

Come to our PlayDay w/ coach David Miller

Sat., Nov. 12, 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

David H. Miller is a musicologist and performer, as well as an Assistant Professor of Practice in the Department of Music at the University of California, Berkeley. As a performer on Baroque double bass and viola da gamba, David has worked with groups such as the Handel and Haydn Society, Arcadia Players, New York Baroque Incorporated, and Trinity Wall Street. He also collaborates regularly with the Renaissance band [Seven Times Salt](#).

As a musicologist, David has published in the *Journal of American Musicological Society*, *Transposition*, the *Journal of Musicology*, and the *Indiana Theory Review*. He studies the reception and performance of modernist music, in particular the music of Anton Webern.

For more information, see: <http://www.davidhmilller.com/>.



Purcell's *Fantasia Upon One Note* and its twentieth-century echoes

—A look at one of the most unusual viol consort fantasias ever written, Henry Purcell's *Fantasia Upon One Note*. We will examine the compositional challenges of the writing a fantasia in which one of voices plays a single note the whole way through, discuss performance approaches to the varied styles found in this fantasia, and consider how its twentieth-century revival (in works by Elliott Carter and Oliver Knussen) can help us better understand what we are doing as twenty-first-century viol players.

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, November 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.



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 PlayDay 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.

Thank you for those who took the time to answer our survey exploring possible future Covid policies. The board will evaluate the findings and announce any changes in time for our December PlayDay.

Early Music Open Mic Night

Wed., Nov. 23, El Cerrito

7 - 9 pm, Hillside Community Church

This friendly monthly event (held every 4th Wednesday) is your opportunity to perform early music in an informal 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 harpsichord is available on request.
- To request a spot for a future Early Music Open Mic, email Heather Wilson: hi2dougan@gmail.com.

One more date this fall:

12/28 - as always, the 4th Wed. of each month.

Plan ahead- reserve your spot!

Open Mic COVID policy—

Proof of vaccination and at least one booster is required.

Masking is optional for attendees & performers.

AEM announces–

Amherst Early Music Festival 2023

Dates: July 2-9, and 9-16, 2023

Location: Muhlenberg College, Allentown, PA

Theme: 'Music of the British Isles'

Festival Director: Frances Blaker

Week 1 programs (July 2-9)

Central Program, Baroque Academy, Opera, and Historical Dance

Week 2 programs (July 9-16)

Central Program, Choral Workshop, Ensemble Singing Intensive, Lute Society of America, and New London Assembly

We'll have more information coming soon and plan to open registration on November 15, but hope you'll make plans to join us for the 2023 Amherst Early Music Festival!

Save the dates!

AEM November Online Classes

At press time, no info was available about AEM's November classes. Check their website for Nov. 12/13 classes - rumors are, one is tailored for the gamba.

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



Musicianship tips

Ellen Fisher has sent us a link to an interesting article on memorization from The BulletProof Musician, a website produced by a fellow who is a performance psychologist and a Juilliard School faculty member:

<https://bulletproofmusician.com/stress-impairs-memory-but-heres-a-way-to-make-your-memory-more-anxiety-proof/>

You might also want to check out some of their most popular articles; links are on a menu at the right side of their webpage.

POPULAR ARTICLES

How Many Hours a Day Should You Practice?

Why the Progress You Make in the Practice Room Seems to Disappear Overnight – PART 1

Is Slow Practice Really Necessary?

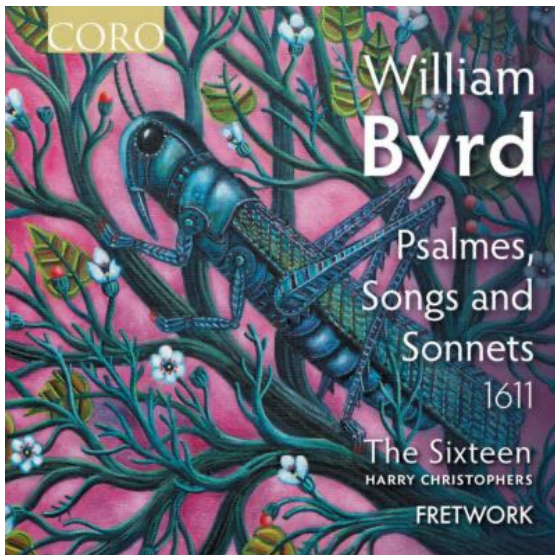
8 Things Top Practicers Do Differently

How Many of Our Mistakes Do Audiences (and Other Musicians) Actually Hear?

Why I'd Spend a Lot More Time Practicing Scales If I Could Do It All Over Again

Why Improvisation Should Be Part of Every Young Musician's Training

Why Practicing Practicing from an Early Age is So Important



William Byrd from The Sixteen and Fretwork

Billed as the first complete recording of Byrd's "Psalmes, Songs and Sonnets," this new disc is timed to coincide with upcoming 400th anniversary of the Renaissance composer's death.

A few quotes from the review:

"For their final record of 2022, The Sixteen and founding director Harry Christophers give William Byrd's final self-published musical volume, the 1611 *Psalmes, Songs, and Sonnets*, its first cover-to-cover recording. The 32-work tome combines voicings, instrumentations, and subjects: lean, cheeky three-part settings give way to larger works of both sacred and secular polyphony, consort songs, and even a few early fantasias for 17th-century Britain's most in-vogue instrument, the viol, played here by stalwart British consort Fretwork.

"...Fretwork lilts through their fantasias, their phrases just airy enough to drive forward comfortably without pressing ahead. As accompanists to soprano Katy Hill and alto Elisabeth Paul, they pay more mind to filling horizontal space with their warm, guttural sound. Byrd, in fact, permits viols to take the place of any vocal part in the volume—perhaps more of this recording should have come from the consort?"



One of the joys of belonging to EMA is its website with terrific articles, which often includes related music clips. If you are a member of EMA, you can copy this link to your browser to read the full article and check out clips from this CD:

<https://www.earlymusicamerica.org/web-articles/recording-review-william-byrd-from-the-sixteen-and-fretwork/>



A Barefoot Chamber Concert

Harmonia Felice

La Lyre Enchantée
with the Overture from
L'Enlèvement d'Adonis
by Jean-Philippe Rameau

Fri., December 2, Berkeley

6:30 PM, St. Mary Magdalen Parish Hall

Amy Brodo, viola da gamba

Roy Wheldon, viola da gamba

Jon Mendle, tiorba

Caitlyn Koester, harpsichord

With guest singers

Caroline Jou Armitage, soprano
(Parthenope, a siren & Uranie, a muse)

Brian Thorsett, tenor (Linus and Apollo)



Opera without an orchestra? Yes!

Les Surprises de l'Amour, an opera-ballet, was first performed in 1748 in Versailles with two acts, L'Enlèvement d'Adonis and La Lyre Enchantée. In L'Enlèvement d'Adonis, the main singing characters are Diana, Cupid, Adonis, and the concept is the struggle between love and chastity. In La Lyre Enchantée, the main characters are Parthenope, Urania, Linus, and Apollo, and the theme is the conflict between love and indifference.

Linus, a humble shepherd and musician, possibly the brother of Orpheus, falls in love with Urania the Muse of astronomy who is indifferent to his advances. The Siren Parthenope tricks Urania by tying up Linus to a tree and laying an enchanted lyre next to the tree which makes anyone who touches it fall in love with the first person he or she sees. Urania comes upon the enchanted lyre and sings a love song to Linus. Apollo appears and clears any confusion and, in the end, the sirens and the muses unite to combine their talents and sing and dance in joy.

The transcription by eighteenth century composer Ludwig Christian Hesse enables us to portray the essence of this wonderful music, the recitatives, arias, dance movements, the colorful and expressive writing by Rameau with the bare minimum of forces particularly suited to the times we live in. The instruments take the role of the chorus as well as the dance band. We have added two singers back in because the vocal writing of Rameau is incredibly beautiful.

Cost: \$20 (Free admission for 18 & under)

Wine and snacks!

Tickets are not presently available online; we're working on this.

For now, if you let us know you're coming by email (info@barefootchamberconcerts.com), we'll hold a seat for you and you can pay at the door.

President's Note

It's been a busy fall! I couldn't see you all at the October Play Day as I was in the midst of the California Bach Society set, singing some glorious French Baroque music. I'm looking forward to our November PlayDay, where we will work with a coach new to me — David Miller, currently an Assistant Professor at UC Berkeley, where he pursues an interest in both modernist music and early bowed instruments.

This past weekend (October 28 and 29), it was a joy to welcome our distinguished guest Alison Crum (and her spouse Roy Marks). Pacifica VdGS sponsored a two-day event of lessons and consort coaching with her at one of our favorite haunts, Hillside Community Church. The lucky students were all thrilled with their lessons and coaching. Alison and Roy were enchanted with the beautiful location, and happy to meet our members.

Here are Sue and Nick Jones, working on a Morley duet in a joint session, followed by individual mini-lessons.

Alison and Roy came to the Bay Area on a journey from Tucson (where they taught at ViolSphere), passing through Yosemite, and now onwards to Carmel Valley to teach in the second week of the Hidden Valley Road Scholar program.

Pat



ViolSphere
2022

Alison & Roy,
back row

**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*

Dec. 10: Julie Jeffrey*

Jan. 14: Shira Kammen

Feb. 11: Erik Andersen

Mar. 11: Farley Pearce*

Apr. 8: David Morris*

May 13: Elisabeth Reed

June 10: Pacifica BASH

***note coach switcheroos**



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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