

## Join us at our PlayDay with coach Shira Kammen

**Sat., Dec. 9, 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

Multi-instrumentalist and vocalist **Shira Kammen** has devoted herself to exploring the worlds of early and traditional music. A long-standing member of the early music groups Ensemble Alcatraz, Project Ars Nova, and Medieval Strings, she has also worked with Sequentia; Hesperion XX; the Boston Camerata; the Balkan group Kitka; the King's Noyse; the Newberry and Folger Consorts; and the Oregon, California, and San Francisco Shakespeare Festivals.

She has performed in the U.S., Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia, and Japan. Class V Music, the group she has founded, brings live music to river rafting trips on the Colorado, Rogue, Green, Grande Ronde, East Carson, and Klamath Rivers.



An avid music educator, Shira has taught at many summer music workshops and coached students of early music at Yale University, Case Western Reserve University, and the University of Oregon. She has also worked at specialized seminars at the Fondazione Cini in Venice, Italy, and the Schola Cantorum Basiliensis in Switzerland. She's also played on a number of movie and television soundtracks when weird medieval instruments are needed.

---

We'll look at 3-6 part settings of Fortuna Desperata, in addition to settings of In Dulci Jubilo and Puer Natus in Bethlehem.

### Registering for our PlayDay

**Deadline: NOON, WEDNESDAY, DEC. 6**

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.

**Voices of Music presents—**

## **Voice of the Viol**

### ***Entertainment for Elizabeth***

Renaissance music from the court of Elizabeth I, including music by William Byrd for his 400th anniversary.

**Fri., Dec. 15, Palo Alto**

7:00 PM, First United Methodist Church

**Sat., Dec. 16, San Francisco**

8:00 PM, St Mark's Lutheran Church

**Sun., Dec. 17, Berkeley**

7:30 PM, First Congregational Church

Wendy Gillespie, Elisabeth Reed, David Miller,  
Farley Pearce, William Skeen – viols

Molly Netter – soprano

For ticket information:

[https://app.arts-people.com/index.php?  
ticketing=vom](https://app.arts-people.com/index.php?ticketing=vom)

Entrenched in a multitude of styles from an early age, Canadian-American **soprano Molly Netter** enlivens complex and beautiful music, both old and new. Noted for her “natural warmth” (LA Times) and “clear, beautiful tone” (NY Times), Molly’s voice can be heard on five GRAMMY-nominated albums.

Consistently engaged in early and new music, Molly was a featured curator/performer on Trinity Wall Street’s “Time’s Arrow Festival,” leading an eclectic evening of Barbara Strozzi paired with newly commissioned works.



*“Clear, beautiful tone and vivacious personality”*

— *NYTIMES*

In 2020 Molly began commissioning an entirely new repertoire for self-accompanied singer and clavictherium, working with composers to emphasize the florid voice, early music vocal techniques and improvisation. Here’s an example of this combination as Molly sings “Amarilli, Mia Bella”:

[https://www.youtube.com/watch?  
v=eVp2WLaNc7g](https://www.youtube.com/watch?v=eVp2WLaNc7g)

Molly holds a BM in composition and contemporary voice from Oberlin Conservatory and an MM in early music voice from the Yale Institute of Sacred Music.

**Barefoot Chamber Concerts presents—**

**Barefoot All-Stars**  
**The Consort Music Wars:**  
**Jenkins v. Lawes**

**Fri., Jan. 5, Berkeley**

6:30 PM, St. Mary Magdalen Church parish hall

Peter Hallifax, Julie Jeffrey, David Morris,  
Farley Pearce, Lynn Tetenbaum - viols

With special guests:

Wendy Gillespie, treble viol

Andrew Canepa, organ

Admission \$25 (no one turned away for lack of funds)

***This annual concert has been extremely popular in the past, so we recommend reserving your seat(s) ahead:***

***Email: [info@barefootchamberconcerts.com](mailto:info@barefootchamberconcerts.com) then pay at the door when you come.***

William Lawes and John Jenkins both had the unusual experience of working for the court of Charles I, a man with great wealth and power who loved the viol and its music. However, Lawes died at the age of 42 at the Battle of Chester during the Civil War, whereas Jenkins lived on even after the king was executed, survived that ill-fated experiment in a sort of democracy (the “Commonwealth”) as a resident musician in the house of a wealthy Catholic, and was then pointlessly employed by the court again after the restoration of the monarchy, by a king who had no interest in viol music.

Colleagues they were, for a decade or more, but with radically different styles. Lawes was forever experimenting, and Jenkins was content to perfect what he did. Both were virtuosic viol players and hugely popular composers whose music challenged the players in different ways.

“Jenkins or Lawes?” has become somewhat of a thing, as in “Beatles or Stones?”, “Blue Collar or Dog Collar?”, “Mescal or Scotch?”, “Taylor Swift or Beyoncé?”. So we are presenting an entire concert with just these two apex composers: you can choose, or choose to stay on the fence, as you like.



SFEMS presents—

## Musica Pacifica Invitation to a Salon

**Fri., Jan. 12, Palo Alto**

7:30 PM, First Presbyterian Church

**Sat., Jan. 13, Berkeley**

7:30 PM, First Congregational Church

**Sun., Jan. 14, San Francisco**

4:00 PM, St Mark's Lutheran Church

Judith Linsenberg, recorder

Ingrid Matthews, violin

Alexa Haynes-Pilon, cello & viola da gamba

Charles Sherman, harpsichord

John Lenti, theorbo

with special guest Sherezade Panthaki, soprano

Recline on your chaise lounge and enjoy luscious musical bonbons as a member of the French bourgeoisie would! This program by local favorites Musica Pacifica (joined by divine soprano Sherezade Panthaki) brings you a full feast of music such as would have been enjoyed in a typical Parisian salon of the time: colorful suites and sonatas by Jean-Philippe Rameau and Jean-Marie Leclair, one of Georg Philipp Telemann's beloved "Paris" quartets, and gorgeous vocal music from Antonio Vivaldi, Georg Frideric Handel, and Louis-Nicolas Clérambault.

**For more information and tickets\***

<https://www.sfems.org/musica-pacifica>

### \* SFEMS' ticket prices reduced!

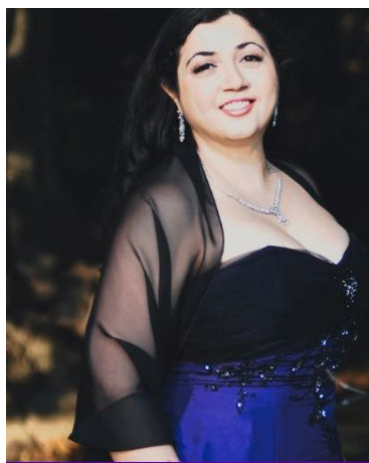
Last year, individual tickets were \$55–\$65. For this year, we suggest a price between \$30 and \$40 per ticket.

That said, anything is appreciated and if you can pay more, please do!



"The California-based Musica Pacifica showed why its musicians have been winning an international reputation as early music specialists . . . The effect was transporting — a small miracle of precision and musical electricity."

—Washington Post



"...it becomes increasingly difficult to find words that will adequately convey the multifold splendor of [Sherezade's] singing...she's a phenomenon, and only getting more marvelous with each passing year."

—Joshua Kosman, SF Gate

Heather Wilson has unearthed a sage advice column from a past Seattle VdGSA chapter newsletter. Here's a sample—

## ASK MISS FRET-KNOT

### **A guide to consort manners**

By Prudence Fret-Knot  
& Lyle York



### **INFORMAL CONSORTS – starting a piece**

Dear Miss Fret-Knot:

When you sit down with strangers (say, at a workshop) to play a fantasia, how do you begin the piece? You are in a group that hasn't established any customs, and you don't know the needs and preferences of your fellow players.

Here's what happened to me at a recent Conclave. A pick-up group of players from many points of the globe sat down to play a fantasia by Jenkins. As often happens, a tenor part begins. I was the tenor.

Slightly ill at ease, as is often the case, I wondered aloud about the tempo, muttering numbers to myself as I prepared to give a count, or at least to start with an idea of a tactus that I would, I hoped, communicate to the others. Another player snapped, "Just start!"

Now more than slightly ill at ease, I stammered that I was trying to decide on the tactus before starting. He said again, "Just start!"

Now, Miss Fret-Knot, I know there are countless ways to start a fantasia. Some people are helpless without hearing "1, 2, 3, 4" while others prefer to observe a wordless bar of body language, delivered by the person who first plays.

Still others insist that the way professionals start – simply inhaling audibly to indicate the tactus – is the only way to go.

I wonder what you would have done under the circumstances.

—Bothered and Bewildered

Dear Bothered:

*The VdGSA Conclave is an international workshop that accomplishes the heady task of throwing complete strangers together for the intimate pleasures of consort play. Elementary politeness, which should be the rule, can be tarnished by delusions of grandeur among some of our more accomplished amateurs. We learn performance practice by emulating professional players in concert, and indeed they do 'just start.' Two things should be remembered though: They are pros, and that was not their first read-through.*

*The beat is fundamental to our music. Without agreement on the beat, the structure collapses. In many musical forms the beat is easily understood. Fantasias are another story. For the first read-through it is essential for the beat to be established ahead of time*

*When faced with the task of beginning a fantasia among friends or strangers, with or without hostile comment, for the first read-through, do your job and count the beat, and begin.*

—Prudence Fret-Knot



## Prez Note

Happy holidays to all - no matter which holiday it may be!

So many cultures have celebrations around the turn of the year, when it looks like the sun has abandoned the sky. No wonder this is when the human race wished for divine intervention! And the festivals are about asking for and receiving divine love, looking for optimism during this dark time of the year – emphasizing light (heavenly choirs welcoming a savior, a glowing menorah) – or simply lighting candles or a bonfire and inviting that sun to come back! And there is fellowship (caroling, midnight Mass) – bonding together during this darkness to make merry and dispel the gloom (not to mention lots of feasting with tasty dishes).

However you celebrate, go for it all! And we all look forward to our own fellowship – bonded by our love for the viola da gamba – next year and for many years to come.

Pat

### What's wrong with this picture?



## Names revealed–

In our November issue we challenged you to name the four gamba players who performed in three different groups at October's Early Music Open Mic. (No one claimed the reward...)

- Mary Elliott playing a Janitsch quartet
- Peter Hallifax and Jason Schulerbrandt playing Ortiz, Hume and Simpson
- Cathy Allen in a foursome playing a Marais suite

## Early Music Open Mic Night

**Wed., Dec 27, El Cerrito**

*7-9 PM, Hillside Community Church*

This friendly event is your opportunity to perform early music (before 1750) in a casual cabaret-style setting. Sign up ahead of time as a soloist or group, instrumentalist or singer. Amateurs and professionals, students—all welcome!

Join us for light snax and wine!

- Six time slots available (max 15 minutes).
- 4 music stands are available; BYO stand light.
- A \$5 donation by performers and attendees is appreciated to help cover the cost of the venue.
- Upcoming dates: Jan. 24, Feb. 28— as always, the 4th Wed. of each month.
- Plan ahead—reserve your slot by emailing Heather Wilson: [hi2dougan@gmail.com](mailto:hi2dougan@gmail.com).

## 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*



**Who is the man  
on the back of  
this Gaspar  
gamba... and  
what is he doing?**

(We don't know, but if  
you do, let us know!)

## Pacifica Viola da Gamba Society

### Board of Directors:

President: Pat Jennerjohn  
[patricia@focusedfinances.com](mailto:patricia@focusedfinances.com)

Vice President: Cindi Olwell  
[cindi.olwell@gmail.com](mailto:cindi.olwell@gmail.com)

Secretary: Branson Stephens  
[branson.c.stephens@gmail.com](mailto:branson.c.stephens@gmail.com)

Treasurer: Nick Jones  
[nrjones360@gmail.com](mailto:nrjones360@gmail.com)

### Board members at large:

Mary Elliott, Ellen Fisher, Julie Jeffrey,  
Elisabeth Reed

Membership: Ellen Fisher  
[erfisher@gmail.com](mailto:erfisher@gmail.com)

Viol Rental Coordinator: Carolyn  
d'Almeida  
[dalmeida.carolyn@gmail.com](mailto:dalmeida.carolyn@gmail.com)

PlayDay Coach Liaison: Alice Benedict  
[rozeta@adianta.com](mailto:rozeta@adianta.com)

PlayDay Coordinator: Cindi Olwell  
[cindi.olwell@gmail.com](mailto:cindi.olwell@gmail.com)

Newsletter Editor: Sue Jones  
[scjones360@gmail.com](mailto:scjones360@gmail.com)

Webmaster: Nick Jones  
[nrjones360@gmail.com](mailto:nrjones360@gmail.com)

VdGSA Chapter Rep: Ellen Fisher  
[erfisher@gmail.com](mailto: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://www.violasociety.org/)

Pacifica Viola da Gamba Society is a not-for-profit corporation,  
tax-exempt under IRS regulation 501(c)(3). To donate, click [here](#).