

Newsletter of the Pacifica Chapter of the Viola da Gamba Society of America

Volume 5, Number 6
November 1992

November Meeting

Our next meeting will be held November 14 at Zion Lutheran Church, 5201 Park Blvd., Piedmont. Tuning, coffee, and socializing begin at 9:30 AM, with consort playing starting at 10:00 AM. Please send in your reply card promptly so that the groups can be arranged in advance.

New Secretary

At our September meeting John Mark announced the resignation of Marilyn Cantey and appealed for a volunteer to complete her remaining term as Secretary. Cecilia Doris very kindly offered to be our Secretary and this was endorsed by those members present.

Forthcoming Events

November 14: Music's Re-creation concert (see article in this issue).

November 15: SFEMS presents world famous, 5-member Fretwork viol consort, performing works by Holborne, Gibbons, Lawes and Purcell. First Congregational Church, Dana & Durant, Berkeley. 7:30 PM \$14/\$12/\$7 (\$10) 528-1725.

November 21: Les Amis de la Viole: Julie Jeffrey, gamba, Joseph Kimbel, harpsichord, Bob Andrews, baroque flute and Pamela Sebastian, soprano, in a recital of French baroque music by Campra, F. Couperin, Forqueray, Marais and others. All Saints Episcopal Church, 555 Waverly (nr. Hamilton), Palo Alto. 8 PM \$8.00 Info: (510) 237-8579.

November 22: Les Amis de la Viole: repeat of concert of November 21. All Saints Episcopal Church, 1350 Waller (nr. Masonic), San Francisco. 4 PM. \$8.00 Info: (510) 237-8579.

December Meeting of Pacifica Chapter: this will be held in Carmel, as adumbrated in our September calendar

announcement. More information in our next Newsletter. Save the date: December 12-13.

January 22 and 24, 1993: String Fantasies, Dances and Sonatas, a program of music of the 17th and 18th centuries, with Cynthia Koppelman, baroque violin, Julie Jeffrey, gambas, Luciana Lombardi, gambas and baryton, Karen Andrie, cello and Joel Schaefer, gamba. Santa Cruz, First Congregational Church, 900 High Street (8 PM: 22nd); Felton, First Baptist Church, 7301 Highway 9 (3 PM: 24th). (408) 476-2447 or 426-3238.

Music's Re-creation Concert

For those who missed Music's Re-creation's performance of the Rameau *Pièces de Clavecin en Concert* at last summer's Berkeley Festival, the group will be performing in their only other East Bay appearance this season on Saturday November 14th. This time the ensemble will feature other composers of the French baroque, with music including Couperin's *La Française* from Les Nations, Telemann's *Paris Quartet* in D major (from their first CD), and Marais' *Sonnerie de Ste. Geneviève du Mont de Paris*, a *tour de force* of the viol literature. Members of Music's Re-creation are Louise Carslake baroque flute, Carla Moore baroque violin, John Dornenburg viola da gamba, and Byron Schenkman harpsichord. Shepherd of the Hill Church, 401 Grizzly Peak (at Spruce), Berkeley. 8 PM \$12 (\$10 SFEMS/Church Members). For more information call (510) 530-5065.

OFFICERS

PRESIDENT:	John Mark
VICE-PRESIDENT:	Lee McRae
SECRETARY:	Cecilia Doris
TREASURER:	Mary Prout

Out-of-towners please note: this is the same weekend as Sunday's concert by Fretwork and the Pacifica Chapter's Saturday meeting, so why not plan to stay in the Bay Area for the whole weekend!

— John Dornenburg

Marin Headlands Workshop

In place of our regular October meeting, a dozen viol players from Pacifica Chapter ventured out to the beautiful Marin Headlands for a memorable weekend (9-11th) — the third annual workshop sponsored by the East Bay Chapter of the American Recorder Society.

The faculty consisted of Martha Bishop, Eileen Hadidian, and Ken Johnson. Each worked with various groups and Ken directed the 53 workshop participants in the Sunday performance of a Jacobean Masque. Viols, recorders, singers, dancers, sackbuts, and krummhorns were included. Because of illness, Margriet Tindemans was unable to come; but we were fortunate to have Martha Bishop fly out at a few day's notice from Atlanta to coach and lead the viols through a wonderful weekend of playing and performance.

Following the Friday evening potluck, Ken gave us a vivid introduction to the 17th Century English Masque and then led the large group playing and singing, while Eileen coached the dancers. Saturday morning was devoted to small group technique sessions and our first masque rehearsal. A Renaissance loud band and a krummhorn group were organized for informal playing after lunch, while others hiked to the lighthouse, explored the beach and lagoon, made costumes, and socialized before technique classes began again in the afternoon. After a delightful dinner served by the Headlands chefs, the Saturday evening entertainment featured Courtly Entertainments — much singing, playing, dancing and merriment. The English country dancing was led by John Erbaugh. The dress rehearsal and performance of the Masque took place on Sunday morning. Both were directed by Ken, who later said: "There was an element of magic and fantasy in the Masque. We removed ourselves from the noise and stench of London and immersed ourselves in the imaginative settings created by Inigo Jones and the allegorical poetry of Ben Jonson."

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Thanks, Ken: and our thanks, also, to Kathy Cochran and Mark Miller for their detailed organizational efforts and to the ladies of the East Bay Chapter of ARS for the food and snacks which they provided throughout the weekend.

— Betty Nichols

In Memoriam

We were very saddened to hear of the death of our member, Virginia Janes, who died September 21. Virginia and her husband, Dick Janes, had been devoted attendees at our monthly meetings until Virginia became unable to make the journeys from Sacramento. Our sympathies to Dick, and our hopes to see him at our meetings in the future. Those wishing to contribute in her memory may send a donation for the Wetlands Program to the California Nature Council, 785 Market Street 2nd Floor, San Francisco, CA 94103.

Chapter Membership

Our treasurer, Mary Prout, reports that most of our members have renewed their memberships: we welcome Ken Johnson as a playing member (formerly Newsletter only), and George Houle, who is now a joint member with his wife Glenna. We shall miss the violinistic talents of Jonathan Friedes, who has departed to Boston in furtherance of his medical career; and the delightful company and playing of Jessica Warnock-Truche, who has left to spend a year in Paris (groans of envy!) before re-joining her husband in Africa.

Recorder Composition Contest

The East Bay Chapter of ARS is sponsoring a competition for an original, unpublished and unperformed composition for four or five recorders, intermediate in difficulty, and including at least one soprano, one alto and one bass recorder. The piece or group of pieces must not exceed 5 minutes in duration. A first prize of \$125, second prize of \$75 and an honorable mention third prize will be awarded. Deadline for entering one or more compositions: March 15 1993. Any number of compositions may be entered (separately) but only one piece by any one composer will be chosen as a winner. Send a copy (not

originals) of one score and one complete set of parts along with the composer's name, phone and address to: Britt Ascher, 1515 El Sombro Court, Lafayette CA 94549. Further info: call Britt at (510) 283-7134.

A Conference, two Workshops and a Conclave

Your Newsletter editor spent some enjoyable weeks attending the Jenkins Quatercentenary Conference at Little Benslow Hills, Hitchin, Hertfordshire, (July 9-12), followed by the annual International Viol Workshop directed by Alison Crum at the same location; then, a week later, the Seventh Viol Course at Charney Manor in Oxfordshire, directed by Rita Morey; finally, the VdGSA Conclave in Troy, New York. The common denominator of these four meetings was the viol, but the four experiences were completely and refreshingly different. Members of the British VdGS will find a good account of the Jenkins Conference in their October Newsletter (No. 79), while a full report of the proceedings will be published eventually. Andrew Ashbee, the doyen of Jenkins studies, presided genially over the conference, which probed into virtually every aspect of music-making in 17th Century England, from instrument building to performance practice, paper and watermarks, and speculation on what Jenkins's lute music would have been like. Your editor participated, as bass viol player and singer, in a performance of a reconstruction of the Norfolk composer William Cobbold's "*New Fashions*" (one of the last sets of 'cries' to be composed, based on *Browning*). Joel Kramme (VdGSA member from Missouri) had reconstructed the missing alto part of this five-voice piece. One of the musical treats was to hear Peter Holman's Parley of Instruments performing Gibbons, Lawes, Ferrabosco II, Jenkins, Locke and Purcell with two Renaissance violins, bass viol and organ. In the live acoustics of the conference room the violins were almost too strong, but the concert was splendidly done. One of the Jenkins suites (a virtuoso piece for violin, bass viol and organ in A minor) was repeated three days later by the Rose Consort with Alison Crum playing the violin part on treble viol: a rare opportunity to experience the differences between the instruments, equally valid

for performing this kind of music. The following evening, the Campion Singers presented a concert of vocal music in which every piece was unfamiliar to me. Particularly satisfying was some five-part music by George Jeffries. Jenkins's vocal music, on the other hand, was not as engaging as his viol music. The Rose Consort performed on the final evening, in Kimberley Church, Jenkins's last resting place. The music, impeccably played, included movements from Lawes's Royal Consort, Jenkins's six-part Pavans, suites of four-part airs and two four-part fantasias. After this concert, which climaxed a day of sightseeing around East Anglia, where most of Jenkins's musical life was spent, we were driven by coach across fields of curious cows to Kimberley Hall, where a banquet of dishes appropriate to the period (also completely unfamiliar) was served. We returned to Hitchin early in the morning with only a few hours of the night to sleep before Alison's workshop began.

Each day of the week of this workshop was devoted to a composer. There were enough participants, from U.K., Germany, Holland, Belgium, Australia, and the U.S. to form six consorts of mostly 6 parts, so there was ample opportunity to explore the larger consorts of all of the major composers of the 17th Century. Each group was visited by two coaches during the morning and afternoon sessions. We also could play on a chest of Renaissance viols, and from facsimiles of early notation. Socially, the week was a delight: meals were varied and well-prepared. There were evening concerts of a high standard and a student/faculty concert which included spoofs such as your editor's Quodlibet, "*Swan Songs*" based on themes of a swanny nature.

The annual week-long workshops at Charney Manor include study of much of the standard viol literature, together with a contemporary viol consort that is studied by all of the groups. This year, the piece was a five-part *Browning* by Martha Bishop, which proved to be as accessible as it was delightful. The Manor, situated in Charney Basset, a hamlet which boasts one very pleasant pub and a 'general store' of obscure location and even more obscure hours of business, was begun in the 13th Century: the dining room and one of the larger playing rooms are substantially unchanged from that time. Again, the musical tuition was of a high standard, the meals

were excellent, and the feeling of peace and friendship was all-pervading. Our own Hazelle Miloradovitch was one of the faculty. Martha Bishop's music was a feature of one of the faculty concerts, where her Fantasia for three viols and movements of her Suite for two basses, were played.

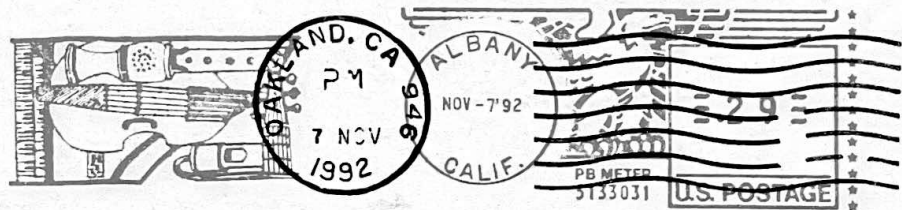
For me, the Conclave was a chance to experience Fretwork's musicianship at first hand. VdGSA members who were there don't need to be told

about the breathtaking concert that they provided, or the challenging tuition offered by individual members of the consort. My interest in contemporary viol music led me to take Larry Lipnik's contemporary course, where one of the pieces studied was Martha's *Browning* again, this time with the composer listening outside in the corridor. I'd certainly be willing to repeat this intensive series of workshops during a future summer.

— Peter Ballinger

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