

Coach David Morris leads 'Voices & Viols' PlayDay

Sat., April 13

Hillside—An Urban Sanctuary
1422 Navellier St., El Cerrito CA

- 9:30-10 AM – Set up (bring a stand, tune), coffee, snacks and conversation.
- 10 AM-12:30 PM— Group session, with break
- 12:30 PM – Bring a bag lunch to enjoy
- 1-2:30 PM – Uncoached DIY consort playing

DAVID MORRIS has performed across the U.S., Canada, and Europe on Baroque violoncello, viola da gamba, lirone, and bass violin, playing continuo for the Boston Early Music Festival's opera productions since 2013. He has performed with Tafelmusik, the Boston Symphony Orchestra, Seattle's Pacific MusicWorks and the Mark Morris Dance Group. He is a member of Quicksilver, the Galax Quartet and the Bertamo Trio.

He has produced operas for the Berkeley Early Music Festival and the SF Early Music Society series and has been a guest instructor in early music performance-practice at many institutions.

David has been a choral singer and director for decades, working with many local church-affiliated and amateur choirs around the Bay Area, and as a Voices-and-Viols director at many workshops and Conclaves of the VdGSA.



“Clear or cloudy sweet as April show’ring”

English songs for voices and viols

I've chosen a small assemblage of part-songs (essentially, English madrigals) with an emphasis on the music of William Byrd. Compositionally, they occupy that familiar territory between polyphony and homophony, each based on lovely, evocative secular poetry of the era.

I am greatly indebted to Allen Garvin, that prodigious and prolific editor of online music whose clean and legible scores and parts make this kind of event possible.

Viol players might worry that I may scold those who play forcefully on weak syllables (or vice versa), and with good reason: Though we instrumentalists do not have to sing the words, we do have to play them. Happily, we will be getting help from our singer-friends.

Registering for our PlayDay

Deadline: NOON, WEDNESDAY, April 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.

Invite Singers to Pacifica's Voices & Viols PlayDay

We're recruiting singers through an email to many local choirs, but if you'd like to send a personal invitation to singer friends, please do!

Tell them to email David Morris with their voice part e.g., soprano, alto, countertenor, tenor, bass) at mahlsdorf@earthlink.net.

A \$20 donation to our scholarship fund is requested of singers at the door.

Scores in PDF format will be available ahead of time.

Singers! Come sing 5- and 6-part English Renaissance music with viols!

"Cleare or cloudie sweet as April show'ring"
English songs for voices and viols



Join the viol players of the Pacifica Viola da Gamba Society for a morning of Byrd, Ward, and Dowland, led by the fabulous **David Morris!**

Barefoot Chamber Concerts presents—

Musica Pacifica

The Father, the Son, and the Godfather

**Trio sonatas by J.S. and C.P.E. Bach,
a canonic duo by Telemann,
a J.S. Bach harpsichord solo and more!**

Fri. April 5, Berkeley

6:30 PM, St. Mary Magdalen Parish Hall

Judith Linsenberg – recorder

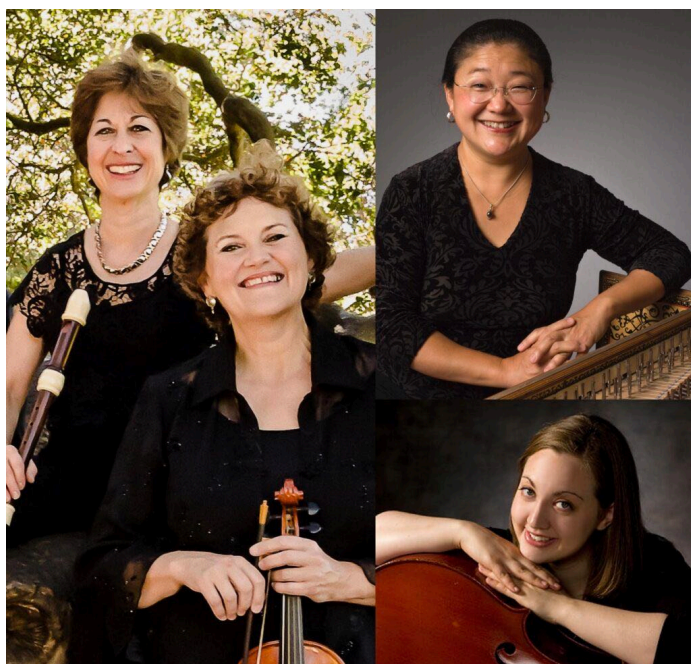
Elizabeth Blumenstock – violin

Alexa Haynes-Pilon, cello – viola da gamba

Yuko Tanaka – harpsichord

\$25 at the door (no one turned away for lack of funds)

To reserve a seat in advance, email to: info@barefootchamberconcerts.com and pay at the door. Highly recommended—you'll get seats in front!



Amherst Early Music

**Register now for the
2024 Amherst Early Music
Festival**

Union College, Schenectady, NY

Week 1: June 30 – July 7

Week 2: July 7 – 14



Berkeley Early Music Festival and Exhibition

June 9 – 16

Main Stage concerts including viols:

June 11- Voice of the Viol

June 15- Parthenia Viol Consort

June 16- Parthenia Viol Consort with Farallon Recorder Quartet

Fringe concerts including viols:

June 10- Couperin: Pièces de Violes

June 11- Tea with Telemann

June 13- The Changing Climate

List to date (more to be added):

<https://www.berkeleyfestival.org/2024-fringe-calendar>

PAY-WHAT-YOU-WILL Mainstage Tickets!!!

For the first time in Festival history, MainStage concerts will introduce this new policy to remove income as a barrier to arts accessibility.

<https://www.berkeleyfestival.org/>

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>

2024 SUMMER WORKSHOPS



Registration open now!

SFEMS summer workshops including viol players

Baroque: June 24 - 30

Medieval/Renaissance: July 14 - 20

First Presbyterian Church and First Congregational Church, Berkeley

For more info, or to register:

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

SFEMS members get a discount!

Become a Workshop Angel!

Over four decades, SFEMS' summer workshops have meant so much to so many. Consider supporting the future of early music by becoming a workshop angel donor!

For more info:

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

(At bottom of that web page)

Prez Note

We are almost ready to close out another year of activity for our Pacifica chapter. We've had enjoyable PlayDays, and had the chance to help with the recent "The Spirit of Gambo" conference at UC Berkeley. **A huge thanks to members who helped out with the reception at the opening concert at the Piano Club.**

We are getting ready to launch our plans for the Bash in June.

And I hear the sound of viols starting to waft from Oregon, as the vibes build up for Conclave in July!!

Now that I've mentioned Conclave, it's time for me to mention scholarships. Our chapter has begun awarding more scholarships to young viol students – we had several at Viols West last year. **Our goal this year is to award \$3,000 in scholarships so that young students can attend Conclave.**

We have a \$750 scholarship challenge grant from one of our members who is challenging the membership to match that amount. The rest of the scholarship funds will come from an amount we've already budgeted for this year. We'll be sending out an email with details about how you can contribute to this cause.

Speaking of money, check out Nick's Treasurer's Report on the next page.

Our chapter is financially strong. We have ample reserves which we'd like to utilize more – for scholarships as well as other initiatives that the Board is examining.

Looking forward to our next PlayDays – see you there!

Pat J.

Our Bash coming Sat. June 8!

It's time to start thinking about our end-of-year Bash/recital, where Pacifica members perform for each other and enjoy a potluck lunch afterwards.

10:30 AM Sat. June 8

Hillside-An Urban Refuge, El Cerrito
(Our usual PlayDay location)

- Julie Jeffrey will be our host again.
- Allison Balberg will collect program info (names of performers, name of piece/movement)- allisonbalberg@gmail.com
- And...**we'll have more viol music to give away!**
- So... Talk to friends at our PlayDay, organize a group and start planning what you'll play!

Your Help Needed–

Scholarship Challenge Grant

Our Pacifica chapter will be awarding scholarships to several students attending Conclave 2024, as part of our commitment to sparking the love of the viol in young people.

One of our members has pledged to match the first \$750 of donations made to this fund. Can you help?

You can make a donation through our website www.pacificaviols.org. (The yellow DONATE button is at the bottom of each page.)

But since we can't identify a specific purpose for your donation made there, please also drop an email to our Treasurer, Nick Jones (nrjones360@gmail.com), so that we can acknowledge your participation (and make sure that your donation gets matched).

THANKS!!

Pacifica Treasurer's Report for Calendar Year 2023

In 2023 Pacifica's board voted to increase our chapter's scholarship giving; we then budgeted for a very significant commitment to scholarships in 2024 (primarily for Conclave); that commitment will, we hope, be offset by donations from our membership.

2023 saw a deficit of a little more than \$2000, which was made up from our savings reserves. The deficit came about largely due to a shortfall at Viols West, which Pacifica sponsors, caused by a small decline in attendance, an increased scholarship / work-study component, and higher venue costs from Cal Poly.

On the other hand, viol rental revenue was significantly up from 2022 and membership revenue was somewhat up, as were donations. Since we have sizable savings, we increased our interest earnings by transferring most of it to a higher-yield (but insured) fund called Flourish; that move should pay off significantly next year.

As of the end of 2023, our cash in hand (Bank of America checking and savings, and Flourish) totaled \$45,250.66.

Note: Our Viols West program, planned by its administrators (Melita Denny, Ros Morley and Larry Lipnik), is budgeted to break even; it is only reported here as Total Gain (Loss).

Please let me know if you have any questions.

Nick Jones, Treasurer
nrjones360@gmail.com



Pacifica Income and Expenses 2023

Income		2023 Final
	Viol Rental Income	\$7,334.48
	Rental Program Sales	\$0.00
	Membership Dues	\$2,701.41
	Donations	\$1,060.00
	Misc. Income	\$0.00
	Interest	\$352.71
	Total Pacifica Income	\$11,448.60
Expenses		
	Viol Rental Program Expense	
	Maintenance	\$500.00
	Purchase	\$0.00
	Total Rental Program Expense	\$500.00
	PlayDays Expense	
	Coach Stipends	\$2,700.00
	Travel (coaches)	\$500.00
	Venue Rental	\$3,052.50
	Snacks	\$371.59
	Copying	\$11.03
	Total Playday Expense	\$6,635.12
	Scholarships and Grants	\$1,500.00
	Business Expense	
	Insurance	\$2,010.67
	Website & Internet	\$197.25
	Fees (bank, Paypal, etc.)	\$329.12
	Miscellaneous Business Expense	\$237.38
	Total Business Expense	\$2,774.42
	Total Pacifica Expense	\$11,409.54
	Total Pacifica Net Gain (Loss)	\$39.06
	Gain (Loss) from Viols West	(\$2,084.87)
	Total Gain (Loss) Pacifica and Viols West	(\$2,045.81)

“The Spirit of Gambo” Conference, Mar. 15-17

--Nicholas Jones

A recent conference at the University of California, Berkeley, brought together viol players and enthusiasts for three days of spirited and scholarly papers, performances, and conversations. Titled “The Spirit of Gambo” (after Tobias Hume’s air), the gathering in March was co-chaired by Zoe Weiss (University of Denver) and David Miller (Berkeley).

The conference was framed as a chance to assess the current state of viol research, and the presentations more than lived up to that goal. Papers delved into the histories and present state of the viol—advocates and builders, discoveries and meanings, origins and destinations. There was plenty of humor, curiosity, and knowledge, and a buzz of conversation succeeded every presentation. The whole weekend constituted **a genial and cooperative interchange that warmed the heart and inspired the mind (and fingers!).**

The keynote address by **Kate van Orden** set a tone of open conversation across boundaries, breaching the traditional walls between professionals and amateurs. A self-styled amateur on the viol, van Orden is also an accomplished bassoonist and an esteemed musicologist now teaching at Harvard. She deftly presented two very different examples of **viol playing as an escape from the mainstream of professional music, filled what she termed “the dignity of amateurship” and characterized by aspirational cooperation.**

The first example was a course at Berkeley begun in 2001 by van Orden and Elisabeth Reed, where total beginners found the space to learn not only how to play viol consort music, but also how to talk with confidence and curiosity about viols, polyphonic music, and 17th-century England—not unlike the play-ins



that many VDGSA members regularly enjoy. Van Orden’s other example was the 16th century choir schools of Tudor London, where boys learned music not so much by solo practicing (as in today’s conservatories) but by doing—singing, playing, and performing often and in demanding circumstances—and always in company with their fellows.

In a related presentation, **Zoe Weiss** followed up about the communal nature of the viol in an analysis of VDGSA membership and activities in the early days of the society, which from the beginning has been deeply committed to what she termed “amateur expertise.” In a Zoom appearance from Australia, musicologist **Samantha Owens** evoked the early history of the viol down under, focusing on the letters that New Zealander Mona Castle received from Nathalie Dolmetsch in England, a personal correspondence course in viol playing guided with warmth and precision—over more than 10,000 miles!

Similarly, Chapel Hill-based scholar **Molly Barnes** told the fascinating history of a little-known early music ensemble, the American Society of Ancient Instruments, founded in 1929 by Ben Stad, a violinist who had learned the viola d’amore in France. The society’s frequent performances (often in costume) and recordings clearly had an impact on early music in the early part of the 20th century, a time that we often think of as an “empty period” in early music.

Exploring a different time and place, **John Romey** of Purdue University presented his research on viol playing in 16th-century France, emphasizing the gamba's affiliation with "people of virtue"—an expression implying not snobbery or stuffiness but an ideology of connection of charity and humanistic conscience.

A century later, André Maugars, a gambist, diplomat, and, apparently, spy (as we heard from **Stuart Cheney** of Texas Christian U.), traveled extensively with his viol around western Europe in the service of such highly placed courtiers as Cardinal Richelieu. Maugars was a vivid example of how viol music often existed at the very center of the complicated political machinations of the Baroque—all the more vivid because of Maugars' high opinion of himself, and his sharp temper (telling off the King of France for not listening is perhaps not the best idea).

Michael Kimbell—a Bay Area gambist and composer—previewed a brand new edition of **viol duets by Jean de Castro, which Michael and his wife Edith have recently edited** and which is available at Sarabande Music. The project began because Michael and Edith wanted more tenor-bass duet music—a perfect example of the synergy between amateur and professional pursuits that characterizes "the spirit of gambo."

The **Renaissance fascination with esoteric geometry and mathematics** made several appearances at the conference. Via Zoom, the British luthier **Ben Hebbert** explored the 16th century concept of "music as the measure of the soul"—taking "measure" both metaphorically as an indication of moral value, and literally, in terms of the dimensions of actual viols. His study of the viols of John Rose show them to have deep connections to numerology, human structure (think da Vinci's Vitruvian man), and celestial order.

Erik Tinkerhess (University of Southern California) explored similar geometries—in the context of French ornamental gardens—in

his paper about the structure of modulations in Marais's "Le Labyrinth," to which he added a performance of Marais's piece. **Malachai Bandy** (Pomona College) took us further into mystical symbolism in his paper on Buxtehude's "Membra Jesu Nostri," teasing out the **extensive connections among gambas, Passion narratives, and—yes! —tortoises.**

Many of the papers were accompanied by splendid visuals that brought musical theory, historical context, and viol construction vividly to life. **Shanon Zusman** (California State University, Long Beach) traced the evolution of the violone through its depictions in angelic consorts in 18th-century Austrian church frescoes. **Loren Ludwig**, speaking remotely from Virginia, used pictures of surviving instruments and historical iconography to analyze the use of viols in 18th-century New England church psalmody—and to deconstruct the traditional binary between instruments *da gamba* and instruments *da braccia*.

Viol geometry and early pedagogical practice came together in **Sarah Mead's** presentation about how 16th-century musicians learned through solmization—and thus, with their "ut re mi fa" and so on, had a built-in reminder of where the semitones lurked in the modes and hexachords. The intricate musicological analysis was bolstered by actual left-hand practice for the viol players in the audience—again, learning by doing! Sarah's presentation was followed by an open play-in with presenters and audiences.

New music had its place in the conference as well. **Roy Wheldon** talked about his Bay Area quartet Galax, which performed both old and new music until its demise in the pandemic. The group combined classical strings (violins and cello) with a bass gamba (as "viola"), much as Carl Friedrich Abel had done in his London consort.

Brooke Green gave us a sampler of her compositions for soprano and viol consort, many of them combining familiar viol compositional ideas with contemporary

techniques to explore themes of social justice and transformation (Ovidian as well as indigenous Australian).

To cap off the conference, co-chair **David Miller** led us through the fascinating 20th century history of Purcell's "Fantasia on One Note," re-conceived in various modernist ways by Benjamin Britten, Elliott Carter, and Oliver Knussen.

No viol confab would be complete without a concert. The program was held Friday night in the intimate Craftsman setting of the Berkeley Piano Club. Organized by Elisabeth Reed in a reversal of Haydn's "Farewell Symphony," this was a "**Howdy Concert**" (with apologies to P. D. Q. Bach), beginning with one player and ending with seven.

Josh Lee opened with pieces by Tobias Hume, after which other musicians added in one by one: **Elisabeth Reed** following close with "Follow Me Close" by Michael East, then **Farley Pearce** for trios by Lupo and Marais. **Julie Jeffrey** made up a quartet for Coperario, and **David Morris** joined them for the five-part Dovehouse Pavan. Bay Area soprano **Jennifer Paulino** treated us to lovely renditions of consort songs by Byrd, Purcell, Dowland, and Richard Nicholson—the last with his witty courtship song, "John Quoth Joan." A viol quintet by Brook Greene led to the final set, with **David Miller** adding in for a Byrd Fantasia à 6, and **Zoe Weiss** joining for a grand finale on a now-crowded stage, Purcell's In Nomine à7.

The take-away? It was a wealth of new ideas for research and exploration; a chance to share curiosities and conundrums with fellow viol enthusiasts; a meeting of old and new, amateur and professional, performer and scholar; and an affirmation that in 2024, "the spirit of gambo" still bubbles with enthusiasm and energy.

Highlights from the conference's Saturday open play-in session—

From Pat Jennerjohn—

For the open session we played a 22-part Gabrieli piece, which was really crazy (there were 21 of us there). Looked to be about 50/50 amateurs versus pros (I was sitting right next to John Moran...which kept me on my toes).

I really loved Brooke Green's composition; it was quite playable. We heard some of her other compositions at her Sunday morning session and those are tough!

It was a really interesting conference – I'm so used to workshops, that it was fun taking these deep dives into such interesting topics.

From Cindi Olwell—

One piece of music I took note of was called *Empress Ki* by Brooke Green, who gave a paper at the conference; this piece was based on a Netflix show she's been watching.

It sure was thrilling to play music with the composer sitting behind me playing treble!

Thank you from David Miller-

On behalf of myself and my co-organizer Zoe Weiss, I would like to thank the Pacifica chapter and its members for their support of and participation in *The Spirit of Gambo* conference the weekend of March 15–17.

The post-concert reception put on by the chapter was absolutely lovely, and even better was the attendance by chapter members at events throughout the weekend. We have such a rich community of viol players here in the Bay Area, and it was so wonderful to feel the support of that community.

Thank you!

CONCLAVE!

Fretting Pashenat



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

Program options:

- Regular curriculum (full or part-time)
- Beginning viol
- Seasoned players and advanced projects
- Consort Cooperative
- **On-line Conclave Curriculum**
-enroll in 1 or 2 classes (1st & 4th periods)

Registration should open VERY soon—

Faculty

Dongmyung Ahn	John Moran
Erik Andersen	Ros Morley
Joanna Blendulf	David Morris
Tina Chancey	Annalisa Pappano
Julie Elhard	James Perretta
David Ellis	Sarah Poon
Pedro Funes-Whittington	Elisabeth Reed
Julie Jeffrey	Alice Robbins
Brady Lanier	Mary Springfels
Loren Ludwig	Marie Szuts
Adaiha MacAdam-Somer	Lisa Terry
Sarah Mead	

New Medieval classes

Thanks to a very generous gift in memory of Margriet Tindemans, we are also able to offer three Medieval classes for vielles, rebecs, and **viols**: the Tindemans Medieval Program.

Wednesday time out ideas:

On Wednesday of Conclave we have a pause in our busy week. It's a great chance to explore the area and have a break.

- Take a jaunt to the Pacific coast or into Portland
- Check out the restaurants in Forest Grove
- Visit nearby Fernhill Wetlands
- A short drive away is the Hagg Lake Recreation Area which offers swimming, boating, and a golf course.

A Trimet bus leaves Forest Grove every 15 minutes and connects to the MAX light rail service into Portland.

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*

Early Music Open Mic Night

Wed. April 24, El Cerrito

7-9 pm, Hillside – An Urban Refuge

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: May 22, June 26 — as always, the 4th Wed. of each month.
- For more information and to reserve your slot please contact Heather Wilson:
hi2dougan@gmail.com.

Pacifica Viola da Gamba Society

Board of Directors:

President: Pat Jennerjohn
patricia@focusedfinances.com

Vice President: Cindi Olwell
cindi.olwell@gmail.com

Secretary: Branson Stephens
branson.c.stephens@gmail.com

Treasurer: Nick Jones
nrjones360@gmail.com

Board members at large:

Mary Elliott, Ellen Fisher, Julie Jeffrey,
Elisabeth Reed

Membership: Ellen Fisher
erfisher@gmail.com

Viol Rental Coordinator: Carolyn
d'Almeida
dalmeida.carolyn@gmail.com

PlayDay Coach Liaison: Alice Benedict
rozeta@adianta.com

PlayDay Coordinator: Cindi Olwell
cindi.olwell@gmail.com

Newsletter Editor: Sue Jones
scjones360@gmail.com

Webmaster: Nick Jones
nrjones360@gmail.com

VdGSA Chapter Rep: Ellen Fisher
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](#).