

Join us at our PlayDay with coach Alexa Haynes-Pilon

Sat., Jan. 13, 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

Canadian-born **Alexa Haynes-Pilon** (DMA, USC) is the principal cellist of Musica Angelica Baroque Orchestra and Opera NEO, as well as co-director and cellist/gambist of Musica Pacifica. She has performed with the American Bach Soloists, Bach Collegium San Diego, The Washington Bach Consort, and others. She loves working with musicians in the community and has been on faculty at SFEMS' Baroque and Recorder workshops, and the Port Townsend Early Music and Road Scholar Hidden Valley Workshops. She can be heard on the Musica Omnia and Music & Arts labels, and recently recorded with the American Bach Soloists.

Alexa directed a Musica Angelica program in January and conducted the Saskatoon Symphony Orchestra in May. This summer, she joined the Orchester Wiener Akademie as principal cellist for a European tour of *The Infernal Comedy* with John Malkovich. She also joined them as principal cellist for a



collaboration with the Vienna Boys Choir in August. In March 2024, she will return to Vienna to perform with the Wiener Akademie in a performance of the St. Matthew Passion at Musikverein.

<https://www.alexahaynespilon.com/>

The New-Yeeres Gift: A morning of Holborne

For three days in early December I was humming a variety of Holborne's works, and finally I gave into my many Holborne earworms to create this program for us. Holborne holds a very special place in my heart. I am staying clear of my absolute favourite Holborne selections (such as Fairie-Round!) and diving into some of the lesser performed selections.

I look forward to working with you on articulations, bow strokes and a variety of other techniques when we are together!

Registering for our PlayDay

Deadline: NOON, WEDNESDAY, Jan. 10

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.

POSTPONED

Barefoot Chamber Concerts presents

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

Friday Jan. 5, Berkeley

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

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

Special guests:

Wendy Gillespie – treble viol

Andrew Canepa – organ



Barefoot Chamber Concerts presents

Quaver: The Viol Consort of the Future Past The Art of The (Subter)fugue

Fri. Jan. 19, El Cerrito

6:30 PM, Swedenborgian Community Church

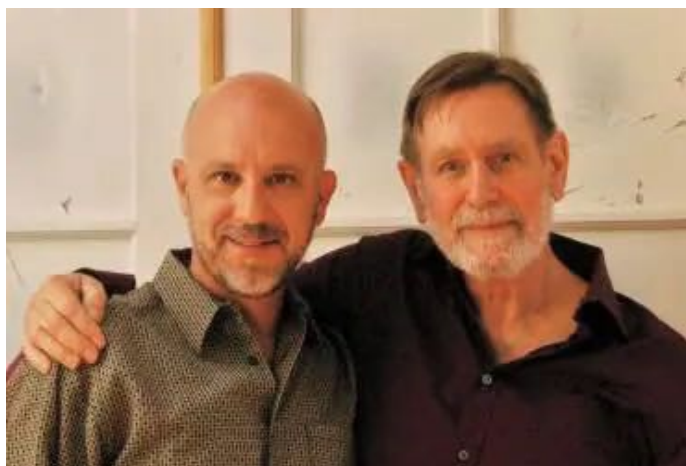
Marie Dalby Szuts, Brady Lanier, Loren Ludwig,
and Tobi Szuts – viols

Quaver returns with a trove of music that will upend your expectation of what a viol consort can sound like. They'll juxtapose the bread and butter of consort music – imitative polyphony and dances from the Renaissance and Baroque – with Pop melodies, Romantic harmonies, and tango rhythms. Not everything will be a fugue, but they guarantee to open your ear holes.

Quaver is committed to playing exciting music, new and old, bringing together music ranging from Petrucci to Purcell, and from Shostakovich to Sheryl Crow. We draw on the traditional viol consort to reunite polyphony's rich musical heritage with the present: 17th-century pavans and fantasias are paired with recent polyphonic music from performers such as the rock band Radiohead, the electronica ensemble Rataat, and the composers Astor Piazzolla and Gyorgy Ligeti.

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

You can reserve a seat in advance by emailing info@barefootchamberconcerts.com



Music Sources presents

Music of J.S. Bach

Fri. Feb. 16, Berkeley

6:30 PM, The Hillside Club

Andy Canepa – harpsichord

Peter Hallifax – viola da gamba

Join us for music written for the harpsichord and viola da gamba, as well as selections from the d-minor English suite for solo harpsichord, and the E-flat major cello suite (transcribed for viola da gamba).

Tickets: <https://www.tickettailor.com/events/musicsources/990228>

SFEMS presents—

Musica Pacifica Invitation to a Salon

Friday 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>

* **Note SFEMS' new lowered ticket prices—**

Last year, individual tickets were \$55–\$65.

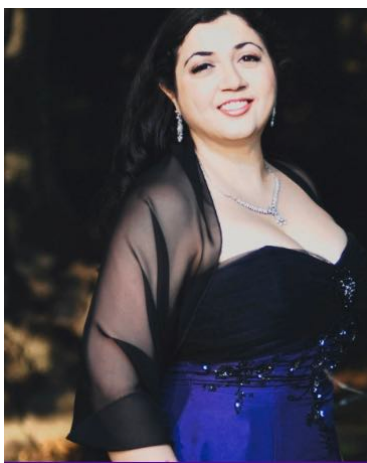
For this year, we suggest a ticket price between \$30 and \$40 per ticket.

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

FIRE & ICE

a new consort of violas da gamba,
voice and continuo

presents—

The Changing Climate

Featuring 16th century works by Lasso,
Morley, de Monte and more

Artistic Director: Allison Balberg – viola da
gamba

Caroline Armitage – voice

Julie Jeffrey, Cindi Olwell, David Miller – violas
da gamba

Flannery McIntyre – harp



Sun., Feb. 18, Oakland

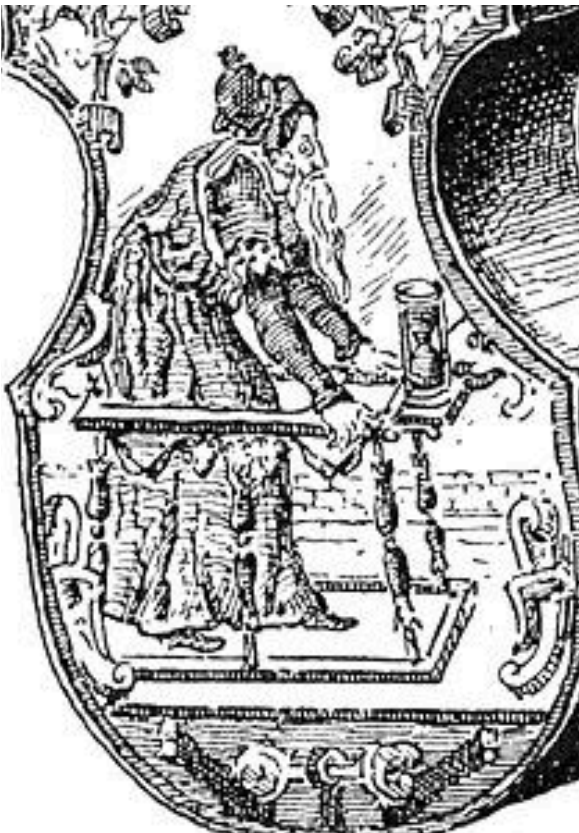
3-4 PM, East Bay Community Space, 507 55th St.

Tickets \$10 cash-at-door or \$10.61 via <https://square.link/u/cRv7qgVE>

For more information:

<https://www.facebook.com/events/1029764214748797>

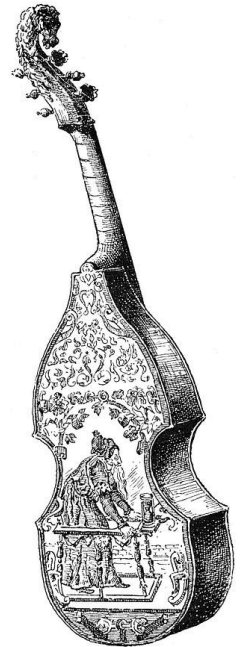
**So...who is the man on the
back of this Gaspar gamba...
and what is he doing?**



***In answer to last
month's query:***

From **Ellen Fisher** in
Fairfield:

***It looks to me as if
the man is using a
harpsichord frame
as a walker! As for
who he is—Father
Time?***



From **Troy Brunke** in Monterey:

***He's on an exercise TREADMILL
with a timer!***

Prez Note

As I write this, we aren't quite in the new year yet but we will be when you read this! We have so much to look forward to this year!

- PlayDays, including a revival of our Voices and Viols day in April, with the incomparable David Morris presiding.
- Conclave – at Pacific University in Oregon (road trip!!!!) (Ed: See last page of newsletter)
- Fantastic Baroque and Medieval/Renaissance workshops put on by SFEMS in Berkeley in June and July.
- The Berkeley Early Music Festival and Expo in June – main stage and fringe concerts, more than you can count!

(I really do overuse exclamation points, but I am excited.)

I'm looking forward to seeing many of you at these events.

And, I'm also excited about my personal viol-related New Years resolutions:

- Learn the bass parts to the Book I Abel Pembroke sonatas
- Learn to play in treble-down on my (new) tenor viol
- Try to play better from facsimile

What will you be up to this year?

Pat

Save the date–

The Spirit of Gambo– the state of viol research

March 15–17, 2024

University of California, Berkeley

Rental Viol Rate Increase

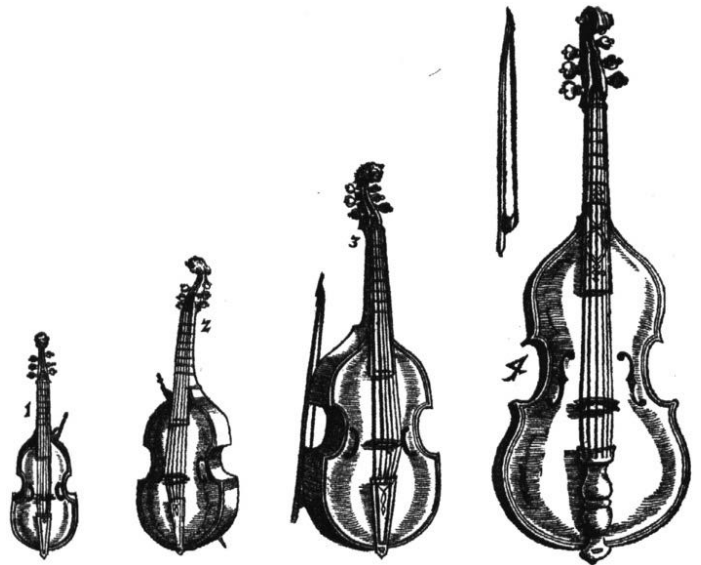
Our chapter is fortunate to own a collection of viols that we rent out. (Thanks to those who have donated instruments to our program!) Income from this service helps support Viols West and provides scholarship money for VW and other viol-related programs.

Our inventory includes 7 Tenors, 8 Trebles and 15 basses (including two 7-string basses). **Our youngest player / renter is in the 5th grade.**

At its recent meeting, Pacifica's board voted to raise the rental fee from \$35 to \$40 per month as of Jan. 1, 2024. This is the first rate increase since at least 2018.

Note: If you have prepaid, the new rate won't apply until after that period ends.

Thanks to Carolyn d'Almeida for running our rental viol program for the past six years!



Save the dates–

SFEMS summer workshops

Baroque: June 24-30

Medieval/Renaissance: July 14-20

Stay tuned for more info:

<https://www.sfems.org/workshops>

Heather Wilson continues to pass on to us sound advice from an on-going column in a past Seattle VdGSA chapter newsletter—



ASK MISS FRET-KNOT

A guide to consort manners

By Prudence Fret-Knot & Lyle York

INFORMAL CONSORTS – getting lost

Dear Miss Fret-Knot:

Every consort group seems to have one person who is most likely to fall out and get lost. In my group, that person is I.

I really try to keep up, but more times than I would like to admit, I find myself playing something that is obviously wrong with the rest, and I drop out. There I sit, in shame and humiliation, until someone else drops out, or the piece ends.

It seems to me that when someone drops out, the group should stop, find a convenient starting place and begin anew. Others in the group hold that the dropout should strive to get back in so as not to ruin it. I find this next to impossible, unless I am reading from score.

I feel they are saying that having lost my mittens, I shall have no pie.

What should I do ?

-Naughty Kitten

Dear Naughty:

Ah Yes! What could be more dismal than a consort, gamely sawing away to the end of a piece, with one or more of its number hopelessly lost?

Playing in a consort is quite different from playing in an orchestra, where your only job is holding your own line and playing as loud as the conductor will allow.

In a consort, every member is responsible for the music: intonation, balance, and togetherness. This requires every member to be cognizant of all the other lines.

If one line is missing the music is broken. Every player falls out occasionally. Every player, that is, who is being sufficiently challenged. Consequently, everyone can understand the confusion, panic, and desolation of someone who has just broken something beautiful. I would like to emphasize that the problem belongs to everyone in the consort.

Having said that, I will observe that **playing a musical line involves a certain kinetic joy** that is spoiled by having to stop, go back, and try again.

For this reason, I would accept your solution only as a last resort. **Given a raised level of consciousness within the consort, members can help each other back in, on the fly.**

It is possible to help a fallen comrade back in by counting the one-two-three-four of the current measure, though that is of little help if the person has been out for more than a measure or two. In that case, it is necessary to identify the measure you are counting.

It is sometimes difficult to tell if a person has fallen out or is just observing rests. If you have fallen out it is best to let the consort know right away by saying “I’m lost” or “Measure?”

And finally, to the tender topic of musical ability. Consort play works best with members of roughly equal ability. When a misfit in ability exists, things can get hurtful. If this is the case, holding a group discussion on what to do about it is helpful.

–Prudence Fret-Knot

Last month, we asked:

What's wrong with this picture? →



Brava to Ellen Fisher for these sharp-eyed observations—

- terrible thumb position on left hand of primary player
- bad finger position too
- no peg visible by primary player's chin where there ought to be one
- angle and position of instrument looks wrong
- bow being held in an impossible way
- bow held on wrong side of instrument
- bowing place (between end of fingerboard and bridge) is too low
- fingerboard is too long
- player is bowing on the fingerboard
- C holes face backward
- C holes are in the wrong place
- indents are too high
- bridge looks too wide
- strings not evenly spaced across bridge
- viol is sitting on the floor, not supported by her legs
- tailpiece looks like it's intended for floor support
- instrument behind primary player's head has left hand in what seems an impossible stretch
- instrument to right of primary player in picture seems to have many of the same flaws in placement of elements as primary instrument, as well as being misshapen/asymmetrical in the upper bout or shoulder area

Early Music Open Mic Night

Wed. Jan 24, 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!

- Five time slots available (max 15 minutes).
- 4 music stands are available; BYO stand light.
- Donations by performers and audience members are appreciated to help cover the cost of the venue.
- Upcoming dates: Feb. 28, Mar. 27— as always, the 4th Wed. of each month.
- For more information and to reserve your slot please contact Heather Wilson:
hi2dougan@gmail.com.

Ellen's technique...?

"I was sitting in front of the TV with my laptop and enlarged the picture to see all those details!"

Pacifica Viols PlayDays 2023-2024

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

**Voices and Viols*

Registration will open in early 2024—

The 62nd VdGSA Conclave July 21-28

Pacific University, Forest Grove OR

- A full week of in-person classes
- Programs for Beginners, Seasoned Players, Consort Co-op, Advanced Projects
- Special events, including Lectures, Concerts, Faculty Spotlight Concert
- Daily ad hoc playing sessions
- Ice Cream Social, Live Auction
- Emporium for makers, vendors, and publishers
- Viol and Bow Doctors
- Student concert
- Festive closing Banquet

Check the website:

<https://www.vdgsa.org/conclave-2024>

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Pacifica Viola da Gamba Society

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