

## NEWS FLASH

Coached Consorts are back!

**Come to our PlayDay  
w/ coach Alexa Haynes-Pilon**

**Sat., Sept. 10, 9:30 - 12:30 am**

- 9 - 9:30 am – Set up (bring a stand, tune) & conversation. Be ready to play by 9:30.
- 9:30 - 10:45 – Group session
- 11 - 12:30 – Coached consorts
- 12:30 – Bring a bag lunch to enjoy with us
- 1 - 2:30 pm – Uncoached DIY consorts

**Alexa Haynes-Pilon** has been described by Early Music America as “a special artist with a brilliant future.” She performs regularly with early music ensembles across North America and is the principal cellist of Musica Angelica Baroque Orchestra, a co-director and cellist/gambist of Musica Pacifica, and a co-founder of Ensemble Bizarria, an LA-based early music chamber ensemble. She co-founded and is co-Artistic Director of LA Baroque (LAB). She has been faculty at SF Early Music Society workshops, the Port Townsend Early Music Workshop near Seattle, and the Road Scholar Hidden Valley workshop in Carmel, CA.

At U. of Toronto, Alexa studied baroque cello with Christina Mahler and viola da gamba with Joelle Morton. She finished her doctoral studies at U. of So. CA, studying baroque cello and viola da gamba with William Skeen.



### Program:

John Taverner *In nomine* (4-part)

Picforth *In nomine a 5*

Poynt *In nomine* (5-part)

Henry Purcell *In nomine a 7 in G minor, Z. 747*

The ***In Nomine*** is an important component of the viol consort repertoire from the 16th and 17th centuries. We will explore how composers incorporated the cantus firmus, as well as how they composed around it. I will be including some of the more famous selections, along with some lesser-known gems.

I urge all players to listen to John Taverner's Missa Gloria tibi Trinitas (Benedictus) [here](https://www.youtube.com/watch?v=Tsvz6ijeYRw) or here: (<https://www.youtube.com/watch?v=Tsvz6ijeYRw> )

**If you wish to download/print the music, it will be available when you register.**

## Registering for our PlayDay

**Deadline: NOON, WEDNESDAY, September 7**

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.

## New Pacifica COVID policy

Our board has determined that conditions are suitable for us to be back to playing coached consorts together during our PlayDays — hooray!

We still require proof of vaccination and will recommend mask-wearing for attendees, although it will not be required. When possible, we will keep windows and doors open for maximum ventilation.

**Please sign and return our Waiver (on last page) if you have not already done so in the past.**

Thanks — hope to see you soon!

## Ellen Farwell

Ellen Fisher has let us know that long-time fellow member and former Pacifica board president Ellen Farwell is in a skilled nursing facility in Berkeley after having had an amputation in April below the knee due to gangrene in her foot.

She would love to hear from friends; her cell phone is 510-292-8399. She asks “please no calls in the morning,” when life there is full of the business of being in this kind of facility—therapy, visits from doctors, nursing care, etc.

If you'd like to send a note, her address is  
Chaparral House,  
1309 Allston Way,  
Berkeley CA  
94702.



## Lawes with Barefoot All-Stars at Berkeley Festival

On June 12 our Pacifica chapter was proud to have sponsored a wonderful BFX concert of all Lawes music featuring board members Julie Jeffrey and Elisabeth Reed, along with David Morris, Peter Hallifax, Farley Pearce and Marie Szuts.

Quite a number of our members were in the audience at The Magnes Collection of Jewish Art and Life in Berkeley. Peter Hallifax invited us to stand and be acknowledged as sponsors. A happy occasion!





## Viols West 2022

After four long years, Viols West was back! Held Aug. 7-13 at Cal Poly in San Luis Obispo, 15 of the 52 students were Pacifica members, but there was a good contingent from the NW and SoCal chapters as well as several from New York, Maryland, Texas, Michigan and Montana!



Faculty—Back row from left: Shanon Zusman, Malachai Bandy, David Morris, Mary Springfels

Front: Martha McGaughey, Julie Jeffrey, Larry Lipnick, Ros Morley, Arnie Tanimoto



### Pacifica - 15 members strong!

Back row, from left: Oliver Iberien, Janel Yamasaki, Penny Hanna, David Morris, John Phillips, Sue Jones, Melita Denny, Nick Jones

Front row, from left: Linda Quan, Glenna Houle, Julie Jeffrey, Pat Jennerjohn, Ellen Fisher, Mary Prout, Gwyneth Davis



## At Viols West...

At right:  
Gambists from the  
Pacific Northwest

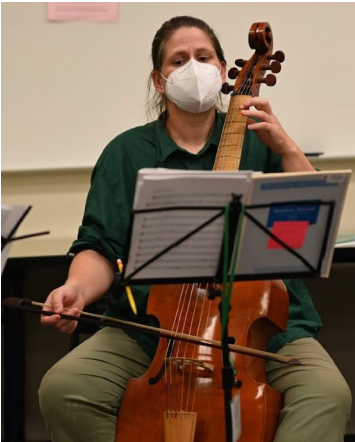


At left:  
Folks from the Southern  
California chapter of VdGSA



## Viols West Faculty Recital

*Clockwise from bottom left: Malachai Bandy, Shanon Zusman, Arnie Tanimoto, Melita Denny, Julie Jeffrey, Larry Lipnik, Martha McGaughey, David Morris, Mary Springfels, Ros Morley*



*Sight-reading with just an hour's rehearsal, a terrific performance:*



### PROGRAM

Dances - Schein

Two Sinfonias - Leonora Duarte

Dear Heart, Why do you Rise? - Gibbons

Fantasia #49 - Coperario

Four Flowers (Lilacs, Gladiolas)  
- Charlie Nagel

'Tho Amaryllis Dance in Green - Byrd

Fantasia in 5 parts - Byrd

Madrigal Fantasia-La Rondinella - Ward

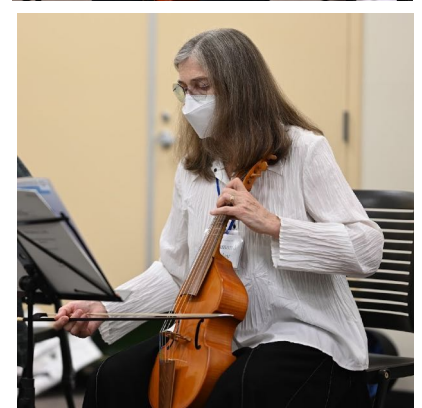
Fantasias 3 & 7 - John Jenkins

In Nomine - Robert Parsons

Madrigal Fantasia: Ardo, Secunda Part  
- Lupo



*Soprano and gamba student  
Mira Huang joined the faculty  
for a few lovely pieces.*







## Favorite Viols West memories from members...

—Gwyneth Davis

Reading consorts with Mary (Springfels), Martha (McGaughey), Arnie (Tanimoto), Penny (Hanna), and others on the last night, the highlight of which was an incredible “dueling trebles” episode between Mary and Arnie in a William White piece.

*Thanks to Scott Mason and Penny Hanna for these photos.*





## Viols West memories, continued

—Sue Jones

I loved the chance to play evening consorts with faculty — on Monday, 6-part Lawes Fantasies with Arnie Tanimoto, on Tuesday, 6-part Gibbons Fantasies with Shanon Zusman, who eagerly stayed past the required hour for lots more playing!

On our free Thursday afternoon, Nick and I explored the gorgeous coast at nearby Montana de Oro, climbing the sand dunes for a tremendous view.



### President's Note

Since Ellen does such a great job describing our adventures at **Conclave** and **Viols West** (see next page), I'll just add one other remark about Conclave – we were lucky that this was a **Traynor Competition** year (it happens every 4 years)! We, the audience, listened to two play-throughs of the four finalists' works, and got to vote for the winner – which was the composition “equilibrium” by Heather Spence.

And, I have never seen groups of people so gosh darn happy to see each other again (at both events). All welcomes, announcements, and performances, and just about anything else, got gales of enthusiastic applause.

But I was up to other mischief this summer as well! I attended two of the **SFEMS summer workshops**, as a gambist instead of a singer for a change – the **Baroque workshop**, where David Morris did his darndest to make a motley group of bass string players into excellent continuo partners, and the **Medieval/Renaissance workshop** where we, well, went medieval on various consorts, some Frescobaldi, and even sneaked in some Brahms and Distler into a session devoted to seeing how polyphony continued to flourish even beyond that era. These workshops had not been live for a couple of years, and we still had to work with our lovely masks, but I think we had about as much fun as we could.

– Pat Jennerjohn

## My Summer Viol Playing

—Ellen Fisher

**Conclave?** What is that? Merriam-Webster says it is “a private or secret meeting.” As in electing the Pope. But not for the VdGSA. No pope, nothing private or secret, unless you don’t know about it. It’s an annual, week-long gathering of viol players from North America and elsewhere to learn new things and celebrate playing together.

I first heard the term Conclave in relation to viols sometime in the 1990s, when I met my first viol player, who played in a broken consort of recorder (me), sackbut, cornetto, and viol. It was a great group because we all committed to every Wednesday night; the sackbut player had a wonderful library of music and was willing to haul it to our weekly meetings, the cornetto player could play in tune, and the viol player had a music room to play in. We had a lot of fun and learned a lot. **I loved the sound of the viol right from the start**, and I heard about Conclave as we got to know each other. I resolved to learn the viol (my first string instrument) when I retired from my demanding day job!

Fast forward a bunch of years, and I attended my first Conclave in 2013, in Forest Grove, Oregon, on the campus of Pacific University. The location of Conclave rotates on a three-year cycle between the Western, Central, and Eastern regions of the U.S. I went again in 2016 and in 2019. Then Covid hit, and Conclave went virtual! But in 2022, it was a hybrid event, with the live event being in Oxford, Ohio, on the campus of Miami University, and I went to my first Conclave out of my own region.

**What makes it such fun?** The people that play viols and come to gatherings like this are the greatest. They are generous with their time and talents, they help newcomers (you can sign up for a buddy), there are lots of great classes and playing opportunities, and there are lovely traditions like the fundraising auction,



which brings out the silly in lots of people every year. Imagine the President of VdGSA, a trim man in his 50s, modeling a donated, sequined mini-dress for the assembled audience—his runway walk needed a little work, but the dress looked fantastic, hairy arms and legs aside! His wife made the winning bid, and she looked even better in it at the banquet a few nights later!

I also went to the 6-day **Viols West workshop** this summer, and it has quite a different feel to it. It is on the campus of Cal Poly in San Luis Obispo, so lots closer for one thing, and has about 50 participants instead of hundreds, so it is much more informal, though it still attracts faculty and students from across the country. Our chapter sponsors the Viols West workshop, so we have a vested interest in seeing it succeed, and succeed it did. I and other students signed up to sightread the Jenkins 5-part Fantasias with a faculty member on one part as guide, and it was exhilarating! There was a range of things (both harder and easier than this) to sign up for in evening playing—great fun and something for everyone. Add the opportunity to explore the area from Hearst Castle to Morro Bay and the Farmer’s Market in San Luis Obispo on the Thursday shorter day, and it is a great week.

**Think ahead to next year’s offerings** and see if you might want to take advantage of one of these. Conclave will be in the East, probably southern New England or New York, and is always the last week of July, and Viols West is likely to remain at Cal Poly, and is always the second week of August. Viols West does not happen when Conclave is on the west coast, which will happen in 2024. Plan ahead!





## Time to renew your membership ?

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

You will get an email notice 10 days before your membership expires. (The website will allow you to renew up to a month ahead if you wish.)

To renew, log in to Pacifica's [website](#), go to Membership / Renew or Update Contact Info and just go directly to the bottom of the form to RENEW – thanks!

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## A Donation & Note of Thanks

When Pamela Dallas could no longer use her six viols (built by Neil Hendricks), a crew of helpers pitched in to facilitate their donation to SFEMS for their use with their youth program.

Special thanks to Pamela's sister Mindy Dallas for contacting Pacifica and then overseeing this donation, and to her friend Carolyn Kise and her husband for ferrying these instruments over from Reno to Palo Alto, where, by happy coincidence, Farley Pearce picked them up after a St. John Passion concert there in May.

They are now in the hands of San Francisco Early Music Society's *Music Discovery Workshop and Youth Collegium*, where Farley used them in their program in June.

We are delighted that another generation will have a chance to learn on Neil's delightfully creative instruments; what a wonderful way of securing Pamela's memory and generosity in the annals of VdGSA / Pacifica's history.

—David Morris

## Early Music Open Mic Night

**Wed., Sept. 28, El Cerrito**

7 - 9 pm, Hillside Community Church

This friendly monthly event (held every 4th Wednesday) 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!

There's no charge to perform or to listen, but **a small donation by attendees is appreciated** to help cover the cost of the venue.

Join us for light snax and wine!

- Six time slots (max 15 min.) available.
- 4 music stands are available; bring a stand light if you need it.
- A Roland keyboard can be available if you let us know when you sign up.
- To request a spot for a future Early Music Open Mic, email Heather Wilson: [hi2dougan@gmail.com](mailto:hi2dougan@gmail.com).

### Open Mic COVID protocol—

Proof of vaccination and at least one booster is required.

Masking is optional for attendees & performers.

### Upcoming dates for the fall:

9/28, 10/26, 11/23, 12/28 - as always, the 4th Wednesday of each month.

**Plan ahead- reserve your spot!**



## Hidden Valley Music Seminars

### Early Music Road Scholar

Week 1 Oct. 23 – 29

Week 2 Oct. 30 – Nov. 5

Carmel Valley, CA

We are thrilled to welcome back our beloved gamba teachers **David Morris** and **Lawrence Lipnik** to the Early Music Road Scholar weeks this fall, and to welcome **Alison Crum**, who is new (to us!) on the faculty at Hidden Valley but well known to viol players world-wide.

Larry and David are the viol faculty in week 1; Larry and Alison are the viol faculty in week 2.

Our theme this year is music of England and France and the viol topics look wonderful. At the Hidden Valley Road Scholar early music weeks, viol players have a chance to work on technique and consort music with one of these stellar teachers and players in the morning, and to play in mixed ensembles with recorder and dulcian players in the afternoon.

Housing is limited, so if you get a message from Road Scholar saying that the workshop is full, write to Renee Babcock at

[info@hiddenvallymusic.org](mailto:info@hiddenvallymusic.org) to inquire about available housing or being put on a waiting list.

To register by telephone, call Road Scholar Registration toll-free at 1-800-454-5768 and ask for program number #6254. To register online visit [Road Scholar's website](#).

For questions about the music program, email director Tish Berlin: [tishberlin@sbcglobal.net](mailto:tishberlin@sbcglobal.net).



## Alison Crum here to teach/coach in October!

*Alison Crum, doyenne of British viol teachers, has a genius for explaining techniques and solving physical problems in terms of the simplest practical logic, without dogmatism or the least penchant for professional mystique.*

—Musical Times, England

Alison will be available for lessons or coaching at the Hillside Church in El Cerrito.

- Friday October 28 from noon to 6 pm
  - Saturday Oct. 29 from 10 am to 4 pm
- \$80 per hour for an individual session, \$100 per consort coaching hour. Sessions up to 2 hours in length. Cash payment or PayPal.

Interested? Send [Pat Jennerjohn](#) this info:

- Name(s)
- Individual lesson or consort coaching
- 1st & 2nd choice date/ time/ length of session

**Alison Crum** was a moving spirit behind several renowned early music groups, and has travelled all over the world giving recitals and lectures, and teaching on summer schools and workshops.

She studied with Wieland Kuijken and Jordi Savall in Basle. Since then she has made well over one hundred recordings with some of Britain's finest ensembles, including the Consort of Musicke, the Dowland Consort and Musica Antiqua of London. With the Rose Consort of Viols, Alison has made numerous CDs of English and continental consort music, and, as a soloist, she is featured on discs of Marais, Bach, and virtuoso Italian divisions.

Alison is President of the Viola da Gamba Society of Great Britain and a visiting teacher at colleges and universities in Europe and the USA. She has written two highly acclaimed textbooks – *Play the Viol* and *The Viol Rules*, both available through her website, where you can also sample her teaching videos:

<https://www.alisoncrum.co.uk>



**From Early Music America magazine:**

## **A Happy Return at Viola da Gamba Society's Conclave '22**

*By Jacob Jahiel*

A few weeks ago, as the sun set on the bucolic college town of Oxford, Ohio, I was looking to steal someone's spot. Consort music emanated from every corner of a Miami University dormitory where clumps of gambists had gathered in alcoves and common areas. As one group reached a final cadence, I saw my opportunity to jump in, tapping the shoulder of a treble viol player to request a turn in the circle. In almost any other musical setting, asking someone to vacate their chair, grabbing their instrument, and taking their place in an ensemble would be considered either rude or weird. But at the 60th annual Conclave of the [Viola da Gamba Society of America](https://www.earlymusicamerica.org/web-articles/a-happy-return-at-viola-da-gamba-societys-conclave-2022/) (VdGSA), it's the norm, a sign of camaraderie that I shared with almost two-hundred amateur and professional viol players.

The theme of this year's Conclave, "Many Happy Returns," proved apt, and we were eager to make up for a couple of lost pandemic years. After welcoming remarks in Miami University's spacious, wood-paneled Heritage Room, gambists from North America and beyond excitedly unpacked their instruments, rosin'd their bows and, a first-night tradition, prepared to play en masse. Most made a halfhearted attempt at tuning, a futile effort amidst the sea of viols and, inexplicably, one squeezebox concertina. But the point wasn't to play in tune, or even to play the right notes. It was just to make music together again.

*To read the rest of the article:*

<https://www.earlymusicamerica.org/web-articles/a-happy-return-at-viola-da-gamba-societys-conclave-2022/>



An evening  
consort session





**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.**

Alice Benedict has organized a full lineup of great coaches for our monthly PlayDays, which are now meeting in person and including coached consorts again!

## **Pacifica Viols PlayDays 2022-2023**

**Sept. 10: Alexa Haynes-Pilon**

**Oct. 8: Josh Lee**

**Nov. 12: Julie Jeffrey**

**Dec. 10: David Morris**

**Jan. 14: Shira Kammen**

**Feb. 11: Erik Andersen**

**Mar. 11: TBA**

**Apr. 8: Farley Pearce**

**May 13: Elisabeth Reed**

**June 10: Pacifica BASH**

## **OMG - I'm playing Jenkins!**



## **Pacifica Viola da Gamba Society**

### **Board of Directors:**

President: Pat Jennerjohn

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

Vice President: Cindi Olwell

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

Secretary: Branson Stephens

[branson.c.stephens@gmail.com](mailto:branson.c.stephens@gmail.com)

Treasurer: Nick Jones

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

### **Board members at large:**

Mary Elliott, Ellen Fisher, Julie Jeffrey,  
Elisabeth Reed

Membership: Ellen Fisher

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

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d'Almeida

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Pacifica Viols Chapter Website

<https://pacificaviols.org>

**Pacifica Viola da Gamba Society**

is a Chapter of the

**[Viola da Gamba Society of America](https://pacificaviols.org)**

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