

**Come to our in-person
PlayDay
with coach Amy Brodo
Sat., Nov. 13, 9:30 - 11:30 am**

Hillside Swedenborgian Community Church
1422 Navellier Street, El Cerrito, CA 94530

Amy Brodo (cello and gamba) performed for many years in Italy, Israel, and England with positions including assistant principal cellist of the Orchestra del Maggio Musicale Fiorentino in Italy, and cellist with the Israel Philharmonic Orchestra. As a freelancer in Europe, she performed with several period and modern instrument groups.

Now based in California, Amy has performed on viola da gamba and Baroque cello with groups including Lux Musica, Sex Chordae Consort of Viols, Magnificat Baroque Orchestra, American Bach Soloists, El Mundo, Musica Angelica, Archetti and Albany Consort. She has also played on over twenty commercially produced recordings. Amy plays principal cello with the Livermore Opera Company, judges competitions and is a founding member of the Persephone Chamber Ensemble. Her group Harmonia Felice is now a SFEMS affiliate.



We will play *Sinfonie à 5* consort music for viols by **Leonora Duarte** (1610 – 1678?), a Portuguese Jewish Marrano composer living in Antwerp as a member of a prosperous and prominent artistic and musical family. She was considered extremely talented and studied many instruments as well as composition.

These *Sinfonie*, the only published pieces of hers to survive, are firmly rooted in 17th c. traditions.

In addition I'll bring music by **Claudia Francesca Rusca** (1593-1676), a soprano, composer, organist and music teacher who began her musical education at home before taking vows at a monastery in Milan. Rusca composed sacred concertos, Vespers, and motets, and her two *canzoni francesi* are the first known preserved instrumental works by a woman.

NOTE: The Duarte music will be available to be downloaded and printed when you register.

Registering for our PlayDay

Deadline: NOON, Thursday, Nov. 11

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 will deviate from our traditional agenda to make sure that all who want to attend feel safe.

We will NOT break into separate coached consorts in the morning. Instead, we will work with our coach 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)—note that you only have to do this once. You can print the form during your online registration.
- Each participant will **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 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 classroom downstairs.
- After playing:
 - Put away the music crates backstage and the chairs under the stage.
 - Turn off 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.

SET-UP JOB - 1-2 persons

- Arrive by 9 am and open gate to the upper parking area (this should be done first.)
- Take out chairs from under the stage and arrange in a large semi-circle (socially distanced spacing) in the sanctuary according to how many are signed up for the PlayDay.
- Put out a stand and two chairs for the coach (stands are located backstage).
- Collect waivers as needed.
- Help the coach distribute sheet music for the group session, as needed.
- Bring out our crates of music for informal consort playing after lunch. These are stored backstage on shelves near the hall door.

CLEAN-UP JOB - 1 person

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

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 the 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.

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. I have completed the COVID-19 vaccination process and can present confirming documentation.
2. 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.
3. 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 with a group of other individuals.
4. 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.
5. 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.
6. 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 PlayDay.

In Memoriam–Ricardo Hofer

Those of us who knew Ricardo Hofer, our beloved Pacifica past vice president, friend and consort companion, will be saddened to know that Ricardo died on October 1, 2021. We extend condolences to his wife Marcia and to the family.

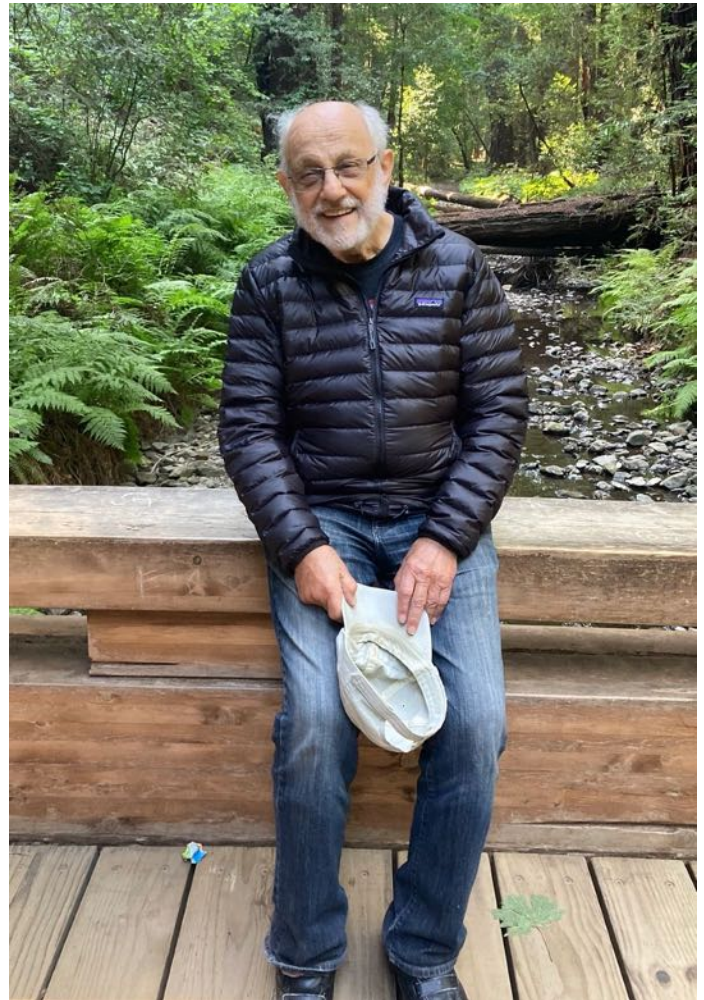
From Ricardo's wife Marcia:

"Ricardo started studying cello in Buenos Aires, before coming to the US in 1960. He continued in New York, while getting his Ph.D. in clinical psychology. In Berkeley, probably around 1980, he got connected with other folks and formed a quartet, which played once a week in our home for years. (Our kids were occasionally threatened that if they didn't behave they wouldn't be allowed to listen to the quartet.) Eventually, two of the members moved out of the area, and my memory is that the quartet fell apart after that.

"At one point, a period during which he was very busy with work, Ricardo stopped playing. In order to nudge him, I gave him cello lessons as a birthday gift. Feeling that he should practice prior to the first lesson, he overdid it and promptly developed a painful case of tennis elbow, which led to another hiatus.

"Around that time, he and I were at a gamba concert (I think it was Sex Chordae) and I realized that the "underhand" bowing of the gamba would probably be easier on Ricardo's elbow than the bowing of the cello. So I did some sleuthing and got him a rental bass gamba from your Pacifica chapter. I also secretly signed him up for lessons with Julie Jeffrey. The gift-wrapped gamba and the IOU for lessons were his next birthday gift. And that's when he fell in love with playing the instrument.

"Ricardo was diagnosed with dementia a year ago. He was determined not to allow his disease to rob him of his ability to make decisions and to retain his sense of dignity, and after much research and thinking, he made the



decision to end his life on October 1 in Switzerland, the only country that allows non-citizens to have a legal medically-assisted death. His last hour was spent listening to early music with me, our daughters, and their partners by his side.

"The months leading up to Ricardo's death were difficult, but also rewarding. He was acutely aware that one positive aspect of his very difficult decision was that it allowed him to have meaningful good-byes with so many people who meant a great deal to him; he was particularly moved by the support he received from friends in the early-music community."

Marcia Hofer

370 63rd St, Oakland CA 94618

hofer36@gmail.com

Remembering Ricardo...

From David Morris:

"I can't quite recall when I first met Ricardo, but I have a strong early impression of him from the Viols West Workshop in 2003... what a mind! And what an enthusiastic and gifted student. His energy and inquisitiveness were abundant, and he ALWAYS had something interesting to talk about, in terms of world events, and we had plenty of areas-of-interest in common. Better still, we discovered we only lived a few blocks from one another (in the Rockridge neighborhood of north Oakland). Ricardo was always generous when it came to loaning instruments to visiting teachers (something he didn't mind doing because, he claimed, the instruments always sounded better when they came back to him!)."

"In August of this year, I met with Ricardo and Marcia in their back yard to discuss plans for an informal evening of music-making at their house. "Ricardo had told me a few short years ago that he had been diagnosed with dementia, but to me, sitting there in his garden and hearing him hold forth on subjects geopolitical, historical, cultural and ethical, Ricardo seemed so much the person he had always been: Funny, dry-witted, clever, well-informed, passionate—and not one to tolerate even slight factual inaccuracies. At one point, in the middle of our chat, he abruptly changed the subject by speaking to me in Hebrew—a language I had learned long ago in order to pursue studies at the Hebrew University of Jerusalem during my junior year in college. I think we were both shocked, surprised and delighted to learn—only now!—that we had another language in common. Better late than never!"

"On Sept. 1st, a meta-consort's worth of local performers (Julie Jeffrey, Elisabeth Reed, Marie and Tobi Szuts, Peter Hallifax, Shira Kammen and I) gathered to play for Ricardo, Marcia and their daughters. Our 'concert' had a lot in common with the faculty performances at the Viols West: No rehearsing, a little bit of giggling and the certainty of a mistake or two (or three... I still can't tell a half-rest from a whole-rest!)."

Ricardo's memorial celebration will be held Sat. Nov. 6 at 10:30 am PST on Zoom.

All are welcome. Link [here](#) to connect.

"We played dances by Holborne, consorts by Ward and Gibbons, a lively tango by Martha Bishop (in honor of our Argentinian host!) and finally some Lawes 6-part works—the "Sunrise" from the F-major suite and the lively "Cannons" air from the G-minor suite. Even with his mask on, Ricardo was clearly beaming throughout the entire evening."

From Ellen Farwell:

"Ricardo played viol trios with Marilyn Becker and me at my house for several years, and it was there that the three of us became fast friends. Sometimes we talked and laughed as much as we played. He had a delightful sense of humor. Many of his quips would begin with, "Let me put it this way," and his way of putting it was like nobody else's – that Argentinian accent, that self-deprecating sense of humor, and that unique way of looking at things. He was highly intelligent and also very gentle – never a hint of temperament in all our years of playing together."

"The pandemic ended our viol-playing sessions, but the three of us continued to talk on Zoom regularly, up until a few days before Ricardo and Marcia left for Europe. He was very open about his encroaching illness and what lay ahead of him. His courage and determination were astounding. He also spoke often in those weeks of the loving support he had from his family and friends."

"Now that Ricardo is gone, my sadness is tempered by my gratitude that I was able to know him. He is engraved in my memory."

We invite you, our members, to send a paragraph or two with your memories or thoughts about Ricardo, and we will include them in the next newsletter.

Larry Selman–In Loving Memory

In our October newsletter we included a mention of Larry Selman's death in September.

His wife Marti has written a full and heart-warming account of Larry's amazing life of wide-ranging interests and expertise, with many wonderful photographs.

Here are some excerpts about his musical life:

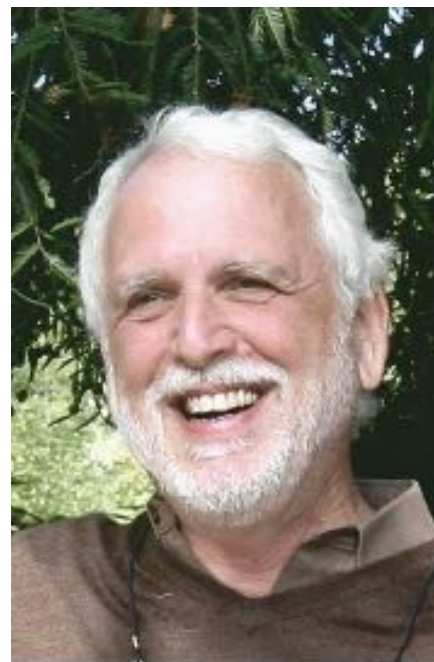
"After moving to Santa Cruz in the early 1970s, Larry continued to play Renaissance and Medieval music with friends. He played with the Antiquarian Funks, a small group that called themselves The Byrd Consort and the Santa Cruz Baroque Festival" [on whose board he served.]

"...In 2015, Larry returned to his old passion for playing early music. He bought new gut strings and tuned up his treble viol, which had been set aside during his busy years in the paperweight business.

"He joined the Viola da Gamba Society of America, which set him off on another adventure of meeting new and reconnecting with long-lost musician friends from Northern California and Arizona. Before the pandemic, he and Marti attended every local chamber music concert they could. They also traveled out of state for chamber music performances, and attended many viola da gamba workshops in California and Arizona.

"Larry often remarked that there is nothing more satisfying than playing music with friends.

"...We will always treasure Larry's keen curiosity in just about anything and everything he encountered, his brilliant analytic ability, his many passionate interests, his generosity, his zest for life, and his quiet sense of humor, which was with him until the end. But beyond all of these gifts, his kindness and caring for others stands out like a warm embrace which enveloped and transformed everyone who knew him."



We've put Marti's entire tribute to Larry online [here](#) so that you can enjoy all the fascinating details and photos of Larry's varied career as a collector/dealer in glass paperweights, an author, a photographer, an amateur radio operator and musician.

Messages can be sent to the family via MarthaSelman@gmail.com



Reports from Hidden Valley Recorder/Early Music Workshop

From Karen Lassen—

This was my first time at Hidden Valley Early Music Workshop in Carmel Valley, and I thoroughly enjoyed it. I liked the friendly, easygoing vibe as well as the exceptional teachers. I can't think of a better way to start the the day than how we did it at Hidden Valley: a little exercise, breakfast, a little singing, followed by playing our instruments. I definitely plan to go again next October.

From Sue Jones—

Nick and I were newbies at this workshop. We felt safe going since all 34 participants and all staff were fully vaccinated; mask-wearing was encouraged and socially-distanced spacing in classes was set up.

Faculty were all terrific and I was lucky to study with each of them: Tish Berlin, director/recorder, Frances Blaker, recorder; Larry Lipnik, viol and recorder; David Morris, viol; Shira Kammen, early strings.

Each day we each had 3 classes and orchestra. Mary Elliott, an enthusiastic long-time participant, had encouraged us to attend. She and I were preparing bass viol duets for Frances' Baroque Seminar / Master Class, but unfortunately, Mary hurt her hand and couldn't attend after all.



I'd never played for a master class before, but was really glad that I signed up—I learned a lot. There were 4 folks on recorder along with Sal, Karen and me on strings. Those who'd prepared music ahead had two separate coachings. I got very helpful feedback on a movement from an Abel sonata, and was happy to be asked to play some challenging continuo for two fine recorder players on movements from de Fesch and Phillidor sonatas.

Shira led a "Musical Gym" class including ear training, improvisation and theory. At one point I stopped looking at the music (at Shira's suggestion) and found myself finally able to improvise a little!

Six viol players attended, and on several evenings gathered for some enjoyable consort playing.

At the student concert our orchestra played "Sans Issue," a gorgeous piece by Frances Blaker evoking the ocean with a thrilling syncopated bass line.

There was also organized fun, including a limerick contest using the word "Blaker" and an Open Mic, where Sal Blaker provided bad jokes at intervals (as she has done at our local Open Mic); she and Larry Lipnik also made us laugh with a deliberately tacky Hawaiian song and dance routine.

On Thursday we were treated to a fine faculty concert, and on our afternoon off, Nick and I enjoyed a beautiful walk along the coast at Point Lobos State Natural Reserve, a 20 minute drive away.

I'm looking forward to other safe musical group experiences in the future!



Low-key “Performing” Opportunity

Are you hankering for a performing outlet in these isolated times? Consider offering to play for the 10:30 am Sunday service of Hillside Swedenborgian Community Church at 1422 Navallier St. in El Cerrito (where we hold our PlayDays.)

Their services are quite informal, participatory and friendly. They have been held in a circle under the trees outside the church, but will probably be moved inside as the weather gets colder.

They ask for three short pieces of music of any style as prelude, interlude and postlude, plus accompaniment to two hymns. They offer a \$40 stipend for the music.

Sue and Nick Jones have played there several times and are happy to answer questions about their experience; send them an [email](#).

If you'd like to be put on the church's list of musicians to contact, or just have questions, please [email](#) their pastor Thom Muller.



Silent Auction - Ideas? Offers?

We have recently received several nice items that we think our members might like to have—

- Viol/cello stand, drum stool/throne, recorder stands, sheet music

We are considering holding a Silent Auction sometime later this year to benefit our chapter.

Do you have music-related items you might donate?

Contact [Cindi Olwell](#)
(415) 999-5242



Amherst Early Music

Online Class Offerings

AEM continues to offer weekend Zoom courses at \$25 a pop.

Below are classes we think will particularly appeal to viol players (shown in Pacific Time.)

Sun. Nov. 7, 10 am-11:30 am

Playing the Dots

With Alison Crum, viol

Sat. Nov. 20, noon-1:30 pm

Lawes, Lawes and Lawes

With Loren Ludwig, viol

Sun. Dec. 5, 10am-11:30 am

The Holly and the Oak: Nature Images in Medieval and Renaissance Music

With Shira Kammen, vielle

Sun. Dec. 5, noon-1:30 pm

The Viol that Sings: Playing the Fantasies of Giovanni Coperario

With Mary Springfels, viol

Click [here](#) to see the full course listings for November and December.

Click [here](#) to register (at least one day in advance, please.)



Barefoot Chamber Concert

Songs and Instrumental Music by Josquin and his Friends

Andy Canepa, Peter Hallifax, Julie Jeffrey, Phoebe Jevtovic Rosquist and Shira Kammen

Friday Dec. 3, Berkeley

6:30 p.m., Parish Hall of St. Mary Magdalen Church

A tribute concert of instrumental and vocal (mostly) secular masterpieces by the most famous of all Early Renaissance composers, Josquin des Prez, who died 500 years ago.

Tickets at the door or reserve online [here](#) (recommended for best seats).

\$20 (no one turned away for lack of funds); 18 and under admitted free and welcome.

Please check our [website](#) for the Covid protocol near the date of the concert!



For Sale: Small Bass Viol

"This 1954 Emmo Koch bass viol was made in Bremen, Germany. The carved scroll shows a child at age 10; the viol was a commission by the child's father as a gift to the child's mother.

The length of the back is 65cm, upper bouts 28.2cm, middle bouts 19.2cm, and lower bouts 36.2cm. Stop length is 26.8cm and total string length is 59.7cm (23.5").

"I acquired the viol at the VdGSA Conclave in 1980 when I was a college student. As a string bass major, I double majored adding the viol. While in my possession, this viol made 2 trips to Europe with the University of Waukesha (Wisconsin) Madrigal Singers in '81 and '85.

"I have not played the viol in years and feel that it deserves new life. I recently had it put in playing condition and had the bow re-haired by Bay Fine Strings.

"It is appraised at \$4000 as of this year; that is my asking price. It includes a case custom-made for it, extra strings and two Martha Bishop viol instructional books."

For more information, please contact:

Sister Cindy Kaye, RSM
kayenun@yahoo.com
Burlingame, CA



*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: Elisabeth Reed*

Jan. 8: Shira Kammen

Feb. 12: Julie Jeffrey

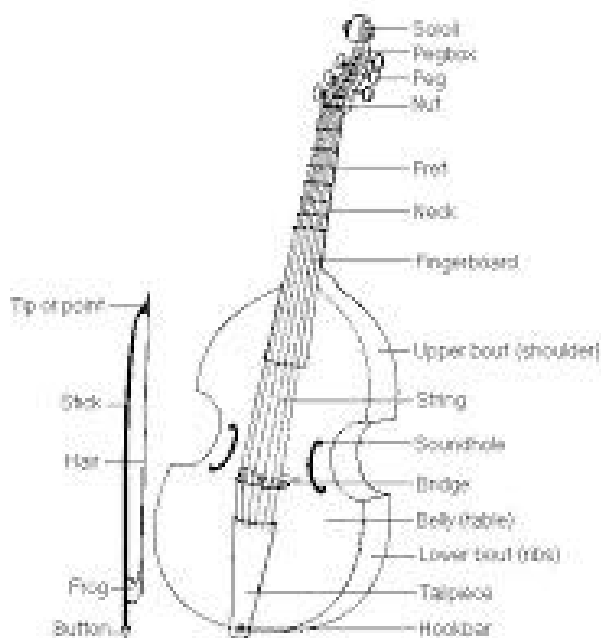
Mar. 12: Josh Lee

Apr. 9: Erik Andersen

May 14: Farley Pearce*

June 11: Pacifica BASH

***Note coach changes**



Pacifica Viola da Gamba Society

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Pacifica Viols Chapter Website

<https://pacificaviols.org>

Pacifica Viola da Gamba Society

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