

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



Our second session with Sarah Mead as our March Play Day presenter and VdGSA Circuit Rider was great. Many of you signed up for lessons in January and in March, which is a really good way to get continuity with a professional teacher. Sarah will be here two additional times for lessons in the fall, not associated with a Play Day, so be sure to take advantage of these opportunities for additional lessons with her.

I am sure that all of you are looking forward to our next Play Day on Saturday, May 11th with our very own Caroline Nicolas as our presenter. Caroline is a professional viola da gambist and cellist, and an excellent teacher. She also recently joined the PNViols Board and has taken over organizing and updating our extensive library of music. As with our other Play Day presenters, Caroline will be offering lessons on Thursday and Friday prior to the Play Day. We will be scheduling lessons with Caroline online, as we did with Sarah Mead, and will send a separate e-mail with instructions and a link for signing up.

I have heard excellent feedback from the group of less experienced players who had a special coached session with Caroline at our March Play Day. I am pleased to announce that the PNViols Board has approved continuing that special coached session for less experienced players for next season, and Caroline has agreed to provide that coaching when her schedule permits. Since she will be our presenter at the May Play Day, Amy Warren has agreed to lead the coached session for less experienced players that day. Many of you have had lessons with Amy and know what a wonderful teacher she is, so be sure to take advantage of this opportunity.

As I announced in my March message, the PNViols Board approved a scholarship lesson for a less experienced player at each of the times that we have a VdGSA Circuit Rider here for lessons. This is another opportunity for less experienced players to take advantage of a lesson with Sarah Mead for the two additional times she will be here this fall. Contact me at the May Play Day or info@pnviols.org if you are interested.

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, May 11th: Caroline Nicolas

Play Day Location
Queen Anne Christian Church

1316 3rd Ave. W
Seattle, WA 98119

A reminder that PNViols is a co-sponsor of the Port Townsend Early Music Workshop being held from July 7-13, 2019, which will include four outstanding viola da gamba teachers on the faculty.

See the website link later in the newsletter to get information about available classes and to register for the early music workshop.

I hope that all of you will be able to make it to our next Play Day with Caroline!

Bill Warren,
President, PNViols

PNV's Caroline Nicolas to lead Saturday, May 11th Play Day

Michael King, Biography from <http://victoria-baroque.com/caroline-nicolas-cello/>



Praised for her “eloquent artistry and rich, vibrant sound” (Gainesville Times), Canadian cellist and gambist Caroline Nicolas enjoys an active career as a soloist, chamber and ensemble musician, teacher and lecturer. She specializes in performing music from the Renaissance to the 19th century, and has appeared around North America, Europe and Asia with such eminent musicians as Monica Huggett, Andrea Marcon, Amandine Beyer, Kristian Bezuidenhout, Jordi Savall, Masaaki Suzuki, William Christie, Nicholas McGegan, and Rachel Podger. Awards include having been selected as a fellow of The English Concert in America, an award given to young musicians “who appear likely to make significant contributions to the field of early music.” As the winner of The Juilliard School’s Historical Performance concerto competition, she made her solo debut in Alice Tully Hall, New York City.

Ensembles she has worked with include Trinity Baroque Orchestra, Mercury Baroque Orchestra, Ars Lyrica, Juilliard Baroque, Kammerorchester Basel and Sinfonieorchester Liechtenstein. Festival appearances include the Boston Early Music Festival, Bach Festival Leipzig and Styriarte Festival in Austria. Her performances have been broadcast on KUHF in Texas, WDIY in Pennsylvania, and CCTV in China.

Caroline grew up in Winnipeg, Manitoba, and was first introduced to the cello by her mother, an elementary school music teacher. After falling in love with the world of historical instruments, she studied with Phoebe Carrai at The Juilliard School and Christophe Coin and Paolo Pandolfo at the Schola Cantorum Basiliensis. She recently moved to Seattle, and will be making appearances with Pacific MusicWorks, Victoria Baroque and Byron Schenkman & Friends. She looks forward to exploring the natural beauty of the Pacific Northwest!

Caroline’s Play Day presentation is entitled, “Embellishing and improvising in the style of Diego Ortiz”. Diego Ortiz’s *Trattado de glosas* (1553) is the most extensive resource viol players have of 16th-century improvisation. In his magnificent publication, Ortiz guides us through the art of embellishment, showing us ornamentation of intervals (“punctos”), cadences (“clausulas”), and larger scale improvisations over ground basses and polyphonic pieces.

For the last Play Day of this season, we will explore the world of Renaissance improvisation. The basis of our embellishments will include two popular madrigals, “*O Felici miei*” by Jacques Arcadelt and “*Doulce memoire*” by Pierre Sandrin, as well as popular bass lines from the era.

Review of our Sarah Mead Circuit Rider Visit #2 and March 16th Play Day

Ellen Seibert

Circuit Rider Visit #2 Summary:

Sarah Mead arrived on Wednesday evening, March 13, 2019 to take up Circuit Riding duties on Thursday, March 14th and Friday, March 15th. She was able to fit in lessons with 13 different people, four of them part of an on-going group she had coached in January during her first circuit rider visit. Two students were new while 11 people took a second lesson. Two other “new” people signed up, but illness forced them to cancel that week. One student came again from Bellingham and one drove all the way from western Montana. As she did after January’s visit, Sarah will send each participant an e-mail with her written notes about their lesson and her recommendations for follow up. Her organizational skills are superior! We are certainly benefiting from Sarah’s expert teaching skills which give us a boost in reaching for better viol playing all around.

A Review of Play Day, Saturday, March 16th: CANONS FOR BOW PRACTICE

Sarah was our presenter on March 16, giving us insights into and practice in bowing techniques. She had sent ahead musical canons, in parts for treble, tenor and bass viols, so that all could practice. At the morning session we started with the Thomas Tallis (c.1505-1585) familiar Psalm 67: “*God grant with grace he us embrace*” begin the words . The second canon was by Thomas Ravenscroft (1582-1633): *A Round or Catch for 9 Voices* and a third canon was by Orlando di Lasso (1532-1594): *Musica*. Another Ravenscroft canon followed.

Here’s the thing about Sarah Mead -- she not only explained about the bow being able to move in only two planes, back and forth and up and down, essentially, and had us begin using portions of the bow for playing notes according to the words underlying the music, but by the time we had immersed ourselves in pushes and pulls and changed how we played repeated notes she was also teaching us the history of Renaissance polyphony. Repeated notes in these polyphonic styles were meant to emphasize something and maybe a short bow played dryly would best illustrate the words of the text and syllables therein or perhaps the drum beat of a dance. Ravenscroft gave us nine! entries of the canon and they all blended harmoniously. With the Lasso piece our canon entries showed the composer’s skill with Renaissance counterpoint, at which he was a master.

A few nuggets of advice Sarah left us:

- Playing canons allows us to play “pieces”
- The Tallis piece can be started with a push or a pull bow, depending on your sense of the word emphasis.
- A retrograde version of the Tallis canon is also fun and sounds pretty good.
- “Articulation” means telling the words by your bowing actions.

- In dividing the bow into different lengths, a pick-up note with a pull bow makes a 'pluck' and then the bow can push on the downbeat for a longer bow. Inner notes in the measure can be divided into shorter lengths as they might be less important and need a smaller length.

My take on all this is that bowing is centered around hierarchies of what the music demands and every note we play should follow a conscious choice we make in our intent to make beautiful music.

The afternoon sessions were varied, with Caroline Nicholas taking the less experienced players during the first period after lunch, giving these players their own coach for the first time at a Play Day. This is an exciting new service for our viol society. Sarah gave many of us a whirlwind tour through a Josquin des Pres (c.1450-1521) piece called *Baises Moy*. This piece has three canons, each of two parts, learning them separately we put them all together and beheld a wonderful concoction, something like early Charles Ives. It was marvelous!

Port Townsend Early Music Workshop, July 7th-13th, 2019

Michael King

Save the Date!!! for the Port Townsend Early Music Workshop which will be held on the campus of the University of Puget Sound in Tacoma. The workshop is especially excited to welcome the composer Sören Sieg from Germany.

More info: <http://www.seattle-recorder.org/Workshop/index.html>

Registration: http://www.seattle-recorder.org/PT_Tuition.html

Current list of faculty: Adam Gilbert, Alexa Haynes-Pilon, Charles Coldwell, Cléa Galhano, David Morris, Ellen Seibert, Jonathan Oddie, Mary Springfels, Miyo Aoki, Nina Stern, Peter Maund, Peter Seibert, Sarah Mead, Sören Sieg, and Vicki Boeckman

57th VdGSA Conclave back on the West Coast, July 21st-28th, 2019

Michael King and Tim Scott, President, Cascadia Viols

PNV Members! We are fortunate that the VdGSA will be holding conclave on the lovely campus of Pacific University, in Forest Grove, Oregon, less than an hour from Portland and only 4 hours from Seattle!

First, for more info on Conclave: <https://vdgsa.org/pgs/conclave-2019/2019conclave.html>

Second, a note from Tim Scott, the president of the Cascadia Viols chapter of the VdGSA which is based in Portland:

As you know, we have conclave here this summer. It would be a great help if some of your members could lend instruments, especially basses, of course, for people to use



during conclave. If there are especially-good viols, we would let the faculty use them. If people can lend an instrument, but are not coming to conclave, we can arrange transportation. Or another Seattleite (?) could bring the instrument.

From Our Friends at Cascadia Viols

Michael King

Our sister chapter in Portland, Cascadia Viols, has several great presenters lined up for their season. More info at <http://www.cascadiaviols.org>.

Cascadia Viols, one-day workshops, all at Trinity Episcopal Cathedral, Portland, OR:

- Saturday, June 1, Lee Inman

The June 1st session with Lee Inman is entitled, "Overthinking the Bow". Overuse of comfortable bowing habits can mean that we narrow our options for more varied musical expression. Being more aware about how we choose to use the bow will likely enhance the musical experience for everyone. In this workshop, we'll investigate the range of choices available to us.

Concert -- Early Music Youth Academy: The Consort Concept

Saturday, May 11 @ 4:00PM @ Christ Episcopal Church, Seattle

Shula Kleinerman

The Early Music Youth Academy's spring program explores the many ways instrumental voices come together in sixteenth-century music -- from beguilingly tuneful dance music to ornate ornamentation over chord patterns and on to the smooth subtleties of vocal polyphony played on bowed and plucked strings. Skilled students aged 13-17 play music of Diego Ortiz, Lucas Ruiz de Ribayaz, Orlando di Lasso, Salamone Rossi, Juan del Encina, and others, on violin, tenor & bass violas da gamba, harp, and lute. Seattle Historical Arts for Kids director, Shulamit Kleinerman, leads from the Renaissance violin.



The concert will last about 50 minutes. All ages are welcome, although this formal main performance will best suit older children, teens, and adults. EMYA is proud to draw to our concerts both newcomers and specialist fans of our repertoire! The venue is Christ Episcopal Church, 4548 Brooklyn Ave. NE, Seattle. Tickets are \$9 and can be purchased online at: <https://historicalarts.org/events>.

Treble Viol for Sale

Helen Mater

Treble Viol for Sale. Asking \$900. Built in 1978 by Larry Higgins of Higgins & Sons, San Francisco. Includes handmade cow hide case.

Contact:

Helen Van Mater

206 979-1225

vanmaterh@icloud.com.



(More) Viols for Sale!

Toni Seales

Student model, John Pringle treble with bow and Pegheds, \$1000.
Chinese-made, bass viol from Bill Lazar. \$1800. Bass viol bow, \$1200.

Contact Toni Seales

360-633-9929, antonia509@gmail.com

Treble Viol for Sale

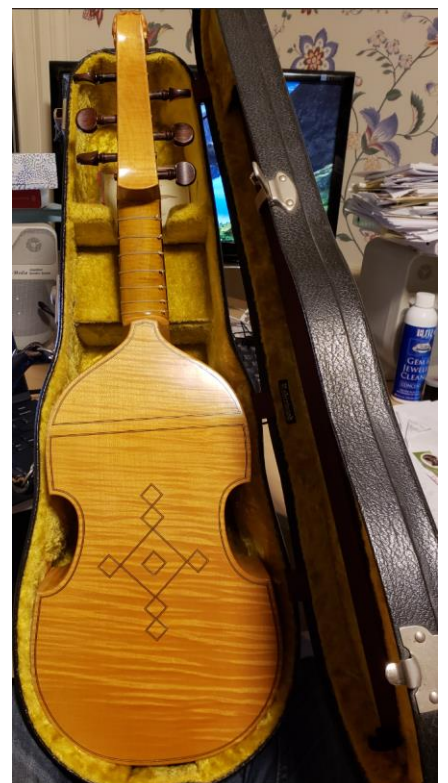
Michael King

Ronald Prentice, 1972, London.
Includes original Robinwood hard case. No bow.

\$5000 OBO – make an offer and play
at Play Day!

For more info:

Michael King, 425-269-8219,
miking@microsoft.com



Bass Viol for Sale

Roupen Shakarian

6-string bass viol by James Cox, Baltimore, 1980. Includes two bows, one made in England. The viol has new strings, has been cleaned and is in very good condition. The bows have been recently repaired. The back needs some minor cosmetic work. Appraisal by Scott Smith of \$4,800. Asking \$4,000.

For more info, please contact:

Roupen Shakarian
roupen.jsb@gmail.com
206-240-9106



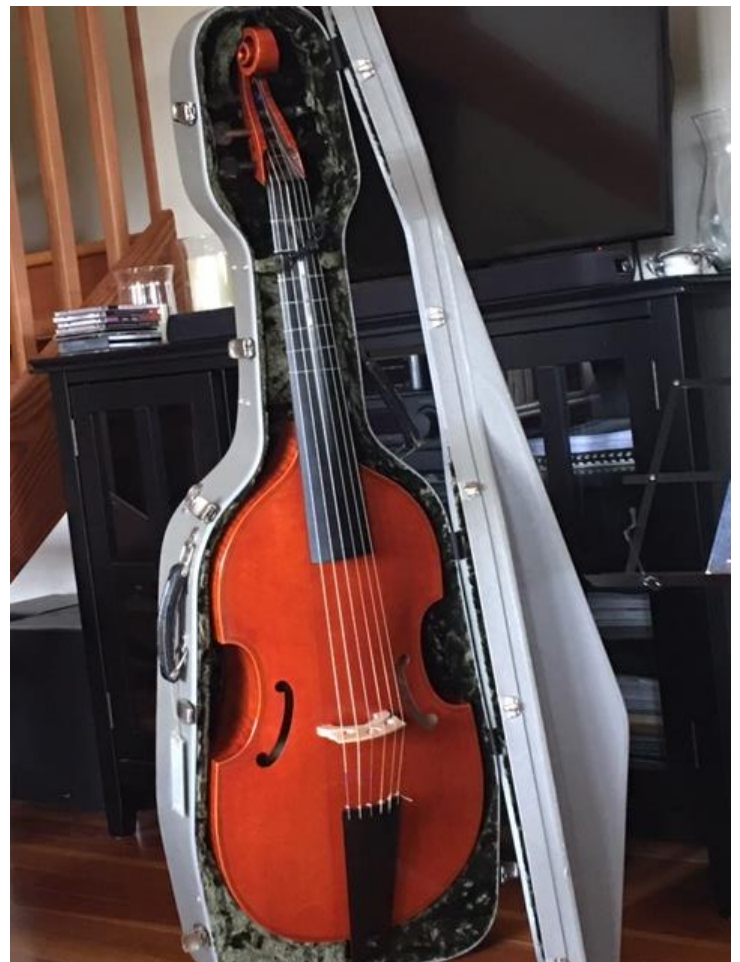
Bass Viol for Sale

Linda Schmid

Wesley Brandt 2004 after H. Jaye 1620
Includes custom Kingham Case, England.
Snakewood bow by Ralph Ashmead

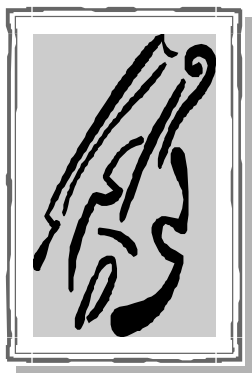
For more info, please contact:

Linda Schmid
206 353-1317
lindaschmid@zipcon.com



Pacific Northwest Viols
2328 233rd Ave. NE
Sammamish, WA 98074

ADDRESS SERVICE REQUESTED



Pacific Northwest Viols – 2018-2019 Season

PNV Play Day Dates (Saturdays):

- ❖ September 29, 2018: Lee Inman
- ❖ November 10, 2018: Jonathan Oddie
- ❖ January 26, 2018: Sarah Mead
- ❖ March 16, 2018: Sarah Mead
- ❖ **May 11, 2018: Caroline Nicolas**

*\$20 Fee per participant
A = 415*

Play Day location:

***Queen Anne Christian
Church***
1316 3rd Ave. W
Seattle, WA 98119

Pacific Northwest Viols, Board Members (2018-2019)

- | | |
|-------------------------------------|--|
| ❖ Bill Warren, President | ❖ Michael King, Communications / Librarian |
| ❖ Amy Warren, Secretary | ❖ Vicki Hoffman, Programs |
| ❖ Michael LaGaly, Treasurer | ❖ Jon Brenner, Programs |
| ❖ Janet Slack, Membership Custodian | ❖ Caroline Nicolas, Librarian and At-Large |
| | ❖ Toni Seals, QACC Coordinator |

Find Pacific Northwest Viols on the web at: <http://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 scribbblings are all gladly received, as well.
Email: miking@microsoft.com