

# 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

Bill Warren



What a great summer we have had, except for a few days of smoke and haze from the B.C. wildfires and now from the Cle Elum fire. Fortunately, the viola da gamba did not get completely ignored. A contingent of about 17 gambists (including several of our own) attended the Port Townsend Early Music Workshop held at the University of Puget Sound in Tacoma, including eight in Ellen Seibert’s beginning viol class! We hope to be able to recruit them into PNV membership and join us for our Play Days. The outstanding faculty for this workshop included Joanna Blendulf, Jack Ashworth, Sarah

Mead, and Ellen Seibert. Several PNV gambists also attended Viols West in San Luis Obispo, CA, which I understand was also outstanding. All of this is a segue for you to start thinking about our first Play Day on September 23rd with presenter Lee Inman! We always enjoy his unique approach to teaching, so put it on your calendar now. Speaking of calendar, be sure to check the PNV website—pnviols.org—to see the Play Day schedule and presenters for this season.

We are introducing an enhancement to two of our Play Days this season. For our January and May Play Days, Mary Springfels will be our presenter. Additionally, she will be available on the Friday before Play Day for individual and group lessons, so this fall is a good time to start planning for yourself and/or for your group to sign up for lessons with Mary. Having her for a second time in the season will allow continuity for her Play Day presentations and also for you to get the most out of lessons with a master gambist. We have applied to VdGSA for the half circuit rider program for sponsorship of the two visits by Mary. This program is designed to enable organizations such as PNV to have outstanding gamba teachers like Mary come for a minimum of two visits, which allows them to establish some continuity with the group. The PNV Board is

**Play Day Schedule**

- 9:30 am - Check in, sign up for consorts, tune
- 10:00 am - Grand Consort Presentation
- 12:00 pm - 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

**Saturday, September 23rd: Lee Inman**

**Play Day Location**  
**Queen Anne Christian Church**  
1316 3<sup>rd</sup> Ave. W  
Seattle, WA 98119



excited to bring this new focus to our Play Days and we welcome feedback from you about this concept.

The PNV Board made a decision to go in this new direction for two of our Play Days in lieu of planning a Bastyr-type viola da gamba workshop next summer. Additionally, we are actively pursuing a closer relationship with Seattle Recorder Society to promote increased viola da gamba participation in the Port Townsend workshop, which occurs every other year. We have had some encouraging discussions with Vicki Boeckman, who is the director of the Port Townsend workshop. She is very enthusiastic about this concept, which will give her more leverage for adding to the gamba faculty. The Board believes that these new directions will be a significant enhancement to the overall PNV program and welcome your input.

Enjoy the rest of your summer. I hope to see all of you for our first Play Day September 23rd.

Bill Warren  
President, PNV

## Lee Inman to present at September 23<sup>rd</sup> Play Day!

*Courtesy of Lee Inman*



Few would dispute that the finest masterworks for the consort of viols were created by English composers, starting around the middle of the 16th Century. But the viol itself first appeared in Italy – more precisely, in the province of Mantua – in the late 15th century, when Italy, France and Spain were well-supplied with skillful composers. At the Play Day on September 23<sup>rd</sup>, Lee will help us sample a small bit of the engaging music for viols produced across the European continent both prior to the instrument's arrival on English shores, and afterward.

Composer, arranger, lecturer, teacher, and ensemble coach, Lee has played baroque cello and viola da gamba for over forty years. During his university years, Lee felt drawn to the viol, and was primarily self-taught, until a posting by the US Air Force to what was then West Berlin brought him under the guidance of Dr. Richard Klemm, of the Berlin Hochschule für Musik. In the mid-1970's, he both taught viola da gamba as a member of the adjunct faculty of the Cornish School, and performed on viol and Baroque cello with Randall McCarty, Steven Stubbs, Stanley Ritchie, and other Seattle early music pioneers, appearing regularly with the Seattle Bach Ensemble, Prackticall Musick and Fiori Musicali.

Later, while living in Minneapolis, he became a founding member of the Lyra Concert as its principal and solo cellist and gambist, and supported a number of the Twin Cities' active early-music chamber groups as a continuo specialist. Lee returned to Seattle in 1990, and continues to participate actively in Seattle's ever-expanding early-music scene.

Lee is a popular leader at Pacific Northwest Viols Play Days, and at summer workshops in Arizona and Washington. He has presented in master classes with Anner Bylisma, Jeanne Lamon, and Laurence Dreyfuss. He has also appeared in concert with Jack Ashworth, Julie

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Jeffries, Mary Springfels, Craig Trompeter, and Brent Woznick, as well as with Margriet Tindemans, Olga Hauptman and other notable Northwest performers and teachers.

## **A Review of our April 29<sup>th</sup> Play Day with David Morris**

*Janet Slack*

Those of us who have enjoyed David Morris' wonderful coaching and sense of humor at various workshops were delighted when he was announced as our presenter for the last PNV Playday of the 2016-17 season, held on Saturday, April 29<sup>th</sup>. David presented an approachable, instructive, and entertaining session on late 17th century music in the French style.

We started with the Overture to the opera "Psyche" by Jean-Baptiste Lully. David helped us with the style by telling of us of a French treatise which explained that oboes and bassoons are the driving force in music of that era, and that we needed to *snarl* a little to imitate those instruments. Try for a "slightly bratty sound," he suggested. Half of the approach, he said, is attitude! David played with us, helping us with the French bowing style, the grand gestures, the many trills and over-dotted rhythms.

The next piece was also by Lully: "Chaconne des Africains," a "Tragédie en musique" from the opera *Cadmus et Hermione*. Much of the previous piece had been balletic and light, but here David asked us for a very assertive, strong sound. For precision, he suggested little "points" on the notes. The appropriate attitude was "This is France!...but we are also very cultured and can control ourselves."

We then turned to the *Suite in G Major, Z. 770* of Henry Purcell. David told us that King Charles II of England had been deposed and had escaped to live in France in the court of his cousin King Louis XIV, so French style was familiar to English composers. Both Lully works were a5, as 3- and 5-part compositions are most common in French music, with 4- and 6-part being rare. Purcell preferred a 4-part texture, and he wrote out his double-dotted rhythms, rather on relying on players' knowledge of the style as Lully would have. Purcell's Suite contained an overture and 5 dance movements, and my memory is that we had enough remaining time for all of them. It was an absolutely wonderful morning!

David also coached consort sessions in the afternoon, and I know I enjoyed mine, but I failed to take notes. Many of our members no doubt attended one of the Pacific Musicworks / UW Chamber Singers performances of Dido & Aeneas the same weekend, with David Morris playing a beautiful continuo on Baroque cello. PNV is fortunate to have David coming up the coast to lead another Playday for us on November 4, 2017.

The PNV Annual Meeting was held right after the morning session. Board members Jon Brenner, Vicki Hoffman, Michael LaGaly, and Janet Slack all agreed to serve another term, and were ratified by the members present. Various board members reported, and PNV is ticking along nicely.

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## The Port Townsend Early Music Workshop, July 9-15, 2017

*Courtesy of Molly Warner, Seattle Recorder Society with Michael King, PNV SoundPost Editor*

The Port Townsend Early Music was held this summer on the campus of the University of Puget Sound in Tacoma, WA, with Vicki Boeckman as Music Director and Jo Baim as Administrator. This fine team has collaborated now at UPS for the past four workshops (2011, 2013, 2015 and 2017), so by now they've worked out the bugs and the week went by smoothly.

Vicki assembled a very fine faculty lineup—wonderful folks all, talented musicians and kind, helpful teachers. 82 students came from three different countries (US, Canada and Australia). The Pacific Northwest was very well represented, with just over half the participants from the state of Washington (43). British Columbia was well represented (10), followed by California (8), Texas (6), Oregon (4), Alaska (3), and one person each from New South Wales (Australia), Wisconsin, Colorado, New York, Alberta, Maine, Arizona and Tennessee. Many of us had attended previous Port Townsend workshops, but there were quite a few new faces too, an opportunity to make new friends. We welcomed Texans whose well-known Texas Toot Workshop was cancelled this year as they lost their venue—but they appreciated the cooler weather here in Washington, coming from the roasting Southwest!

All week long we had perfect Northwest summer weather with pleasant temperatures and no rain. Those of us who stayed on campus were housed in Trimble Hall, which we had all to ourselves (there were other camps and retreats being held in other dormitories). Several local participants chose to commute from home. The dining hall provided many menu choices for each meal as well as the opportunity to eat and talk with friends old and new. The week went by all too rapidly, the days divided from one another by the evening events. The Sunday arrival was celebrated by large-group playing after dinner. Monday night was the Faculty Showcase with dessert and wine in the Rotunda, Tuesday was English Country Dancing led by Laura Mé Smith, with Jack Ashworth leading the band, and Wednesday afternoon and evening were unscheduled. Throughout the week the Seattle Recorder Society held a sale by freewill donation of excess music from our library, and donated items went to the highest bidder by a Silent Auction that wrapped up on Thursday. The Auction was followed by the fabulous Faculty Concert in the Chapel. Friday dinner was a Salmon Banquet in the Rotunda with entertainment by some of the student ensembles; some folks wore costumes. Pickup groups met to make music together every evening after the scheduled events, including Celtic music led by Debbie McMeel. Everyone packed up on Saturday morning and the final student concert took place in the auditorium of the music building. A wonderful and busy week! Each of us took four different classes that met every day, with the exception of Wednesday afternoon.

*Editor's Note: I've chosen to include only viol-related feedback below – for a full report, be sure to check out the full article at:*

[http://www.seattle-recorder.org/Newsletter/SRS\\_Newsletter\\_1709\\_SEPT\\_2017.pdf](http://www.seattle-recorder.org/Newsletter/SRS_Newsletter_1709_SEPT_2017.pdf)

## ***Beginning Viols: Ellen Siebert***



Apparently, a number of people have started their journey into playing the viola de gamba with lessons from Ellen. There's a good reason for that. It's always humbling to begin a new instrument. So, for myself, taking beginning viol was like learning a new language and trying to order a meal in that language in a place where English is not spoken. Sometimes you get what you order, and sometimes, well...

Ellen really knows how this works. When you approach a place that sells food in a foreign venue you need certain skills. Where do I sit? What tools do I use? What are the words for meat, pasta and wine? With a viol that's the first thing you learn. This is how I sit, this how I use the bow, and these are open strings. Then comes the menu. We can pick out a few words from those open strings but putting our fingers onto them together to make words into a phrase is not easy. It might not have been the meal we could have had in a master's class of viols, but we ate, and we laughed, and we were pleased. Thank you, Ellen, for one of the best experiences I've had in life as a musician. You are a teacher who has compassion, experience, and integrity in bringing the world of strings to the masses. I thank you.

- Suzie Keithly, Lummi Island WA

## ***Sarah Mead: "Voice and Viols", "A Time for Peace"***



*[Editor's Note: Sarah Mead led the Voice and Viols session for the week, doing so as a replacement for Wendy Gillespie who had an unforeseen conflict. The week was spent working*

*on two very different classes of works from Orlando Gibbons – madrigals and verse anthems – and was greatly enjoyed by all! Sarah also led a class called “A Time for Peace”, in which we played music that used the gorgeous antiphon, Da Pacem Nomine, in a number of settings by Lassus, Cipriano da Rore, Ferrabosco and others for “mixed instruments” – 3 recorders and one viol – me! Sarah doubled with us on some parts and played a 4<sup>th</sup> or 5<sup>th</sup> part as needed.]*

Sarah, who filled in on one week's notice, led a fabulous class for over forty people on the music of Orlando Gibbons. We did madrigals (yes, he did write others besides "The Silver Swan," and very nice they are, too) and several verse anthems, with a fine combination of voices, low recorders, and viols. Sarah did a splendid job of keeping this large group in line and getting the most out of us, particularly by focusing on the words as well as the music. She led us with humor and skill; we just wished there had been time for more. Bring her back next time!

- *Kate Bracher, Brunswick ME*

Sarah was awesome as a coach for the voices and viols. Not only having been called in at the last minute, she knew the material and I liked her technique of getting everyone laughing at her numerous stories, and then saying, "Let's sing." Beautiful music followed.

- *Linda Shortridge, Hansville WA*



### **Joanna Blendulf: Viol Consort & Technique, William White and Lawes, Byrd Song**

*[Editor's Note: In addition to her viol technique class, Joanna led a class on “William White and Lawes” that featured the 6-part anthems and challenging fantasies of William White coupled with the “fantastical” Fantasia-Suites of William Lawes. In her “Byrd Song” class she encouraged participants to sing sweetly (with their bows) through William Byrd’s viol consort music and songs from the 1611 collection.]*



Joanna taught me in a daily Technique viol class, a Lawes/White performance class and in a private lesson. All were superb. Joanna is not only a marvelous player, but has the ability to take apart an element of a technique and patiently help us put the technique together, bit by bit. She gave us a technique page that she had created, which has been my daily practicing ritual ever since. My lesson was hugely helpful, and gave me some further understanding of ways to present viol dynamics and bow placement which had up until now escaped me! - *Nancy Fahringer, Tucson AZ*

Janet Loy said to me some years ago that Joanna Blendulf is the “whole package”. She is a superb musician, she is a gifted teacher, and she is a nice person. How true. My class in the morning with Joanna at the PT workshop was full of her teaching wonders and her musicianship. Her encouraging ways inspired us all. Our technique training was based on Joanna’s Daily Practice Worksheet. This single page has on it a variety of exercises designed to allow you to

teach your bowing arm, hand and fingers to execute the most beautiful of phrases every time you play the viol. We spent 3/4 of our class time executing one or another of these exercises to Joanna's exacting supervision and minutely detailed demonstrations. In Joanna's demonstrations it all seemed easy enough to accomplish and yet it was altogether elusive much of the time. Once again we are left with the conclusion that practice, practice, practice is the only way to get the results we all want. We mastered the swiveling of the thumb on the bow stick while holding the bow with the left hand at the tip, so important to remaining relaxed. We learned how to move only the wrist right or left according to the direction of the bow strokes and when to keep the forearm stiff for strokes. Employing good technique and Joanna's coaching skills we did learn the Weelkes "Make Haste Ye Lovers" well enough to perform it in the student presentations at the end of the week. It was a great class. - *Ellen Seibert, Seattle WA*

**Jack Ashworth: Viol Consort & Technique, "Oberon, Dido & King Arthur", "Isaac: Musician to Maximilian and the Medici"**

*[Editor's Note: Jack's technique class focused on the "rules" for shifting (identifying when you need to use half and other positions and how to smoothly and musically shift between positions as necessary. He used examples from East, Coprario, White, Simmes and Holborne. I'll have to write an article on his shifting rules for a future article! His "Oberon, Dido & King Arrthur" class focused on music for the English masque and opera from the 17<sup>th</sup> century, and included dances, overtures, plus songs and choruses arranged for instruments. Jack's "Isaac" class included motets, songs and the instrumental music of Heinrich Isaac (c.1450-1517), the Flemish master considered second only to Josquin in his day.]*

**Jack Ashworth: Be Not Shiftless**



Jack greeted us with our technique focus for the week, shifting. He then gave us a number of handouts dealing with the topic. Among them Seven Rules plus seven things to keep in mind, two pages of shifting illustrations, our own part of a Michael East Fancy, and a mysterious shifting work sheet. An engaging examination and playing of the Fancy Desperavi found us finding places to shift and identifying the rule or rules that applied to the shift. The mysterious work sheet turned out to be our homework. Each note of a Holborne Pavan was numbered and marked with places where a shift should or could be made. Our task was to examine

our own part and decide which of the 7 rules would apply to the proposed shifts. The discussion the following day was not only very interesting, and very helpful for finding new ways to think about and use shifting, such as a device for shaping phrases. Throughout the week we followed this pattern of analyzing and playing and learning to adopt shifting as a very useful tool. I also had the privilege of playing and talking about the music of Heinrich Isaac under the guidance of Jack. I loved the variety of tunes and textures from songs to liturgical settings, but always with, as Jack pointed out, a kind of clockwork precision that is very satisfying to experience. - *Janet Loy, Beaverton OR*

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## A Review of Viols West, August 6-12, 2017

*Courtesy of Mary Ann Hagan*

*[Editor's Note: Viols West was held at Cal Poly University in San Luis Obispo, CA]*

The weather was great: sunny but not too warm, pleasantly cool at night. The salt-water pool was perfect for an early morning or late afternoon dip. Meals were on an outdoor plaza under umbrellas. This time in early August was just what one would expect for a week in southern California.

But there was more! Music Directors Larry Lipnik and Ros Morley created opportunities for fabulous music-making, bringing together wonderful faculty, ensuring nicely matched classes. We took over one large dormitory with a large room for large ensembles: first night play-in, voices and viols, faculty concert, student recitals. Three harpsichordists were on hand for some of the classes and evening playing. Faculty included Joanna Blendulf, John Dornenburg, Wendy Gillespie, Shira Kammen, Julie Jeffrey, Lawrence Lipnik, Rosamund Morley, David Morris, Elisabeth Reed, and Mary Springfels.

First morning classes were a technique session. Second and third sessions covered the range from early Renaissance through Bach's gamba sonatas. Joanna led a class focused on advanced treble technique, in addition to her first technique session. John's solo bass class included harpsichord; ensemble classes focused on many favorites: Gibbons with David Morris, Tudor music with Mary Springfels, Shira Kammen's exploration of improvisation in Medieval and Renaissance styles. There were many options to choose from.

The fourth session was Voices and Viols led by Larry Lipnik featuring music of Byrd with Parsons and Tallis making an appearance. The first evening was a general session with announcements and play-in. The second and third evenings were side-by-side sessions, one faculty, one student per part, featuring the music of Lawes with organ in one large room, and the music of Holborne in another. Wednesday evening was the faculty concert. Thursday was our night off. And Friday was the student recital since we were required to check out by 10:30 a.m. Saturday morning.

There will be another workshop next year. I've already got the dates on my calendar: August 5 to 11. Administrative Director Melita Denny will be happy to sign you up and answer any questions. She can be reached at [violswestworkshop@gmail.com](mailto:violswestworkshop@gmail.com).

## The Viol Curmudgeon: Your Viol in Winter – Survival Tips

*Courtesy of Bill Monical and Cascadia Viols*

*Remember, Bill invites you to submit any questions that come to mind; please send them to him care of the editor of Cascadia Viols' Newsletter, Karen Bartlett, [dagamba@ucsbalum.net](mailto:dagamba@ucsbalum.net).*

Frigid winter conditions of low temperature and humidity lead to simple problems that are easily resolved and understood. Low humidity (under 30%) and freezing temperatures cause instruments to contract and have diminished resonance and musical response. Conversely,



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summer conditions of temperature over 80 degrees can soften and damage varnish, with case material sticking or leaving printed marks. High humidity (over 70%) also leads to tuning problems and physical string instability, causing stretching that can make strings difficult to tune accurately, defined as being “false” in pitch.

You will be rewarded with stress-free playing and renewed musical quality by replacing old strings at the beginning of a new autumn season when your viol will be at normal room temperature of 68-72 degrees and humidity levels of 40-60%. Early autumn is also best for extending new string life. Remember that your instrument and bow will always work best when you can control and avoid sudden swings of temperature & humidity.

Here are a few quick solutions to help avoid common winter problems:

- Winter viol tool kit: It is a good idea to keep two “Dampits” and a good digital hygrometer/thermometer with your permanent equipment along with a tuner, rosin, peg lubricant, pencils, and spare strings, both new and pre-stretched.
- When not in use, keep your viol in its case to avoid the sudden shock of lowering temperature/humidity and de-tuning. Think of the case as thermal underwear for your viol!
- Keep instrument & case away from central heating ducts and direct sunlight, and never travel with your viol in the cold, unheated trunk of a car. The warmed cabin and padded rear seat are good for stable musical quality and response, and much safer in case of a rear-end accident.
- Always completely relax bow hair when not in use. The hair contracts much more when exposed to cold and/or low humidity conditions.
- Has a peg loosened? Don’t just tighten the peg...STOP! Re-lubricate the peg and apply graphite on the string slots of the topnut and bridge. Finally, reinstall the string as if new, by winding snugly to the peg-head side of the peg-box wall, which will help control tension and reduce further annoying slipping.
- When your viol is speaking slowly in the lower register and/or shrill on the upper strings—usually the result of low humidity—check your hygrometer. If the humidity is 30% or lower, moisten and use one or two “Dampits” to restore response and resonance by raising interior humidity, making the table and back more flexible once again. Remember: a “Dampit” is NOT a humidifier, but an emergency tool to temporarily raise the moisture level in your instrument.
- “Buzzing” on one or more covered strings? Lowered humidity will shrink the gut core of covered strings, causing the metal windings to loosen and begin buzzing, often in the ridge string channel and lower fret areas. In an emergency, moistening the string with a dampened bit of cloth or paper towel will swell the core and diminish buzzing for an hour or more. Do wipe the string surface dry and be careful to avoid any getting moisture in the bowing area above the bridge.
- Tension from shrinkage of the table and back can cause small openings of the edge gluing surfaces to occur, suddenly lowering overall musical quality, which is easily resolved by re-gluing. Open seams should always be re-glued promptly to prevent further shrinkage and distortion of the newly exposed surfaces, which can also cause intermittent buzzing. Note: An open seam unattended will likely cause distortion, shrinkage, and very expensive repair problems.

- If the instrument in its case becomes very cold, do not open case until it has returned to normal indoor temperature conditions to prevent moisture condensation on the varnish, wood, and bow hair. With these simple tips in mind, you can enjoy delightful, worry-free cold weather music making!

## A Beautiful Piece by Victoria – Alma Redemptoris à 5

*Charles Nagel*

Music by Tomàs Luis de Victoria in a format suitable for vocalists is readily available to download from a number of online sources. On the other hand, there's very little of his work to be found that instrumentalists can put on their music stands, sit down, and play. Given the beauty of his compositions and how wonderful they sound on viols, that's an unfortunate state of affairs!

His five-part setting of Alma Redemptoris newly edited from the 1911 Opera Omnia Vol. VII, has been added to the Sheet Music page of the PNV website for everyone to download and enjoy.

*[Editor's Note: Find PNV's online Music library at <http://www.pnviols.org/SheetMusic.html> ]*

## In Memoriam: Nina Murano, 1935-2017

*Ellen Siebert and Nancy Wright, also published in the VdGSA News, Summer 2017*

### **Remembering Nina**



Nina was a joyous promoter of justice, women's rights, education, her family rural home and gardens on Vashon Island and her own pursuit of musical experiences of all sorts of early music. When many of us played the recorder I knew Nina at workshops in Seattle and at Port Townsend and later when she took up the viol, as did so many of us, I played with her at the same and more workshops over the years. When Margriet Tindemans moved to Seattle, Nina joined up with all of us to attend her classes in medieval music and to pursue playing the vielle. Lyn Elder in California must

have sold at least a dozen vielles at the end of the 1980's, all of us devotees of Margriet's exciting medieval music productions. She also sang in the Medieval Women's Choir for several years. Nina embraced the viol and learned to play both treble and bass, immediately taking lessons individually and

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the Gorge workshops outside Portland in recent years. Finally, she encouraged her husband, Bob, to take up the viol in his retirement so that he too could come to all this fun we were always having at Playdays for the Pacific Northwest Viols chapter of the VdGSA, and for the weeklong workshops. Bob came alone to the Playday PNV held on Saturday April 29th with David Morris leading the sessions. He had a fine day playing with us and David was so glad to see him but shocked that Nina was not with him. I think Bob was saying goodbye from Nina that day, quietly mentioning that Nina was in bed most of the time now.

A hilarious memory I have of Nina was when she arrived at the final rest stop along the highway to San Luis Obispo for Viols West and she realized that she had left her suitcase in a motel back in Oregon when she left it that morning. She stopped into a big box store in Paso Robles, bought all the essentials she might need for the week and carried on to Cal Poly. Of course, on the way back to Seattle, she picked up the orphaned suitcase. Nina's philosophy of life was evident to all as she discussed endlessly the human rights of workers, traveled to China for a global women's conference and to Central America for peace work. Her ancient station wagon sported an array of stickers promoting environmentalism, democratic values, candidates running to help the poor and disadvantaged. She could talk you ear off at a workshop cafeteria meal. Mostly, though, Nina tried to do her best with the viol. She wasn't an advanced player but she improved steadily over the years and everyone knew her and enjoyed her spunk and tenaciousness at keeping at it, whether in the New Baroque Orchestra or in a consort with friends or classes.

[And from Nancy Wright]

"If ye love me, keep my commandments,  
and I will pray the father,  
and he shall give you another comforter,  
that he may abide with you forever..."

With these consoling words from John 14 set to music by Tomas Tallis, 8 viol players and a singer bade farewell to Nina Murano at a packed Vashon Island church on June 10th, 2017. As the organist played a Bach Toccata, congregants then filed out to the garden where Nina's ashes were committed by her husband Bob.

Nina would have enjoyed the service - it was both traditional (Episcopal service and communion) and uniquely "Nina" with poems, music, and a Biblical reading about Jesus upending the temple money changer tables. The memorial service was followed up a picnic in the sunny garden of the Murano home - a chance to share stories, over-indulge in delicious food, and be entertained - and motivated- by the songs of the "Raging Grannies".

Nina- we'll miss you! Bob, we're glad that you're carrying on the viol tradition. A special thanks to the Tallis performers - soloist Molly Seibert and viol players Ellen Seibert, Olga Hauptman, Mary Ann Hagan, Janet Slack, Nancy Wright, Zoe Tokar, Anne Dennis, and Vicki Hoffman. Nina's obituary written by her daughters can be read at <http://www.vashonbeachcomber.com/obituaries/nina-murano/>.

[And a note from Deirdre Murano, Nina's daughter, to Pacific Northwest Viols dated 6/14/2017]

My family would like to thank Pacific Northwest Viols for your generous contribution to my mom's memorial service. The flowers we bought with your check were stunning-- the kinds my mother loved. We were also touched by all the viol players (and beautiful singer) who came all the way to Vashon Island to honor my mom. We really appreciate it.

## **Time to Renew your Membership?**

*Janet Slack, PNV Membership Custodian*

Just a reminder to all, the Pacific Northwest Viols membership year goes from July 1 through June 30. So, now is the time to renew your membership for the 2017-2018 year! As a member, you'll receive our newsletter by e-mail, have library privileges, have a vote at business meetings, be eligible to join the PNV Board, and have the satisfaction of supporting viol playing the Pacific Northwest.

You can find a membership form online at: <http://www.pnviols.org/Membership.html>.

## **Looking for a 6- or 7-string Bass Viol**

*Jeff Evans*

Jeff is in the market for a nice 6- or 6-string bass. If you have one to sell, please get in touch with him at [jevans@ars-nova.com](mailto:jevans@ars-nova.com).

**Pacific Northwest Viols**  
2328 233<sup>rd</sup> Ave. NE  
Sammamish, WA 98074

**ADDRESS SERVICE REQUESTED**



### **Pacific Northwest Viols – 2017-2018 Season**

**PNV Play Day Dates (Saturdays):**

*\$20 Fee per participant  
A = 415*

- ❖ **September 23, 2017: Lee Inman**
- ❖ November 4, 2017: David Morris
- ❖ January 13, 2018: Mary Springfels
- ❖ March 3, 2018: Sarah Mead
- ❖ May 5, 2018: Mary Springfels

**Play Day location:**

**Queen Anne Christian  
Church**

1316 3<sup>rd</sup> Ave. W  
Seattle, WA 98119

### **Pacific Northwest Viols, Board Members (2017-2018)**

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|-------------------------------------|--|
| ❖ Bill Warren, President            | ❖ Chris Briden, Outreach                   |
| ❖ Jon Brenner, Secretary, Programs  | ❖ Michael King, Communications / Librarian |
| ❖ Lee Inman, At-Large               | ❖ Vicki Hoffman, Programs                  |
| ❖ Michael LaGaly, Treasurer         | ❖ Olga Hauptman, Instrument Rental         |
| ❖ Janet Slack, Membership Custodian |  |

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**Email:** [miking@microsoft.com](mailto:miking@microsoft.com)