

GAMIBA NEWS

Volume 16, No. 4

Viola da Gamba Society-Pacifica

December 2002

New teaching videos on www.vdgsa.org

By Lyle York

The VdGSA has just launched 10 new instructional videos on its web site, www.vdgsa.org. Thanks to the VdGSA for carrying out this wonderful and much-needed project!

It is a gift to many far-flung players who seldom, if ever, see a teacher, and informative for potential players.

A skilled videographer filmed the segments at July's Conclave in Rindge, New Hampshire. Ten VdGSA members who are teachers created the videos:

Sarah Mead: "Finding the Slot," on bass viol; Lisa Terry: "The Airplane," on practicing bow control "off the string," on bass viol; Grace Feldman: "Making a Beautiful Sound," on treble viol; Brent Wissick: "Slow Practice With Fast Motion," on bass viol; Laurie Rabut: "Multiple Bow Gestures," a method for phrasing, on treble viol; Alice Robbins: "Beginner's Arm," on bass viol; Robert Eisenstein: "Bow Lifting and Replacing," on bass viol; John Pringle: a demonstration of how to straighten your bridge; Tina Chancey: a demonstration of the pardessus, and Roland Hutchinson: a demonstration of the baryton.

The video also contains footage of last summer's Conclave bow-in, billed as the sound of 200 viols, conducted by Jack Ashworth.

On my laptop speakers the sound resembles a chorus of eight tiny bubble organs, but on yours it may come out better. The intonation of these 200 viol players is impressive.

"It's our first foray into this kind of



FINDING THE SLOT: In her video clip, Sarah Mead is not recommending a playing posture but demonstrating how to refine your bowing for optimal tone

content on our web site," says Ken Perlow, the VdGSA's webmaster—"a decidedly modest effort, but the best we could do with the funds available for now."

In future, the VdGSA hopes to add new video clips on left-hand techniques and on consort playing.

The VdGSA hopes soon to provide its videos in all the popular media player programs, but for now, it offers only the QuickTime player. This soft-

PACIFICA PLAY DAY SCHEDULE, 2002-03

All play days except those at Stanford are held at Zion Lutheran Church, 5201 Park Boulevard, Oakland. The church is just west of the Park Boulevard exit off Highway 13. We meet at 9:15 a.m. for the coached session.

Sheet music, coffee and tea will be supplied. Please bring a music stand and any music of your own you'd like to play.

Consorts are formed based on the information you provide on the enclosed postcard. **Please mail it immediately!**

Or email your data to John Mark, mark_bach8@hotmail.com.

Newcomers and rank beginners are welcome. If you're coming for the first time, please phone ahead: (510) 531-1471.

DATE	COACH
Dec. 7	YAYOI ISAACSON
Jan. 11	ELISABETH REED
Feb. 8	JOHN DORNENBURG AT STANFORD
March 8	DAVID MORRIS
April 12	GEORGE HOULE
May 17	STEVE LEHNING
June 14	ELISABETH REED

ware is free; you can access it right on the VdGSA video page, and it's easy to follow the steps to download it onto your computer.

I found that downloading the files gives the best replay quality and the best detail. If you stream over a low-bandwidth connection, the picture will look grainy.

Any member who has trouble using the site should contact Ken Perlow at zaniah@xnet.com.

A benefit concert for Eileen Hadidian

By Richard Geisler

The American Recorder Orchestra of the West (AROW) will perform its Christmas concert as a benefit for Eileen Hadidian. The concert will be on Sunday, December 15, at 3:30 p.m., at Zion Lutheran Church, 5201 Park Avenue, Oakland. Suggested donation is \$10-\$20.

Many of you know that Eileen's encounters with cancer have accumulated huge medical bills. I'm sure most of you also know the wonderful way that Eileen has transformed the threat of her own life into "healing music" that she has taken into the hallways and wards of local hospitals, hospices, clinics and convalescent homes. AROW would

like to recognize Eileen and shower her with much-needed financial help for her ongoing medical expenses.

AROW, an all-recorder orchestra conducted by Richard Geisler, encompasses a total playing range of six octaves. This makes it possible to play original compositions and arrangements that can have 11 or more parts and to create tone colors and musical effects that go far beyond what the usual recorder ensemble is able to achieve. Bass viols have taken part in past AROW concerts, but will not be included in this one.

Composers represented on the program are Victoria, Praetorius, Gibbons, Purcell, Bach, Mozart, Beethoven, Bruckner and others. A highlight is

Robert Dawson's arrangement for recorder orchestra of a Beethoven octet.

For those who are unable to attend the concert but would like to help Eileen, please make a check to Peggy Norris, AROW Treasurer, 356 Alcatraz Ave., Oakland 94618. Write on the check: "for Eileen."

You may also wish to support Healing Muses, Eileen's project of bringing healing music into hospitals, by purchasing her CD, *Dolce Musica*. Make the check to Healing Muses, for \$15 per CD, plus \$2 for shipping and handling, and mail directly to Eileen Hadidian: 514 Cornell Ave., Albany, CA 94706. This CD and others will also be available at the concert and make excellent holiday gifts..

VIOLA DA GAMBA SOCIETY-PACIFICA

GAMBANEWS

GAMBANEWS is published 10 times a year by the Pacifica chapter of the Viola da Gamba Society. It vacations in July and August.

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Contributions welcome: Send concert listings and reviews, opinions, workshop experiences, CD reviews, drawings, or photos to Lyle York, Editor, 1932 Thousand Oaks Boulevard, Berkeley, CA 94707, or via e-mail:

lyleyork@earthlink.net. Phone (510) 559-9273.

Or to Ellen Farwell, Associate Editor, 1807 Butte Street, Richmond, CA 94804-5217; (510) 524-3327; lbfarwell@earthlink.net.

Classified ads: Short classified advertisements in *Gamba News* are free to VdGS-Pacifica members. For non-members, ads are \$5 per issue. Please mail your check to Lyle York (address above), made out to VdGS-Pacifica.

Newsletters by e-mail: If you'd like to receive your monthly *Gamba News* on-line, please e-mail Lyle York at lyleyork@earthlink.net. Your reply postcard will take e-mail form as well.

Web site: Our VdGS-Pacifica chapter Web site, <http://home.pacbell.net/hesuome>, is maintained and regularly updated by Helen Tyrrell. It contains the Viol Players' Calendar, which is often more up to date than the *Gamba News* calendar - along with a list of local teachers, sources for music, supplies, inexpensive viols, repairs, and travel tips. The VdGSA (national) Web site is: www.vdgsa.org.

Rent a viol: Pacifica has trebles, tenors and basses to rent. Donations of viols and bows to our rental program are extremely welcome - we'll accept them in any condition. Rental fees range from \$10 to \$25 per month. In charge of rentals is John Mark, at 10 Holyrood Manor, Oakland, CA 94611; (510) 531-1471; mark_bach8@hotmail.com.

The VdGSA, Pacifica's parent organization, also rents viols. For VdGSA members, rates are \$250 per year for trebles and tenors, \$300 for basses, and \$750 for a complete consort. For more information, contact Stephen Morris, 2615 Tanglewood Road, Decatur, GA 30033-2729; (404) 325-2709; smmorris@mindspring.com.

The VdGSA has instituted a Rent-To-Own program. If interested, contact John Mark, address above.

How not to come home from a workshop

Al Roper had himself quite an adventure in the desert last month, and many of us were deeply worried when he didn't return as scheduled from a viol workshop in Tucson.

Those of us attending the workshop knew that Al had not felt well on and off. He'd even spent Thursday night in the hospital in Phoenix with flu-like symptoms just before the workshop started on Friday, and though he seemed to recover quickly, he did have a brief relapse during the workshop and missed some classes.

By the time the workshop was over on Monday afternoon, Al seemed fine. We were still a little concerned about him, though. We knew that he was planning to drive himself, his little dog, Alex, and several of our viols (bless him!) in his van all the way across the desert to his home in Pleasanton, while the rest of us flew home or took Amtrak.

Al expected to be home in Pleasanton by Wednesday night. I planned to pick up my bass and tenor viols from him on Thursday morning, but he didn't answer his phone all day Thursday. He didn't show up for a playing session with Betty Nichols that afternoon, and several of us were getting worried. It

VIOL TALK

ANNOUNCEMENTS, GOSSIP & RUMORS

didn't seem like Al not to call people with whom he had made dates.

By that time, the telephone and email network was operating full tilt. We had no names of relatives, so we began trying to track Al (and Alex) down by contacting the Highway Patrol, the hospitals, and RV parks between here and Tucson. When he still wasn't answering the phone on Friday morning, we had the Pleasanton police check his house. No sign of him.

Finally, Lee McRae got a phone call late Friday afternoon from a friend of Al's, saying that Al had fallen ill again and was in a hospital in Kingman, Arizona, but was doing well and was being discharged the next day. His van was at an RV park nearby, and the park

manager was looking after Alex. We phoned Al in the hospital, and he said he hadn't been able to contact anyone because when he was taken to the hospital in an ambulance his phone list remained in his van. And now he was determined to drive the rest of the way home the minute he could get out of there.

Al and Alex did indeed arrive back in Pleasanton by Sunday, to everyone's immeasurable relief. Al still doesn't know what his mysterious illness was, but is feeling fine. He is planning to follow up with his own doctor. Al says that he deeply appreciates all our concern.

His adventure in the desert doesn't seem to have slowed Al down any, or to have prevented him from getting behind the wheel. He's since been seen at our play day and at several performances – there's no holding him back!

--Ellen Farwell

NEWS OF ELLEN ALEXANDER: Since suffering a stroke in November 2001, Ellen Alexander hasn't been playing the viol, but says she misses us all and loves hearing our news. She sees a speech therapist regularly and, though she still has difficulty with words, seems her old cheerful self. Ellen and her husband, Bob, now live with her daughter, Elise Stone, husband Phil Stone, and their two children. Her address is 249 Dechene Avenue, Sonoma, CA 95476.

--Lyle York

A merry little Christmas with Sex Chordae

Our world-renowned friends the Sex Chordae Consort of Viols (John Dornenburg, director, Julie Jeffrey, Lynn Tetenbaum, and Farley Pearce) are presenting an unusual Christmas program on December 13, 14 and 15 (see Page 4 for details). Sex Chordae will be joined by soprano Catherine Webster. Included in the program are jazz arrangements of Christmas favorites by Penny Hanna.

Don't miss this concert! When is the last time you heard music by William Byrd and Jan Pieterszoon Sweelinck on the same program with Sammy Cahn

and Mel Tormé? For viols and soprano?

Late-Renaissance motets, dances, and Christmas songs from England, Germany, France, Spain, and Holland will be performed alongside the Penny Hanna arrangements of popular American Christmas tunes for soprano and viol consort, "The Christmas Song," "Have Yourself a Merry Little Christmas," "Let It Snow," and "I'll Be Home for Christmas." Penny, based in Santa Cruz, is uniquely qualified to arrange these works for voice and viol consort, given her extensive experience as a jazz

singer, instrumentalist, and arranger and her uncommon talents as a player of all sizes of viol.

John Dornenburg proposed the project to Penny soon after the Sex Chordae Consort was selected to perform the SFEMS Christmas concerts, and the arrangements were completed by late summer. The lush harmonies of modern jazz sound wonderful on viols, whose clear, warm tone brings out the complexity of this style.

The program also includes a set of variations on the French Noel "Une

(Continued on page 4)

Sex Chordae, cont'd

(Continued from page 3)

jeune Pucelle" (more commonly known as "Une jeune Fillette"), which may be best known from its settings by Charpentier and from its inclusion in the soundtrack to the film *Tous le Matins du Monde*. Sex Chordae will perform two settings of this charming piece by the French composer Eustache du Caurroy. Sweelinck's popular "Hodie Christus natus est," the lively Spanish "Riu, riu, chiu," William Byrd's "Out of the Orient Crystal Skies," and a set of Michael Praetorius's Christmas pillars "Von Himmel hoch" and "Ein Kindelein so löblich" round out the vocal portion of the program.

Instrumental music will include Christmas dance music by Anthony Holborne, various motets by Victoria, Palestrina, Hassler, Clemens non Papa, and Marenzio, and a premier modern performance of a Capriccio by G.P. Cima that was recently edited by Stanford musicologist George Houle.

Soprano Catherine Webster, one of the finest rising young singers of early



SEX CHORDAE
(LEFT TO RIGHT):
Farley Pearce,
Lynn
Tetenbaum,
Julie Jeffrey,
John
Dornenburg

music, appears regularly with Magnificat, Musica Angelica, and Camerata Pacifica, and tours frequently as a member of the all-female baroque ensemble Bimbeta. Webster has also been featured with American Baroque Orchestra, American Bach Soloists, The California Bach Society, Early Music Vancouver, Mt. Monadnock Music, and in the Berkeley, Bloomington and Indianapolis Early Music Festivals, among others.

And here is a reminder of Sex Chordae's accomplishments: The consort, founded by Dornenburg to perform and record the vast literature for viol consort of the 16th and 17th centuries has performed widely in California with presenters including the Berkeley Early Music Festival, San Francisco Early Music Society, San Jose Chamber Music Society, Santa Cruz Baroque Festival, and Magnificat. In 1999 they made their European debut at the Tage Alter Musik Festival in Regensburg, Germany, where the *Salzburg Nachrichten* wrote: "Their gamba tones hovered like silver threads throughout the hall, producing nothing less than time travel."

The consort's first CD of Johann Hermann Schein's *Banchetto musicale* was selected as the Record of the Month by Germany's *Alte Musik Aktuell* magazine. They have followed this success with two more highly praised CDs for Centaur: Monteverdi's

WHERE AND WHEN

Friday, Dec. 13, 8 p.m.

First Congregational Church, Dana
and Durant streets,
Berkeley

Saturday, Dec. 14, 8 p.m.

First Congregational Church, Dana
and Durant streets,
Berkeley

Sunday, Dec. 15, 4 p.m.

St. Gregory's Episcopal Church,
500 De Haro Street, San Francisco

For tickets and information,
call 510 528-1725

Third Book of Madrigals, and most recently *Renaissance Music by Josquin Des Prez and Heinrich Isaac*.

And if that weren't enough, SFEMS is offering discount tickets for this concert (at any of the three venues) to VdGS-Pacific members. Tear off the coupon in the lower left-hand corner of this page to receive a ticket for \$12. (The regular ticket prices are \$19, \$22, and \$10 for college students.) If you are already a SFEMS concert series subscriber, bring friends and get the discount.

SPECIAL DISCOUNT COUPON!

I'm a
VdGS-Pacific member.

Please admit me to the

Sex Chordae Consort of Viols

performance on
December 13, 14, or 15
for the discount price of

\$12.

A great day with Gail Ann Schroeder

By Ellen Farwell and Mary Elliott

It was a pleasure and a privilege to have Gail Ann Schroeder with us in November as a performer, coach and master class teacher. Her visit couldn't have been more successful.

Gail, who is a teaching assistant to Wieland Kuijken at the Royal Conservatory in Brussels, was headed for her parents' 50th wedding anniversary celebration in the Chicago area, with a side trip to the Bay Area for a concert (very fine!) with **Lynn Tetenbaum** and **John Dornenburg**. We snagged her for our play day and a master class at Zion Lutheran Church in Oakland while she was in the neighborhood.

About 15 of us turned out for the play day. As coach, Gail rotated among three groups, dispensing advice. Both of us (Mary and Ellen) enjoyed her coaching in a six-part consort. She worked with us on a Gibbons fantasy, pointing out one thing that really helped: The six of us had been articulating the various themes in six different ways, and without imposing her own interpretation, she got us to agree on how we were going to do it, and made us see how much more satisfying the piece was that way.

Three very able viol players took part in the master class that afternoon: **Margaret Cohen**, **Heather Vorwerck** and **Penny Hanna**, playing pieces by Marais and Simpson. In working with them, Gail devoted a lot of attention to the bow hold. She believes that by pressing the tip of the third (ring) finger against the hair, hooking the second finger over the hair, and relaxing the thumb, a player can gain much more control, string contact, and flexibility than with other holds. What seems unique about this bow hold is the placement of the hair at the mid-joint of the

Yayoi Isaacson will coach Dec. 7

Yayoi Isaacson, the coach for our December 7 play day, studied the viol with Anneke Pols at the conservatorium in Utrecht in The Netherlands and took master classes with Wieland Kuijken, Christophe Coin and Laurence Dreyfus.

She has built up a repertoire extending from medieval to modern music in her career as a continuo player, an ensemble player and a soloist with many baroque and renaissance music ensembles, including the Amsterdam Loeki Stardust Quartet in The Netherlands and Magnifi-

cat in San Francisco. The composer Miriam Rainsford created two pieces of music for her. She has toured The Netherlands, Belgium, France, Germany, Portugal, England and Japan, giving concerts with, among others, Pieter Ode, Daniel Bruggen, Chris Farr and Gary Boyce.

A quartet consisting of **Robin Easterbrook**, **Ellen Farwell**, **Lee McRae** and **John Mark** have volunteered for

public coaching at the December 7 play day. Future volunteers, please contact **Mary Elliott**: (510) 527-6671, or marell@pacbell.net.

REMINDER

Pacifica's monthly
play days
now start at
9:15 a.m.

Next play day:
December 7

second finger instead of at the joint closest to the fingernail. She showed how to produce a lovely swelling sound on a note just by moving the bow down toward the bridge and back, rather than by increasing the pressure or speed of the bow. She also demonstrated how a slight, counterclockwise rotation of the wrist can help the player to achieve a clear, decisive onset of sound with the bow. Ideally, the bow arm should feel heavy, with a minimum of shoulder and upper arm movement. With great tact and goodwill, she also suggested to the three students various changes in articulation that helped them to play more expressively.

Instead of going out to lunch between sessions, we enjoyed a potluck lunch in the church, including artichoke and olive pizzas, homemade hummus, a spaghetti squash and ginger salad, a

sinfully rich berry tart, and the world's best pumpkin pie. It was wonderful to stand around the kitchen talking to each other, and it also gave us an opportunity to get to know Gail a little better.

(Among other things, we found out that in Brussels, it takes a working knowledge of French, Dutch, German and Italian, in addition to her native English, to communicate with her students at the conservatory.)

The master class was open to the public, and at least two potential gamblers attended, inspired by Gail Ann's teaching and by the range and expression possible on the viol. We can't imagine a finer introduction to the viol than Gail Ann provided. We're delighted to have had her with us, and have asked her to let us know when she plans to be back this way again so that we can invite her for a repeat visit.

Visit the VdGS-Pacifica chapter web site at

<http://home.pacbell.net/hesuome>

You'll find the Viol Players' Calendar, often more up to date than the *Gamba News* calendar, along with a list of local teachers, sources for music, supplies, inexpensive viols, repairs, and travel tips.

Mark your calendar

**DECEMBER 4; JANUARY 8, 22, 2003;
FEBRUARY 5, 19; MARCH 5, 19;
APRIL 2, 16, 30; MAY 7, 14, 28**

MID-PENINSULA RECORDER ORCHESTRA regular meetings. Early strings and winds are invited to join the recorders. Please bring a music stand. For information: Frederic Palmer, (650) 591-3648.

8:00 p.m., J.L. Stanford Middle School, Music Room 2, 480 East Meadow Drive, Palo Alto.

DECEMBER 13, 14 AND 15

SEX CHORDAE CONSORT OF VIOLS: "Out of the Orient Crystal Skies," a Renaissance Christmas for voice and viols: consort songs, chansons, villancicos and motets from the courts of Renaissance Europe, along with spirited dances and some surprising arrangements of traditional carols. John Dornenburg, director; Julie Jeffrey, Lynn Tetenbaum, and Farley Pearce, with Catherine Webster, soprano. Sponsored by SFEMS. \$19/\$22. Discount tickets for \$12 offered to VdGS-Pacifica members (see coupon, Page 4). For tickets and information: (510) 528-1725.

December 13: 8:00 p.m., First Lutheran Church, 600 Homer Street, Palo Alto

December 14: 8:00 p.m., First Congregational Church, Dana and Durant streets, Berkeley.

December 15: 4:00 p.m., St. Gregory's Episcopal Church, 500 DeHaro Street, San Francisco.

DECEMBER 15

A BENEFIT CONCERT FOR EILEEN HADIDIAN: The American Recorder Orchestra of the West will perform Christmas and Hebraic music by Victoria, Praetorius, Gibbons, Purcell, Bach, Mozart, Beethoven, Bruckner and others. Suggested donation: \$10-20 (see Page 2). For information: richgeis@jps.net.

3:30 p.m., Zion Lutheran Church, 5201 Park Avenue, Oakland.

DECEMBER 22 AND 28

NACHTIGAL: Christmas Cantatas of the Baroque. Jennifer Ashworth, soprano; Drina Brooke, recorders; Katherine Heater, harpsichord; Amy Brodo, viola da gamba, in an innovative program of stirring and less-known music of the season. Works by Johann Schelle, Georg Philipp Telemann, Louis Couperin, and others. \$15/\$8. Info: drinabrooke@earthlink.net, or (415) 892-6452.

December 22: 3:00 p.m., United Methodist Church, 410 Sycamore Avenue, Mill Valley

December 28: 8:00 p.m., St. Alban's Church, 1501 Washington Avenue, Albany.

APRIL 13-19, 2003

HIDDEN VALLEY MUSIC SEMINAR FOR RECORDER, VIOLA DA GAMBA AND HARPSICHORD WORKSHOP: Features master classes for recorder, viola da gamba and harpsichord, coached Baroque chamber ensembles, separate Renaissance consort

classes for recorder and viols, and continuo classes for harpsichordists. For advanced amateurs and pre-professionals. Enrollment limited: inquire early.

In Carmel Valley, CA. For information contact: Letitia Berlin, (510) 559-4670; tish-feb@mindspring.com. To register or to inquire about fees and accommodations, Peter Meckel, (831) 659-3115.

APRIL 25-27, 2003

ANNUAL NORTH-SOUTH VIOL MEET, Fresno. Details TBA.

For information contact: Stu Elliott, (626) 798-2912; sellott625@earthlink.net.

MAY 9-11, 2003

MARIN HEADLANDS EAST BAY-AMERICAN RECORDER SOCIETY WORKSHOP FOR RECORDERS AND VIOLS. For information contact Britt Ascher: brittascher@attbi.com.

JULY 27-AUGUST 3, 2003

VdGSA CONCLAVE: St. Olaf College, Northfield, MN. Details TBA.

Contact: Alice Renken, (760) 729-6679, fax (760) 729-6680; arenken@sandwich.net.

AUGUST 10-16, 2003

VIOLS WEST WORKSHOP, CalPoly campus, San Luis Obispo. Directed by Rosamund Morley. Details TBA.

Contact: Alice Renken, (760) 729-6679, fax (760) 729-6680; arenken@sandwich.net.

Seeking a consort? Place a free ad!

Are you a beginning viol player who wants to learn with other beginners?

Are you a beginner who wants to double with more experienced players?

Are you an intermediate player looking for others who want to work on challenging music together?

Or do you just want to read through lots of music and have fun?

Are you a pre-professional looking for others to play with? Do you want a steady duet partner, or a different one every week?

Gamba News wants to help players find one another. We hope you will make use of the membership list that will be printed in January's *Gamba News*. Further, we're instituting a new

classified ad section in which players seeking company can advertise the size(s) they play, their goals, special interests, geographical limits, days they can meet, level of proficiency, and whatever personal quirks they might want to reveal.

So send *Gamba News* your own Personals ad! We serve all orientations. **All ads seeking consort are free,** to members or nonmembers. For publication, please include your preferred way for others to contact you: phone number, street address and/or email.

Send your ad to Lyle York, Editor, *Gamba News*, 1932 Thousand Oaks Blvd., Berkeley, CA 94707, or lyleyork@earthlink.net.

Help us update our membership list

Do we have your correct mailing address, phone number and email address? We plan to update our membership list and mail it to you with the next newsletter.

Please check the current list, which was last published in *Gamba News* January 2002, and send or phone any corrections to **Marilyn Becker**, VdGS-Pacifica Secretary and keeper of the membership list.

She's at 3049 23rd Avenue, Oakland, CA 94602, (510)532-7676, becker3049@yahoo.com.

Classifieds

VIOLS MADE by Alexandra Saur. Beautiful copies of Bertrand, Jaye, and Hoskins masterpieces. (510) 558-6927, (510) 559-9563.

TREBLE VIOL by Higgins; neck replacement by him; viol in excellent condition. Early ratchet bow by Neil Hendricks and hard case "arranged" by Herb Myers. \$1,500 for viol, bow, and case. Contact **Kris Montague**, (650) 969-1668.

WANT TO TRY AN ALTO? Pacifica has an alto viol available for short-term loan, not rental, to any of our experienced members wanting to try such an unusual instrument. It is tuned A to a, one step up from a tenor. Contact **John Mark**, (510) 531-1471 or mark_bach8@hotmail.com

SEEKING A BOW: I am looking for a good tenor bow. Contact **Bill Lazar**, jblazar@aol.com: (408) 737-8228.

BASS VIOL FOR SALE: Bass viol, 6 string, German-made in the 1970s. With bow and hard case. \$3500. Contact **Helen Tyrrell**, (925) 253-1782; hesuome@pachell.net.

THREE LOVELY 20TH-CENTURY VIOLS: These instruments were purchased in the 1970s, and have been used infrequently over the last 25 years. **TREBLE:** This instrument is branded with a stylized "AH," and the scroll features a unique carving of a woman's head. It comes in a soft case with a Lothar Seifert bow. Asking \$2,500. **TENOR:** This was possibly made by Karl Roy, and comes with hard case. Asking \$2,000. **BASS:** A 1966 instrument made by J. M. Samann in Dresden, it comes with a Lothar Seifert bow and hard case. Asking \$4,000. Contact Richard Berman, (510) 536-8457, or rjberman@hotmail.com.

LOOKING TO BUY A SEVEN-STRING GAMBA: My first choice is a historical instrument, but I will also consider a contemporary instrument. Whatever I buy, it needs to be a professional quality instrument with which I can fall in love. Contact **Barbara Bailey-Metz** at (480) 350-9827 or JohnRMetz@aol.com.

HOW TO PLACE A CLASSIFIED AD

Short classified advertisements in Gamba News are free to VdGS-Pacific members.

For non-members, ads are \$5 per issue. Please mail your check to:

Lyle York
GAMBA NEWS
 1932 Thousand Oaks Blvd.
 Berkeley, CA 94707-1638.

Make checks out to VdGS-Pacific.

BASS VIOL BOW FOR SALE: Figured snakewood, made by Linda Shortridge. \$650. Contact **Don Groves**, (503) 631-7806, dgroves@ccwebster.net.

Yes! I want to join VdGS-Pacific! Or renew!

Just fill out the form below, write a check and mail them both in.

 YOUR FIRST AND LAST NAME

 YOUR MAILING ADDRESS

 CITY, STATE AND ZIP

 YOUR E-MAIL ADDRESS

() _____ - _____
 YOUR PHONE NUMBER

Make out checks to *VdGS-Pacific*. Mail them with this form to:

Helen Tyrrell, Treasurer
VdGS-Pacific
 P.O. Box 188
 Orinda, CA 94563

\$ _____ **Playing Member (\$25):** You can attend monthly consort meetings for free, you get a free subscription to *Gamba News*, and you get a discount on consort-coaching sessions.

\$ _____ **Two-Person Membership (\$35):** Two playing members in the same household. You share all the rights and privileges of a Playing Member.

\$ _____ **Newsletter-Only Membership (\$10)**

\$ _____ **Donation to VdGS-Pacific** will help us buy sheet music and rental instruments and fatten our scholarship fund.

 \$ _____ **TOTAL ENCLOSED**

A little-known continuo opportunity revealed

By P.J. Savage

I would like to let my viol-playing friends in on a secret: There is a wonderful opportunity to play bass viol as part of a continuo team at the National Elderhostel Recorder/Early Music Workshop at Hidden Valley, offered in Carmel Valley the first week in November every year. I have done this two of the three years it has been offered, and I can tell you it's a musical challenge and *lots* of fun.

The workshop is wonderfully coordinated and run by Tish Berlin. This year's faculty included Frances Blaker, Louise Carslake, Hanneke van Proosdij and our very own **Julie Jeffrey**. While the workshop is recorder oriented (you will have to tune to 440), there is plenty of exciting room for bass viol players. The 43 recorder players were all offered one day of Baroque continuo class, and a different group played each day, coached with a continuo team. This year the continuo was Annemarie McTaggart on harpsichord, **Bob Buzard** on theorbo and me on bass viol. Imagine that – me, at only an intermediate level, being in musical demand. Mary Zweig, who had not played viol

in over five years, gave it her best try on one of those days, and I think she's hooked and will return with viol in hand next year. We played Vivaldi, Marcello, Schickhardt and Scheidt.

Most of the continuo players were sightreading, but I think it will be possible to get the music ahead next year. One of the groups did well enough that they performed the *vivace* movement from the Schickhardt piece at the student concert. I learned so much in the four days I played continuo: how the continuo section supports an ensemble, what you have to do to stay in the music when it gets too fast for you to sightread, how to listen, where to "breathe," how to figure out your fingering and write it down while attention is being given to other instruments, how to tune quickly and sometimes on the sly, and on and on. And the recorder players are so excited to have you there and be part of a larger experience than what they are used to!

The Baroque ensemble is not the only chance for you to play viols. Julie offered a technique class in the morning. I was told that if enough viols attend in future years we could be placed with other ensemble groups throughout the

day. If you are also a recorder player you can play recorder in a class too. And viols can play in the large workshop orchestra.

Hidden Valley is nestled in the beautiful Carmel Valley. As workshops go it is a rather small one and fills up within a couple of weeks after it is offered to the public. You do have to be at least 55 years of age or be the guest of someone in attendance who is. Accommodations at Hidden Valley are simple, basic and clean. While the campus is on a bit of a hill, getting around isn't too difficult.

Other workshop amenities include a fantastic faculty concert and an opportunity to play in the student performance if your group agrees. After the student performance, with the tension of performance removed, we indulge in a fun evening of wine, song, storytelling, fun and triviality.

While this is not a viol workshop, I can't recommend it enough. Talk to me more if you have any questions. Of course, if no other viols attend – we could use about five – Mary and I will get to have *all* the fun.

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