

Join us at our PlayDay with coach Josh Lee

Sat., Oct. 14, 9:30 am-12:30 pm

- 9-9:30 am – Set up (bring a stand, tune), coffee, snacks 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

Josh Lee's viol playing has been called “a tour-de-force” (Vancouver Classical), and has garnered acclaim from audiences across five continents. Josh is sought after as a soloist and chamber artist and has appeared with Portland Baroque Orchestra, Los Angeles Philharmonic, Musica Pacifica, Orchester Wiener Akademie, Festival Casals, Les Délices, Philharmonia Baroque Orchestra, Pacific Music Works, American Bach Soloists, Boston Early Music Festival, Carmel Bach Festival, Four Nations, TENET, and the Seattle Symphony.

Praised as “a master of the score’s wandering and acrobatic itinerary” (Cleveland Plain Dealer), Josh has been heard performing on FluxFM, Harmonia, Performance Today, Österreichischen Rundfunk, and RAI.

Outside of early music, Josh is an arranger and composer and works with veteran indie band Radical Face, playing viol, keyboards, and bass guitar. Their collaborations have been used in



TV, film, and advertising, most recently featured in an international campaign by Google, and the season 8 finale of NBC’s “The Blacklist.”

Josh calls San Francisco home.

Strong, Weak, and the Art of the Bow Gesture

Often one of the first things we learn as viol players is the idea of the strong and weak bow stroke, something most of us lose sight of as we advance in our playing. During our session I'll revisit this fundamental principle of the viol and expand upon it, discussing the use of "bow gestures" and how this approach can elevate your bow technique, leading to better musical organization and expression. We will begin with some simple musical exercises before applying these skills in consort - no practice required!

Registering for our PlayDay

Deadline: NOON, WEDNESDAY, October 11

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.



—Viol Sphere 2—

Viols in a Desert Oasis

Biosphere Conference Center, Oracle, AZ

Thur. Oct. 12 - Mon. Oct. 16, 2023

Larry Lipnik & Mary Springfels, Artistic Directors

with faculty Malachai Bandy, Joanna Blendulf, and David Morris

The year 2023 marks the 400th year since the deaths of two beloved Elizabethan composers, William Byrd and Thomas Weelkes, Gentlemen of the Chapel Royal. Between the two of them they left a vast, varied repertoire of instrumental and vocal works which will be featured for contrast and comparison in consorts and large-group sessions.

Early morning classes will concentrate on warm-up and technique. Later classes will explore consort music for viols from England and the European continent; evening sessions will feature relaxed consort playing with faculty joining in.

Find out more at:

<http://vdgs-saz.org>

SFEMS presents—

Ensemble Mirable

Beyond Bach and Handel: More Baroque Gems

Friday Sept. 29, Palo Alto

7:30 PM, First Presbyterian Church

Sat., Sept. 30, Berkeley

7:30 PM, First Congregational Church

Sun. Oct. 1, San Francisco

4:30 PM, St Mark's Lutheran Church

Elisabeth Blumenstock, Kati Kyme, violin
Joanna Blendulf, cello/viola da gamba
Kevin Cooper, guitar
JungHae Kim, harpsichord

Ensemble Mirable offers a treasure trove of under-appreciated Baroque favorites composed by familiar names such as Dieterich Buxtehude and Arcangelo Corelli as well as Biagio Marini, Jean Zewalt Triemer, Sylvius Leopold Weiss, Dietrich Becker, Andrea Falconieri, and many more to create a fascinating mosaic of Baroque masterworks.

For tickets:

<https://www.sfems.org/ensemble-mirable>

Wanted to Buy – Bass Viol

Contact Rachel Bradley:

rachelbradleywood@hotmail.com





Premier!

Pacifica member Michael Kimbell's Lacrimae Symphony, which premiered last March with the Golden Gate Symphony at Herbst Theater in San Francisco, can now be heard on YouTube: https://youtu.be/6r_bhcPGFck.

Listen for John Dowland's Flow My Tears theme!

SFEMS announces new pay-what-you-can ticket policy

“We're taking a bold leap to fill our halls for our beloved concerts with a new "pay-what-you-can" ticketing model to increase arts accessibility for all.

“However, to make this sustainable, we need your help! **Consider buying a regular subscription, as in the past, or a pay-it-forward subscription** to help us become everyone's portal to early music in the Bay Area. Your subscription support will go directly to ensuring that we can make the advertising efforts necessary to build a new community of concertgoers.”

For more information on SFEMS' new season: <https://www.sfems.org/concerts>

Early Music Open Mic Night

Wed. Oct. 25, 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.

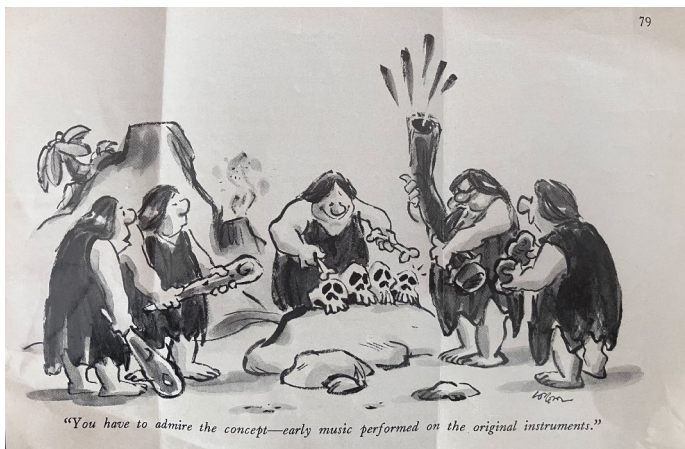
Join us for light snax and wine!

- 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: Nov. 22, Dec. 27— as always, the 4th Wed. of each month.

A chuckle provided by Dorothy Orolin from a 1987 New Yorker...



Caption: “You have to admire the concept—early music performed on the original instruments.”

Couperin House Concert

- *The Two Suites for viola da gamba and harpsichord by Francois Couperin*
- *Pieces for harpsichord solo by Armand-Louis Couperin*

Friday Nov. 3, Oakland

7:00 PM, at a private home

Lisa Terry, viola da gamba
Webb Wiggins, harpsichord

Lisa Terry and Webb Wiggins have explored and performed music together for several decades, most often with the Dryden Ensemble in Princeton, New Jersey. François Couperin's magnificent suites for viola da gamba and continuo have been the focus of their concerts at Peabody, at the Boston Early Music Festival fringe, and now on this tour. In addition to the duo's presentation of the profound A major suite and the towering E minor suite, published in 1728, Webb will perform two pieces by Armand-Louis Couperin, opening a door into the astounding tastes of the next generation.

Suggested donation: \$20

Space is limited; to reserve a spot and obtain the address, RSVP here:

<https://forms.gle/55Vt8qsFG2cI tb8EA>

Lisa Terry, a member of the viol quartet Parthenia, works regularly with the Lyra Consort (NYC) and Pegasus Early Music (Rochester). A long-time member of Princeton's Dryden Ensemble, she is also principal cellist and viol soloist with Tempesta di Mare, Philadelphia's baroque orchestra. Lisa was a founding member of ARTEK, and has performed with the New York Philharmonic, New York City Opera, Juilliard Opera



Orchestra, Opera Lafayette, Orchestra of St. Luke's and Concert Royal.

Lisa has appeared to great acclaim as soloist in the Passions of J.S. Bach, notably under the batons of Robert Shaw, Richard Westenburg, Kent Tritle, Lyndon Woodside, Paul Goodwin, and John Sinclair.

Lisa earned her degree in cello performance from Memphis State University and continued her studies in New York with Richard Taruskin on viola da gamba, and Harry Wimmer on cello.

Webb Wiggins has performed and recorded with the Folger Consort, the Dryden Ensemble, Kings Noyse, Chatham Baroque, the Oberlin Baroque Ensemble, Apollo's Fire, The Atlanta Baroque Orchestra, the Smithsonian Chamber Players and Orchestra, the Atlanta Symphony Orchestra, and the National Symphony Orchestra.



A renowned teacher of harpsichord, a baroque chamber music coach and musical director of baroque opera, Webb was associate professor of harpsichord at the Oberlin College Conservatory of Music and coordinator of the early music program at the Peabody Conservatory of Music. Webb has worked with students in Shanghai and at the Franz Liszt Conservatory in Quito, Ecuador. His recordings can be heard on the Smithsonian, Dorian, EMI, Bard, and PGM labels, including a double solo disc of Johann Jakob Froberger's harpsichord and organ works.

Webb holds degrees in organ performance from Stetson University and the Eastman School of Music and has done additional harpsichord study through the Sweelinck Conservatory in Amsterdam.

Call for Conference Papers–

The Spirit of Gambo: the state of viol research

Conference dates: March 15–17, 2024

Location: University of California, Berkeley

Submission deadline: October 15

Following its renewed popularity in the second half of the twentieth century, the viola da gamba (viol) family is firmly ensconced within twenty-first century musical life. First-rate performances and recordings are readily available, critical editions of many key repertoires have appeared, instruction is available at many universities, and a global community of amateur players is thriving and growing. But what of scholarly research into the viol, its music, and the cultures of playing surrounding it?

The Spirit of Gambo: the state of viol research seeks to assess the current state of viol research, and to suggest new paths forward for scholars and performers.

The three-day conference, co-chaired by David H. Miller (University of California, Berkeley) and Zoe Weiss (University of Denver), will include **paper sessions, roundtables, and lecture recitals, a keynote address** by Kate van Orden (Dwight P. Robinson Jr. Professor of Music at Harvard University), a **concert** featuring Elisabeth Reed and members of the Bay Area viol community, **open consort playing sessions**, and a **conference dinner**. Selected papers delivered at the conference will be published in a special issue of the *Journal of the Viola da Gamba Society of America*.

We welcome proposals for individual papers (20 minutes), roundtables of 2-4 papers (10 minutes per participant), and lecture-recitals (40 minutes) that speak to the viol family, related instruments (e.g., lirone, baryton), and/or related repertoires.

We encourage submissions not only from musicologists and music theorists, but also from those who can speak to perspectives beyond academia, including but not limited to performers, instrument makers, luthiers, and composers. We are particularly interested in work that pushes viol scholarship past its traditional bounds, including such possible topic areas as:

- Viols outside of Europe and North America
- Forgotten histories of viol repertoire and/or viol players
- 20th-century re-workings and re-imaginings of viol music
- The viol's place in the HIP movement
- Composing new music for the viol
- New analytical approaches to viol music

Note that these topics are included only as examples and should not be considered an exhaustive list; any and all submissions that relate broadly to the conference theme are welcomed.

Submission details:

Abstracts of up to 300 words for individual papers and lecture-recitals (and up to 600 words for roundtables) should be submitted to submissions.spiritofgambo24@gmail.com.

Proposals for roundtables should include a brief description of the roundtable's topic as well as abstracts for individual presentations and should be submitted as a single document.

• All submissions must include contact information for all participants in the body of the email, while abstracts should be submitted as attachments without any identifying information.

• **Submissions are due by October 15;** acceptance decisions will be communicated by November 1.

Questions about the submission process or the conference can be directed to spiritofgambo24@gmail.com.

Alice Benedict has organized a full lineup of great coaches for our monthly PlayDays, which are now meeting in person and include coached consort playing!

Pacifica Viols PlayDays 2023-2024

Sept. 9: Frances Blaker
Oct. 14: Josh Lee
Nov. 11: Lisa Terry
Dec. 9: Shira Kammen
Jan. 13: Alexa Pilon
Feb. 10: Shanon Zusman
Mar. 9: David Miller
Apr. 13: David Morris*
May 11: Julie Jeffrey
June 8: Pacifica BASH

**Voices and Viols*

AEM Online Classes

For info about Amherst Early Music's classes:
<https://www.amherstearlymusic.org/online-classes>



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