

PACIFICA VIOLA DA GAMBA SOCIETY GAMBA NEWS

Our last issue until September!

June, 2023 • Vol. 38, No. 10

We're ON!

Pacifica Bash — Sat., June 10

Exciting news—a **full line-up** for our first end-of-season chapter party/recital since 2020!

- 9:30 –10:30 am
 - Arrive, unpack, set up, tune
 - Coffee, snacks and conversation
 - Peruse freebies (but don't take yet!)
- 10:30 – Performances begin
- 12:30-ish – Potluck lunch

Hillside, an Urban Refuge

1422 Navellier Street, El Cerrito, CA 94530

Pacifica members & guests welcome –
Come support your friends & make new ones!

2009 program from our 4th annual Bash...

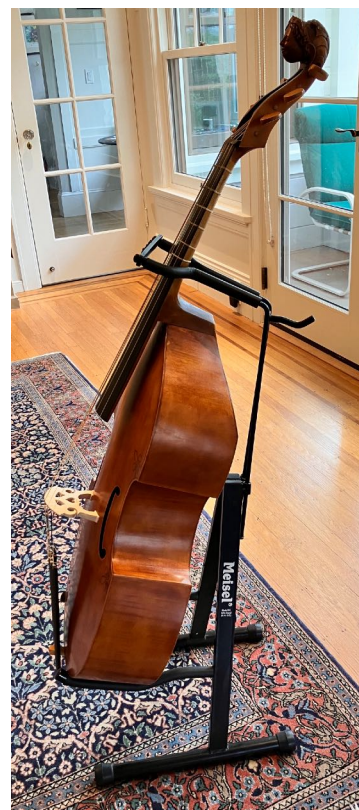
1. *Fantasy no 8... Jenkins*
Marilyn Becker, treble, John Mark, treble, Lee McRae, tenor
Ellen Farwell, tenor, Rj. Savage, bass, Robin Easterbrook, bass
 2. *Chaconne in D, # 83 Book V, Marin Marais*
Nelda Smith, bass, Robin Easterbrook, basso continuo
 3. *Music For Awhile by H Runcell*
Jennifer Torresen, soprano, John Mark, Alto, Julie Morrisett, bass viols
 4. *Theme and Variation ... TBA* Kirby Leong, bass gamba
 5. *Concert xxx of Mons. de St Colombe, Gavotte Lente & Double*
1st Suite in A minor Book III of Marin Marais
Robin Easterbrook, bass, Jean Lounsbury, bass
 6. *Telemann Trio Sonata in A minor, Largo, Cantabile, Allegro*
Kathy Cochran, recorder, Jonathan Hall, Baroque oboe
Mary Ellen Reed, harpsichord, Ellen Farwell, viola da gamba
- ~ Intermission ~
7. *Le Tableau de l'operation de la Touille by Marin Marais*
performed by Freres Spence and Jean, et Soeur Julie
 8. *Suite no 1 in G - Matthew Locke - Pavan, Ayre*
Fantasia à 3 - John Hilton
Robin Easterbrook, treble, Alice Benedict, treble, Rj. Savage, bass
 9. *Fammi una gratia, amore ... Heinrich Isaac 1450-1517*
El triste que nunca os vio Francisco de Penaloza 1476-1528
Levanta Pasqual Juan del Encino 1464-1529
Alice Benedict, voice
Lee McRae, tenor gamba
Mary Elliott, bass gamba
 10. *Four Violettes - Ashokan Farewell by Jay Ungar*
Marilyn Becker, Mary Elliott, Ellen Farwell
Heleen Tyrrell on Kantele
 11. *The Oakland Ragged 4. The Entertainer - Scott Joplin*
John Mark, treble, Marilyn Becker, tenor, Julie Ma Rj. Savage
Basses
- Thanks to Monika Schrag for the nice table
and Lou Leal for his "Black Cat wine"
Now Eat, Drink and be Merry!

Free at the Bash!

- **sheet music for viol (& voice)**
- a **Meisel cello stand** (which holds either bass or tenor viol)
- a **portable drum stool**, which works nicely for viol playing
- **two music stands**

We'll have a drawing for groups of folks to pick. If there are leftovers, we'll have a second go-round.

Come early to check out the offerings!



DID YOU KNOW?

Mary Elliot organized our first 'Play-In Party/Concert' in June 2006, as well as creating the first catalog of our music.

On our [website](#) under **About Us/History**, you can read fascinating tidbits about our chapter's history as written by Lyle York in 2009.

A Salute to PRB Productions

—Nick and Sue Jones

One of the viola da gamba world's most beloved resources is **closing its doors on June 30, 2023**. For thirty-four years PRB Productions, run by husband-and-wife team **Peter Ballinger and Leslie Gold**, has issued finely edited and beautifully printed editions of music for the viol (as well as recorder and assorted other instruments) from their home in Albany, California.

Many of our readers will be familiar with PRB's editions, always scrupulously researched and **printed with a careful eye for what performers need most**—clear note-heads, cues that guide one in after a long rest, spacing that supports the music's rhythms, and scholarly notes—all on beautiful, high-quality archival paper. PRB initially depended on commercial printers, but since 2000 they have created their editions completely in-house: edited, printed, trimmed, folded, stapled, and mailed out.

PRB's extensive catalog of works—**over 350 editions**—documents the breadth of Peter and Leslie's accomplishments, usually including scores and parts in multiple clefs. Prominent in the catalog are important pedagogical books by **Frances Blaker, Carol Herman**, and **Margaret Panofsky**. The standard viol consort music is amply represented, of course—Coprario, Lawes, Ward, Cranford (whose music, Leslie remembers, was thought "too crazy" before PRB brought out their pioneering edition), and many others. **Some surprises—Peter's arranged consort editions of Bach, Brahms, and (yes!) Scriabin**—lurk amidst sixteenth- and seventeenth-century music, including viol-friendly editions of contemporary madrigal composers such as d'India, Gesualdo, Gibbons, Monteverdi,

and Wilbye. Those thoughtful editions, often transcribing the vocal music to fit the ranges of viol consorts, have been **invaluable in guiding instrumentalists to play with sensitivity toward the text**.

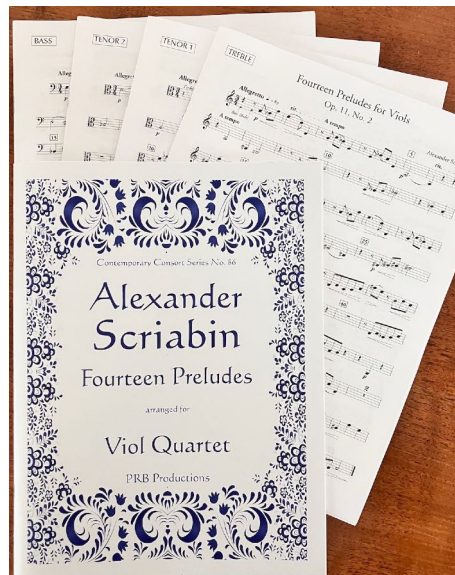
A third of the catalog is taken up with **contemporary music**, primarily for the viol and the recorder, including such familiar names as **Martha Bishop, Sarah Mead, Peter Seibert and David Loeb**. More about that later.

Peter, a chemical researcher by profession, learned recorder as a youth, was inspired to practice the instrument after hearing Carl Dolmetsch play in London in 1948. At university, he played both clarinet and timpani. After moving to the Bay Area from the UK in 1959, he performed frequently on recorder, including gigs with the late Donald Pippin (well known for his still-thriving Pocket Opera company) and a performance at the Carmel Bach Festival as **soloist in Brandenburg Concerto No. 4**.

In the mid-70s he took up the bass viol, studying with Margaret Panofsky. **Active in founding the Bay Area chapter of VdGSA**—now our Pacifica Viola da Gamba Society—he served twice as president and as its newsletter editor for many years. In 1992

Peter was elected to a term on the VDGSA Board.

Peter tells us that he began learning about music publishing early on (though apparently without a plan to eventually make it a business) when, as an **opera-pit clarinetist** at university, he was handed illegible parts and decided he needed to rewrite them by hand, which took him two weeks. ("But," he adds, "I learned a lot about notation and musical calligraphy.")



In the 1960s, when good recorder consort arrangements were hard to come by, Peter found a **Keaton musical typewriter** to

create new editions. That typewriter was a contraption of daunting complexity, demanding hours of precision labor to produce a page of music.

After retiring from his career at Chevron in 1987, Peter abandoned the typewriter for the computer, producing editions using the leading-edge music software called SCORE, invented by a Stanford professor. As he tells us, SCORE stood out from other programs for its sensitive handling of the spacing of notes. Peter has managed to keep that software running despite its discontinuance—and expects to continue using it for his own composing as well as producing scores of orchestral music from Mozart to Mahler for his own pleasure, using his



preferred tempo markings, etc. “It’s a thrilling process to hear a piece as each new part is added,” he explains.

In 1998, the one-man enterprise gained a new energy when **Peter married a fellow viol-player, Leslie Gold**, a journalist whom he’d met at a Fretwork workshop in Oxford, UK. In her college days at Oberlin Leslie, an oboe player until then, had taken up the viol in a group organized by oboe-professor-and-gamba-player James Caldwell (known in part for the remarkable collection of original viols he and his wife Catherina Meints acquired, restored and played). Years later, after a chance meeting with a former college classmate who recruited her into a Renaissance dance band, Leslie rediscovered the tenor viol during law school in Washington, DC (“**It kept me sane**”). She remembers those costume gigs in a hoop skirt as quite a challenge. Today, she and Peter continue to be active consort players with friends in the Bay Area.

With Leslie’s added administrative skills, PRB’s marketing and sales grew rapidly. Many of our readers will remember them showing their wares at VdGSA Conclaves and other workshops on tables laden with delectable and tempting sheet music. PRB’s catalog also began



Clockwise, from left: Peter Ballinger, Leslie Gold, Sue Jones, Mary Prout, Linda Quan

expanding with newly researched early music. Leslie and Peter collaborated with scholars across the world—former Bay Area musicians **Louise Carslake** and **John Dornenburg** (who together researched PRB's **extraordinary series of the Telemann *Fortsetzung des Harmonischen Gottesdientes* cantatas**, edited by **Jeanne Swack**), Australian musicologist **Richard Charteris** (editor of their Coprario and Hingeston collections), and British musicologist **Virginia Brookes**, among many others.

PRB also became a favorite and influential venue for **contemporary composers with a historical bent**—including Peter Ballinger himself. **Peter Seibert** remembers PRB's steady championship of new music. He notes that because of PRB's international marketing, **"my music has now appeared on five continents. I could never have dreamed of such distribution without the generosity and encouragement of Peter and Leslie."**

Will Ayton, himself a viol player whose compositions are well known to viol players, speaks of PRB's legacy in both old and new music. PRB, he writes, has "resurrected the music of the past with publications that are much more than scholarly editions—functional, visually accessible, and professionally accurate." And, Will notes, **"PRB's support of new music has given today's viol players a chance to expand their horizons and to explore the music of our time on early instruments."**

PRB was also a "propelling force" for San Francisco educator and composer **Belinda Reynolds**, who told us that PRB "took the gamble of underwriting the costs for my *Custom Made Music* series." She adds, "Thanks to Leslie's commitment to the business end of things and Peter's spectacular engraving, I have been blessed to have a body of work out in the world. **I still own my copyrights, a rare and honorable action in music publishing."**

June 30 – LAST CALL!

To order or request a pdf of their catalog, contact PRB Productions:

Email: PRBPrdns@aol.com

Phone: 510-526-0722

Educator (now actress) **Carol Herman** remembers the drama behind her popular PRB edition of *Tuneful Etudes for Tenor Viol*:

"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 sit in my West Hollywood apartment, scribbling down new ideas to mail off for the collection. They did the rest with their eternal patience and skill."

Carol surely speaks for the entire community of viol players:

"PRB Productions has been OURS; the most wonderful team and service any of us could ask for."





Ellen Farwell

New Music for our Library!

We are delighted to have received a generous gift of viol as well as vocal sheet music from **Ellen Farwell**, who has been an active member of Pacifica for many years, as well as a dedicated President. The music was sorted by Julie Jeffrey and Cindi Olwell. Nick and Sue Jones then physically readied the new works (repairing, ID-ing with our “Pacifica” stamp) and accessioning it all into our online and physical viol library stored at Hillside. As always, **we’ll bring much of our music library to Viols West this summer, where it is always greatly appreciated by both faculty and students.**

The new viol music includes many favorites (Lawes 5- and 6-part; Byrd 5-part; Wilbye madrigals, and many more) that fill out our collection with additional sets—allowing us to play with doubling (and some tripling) at PlayDays and workshops. There are also many new titles—Locke’s “Flat Consort”; Tomkins for 6; consorts by East, Willaert, Ferrabosco the Younger, and (yes!) Pachelbel—tho not the famous canon...



Julie Jeffrey and Cindi Olwell sorting music



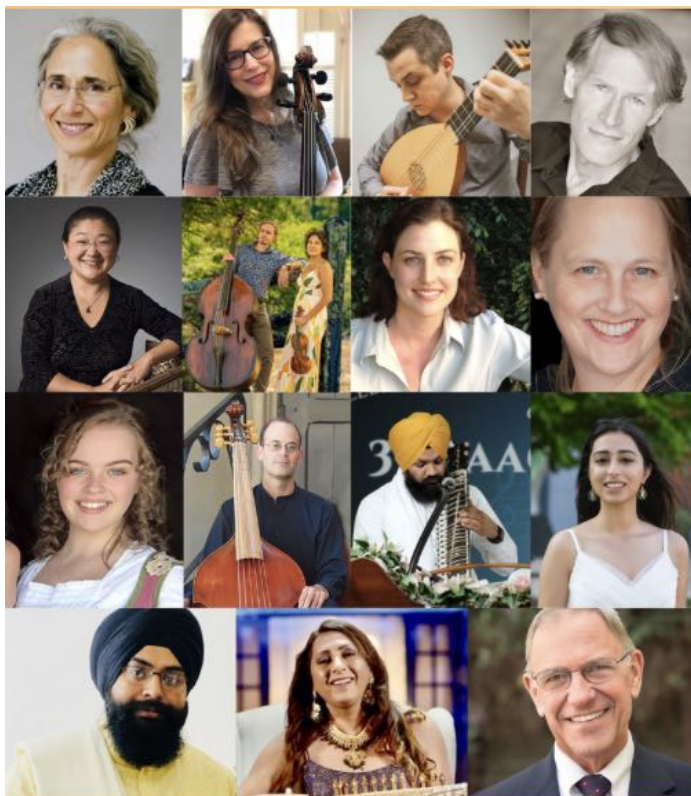
May PlayDay after-lunch consort playing—

From left, Robin Easterbrook, Dorothy Orolin, Nick Jones, Pat Jennerjohn, Ellen Fisher, Kwan Wong, Barrie Hirsch

**SFEMS presents
Summer Mini-Festival**

Saturday, June 3

First Congregational Church, Berkeley



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 from his *Partita No. 2 in D minor* for solo violin.

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 tickets and 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*.

Barefoot Chamber Concert

6:30 pm, Fri. June 9

**St. Mary Magdalen parish hall,
Berkeley**

Andy Canepa, harpsichord

Peter Hallifax, Julie Jeffrey, viols

Music by Couperin and Marais



This program is simply the cream of French viol music. Marais wrote 5 books of music for the viol (around 550 pieces in total), and was in charge of the court's chamber music. Couperin wrote mostly for keyboard, but very late in his long life, he created two exquisite suites for viol and continuo, as well as two of his "Concerts Royaux" for two viols. Hallifax & Jeffrey are joined by local star Andy Canepa to offer you the best of this repertoire.

\$20 (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 a seat in the front rows.)

SFEMS Summer workshops

-\$50 off for SFEMS members

Baroque workshop

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>

Note from our Prez

We are just about at the end of our "season" with our final event, the Bash, coming up soon. I'm looking forward to hearing you play, sharing our potluck meal, and remembering all of the fine PlayDays that we have enjoyed this year.

I'm personally looking forward to some time off from musical activities—as much as I love my choral singing and viol playing, I'm hanging it all up for a while and looking forward to a wonderful 10 day vacation in Hawaii in July. I love a trip to a location that is so different from my everyday surroundings. I'll be on the Big Island in a hotel that is perched right on (well, close to) an active volcanic crater. I know that being in a place of natural wonder will recharge my battery.

What are you going to do this summer to refresh yourself and replenish your energy? I want you all rested up and eager to go for Viols West in August! I'm really looking forward to that week, especially since I'll be missing Conclave this year.

Thanks for your participation, enthusiasm, and support this season.

—Pat Jennerjohn



Medieval/Renaissance workshop

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>

REGISTER ONLINE!

Viols West Workshop 2023

- Pacifica member discount \$20

August 6-12

California Polytechnic State University
San Luis Obispo, CA

Music Directors:

Lawrence Lipnik and Rosamund Morley

Faculty:

Erik Andersen, 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/).

Viols West Scholarships!

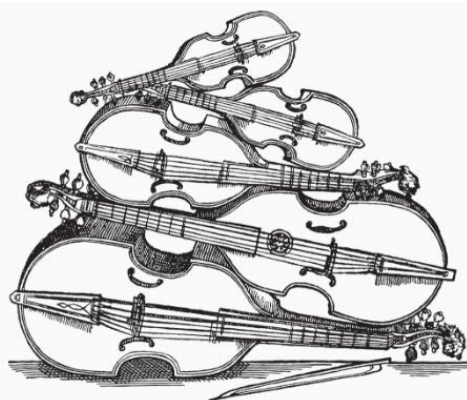
The Pacifica Viola da Gamba Society is offering
its Pacifica members a limited number of \$300
tuition-reduction scholarships to Viols West.

**The deadline for scholarship
applications has been
EXTENDED to JUNE 1.**

Wanted to Buy- Bass Viol Case

Contact Caroline Armitage:

carolinejouarmitage1@yahoo.com



VdGSA Conclave July 23-30

Registration open!

Attend Conclave online or in person

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

Need financial aid to attend Conclave in person?

Ask Ellen Fisher erfisher@gmail.com about
our Chapter Conclave voucher by June 8.

For other financial help information:

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

To apply for a scholarship to Viols West, write
our 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?
- How would this scholarship and attending
Viols West make a difference for you?

Early Music Open Mic Night

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

Registration 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 June Online Classes

For info about Amherst Early Music's classes:

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

Hillside Update

We all are familiar with the venue used for our PlayDays, for Early Music Open Mic as well as for some Barefoot Chamber Concerts. It has recently changed its name and is publicizing its services to the community.

From Pastor Thom Muller—

“As you may have noticed we are no longer using the name ‘Hillside Community Church,’ but are now using ‘Hillside, an Urban Sanctuary’ for the place, and ‘Swedenborgian Society of the East Bay’ (which has actually been our formal incorporated name since the beginning) for the church community.”



Check out their new website:

<https://www.hillsideswedenborg.org>

Calling all Viol Players and Music Lovers for a truly unique Workshop Experience! July 9 - 15, 2023 at UPS in Tacoma, WA

The Port Townsend Early Music Workshop is thrilled to be returning to the lovely campus of UPS in Tacoma and elated to have Mary Springfels and David Morris back on the team.



A small sampling of class offerings include:

BROWNINGS, MY DEAR! Quintessential English Nuggets

ANTOINE BRUMEL - A Voice Like No Other

BRAZILIAN MUSIC AND ITS PORTUGUESE ROOTS

DUFAY THE COURTIER

BRITTANICAE MUSICAE PARENS - Music of William Byrd

RHYTHM ROUTES

MUSIC OF THE COSMOS

COLLEGIUM with VIOLS AND VOICES - Music by Gibbons, Dering, & Praetorius

Registration is now OPEN!

Commuter options and scholarships available

Visit our website to see full topic descriptions and faculty bios

<https://www.seattle-recorder.org/pt-workshop-2023/>

Questions?

Administrative Director Jo Baim jobaim@msn.com

Artistic Director, Vicki Boeckman vickiboeckman@comcast.net

Purcell round praises the viol

From our newsletter archives:

Gamba News, vol. 3, no. 1, Jan. 1990—

Words to a round composed by Henry Purcell and presented to John Gosling, singer at Canterbury and performer on the viol:

*Of all the instruments that are,
None can with the Viol compare:
Mark how the strings their order keep
With a whet, whet, whet & a sweep, sweep, sweep.
But above it all still abounds
With a zingle, zingle, zing & a zit, zan, zounds.*



Early issues
of
GambaNews

Henry Purcell
(1659 - 1695)

Of all, all the in-stru-ments, all, all, all the in- stru-ments that are, none, none, none, none, none, none, none, none, none, none, none with the vi - ol can com- pare. Mark, mark, mark, mark how the strings, how the strings their or - der keep, with a whet, whet, whet, whet, whet, whet, whet, whet, whet, whet, whet, whet and a sweep, sweeo, sweep. But a-bove all, all, all, all, all, all this still a - bounds, with a zin- gle, zin- gle, zin- gle, zin- gle, zin- gle, zin- gle, zin- gle, zin- gle, zing, and a zit zan zounds.



END-OF-YEAR SPECIAL THANK YOUs

To **Alice Benedict** for gathering a great group of coaches for our monthly PlayDays

To **Cindi Olwell**, for organizing our coached ensembles, hosting our PlayDays
...and bringing back coffee and snacks!

Pacifica Viols PlayDays 2022-2023

Sept. 10: Alexa Haynes-Pilon

Oct. 8: Josh Lee

Nov. 12: David Miller

Dec. 10: (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

Pacifica Viola da Gamba Society

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President: Pat Jennerjohn
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Vice President: Cindi Olwell
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Secretary: Branson Stephens
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Treasurer: Nick Jones
nrjones360@gmail.com

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Elisabeth Reed

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Pacifica Viols Chapter Website
<https://pacificaviols.org>

Pacifica Viola da Gamba Society
is a Chapter of the
[Viola da Gamba Society of America](https://pacificaviols.org)

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