

THE SOUNDPOST

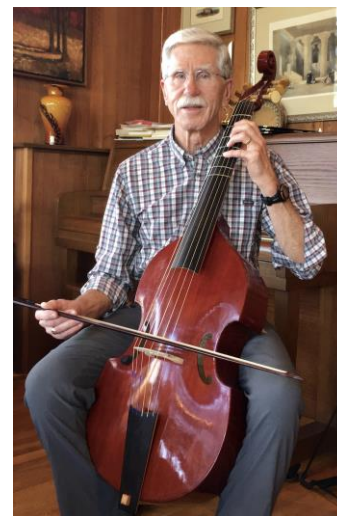
Newsletter of the Pacific Northwest Viols – A chapter of the Viola da Gamba Society of America
On the web: WWW.PNVIOLS.ORG

The President's Message

Bill Warren

I am really looking forward to our November 9th Play Day, when our own Caroline Nicolas will be the featured presenter. She will be using 4- and 5-part music of Michael East to instruct us on how to make the most of our practice time. See the more detailed write-up about Caroline later in the newsletter.

The fourth and final session with our 2019 Circuit Rider Sarah Mead is scheduled for 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 PNViols Board applied for the full Circuit Rider program again for 2020. We are happy to report that our application has been approved and to announce that Ros Morley has agreed to be our circuit rider for 2020! We will be fortunate to have 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 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 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.

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, November 9th: Caroline Nicolas

Play Day Location
Queen Anne Christian Church
1316 3rd Ave. W
Seattle, WA 98119

As you may be aware, QACC has been scheduling more paying groups to use their facilities, which is beginning to have an impact on our Saturday Play Day schedule. Consequently, we have had to reschedule our March Play Day from March 14 to March 7 and our May Play Day from May 16 to May 9. See the complete and updated schedule at the end of the newsletter. As a result of changing priorities at QACC for the use of their facilities, the board decided to explore other venues for our Play Days for the 2020-2021 season. I am pleased to announce that Maple Leaf Lutheran Church (MLLC) has agreed to allow us to use their facility starting September 2020. MLLC is easily accessible from I-5 from either direction and has a large parking lot, which will make it easier and more convenient for most of you than QACC. Many of you may already be familiar with MLLC, as the Seattle Recorder Society has been meeting there for many years. More details will be forthcoming when the schedule is set for next season.

Be sure to include the November 9th Play Day in your schedule. I hope to see all of you there!

Bill Warren, President

PNV's own Caroline Nicolas to present at November 9th Play Day!

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



Caroline Nicolas' November 9th Play Day Presentations is entitled, "Nurturing your inner voice (Learning to rely on yourself in the practice room)".

Per Caroline: *"Great musicians are always good at practicing. As a teacher, it is my goal to teach my students to be mindful and effective in the practice room. This means that you can both identify and fix your weaknesses. Additionally, you must trust yourself enough to confidently make interpretive decisions when looking at a musical score."*

"For this Play Day, we will be using 4- and 5-part music of Michael East to learn how to make the most of your practice time. We will explore a variety of practice techniques to get you started on your path of productive practice! I look forward to seeing you all soon!"

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!

[Editor's Note: Congratulations to Caroline on her recent appointment as Interim Director of Early Music Seattle's New Baroque Orchestra, where she has been ably conducting from the baroque cello, from the stand, and soon from the treble viol!]

Not too late – sign-up for a circuit rider lesson with Sarah Mead

Michael King

It isn't too late to sign-up for an individual or consort lesson for your group with Sarah Mead! Sarah will be in town from Friday, November 15th through Sunday, November 17th. Lessons are \$50/hour and you can sign-up online at:

<https://www.signupgenius.com/go/10c0a44aeae29a6fb6-sarah3>

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, January 26th, Sunday, March 8th, and Sunday, May 10th. 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!

Review of September 28th Play Day with Jonathan Oddie

Olga Hauptman

Members who showed up for the September Play Day were treated to the beautiful music of Orlando Gibbons (1583-1625). Jonathan Oddie shed light on the workings of the music and on its interpretation that added depth to our experience. We began with the *In Nomine á 5, No. 1*,

a form taken from earlier sacred music, now become secular. I was fortunate to get the chant itself. You may not believe that, but I was completely engaged by the challenge of stressing the beginning of each note while trying to play linearly. I asked Jonathan whether the chant should really be heard. (It's on the 2nd line of the score). Would people in those days have recognized it without its being necessary to bring it out? Is it mostly a compositional technique to be enjoyed by those in the know? Jonathan believes it should be heard. Now there's a challenge!

Meanwhile, Jonathan pointed out shapes of phrases, the rise-and-fall, the false cadences, and the value (we've heard it many times before!) of identifying real cadence measures. He put parts together in various groupings, so we could better hear how lines worked together. (In his introductory remarks, Gibbons was referred to as a "nerd for counterpoint!")

The second half of the morning was given to the second part of *Do not repine, fair sun*, another very beautiful tribute to King James I, who shone brighter than our big star. We had such a good time with the music and Jonathan that after lunch we continued to work as one group, studying the first part of *Do not repine*.

We enjoyed welcoming two new (young) players. Sun Chang has been renting a bass while in the NW in between gigs. Nick Chrisman is still in high school! It was a pleasure to have them and their energy in our group!

PNV Sends Instruments to VdGSA Conclave 2019

Olga Hauptman

As administrator of the PNV instrument Rental Program, I was contacted by Kathleen Merfeld, who is the administrator of the rental program for the Viola da Gamba Society of America. She was trying to collect several instruments to be used by Conclave participants who didn't want to fly their own to Oregon. Fortunately, I was able to help, though I got anxious when I learned that I would have to find ways of getting all those viols down to Forest Grove. Anxiety totally wasted (as usual!), as many of our PNV members were willing to help.

Abbie Crane, Chu-Lan Chiong and Joan Roberts (who is not a member, but a participant accompanying her talented daughter) were able to take everything I had! I didn't need to call on Mary Anne Pultz, or even Mary Anne Hasenkrug (who was all set to drive up to my home in Shoreline!). I didn't have to worry Koren Wake, Charlie Nagle, or Ellen Seibert, who were willing but with already laden cars. Liisa Peterson took her own bass and Linda Schmid's (both for sale) and returned with them plus Toni Seales' bass (also for sale).

To sum up (literally), I was able to promise Kathleen thirteen instruments, including these three basses, two trebles of my own, and eight of various sizes from our rental program. Thank you all, and especially Abbie, Chu-Lan and Joan who took away my burden and helped a lot of other players from around the country!

Reflections on the Violsphere 2019 Workshop in Tucson

Nancy Wright

There is an alternative to watching the autumn rains fall in Seattle! Every October, the Tucson-based Viola da Gamba Society of South Arizona sponsors a long weekend workshop

(Thurs eve through Monday noon) . The workshop is open to intermediate and advanced players scoring 24 or above on the VDGSA self-evaluation . The past several workshops dubbed "Violsphere" have taken place in the Biosphere2 project near Oracle. The huge enclosed glass biosphere structure with different plant biomes and outside buildings have been converted to an education and conference center by the University of Arizona. The setting is very scenic. The October weather is sunny and pleasant. The cottage accommodations with single and double rooms are comfortable.

The faculty this year included Alison Crum and her husband, Roy Marks, from England, David Morris, Larry Lipnik, Julie Jeffries, and Julie Elhard. The workshop was unique in that the three daily classes were reshuffled in terms of students and the faculty so one had an opportunity to play with different people and all the teachers. The music for a given class varied according to the teacher choice. (I particularly enjoyed playing hymns by William Byrd while David Morris sang.) Optional late afternoon activities included an interesting lecture on the Suzanne repertoire (Alison Crum) and Viols and Voices (Larry Lipnik). Evening activities included ensemble groups led by faculty followed by ad-hoc play in the cottages. The final faculty concert consisted of a circle of viol players within a large circle of participants.

We were busy - but there was still time to enjoy walks in the early morning and late afternoon/early evening. I saw javalinas, deer, wild turkeys, rabbits, road runners, lizards, and all kinds of birds. There was opportunity to visit the Biosphere2 facility and learn about the planning of the ambitious project and the experience of the participants.

There is a direct flight from Seattle to Tucson. I stayed a couple of extra days in Tucson to enjoy hiking; some people rent cars and visit other parts of the scenic state. Something to consider for next year!

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 second workshop of the season with Lisa Terry

Michael King & Cascadia Viols

Cascadia Viols will be holding their second workshop of the season with VdGSA president, renowned teacher, and performer Lisa Terry. Lisa will be presenting *Chanson et fantasie - music for four to six viols from Busnois to Charpentier* on Saturday, November 16th, from 10AM-4:15PM at St. Michael & All Saints Episcopal in Portland. Here is her description of the workshop:

We will be exploring a body of works by French composers, from the Renaissance (Antoine Busnois, Thomas Crequillon) to the Baroque (Marc-Antoine Charpentier). The large group session will explore Charpentier's "Concert pour 4 parties de violes" - a wonderfully rich baroque dance suite - to be contrasted with work in small groups on fantasies and chansons by earlier composers, including Josquin des Prez, Pierre Sandrin, Philip van Wilder, Pierre de Manchicourt, Orlande de Lassus, and Claude LeJeune.

You can register online at: <https://form.jotform.com/92783638594172>. Registration is \$50 for members and \$55 for non-members and increases to \$60 after the November 9th registration deadline. More information on Cascadia Viols can be found at: <https://www.cascadiaviols.org/>.

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 prefer 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 \$_____.

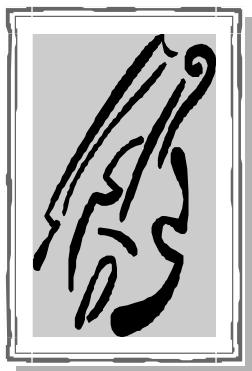
Thank you!

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 – 2019-2020 Season

PNV Play Day Dates (Saturdays):

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

*\$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 (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: soundpost@pnviols.org