio chansons.*

*I'm so glad I took Martha McGaughey's "Beginning Marais for Bass Viols" class. She had wonderful exercises to ease us into his daunting music.*

*For the final day of Patty Halverson's Ortiz class, I tried my hand at composing a second line in his style to the "La Spagna" tune—fun!*

*I loved the online "meet-up" for New Music enthusiasts, with composers present as their pre-recorded new music was played and discussed.: Will Ayton, Patrice Connelly, Jean Henderson, Heather Spence and our own Michael Kimbell.*

*I won a year's subscription to Phillip Serna's [Consorts Minus One](#) project at the auction; I'm excited to try it out—he's offering so much music!*

Sue Jones

## Welcome back, Josh!

After 8 years away, teacher/performer/composer/arranger Josh Lee has moved back to the Bay Area, having lived in New York, Boston, Florida and finally Los Angeles; but ultimately he and his partner Ben were drawn back to San Francisco: “We were lucky to find an unusual, tiny house—an 1860’s cottage with a retrofitted basement studio—tucked away near Mission Dolores.” They have just moved and are looking forward to reconnecting with our rich music community.

Josh loves to teach, and for the past 3 years, he has been generously offering in-depth online study to serious students of the viol at no cost. Read about his **Free Viol Residency** [here](#).

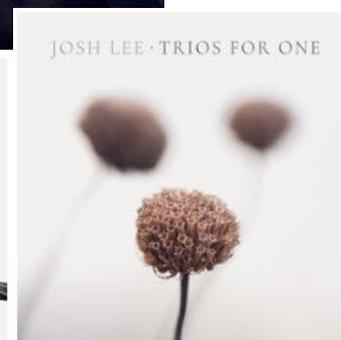
After a period of doing contract work for other recording artists, Josh embarked on producing his own solo CDs during the pandemic. With a stack of trio viol music he wanted to consider for a recording, he invited Arnie Tanimoto, who was visiting LA at the time, and Malachai Bandy, who lived down the street, to play through some Morley pieces. But once the pandemic hit, this collaborative project became impossible. Instead, through a painstaking process, Josh recorded all the parts himself and released two CDs within a year:

- [Trios for One](#), September 2020
- [Portrait of Melancholy](#), June 2021

He’s included [links on his website](#) to clips from each CD.

You can also look him up on YouTube, AppleMusic, Amazon, Spotify and Bandcamp.

Josh is also a blogger. His fascinating January 2021 [blogpost about his new single recording](#) of Couperin’s “Le Dodo, ou L’Amour au Berceau” includes a detailed description of his process of understanding, interpreting and recording this piece. After recording the bass line, he moved to the melodic line: “Getting that to fit was tricky... I had to memorize my previous performance as completely as I could, but not just the notes and their pacing. I had to get it down to



*memorizing breaths, bow, and finer noises in the first track.”*

Another blogpost (May 2017) is called “...Gamba Rant (I’ve been thinking about my Thumb).” It’s full of concerns about the life of the artist and a detailed narration of his progress confronting and solving technique problems. Check it out!

If you are interested in one-on-one lessons, chamber music coachings, or a specially tailored workshop for you and your musical friends, please [email Josh](#) for availability and rates.

**We are excited to have Josh as our PlayDay coach in March, 2022.**

**Welcome back, Josh!**

*Thanks to Alice Benedict for  
arranging this great lineup  
of coaches for our new season!*

**Pacifica Viols  
PlayDays 2021-2022**

**Sept. 11: David Morris**  
**Oct. 9: Alexa Haynes-Pilon**  
**Nov. 13: Amy Brodo**  
**Dec. 11: Farley Pearce**  
**Jan. 8: Shira Kammen**  
**Feb. 12: Julie Jeffrey**  
**Mar. 12: Josh Lee**  
**Apr. 9: Erik Andersen**  
**May 14: Elisabeth Reed**  
**June 11: Pacifica BASH!**

**Time to renew your  
membership?**

For those members whose renewals were due in August, you should have gotten an email reminder recently.

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

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

**Pacifica  
Viola da Gamba Society**

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

**[Viola da Gamba Society of America](#)**

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