

Come to our PlayDay
with **coach Elisabeth Reed**

Sat., May 13, 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
- 1-2:30 pm – Uncoached DIY consort playing

Elisabeth Reed of Oakland, CA teaches Baroque cello and viola da gamba at the UC Berkeley and at the SFConservatory of Music, where she is co-director of the Baroque Ensemble. Recent teaching highlights include master classes at the Juilliard School, the Shanghai Conservatory and Middle School, and the Royal Academy of Music. A soloist and chamber musician with Voices of Music, Pacific Musicworks, Archetti, and Wildcat Viols, she has also appeared with the Smithsonian Chamber Players, the American Bach Soloists and the Seattle, Portland, Pacific, and Philharmonia Baroque Orchestras. Elisabeth directs "Voice of the Viol", the renaissance gamba ensemble of Voices of Music. 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.

Elisabeth is a Guild-certified practitioner of the Feldenkrais Method™ of Awareness Through Movement™ with a particular interest in working with musicians and performers.



Canons and rounds are an excellent and fun way to practice the specific skill of listening to oneself and others at the same time. The ability to pay attention to many lines and sounds simultaneously is a fundamental building block of good chamber music playing. Adding layers of complexity is a challenge; it can be illuminating to notice how and when our quality of attention breaks down. I taught a version of this in the deep Covid Zoom-sphere a few years ago, but I think it will be great to do it LIVE and in more than two parts!

(In addition to the music we'll tackle at the PlayDay we've provided another group for your playing pleasure, in a separate file.)

Registering for our PlayDay

Deadline: NOON, WEDNESDAY, May 10

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 TWO May concerts:



Paris ~ San Francisco: a Dialogue

Works of J.S. Bach, Schenck, Forqueray, Ste. Colombe, and Marais

Friday, May 5, El Cerrito

6:30 PM, Hillside Swedenborgian Church

Jérôme Hantaï and Lynn Tetenbaum — viols
Lillian Gordis — harpsichord

Just as historical musicians crossed borders and languages to share musical influences, French star and Kuijken disciple Jérôme Hantaï and the prodigious Berkeley-born Paris-transplant Lillian Gordis join forces with Bay Area star and co-Kuijken disciple Lynn Tetenbaum in a trans-Atlantic dialogue.

A delightful program of German and French music will highlight the Dutch, French and American early music connections with this collaboration.

For either concert: Admission \$25 (no one turned away for lack of funds).
You can reserve a seat in advance by email to info@barefootchamberconcerts.com;
this will get you in seats near the front.

MUSIC FOR SALE

The VdGS-NE chapter is offering music and books in their online shop; most titles are ON SALE. The sale closes in May. All purchases will support the chapter's activities and grant/scholarship offerings; please stop by and browse. <https://vdgsne.org/shop/>

Many prices have been reduced.



Harmonia Felice

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

Friday, May 19, Berkeley

6:30 PM, Saint Mary Magdalen parish hall

Caroline Armitage — soprano
Brian Thorsett — tenor
Amy Brodo & Roy Whelden — violas da gamba
Jon Mendle — tiorba
Caitlyn Koester — harpsichord

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 and Adonis in a struggle between love and chastity. In La Lyre Enchantée, the main characters are Parthenope, Urania, Linus, and Apollo in a conflict between love and indifference.

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.

Registration now open **ONLINE!**

Viols West Workshop 2023

- **Early Bird Discount by May 31**
- **Pacifica member discount \$20**

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

**To whet your appetite, here are
some of the classes being offered:**

*Tuneful Senfl, French Drama!,
A Musical Kunstkammer, or
Contrapuntal Curiosities, A Rich
Assortment of Ricercars, Canzonas
and Capriccios, A Journey with
Michael East, Schenck: Nymphs of the
Rhine, Articulation Bootcamp, Music
for low consort, Portuguese Polyphony,
Jenkins vs. Lawes... and more!*

DON'T WAIT—REGISTER NOW!

Here's the link to the 2023 Viols West
brochure and online registration: [https://
www.violswest.org/](https://www.violswest.org/).



OUR HERO, CAROL DEIHL designed and completed the software for our online registration project (from scratch!) in an incredibly short three months.

Our new system is easy to use and comprehensive, with checks for errors and omissions; it also gathers better information to help our directors more easily make the best decisions about classes.

So hooray for Carol, our Colorado friend, top-notch viol player and long-time Viols West attendee. When you see her there, share your thanks!

Viols West Scholarships!

The Pacifica Viola da Gamba Society is pleased to offer Pacifica members a limited number of \$300 tuition-reduction scholarships to attend Viols West.

**The deadline for scholarship
applications is May 15.**

To apply for a scholarship, write to Pacifica Treasurer Nick Jones (treasurer@pacificaviols.org) with a paragraph describing your viol playing experience:

- Have you been to previous viol workshops?
- Do you have a teacher? who?
- How often do you play consorts?)

Accolades for PRB Productions

Since Peter Ballinger and Leslie Gold announced that their music publishing business PRB Productions would close June 30, we've received heartfelt letters from friends and composers. Read on!

To order music or request a pdf of PRB's catalog: PRBPrdns@aol.com • 510-526-0722

From Carol Herman–

PRB Productions closing?? When I first heard the staggering news, my actor's mind flew to those frequent TV ads for Bounty paper towels. You know the ones:

A crisis looms as spilled red wine runs towards a white carpet, or spilled coffee heads towards an irreplaceable document. Two people leap into view, dramatically shouting; "NOOOOOO!!!," and of course Bounty comes to the rescue more quickly and efficiently than "that OTHER brand.

What and who will now be OUR "paper towel"? Who will mop up OUR mistakes, and always be the ones we call on and trust?

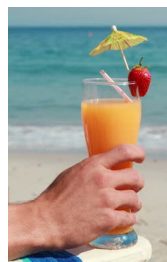
I want to shout loudly myself; **"NOOOOOO!!! They can't RETIRE!!!"** Who else was patient enough to decipher my poorly scratched manuscripts? Who else showered me with gentle instructions and encouragement? Who else published books so beautifully printed...and did such splendid promoting? PRB Productions has been OURS; the most wonderful team and service any of us could ask for, for more years than most of us realize. It's filled the music world with such a variety of treasures, and not just for the early music world; skimming their catalogue proves their versatility and wide range.

My own viol publications would not have existed without Leslie and Peter. For many years I'd been only sporadically involved in life as a viol player until the 50th Conclave. Shortly after that, Leslie and Peter pursued me relentlessly to compose what they assured me

were **badly needed tenor viol etudes**, insisting I pick up my bow and get to work! Finally convinced, I then had to *borrow* a tenor viol because I no longer owned any instruments. I'd scribble down new ideas in my West Hollywood apartment, but they did the rest with their eternal patience and skill; resulting in a book born luckily before Covid struck us all.

I try now to convince myself that Leslie and Peter *do* deserve to walk new paths; ones without deadlines, computers and printers, packaging, mailing, advertising, promoting, and those constant interruptive calls from composers blessed with their services.

I love to visualize them in matching colorful shirts, sitting in beach chairs on some



tropical isle while holding iced glasses of some delicious, decadent concoction... garnished with cherries on toothpicks and little paper umbrellas.



Though I smile at this imagined scene, somehow, I doubt it will morph into reality, but who knows? We DO know Leslie and Peter undoubtedly will go on hosting viol ensembles and continue to support every aspect of the early music scene with their usual helpful friendliness and humor.

Every so often I get a wonderful e-mail from Leslie, bringing me up to date on PRB Productions, and asking also about my own life. I'm humbled that my publications are still selling. It's been many years since I wrote all but the tenor etudes. I'm thrilled to know the bass viol etudes and the tablature book still topped a list, because they're my favorites too. How lucky I am to have known that great PRB Productions team for so long, and to be assured repeatedly and warmly that my long-standing invitation to visit remains. Could I still manage an *In Nomine* if I took them up on it?

From Martha Bishop–

Peter Ballinger, with his wife and helper Leslie Gold, have been an immeasurable help to modern composers. Their editions are carefully edited, clearly legible, and bound with handsome and distinctive covers. I'm sure I speak for all of their published composers that we will miss PRB Productions tremendously.

Peter took a risk with these modern publications because he knew they would not be best sellers. PRB has also published many of the chestnuts of viol literature, and a number of times **they have gone above and beyond the call of duty in researching potential publication topics.** The company will be sorely missed not only by viol players but many other musicians, since its holdings represent



many genres of music. Moreover, Peter and Leslie have been most pleasant to work with over the past years. They and their editions will be sorely missed in the publication domain.

From Ellen Farwell–

Peter and Leslie were in a six-part "Sunday Viols" group that met in my living room. Peter always brought a stack of their music for us to play. Occasionally it would be a piece in progress, so that they could make changes and corrections as we went along. **It was a pleasure to read through their music –so nicely spaced and so very legible.**

And of course, it was a pleasure to have their company; we became good friends. When we finished playing, we would sit around my dining room table having refreshments. We'd get Peter to talk about his painting, and sometimes Leslie would talk about her knitting projects. I'm sure that they'll find plenty to do now that they've put their music publishing behind them. I wish them both a happy retirement.

From Will Ayton–

My first contact with Peter came in an e-mail asking about publishing some of my music. Of course, I was very excited; since then he has been a real support for my musical children.

I'm feeling rather sad about Peter and Leslie closing shop. They have provided a unique service to the Early Music world, resurrecting the music of the past in a way that has been of incredible value for musicians who are dedicated to playing these wonderful treasures. These publications have been much more than scholarly editions; they have provided a practical doorway for modern musicians into what can sometimes be an obscure world. Their editions have been functional, visually accessible, and professional and accurate.

I have especially been grateful for their support of new music. In past eras, the contemporary music of the time was in great demand and musicians were always anxious to see what new wonders the composers of their day were producing. Today, folks who play Early Music are admittedly focused more on the music of the past. **Peter and Leslie have given them a chance to expand their horizons and to explore the music of our time performed on early instruments.**

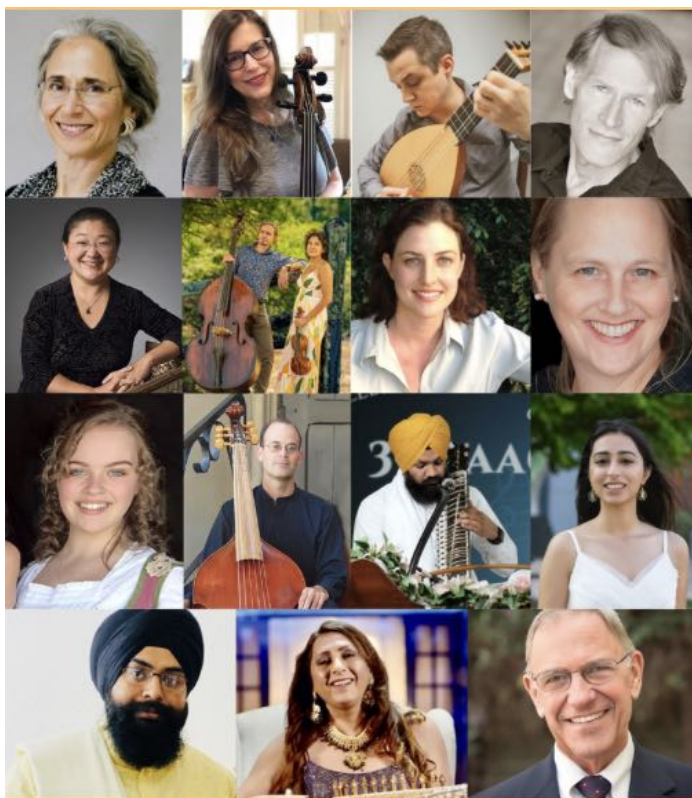
Thank you, Peter and Leslie, for all that you've done.

From Peter Seibert–

Peter Ballinger first published my viol compositions during the 1990s and began to publish my recorder compositions and arrangements shortly after that. Because PRB Productions reaches so many international markets, my works have now appeared on five continents. **I could never have dreamed of such distribution without the generosity and encouragement of Peter and Leslie.** They have been major contributors to the world of music making and will be sorely missed.

SFEMS presents Summer Mini-Festival

Sat., June 3, Berkeley



Enjoy two stellar concerts featuring **beloved local artists**, as well as a choral workshop led by renowned clinician **Magen Solomon** and a lecture by **Kip Cranna**, SF Opera's dramaturg emeritus—all at First Church Berkeley UCC, the East Bay's "sanctuary" for early music.

For full information on the mini-festival:

<https://www.sfems.org/summer-fest-2023>

5:00 PM Concert

Nash Baroque and **Sikh Heritage Symphony**

Immerse yourself in two very different, but equally compelling musical cultures: 18th-century France and classical Sikh music.

Nash Baroque (Vicki Melin, *traverso*; **Farley Pearce**, *viola da gamba*; Katherine Heater, *harpsichord*; Irenie Melin-Gompper, *dance*) explores the close connection between music and dance, using choreography from Jean-Philippe Rameau's opera *Dardanus* as danced by the celebrated Italian dancer Barbara Campanini.

Based in the South Bay, the Sikh Heritage Symphony (Leena Singh, *rabab*; Gurpreet Singh, *taus*; Keerat Singh, *sitar*; Rajvinder Singh, *tabla*) will explore a half-millennium of Sikh devotional music—*Gurmat Sangeet*—through a composition called *Gurmat Raaganjali*, which explores the 31 single *raags* found in the *Guru Granth Sahib*, the central sacred text of Sikhism.

This concert will also feature eight-year-old Junior Bach Festival harpsichordist Shuxian Ding performing the prelude from J.S. Bach's *English Suite* in A minor.

2:00 PM Concert

Harmonia Felice and **Beneath a Tree**

From the noble sonorities of Harmonia Felice (**Amy Brodo**, *'cello and viola da gamba*; **Roy Whelden**, *viola da gamba*; Jon Mendle, *lute and theorbo*; Yuko Tanaka, *harpsichord*) to the Baroque-to-folk stylings of Beneath a Tree (Gail Hernández Rosa, *violin*; Daniel Turkos, *bass*), you'll enjoy an eclectic sampling of music across time and space.

Harmonia Felice will perform works by virtuoso gambist Johannes Schenck and the nun Isabella Leonarda, while Beneath a Tree will perform works by Johann Sebastian Bach, Wolfgang Amadeus Mozart, as well as Celtic tunes and a Bay Area surprise!

This concert will also feature 15-year-old Junior Bach Festival violinist Emil Ma performing J.S. Bach's monumental Chaconne for solo violin in D minor.

Early Music Open Mic Night

Wed. May 28, El Cerrito

7-9 pm, Hillside Community Church

This friendly event 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 may be available on request.
- To request a spot in a future Early Music Open Mic, email Heather Wilson: hi2dougan@gmail.com.

Plan ahead—reserve your spot!

Upcoming dates: June 28, July 26, August 23... as always, the 4th Wed. of each month.

Below: Jason Schulerbrandt (l) and Branson Stephens (r) perform works by Ortiz and Ste. Colombe at April's Early Music Open Mic—fabulous!



Registration now open Amherst Early Music Festival

July 2-9, 9-16, 2023

Muhlenberg College, Allentown, PA

Frances Blaker, director

AEMF is the largest presenter of Early Music workshops in North America.

Viol faculty:

Sarah Cunningham, Larry Lipkis, Larry Lipnik, Loren Ludwig, Ros Morley, Patricia Ann Neely and Brent Wissick

For more info:

<https://www.amherstearlymusic.org/festival>

AEM May Online Classes

For info about Amherst Early Music's May classes:

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

Happy 300th Birthday, Abel! —> Share your recording of Abel

Carl Friedrich Abel (1723 – 1787) was a German composer of the pre-Classical era. He was a renowned player of the viola da gamba, and produced significant compositions for that instrument.

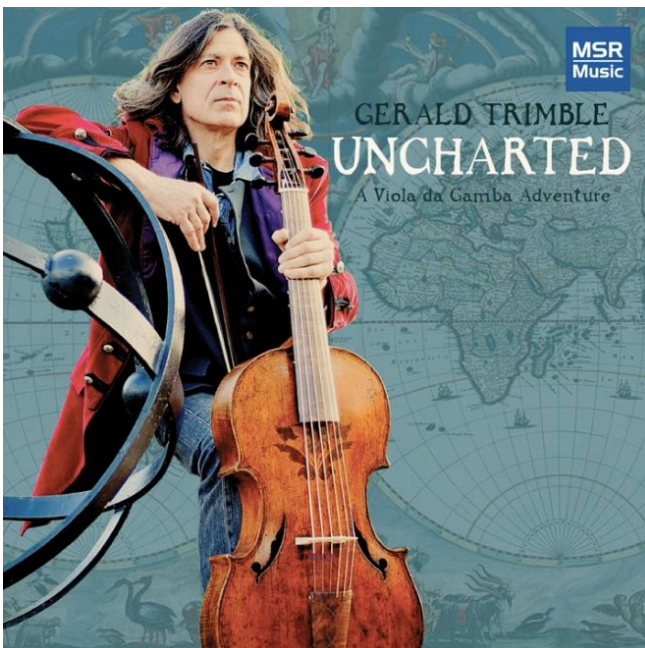
He was director of music at the Dresden court from 1743, but moved to London in 1759, becoming chamber-musician to Queen Charlotte in 1764. He founded a subscription concert series there with Johann Christian Bach.

UNCHARTED- A viola da gamba adventure

CD by Gerald Trimble, gamba

Listen on YouTube to his riff on Greensleeves—

<https://www.youtube.com/watch?v=4lpqjZmeHis>



Check out this unusual piece...

<https://www.youtube.com/watch?v=X4h0yvuw2Yk>

From the public Facebook group 'Viola da Gamba'—

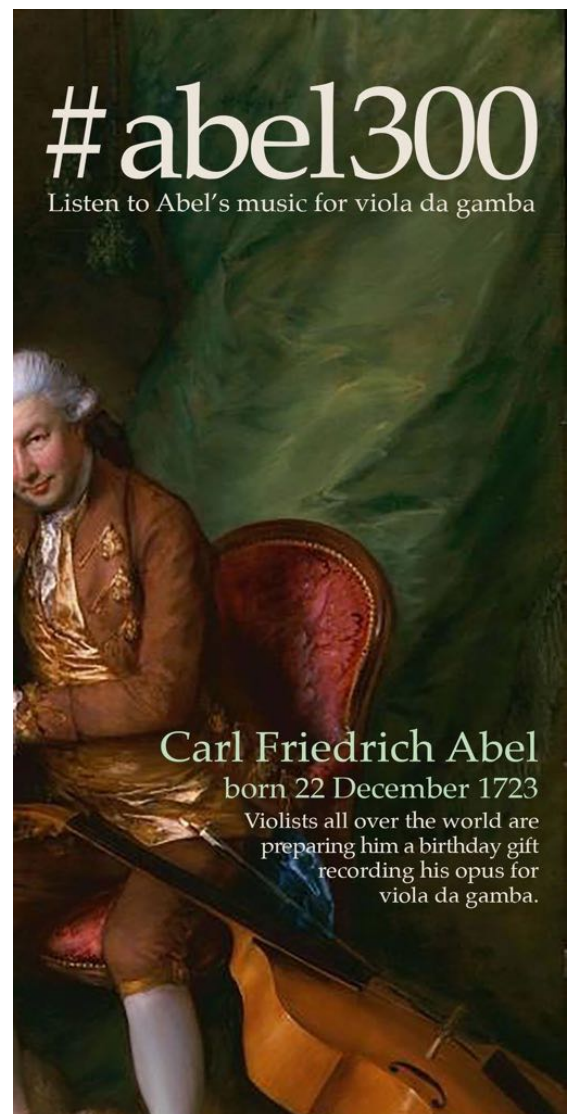
“Would someone want to record some of Abel's sonata movements with cadenza, as contribution to his birthday gift?”

<https://www.violadagambanetwork.eu/extant-cadenzas-for.../>

“Contribute to [#abel300](#)! Play and record Abel's viol music and publish it on Facebook with the hashtag [#abel300](#). Or share existing recordings and add the hashtag.

“Unrecorded pieces are specially welcome. It would be marvelous to have on 22 December 2023 his opus (almost?) completely listenable!

“Everybody is invited to contribute!”



Note from our Prez

I am relatively new to the viol playing scene, having taken up the treble viol about five years ago. Having had some teenage cello playing experience, my first thought was “how hard could this be?” Well, it was humbling.

I’m a well-trained and degreed musician (piano, organ, and singing) – so **why wasn’t I immediately awesome?** I had run up against the challenges of trying to achieve what Dr. Andrew Huberman calls “self-directed adaptive plasticity” – learning a new motor or cognitive skill once we are past that incredible, effortless “developmental neuroplasticity” of childhood (the ability of the brain to learn and adapt).

Adult learning requires attention and focus; we are developing and strengthening the neural circuits that give us the right result, and quieting the neural circuits that get in the way.

Our bowing is wonky at first, and our left hand feels utterly lost. Learning requires focused and dedicated attention. However, this level of attention causes a release of the brain chemical norepinephrine, which tells the brain that something needs to change. **Norepinephrine causes feelings of agitation and frustration** during this process! But that’s the exact signal that tells you that learning is taking place!

I know that my viol teacher remarked that learning a bowed string instrument as an adult requires a high tolerance for frustration. **But it is actually a good thing!** You just need to know how to frame that as a signal that you are learning. I have had to learn that this should not be a discouraging moment (although it’s a good idea to take frequent breaks).

And the next important factor in adult learning, after you have had your daily dose of frustration during your practicing, is to **get a good night’s sleep.** Good sleep after learning helps to lock in the progress that you’ve made.

Continued...

MUSIC FROM THE TIME **VIVAT REGINA!** OF ELIZABETH I



++++++ MADREGALIA! ++++++
& THE PASTYME CONSORT
MAY 5, 2023 AT 7:30PM
BETHLEHEM LUTHERAN CHURCH
++++++ MONTEREY ++++++

Elaine DeMarco, Laura Frank–treble viol
Russell Frank–tenor viol
Troy Brunke, Penny Hanna–bass viol
Elizabeth Gaver–baroque violin
Nona Childress–violin
Robert McNamara–lute
MaryClare Martin–virginals
Jeff DeMarco, Laura Frank, Ursi Frei,
Carleton Macy, Mark Stevens–recorders

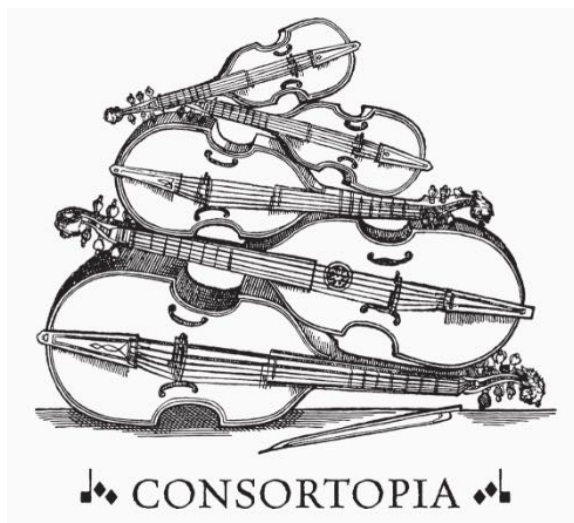
Also vocal music by various Elizabethan composers.

More information at www.pastymemusic.com

I’m very fascinated by the neuroscience of learning. If you are interested in a deeper dive into this topic, go to www.hubermanlab.com and look for Dr. Huberman’s podcast/YouTube video “Science-Based Mental Training & Visualization for Improved Learning.”

Pat Jennerjohn

VdGSA Conclave • July 23-30 Registration open!



You can attend online or in person.

Here's a partial list of what's offered:

- A full week of in-person and online classes
- Programs for Beginners, Seasoned Players, Consort Co-op, Advanced Projects, in addition to the regular curriculum
- Monday Lecture: "The Consort Anthem: A Trove of Many Treasures," William Hunt, guest lecturer
- Concert featuring "Coprartopia" with LeStrange Viols (Loren Ludwig, John Mark Rozendaal, Zoe Weiss, Kivie Cahn-Lipman, and Doug Kelly; and "William Byrd: Father of the Consort Anthem"
- Faculty Spotlight Concert on Friday evening
- Ice Cream Social
- Live Auction
- Emporium for makers, vendors, and publishers
- Viol and Bow Doctors
- Student concert
- Festive closing Banquet

For full info:

<https://www.vdgsa.org/conclave-2023>

Need financial aid to attend in person?

Ask Ellen Fisher erfisher@gmail.com about Chapter Conclave Vouchers.

For other financial help information:

<https://www.vdgsa.org/conclave-2023-fees>



Viola da
Gamba
Society of
America

Free Viol Music

Another treasure trove on the voluminous VdGSA website—links to six collections of free sheet music.

- Martha Bishop's edition of the complete Jenkins Fantasias a4, a5, and a6 available with barlines or without as well as a selection of Fancys a3.
- Martha Bishop's edition of the complete Lawes Setts a5 and a6 without barlines.
- Arrangements of Bach a5 made by the Yukimi Kambe Consort
- Paul Furnas's edition of excerpts of the Manchester Lyra-Viol Manuscript available in both tablature and staff notation.
- Rob MacKillop's edition of 22 Scottish pieces for lyra viol.
- Starring the Tenor Viol: Music of the Baroque Edited for Tenor Viol by Niccolo Seligmann and Judith Klotz.

Go to this page for direct links to this music:

<https://www.vdgsa.org/free-sheet-music>

For even more viol music, check out:

- the VdGSA [store](#)
- the VdGSA [members's area](#) (free for members!)
- Al Folop's collection on [IMSLP](#), also [indexed on WIMA](#) (free!)
- Allan Garvin's collection on [IMSLP](#) (free!)
- the [Pacific Northwest](#) chapter of the VdGSA (free!)



SFEMS Summer workshops– Open for registration

• **\$50 off for SFEMS members**

Baroque workshop

There's a Telemann for That!

June 25 - July 1, 2023

Notre Dame University, Belmont

Lindsey Strand-Polyak, Director

Eva Lymenstull will teach cello and viola da gamba

For more info:

<https://www.sfems.org/baroque-workshop-2023>

Medieval/Renaissance workshop

From Bingen to Byrd: Music of the German and English Lands

July 16 - 22, 2023

St. Mary's College, Moraga

Adam Knight Gilbert, Director

David Morris will teach viol

For more info:

<https://www.sfems.org/medieval-renaissance-workshop-2023>

Workshop Video

Did you find the 6 Pacifica members in this two-minute video from SFEMS? It includes clips from recent years' workshops as SFEMS' Derek Tam narrates.

<https://vimeo.com/751364304>



A WINNER!

Ellen Fisher won my homemade granola for last month's puzzle by naming 5 of the 6 Pacifica members seen in the video.

Here's the total list:

Sal Blaker, Pat Jennerjohn, Nick Jones, Sue Jones, David Morris and Linda Skory

Better luck next time, folks!

Sue, GambaNews editor



Julie Jeffrey will host our BASH – JUNE 10

We haven't had a live Bash since 2020—let's make up for it this year, keep our community vibrant, and have some fun together!

When: **Sat. June 10, 10:30 am, followed by a potluck lunch**

Where: **Hillside Church in El Cerrito**

Who: **Pacifica members & guests**

Get creative—include other instruments or voices along with viol/s. **Feel free to stretch the boundaries...**

- play a contemporary piece
- entertain us with a related poem, skit or reading... (costume optional)
- Or just come to listen

(I would love to hear a group perform "Gamba Legs" from Conclave... hilarious! — ed.)

This is a great chance to share music with each other, and to reconnect socially. We need this!

Got your plan?

Heather Wilson will be collecting names of performers. Please email her with your info. hi2dougan@gmail.com



Free music - come and get it!

We have recently reorganized our Pacifica consort music library to incorporate new donations, and have EXTRAS, so we are offering a bunch of music volumes **free at our Bash.**



Alice Benedict has organized a full lineup of great coaches for our monthly PlayDays, which this year 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**



Pacifica Viola da Gamba Society

Board of Directors:

President: Pat Jennerjohn

patricia@focusedfinances.com

Vice President: Cindi Olwell

cindi.olwell@gmail.com

Secretary: Branson Stephens

branson.c.stephens@gmail.com

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nrjones360@gmail.com

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Membership: Ellen Fisher

erfisher@gmail.com

Viol Rental Coordinator: Carolyn
d'Almeida

dalmeida.carolyn@gmail.com

PlayDay Coach Liaison: Alice Benedict

rozeta@adianta.com

PlayDay Coordinator: Cindi Olwell

cindi.olwell@gmail.com

Newsletter Editor: Sue Jones

scjones360@gmail.com

Webmaster: Nick Jones

nrjones360@gmail.com

VdGSA Chapter Rep: Ellen Fisher

erfisher@gmail.com

Pacifica Viols Chapter Website

<https://pacificaviols.org>

Pacifica Viola da Gamba Society

is a Chapter of the

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

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