

**Come to our PlayDay
with coach Elisabeth Reed
Sat., Dec. 11, 9:30 - 11:30 am**

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

FREE – a great membership benefit!

Elisabeth Reed teaches viola da gamba and Baroque cello at the San Francisco Conservatory of Music, where she is co-director of the Baroque Ensemble. Recent teaching highlights include master classes at the Juilliard School, the Shanghai Middle School, the Royal Academy of Music and the Viola da Gamba Society of America's Conclave. Her playing has been described as "intense, graceful, suffused with heat and vigor" and "delicately nuanced and powerful" (Seattle Times). A soloist and chamber musician with Voices of Music, Archetti, Pacific Musicworks, and Wildcat Viols, she has also appeared with the Smithsonian Chamber Players, American Bach Soloists and the Seattle, Portland, Pacific, and Philharmonia Baroque Orchestras. She can be heard on the Virgin Classics, Naxos, Focus, Plectra, and Magnatunes recording labels and has many HD videos on the Voices of Music Youtube channel. She also teaches viola da gamba and Baroque cello at the University of California at Berkeley. She is a Guild-certified practitioner of the Feldenkrais Method of Awareness Through Movement, with a focus on working with musicians and performers.



**The Bitter and the Sweet:
Miserere mei and In Dulce Jubilo**

In honor of the 500th anniversary of the death of Josquin des Prez (1450-1521), we will play his 5 part *Miserere mei*, arranged for viols by our own Michael Kimbell. We will also enjoy several different settings of seasonal tunes by Praetorius, such as *In Dulce Jubilo*, *Es ist ein Ros entsprungen*, and *Puer Natus in Bethlehem*.

NOTE: If you wish to download/print this music, it will be available 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.

Barefoot Chamber Concerts presents—

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);



Barefoot All-Stars Consort Music of 3, 4, 5 and 6 parts by John Ward

**Peter Hallifax, Julie Jeffrey,
Elisabeth Reed, Marie Dalby Szuts
and Lynn Tetenbaum, viols
—with special guest
WENDY GILLESPIE, treble viol**

Friday Jan. 7, El Cerrito

6:30 pm, Hillside Swedenborgian Church

To Barefoot's eternal surprise and delight, the
mid-winter viol consort music program has
become hugely popular with the Barefoot
audience. This year's composer of choice is
John Ward, surely the best known Elizabethan/
Jacobean composer you've never heard of.

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

\$25 (no one turned away for lack of funds);
18 and under admitted free and welcome.



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



SFEMS presents—
Quicksilver Baroque
The (Very) First Viennese School

Friday, Jan. 14, Berkeley
 8 pm, First Congregational Church

Robert Mealy and **Julie Andrijeski**,
 violins and directors

Dominic Teresi, dulcian

David Morris, viola da gamba

Greg Ingles, sackbut

Charles Weaver, guitar and lute

Avi Stein, harpsichord and organ

Long before Mozart graced the scene, Vienna enjoyed a thriving community of musical talent. The Holy Roman Emperors of the 17th century were great music lovers and connoisseurs who brought together virtuosos from Italy and native-born composers at their splendid court in Habsburg Vienna.

Join early music rock stars Quicksilver Baroque as they bring to life the sumptuous and emotionally extravagant music of (undeservedly) lesser-known masters such as Antonio Bertali, Johann Joseph Fux, Johann Caspar Kerll, Giovanni Legrenzi, Johann Rosenmüller, Johann Heinrich Schmelzer, and Romanus Weichlein.

For tickets, click [HERE](#).

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. Dec. 5, 10 am - 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 Coprario
with Mary Springfels, viol

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

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

Our Music Catalogue is online!

After a recent large donation of music to Pacifica by Cynthia Share, the catalogue of our consort music, first created by Mary Elliott in 2003 and later revised by Julie Jeffrey, has now been updated by Nick and Sue Jones.

You can view the catalogue on our website under **Resources** once you are logged in.

We hope folks might take a gander and think what might be fun to play after lunch at our PlayDays.

Stored with our five crates of music at Hillside Church is a yellow binder containing the full catalogue printed by number of parts, as well as alphabetically by composer.

Parts	Composer	Title	Publisher	Clefs (how parts are printed)	Score, parts	Notes
2	Coprario, John	Six Fantasies	Northwood, ed George Hunter	Tr-T	Score & parts	2 sets
2	Lasso, Orlando di	Six Fantasias for two unequal instruments	Hortus Musicus	Tr-B	2 scores	
3	Anon	Bass Trios from Shakespeare's Day	Corda, ed Ian Gammie	T/B-T/B-B	Score & parts	
3	Anon	Eight Pieces from the Apel Codex (c 1500)	London Pro Musica	Tr-Tr8-B	3 scores	
3	Anon	Three Instrumental Pieces from the Henry VIII Manuscript	London Pro Musica	Tr-Tr8-B	3 scores	
3	Bassano, Giovanni	Seven Trios	Barenreiter	Tr-T-B	Score & parts	
3	Bassano, Giovanni	The Three-Part Consort Music	Fretwork, ed Richard Charteris	Tr-T-B	Score & parts	
3	Bassano, Lupo, & Morley	Easy Fantasias	Belwin Mills	Tr-T-B	Score & parts	2 sets

As reported by SFEMS:

Martha Blackman, gambist (1927–2021)

Martha Blackman, who was one of the first Americans to teach and perform prominently on the viola da gamba, passed away on Wednesday, November 17 at the age of 94.

Originally a cellist who studied at Juilliard with Leonard Rose, Blackman received a Fulbright Scholarship in 1953 to study the viol in Europe. Upon her return to the United States the following year, she became a member of the seminal New York Pro Musica, and eventually began to lecture at Stanford in 1969. Blackman was also an expert in French ornamentation in Baroque string music, the lyra viol, the composer Tobias Hume, and the clàrsach and its repertoire.

Her longtime friend, former SFEMS board president Joyce Johnson Hamilton has graciously shared a remembrance with us, which can be found [on the SFEMS website](#).

“Martha was drawn to the intimacy of musical detail and expression that the viola da gamba offered.”



Note from Pat– Back to Performing

In addition to my (relatively recent) viola da gamba playing, I sing in two choral groups – the California Bach Society (CBS), and the San Francisco Bay Area Chamber Choir (SFBACC).

I recently had my first live performance, with all protocols in place, with CBS in late October. We performed three generations of Bach music – ancestors, J.S. himself, and descendants. It was a demanding program, and we did three concerts in a row - Friday evening, Saturday evening, and Sunday afternoon. This was our first live performance in 20 months...

What was it like? First of all, we were SO HAPPY to be together again, making music. The most sophisticated on-line presentation cannot match the experience of performing in person, with a live (and appreciative) audience, even under the constraints we experienced.

Singing in masks is profoundly uncomfortable. It messes with your peripheral vision, creates a tropical climate over your face, and fogs your glasses at just the wrong moment. It also makes hearing more difficult, as we receive sound input from more than just our ears. Relying on eye contact alone made it much harder to read the conductor (although we are getting plenty of practice during masked

rehearsals). And you can't see the expressions of the audience, which I realized are really important to the performers – we really need to know if you like what we are doing, or are simply taking a nap.

Audiences are a bit sparse; we had about 1/2 to 2/3 of our normal attendance – but the level of enthusiasm was high. We did miss the ability to mingle during our intermission and at the end of the concert.

Performing is not just showing off your accomplishments. What has really been missing during our pandemic is the human connection of creating a wonderful experience WITH your colleagues and FOR your audience.

I can say the same about consort playing – the masking makes it much harder. And the overall psychological pall that this pandemic casts over our human interactions is something I hope that we can overcome soon!

Pat Jennerjohn

President, Pacifica Viola da Gamba Society





Review

From the British Viola da Gamba Society – John Dornenburg's CD *Fantasias for Viola da gamba Solo* by Telemann



Until the present century only one work by Telemann (1681-1767) for solo viola da gamba was known, the *Sonata senza cembalo* of the late 1720s. Telemann advertised a set of twelve multi-movement solo fantasias in 1733, and these were published in 1736. The print run was presumably small, the market for virtuoso solo gamba works being effectively limited to the private entertainment of a patron or employer, and until fairly recently no copy was known to survive. A single copy is now known – fortunately in good condition – and a modern edition was published in 2016. Gamba-players generally have not been quick to take up these pieces: but John Dornenburg did well to make the present recording in 2020.

The listing of these twelve fantasias immediately shows a great variety among them. True, all but the two-movement C minor piece are in three movements, and of these eleven, eight are in a quick-slow-quick disposition. But they are far from being in a set pattern, as the varied movement-headings demonstrate. The variety of movement-types is paralleled by the keys involved, none of which appears more than once: C major and minor, D major and minor, E major and minor, G major and minor, A major, F major, B-flat major and E-flat major. This is, then, a carefully-constructed series of works that make up a useful repertoire for a professional gamba-player.

But 'useful' is not relevant to the listener. From start to finish these fantasias need to be listened to attentively and with concentration, preferably one at a time. One can, of course, use them as background music, but that is to misuse works that

deserve much better. These are virtuoso works that will repay study and performance by professional performers, their virtues and beauties being equally apparent to the listener. To say that they are engaging (which is true) hardly does them justice: they are civilised and controlled, as one would expect of Telemann, but they are also wonderfully inventive and humorous. On the basis of this music (as, indeed, of other works by the composer) Telemann would be a strong contender for one's choice of dinner guests, if only it were possible.

John Dornenburg plays a six-string instrument by David Rubio (1985) based on a Richard Meares gamba of c.1700. His performance is excellent, a thoughtful and accomplished presentation in which all the musical features of Telemann's work are carefully and lovingly brought out, never overshadowed by the technical virtuosity, which is carried lightly and very successfully. The playing is clean, textures, dynamics and tone beautifully controlled and presented. One could not reasonably ask for more.

Something must also be said here about the recording itself. One does not often feel moved to comment on technical matters, but the fact is that the musical success of this recording could not have been achieved without first-rate sound engineering. The clarity of sound is excellent, partly because the recording is close, but there is no extraneous sound. A well-deserved bouquet, therefore, for the excellent work of the sound engineer, Adrian Hunter.

Solo gamba works are not often thought of as music of choice for the listener, though perhaps most of us would make an exception for Bach's great suites and now, perhaps, for some of the lute repertoire. Without setting up any rivalries between composers, I hope that this wonderful set of works will soon place Telemann among those exceptions. Dornenburg is certainly a persuasive advocate for them.

Richard Rastall

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:

- **Each participant will mask while indoors.**
- We ask that you affirm that you have been **fully vaccinated** by bringing your signed waiver form (see p. 8)—note that you only have to do this once. You can print the form during your online registration.

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. *Feel free to consult the yellow binder with our full music catalogue sorted by number of parts and also by composer.*
- 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.

VOLUNTEERS NEEDED

During our PlayDay registration process, we are asking folks to volunteer to help.

SET-UP JOB - 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 4-6 part music for informal consort playing after lunch. These are stored backstage on shelves near the hall door. They are heavy—be warned!

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; 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.

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. 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.

*Thanks to Alice Benedict for
arranging this great lineup of coaches
for our new in-person 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**



Keeping our Masks On

At our November PlayDay, the question was raised about whether participants wanted to unmask, since Contra Costa County (where Hillside Church

is located) has revised its guidelines to allow unmasking in our PlayDay situation.

Rather than take a vote each time, **we will keep our current 'masks on' policy;** the board will revisit this issue in the new year to consider whether to change it.



Pacifica Viola da Gamba Society

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<https://pacificaviols.org>

Pacifica Viola da Gamba Society
is a Chapter of the

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