

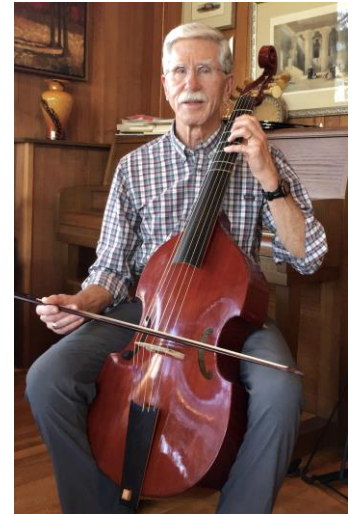
THE SOUNDPOST

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

This was a busy summer for viola da gamba players in our area. The Seattle Recorder Society's Port Townsend workshop with recorders and viols in Tacoma in mid-July featured four excellent viola da gamba teachers in addition to the usual outstanding faculty. We have included write-ups about many of the faculty in the newsletter for you to enjoy. PNViols was a co-sponsor of this workshop, and we hope to continue the co-sponsorship for this biannual event with a bigger representation of viols in 2021. The 57th Annual VdGSA Conclave occurred two weeks later in Forest Grove, OR, and many of you elected to attend that workshop this year. It is conveniently located on the West Coast every third year, which will be something to look forward to in 2022.



The third session with our 2019 Circuit Rider Sarah Mead has just finished. Sarah was here Friday evening through Monday morning September 6-9 to give lessons and coach consorts. She will return for her fourth session November 15-17, which is another great opportunity to have continuity of lessons and coaching with the same teacher over four visits. The full Circuit Rider program with Sarah has been so well received that the Board has decided to apply for a full Circuit Rider program again for 2020. The application has been submitted to VdGSA, with Rosamund Morley agreeing to be our 2020 Circuit Rider if our application is accepted. We're keeping our fingers crossed that we'll be approved and that we can all anticipate another year of outstanding lessons and coaching with Ros. Plan now to include consort coaching in addition to individual lessons in your plans to take advantage of the Circuit Rider program.

A reminder that the PNViols Board has approved a scholarship lesson for a less experienced player at each of the times that we have a VdGSA Circuit Rider here for lessons. Contact me at the September Play Day or at info@pnviols.org if you are interested in taking advantage of this opportunity for Sarah's November visit.

Our ability to bring outstanding presenters for our Play Days depends on a robust and engaged membership. A membership renewal form 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 28th: Jonathan Oddie

Play Day Location
Queen Anne Christian Church

1316 3rd Ave. W
Seattle, WA 98119

included with this newsletter, so be sure to renew your membership either by sending the form with your check by mail or bring it to the Play Day. Another way to be an engaged member is to volunteer your ensemble to perform the special music at a QACC Sunday service in return for our use of their facility. Contact Toni Seales or any board member if you are interested in helping us fulfill that obligation.

Summer in the Pacific Northwest this year was outstanding, with opportunities to enjoy the great outdoors in many ways. Now that Fall is upon us, you can start thinking about our September 28th Play Day featuring Jonathan Oddie. You may remember that Jonathan gave an outstanding presentation on Gibbons at our October Play Day last year. You can also look forward to the November 9 Play Day when our own Caroline Nicolas will be the presenter.

I hope to see all of you there!

Bill Warren
President, Pacific Northwest Viols

Jonathan Oddie to present at September 28th Play Day!

Michael King, Bio courtesy of Jonathan Oddie

We are very excited to be seeing local harpsichordist and musicologist, Jonathan Oddie, making a comeback to PNV for our first 2019 Play Day! Jonathan has chosen an all Gibbons program for us, and we're looking forward to working with him on two pieces, *In Nomine in 5 parts, No. 1* and *Do Not Repine, Fair Sun*, also in 5 parts. *Do Not Repine* is a long piece in two separate halves, so it is really more like two pieces. Jonathan has indicated that this should be more than enough music to occupy us – but just in case we get through it all, he has chosen a 3rd piece, the anthem "Great King of Gods". Perhaps we could play it in a coached afternoon session if we don't have enough time in the morning!



About Jonathan:

Harpsichordist and musicologist Jonathan Oddie studied piano and harpsichord performance at Indiana University, where his teachers included Elisabeth Wright, Jean-Louis Haguenaer and Edmund Battersby. He also holds a doctorate in musicology from the University of Oxford, where he studied under Laurence Dreyfus while researching the instrumental music of Orlando Gibbons and its relationship to seventeenth-century theories of composition. Since moving to Seattle in 2014, he has appeared as a featured soloist with the Saratoga Orchestra and at the Whidbey Island Music Festival, and has played continuo for ensembles including the Seattle Symphony, Pacific MusicWorks, Philharmonia Northwest, and the North Corner Chamber

Orchestra, as well as numerous chamber ensembles. He has published articles and reviews in the journals *Early Music* and *Historical Performance*, and is the recipient of awards including a Performer's Certificate from Indiana University and a Frank Huntington Beebe Fellowship.

Help us fill our obligation to QACC – sign up to play for a service!

Toni Seales

Play with friends on occasion? Please consider helping us fulfill our obligation to the Queen Anne Christian Church for using their space for our Play Days. You only need to prepare a single piece, about 3 minutes in length, and the congregants are always very appreciative!

We need people to play on the Sundays following our Play Days – currently we need players for Sunday, November 10th, Sunday, January 26th, Sunday, March 8th, and Sunday, May 17th. As an incentive, you get coaching on your piece during the Play Day the day before! Contact Toni Seales, antonia509@gmail.com, or let any board member know if you have questions or would like to play!

Write-up of May 11th Play Day with Caroline Nicolas

Abbie Crane

Caroline Nicolas was our presenter for the Grand Consort gathering on May 11th. Her topic was “Improvisation in Early Music”. Caroline emphasized that we were in a “no fear, no judgement zone” for the duration of the morning, so that we could relax, feel free to experiment, and try some new techniques as we played.

Her musical studies have shown her that we often approach Early Music with the mind-set of 21st century musicians, rather than attempting to understand the mind-set of musicians in the 16th century. Rather than playing it exactly as it is written on the page, or as we understand it from our academic studies, she hoped we would consider playing music from the heart, as Early Music students would have. They were adept at recognizing places in a piece where they could add improvisation or embellishments, and that kind of playing is possible for us too! So, she asked us to pretend that we were music students from 1550.

At this time music students first and foremost learned vocal skills. To begin our lesson, then, she asked us to sing our parts in the piece “Doulce Memoire” by Sandrin. It actually sounded quite beautiful when everyone sang together, in the four parts, treble, alto, tenor, and bass. When we sang together, we noticed that we had to prepare our voices and be very conscious of our breathing. After this preparation, we played the piece with our instruments, with an effort to be conscious of our breathing and the vocal aspect of the music. Caroline asked us to make note of the big intervals where it would be possible to add embellishments. She said 16th century music students would have gotten together to play and study this madrigal. Individual students had fun “decorating” the intervals with embellishments in a spontaneous fashion, with their cohorts listening with enjoyment to the creative improvisations.

There is a pedagogy book of the era that is considered a masterpiece of literature for the viola da gamba. It is “Trattado de Glosas” by Diego Ortiz. This book was a manual for musical embellishments, starting with the simple ones, and moving on to very elaborate ones. Diego Ortiz (1510-1570) was a Spanish composer of music for bowed stringed instruments. Michael King had a copy of the book which we looked at. The Bärenreiter edition is available on Amazon for under \$60, and it can also be viewed or downloaded from IMSLP, a public domain sheet music website (albeit in a scan of the 1553 original!).

We looked at the music for the bass line to “Recercada Prima” by Diego Ortiz. A “recercada” is an early Baroque instrumental piece that explores the permutations of a given motif. (Recercada comes from the word “ricercar,” meaning to “search out”). We played this bass line, and then Caroline showed us how embellishments from the “Trattado de Glosas” book could be added to it.

With Caroline’s guidance, we ornamented intervals (“punctos”) and cadences (“Clausulas”). We also did a group improvisation over the passamezzo antico bass line. We began this by learning the chord tones, then embellishing those chord tones. Finally, we added passing non-chord tones and came up with our own recercadas.

As she concluded her presentation, Caroline encouraged us to learn Ortiz’s *Recercada Prima* or *Recercada Segunda* over the summer, and to experiment with embellishing the lines, preferably with a willing viola da gamba friend!

Port Townsend Early Music Workshop Impressions

Excerpts from September 2019 Recorder Notes, courtesy of Seattle Recorder Society (www.seattle-recorder.org)

[Editor’s Note: The Port Townsend Early Music Workshop was held on the campus of University of Puget Sound from July 7th to 13th and featured not only faculty and classes for the recorder and other winds, but also the viol. Several of our members attended, and I am sharing viol-related thoughts from participants below]

Alexa Haynes-Pilon’s Fin, Feathers, and Fur Class

Chu-Lan Chiong

This class offered a variety of madrigals from the late 1500 to early 1600s referring to animals in some way, mostly birds. These bird-themed verses inspired a lot of speculation as to hidden meanings. There were bird-themed madrigals from Orlando Gibbons of England, Alfonso Ferrabosco Sr. (an Italian musician at the court of Henry VIII), and a multi-animal-themed madrigal for Mardi Gras by Italian Andriano Banchieri. Among other pieces we touched on was a 4-part chanson by Clement Janequin whose work preceded the madrigals by several decades.



Ellen Seibert's Beginner's Viol class

Jane Ebel (a recorder player trying the viol)



This module provided a very enjoyable, gentle and useful introduction to playing the viol. The 5 participants started off on bass, tenor and treble viols; but we quickly downsized to everyone on tenor and treble: useful to find out that our backs and necks were no longer bendy enough for the bass before renting or purchasing one!

We progressed more quickly than we realized and by the end of the week, we had all 'mastered' the bow hold, the frets, the first 2 – 3 finger positions and we were able

to play a couple of tunes. Ellen was a gentle and sympathetic teacher, who went at a pace we could all manage. If anyone got upset or frustrated by their inability to keep going, she slowed things down or changed from bowing to plucking, so that no one got discouraged.

I think we all wished we could take up the instrument because it was hugely satisfying to learn something new and to play together and it was wonderful to have a change from playing recorder during the day.

Thank you to Ellen for your patience and kindness as well as for sharing your expertise.

David Morris' Trionfi

Susie Keithly

If you google this word you find out that it refers to 15th-century playing cards. If you add the word "music" to your quest you will find a lot of history around the Italian Renaissance period and the music of Lorenzo Medici described as carnival songs. The music we played in David's class seemed to reflect the gaiety of playing cards and carnivals. David added England to the mix, so we went back and forth between Italian and English madrigals reading texts and putting our feelings into our notes reflective of the words and phrases. I'm sure I'm not giving enough credit to the rich



background of the music, but with our limited time the best part was just playing it. "Let's have a stroll" through the text is how David would begin. Stumbling over old Italian and stretching meri -meri- meri- meri- merrily through the English phrases we would discover the inside story and work to display it.

It was lovely working with David and all of the students. I thank him for a wonderful week and stroll through that passionate genre.

Mary Springfels' The thrill of the chace; Canonic music from fourteenth and fifteenth Century France

Bill Warren

I am sure that none of us in Mary's class knew what we were in for in "The Thrill of the Chace". We spent most of our time working on Machaut's "Lay of the Fountain" cycle of canons. The rhythms had to be precisely on time in order for the three-part canons to work, which was extraordinarily challenging, especially as playing bass or tenor in the upper treble clef added to the complexity for me. Needless to say, under Mary's careful and patient tutelage, we managed to struggle our way through Chaces 2, 4,



and 6 and finally become reasonably coordinated by the end of the week. A real highlight was working on the Sanctus for performance at the student concert on Saturday. It is always a unique and fun experience to have a week of classes with Mary Springfels — she is terrific!

Sarah Mead's Voices, Viols and Recorders That Sing

Carolyn Wallace

Sarah Mead brought her musical knowledge, admirable skills in leading a disparate group of musicians as well as her good humor to this class. We sang and played beautiful and complex music by Orlando di Lasso (a.k.a. Orlandus Las-sus, Roland de Lassus or Orlande) in one part as a round and from old notation, as well as pieces in six, five, four and three parts. Each part had singers with viol and recorder accompaniment to make a rich and lovely sound.

The repertoire was sometimes serious: In hora ultima explicitly stated that "In the last hour, all shall perish." Some-times it extolled other pleasures: Ave color vini clari praised the virtues of wine -- and singers and instruments made it glorious. Many of you heard us sing Beau le

cristal on Saturday morning, a hymn about the beauty of jewels and precious metals, but which reserved its highest praise for peace. Festur in convivius was written with its text mostly in 'neuter Latin,' an inside joke about the not-so-good lives of minor clerics, with its praise of wine, drinkers and taverns. David Morris introduced each section by reading the translation with great flair. Thanks, David!

This is a wonderful repertoire and I thank Sarah for introducing it to us, as well as helping us understand it, so we could play and sing it as well as possible in the time we had. I think she got the best out of us, too. Bravi, tutti!



Early Music Youth Academy Concert, Saturday, November 23rd: The World of Salamone Rossi

Shulamit Kleinerman

Join the skilled teen instrumentalists of the Early Music Youth Academy to explore the life and music of the Italian composer Salamone Rossi. A fascinating figure who commuted from Mantua's Jewish ghetto to perform in the household of the Gonzaga dukes in the early 17th century, Rossi composed beautiful music during the transition from Renaissance to Baroque style. He also enjoyed a fascinating circle of colleagues, including the philosopher-poet Sara Copia, the humanist rabbi Leon Modena, and Rossi's own sister, the opera singer Madama Europa. Directed by Shulamit Kleinerman from the Renaissance violin, the Early Music Youth Academy is joined by Seattle harpsichordist Jonathan Oddie and by teen singers who bring to life Rossi's Italian vocal music and his settings of psalms in Hebrew. EMYA is a program of Seattle Historical Arts for Kids.

All ages are welcome at this one-hour concert, although its intricate music and historical subject matter may best appeal to adults and older children. Join us for tea and cookies afterward!

The World of Salamone Rossi

Sat, Nov 23 @ 4:00PM

Christ Episcopal Church, 4548 Brooklyn Ave NE, Seattle, WA 98105

Info & admission: <https://historicalarts.org/performances>

Suggested donation: \$10-15 online in advance or cash/check at the door. Pay as able.

Cascadia Viols announces first Play Day of their 2019-2020 Season

Cascadia Viols

We are pleased to announce the first viol workshop of the new season, featuring renowned performer and teacher David Morris. David will be presenting *Music for Charles I & Charles II: Music from the time of the Stuarts*, in which he will lead us through an exploration of music of William Lawes, Henry Purcell, and other composers from the time of the two Stuart monarchs.

We have a new venue this year. The workshop will be on Saturday October 12, 2019 from 10AM to 4:30PM at Mt Michael & All Angels Episcopal Church, 1704 NE 43rd Ave, Portland OR (registration begins at 9:30 am).

Registration is \$50 for Cascadia Viols members and \$55 for non-members. After the registration deadline, which is Saturday October 5, the registration fee is \$60.

You can [click here](#) to register online. The registration deadline is Saturday October 5, and music will be available on our website very shortly thereafter.

In addition, David will be available for private lessons or group coaching on Friday afternoon, Oct 11 at the rate of \$80 per hour. If you would like to schedule a lesson or coaching, please contact us at info@cascadiaviols.org.

Sarah Mead's Circuit Rider #3 Visit Summary

Ellen Seibert

On Friday, September 6, Sarah Mead arrived from Boston to teach viol lessons again in her third Circuit Rider visit to Seattle. The generous weekend time allowed her to coach a quartet for 1 1/2 hours and give individual lessons to ten people, totaling 12 hours of teaching. Those who took advantage of this opportunity were Anne Dennis, Bill Warren, Mary Ann Hagan, Abbie Crane, Tess Roberts, Carl Merner, Bob Murano, Chu-Lan Chiong, Jenny Wilkson, and Ellen Seibert. The lessons began at 4 PM on Friday and the last two were on Monday before her afternoon flight back to Boston. Several people who often take lessons were out of town. The PNV donation scholarship of \$50 was given to the youngest member who took a lesson, Tess Roberts. The Seibert family was once again very happy to provide Sarah with hospitality and with a good space for viol lessons. This same arrangement will take place for the fourth and final Circuit Rider visit for the calendar year of 2019 from November 15th-17th.

Having had lessons over this year with Sarah and having watched many others have them and after hearing their comments I can state unequivocally that we have hit gold in having Sarah be our visiting teacher. She is a committed teacher with encyclopedic knowledge and analytical skills in how to play the viol and how to suggest and enact better ways for each individual to improve both technically and musically. She writes notes after each lesson and when she gets home organizes them and emails back to each person a summary of what was worked on, what suggestions were made to improve and brings all that back with her on the next visit. I have not had that kind of detailed follow up since Margriet Tindemans lived here. In the group coaching, in which I was a member of a quartet this time on a Jenkins Fantasia, we all felt tremendous progress from when we started and when we finished almost two hours

later. We all want to continue in the next weeks and have another group lesson with Sarah in November!

We have been very fortunate indeed that the Viola Da Gamba Society of America initiated this Circuit Rider program so that in areas with underserved viol players they can still have professional teaching. Perhaps we used to take Margriet's presence here for granted but once she was no longer with us we felt her loss acutely and I for one think the Circuit Rider program has injected our chapter a new sense of direction by giving us the expertise we have lacked. With Caroline Nicolas moving to Seattle we have now a resident professional who is also a good teacher. Having Caroline and the CR program is a blissful combination!

So, everyone! Please sign up for lessons with Sarah in November as soon as Michael King posts her schedule online! Also, it is critical to practice between visits and continue what one is working on to keep our forward momentum going.



Treble Viol for Sale

Michael King

Ronald Prentice, 1972, London.
Includes original Robinwood hard case.
Will include student bow.

\$3500 firm.

Contact:

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



Looking for a Hard Tenor Viol Case

Michael King

One of our newest members, Cory Myers, is renting a tenor viol that came with a soft case, and would much prefer to have a hard case. Do any of you happen to have a hardshell case available for loan or a small rental fee? If so, please reach out to Cory at cfm@panix.com.

Bass Viol for Sale!

Toni Seales

Chinese-made, bass viol from Bill Lazar. \$1800. Bass viol bow, \$1200.

Contact:

Toni Seales, 360-633-9929
antonia509@gmail.com

Bass Viol for Sale

Roupen Shakarian

Bass Viol by James Cox, Baltimore, 1980. Comes with two bows, one made in England. The viol has new strings, and is in very good condition. The bows have been rehaired. The back needs some cosmetic work done. The appraisal was set \$4,800, but I'm more than happy to set the price at \$4,000.

Contact:

Roupen Shakarian, 206.240.9106

Roupen.jsb@gmail.com



Bass Viol for Sale

Linda Schmid

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

Contact:

Linda Schmid

206 353-1317

lindaschmid@zipcon.com



Treble Viol for Sale

Helen Mater

Treble Viol for Sale. Asking \$450.
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.



Pacific Northwest Viols

Membership Form

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

As a member you'll receive the 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 in the Pacific Northwest.

Membership period is for one year, from July 1 – June 30.

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: _____

E-mail: _____

Phone: _____

How did you learn about PNV? _____

PNV sends an electronic copy of the current membership to all members via e-mail.

Check this box if you do **NOT** wish PNV to share your information with other PNV members.

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 outside the PNV membership.

I volunteer to help discharge PNV's residency obligation by participating in outreach performances scheduled by the chapter.

I would be interested in hosting a visiting (out-of-town) presenter.

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. Please indicate your desired payment category below:

- \$20 for full annual membership (includes *Sound Post* subscription, which is delivered by e-mail)
- \$10 for full *student* annual membership (includes *Sound Post* subscription, which is delivered by e-mail)
- \$5 for *Sound Post* subscription only (*Canadians may remit in either US or Canadian funds.*)

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:

Amy Warren
1851 S. Brandon Place
Seattle, WA 98108-2376

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

ADDRESS SERVICE REQUESTED



Pacific Northwest Viols – 2018-2019 Season

PNV Play Day Dates (Saturdays):

*\$20 Fee per participant
A = 415*

- ❖ **September 28, 2019: Jonathan Oddie**
- ❖ November 9, 2019: Caroline Nicolas
- ❖ January 25, 2020: Mary Springfels
- ❖ March 7, 2020: To Be Announced
- ❖ May 16, 2020: Ros Morley

Play Day location:

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

Pacific Northwest Viols, Board Members (2019-2020)

- | | |
|--|---|
| ❖ Bill Warren, President | ❖ Michael King, Communications / Newsletter |
| ❖ Janet Slack, Secretary | ❖ Vicki Hoffman, Programs |
| ❖ Michael LaGaly, Treasurer | ❖ Jon Brenner, Member at Large |
| ❖ Amy Warren, Membership Custodian / Librarian | ❖ Toni Seales, QACC Coordinator |
| ❖ Caroline Nicolas, Beginner Coach and 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 scribbles are all gladly received, as well.

Email: miking@microsoft.com