

GAMBA NEWS

Volume 16, No. 7

Viola da Gamba Society-Pacifica

March 2003

David Morris to coach March 8

For our upcoming play day we eagerly await a return coaching engagement by **David Morris**. In the photo he is holding a cello, but we know he can play really good viol.

David received his M.A. in music (with an emphasis on the 18th century) from UC Berkeley in 1987, where he was the recipient of the University's Eisner Prize for excellence in the performing arts. As a conductor for The Crowden School in Berkeley, he conducted the Crowden School Orchestra on festival tours through the United Kingdom, Italy, France and Belgium.

He has been a guest instructor in

early music performance-practice at UC Berkeley, the San Francisco Conservatory of Music and Mills College, and a guest conductor of the Palo Alto Chamber Orchestra.



David Morris

He is the founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino, and has performed with Philharmonia Baroque Orchestra, American Bach Soloists and Musica Pacifica.

He has been a guest of the Los Angeles, Portland and Seattle Baroque Orchestras and the Mark Morris Dance Company, and has recorded for Harmonia Mundi, New Albion, Dorian and New World Records.

Introducing our Limerick contest!

April 1 is coming soon. *Gamba News* wants to rise to the spirit of April Fools Day, and it needs your help.

Haven't you always wanted to write a limerick?

A limerick has five lines, rhyming aabba. The beat is anapestic (weak, weak, strong) with three feet in lines 1, 2 and 5, and two feet in lines 3 and 4.

The following exceptions are allowed: The first foot of a line may have only one weak beat in front of the strong beat; and trailing weak beats that continue the rhyme are allowed at the end of each line. Naturally, these sounds must be identical over rhyming lines.

A limerick reads as below. S = strong beat, w = weak beat. Optional beats in parentheses.

w (w) S w w S w w S (w) (w)
w (w) S w w S w w S (w) (w)
w (w) S w w S (w) (w)
w (w) S w w S (w) (w)
w (w) S w w S w w S (w) (w)

The contest winner will receive publication in *Gamba News* (next, *The New Yorker*!) and a free year's subscription to *Gamba News* for a friend of your choice. **Deadline is March 26.** Please send any number of your entries to *Gamba News*, 1932 Thousand Oaks Blvd., Berkeley, CA 94707, or lyleyork@earthlink.net.

Here are some first lines. Try finishing one of these, or start your own.

• *While practicing scales in a grotto,/*

Hint: rhymes are plentiful. Auto, blotto, Giotto, hot-oh, Lotto, motto,

PACIFICA PLAY DAY SCHEDULE, 2002-03

All play days except those at Stanford are held at Zion Lutheran Church, 5201 Park Boulevard, Oakland. The church is just west of the Park Boulevard exit off Highway 13. We meet at 9:15 a.m. for the coached session.

Sheet music, coffee and tea will be supplied. Please bring a music stand and any music of your own you'd like to play.

Consorts are formed based on the information you provide on the enclosed postcard. **Please mail it immediately!**

Or email your data to John Mark, mark_bach8@hotmail.com.

Newcomers and rank beginners are welcome. If you're coming for the first time, please phone ahead: (510) 531-1471.

DATE	COACH
March 8	DAVID MORRIS
April 12	GEORGE HOULE
May 17	STEVE LEHNING
June 14	ELISABETH REED

not-oh, Otto, sotto, Susato.... This kind of rhyme scheme is not too exacting. Ogden Nash imitations gladly accepted.

- *There once was a seven-string bass /*
- *A consort convened in Orinda /*
- *Let's play it again, Julie pleaded /*

If you want to comment on the propriety of this contest, contact associate editor **Ellen Farwell**. It was her idea.

And on the subject of ideas, we want to thank our new second associate editor, **Mary Elliott**, for her great ideas, writing and team spirit. There is a message from her on the back page.

Look out, here come the monkeys

By Gremlin and Gambo

Due to a miscalculation by Climatus Serendipitus (1483-1597?) in his scientific treatise *Sphericus Phoolicus* (1482), all modern calendars have incorrectly placed April Fool's Day on April 1st.

According to news-breaking astronomical evidence just published in the *Journal of Astro-Horoscological Enquiries*, the correct date should be April 10th.

To celebrate this readjustment of the calendar, SFEMS and the Oakland Museum of California are co-sponsoring a

gala extravaganza, La Foolia, to benefit the Educational Programs of the Society.

The event will feature the Four Fearless Flying Bombolini Sisters, Les Beaux Eaux, The Quartetta Nairobi Antiqua and surprise guests, including Sheena "QOJ" Kammen, Susannah Figaro Morris, Bubbles Westine, and Fee B. Craig.

This all-new early music vaudeville revue will be accompanied by delicious morsels and ambrosian beverages. Tickets are \$30 and worth every penny. They will be held at the door. Each ticket is tax deductible less \$15.

WHEN AND WHERE

La Foolia!

Thursday, April 10

7:00 p.m., hors d'oeuvres and wine;
8:00 p.m., performance

Oakland Museum of California
Oak and 10th Streets, Oakland

More information:

(510) 388-9270 or
knebelkopf@earthlink.net
or www.sfems.org

VIOLA DA GAMBA SOCIETY-PACIFICA

GAMBA NEWS

GAMBA NEWS is published 10 times a year by the Pacifica chapter of the Viola da Gamba Society. It vacations in July and August.

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Contributions welcome: Send concert listings and reviews, opinions, workshop experiences, CD reviews, drawings, or photos to **Lyle York**, Editor, 1932 Thousand Oaks Boulevard, Berkeley, CA 94707, or via e-mail: lyleyork@earthlink.net. Phone (510) 559-9273. Associate editors are **Ellen Farwell** and **Mary Elliott**. Designer: **Matthew Wilson**.

Classified ads: Short classified advertisements in *Gamba News* are free to VdGS-Pacifica members. For non-members, ads are \$5 per issue. Please mail your check to **Lyle York** (address above), made out to VdGS-Pacifica.

Newsletters by e-mail: If you'd like to receive your monthly *Gamba News* on-line, please e-mail **Lyle York** at lyleyork@earthlink.net. Your reply postcard will take e-mail form as well.

Web site: Our VdGS-Pacifica chapter Web site, <http://home.pacbell.net/hesuome>, is maintained and regularly updated by **Helen Tyrrell**. It contains the Viol Players' Calendar, which is often more up to date than the *Gamba News* calendar – along with a list of local teachers, sources for music, supplies, inexpensive viols, repairs, and travel tips. The VdGSA (national) Web site is: www.vdgsa.org.

Rent a viol: Pacifica has trebles, tenors and basses to rent. Donations of viols and bows to our rental program are extremely welcome – we'll accept them in any condition. Rental fees range from \$10 to \$25 per month. In charge of rentals is **John Mark**, at 10 Holyrood Manor, Oakland, CA 94611; (510) 531-1471; mark_bach8@hotmail.com.

The VdGSA, Pacifica's parent organization, also rents viols. For VdGSA members, rates are \$250 per year for trebles and tenors, \$300 for basses, and \$750 for a complete consort. For more information, contact **Stephen Morris**, 2615 Tanglewood Road, Decatur, GA 30033-2729; (404) 325-2709; smmorris@mindspring.com.

The VdGSA has instituted a Rent-To-Own program. If interested, contact **John Mark**, address above.

FULL-TIME JOB: Alvin Roper has a new 14-week-old Schnauzer puppy, Skipper. "Chewing everything in the house," says Alvin. "Keeps me busy."

Skipper came to John Dornenburg's Stanford play day last month. John pointed out that Skipper uses his teeth too much, but thought he may yet turn into a good player.

NO-HANDS VIOL: Our tireless, cheerful vice president Ellen Farwell has been slowed down for far too long by a nasty combination of ailments.

The weekend before Christmas she developed severe back and leg pain, which turned out to be sciatica caused by a ruptured disc.

A week later she experienced numbness in her arms and hands, which she found out (after a late-night trip to the emergency room on her birthday) was due to seemingly unrelated pinched nerves in her elbows.

This meant that she could barely walk and wasn't allowed to use her hands any more than absolutely necessary.

Her back and leg are healing nicely and are much less painful now, though she is still somewhat weak and wobbly after so many weeks of lying around. She hopes to be walking normally before too long with the help of physical therapy.

One hand has almost recovered, and the other is gradually improving, but she has been unable for more than two months to type, play an instrument, cook, drive or clean house.

Her husband, Len, has become an enthusiastic cook, Ellen says, as well as generous "nurse, driver, and hands." Ellen is still able to read, listen to NPR and go with Len to restaurants and movies.

She gets out to her French and short story groups. Her consort friends miss her viol, but Ellen has held up her end in her playing groups by singing her part beautifully. When you've got a lemon, make lemonade.



Ellen Farwell

VIOL TALK

ANNOUNCEMENTS, GOSSIP & RUMORS

CONDOLENCES: We're sad to report that our dear president Julie Jeffrey lost her mother, who lived in Fontana, late last month.

CONGRATULATIONS: Rebekah Ahrendt, who coached at our Pacifica play day last October, has been accepted as a PhD student in musicology at UC Berkeley beginning this fall. "After six years in college and four at the Conservatory [Royal Conservatory of The Hague]," she says, "I'm doing it again!" She is particularly interested in the use of the viol in the French cantata repertoire, and this may turn into her dissertation. She lives in San Jose now but this summer will move to the East Bay, and is enthusiastic about taking on viol students and doing more coaching. She can be reached at (408) 646-3824 or r.sahrendt@freeler.nl.

VIOLS FROM BEIJING: Wendy Gillespie has a new web site featuring the line of student viols made by Lu-Mi Instruments in China, a business recently undertaken by Wendy and her Fretwork colleague Markku Luolajan Mikkola: www.wendysviols.com.

HOME: Kathryn and Dan Smith Derksen have returned from Uganda (see *Gamba News*, February 2003) and will settle for the near future in Seattle, staying first with Kathryn's sister Eliza-

beth and her husband. Elizabeth is also an early music performer and teacher, on lute and baroque and classical guitar. The family plans to visit the Bay Area in mid-March, staying with Kathryn's parents, Roy and Charlotte Derksen, in East Palo Alto. The Smith Derksens' new baby is due at the end of May. They can be reached via email: smith-derksen@juno.com.

At a time when the eyes of Americans are focused on Iraq and our own terrors, another part of the world is getting almost no attention. Roy Derksen reports that the situation in northern Uganda is desperate, the worst humanitarian crisis since the fighting began more than 15 years ago. The World Food Programme estimates that 70 percent of the local population (some 800,000 people) in three districts - Gulu, Kitgum and Pader—have been displaced as a result of the fighting between the government and rebels.

The part of Kitgum where Dan and Kathryn lived was attacked in early February, and their neighbors were robbed of everything that could be carried away. Tax-deductible contributions to further the work the Smith Derksens and their colleagues are doing can be mailed to the Mennonite Central Committee, P.O. Box 500, Akron, PA 17501-0500, designated for "Northern Uganda Relief."

CAN WE HAVE SOME GOOD NEWS, PLEASE?

Yes! Pacifica board member and violist extraordinaire Colin Shipman is getting married to Violet Grgich.

The wedding will be July 20 in St.

Helena. Colin and Violet, a harpsichordist, met in 1997 at the Early Music Institute at Indiana University, where they were the continuo band in two recitals.

When Colin moved here in 1999, they started playing duets. Violet works at her family's winery, Grgich Hills. Please note Colin's new email address: mrshipman@aol.com. Now that he's getting married, we should call him Mister Shipman.



Colin Shipman

Department of shameless commerce

New CD from Shira Kammen, David Morris and friends

We believe in advertising the recordings and products of our friends, so:

In December, **Shira Kammen** and friends released "The Castle of the Holly King" on Bright Angel Records. This is a collection of secular songs and tunes for the Yuletide, from the Medieval, Celtic, and English traditions, performed by a wonderfully diverse and creative group of musicians: Shira Kammen (vielle, fiddle, voice), Peter Maund (percussion), Shay Black (voice), Susan Rode Morris (voice), Suzanne Elder Wallace (voice), Pamela Swan (bodhran), Robin Petrie (hammered dulcimer), **David Morris** (viola da gamba), Charlie Hancock (piano), Anne Hodgkinson (voice),



SHIRA KAMMEN and David Morris appear on a recent CD, "The Castle of the Holly King"

Mitchell Sandler (voice), Lydia Heather Knutson (voice) and Paul Cummings (voice).

"And for all you River Rats out there," says Shira, she can also supply "Music of Waters" (Bright Angel Records). I can attest that this is a gorgeous and adventurous CD of original modal compositions as well as traditional songs and tunes, recorded in the

wild side canyons of the Grand Canyon and in the Desert View Watchtower on the South Rim. The music celebrates the vast and magnificent landscape of the Canyon and the Colorado River, and is strongly influenced by the music of the Middle Ages and the Renaissance and by Celtic, Eastern European and other folk styles. Performers are Shira Kammen (vielle, fiddle, voice, medieval harp), Peter Maund (hand drums), Danny Carnahan (octave mandolin, voice, guitar, fiddle), David Morris (viola da gamba, voice), and Cheryl Ann Fulton (harp).

CDs are \$15 plus \$3 for shipping and handling. Checks can be made out to Shira Kammen at 725 Pomona Avenue, Albany, CA 94706. —Lyle York

Camellia Camerata will perform in Sacramento

By Phil Robbins

Last year, I had the opportunity to write about Camellia Camerata's debut performance in conjunction with the Saturday Club at the Crocker Museum in Sacramento. The ensemble is offering another concert, at St. Paul's Episcopal Church, March 9, "In Imitation of Birds."

The members of the ensemble are Alex Ives, harpsichord, **Dorothy Orolin**, viola da gamba, **Billie Hamilton**, recorder and tenor viol; and Gerry Greer, recorder. The program presents a mix of Baroque composers including William Williams, Henry Purcell, Michel Farinell, John Loeillet of London, Arcangelo Corelli and Francesco Barsanti.

For me, one of the pleasures of listening to live music is hearing a group rehearse. Camellia Camerata is meticulous. Their attention to nuance and detail offers a musically satisfying experience both for the musicians and their audience. The ensemble offers that full, rich Baroque sound so essential to performing period music the way we've

come to expect it.

As I sat listening to a rehearsal in Ives' living room, I imagined being transported in time to an era when music was presented in a setting much different than we are accustomed to today.

Instead of music presented as a museum piece with the musicians performing on stage for a remote audience, this is music for the home, for everyone to participate, sharing in the intimate camaraderie of music. Certainly, the sounds were elegant and persuasive.

The music they were playing was as

much for the musicians as it was for anyone who might be listening. In fact, as they played, they stopped frequently to tell me about the music; why they played a passage this way instead of that or, for example, to tell me something about the history of the music. It's difficult to describe: The music was alive, interpreted with sensitivity to its time and place in history.

St. Paul's is a small church, with an ambiance equally well suited to the intimacy required of chamber music.

Camellia Camerata will perform 4:00 p.m. Sunday, March 9, at St. Paul's Episcopal Church, 15th and J Streets, Sacramento. Limited free parking is available at the garage on 15th Street. Donation is \$15; seniors and students, \$10. For additional information, call (916)-632-2572. A reception will follow the concert.

Phil Robbins lives in Sacramento and manages a web-based business selling recorders, sheet music and supplies. His web site is devoted to the recorder and other early music topics: www.acheerfullnoyse.com.

WHEN AND WHERE

Sunday, March 9
4 p.m..

*St. Paul's Episcopal Church
15th and J Streets, Sacramento*

Tickets are \$15,
\$10 for seniors and students

For more information, call:
(916) 632-2572

The essential art of string contact

John Dornenburg's advice from the February play day

By Lyle York

On February 8, John Dornenburg coached his annual play day at Stanford, reminding players of all levels of what we already know and often fail to do — then showing us exactly how to do it. This is why we call him Dr. Dornenburg.

Instead of the public coaching we have been holding in the last several months, John gave an excellent lecture-demonstration on string contact, enlarging upon points made by Gail Ann Schroeder in her November 2002 coaching session. John warned about the pitfalls of trying to describe the use of the bow in printed words rather than in live demonstration; the few original 16th, 17th- and 18th-century sources of viol technique instruction are difficult to interpret with any certainty, and it is no easier today. I have tried to summarize some of the important points made in the demonstration, but readers are advised to seek professional guidance for serious bowing improvement.

With your right hand, grip the bow short of its balance point, just short enough that the bow's weight clearly falls toward the tip.

Keep the ring finger beneath the bow hair—beneath as toward the floor. This finger acts as a fulcrum upon which the bow balances at the end of strokes and when the bow is lifted off the string. Keep the thumb in relaxed contact with both hair and stick—it acts as a counterweight to the bow tip's weight as the playing pressure is relaxed during each stroke. The middle finger, lopping over the bow hair, drives the tone by turning the hair down into the string, and directing the force of contact toward the bridge. The bottom joint of the first finger (the notch where the finger meets the knuckle) balances this pressure equally as it rises to meet the bow hair.

An almost imperceptible turning action of the middle finger and first finger bottom joint, in which the hand rotates toward the bridge, then subtly “unrotates” as the hand approaches the

DR. DORNENBURG'S PRESCRIPTION FOR BETTER BOWING

1. Grip the bow short of its balance point so that the bow's weight falls toward the tip.
2. Keep your ring finger beneath the bow hair, toward the floor.
3. Keep your thumb in relaxed contact with the hair and stick.
4. Lop your middle finger over the bow hair to turn the hair down into the string.
5. Use your first finger — the bottom joint, where the finger meets the knuckle — to balance the pressure of the middle finger.
6. Use a subtle turning action of the middle finger and first finger bottom joint to control sound.

WARNING: Go ahead and try this at home, but you will do better seeking professional advice when attempting serious bow improvement.

strings, can double the impact of the sound one makes and is critical to a real sense of string contact. The turning of the hand and middle finger to apply pressure to the bow hair is much more noticeable in the playing of short notes.

This rotation, which also might be called torque, sounds like a big muscle process when it is described, but it is really a tiny process and is nearly invisible at a distance.

John was an outstanding coach of our separate consort groups. I can report on a couple of good tips he gave my group. A common problem, especially for less experienced players, is starting a piece in some way other than saying “One, two, three, four.” John said it is enough to feel the pulse of the piece by giving two beats before actually starting to play. If you are the first to play, signal the pulse with your body (small nods are helpful) and breathe in on the upbeat before sounding your note. And keep the pulse going in rests, since rests are where many players lose contact with the tempo! In order to give musi-

cal shape to a combination of short and long notes, as well as keep your rhythm going, it sometimes helps to think in terms of one tactus beat to each 4/2 bar (one down stroke, one up stroke), as the composer did. This is particularly useful in 16th-century music.

John pointed out that in concert, musicians do not get to spend long minutes tuning each string. Indeed, they often must find a way to check their tuning while a performance is in progress. The lower wound strings are the quickest to go out of tune, and one way to quickly and unobtrusively keep these in order is to pluck the first and fifth strings together (the fifth is easy to hear) and the second and sixth strings together, and adjust those lower strings as needed.

It was good for those of us from the city and East Bay to catch up with players from the Peninsula—who don't often make it through traffic to our Oakland play days. That, and John's fine coaching, make it certainly worth plowing down to Stanford once a year.

Mark your calendar

**MARCH 5, 19;
APRIL 2, 16, 30;
MAY 7, 15, 21, 28**

MID-PENINSULA RECORDER ORCHESTRA regular meetings. Early strings and winds are invited to join the recorders. Please bring a music stand. For information: Frederic Palmer, (650) 591-3648.
8:00 p.m., J.L. Stanford Middle School, Music Room 2, 480 East Meadow Drive, Palo Alto.

MARCH 7-10

VDGS-SOUTHERN ARIZONA SPRING WORKSHOP: Tucson, AZ. Musical director, Alison Crum; other faculty, Roy Marks and Larry Lipnik. (See page 2.)

For information contact: Ulrich Michael, ufmichael@theriver.com, or Jean Iverson, (520) 578-0647.

MARCH 9

CAMELLIA CAMERATA: "In Imitation of Birds," an afternoon of English Baroque music. Williams, Purcell, John Loeillet of London, Farenel, Corelli and Barsanti. Gerry Greer, recorders; Billie Hamilton, recorder and viola da gamba; Dorothy Orolin, viola da gamba; Alex Ives, harpsichord. Donation \$10/\$15. For information: (916) 632-2572.

4:00 p.m., St. Paul's Episcopal Church, 15th and J streets, Sacramento.

APRIL 10

LA FOOLIA: ANNUAL BENEFIT FOR SFEMS EDUCATION PROGRAMS. Shira Kammen, Katherine Westine, Phebe Craig, Susan Rode Morris. Tickets \$30, partially tax deductible (see page 2). For information or to order tickets held at the door, contact Karen Nebelkopf, 6641 Simson Street, Oakland, CA 94605, or knebelkopf@earthlink.net. (510) 540-7415.

7:00 p.m., hors d'oeuvres and wine;
8:00 p.m., performance. Oakland Museum, Oak and 10th streets, Oakland.

APRIL 13-19

HIDDEN VALLEY MUSIC SEMINAR FOR RECORDER, VIOLA DA GAMBA AND HARPSICHORD WORKSHOP: Features master classes for recorder, viola da gamba and harpsichord, coached Baroque chamber ensembles, separate Renaissance consort classes for recorder and viols, and continuo classes for harpsichordists. For advanced amateurs and pre-professionals. Enrollment limited; inquire early.

In Carmel Valley, CA. For information contact: Letitia Berlin, (510) 559-4670; tish-feb@mindspring.com. To register or to inquire about fees and accommodations, Peter Meckel, (831) 659-3115.

APRIL 25-27

ANNUAL NORTH-SOUTH VIOL MEET, Fresno. Details TBA.

For information contact: Stu Elliott, (626)

798-2912; selliott625@earthlink.net.

MAY 9-11

MARIN HEADLANDS EAST BAY-AMERICAN RECORDER SOCIETY WORKSHOP FOR RECORDERS AND VIOLS

For information contact Britt Ascher: brittascher@attbi.com.

JUNE 22-29

SFEMS BAROQUE WORKSHOP: Martha McGaughey, viol (among others). Dominican University, San Rafael. For information contact: Phebe Craig, (510) 540-7415, or phebec@aol.com.

JULY 13-19

SFEMS MEDIEVAL-RENAISSANCE WORKSHOP: John Dornenburg, Julie Jeffrey and Elisabeth Reed, viols (among others). Dominican University, San Rafael.

Contact: Hanneke van Proosdij, (510) 236-9808, or medren@lanset.com.

JULY 27-AUGUST 3

VDGSA CONCLAVE: St. Olaf College, Northfield, MN. Details TBA.

Contact: Alice Renken, (760) 729-6679, fax (760) 729-6680; arenken@sandwich.net.

AUGUST 10-16

VIOLS WEST WORKSHOP, CalPoly campus, San Luis Obispo. Directed by Rosamund Morley. Details TBA.

Contact: Alice Renken, (760) 729-6679, fax

Classifieds

SEEKING CONSORT

BASS PLAYER, hemidemi beginner, fairly good at sight-reading, seeks to play in consorts of any size. Could play in my home (Rockridge) or willing to go to others' homes in the Bay Area. Flexible schedule, days or evenings. **Ricardo Hofer**, (510) 428-1430; hofermr@earthlink.net.

FOR SALE

VIOLS MADE by **Alexandra Saur**. Beautiful copies of Bertrand, Jaye, and Hoskins masterpieces. (510) 558-6927, (510) 559-9563.

TREBLE VIOL by Higgins; neck replacement by him; viol in excellent condition. Early ratchet bow by Neil Hendricks and hard case "arranged" by Herb Myers. \$1,500 for viol, bow, and case. Contact **Kris Montague**, (650) 969-1668.

BASS VIOL FOR SALE: Bass viol, 6 string, German-made in the 1970s. With bow and hard case. \$3500. Contact **Helen Tyrrell**, (925) 253-1782; hesuome@pacbell.net.

THREE LOVELY 20TH-CENTURY VIOLS:

These instruments were purchased in the 1970s, and have been used infrequently over the last 25 years. **TREBLE**: This instrument is branded with a stylized "AH," and the scroll features a unique carving of a woman's head. It comes in a soft case with a Lothar Seifert bow. Asking \$2,500. **TENOR**: This was possibly made by Karl Roy, and comes with hard case. Asking \$2,000. **BASS**: A 1966 instrument made by J. M. Samann in Dresden, it comes with a Lothar Seifert bow and hard case. Asking \$4,000. Contact **Richard Berman**, (510) 536-8457, or rjberman@hotmail.com.

BASS VIOL BOW FOR SALE: Figured snakewood, made by Linda Shortridge. \$495. Contact **Don Groves**, (503) 631-7806, dgroves@ccwebster.net.

BASS VIOL BOW FOR SALE: I purchased this bow from Ralph Ashmead* for \$1650 at the 2002 Berkeley Early Music Festival Exhibition. Asking \$1500, as I am in need of new camera equipment! This snakewood bow sits very firmly on the string and is beautifully made, which is typical of Ralph. Contact **Karen Ande**, (415) 586-5285 or kande@igc.org.

OFFERS

WANT TO TRY AN ALTO? Pacifica has an alto viol available for short-term loan, not rental, to any of our experienced members wanting to try such an unusual instrument. It is tuned A to a, one step up from a tenor. Contact **John Mark**, (510) 531-1471 or mark_bach8@hotmail.com

HOW TO PLACE A CLASSIFIED AD

Short classified advertisements in **GAMBA NEWS** are free to VdGS-Pacific members.

For non-members, ads are \$5 per issue. Please mail your check to:

Lyle York
GAMBA NEWS
1932 Thousand Oaks Blvd.
Berkeley, CA 94707-1638.

Make checks out to to VdGS-Pacific.

Yes! I want to join VdGS-Pacific! Or renew!

Just fill out the form below, write a check and mail them both in.

YOUR FIRST AND LAST NAME

YOUR MAILING ADDRESS

CITY, STATE AND ZIP

YOUR E-MAIL ADDRESS

() -
YOUR PHONE NUMBER

Make out checks to *VdGS-Pacific*. Mail them with this form to:

Helen Tyrrell, Treasurer
VdGS-Pacific
P.O. Box 188
Orinda, CA 94563

\$ _____ **Playing Member (\$25):** You can attend monthly consort meetings for free, you get a free subscription to *Gamba News*, and you get a discount on consort-coaching sessions.

\$ _____ **Two-Person Membership (\$35):** Two playing members in the same household. You share all the rights and privileges of a Playing Member.

\$ _____ **Newsletter-Only Membership (\$10)**

\$ _____ **Donation to VdGS-Pacific** will help us buy sheet music and rental instruments and fatten our scholarship fund.

\$ _____ **TOTAL ENCLOSED**

Free ads for consort seekers!

Seeking consort? Place a free ad in *Gamba News*.

Players seeking other players for music making can advertise the size(s) they play, their goals, special interests, geographical limits, days they can meet, level of proficiency, and whatever else they wish to reveal.

Please include your preferred way for others to contact you: phone number, street address and/or email.

Send your ad to Lyle York, Editor, *Gamba News*,
1932 Thousand Oaks Blvd., Berkeley, CA 94707,
or lyleyork@earthlink.net.

Use your Membership Directory!

Call a friend and play duets.
Call three friends for quartets.

Send any corrections to the
list to **Marilyn Becker**,
Secretary, VdGS-Pacifica,
3049 23rd Avenue,
Oakland, CA 94602;
becker3049@yahoo.com.

Calling all players!

Be brave! Set an example! Most of you have now witnessed that our coaches rarely bite during our ~~monthly play day~~ public coaching sessions, and when they do, it's seldom fatal. These are very informal occasions, with friendly audiences.

*Any work in progress, at any stage or level, whether performed
by a single player or a consort, is welcome!*

We urge you to take advantage of this opportunity to receive free guidance and suggestions from the Bay Area's professional viol players. All you need to do is call me (510/527-6671) prior to the next play day and tell me what you'd like to play so I can let the coach know.

— Mary Elliott

Gamba NEWS

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Play

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