

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

Welcome back, everyone, to a new season of Play Days with Pacific Northwest Viols. We have a fine lineup of presenters for you this year, all of whom are eager to come to work with us.

The summer just past was a gratifying one for our chapter. The one-week workshop at Bastyr University in July was, I'm not too modest to say, a complete success. Enrollment was higher than we'd expected even though, sadly, a few could not attend due to last-minute illness, and they were missed. The University's kitchen served up its usual menu of vegetarian treats (OK, I'll fess up: I frequently took **two** of those remarkable chocolate-chip brownies for dessert), and the abundant ice and filtered water Bastyr provided to us helped everyone stay comfortable through the first very warm days of the week.

It was evident to me that everyone was pleased with the class offerings when, to the surprise of the faculty, no one requested changes to their curriculum. "In Foreign Lands" was the theme of the week, so many of the classes featured works by composers who made careers outside of their native countries. However, in my review of the feedback forms at the end of the week, it was glaringly obvious that the runaway hit of the week was the daily "Voyces and Viols" session, led by Aaron Cain, Joanna Blendulf's spouse and University of Oregon doctoral alumnus in voice. Many of the students insisted we bring him back for an encore appearance at the next PNV workshop, and we'll do our best to make that happen. The entire faculty performed splendidly, of course, and I'm enormously appreciative of their hard work and their contributions to the success of the week.

I'm also grateful for the generous support and advice of everyone – Jo Baim (our superb administrator), the faculty and students – as I took on the challenges of Music Director for the workshop. Margriet Tindemans was unable to perform those duties this year, and I missed her leadership and inspiration. However, she was able to visit us at Bastyr for a few hours mid-week, to the enjoyment of the many folks who had an opportunity to chat with her. We all wish Margriet a swift and complete recovery.

Our presenter for the September Play Day is my good friend and colleague, Tim Scott of Portland. He and I have known each other for years, and for the past 5 years or so have performed together in the Portland Viol Consort. Tim is recently retired from a 40-year career with the Portland Symphony, and looks forward to coming to instruct and coach us for the day.

As the new season begins, I would like to express my heartfelt thanks to St James Cathedral for their generous support of our chapter and its activities. We sincerely appreciate the use of their facilities for our Play Days. To show that appreciation, we are now planning several outreach performances this season, and I hope that many of our chapter's members will volunteer to contribute their skills and talents to those events.

One final administrative item: Our membership year runs from July 1 to June 30, so if you haven't yet renewed your membership in the chapter we have included a form in this newsletter and forms will be at the registration desk on September 20.

I hope all of you had a summer full of adventure and pleasant surprises. I very much look forward to working with you over the next few months.

Play Day Schedule

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

\$20 Fee per participant
A = 415

September 20th 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 (\$)

Tim Scott Leads the September 20th Play Day

Tim Scott

Tim Scott was born in Brooklyn, New York, on the Fourth of July 1950. He attempted to play the piano from age five, but seemed to be better suited to the cello, which he began in his fifth grade public school string class. Tim spent many hours on the subway attending the H.S. of Music and Art, and enjoyed summers at Tanglewood, Meadowmount and at master classes in Portugal. During this time he studied with Maurice Eisenberg while attending Juilliard and Sarah Lawrence College.

In an abrupt change of musical direction Tim became the cellist for singer/songwriter Harry Chapin. After touring as a rock musician for two years, Tim moved to Portland to join the Oregon Symphony, where is just retired after 41 years.

In about 1980 he began to study baroque cello and viola da gamba, the latter with Eva Heinitz and in master classes with Wieland Kuijken. Tim has performed in chamber music concerts around the Pacific Northwest, playing the viol solos in the Bach passions, and performing on cello and gamba with Chamber Music Northwest, the Portland Baroque Orchestra, The Portland viol Consort, and as soloist with the Oregon Symphony.



Tim teaches viola da gamba at Reed College in Portland, where he is also a frequent performer. He has taught at one of the annual conclaves of the Viola da Gamba Society of America and has given workshops in Portland, Eugene and Seattle. His current interests include Marais, Forqueray, Cappu and lyra viol music. Tim plays a seven string bass viol made by Jesse Wells of Portland.

I will present a program entitled *Thinking about Playing*. After some exotic warm up exercises we will talk about visualizing your playing, especially the bow arm, in different ways. This will include the familiar, such as thinking of the bow as a paintbrush, to the more unusual, like thinking of the string as being hollow and putting air into it, to, well, other ideas. You will have to come to the workshop to find out. I hope to discuss ideas the group has as well. We will play songs by Thomas Campion, written out for 4 viols, a Bach Chorale Prelude, and Dances by Phalese.

Sharing the Viol at Work

Noreen Jacky

During the summer the University of Washington Libraries has a program that they call 'Develop U'. Staff present sessions on areas of interest - some of the offerings were - a campus architectural tour - a session on finding best hotel prices - researching World War 1... and several concerts. These were usually noon sessions so people could attend on their lunch hour. On August 8 I had a lot of fun sharing viola da gamba and recorder music from several centuries. I played bass viol and was joined by Joe Bichsel, playing bass viol, and Nancy Gorbman, playing recorders. We began and ended the program with some trios - Joe and I played a Boismortier duet from the opus 10 collection... and one movement from a Schenk duet. Nancy played a Handel Recorder Sonata. Nancy talked about recorders and I spoke a bit about viols. More than 20 library staff attended. It was a wonderful chance to share a passion with coworkers.

Pacific Northwest Viols
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Bainbridge Island WA 98110

ADDRESS CORRECTION REQUESTED



Pacific Northwest Viols 2014-2015 Season

PNV Play Day Dates

- ❖ **September 20, 2013 - Tim Scott**
- ❖ November 8, 2013 - Craig Trompeter
- ❖ January 24, 2014- Lee Inman
- ❖ March 14, 2015 - Lee Inman
- ❖ May 9, 2015 – Margriet Tindemans

*\$20 Fee per participant
A = 415*

***Play Day location for Sept. 20th is at our usual venue:
Cathedral Place at St. James
803 Terry Ave
Seattle, Washington***

Pacific Northwest Viols, Board Members 2014 – 2015

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|--------------------------------------|--|
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***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@aim.com.***