

THE SOUNDPOST

Newsletter of the Pacific Northwest Viols – A chapter of the Viola da Gamba Society of America
On the web: WWW.PNVIOLS.ORG

The President's Message

Lee Inman

I'm about halfway through John Eliot Gardiner's excellent "Bach: Music in the Castle of Heaven", a meticulously-done biography of the great composer's life and work, presented through the unusual perspective of the cultural envelope that surrounded him in his lifetime. Regardless of your level of interest in Bach and his music, I heartily recommend his book to everyone interested in better understanding how acute the differences are between his era and our own. For example, one of the chapters about Bach's stormy tenure at the Thomasschule in Leipzig discusses the Sunday services at which his cantatas were presented.

Now, I'd been aware for some time that audiences for secular musical performances in the seventeenth and eighteenth centuries were not the disciplined gathering that we've come to expect in later periods. Audiences were, to put it mildly, somewhat rowdy. But Gardiner also makes it clear that performances of music in religious settings also had to fight for the congregation's attention. There apparently was sufficient chit-chat, snacking, card-playing and other unruliness to provoke Bach into introducing a choral setting of a strident "Shut Up!" into one of his cantatas. I wonder if it had any effect.

Perhaps it might be fun at some point to invite an early-music audience to provide its own Historically Informed Performance Practice at a concert, and to encourage everyone to behave a bit more like Bach's congregations while the band plays. After all, a quiet, appreciative and attentive group of listeners is clearly a nineteenth-century innovation, no? [OK, removing tongue from cheek now.]

This coming Play Day on May 10 will doubtless be a fascinating one, as it always is when Ray Nurse is our presenter. Ray has furnished details about his presentation elsewhere in this newsletter.

The annual PNV members' meeting will also take place that day, with reports from your board committees, and an opportunity to vote for board members whose tenures expire this year. To my delight, these hard-working folks have agreed to run for another three-year term on the board: Jon Brenner, Vicki Hoffman, and Michael LaGaly. Also, I am happy to announce that Janet Slack is willing to toss in her hat.

Lee Talner has let us know he will step down from the board at the end of his current term. I'd like to offer my personal and deep gratitude to Lee for his long service to, and support of, PNV. ***We will miss you in our midst, Lee, though we know we can find you anywhere early music is happening!*** If there are others among you who would like to join the board, please be aware that nominations from the floor are always welcome. Another feature of the annual meeting is the Q&A, and the board always welcomes honest and constructive feedback from every member.

Sadly, I won't be able to join all of you. The Portland Viol Consort has a narrow rehearsal window to prepare for our May concerts in Portland and Seattle, and I'll need to be away to take advantage of that opportunity that day.

Finally, I am told that enrollment for the 2014 Bastyr Workshop in July is nearly at capacity. If any PNV members plan to attend, but haven't yet signed up, please do so very soon. Enrollment details are available on our website.

My sincere thanks to all of you for a memorable 2013-14 season. I very much look forward to rejoining you next year.

Play Day Schedule

- 9:30 am - Check in, sign up for consorts, tune
- 10:00 am - Grand Consort Presentation
- 11:30 am - Annual Meeting
- 12:00 noon - Lunch
- 1:00 pm - First Consort Session
- 2:30 pm - Second Consort Session
- 4:00 pm - Clean up

\$20 Fee per participant
A = 415

May 10th Play Day Location Cathedral Place at St. James

803 Terry Avenue
Seattle, Washington

Parking available in O'Dea High School lot (free)
and in the lot

Parkade at Boren and Marion Streets (\$)

Ray Nurse Joins us for the May 10th Play Day

Ray Nurse



A possible likeness of John Taverner in an ornamental capital E from the Forrest-Heyther partbooks, c. 1520

John Taverner's seminal *In Nomine* will be familiar to all viol players, yet when it was written Taverner would have had no intention of playing it on viols. The viol consort, first cultivated in north Italy in the 1590's came late to England and only began to be popular after 1525, at the time of the dissolution of the monasteries and other religious turmoil in England. Taverner probably wrote his *In Nomine* around 1520 and lived until 1545, but left his position as Organist and Master of the Choristers at Christ Church, Oxford when his patron Cardinal Wolsey fell from favour in 1529; afterwards he seems to have abandoned composing and music altogether.

Taverner's *In Nomine* is part of the *Benedictus* movement (at the words "*In Nomine Domini ...*") from his mass *Gloria Tibi Trinitas*. This movement became a model for many composers to write similar pieces, always using the same cantus firmus derived from the plainsong *Gloria Tibi Trinitas*; over 150 such pieces survive, and the genre was cultivated by English composers from Tallis to Purcell. It seems to have become some sort of test piece by which composers demonstrated their skills; ironically Taverner would not have known any of this, as the genre was only cultivated after his death.

When viols were imported into England, there would have been no native tradition of viol repertoire for them to play, although recorder and flute consort playing seems to have been enthusiastically cultivated by the young King Henry VIII. It makes sense that viol players would look to the great achievements of Tudor vocal music in this early period, especially the music of Taverner (1485-1545), Fayrfax (1464-1521), Cornish (1465-1523), and later Tallis (c.1505-1585) and Tye (c.1505-1573).

On May 10, we'll look at some music from the early Tudor period; Taverner's *In Nomine* of course, but also a full mass movement – the Credo from Taverner's *Western Wind Mass*, which makes a wonderful piece for four viols. We'll also read a couple of shorter pieces as I'd like to demonstrate some stylistic traits of the period.

Although this is not music that was intended for viols, it is the music, more than any other, which shaped what the English viol tradition would become.

Portland Viol Consort Concert

Lee Inman

The **Portland Viol Consort** – Joanna Blendulf, Max Fuller, Lee Inman, and Tim Scott – is preparing a new program for presentation in both Portland and Seattle in May. The program, called "Continental Tastes" will consist of seldom-heard repertoire for viols by non-English composers of the 16th and 17th centuries, including Orlando Lassus, Antonio Cabezon, Adrian Willaert, Etienne Moulinie, and Marc-Antoine Charpentier.

Performances start at 7:30 PM on **May 23 at Grace Memorial Episcopal Church (Portland)**, and on **May 24 at Queen Anne Christian Church (Seattle)**. Tickets will be available at the door on the date of the concert for \$20 (adult) and \$15 (senior/student).

... any New Business?

Liisa Peterson

The May 10th Play Day will also include the PNV annual meeting. Among the few agenda items is the election of board members. In the table you can see current board members and their terms of service. As of this printing, the candidates on the 2014-2017 slate are Vicki Hoffman, Michael LaGaly, Jon Brenner and Janet Slack. (Thank you all.) Of course, any nominations from the floor will be welcome.

<i>Pacific NW Viols Board Members and Terms</i>		
<i>2011-2014</i>	<i>2012-2015</i>	<i>2013-2016</i>
<i>Vicki Hoffman</i>	<i>Olga Hauptman</i>	<i>Michael King</i>
<i>Michael LaGaly</i>	<i>Lee Inman</i>	<i>Bill Warren</i>
<i>Lee Talner</i>	<i>Liisa Peterson</i>	
<i>Jon Brenner</i>	<i>Chris Briden</i>	

PNV Outreach Performances Have Launched

Liisa Peterson

'tis the season of spring outreach performances for our members. As a Resident Ensemble of St. James Cathedral, we delight in sharing the gift of music in the wider community. The following are the programs that have been performed or scheduled:

- *The Royal Jubilee Hospital*, Victoria, BC -12/6/14. Organized by Noreen Jacky; participants, Noreen Jacky, Pat Unruh, Martin Bonham, John Jacky (recorder).
- *The University Bookstore*, Seattle, WA - 12/14/13. Organized by Noreen Jacky; participants Joe Bichsel, Noreen Jacky, Nancy Wright, Titan Rodick (recorder), Olga Hauptman (violin) and Anne Dennis.
- *Skyline First Hill* - 5/22/14. Organized and performed by Chris Briden.*
- *Exeter House* - 5/15/14 at 3 pm. Organized and performed by Chris Briden.*
- *Cabrini House* - 5/16/14 at 2 pm. Organized and performed by Chris Briden.*
- *Horizon House* and *Hilltop House* programs are in the planning stage.

*The participants for the upcoming performances may be augmented to include Jon Brenner and/or Koren Wake.

A Gift from Lee Inman

Photo of Lee Inman by Lee Talner

You will find an insert in this newsletter that Lee has graciously provided for us. It is an outline of his March Play Day session, ***Practicing – Every Musician’s Joy***.



Yukimi Mixing it up at Roosevelt High!

Lee Talner



Yukimi Kambe, while visiting Ellen Seibert in Seattle, came to Roosevelt High School to work with our 2014 viol class in their first session. With remarkable efficiency and effectiveness, Yukimi led all four through her basic '5 elements' of bowing. Some of her key points:

- *Bow speed (whole bow at different speeds)*
- *Bow placement (at the tip, middle, frog, initiate push and pull strokes from each position on the string)*
- *Bow angle (parallel to bridge, including double stops for tuning)*
- *String crossing (silent bow on string to track arm movement during crossing; arm relaxed, no raised elbow)*
- *Forte and piano bowing (arm weight, bow speed, distance from bridge)*

After just 30 minutes, all four students were able to participate in bowing the chords of a V-I cadence. Ellen, Chris and I were amazed at how fast Yukimi moved the students along, and how well she



focused their concentration. This was a master teacher in action. With this year's class under Chris' direction, we expect these students, plus a fifth student who was in our class two years ago, to make great progress as they tackle challenging music, one on a part. Plans are for the ensemble to play at the June Roosevelt High School Orchestra 'Spring Fling' concert. This is our seventh year of viols at RHS, and we remain indebted to orchestra director Anna Edwards for encouraging her string players to learn to play the viol.

Pacific Northwest Viols

Membership Form

Yes! I want to be a member of Pacific Northwest Viols!

As a member you'll receive the newsletter, have library privileges, have a vote at business meetings, be eligible to join the PNV Board, and have the satisfaction of supporting viol playing in the Pacific Northwest.

Membership period is for one year.

I am (check one):

- Renewing my membership.
 Joining as a new member.
 Not interested in membership at this time, but would like to subscribe to the *Soundpost* newsletter.

Please enter your contact information below

Renewing members: If your address, phone and email information are unchanged, please enter only your name.

Name: _____ (as you would like to include it in the member list)

Address: _____

Phone: _____ E-mail: _____

PNV occasionally shares information from our mailing list with various concert and workshop sponsoring organizations. Check this box if you do **NOT** wish PNV to share your information.

I volunteer to help discharge PNV's residency obligation by playing for a St. James event.

Payments may be submitted either by check (**payable to "PNV"**) to the address listed below, or by cash or check to the PNV Treasurer at the Play Day registration desk. Canadians may remit in either US or Canadian funds. Please indicate your desired payment category below:

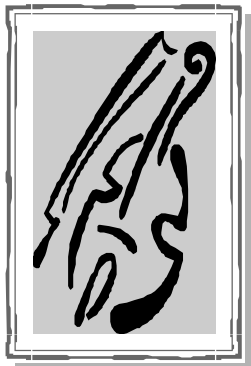
- \$20 for full annual membership (includes *Soundpost* subscription)
 \$10 for full *student* annual membership (includes *Soundpost* subscription)
 \$5 for *Soundpost* subscription only
 I want to further support PNV, a non-profit [501(c)(3)] organization. I would like to make a tax-deductible donation in the amount of \$_____.

Thank you!

Please mail all checks (Payable to "PNV") to: Olga Hauptman
2309 NW 197th St
Shoreline, WA 98177

Pacific Northwest Viols
10056 NE Knight Rd
Bainbridge Island WA 98110

ADDRESS CORRECTION REQUESTED



Pacific Northwest Viols 2013-2014 Season

PNV Play Day Dates

- ❖ September 21, 2013—Pastoral Outreach Center led by Margriet Tindemans
- ❖ November 2, 2013—Cathedral Place led by Nancy Zylstra
- ❖ January 18, 2014--Cathedral Place led by John Dornenburg
- ❖ March 15, 2014--Cathedral Place led by Lee Inman
- ❖ **May 10, 2014—Cathedral Place led by Ray Nurse**

*\$20 Fee per participant
A = 415*

Play Day location for May 10th is at our usual venue:

Cathedral Place at St. James

*803 Terry Ave
Seattle, Washington*

Parking available in O'Dea High School lot (free) and in the Parkade at Boren and Marion Streets

Pacific Northwest Viols, Board Members 2013 – 2014

- | | |
|--------------------------------------|--|
| ❖ Lee Inman, President | ❖ Chris Briden, Outreach |
| ❖ Jon Brenner, Secretary, Programs | ❖ Michael King, Member at Large |
| ❖ Bill Warren, St. James Coordinator | ❖ Vicki Hoffman, Programs |
| ❖ Michael LaGaly, Treasurer | ❖ Olga Hauptman, Instrument Rental & Membership Roster Custodian |
| ❖ Lee Talner, Outreach | ❖ Liisa Peterson, Communications |

Find Pacific Northwest Viols on the web: www.pnviols.org and on Facebook

The Soundpost welcomes reader contributions of any kind: articles, commentary, personal stories, event reportage. E-Mail is preferred, but postal mail or napkin scribbles are all gladly received, as well.

Email: liisapeterson@gmail.com.