

Join us at our PlayDay with coach Shanon Zusman

Sat., Feb. 10*

- 9-9:30 AM – Set up (bring a stand, tune), coffee, snacks and conversation
- Be ready to play by 9:30 AM
- 9:30 ~11:45 AM – Two full group sessions with coach including coffee break
- ~11:45 AM – Bring a bag lunch to enjoy
- ~12:30-2:30 PM – Optional coach-led 6-part group consort playing (Gibbons or Dering)

***Note that this day's schedule is different from our usual plan.**

Shanon Zusman holds a doctorate in Early Music Performance from the USC Thornton School of Music, where he studied Baroque double bass and viola da gamba with James Tyler. A recipient of the Fulbright Scholarship to Vienna, he became interested in the viola da gamba while studying the history of the double bass as a student of José Vázquez. With the help of the VDGSA, Shanon traveled to Milan to study with Vittorio Ghielmi. He has performed with Bach Collegium San Diego, Con Gioia, Jouyssance, Concordia Clarimontis, Musica Angelica, and Camerata Pacifica Baroque.

Shanon's scholarly pursuits include researching the early history of the double bass, in addition to making modern editions of unpublished Renaissance and Baroque music for the gamba.



Shanon has taught at six VDGSA Conclaves, three Viols West workshops. He has coached the Pacific Northwest Viols chapter in addition to working with the Los Angeles-based SoCal Viols, in which he currently serves as President.

Holborne's Fascinating Rhythms

We'll spend the morning working on the advanced rhythmic patterns in Holborne's dance repertoire. His 1599 publication *Pavans, Galliards, Almains and other Short Aires* is full of syncopated rhythms and challenging patterns--especially in the middle parts--which we will tackle as a group. We will then play through several of the classics from this 5-part collection, including "Paradizo," "Muy linda," and "The Fairie-round."

Registering for our PlayDay

Deadline: NOON, WEDNESDAY, Feb. 7

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.

Barefoot Chamber Concerts presents

The Albany Consort

**From Chaos to the Sublime—
Experimental musical landscapes**



Fri. Feb. 9, Berkeley

6:30 PM, St. Mary Magdalene parish hall

Jonathan Salzedo – harpsichord/organ

Marion Rubinstein –recorder/organ

Joe Edelberg – violin

Rachel Hurwitz – violin

Ondine Young – viola

Amy Brodo – cello

Roy Wheldon – gamba/violone

J.F. Rebel's extraordinary musical representation of **Chaos**; **Bach's Brandenburg Concerto No. 5** with its amazing extended harpsichord cadenza; **G. Muffat's** attempt to bring Europe together by merging styles in his sublime **Passacaglia in g minor**.

\$25, but no one turned away for lack of funds.

To reserve a seat in the front rows, email info@barefootchamberconcerts.com and pay at the door when you come.

For more information:

<https://barefootchamberconcerts.com/2023-2024-season/february-9-2024-lalbany-consort/>

Music Sources presents

Music of J.S. Bach

Fri. Feb. 16, Berkeley

6:30 PM, The Hillside Club, 2286 Cedar St.

Andy Canepa, harpsichord and Peter Hallifax, viol, play Bach—two sonatas (BWV 1029 and 1030b) and two solos: BWV 826 for harpsichord and BWV 1010 for viol.

For more info and to buy tickets—

<https://musicsources.org/event/music-of-j-s-bach/>



Andy Canepa, Peter Hallifax

FIRE & ICE

a new consort of violas da gamba,
voice and continuo

presents—

The Changing Climate

Sun., Feb. 18, Oakland

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



This climate change-themed program features 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

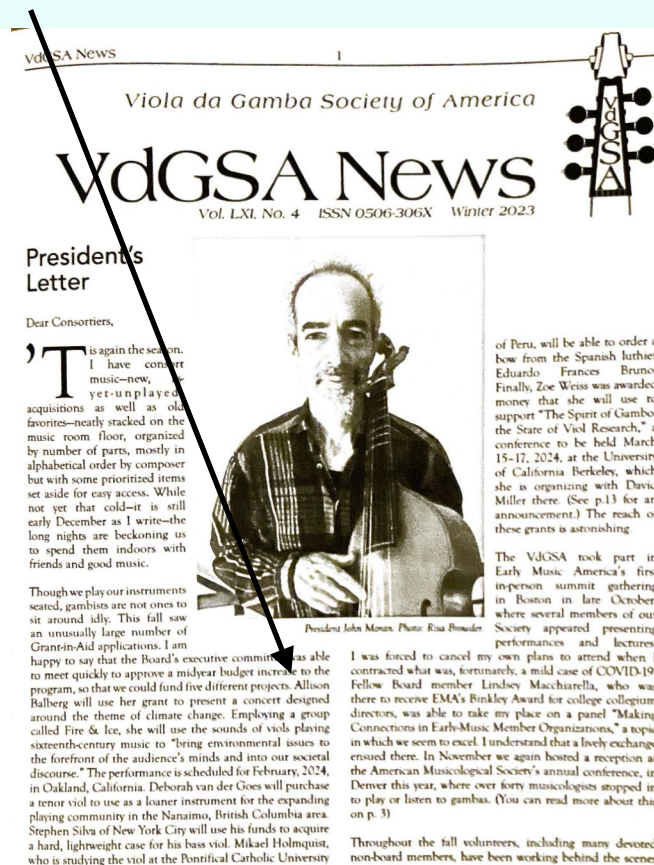
Tickets \$10 cash-at-door or \$10.61 via <https://square.link/u/cRv7qgVE>

CONGRATULATIONS!

Allison Balberg received a grant for this “Fire and Ice” concert project from the Viola da Gamba Society of America.

This was one of only five projects funded from an unusually large number of grant applications in their semi-annual round.

Source: VdGSA’s winter 2024 newsletter—



President's Letter

Dear Consorters,

It is again the season. I have concert music—new, yet-unplayed acquisitions as well as old favorites—neatly stacked on the music room floor, organized by number of parts, mostly in alphabetical order by composer but with some prioritized items set aside for easy access. While not yet that cold—it is still early December as I write—the long nights are beckoning us to spend them indoors with friends and good music.

Though we play our instruments seated, gambists are not ones to sit around idly. This fall saw an unusually large number of Grant-in-Aid applications. I am happy to say that the Board's executive committee was able to meet quickly to approve a midyear budget increase to the program, so that we could fund five different projects. Allison Balberg will use her grant to present a concert designed around the theme of climate change. Employing a group called Fire & Ice, she will use the sounds of viol playing sixteenth-century music to “bring environmental issues to the forefront of the audience's minds and into our societal discourse.” The performance is scheduled for February, 2024, in Oakland, California. Deborah van der Goez will purchase a tenor viol to use as a loaner instrument for the expanding playing community in the Nanaimo, British Columbia area. Stephen Silva of New York City will use his funds to acquire a hard, lightweight case for his bass viol. Mikael Holmquist, who is studying the viol at the Pontifical Catholic University



President John Moran. Photo: Lisa Broulder

of Peru, will be able to order a bow from the Spanish luthier Eduardo Frances Bruno. Finally, Zoe Weiss was awarded money that she will use to support “The Spirit of Gamba: the State of Viol Research,” a conference to be held March 15-17, 2024, at the University of California Berkeley, which she is organizing with David Miller there. (See p.13 for an announcement.) The reach of these grants is astonishing.

The VdGSA took part in Early Music America's first in-person summit gathering in Boston in late October, where several members of our Society appeared presenting performances and lectures.

I was forced to cancel my own plans to attend when I contracted what was, fortunately, a mild case of COVID-19. Fellow Board member Lindsey Macchiarella, who was there to receive EMA's Binkley Award for college collegium directors, was able to take my place on a panel “Making Connections in Early Music Member Organizations,” a topic in which we seem to excel. I understand that a lively exchange ensued there. In November we again hosted a reception at the American Musicological Society's annual conference, in Denver this year, where over forty musicologists stopped in to play or listen to gambas. (You can read more about this on p. 3)

Throughout the fall volunteers, including many devoted non-board members, have been working behind the scenes

Grants-in-Aid

Looking for financial support for a viol project...?

- Purchasing instruments, bows, travel cases
- Participating in workshops (except Conclave), master classes, or competitions
- Apprenticing as a teacher at local workshops, mentored by workshop faculty
- Initiating programs for beginning viol players and/or outreach

Learn more about all kinds of grants from the Viola da Gamba Society of America at

<https://www.vdgsa.org/grants-and-programs>.

Note that an applicant must have been a member of VdGSA for at least one year.

What are you waiting for? **JOIN!**

A SFEMS special event—

La Morra

***Shaping the Invisible: Italian Music
from the Time of Leonardo***

Fri. Mar. 1, Berkeley

7:30 PM, First Congregational Church

Ivo Haun de Oliveira – *voice*

Corina Marti *harpsichord/recorders*

Michal Gondko – *lute*

David Hatcher – *viola da gamba*

with special guest

Nigel North – *lute*

La Morra's recordings on the Ramée record label have become icons for lovers of late Medieval and Renaissance music. In this special one-night-only event, the Switzerland-based sensation brings us a program full of the gorgeous harmonies of the Italian Renaissance, including pieces by Francesco Canova da Milano, Don Michele Pesenti, and even a piece by Giovanni de' Medici—or, as he was better known, Pope Leo X!

For more information and tickets*

<https://www.sfems.org/la-morra>



*** 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, and thank you!

An invitation...

The Spirit of Gambo— the state of viol research

March 15–17, 2024

University of California, Berkeley

To the members of the Pacifica chapter of VDGSA:

You are all heartily invited to *The Spirit of Gambo: the state of viol research*, a three-day conference covering all manner of viol-related musicological topics. The conference is named after a beloved work by Tobias Hume of the same name, and seeks to take stock of the most recent and cutting-edge research on the viol, viol-related instruments, and related repertoires.

Our **keynote address will be given by Kate van Orden**, Professor of Music at Harvard University, on Friday afternoon, March 15, followed by a **concert that evening at 7:30 PM** at the Berkeley Piano Club, featuring Elisabeth Reed and other Bay Area players.

On Saturday and Sunday a number of research talks will be given by local and visiting scholars, and from 4:30-6pm Saturday afternoon we will host an **open playing session** at Morrison Hall on the Berkeley campus.

A full schedule can be found [here](#) (or on the following page). **All events are free and open to the public, except for the concert, whose tickets will be \$20**, which can be reserved in advance by emailing spiritofgambo24@gmail.com (where you can also direct any questions you might have).

For information on parking, see [this website](#); since the conference takes place on the weekend, there should also be plenty of options for street parking.

We hope to see you there!

—David H. Miller, co-organizing with Zoe Weiss

Amherst Early Music Online Classes

The Folia Danced by the Viola da Gamba

Feb. 4 noon- 1:30 PST

Laury Gutiérrez

We will begin our class with a brief historical background about the transformation of this Iberian dance, including the chord progressions used in Diego Ortíz's *Trattado de glosas* (1553) and Marin Marais' *Pièces de viole, Livre II* (1701).

We'll take a close look at two examples from Ortiz, *Recercada Quarta* and *Recercada Ottava*, breaking them down (*desglosar*) to learn from him, and as well as some of Marais' *Couplets de folies* (*Les folies d'Espagne*), both solo part and continuo part. The class is open to all ability levels: you can choose what to play and when to join in. All types of viols and everyone interested on other instruments (such as recorders, guitars, and fiddles) are welcome.

Note: **A= 440**

Cost: \$25

To register:

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



Full conference schedule–

The Spirit of Gamba: the state of viol research

March 15–17, 2024, University of California, Berkeley
Conference Schedule

Friday 3/15:

- 2:30pm–4pm: Session I (hybrid session: Morrison Hall 128 and Zoom)
 - Ben Hebbert: “Reframing the Viol”
 - Samantha Owens: “Lessons by Correspondence: Nathalie Dolmetsch, Mona Castle and the Viola da Gamba in 1940s New Zealand”
- 4:30pm: Keynote Address: Kate van Orden, Dwight P. Robinson, Jr. Professor of Music at Harvard University (Morrison Hall 128 and Zoom)—reception to follow
- 7:30pm: Concert (Berkeley Piano Club) — reception to follow

Saturday 3/16:

- 9am–10am: Session II (Morrison Hall 250)
 - Molly Barnes: “Ben and Flora Stad and the American Society of the Ancient Instruments”
 - Zoe Weiss: “The Viola da Gamba Society of America and the Cultivation of Expertise”
- Coffee Break
- 10:30am–11:30am: Session III (Morrison Hall 250)
 - Shanon Zusman: “Tracing the early history of the double bass: Depictions of the violone in the visual arts, c.1560–1760”
 - Loren Ludwig: “A New England Viol Consort c.1820: New England Viols In Historical and Musical Context”
- Lunch Break
- 1pm–2pm: Session IV (Morrison Hall 250)
 - John Romey: “An Instrument ‘with which Gentlemen, Merchants, and Other Men of Virtue Pass their Time’: the Viola da Gamba in Sixteenth-Century France”
 - Stuart Cheney: “The Voyages of André Maugars: New Biographical Data”
- 2:10pm–3:30pm: Session V (Morrison Hall 250)
 - Malachai Bandy: “Instruments of ‘Torture’: Viols, Dismemberment, and Transfiguration in German Baroque Passion Meditations”
 - Eric Tinkerhess: “Gardens, Modulations and Sacred Architecture in Marin Marais’s ‘Le Labyrinthe’”
- Coffee Break
- 4pm–4:30pm: Session VI (Morrison Hall 250)
 - Sarah Mead “Viol Tunings, the Left Hand, and the Gamut”
- 4:30pm–6:00pm: Playing Session (Morrison Hall 250)
- 7pm: Conference Dinner (location TBA)

Sunday 3/17:

- 9am–10am: Session VII (Morrison Hall 250)
 - Michael and Edith Kimbell: “Jean de Castro’s Sonets, Chansons: Bicinia for Domestic Entertainment”
 - Roy Whelden “Carl Friedrich Abel, the viola da gamba and the string quartet”
- 10am–11am: Session VIII (Morrison Hall 250)
 - Brooke Green: “New Music for Viols by Brooke Green”
 - David Miller: “Purcell’s *Fantasia Upon One Note* as an object of modernist fascination”

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



TUNING

Dear Miss Fret-Knot:

I probably have the most trouble tuning of my whole group. This is not helped by the side conversations that go on during tuning.

They distract me and increase my frustration.

Don't you think it would be polite for everyone to be quiet during tuning ?

Yours,

'out of tune and out of sorts....'

Dear Out of Tune:

Yes, indeed! It is polite for everyone to be quiet during tuning. Side conversations or, God forbid, noodling, can be very distracting, leading to unnecessary prolonging of this most necessary preliminary to playing.

As it is polite to be quiet during tuning, it is also polite to tune briskly, something that your letter implies could use improvement.

Tuning is a learned skill, and everyone can improve with practice. Practice at home, using the same techniques as are used in your group.

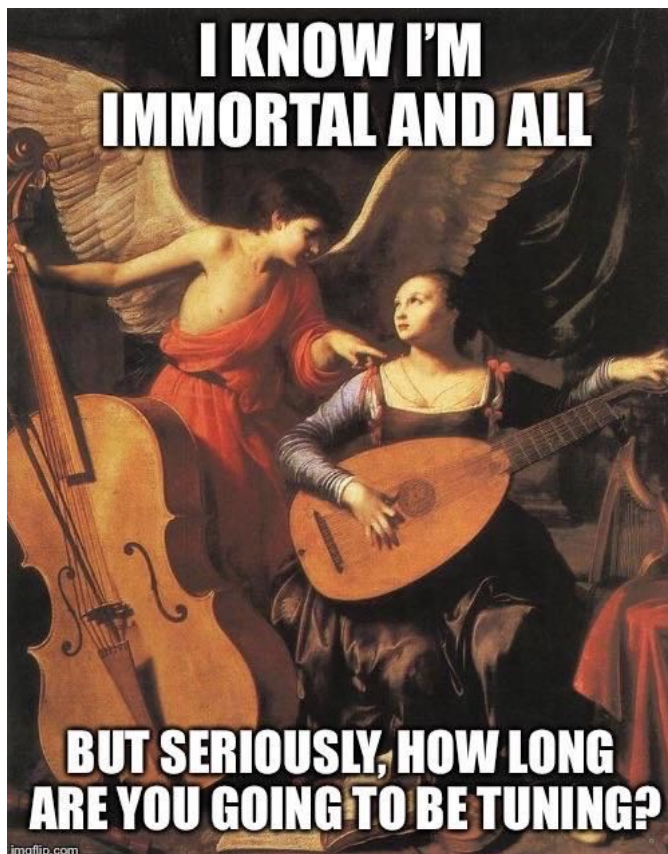
If your group uses a tuning box, get one just like it. If your group tunes to one instrument, get a good-quality box (or app) that can produce a tone and practice tuning. Even when using a box, always tune by ear first and then check your ear against the box. You may be surprised how fast your ear improves.

If you are willing to go through the trouble and possible expense, I suggest that you discuss it with your group, telling them what you are doing, and asking their forbearance in keeping quiet when you tune.

Checking the pegs: The condition of your pegbox has a direct effect on your ability to tune. The pegs should be sufficiently doped and the strings should be wound such that they leave each peg adjacent to the cheek of the pegbox, but not jammed against it. If, after having gone through this, you still have a naughty pegbox, that sticks or slips, take it to a repair shop.

A simple and effective aid in workshop turning is to **tune your viol a half hour or so ahead of the group tuning**, giving your strings time to settle in. And before class is the time to discover your viol is still tuned to 440 after last week's playing with recorders (oops!). Pre-tuning your viol can have one more serendipitous advantage: you might find out before class that one of your strings has broken!

—Prudence Fret-Knot



Looking for performance opportunities?

The Hillside Swedenborgian Church in El Cerrito offers \$60 for music at one of their Sunday services: a prelude, a meditative piece and a postlude as well as accompaniment to two hymns.

Interested? Contact Rev. Thom Muller at tmuller@ses.psr.edu for more information.

<http://www.hillsideswedenborg.org/>

NOTE: You need not be a professional musician. Nick and I have performed for them a number of times and we have found it to be a casual, welcoming environment.

Sue Jones



Early Music Open Mic Night

Wed. Feb. 28, 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 snack 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: Mar. 27, Apr. 24 — as always, the 4th Wed. of each month.
- For more information and to reserve your slot please contact Heather Wilson: hi2dougan@gmail.com.

Registration will open soon—

The 62nd VdGSA Conclave

July 21-28, 2024

Pacific University, Forest Grove OR

Julie Elhard, Music Director

- 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

For more info:

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



Submit your event to SFEMS' weekly Early Music Calendar:

<https://www.sfems.org/calendar-of-early-music>

A step-by-step guide to submitting your event:

<https://www.sfems.org/submit-event>

Submit your info at least 7 days before the weekly Monday calendar publication.

**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*



Think ahead—

SFEMS summer workshops

Baroque: June 24-30

Medieval/Renaissance: July 14-20

Stay tuned for more info:

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

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

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Pacifica Viola da Gamba Society

is a Chapter of the

[Viola da Gamba Society of America](#)