

## Join us at our PlayDay with coach Erik Andersen

**Sat., Sept. 14**

Hillside—An Urban Sanctuary  
1422 Navellier St., El Cerrito CA 94530

- 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 AM – 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

### **The Fancy Cries** —

*Frolic in the wonderful fantasias of Tye, Weelkes, Gibbons, and Dering featuring the underlay of the street calls or "cries" of peddlers, beggars, shopkeepers and maids of late Elizabethan England. After some instruction on technique and warm-ups, we will read through the untexted In Nomine No. 6 "Cries" of Tye, followed by the simple consort-song texture of Weelkes' "The Cries of London" alongside Gibbons' vibrant work of the same name. Finally we will move to two fantastic works by Richard Dering, likely inspired by Gibbons, "The City Cries" and "The Country Cries." Some extended techniques like pizzicato and col legno will be explored, "crying" out where text appears in your part will be encouraged.*

(NOTE: You may want to practice singing while playing before our PlayDay).



**Erik Andersen** teaches and performs on modern and baroque string instruments including all sizes of viola da gamba. His background in language pedagogy and historically informed performance inspire his search for expression and meaning in each musical work, which he relishes sharing with audiences. Erik is an avid teacher – whether at home in San Francisco or at workshops in the Bay Area and around the country.

## Registering for our PlayDay

**Deadline: NOON, WEDNESDAY, Sept. 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.



**Jordi Savall, La Capella Reial de Catalunya, and Hespèrion XXI**  
*The Tears and the Fire of the Muses*

**Sat. Oct. 12, Berkeley**  
8 PM, Zellerbach Hall

Berkeley audiences adore Jordi Savall for his limitless curiosity, supreme musicality, and remarkable gift of connecting people, places, and eras through fascinating repertoire. In his latest program, the musical polymath and virtuoso viol player traces the influence of Claudio Monteverdi—innovative composer, opera pioneer, and brilliant music theorist—through his sacred and secular works, as well as those of John Dowland, Anthony Holborne, Samuel Scheidt, and Giacomo de Gorzanis in England, Germany, and Italy. This season marks the 50th anniversary of the founding of Savall's esteemed early-music ensemble Hespèrion XXI, joined here by the glorious vocalists of La Capella Reial de Catalunya.

For more info:

<https://calperformances.org/events/2024-25/early-music/jordi-savall-la-capella-reial-and-hesperion-xxi-the-tears-and-the-fire-of-the-muses/>

*Program including Bach's Sonata for Viola da Gamba in G Major, BWV 1027–*

**Tessa Lark, violin**  
**Joshua Roman, cello**  
**Edgar Meyer, double bass**

**Sun. Oct. 20, Berkeley**  
3 PM Hertz Hall

An exciting new collaboration brings together three singular figures in American concert music—virtuoso instrumentalists with fierce classical chops, deep connections to roots and fiddle music, and wide-open artistic sensibilities. Perhaps today's best-known bass virtuoso, recent Grammy winner Edgar Meyer has built an extraordinary career—as a soloist with leading orchestras; a musical sparring partner with the likes of Yo-Yo Ma, Zakir Hussain, Joshua Bell, Chris Thile, and Béla Fleck; and an in-demand composer and recording artist. Featuring genre-crossing Kentucky-born violinist Tessa Lark and eclectic cellist Joshua Roman, the trio takes an exhilarating romp through selections by Bach, trio music by Meyer, and a brand-new work co-commissioned by Cal Performances, composed especially for these players.

For more information:

<https://calperformances.org/events/2024-25/orchestra-chamber-music/tessa-lark-violin-joshua-roman-cello-edgar-meyer-double-bass/>

For future reference:

Cal Performances has a link to all of its **Early Music performances** here: <https://calperformances.org/performances/early-music/>

## SFEMS opens its 48th Season—



We welcome you to embark with The San Francisco Early Music Society for **Voyages—An Odyssey in Sound**,

First, **Les Talens Lyriques**, directed by internationally-renowned harpsichordist & conductor Christophe Rousset, will transport you to the heart of Versailles in the Baroque period.

Our voyage continues with **The Boston Camerata** (*We'll be There!...*) in a trailblazing exploration of the American spiritual tradition.

We'll also encounter an uncanny, upside-down world with Shira Kammen and the musicians of **In Bocca al Lupo** (*Mundus Inversus*).

Next, we spend a dramatic evening exploring the "stile moderno" of the early modern period with **Quicksilver** (*Early Moderns: Extravagant New Music from the Seventeenth Century*).

We reflect on the legacy of migration with **Ensemble Affect** (*Home Away from Home*),

delving into the works of composers who traveled from their home countries and settled abroad during the Baroque era.

Closing the concert season is **Ensemble Constantinople** (*Traversées*) whose performance takes us on journey from Asia, Africa, and the Americas in an intimate musical dialogue between Persian setar master Kiya Tabassian, and Senegalese kora master Ablaye Cissoko.

For more information, <https://www.sfems.org>

## SFEMS' Pay-What-You-Can / Pay-It-Forward Policies continue

“Your support today will help us fill our pay-what-you-can seats, making early music accessible to all.

“By ‘paying it forward’ or donating, you support our vision of an inclusive early music community. Join us in promoting historically informed performance and creating a diverse, inclusive community. Let's make early music accessible to everyone!”

### 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>



## Online Viol Music Collection

A friend turned me on to this online section of IMSLP, created specifically for viol music. Check it out!

[https://imslp.org/wiki/Category:Folop\\_Viol\\_Music\\_Collection](https://imslp.org/wiki/Category:Folop_Viol_Music_Collection)

“We recommend using the IMSLP [Category Walker](#) to help you to browse or narrow down the list of WIMA scores according to work types, instrumentation, featured instruments, languages, periods and composers.”



From left: Jason, Nina, Branson, Mary

## Turn up the Bass! House Concert

On Aug. 24, friends gathered in El Cerrito to enjoy an informal concert played by local viol players Mary Prout, Branson Stephens and Jason Schulerbrandt along with harpsichordist Nina Bailey.

The appreciative audience was treated to the Fantasia No. 16 by Lupo, a Sonata in A minor by Nicolai, 3 Hingston Fantasias and Airs and a piece with 6 movements by Schwartzkopff.

**Do you have a concert coming up?**

## YouTube Videos- Frets and Bows and more!

Need to see how to tie frets more easily?  
Want to learn about rosin? About choosing a bow?

Check out this very useful website: Viola da Gamba Network:

<https://www.violadagambanetwork.eu/your-viol/>

## Send in your concert/recital announcements!

This editor would love to publish your news of upcoming concerts /recitals that include viols.

Send them to GambaNews editor  
scjones360@gmail.com. *Gracias!*

# CONCLAVE!

*Fretting Pashenat*



Forest Grove, OR. • July 21-28, 2024

## Reports from Conclave

### From Pat Jennerjohn–

The last time I showed up at Pacific University for my first Conclave in 2019, I did NOT know what to expect. Armed with my treble viol, I ventured into my classes and the really scary Tap-in-Tap-out optional evening playing – it was overwhelming and yet, exhilarating. I discovered the joys of staying up really late, eating way too much food, playing until my fingers burned, and meeting lots and lots of viol players, makers, and others from all over the world (it seemed). **If I hadn't been convinced yet that the viol was for me, I was certainly convinced then!**

Then, sadly, we had a big break in the action – online Conclaves just aren't the same as making live music with your friends. I journeyed all the way to Ohio for the 2022 Many Happy Returns Conclave, just because I wanted to get back into the action so much! And I discovered that I was an improving player, too! Lessons really help, otherwise I do not know what I am doing – I'm so grateful for my teachers for propelling me forward.

Viols West filled the 2023 gap for me, and this July I found myself in Forest Grove again (well, yes, I actually drove there) to take on Conclave

2024. I boldly signed up for some ambitious classes – and they were wonderful and challenging (**I was finally forced to read treble octavo on my tenor–arggh**).

One of my groups performed in the student recital (a new experience for me, and a real thrill to play next to Annalisa Pappano!!!). However, the hit of the student recital was the beginner class – they got the biggest ovation of the afternoon! And they sounded pretty darned good, too.

Warren Shingleton was there as one of the viol doctors, and I was so happy that he got to hear me play my tenor (that he'd made for me) in the student recital. He and Colin Shipman were really busy (as was the bow doctor, Devin Hough), cheerfully fixing all those large and small issues that come up with our precious instruments.

I found that sleeping was a bit more rewarding than staying up all night; however, as **an unwelcome visitor (Mr. Covid) showed up**, many of us became more cautious about hanging out in those really small dorm living rooms. I wanted to stay rested in order to stay healthy.

Even the younger players appreciated the Wednesday break, where we only had morning classes and were on our own for the rest of the day. We had to do a few workarounds as some of the faculty succumbed – my last two classes with Lisa Terry were on FaceTime with Lisa in her room and the rest of us in the classroom on the floor below. But we made it work!

**I think this Conclave was outstanding in its commitment to offer an incredible variety of classes, fascinating concerts, a welcoming atmosphere, and a healthy dose of irreverence and humor for the participants.**

### From Ellen Fisher—

Conclave, Ah, Conclave! There's Nothing Like It! It's exhausting, exhilarating, and everything in between!

This trip I had passengers going up and back who did most of the driving for me, so that made it a much easier trip! Checking in on Sunday, you're likely to see people you've met and played with before and reconnect. Right away I posted signs I had brought with me for the treble viol I had for sale, and I had a tentative sale by the end of the very first day, which was a big success. I knew my way to get to the evening meal on Sunday and then to the opening gathering since I had been to this campus before, but if your surroundings are unfamiliar, there are always people you can ask or follow. We all wear nametags, so you know who is who, and we have maps and class assignments to guide us when we go our separate ways on Monday morning for classes.

My classes this year were great. *Jacobean Musical Chairs* with John Moran meant the music and the instruments (ttTTBB) stayed put and the **people moved clockwise around the circle to play each instrument and each part!** We worked on six part Gibbons, Dering, and Ward. Some of the instruments were quite different than I was used to (a very big bass, and a quite small treble, for example), so it can be a challenge not just reading new parts in their respective clefs but adapting to the instruments as well!

Second period was a class covering *524 Years of Consorts* with Lisa Terry. We started with early consort music but spent more time on very recent consort music where composers had **added electronic effects** played from a computer storage stick to familiar pieces, with instructions about how to play the music to fit with their new added effects—it was irritatingly unfamiliar at first, but I grew to really like what they had done. Alas, we couldn't perform on the student concert as we had wanted to because Lisa tested positive for Covid before the end of our classes.

Fortunately, she was not very sick, but it was disappointing.

Third period was my best class, *Pashenatly aWarding*, or an exploration of Ward's best Fantasias with Sarah Poon, again for 6. We read through many, chose two we liked to play again, then chose one to perform, working hard on phrasing, eye contact, passing melodies effectively, and, of course, getting back in if we lost our place. Sarah had requests for us for how to play better, and she also had specific techniques and ways of practicing that made it easier to actually do what she asked!

I used fourth period this year as a rest period after getting too worn-out last year and having to drop my fourth period class, so that provided a measure of relief for which I was grateful. Then after supper, a scheduled activity as well as informal playing sessions on every floor of the dorm if you could stay awake. There were easy consort groups and more difficult both, or you could gather specific friends and play in the living room of your suite. For many, evening informal playing is the highlight of Conclave.

The Auction (Tuesday) and the Banquet (Saturday) are annual special evening events that are favorites. This year, there was a raffle at the banquet to determine the winner of a Warren Shingleton treble viol with VdGSA carved into the back of the pegbox, with a specially chosen Louis Bégin bow, and a hard case, total value of \$10,000. The lucky winner was Laura Kuhlman from Portland, who was surprised and ecstatic at her good fortune. Proceeds from the raffle were added to the endowment to be used for future scholarships.

For any who want to plan ahead, **next year's Conclave is at Miami University of Ohio**, Oxford, Ohio, but will not be the same week as usual!

**Dates for 2025 Conclave: July 13–20**

## Online with Conclave

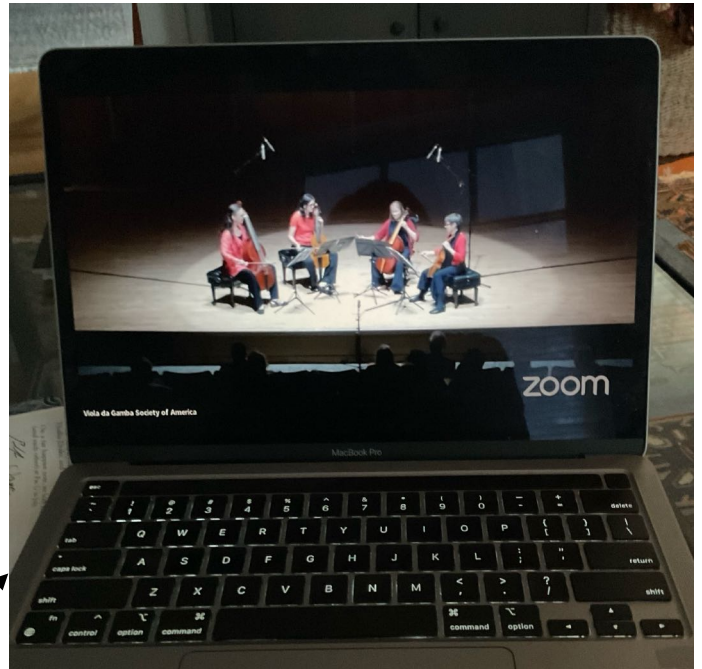
Nick and I were very much looking forward to taking part at Conclave, but alas! A week before, we got Covid the day after a choral workshop in Lisbon. So, of course, we stayed home.

BUT, I decided to try the morning online class with Tina Chancey to try to start learning the treble. After only ever playing bass, I finally got my courage up— it's an online class, so who's to know how I sound? It turned out to be a great decision. Tina had a quartet to play all the music, and we played our own part along with them.

Also, one evening we were able to watch (via streaming) the concert by Wildcat Viols and Quaver.

Sue Jones

P.S. The week after Conclave, we were touched to receive in the mail this “We Missed You” greeting signed by many friends at Conclave—



## Conclave Scholarship Goal Exceeded!

Happy news— Our Pacifica chapter exceeded our challenge grant goal and thus was able to contribute \$1160 in scholarships for 3 students; we also gave 4 travel stipends of \$200 each.

Below is a note from one of the students who received a partial scholarship from Pacifica—

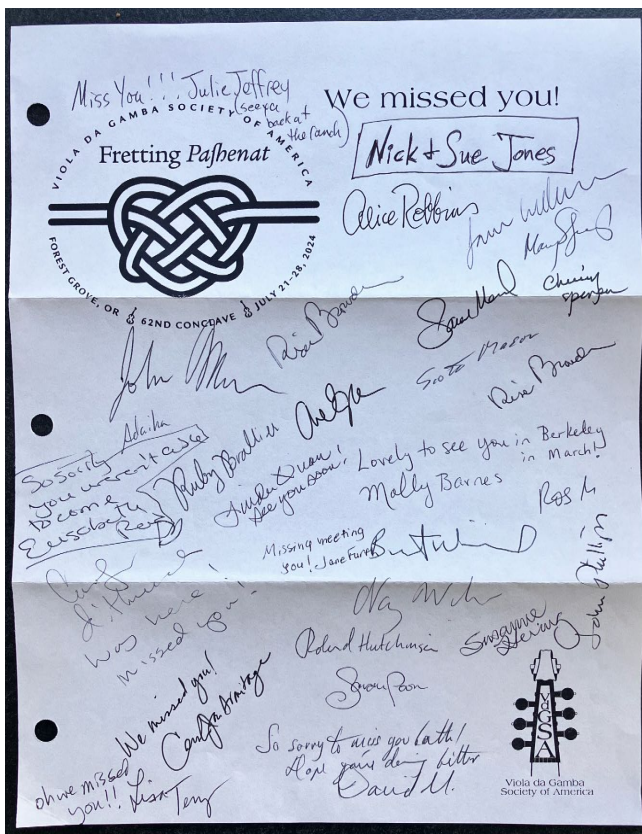
Dear Pacifica chapter,

I wanted to write a sincere thank you for all the financial support I received... [and for] the willingness of Pacifica's members to help me with registration and transporting my instrument.

This year was my first time at Conclave and I had a fantastic experience...meeting everyone and sight-reading viol music late into the night. ...The friendly and enthusiastic environment exceeded my expectations. Being there truly encouraged me to find ways to continue playing viol after graduation...I was inspired by the players around me... and formed many new friendships that I'm grateful for. I didn't realize how much fun I would have, and I'm hoping to attend again next year!

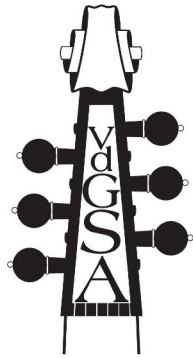
Sincerely yours,

Naomi Ho



## A Tribute to Leslie and Peter—

David Morris penned this wonderful tribute to Leslie and Peter upon their retirement from PRB Productions. The proclamation was read aloud at the Conclave banquet by Marie Szuts, followed by a standing ovation.



## Viola da Gamba Society of America *Leslie Gold & Peter Ballinger*

It is difficult to imagine nowadays, but before everyone had a super-computer in their purse or pocket, editions of consort music were generally limited to those rare, expensive boxed sets from England that were already out of publication, and usually out of reach, of many players wishing to build their own consort libraries. Into that breach came PRB Productions of Albany, California, offering affordable music that was everything both performers and scholars could ask for. The consummately beautiful scores and part-books were always printed to order in large, clear format on high-quality archival paper, typically containing prefaces with elucidating notes from expert scholars. These editions incorporated countless user-friendly features like cues, thoughtful page-turns, and texts in their madrigal part books. PRB Productions was a music-publishing venture that—in the words of author, poet, actress, teacher and viol-player extraordinaire Carol Herman—“has been the most wonderful team and service any of us could ask for.” PRB's offerings were both diverse and well-suited to their musical constituency, from collections of madrigals “apt for voices and viols” to elaborate solo and duo music, to technique books, editions of chamber music, and new music of all kinds. And working behind the scenes of this industrious music-publishing enterprise were just two people: Leslie Gold and Peter Ballinger.

Peter, a chemical researcher by profession and also a dedicated player, composer, and arranger, began his career in musical orthography with calligraphy pens, eventually moving to the Keaton Music Typewriter, and finally to the computer and the best music software available. Among the sanest and most devoted of mad geniuses, he made PRB Productions his laboratory for all kinds of musical experiments, from his own compositions to his arrangements of polyphonic works of composers including Brahms, Scriabin, Bartok, and Klengel. Leslie and Peter met at a Fretwork workshop in England, and soon after formed both a personal and business partnership. Not only did Leslie quickly expand her computer publishing skills, but she also edited many of their publications and incorporated her business talents—including her understanding of copyright law's thornier aspects—into the enterprise. As a result, PRB Productions expanded its capacity and broadened its outreach to a wider audience. When Leslie and Peter announced that they would be ceasing production last summer, protests and accolades alike poured in from their public worldwide. Those of us who, over the years, have snapped up their output are now the proud owners of some of the most useful, beautiful and thoughtfully assembled performing editions that have ever been produced.

In recognition of their incalculably valuable service to viol players, composers, arrangers, and performing musicians of all stripes, the VdGSA Board is pleased to bestow its Life Membership on Leslie Gold and Peter Ballinger, two of the most hardworking and cherished members of our Society.

*July 2024*





## Workshops•Mentors•Musical Friends

This website has an amazing range of services:

### **Inexpensive professional listings**

provide a great way to connect with your constituents in the music community..

### **Create your musical profile.**

It's easy and FREE for anyone who wants to display a musician profile and tell the community about themselves and their musical interests.

### **Add listings for concerts, recitals, workshops.**

## AMN Encore

Catch up on past workshops on [A400.live](#). Unlock single workshops for \$3! Or subscribe for just \$12 and get unlimited views. We're always adding to the channel, so check back often to see what's been posted.



## From EMA Magazine

### **Musings: Is a Live Audience the Third Wheel?**

by Tom Kelley

<https://www.earlymusicamerica.org/emag-feature/musings-is-a-live-audience-the-third-wheel/>

Editor's note: I know Tom from his days teaching at Oberlin College; he's a fabulous writer and speaker. I love his book "*First Nights: Five Musical Premiers*," including Monteverdi's Orfeo and Handel's Messiah. He is a lively thinker and super-engaging speaker and writes this column regularly for EMA.

**Musicians looking for chamber music or other playing partners are finding one another on our site** and taking it into real life to make music together.

**For organizations like orchestras and choruses who want to find new members**, for schools and private teachers, and for music event presenters. [Join us today by creating an account and becoming part of the AMN Community!](#)

Check our [website](#) for more info!

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## Early Music Open Mic Night

**Wed. Sept. 25, 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 date: Oct. 23 — as always, the 4th Wed. of each month.
- For more information and to reserve your slot please contact Heather Wilson: [hi2dougan@gmail.com](mailto:hi2dougan@gmail.com).

## Pacifica Viols PlayDays 2024-2025

**Sept. 14: Erik Andersen**  
**Oct. 19: Roy Wheldon**  
**Nov. 9: Shira Kammen**  
**Dec. 14: Mary Springfels**  
**Jan. 11: Amy Brodo**  
**Feb. 1: Elisabeth Reed** @ UC Berkeley  
**Mar. 8: David Miller**  
**Apr. 12: David Morris\***  
**May 10: Julie Jeffrey**  
**June 14: Pacifica BASH**

*\*Voices and Viols*



## Pacifica Viola da Gamba Society

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Pacifica Viols Chapter Website  
<https://pacificaviols.org>

**Pacifica Viola da Gamba Society**  
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