

Come to our PlayDay w/ coach Erik Andersen

Sat., Feb. 11, 9:30 am-12:30 pm

- 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 pm– Bring a bag lunch to enjoy with us
- 1-2:30 pm – Uncoached DIY consorts playing

Erik Andersen performs on all sizes of viola da gamba, including the pardessus de viole, as well as on baroque and modern cello. He also enjoys playing and teaching modern violin and viola.

His wide range of experience informs and adds complexity to his musical approach, helping to uncover articulations and colors not so readily found on the single-instrument path. Erik strives to find the voice of each instrument, each composer, and each musical work, sharing the discoveries of those interactions with his audiences.

He teaches at the San Francisco Community Music Center and at workshops and events around the country.



PROGRAM:

John Okeover is a lesser-known composer and church musician of the 17th century from the south of England. His surviving chamber music, including several fantasies, a pavan, and an anthem, is typical of the period and features close imitation and conversational charm.

We will explore the music on its compositional merit and apply viol technique to enhance and highlight its more delightful features. Music in 5, 4, and 3 parts will be presented with doubling as desired — or required.

Registering for our PlayDay

Deadline: NOON, WEDNESDAY, February 8

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.

Barefoot Chamber Concerts presents

A Marais Sampler

Lynn Tetenbaum, viol • John Lenti, theorbo

Fri., February 17, Berkeley

6:30 PM, St. Mary Magdalen Parish Hall

Gorgeous French music by Louis XV's chamber music czar and main viol man, Marin Marais. The son of a humble shoemaker, Marais eventually became a composer and viol player who inspired a movie ("Tous les Matins du Monde"), wrote some of the first French operas, was appointed "Ordinaire de la Chambre du Roi" under Louis XIV, and wrote over 550 "pieces de viole" spread over five books published between 1686 and 1725, among other chamber pieces.

Marais specified that his viol pieces were best performed with just a theorbo as the continuo instrument, and that is the way we will hear his music. Lynn Tetenbaum (viol) and John Lenti (theorbo), both well-known specialists in this music, need no introduction to Bay Area audiences.

On this their first collaboration, they will play music from all five of Marais' books, including two from Lynn's bucket list—the iconic "Labyrinthe" (a musical journey through many curious keys, some hitherto unknown to viol players) and the hauntingly beautiful g minor suite with the "Tombeau pour Marais le Cadet." In addition, John Lenti will play from his celebrated transcriptions of Marais for theorbo solo.

Plus, of course, the usual Barefoot snax.

- Admission \$20 (no one turned away for lack of funds).

- To reserve a seat, email info@barefootchamberconcerts.com and pay at the door.

- For more information: www.barefootchamberconcerts.com

Third time's a charm!

Don't miss this all-Marais program!

It was cancelled twice since March, 2020—due first to the pandemic, and then for Lynn's recovery from elbow surgery.



Lynn has a busy season!

On **May 5**, Barefoot will present a second concert featuring Lynn along with Jerome Hantai, viol and Lillian Gordis, harpsichord. **Mark your calendar!**

"Barefoot Chamber Concerts (an enterprise noted for both its quality and informality) presents really good music in the right acoustic and without the formality of most classical music events."

—Recent PR from
San Francisco Classical Voice (SFCV.org)

Prelude to a Career

Lynn Tetenbaum has been hailed by the *Boston Herald* as a ‘master musician, fluent, intelligent and natural.’ Here we’ve focused on her early career as background to her two Barefoot concerts this spring (see p. 2). Thanks go to Julie Jeffrey for this suggestion!

Lynn grew up in a suburb of Chicago and started playing violin at age 6. Her first violin teacher was Nelle Meints; 15 years later, her daughter, Cathy, would become Lynn’s first serious gamba teacher.

She was introduced to the viol in college and played treble and tenor in consorts with no interest in the bass (too big!). But just before her final year Lynn heard a classmate play some solo Abel and knew immediately that bass gamba was what she wanted to play. Working in Chicago after college with no money to buy a gamba, she rented a tubby East German instrument. During this time, 40 years ago, she met Julie Jeffrey, a grad student in musicology at The University of Chicago.

Having a real job (tech support for IBM) meant that Lynn could afford to attend BPI at Oberlin (but only for one week!). It was there that she began to take lessons with Catharina Meints; her instruction was so incredible and insightful that Lynn decided to attend Oberlin full time to study with her. A few years later, she entered the Artist Diploma program and during her final semester, knew that she wanted to pursue studies in Europe as the next step.

On Cathy’s recommendation, Lynn successfully auditioned for Wieland Kuijken at the Royal Conservatory of Brussels, and began an “amazing” five-year journey, mostly focussed on lesson preparation (new material was expected to be played at each lesson) and supplementing her grants to afford to stay (jobs included the obligatory teaching English at Berlitz, subbing at the International School, a cafe job, tutoring, and teaching gamba).

A total Kuijken groupie, she traveled to as many of his concerts as possible. During later years, she had concerts of her own, mostly in Germany, Italy, and Austria. Her studies culminated in the highest performing degree at the Conservatory.

While Lynn was in Belgium, she met her gamba (“my muse”)—an original English instrument made in 1670 by William Addison. In order to pay for it, she had to return to the U.S. after her studies and get a “real” job. She lived in Boston for five years; met her husband Steven through tech work; moved to be with him in Dallas on the condition that if she hated it, they would move to the Bay Area; and then, yes, moved to the Bay Area!



Lynn has loved horses since childhood and bought her first horse after moving to the Bay Area in 2001. She did intensive stable management studies with the British Horse Society and for years had a local horse hauling business, “Whinny Wheels.”

“I compete as an amateur in horse shows. My current horse “Plum” is a beautiful 16-year-old Holsteiner. I ride him as often as I can, although I do avoid jumping before a concert.”

“At my first show, I was really nervous. The month before I had played the solo gamba arias in the St. Matthew Passion with the LA Philharmonic—terrifying! Yet I was more nervous at that horse show than I’d been on the concert stage!”

Voices of Music presents

Musica Transalpina: Chamber music from Italy and England

Fri., February 17, Palo Alto

7:00 PM, First Congregational Church

Sat., February 18, Berkeley

7:30 PM, First Congregational Church

Sun., February 19, San Francisco

8:00 PM, St. Mark's Lutheran Church

Elizabeth Blumenstock, Cynthia Miller
Freivogel, Augusta McKay Lodge, violins
Elisabeth Reed will play viol in the orchestra.

For tickets: [https://app.arts-people.com/
index.php?ticketing=vom](https://app.arts-people.com/index.php?ticketing=vom)

SFEMS presents

Archetti Baroque Strings with **Dance Through Time**

Forbidden Lust & Passion in the Court

Fri., March 3, Palo Alto

8:00 PM, First Presbyterian Church

Sat., March 4, Berkeley

7:30 PM, First Congregational Church

Sun., March 5, San Francisco

4:00 PM, St. Mark's Lutheran Church

Carla Moore, Cynthia Keiko Black, violins,
Elisabeth Reed, bass viol & cello, John Lenti,
theorbo & guitar, Peter Maund, percussion

Carlo Venturo, Jen Meller, Baroque dancers

For tickets: [https://app.arts-people.com/
index.php?actions=4&p=l](https://app.arts-people.com/index.php?actions=4&p=l)



Marais at the Hillside Club

On Jan. 23, the Etude Club of [Berkeley's Hillside Club](#) presented Jason Schulterbrandt, Mary Prout, and Branson Stephens—all on bass viol—with Nina Bailey on harpsichord, performing Marais' *Deuxième Suite à III Violes*, from his Book IV.



—Lynn Tetenbaum tipped us off about a Brussels Conservatory classmate of hers...

Viol Master Class with Jérôme Hantaï

Tuesday, May 2, San Francisco

7:00-9 PM, San Francisco Conservatory classroom

If you are a viol player who would be like to be considered for this class, whether playing as a soloist or in an ensemble, please contact Elisabeth Reed.

soundbodies@gmail.com

Tell the world- early!

Some reminders for where to publicize your performance–

- **Early Music America**

EMA offers free publicity for your early music or historical performance event. Info is due 2 months before the month of the event. Here's how to submit your notice:

<https://www.earlymusicamerica.org/resources/early-music-news-reviews/news-release-submissions/>

- **San Francisco Early Music Society**

SFEMS will publicize your early music event in its Weekly Calendar.

Contact Communications Manager Heidi Waterman at communications@sfems.org as soon as possible, but no later than Wed. before their Monday publication.

- **San Francisco Classical Voice**

To enter your event info into this online music journal, first create a free account at <https://www.sfcv.org/>

- **Pacifica Viols GambaNews**

Please send your concert/recital information/photo by the 20th of the month prior (or 2 months prior) so that our readers can be informed and enjoy your performance!

Sue Jones, GambaNews editor
scjones360@gmail.com



March is Early Music Month

Did you remember that March is not just for St. Patrick's Day or Mardi Gras? It's also [Early Music Month](#), sponsored by [Early Music America](#). Join hundreds of other ensembles and thousands of individuals in celebrating: have a special play-in; set yourself or your group a practice challenge; play for friends; go on the "potluck circuit..."

Throughout these 31 days, Early Music America will do our part by shining a spotlight on individuals and organizations, concerts, lectures, play-days, workshops, and more throughout the early music community. And let Early Music America know what you are doing!

Find out how you can get involved:

<https://www.earlymusicamerica.org/resources/early-music-month/>

And while you're at it, **why not sign up for Early Music America's weekly e-Notes, great CD reviews, news articles, features...**

Don't forget, too, to join or renew your membership in Early Music America!

More, from EMA:

When You Host a Musician...

Visiting musicians are working musicians. To give their best performance, their needs and comfort must be paramount. Click below for 10 "commandments" to help make their visit as easy and comfortable as possible:

<https://www.earlymusicamerica.org/web-articles/the-10-hosting-commandments/>

AEM February Online Classes

For info about AEM's February classes: <https://www.amherstearlymusic.org/online-classes>

Teaching viols at UC Berkeley

By David H. Miller & Elisabeth Reed

During the fall 2022 semester, we offered a course on the viol in the Department of Music at the University of California, Berkeley. This course was one of a series of courses designed to blend the study of performance with the study of musicology. We were grateful for the opportunity to introduce **18**

undergraduate students to the joy of playing the viol, while also showing them something of the instrument's history and repertoire.

Because the university's collection of viols had received relatively little use since a course similar to ours was offered by Elisabeth Reed and Kate van Orden over a decade ago, the first task was to get the instruments in playing condition. After a summer of making adjustments, re-hairing bows, and installing dozens of new strings, we were finally ready; many thanks to Colin Shipman of Ifshin Violins in El Cerrito, CA for his help with all of that!

For the performance portion of the course, we split the students into two sections, one for those who already played a bowed string instrument of some kind and one for those who did not. Both sections worked from a method book we compiled from a variety of sources, including Martha Bishop's *Viola da*

gamba Method for classroom or private study and Julie Elhard's *Passamezzo Method* ensemble book, both of which proved to be invaluable resources. Many of the students made remarkable progress over the course of the semester.

During the musicology portion of the course, we introduced key topics and important works from throughout the viol's history, including but not limited to fantasias, verse anthems, consort songs, divisions, viola bastarda, lyra viol, ornamentation in French Baroque music, the use of the viol in the music of J.S. Bach, and the modern viol revival. For these sessions we were happy to welcome a number of guest musicians, including local viol players Julie Jeffrey and Farley Pearce as well as harpsichordists Katherine Heater and Yuko Tanaka and soprano Jennifer Paulino, who helped make this music come alive for the students. We also surveyed some of the recent musicological literature on the viol and viol music.

The semester concluded with a well-attended performance in which all students participated, featuring music of Tallis, Praetorius, Lupo, Dowland, and others. We are pleased to report that more than half of the students who enrolled in the course wish to continue playing the viol, so we are in the process of setting up a regular consort on campus.



Going forward, we hope to involve these students with the VDGSA Pacifica chapter, and to continue nurturing a place for viol playing at UC Berkeley.

Join us – Always fun!

Viols West Workshop 2023

August 6-12

California Polytechnic State University
San Luis Obispo, CA

Music Directors:

Lawrence Lipnik and Rosamund Morley

Faculty:

Erik Anderson, Malachai Bandy, Joanna Blendulf,
Julie Jeffrey, Lawrence Lipnik, Rosamund Morley,
David Morris, Elisabeth Reed, Shanon Zusman

Viols West is a week-long summer workshop for viola da gamba players of all levels, sponsored by our Pacifica chapter. In four classes each day, our excellent faculty provides instruction in technique, consort and solo literature.

Evenings are filled with musical activities, including ad hoc consorts, mini-classes or presentations, and a faculty concert, providing both formal and informal opportunities for participants to play, listen, and learn.

The week begins with a welcome playing session on Sunday evening. Classes run Monday through Friday, ending with a festive student concert on Friday night. The campus of California Polytechnic State University is on the edge of San Luis Obispo, a peaceful town in the beautiful rolling hills of California's central coast, midway between Los Angeles and San Francisco.

For more information—

violswestworkshop@gmail.com



Pacifica's PlayDay COVID policy **—effective 12/22**

Masks are optional – however, do wear a mask if that makes sense for you!

- We ask that you test negative within 24 hours of a PlayDay if you are “at risk,” i.e.,
 1. You have not been fully vaccinated (we interpret that as the initial double vaccination and at least one booster)
 2. OR you have travelled recently
 3. OR you have been exposed to someone who is sick or has tested positive

Please stay home if you have any symptoms or any doubt.

If you forget to test, we will have tests available on site for you.

This new policy replaces the waiver that we had participants sign in the past.



ACMP

“Congenial • Collegial • Don’t Compete”

This is the suggested motto for Play-in participants from a panelist in a recent workshop (“How to Put on a Play-In”) put on by [ACMP](#) (Associated Chamber Music Players).

This US-based nonprofit organization, founded in 1947, describes itself as “**a dynamic social network of passionate amateur chamber musicians well before Facebook!**”

As part of their “joyous mission of supporting chamber music for pleasure,” they maintain four searchable online directories as a resource for amateur and professional chamber musicians alike.

From their website—

Are you planning a chamber music session, party, Play-In or workshop? You can search for compatible players by location, name, instrument, playing level and musical interests in the [Players Directory](#).

Going on a trip somewhere? Make new friends through the Players Directory and use ACMP’s new [Organization Directory](#) to connect with local membership organizations, workshops and community music schools.

Looking for a chamber music coach or workshop near home or on your travels? ACMP has you covered, with its [Coach Directory](#) and its [Events and Workshops Directory](#) focused primarily on amateur chamber music workshops and camps. (Filter the directory by Event Type to find chamber music concerts, as well.)

NEW—free membership!

In celebration of their 75th anniversary, ACMP is “returning to our roots and dropping our membership dues.”

Early Music Open Mic Night

Wed., Feb. 22, 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 venue cost.

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.

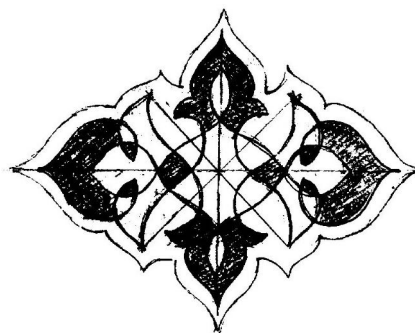
Plan ahead—reserve your spot!

Upcoming dates: Mar. 22, Apr. 27—as always, the 4th Wed. of each month.

Early Music Open Mic COVID policy

Proof of vaccination and at least one booster is required.

Masking is optional for attendees & performers.



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* (cancelled)

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**

Church Music Director position open

Arlington Community Church in Kensington is looking for a new music director after the retirement (after 30 years) of its former director.

Request the Job description from Linda Young, chair of the search committee,
linda.lapp.young@gmail.com.

Arlington Community Church
52 Arlington Avenue
Kensington, CA 94707

[https://
www.arlingtoncommunitychurchucc.org/](https://www.arlingtoncommunitychurchucc.org/)

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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