

The Soundpost

Newsletter of Pacific Northwest Viols—A chapter of the Viola da Gamba Society of America



Cornelis De Heem, *Vanitas Still-Life with Musical Instruments*

2020–2021 PNV PLAY DAYS

September 18, 2021 | Mary Springfels

November 6, 2021 | TBD

January 15, 2022 | TBD

March 12, 2022 | TBD

May 7, 2022 | TBD

\$20 fee per participant

A = 415

Vaccination & masks are mandatory at this time

Maple Leaf Lutheran Church
10032 31st Ave NE, Seattle 98125

The President's Message

by **Bill Warren**

At long last we have the opportunity to meet in-person for our first Play Day of the season on Saturday, September 18th with Mary Springfels as our presenter. Mary will also be offering individual and ensemble lessons Sunday and Monday, September 19th-20th. You will be receiving a SignUpGenius email with Mary's lesson schedule. Be sure to take advantage of this opportunity for an in-person lesson with Mary, who is a fabulous teacher.

Our new Play Day venue is Maple Leaf Lutheran Church at 10032 31st Ave NE, Seattle 98125. It is much easier to get to than our previous venue at Queen Anne Christian Church, and there is a large church parking lot across the street so that finding a place to

park will not be an issue as it was at Queen Anne. Google Maps should easily get you to the church, but detailed directions from both north-bound and south-bound I-5 will be included in this newsletter to assist you getting to the church.

We will be meeting upstairs in the Sanctuary for this first meeting rather than downstairs in the Community Hall, which is where we will be meeting in the future. We will be following our typical Play Day schedule, with a group session led by Mary from 10-12, followed by coached and uncoached consort sessions from 1:00-2:15 and 2:30-3:45. Unfortunately there are no nearby restaurants

or cafes, so plan to bring something to eat during our lunch break from 12:00-1:00.

Because we will not have access to the kitchen in the Community Hall, coffee and tea will not be available this time. Also, plan to bring a water bottle for your use during the day.

Please be aware that the PNViols Board made a decision that all participants must be fully vaccinated and wear a mask to attend the Play Day. We want to ensure that everyone is safe during this ongoing pandemic.

A membership renewal form is included in this newsletter. The membership fee for the year will remain \$20. Plan to renew at Play Day or send in the renewal form with your check to keep your membership active. The Play Day fee will also remain \$20 for this year.

Many thanks to Amy Warren for integrating the portion of Margriet Tindemans' music library that was bequeathed to Lee Inman and Chris Briden and then shared with PNViols. We plan to have the library available at all Play Days and encourage you to take advantage of this resource by checking out music between Play Days. A sign-out form for each of the boxes of music will be provided.

Tentative dates for future Play Days are as follows: November 6, 2021, January 15, 2022, March 12, 2022, and May 7, 2022.

Unfortunately we did not receive the Cascadia Viols schedule in time to avoid a conflict for our September 18th Play Day. Dates have been coordinated with their schedule and adjusted

to avoid future conflicts.

Many of you are probably aware that Caroline Nicolas and her husband, Kevin Payne, moved to Philadelphia over the summer. We will truly miss having her as a professional viol teacher and performer in the Seattle area. We wish them much success in their new situation.

I look forward to seeing you at our in-person Play Day: Saturday, September 18th at Maple Leaf Lutheran Church.

Bill Warren

President, Pacific Northwest Viols



The First Play Day of PNV's 2021-2022 Season: Saturday, September 18th with Mary Springfels

by Michael King (Photo and biography from <https://www.severallfriends.org/about>)



As Bill mentioned in his President's Message, we are excited to have Mary Springfels join us as our inaugural Play Day presenter of our 2021-2022 season. We'll be enjoying playing together again as Mary leads us through a number of fantasias by Giovanni Coprario (c.1570-1626). Music for the Play Day was shared with members via OneDrive; request a resend from soundpost@pnviols.org.

Directions to Maple Leaf Lutheran Church: From I-5 South

1. At Exit 171, head right on the ramp for WA-522 toward Bothell (1.9 mi)
2. Bear right onto NE 98th St (499 ft)
3. Bear left onto Ravenna Ave NE (486 ft)
4. Bear right onto NE 100th St (0.3 mi)
5. Turn left onto 32nd Ave N

From I-5 North

1. At Exit 173, head right on the ramp for Northgate Way toward 1st Ave NE (0.3 mi)
2. Keep straight to get onto NE Northgate Way
3. Turn left onto NE Northgate Way (1.3 mi)
4. Turn right onto 24th Ave NE (0.3 mi)
5. Turn right onto WA-522 / Lake City Way NE (0.3 mi)
6. Turn left onto NE 98th St (500 feet)
7. Bear left onto Ravenna Ave NE (486 ft)
8. Bear right onto NE 100th St (0.3 mi)
9. Turn left onto 32nd Ave NE

MARY SPRINGFELS is a veteran of the American early music movement. She began her career at the age of 21 with the New York Pro Musica, and has played with most of the major ensembles in the field, including the Waverly Consort, The Folger Consort, Philharmonia Baroque, the Seattle Baroque Orchestra, Musica Sacra of New York, and Pomerium Musices, to name a few. In 1983 she became Musician-in-Residence at the Newberry Library, and was the director of the Newberry Consort for 20 years. In 2008, she fulfilled a lifelong dream, and moved to New Mexico. Since then, she has travelled widely, working with Sonoma Bach, the Lobo Baroque Orchestra, the Arizona Bach Society, Ars Lyrica of Houston, The Texas Early Music Project of Austin, and continues to work with Drew Minter, and her beloved colleagues at the Folger Consort. She can be heard on dozens of recordings. Springfels is also a very active teacher and coach. She and Elizabeth Blumenstock are Co-Directors of the newly founded Severall Friends, based in Santa Fe.



Screen capture from Elisabeth Reed's virtual Conclave workshop

The 2021 Viola da Gamba Society of America Conclave

by [Abbie Crane](#)

The theme for the Conclave was “Metamorphoses,” suggesting our emergence from pandemic cocoons, and also, our growth and development as viola da gambists. The format was virtual, using Zoom. By now most of us are very familiar with Zoom gatherings, and in general, it worked fine for the Conclave. In some of my classes, there were three presenters in one room, and in others, only one teacher. Screen sharing was used to provide music or other visual supplements to the teaching.

The music was provided ahead of time, and when I got the music for my four classes, I felt a bit overwhelmed. There was so much! I printed it out, realizing that I wasn't going to be able to prepare the music ahead of time as much as I wanted to. This would be an opportunity for lots of sight-reading practice.

My first class was called “Altered States: Music by Women Composers.” Altered states referred to the emotions produced by secular and sacred love, represented in music by a selected group of Italian women composers of the late 16th and early 17th century. Laury Gutierrez, the teacher, is a Venezuelan viola da gambist and music scholar, the founding director of La Donna Musicale, a non-profit group that promotes, performs, and preserves the music of women. The music we played included madrigals and sacred motets. The real surprise of the class was that two women singers were in the room with Ms. Gutierrez, and we were able to accompany them! The sound of the singers and the viola da gamba together was beautiful. I especially loved the sacred music by Raffaella Aleotti and Chiara Cozzolani.

My next class was “Three’s Company.” Ros Morley, Larry Lipnik, and Lisa Terry were all in one room, each playing a different sized viola da gamba. The music for the class was all four-part consort music. Students were to supply a different missing part each day while the teachers would each play the other four parts. Each day, we played Byrd Fantasia #1 a 4, at the beginning of the class, which gave us an opportunity to get to know this piece. Then we played several other pieces. On Monday, we played only Byrd pieces—a Pavan and Galliard, an In Nomine, and a Madrigal.

The next day, we played early music repertoire, including pieces by Brumel and Isaac. On the other days we played dances, including some by Jenkins and Dowland, and Jacobean viol consorts by Coprario, Lupo, and others. The three teachers made the class lively and interesting with commentary and observations about the music and techniques. I loved the choices of music they made, and I want to play these pieces more. Because of my playing level, I generally doubled with Ros, who played the treble, rather than filling in the missing part. It was great to play with three such accomplished musicians.

My third class was Elizabeth Reed’s “Fun with Canons and Rounds” class. Elizabeth had presented some of this material at a PNV Play Day this year, but there were many additional pieces for the Conclave class. She assembled a wonderful collection of canons that range from the deceptively simple Tallis Canon to a challenging “Alleluia” by Mozart. Playing canons requires us to both play and listen to the other players, just as consort music does. Because Elizabeth is a practitioner of Feldenkreis, she also encouraged us to pay attention to the contact of our sitz bones on the chairs, and our breathing, while we were

playing. This is surprisingly hard to do, yet when I could do it, I felt my playing was more relaxed and had more of an easy flow.

My fourth class was called “Salt, Mercury, and Sulphur: Alchemical Fuges and Canons.” The teacher, Loren Ludwig, performs widely as a viola da gamba soloist and chamber musician, and co-founded the ensemble LeStrange Viols. He has made extensive scholarly study of the confluence of music and alchemy. We learned about a book, published in 1618 by Michael Maier, called “Atalanta Fugiens.” This book features the music for 50 fugues paired with 50 fascinating etchings which incorporate alchemical symbols into complex, fanciful scenes. The website “Furnace and Fugue” shows portions of the book. Maier’s fugues are short, one-page pieces with three parts, and we played several of them. We also looked at music by Robert Fludd, who believed that music was the interface connecting the microcosm and the macrocosm—the spirit that connects the human and divine. I was glad I took the class because it gave me some understanding of the worldview of many artists, composers and intellectuals of the 17th century.

The concerts during Conclave were outstanding. They are available to hear and see if you search the Viola da Gamba Society of America on YouTube. Laury Gutierrez’ group played wonderful Afro-Baroque music with fascinating rhythms. The Faculty Concert showcases different small groups of the teachers playing a variety of music. I highly recommend these concerts.

I feel fortunate to have had such excellent teachers at this year’s Conclave. The week-long experience was intense and tiring, but also fun and inspiring

Tips for Playing Music Together While Apart

by **Mary Anne Pultz**



The GarageBand computer program and Anytune app are useful tools for assembling chamber music from multiple players, to create practice tracks, and to tune and adjust tempo of recordings.

For about a year during the pandemic, Abbie Crane, Chu-Lan Chiong, and I have been using the free Mac program GarageBand and the iOS application Anytune to learn and assemble consort trio (or 4-part In Nomine) recordings. I also use these to prepare for workshops by finding a recording, tuning it, and slowing it down for practice, or by recording other line(s) to practice with.

In addition to making it possible to assemble parts played by several people—or to multi-track one’s own recordings of various lines—GarageBand has the advantage (compared to just recording a video on tablet or phone) that a metronome can be turned on or off in a recording, or just used for a count-in, or it can cover measures where another part has rests. Also, the recording does not need to be done in one take.

To record in GarageBand:

- 1) Select Empty Project,
- 2) Select Microphone source (either the computer microphone or a plug in microphone can be used)
- 3) Set the metronome if desired,
- 4) Record, using earphones or earbuds to hear the metronome without recording it.
- 5) To add a second line, select the + over where it says Audio 1
- 6) To paste in a tune from iTunes that I want to play along with, I drag from iTunes to my desktop and then into the Audio 1 record box
- 7) To create a count-in using the metronome, I play and record the metronome to create a metronome track. This can then be cut off to provide bars or ticks just before the entrance, or also during rests if needed (by splitting the track in multiple places, then cutting appropriately. This is done through the Edit menu, by dragging the white playhead line to where you want to cut, selecting “Split Regions at playhead”, selecting the part you want to cut, then selecting “cut”. Sometimes one needs to be sure the track is selected if the “Split” option does not immediately appear. There is a slider near the upper right hand corner of the blue box that enables one to change the scale of measure size if more precision is needed in placing the playhead line.

8) To export the recording as a M4a file, I decide whether I want the metronome on or off, then select “mail” under the “share” menu. Rename file if desired, then follow prompts which takes one to an email containing the recording, which needs to be filled with the email address of intended recipient(s), comments if desired, then sent. If more than one line has been recorded, I can select which track or tracks to share using the “volume off” symbol under “Audio 1”. To create a stereo effect with two or more lines, I drag to L or R on the circle to the right. The M4a version can also be heard or downloaded from email by non-Mac users.

9) The recording does not need to be done all in one take. One can record a section, say up to a rest, then add Audio 2, back up a bit to give oneself time to get the bow on the string, and record the next section in Audio 2. They will be combined into one track when sent as in step number 8 above, and one may want to use step 7 procedures to cut off any extraneous noises made while waiting to start the second part.

10) When I receive a M4a file recorded by a fellow player, I open my email on my computer, which can automatically open Abbie’s or Chu-lan’s file in iTunes, then I paste it into GarageBand as in 6) above. I believe a computer and not a tablet needs to be used to get the file from email to iTunes. I have been using the computer version of GarageBand rather than the tablet version, as I have found the latter to be more challenging to control.

11) We found that the “reverb” option needed to be off for good sound quality. Also, sound quality tends to be enhanced by

setting the microphone input level as low as is possible to still get decent volume in the recorded product, either through “settings” or by using the slider in GarageBand.

12) I have not figured out a way to make a ritardando on the GB metronome. Obviously one can get a ritard by playing along with a professional recording of a piece rather than with the metronome. Also, I believe Phillip Serna mentioned at a workshop on his “minus one” project at last year’s nonclave that one can create a ritard in the metronome using Audacity. I understand that Audacity is not limited to Apple users.

Anytune is what I found when I was looking for an app that would allow me to control pitch and tempo of recordings that I wanted to play along with. There are a number of other programs that have similar functions. I use the iOS version, which has a rudimentary free version, with a couple of inexpensive upgrades. There is also a Mac computer version, which I believe costs about \$16, a one-time purchase, not a subscription.

To use Anytune, the tune of interest needs to be downloaded on the device. Then I just access the tune via the list of playlists in Anytune which are carried over from my list of playlists in iTunes. The free version then allows for adjusting pitch by semitones and adjusting tempo by increments of 5 percent. Adjustments of 4+ semitones or less than 65 percent tempo can begin to sound distorted.

When I wanted to play along with a Hilliard Ensemble recording, I found that I needed to be able to adjust the pitch by fractions of

a semitone. This was doable with an upgrade to Pro (\$4.99).

I later also added another upgrade that cost about \$6.99 which allows me to export a tune which has been adjusted for pitch and/or tempo to my online consort buddies via email. They can then paste it into GarageBand so we are all recording with the same track. I believe this was called “export package” and I was unsure whether that meant a limited number of exports, but if so

I have not reached my limit and I have used it quite a bit.

Since I use Anytune on iPad and GarageBand on the computer, I use the iTunes cloud to transfer music from computer to iPad and the email export function to transfer music from Anytune back to the computer.

Do you have a viol collecting dust?

by **Michael King**

PNV currently has nearly our entire inventory of instruments out for rent! While this is outstanding, it means we may not have instruments for new renters!. If you have a spare viol or two that are collecting some dust, perhaps you could see them becoming a part of our rental instrument fleet – either on an individual case or a sustained basis? Options would include making your instrument available for a period of time for rental (loaning to PNV), permanently (donating instrument to PNV), or on an individual case basis (we’ve identified a particular need and you have an instrument that might be the right fit—say for an advanced student or someone needing to work on entrance to a conservatory program).

Please reach out to our rental coordinator, Olga Hauptman at rentals@pnviols.org and let her know if you can help!



Always looking for Play Day Presenter Hosts

by **Michael King**

We are hopeful that we may be able to conduct in-person Play Days in the not-too-distant future. We are still in need of volunteers to help host our Play Day presenters who visit us from out of town! This can be the full-service package including transportation to and from airport, meals, and even providing a space

for lessons, or a lightweight version such as providing a place to sleep and a ride to and from Play Day. Fairly typical is an arrival on a Thursday or Friday, with a Play Day on Saturday and a departure on Sunday or Monday. If you are in a position to be able to assist, please reach out to Michael King at soundpost@pnviols.org to discuss.

PNV Classifieds and Other Musings

by **Michael King**

Please let us know if you would like to place a classified ad for our membership. Viols and related instruments, bows, cases, etc. are always welcome.

Email soundpost@pnviols.org, and include picture(s), description, price, and contact information for the ad, or a description of what you are looking to buy if you are in the market.

Also, John Dornenburg has sent a box of his latest recording of Telemann's Twelve Fantasias for Viol via Amy Warren, which has not yet been released to the public! We will have these available for sale at Play Day.

Pacific Northwest Viols Membership Form

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

As a member you will 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.

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:

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 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 501c3 organization. I would like to make a tax-deductible donation in the amount of \$.

Please mail all checks (Payable to "PNV") to:
Amy Warren, 1851 S. Brandon Place, Seattle,
WA 98108-2376. Thank you!

Pacific Northwest Viols 2020–2021 Board

Bill Warren, President
Chu-Lan Chiong, Secretary
Michael LaGaly, Treasurer
Amy Warren, Membership Coordinator & Librarian
Caroline Nicolas, Beginner Coach & Play Day Presenter Coordinator
Michael King & Jenny Wilkson, Communications
Mary Anne Pultz
TBD: Programs & Play Day Location Coordinator

The Soundpost welcomes reader contributions of any kind: articles, commentary, personal stories, event reportage. Email is preferred, but postal mail or napkin scribbles are all gladly received, as well.

soundpost@pnviols.org