

## Come to our PlayDay w/ coach Josh Lee

**Sat., Oct. 8, 9:30 - 12:30 am**

- 9 - 9:30 am – Set up (bring a stand, tune) and conversation. Be ready to play by 9:30.
- 9:30 - 10:45 – Group session with coach
- 11:00 - 12:30 – Coached consorts
- 12:30 – Bring a bag lunch to enjoy with us
- 1 - 2:30 pm – Uncoached DIY consorts

**Josh Lee's** playing has been called “a tour-de-force” (Vancouver Classical), and has garnered acclaim from audiences across five continents. Josh is sought after as a soloist and chamber artist, appearing with Portland Baroque Orchestra, Los Angeles Philharmonic, Musica Pacifica, Orchester Wiener Akademie, Festival Casals, Les Délices, Philharmonia Baroque Orchestra, Pacific Music Works, American Bach Soloists, Boston Early Music Festival, Carmel Bach Festival, Four Nations, TENET, and the Seattle Symphony. Praised as “a master of the score’s wandering and acrobatic itinerary” (Cleveland Plain Dealer), Josh’s performances have been heard on Performance Today, FluxFM, Harmonia, Österreichischen Rundfunk, and RAI.

Outside of early music, Josh frequently records and tours with indie band Radical Face, on viol, keyboards, double bass, and bass guitar. Their collaborations have been used in TV, film, and advertising, most recently in a campaign by Google, and in NBC’s “The Blacklist.”



## Improvisation for those who are scared of improvisation

Improvisation is a deep topic that can mean as many things as there are people who improvise. Being late to the game of improvisation, I've worked out an organized approach to wade into those waters using Diego Ortiz's "La Spagna" as a model.

The only things you'll need are a pencil, a tiny bit of music theory know-how, and a willingness to make mistakes.

By the end of our session we'll be improvising together, and hopefully you'll leave with improvisation being a lot less scary and a lot more fun.

### **SIGN-UP POLICY:**

Please note: If you neither sign up on the website nor email Cindi, you will not be included in our coached ensembles.

## Registering for our PlayDay

**Deadline: NOON, WEDNESDAY, October 5**

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.

## **Viol Sphere 2 — Viols in a Desert Oasis**

**Sun. Oct. 16 - Thurs. Oct. 20**

**Biosphere 2 Conference Center,  
Oracle, AZ**

Artistic Directors:

**Alison Crum and Larry Lipnik**

Faculty:

**Joanna Blendulf, Patty Halverson,  
Roy Marks**

The VdGS-Southern Arizona Chapter is thrilled to announce our 23rd Viol Workshop. We are returning in-place to the University of Arizona Biosphere 2 Conference Center located about 30 miles north of central Tucson near Oracle, Arizona.

Come play viol in a lush desert locale with beautiful mountain views.

2022 is an exciting year for anniversaries, spanning a century from the 450th anniversaries of Thomas Tomkins', Martin Peerson's, and Francesco Bianciardi's births, to the 350th commemoration of the death of Heinrich Schütz. A selection of madrigals, anthems, and motets will be included in the Voices & Viols and large group sessions.

Other composers celebrating anniversaries—Robert Parsons, Christopher Tye, and Melchior Borchgrevinck – will be included in consort sessions.

For full workshop information:

<http://vdgs-saz.org>

Questions?

Contact Scott Mason

VdGS-Southern Arizona Chapter

-President

-Workshop Organizer

520-248-0155

scottmason701@gmail.com





## 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!

## Pacifica COVID policy

Starting in September of this year, our board 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; although masks will not be required, we will recommend mask-wearing.**

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.**

## Early Music Open Mic Night

**Wed., Oct. 26, 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).

## Upcoming dates for the fall:

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

## Plan ahead- reserve your spot!

### Open Mic COVID protocol—

Proof of vaccination and at least one booster is required.

Masking is optional for attendees & performers.

## Amherst Early Music offers October Online Classes



### ***Lupo a 3- barless!***

with **Martha Bishop**

Sun. Oct. 2, 10 - 11:30 am PDT

Explore Lupo's melodic, rhythmic and charming Fantasias with Martha Bishop. The pieces are for two trebles and tenor or for two trebles and bass, so if you can double tenor and bass you are in luck! However workable substitute parts will be available if you only play tenor or bass. The Fantasia-Airs bear the designation of violin as well as treble viol, although the range is not high.

Playing un-barred music makes the phrases clearer, eliminating the tyranny of the barline, likely as Lupo would have conceived it. To my knowledge the Fantasias are not available without barlines except for the collection I have put together for my students who love playing barless music!

Pitch = 415

Class level will be upper intermediate-advanced. Lupo's rhythms can be very tricky-- Bring your Brain!

### ***Playing Music from the iPad***

with **Tish Berlin**

Sat. Oct. 15, noon - 1:30 pm PDT

Save the Earth and Your Eyes!

This class is geared toward those who want to play music from their iPad but have been a little nervous about trying it out; all who are curious are welcome. If you have some experience already and want to learn more tricks and share yours, you are welcome!

You'll need the ForScore app.

We'll also talk about using a foot pedal - highly recommended for instrumentalists!

Open to all!

### ***Music for Halloween & All Souls Day***

with **Shira Kammen**

Sun. Oct. 30, 10 - 11:30 am PDT

Medieval, Renaissance, Baroque & folky songs and tunes about magic, silkies, banshees, ghosts, shape-shifters, and other mysteries of the season, as well as a couple of laments for iconic Renaissance composers (in 5-6 parts), written by their colleagues or students.

Open for voices and instruments, all levels.

Pitch = 440

General Information for

### **Amherst Early Music Classes**

Cost: \$25 per class

To register:

<https://www.amherstearlymusic.org/online-classes>

## Early Music America Virtual Summit

Oct. 21-22

Early Music America will convene the North and South American early-music communities virtually for the first Early Music America Summit via the interactive conference platform [Hopin](#).

The 2022 EMA Summit theme **“A Way Forward: The Future of Early Music”** will focus on the issues, changes, and advancements impacting our field. Our members and supporters have expressed a desire to come together to discuss what’s important at this pivotal time.

We hope this will be the first of many opportunities to bring us all together. To allow participation in this Summit regardless of individual income, financial assistance will be offered for those with hardships.

In addition to individual presentations, panel discussions, workshops, and community roundtables, the Summit will also host EMA’s [Annual Awards](#) Ceremony honoring outstanding achievements in early music, a virtual exhibition for presenting organizations, ensembles, and vendors, and other special events and features.

<https://www.earlymusicamerica.org/summit/>

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### CD Recording Review:

## Gambist Teodoro Baù, Making Corelli His Own

A fascinating article by Jacob Jahiel on Early Music America’s website about transcribing...

In his debut solo album, Teodoro Baù turns to the finest sonatas for the viola da gamba that Corelli *never* wrote. Winner of the 2021 Musica Antiqua Bruges Competition, Baù reaches into a mainstay of the Baroque violin repertory, Corelli’s Twelve Sonatas for Violin, Op. 5, performing from a transcription of his own making.

Following its 1700 publication, Corelli’s wildly popular Op. 5 provoked numerous re-editions and transcriptions, typically geared towards other treble instruments like recorder and flute. But other versions draw the sonatas downwards from their native register, such as one for viola da gamba housed in the Bibliothèque Nationale de Paris (ms.Vm76308). Baù cites this manuscript as foundational to his own transcription.



Since Corelli’s time, only a handful of musicians—Guido Balestricci, Friedericke Heumann, and now Baù—are known to have explored Op. 5 on the viola da gamba. But for lovers of the instrument, projects such as these help soften the blow of one of the gravest injustices to the viol in history: while it enjoyed a golden age during the Italian Renaissance and early Baroque, the use of the viol in Italy neared extinction by Corelli’s lifetime.

For the full article:

<https://www.earlymusicamerica.org/web-articles/review-gambist-teodoro-bau-making-corelli-his-own/>

## 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@hiddenvalleymusic.org](mailto:info@hiddenvalleymusic.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 players, has a genius for explaining technical details, solving physical problems in the simplest practical logic, without the least affectation or the least penchant for professional technique.*

**Full- Waiting List only**

—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>

## Bass Viol Improvisation at Arts & Ideas Festival

From Alice Benedict—

For the [Kinetech Arts](#) Summer Solstice Celebration, part of the Arts & Ideas Festival at ODC Theater in San Francisco, my husband Alex Benedict created [Lee Shore](#), a video used as backdrop for dance that the Kinetech troupe and guests would create in the moment. It was planned to include mostly layered images of the ocean plus a soundtrack of ocean sounds with spoken word.

But then:

*"Hey, Alice. For the video could you play some music? Keyboard or singing, or something?"*

*"While you're talking, I play? Like that?"*

*"That was the idea."*

*"Well, the bass viol might work. When do you need it?"*

*"Um, Saturday."*

*"You mean, like, this Saturday?"*

*"Yeah."*

*"Ah. Better do it now, then."*

I prop the text, and an iPad with the rough video on my music stand and tune up my bass. Let's see, it's all about breaking waves and language. Lots of repetition. The video is sequences of moving water. So there's that. All right, then. Ready?

Alex presses the record button on his phone, and off we go, he reading, me looking at the video and noodling about in a "no particular key" mode. Kinetech often uses a sort of electronica-noise aesthetic for the music in its performances. Something kind of rough will be okay, I think. At various online classes this year, I'd been trying for smoother chords, leaps and arpeggios. I try some of that here. Oh! and some chunky articulated sounds will work too, I think. Repetition is good: the words are circling around quite a bit. I do like the sound



when you lightly touch the string and get the higher octave. Maybe not so much of that though. Oops, a hesitation there... no, don't stop, just keep going! Whew! Ending now, with a nice long note.

Let's play it back and see what we got! Hmm. It's rather strange. But I feel like it goes with the water images. Hey, I can hear the hesitation in that one place. Could snip that bit out or do the whole thing over. But, keeping it simple, Alex and I decide to go with this first take.

The event itself was at the ODC Theater in San Francisco on June 20, 2022. The dancers didn't preview the video; they just experienced it and responded with their own collaborative improvisation. I wasn't there, but I'm told it was a lot of fun!

From **Early Music America** magazine:

## Art of the Amateur: A Computer Programmer Uploads a Lifetime of Renaissance Music

If you've ever sung or played a madrigal from an edition on IMSLP, you've probably engaged with the work of Allen Garvin, whose International Music Score Library Project (IMSLP) corpus surpassed *two thousand* uploads last year.

A computer programmer and mobility systems engineer by profession, Garvin is undaunted by the technical aspect of typesetting editions. He uses software called LilyPond, which turns specially formatted text input (which computer programmers are likely to be comfortable with) into musical notation. This process enables Garvin to typeset editions with incredible speed. Although Garvin began to dabble in typesetting as a college student in the 1990s, his project of typesetting whole editions, particularly editions of 16th-century vocal music, gained momentum when he took up the viol nearly two decades ago.

Here's the entire article:

<https://www.earlymusicamerica.org/emag-feature/art-of-the-amateur-a-computer-programmer-uploads-a-lifetime-of-renaissance-music/>



## A Barefoot Chamber Concert

Harmonia Felice  
Rameau's "La Lyre Enchantée"

Fri., December 2, Berkeley

6:30 PM, St. Mary Magdalen Parish Hall

Amy Brodo-cello and viola da gamba  
Roy Wheldon-violin da gamba  
Jon Mendle-tiorba  
with guest singers TBA

The whole of Act 2 of Rameau's "Les Surprises d'Amour" is a strange and wonderful tale entitled "La Lyre Enchantée." You will be spellbound.

Wine and snacks!

Cost: \$15 (Free admission for 18 & under)

Tickets: At the door, or order online (recommended for front seating) closer to the concert date.

<https://barefootchamberconcerts.com/>

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## The Essential Jordi Savall

In May, Nick Jones, a contributing writer to San Francisco Classical Voice ([SFCV.com](https://www.sfcv.com)) was asked to research and write a piece about viol master Jordi Savall as part of their "Essential..." series.

Here's the the opening paragraph:

**Jordi Savall** is not easy to pin down. Active over five decades of performing and recording, he inhabits many identities: a stellar performer on the viola da gamba; a Catalan patriot; a promoter of traditional, regional music; an advocate of pushing early music far beyond its usual boundaries; an inventive and fiercely inclusive musical impresario and performer.

Here's the link to the full article:

<https://www.sfcv.org/articles/feature/essential-jordi-savall>



**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 meeting in person and now include coached consorts again!

## Pacifica Viols PlayDays 2022-2023

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

**Oct. 8: Josh Lee**

**Nov. 12: David Miller (note change)**

**Dec. 10: David Morris**

**Jan. 14: Shira Kammen**

**Feb. 11: Erik Andersen**

**Mar. 11: Julie Jeffrey**

**Apr. 8: Farley Pearce**

**May 13: Elisabeth Reed**

**June 10: Pacifica BASH**

## Pacifica Viola da Gamba Society

### Board of Directors:

President: Pat Jennerjohn

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

Vice President: Cindi Olwell

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Secretary: Branson Stephens

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Treasurer: Nick Jones

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

### Board members at large:

Mary Elliott, Ellen Fisher, Julie Jeffrey,  
Elisabeth Reed

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Membership: Ellen Fisher

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<https://pacificaviols.org>

**Pacifica Viola da Gamba Society**

is a Chapter of the

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



Pacifica Viola da Gamba Society is a not-for-profit corporation,  
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