

# The Soundpost

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

## 2022–2023 PNV SEASON

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**September 16–18, 2022** | Circuit Rider with Mary Springfels

**October 15** | **Play Day with Adaiha MacAdam-Somer**

**November 11–13** | Circuit Rider with Mary Springfels

**January 13, 2023** | Viols and Vines with Lindsey Strand-Polyak

**January 14** | Play Day with Lidsey Strand-Polyak

**March 11** | Play Day with Malachai Bandy

**May 13** | Play Day with John Lenti

*Calendar subject to change.*

All events take place at Maple Leaf Lutheran Church, 10032 31st Ave NE, Seattle 98125 unless otherwise noted.

Play Days consist of a morning session from 10am–12pm and afternoon breakout sessions from 1–4pm.

Play Day check in begins at 9:30am and the fee is \$25. A=415.

## MUSIC LIBRARIES *for* PNV MEMBERS

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[Physical Sheet Music Library](#) housed at Maple Leaf Lutheran Church | [Online Sheet Music](#)

## The President's Message

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by **Michael King**

Greetings! I hope that you've all had an enjoyable summer and hopefully have had a few opportunities to indulge in playing over the summer—whether with our Viols and Vines session with Lindsey Strand-Polyak on July 16, the VdGSA Conclave from July 24–31, or Viols West held August 7–13. If you're like me, and your summer just happened to fill up with a bunch of "non-viol" activities and your viol(s) have been collecting a bit of dust, then we're lucky that a new season is upon us!

Your board, and our program chair, Lindsey Strand-Polyak, have put together a great mix of circuit rider sessions with Mary Springfels that will include private lessons, small group sessions

and Play Alongs, and have lined up a great selection of Play Day presenters including Adaiha MacAdam-Somer, Lindsey Strand-Polyak, Malachai Bandy, and John Lenti. All artists are open to making their time with us as useful as possible—so if you'd like to see anything besides a Play Day and private lessons, such as small group or play along sessions, please let us know!

Your board has voted to apply for the VdGSA Circuit Rider Program for 2023, and we should be hearing back by the end of November if our application has been accepted. We've also voted to increase our annual dues and our Play Day fees, from \$20 to \$25. We hope that you won't find this a burden – it is our first increase in a decade, and will help us keep up with the increases in Play Day presenter and travel costs.



Our first Play Day of the season will be Saturday, October 15, with Adaiha MacAdam-Somer. Adaiha's schedule doesn't permit lessons during this visit, but we're looking forward to her "Consorting in Consorts" session—more below!

I want to give a special thanks to our outgoing president, Bill Warren, who has done such a wonderful job supporting PNV over the past 6 years as our president. Thankfully, he is still a board member, and I'll be able to benefit from his coaching! I also want to take a moment to welcome our new board member, Lindsey Strand-Polyak, as our program chair, and to extend a special thanks to Vicki Hoffman, who is helping the board by acting as a circuit rider coordinator with Mary.

Looking forward to seeing you at Play Day on the 15th with Adaiha and our upcoming Circuit Rider visit with Mary, November 11th-13th!

Best regards,

**Michael King**

*President, Pacific Northwest Viols*

# October 15 Play Day: Consorting in Consorts

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by [Adaiha MacAdam-Somer](#)

Have you ever been reading music with friends and all of a sudden you get to a place that makes your brain go, OH NO!? HELP!!! Whether it's lots of tiny black notes, rests that are endless, or rhythms that appear to be in a foreign language, we have all been there! I'd like to take the opportunity to help you find a way to minimize these obstacles in consort readings while also focusing on bowing and articulation to help with the phrasing. Music by Byrd, Holborne, Tallis, Lupo, and maybe more!



## **Schedule for the October 15 Play Day at Maple Leaf Lutheran Church Community Hall**

*Please be fully vaccinated and wear a mask*

- 9:30—Sign in and pay \$25 fee
- 10-12—General session with Adaiha
- 12-1—Lunch—*bring your own sack lunch*
- 1-2:15—First coaching session with Adaiha for half of the group and at-large session for the other half of the group
- 2:30-3:45—Second coaching session with Adaiha for the other half of the group; at-large session for first group
- 3:45-4:00—Clean up

Multi-instrumentalist Adaiha MacAdam-Somer is highly sought after as a teacher, chamber and orchestral musician across the United States and Europe. She splits her time and passion equally between cello, baroque cello and all branches of the viola da gamba family. From her home base in Portland, Adaiha performs with a variety of ensembles including Portland Baroque Orchestra, Seattle Baroque Orchestra, Byron Schenkman and Friends, 45th Parallel, Gallery Concerts, Voices of Music, and Voice of the Viol. As an educator she is Adjunct Professor of Cello at Linfield University, maintains a studio of private students, coaches the Bridgetown Baroque Ensemble, Trillium Baroque Orchestra, substitute teaches for youth orchestras and chamber ensembles across the Pacific Northwest, and is a regular guest instructor of workshops nationwide.



## Recap of May Play Day with John Lenti

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by [Abbie Crane](#)

On Saturday, May 14, I attended the PNV Play Day, featuring guest presenter John Lenti at Maple Leaf Lutheran Church. There were eleven PNV members there, playing bass, tenor, and treble viols. John specializes in music of the 17<sup>th</sup> century, and he plays the lute, theorbo, and baroque guitar. He has a busy career as a professional musician and has performed with prominent orchestras and baroque ensembles all over North America. In Seattle, he is currently the director of the New Baroque Orchestra. He is an excellent teacher who is steeped in the traditions of Renaissance music playing, and we were fortunate that he imparted ways that we too could play in ‘Renaissance Mode.’

John opened our morning session by asking us, “How do you feel about improvisation?” My personal reaction was, “Hmmm.... kind of scared.” But my feelings changed as John led us, step-by-step, to engage in improvisation as a group.

As the first step of this improvisation process, we played a *romanesca*, which is an early music harmonic sequence of 4 chords that provides a groundwork for improvisation and variation. It’s a framework over which elaborate ornamentation can occur. John gave the basses their part, which was to play in sequence, C, G, A, and E. Simple and doable, which was a relief to this bass

player. He offered different note sequences for the tenor players and the treble players, and when we played the three parts together, it made a lovely chordal sequence. Before we played the next time, he reminded us to stress the strong beats, using a push bow, and lighten the weak beats, connecting the strong beats with an inhale breath, and the weak beats with an exhale.

The next step was to add a little ornamentation, simply by playing each note twice (CC, GG, AA, EE for the basses) as we went through our sequence of notes. After we played that, John suggested that we experiment with adding more ornamentation, either of our own choosing or following new instructions he gave us. At this stage, we were playing a beautiful *romanesca* in 3-point counterpoint.

We concluded the improvisation portion of the morning by playing a Pavan (*passamezzo* modern) and a Galliard (*romanesca*). It was so lively that John said it would have been danceable had we had a ballet troupe on hand!

Doing this step-by-step process with John's guidance and sense of playfulness, I found that improvisation was not scary at all, but a delightful way to make music in a group. He pointed out that Renaissance musicians, amateurs and professionals alike, would often get together and improvise and add ornamentation in this way.

After a short break, we looked at the pieces by Alfonso Ferrabosco the Elder which John had provided to us ahead of time. Alfonso Ferrabosco (1543-1588) was an Italian composer who came to England in 1562 and found employment with Elizabeth I. He was the person mainly responsible for the growth of the madrigal in England. His madrigals were often for five or six voices, light in style, and considered to be technically skillful. Much of his music was joyful and harmonious. He also wrote sacred music such as motets, and instrumental music including fantasias, pavans, and galliards.

We had time to play two of the Ferrabosco pieces provided by John: The Miserere and the Fantasia. The Miserere may be from a collection written by Ferrabosco and Byrd, as they collaborated on a book of forty settings of Miserere. The Byrd and Ferrabosco book of music was lost, unfortunately. However, this one piece remains from the collection. It was written down by a scribe as a solo lute piece in the 1600s, years after Ferrabosco's death, and it has been preserved in the British Library in London. John Lenti created music with parts for treble, tenor and bass viols for both the Miserere and the Fantasia, basing them on Ferrabosco's lute pieces.

Psalm 51, the Penitential Psalm, is the basis for the Miserere. The Psalm was written by David after he sinned with Bathsheba, and expresses regret, sorrow, and pleading for forgiveness. John played it for us in the lute version, which was highly ornamented and beautifully expressive. Then it was our turn to play the Miserere and the Fantasia. What a great morning of music!

The morning went very quickly, and it was time for our PNV annual meeting. Bill Warren opened the meeting, and we heard the Treasurer's Report. Jenny Wilkson and Michael King gave us an update on their work on the Newsletter and plans for the website, and Abbie Crane

reported that we now have people to offer music at Maple Leaf Lutheran Church on three of the summer Sundays. We still need two more volunteers to cover two more Sundays. We saw the beautifully organized (by Amy Warren) music library, which is housed in boxes at MLL Church, and is easily accessible to members when we meet at the church. We had Board elections and Michael King and Bill Warren were re-elected to the Board, as their terms were up. We elected Lindsey Strand-Polyak as a new member to the Board. After lunch, several people stayed to have consort playing time.



## New Baroque Orchestra's Fall Concert Approaches

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by [John Lenti](#)

The New Baroque Orchestra (NBO), Early Music Seattle's community collegium led by John Lenti, returns. Our fall program features beautiful francophile and just-plain-franco dances and suites by Jean-Baptiste Lully, Johann Bernard Bach, and Johann Kaspar Ferdinand Vestibule Armoire Fischer, with a big band of strings and winds including extra pluckers! It'll be theatrical, peppy, toe-tapping, and rhapsodic, with rich harmony, lilting tunes, and swingin' eighth notes!

### **Scaramouche, Scaramouche, Will You Do the Cha-cone-ah?**

Sunday, November 6, 7pm at Trinity Episcopal Church Parish Hall, 609 8th Ave, Seattle.  
Free will offering, free parking at Skyline Garage



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## New Viol Teacher in Our Midst

by [Tess Roberts](#)

Hi all! I recently moved back to the Seattle area. I grew up playing viols and violin with Lee Inman and in Shulamit Kleinerman's group, Seattle Historical Arts for Kids. I am currently studying Ethnomusicology at the University of Washington and preparing to continue to study the viol in Europe when I finish my degree here in Seattle. I am excited to share that I will be offering absolute beginning to intermediate viol lessons in both group and private settings. If you'd like to get a taste of what I have to offer, I'll be performing a concert later this fall with Henry Lebedinsky and Caroline Nicolas (date and location TBD). I look forward to sharing my love of viol music and learning with all of you! I can be reached at [tess.roberts.271@gmail.com](mailto:tess.roberts.271@gmail.com).

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## Music for Maple Leaf Church

by [Abbie Crane](#)

As a way of showing our gratitude to Maple Leaf Lutheran Church for their hospitality in letting us use their facility for our Play Days, Pacific Northwest Viols has agreed to provide music for their church service five times through the year. This reciprocal arrangement is our way of thanking them and gives our members an opportunity to have an enjoyable way to share a 3-5 minute solo, duet, or consort piece with others. If you are working with a group on a piece or have a special piece that you'd be willing to share, please email me at [bluecrane3@comcast.net](mailto:bluecrane3@comcast.net).

# Do you have a viol collecting dust?

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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 collecting some dust, perhaps you could see them becoming a part of our rental instrument fleet. Options include making your instrument available for a period of time for rental (loaning to PNV), permanently donating it to PNV, or on a special basis (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](mailto:rentals@pnviols.org) if you can help!



## PNV Classifieds and Other Musings

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by **Michael King**

Please let us know if you would like to place a classified ad for our membership. For sale and wanted ads for viols and related instruments, bows, cases, etc. are always welcome. Email [soundpost@pnviols.org](mailto:soundpost@pnviols.org) with picture(s), description, price, and contact information, or a description of what you are looking to buy.

### **Seeking Play Day Presenter Hosts**

If you are in a position to be able to assist presenters with rides, lesson space, and or a place to sleep, please reach out to Michael King at [info@pnviols.org](mailto:info@pnviols.org) to discuss.



# 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:

\$25 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 \$ .

Mail checks (Payable to "PNV") to: Amy Warren, 1851 S. Brandon Place, Seattle, WA 98108. Or, contact Michael LaGaly at [mlagaly@gmail.com](mailto:mlagaly@gmail.com) for PayPal instructions.

## Pacific Northwest Viols 2022–2023 Board

Michael King, President  
Chu-Lan Chiong, Secretary  
Michael LaGaly, Treasurer  
Amy Warren, Membership Coordinator & Librarian  
Jenny Wilkson & Michael King, Communications  
Lindsey Strand-Polyak, Program Chair  
Abbie Crane, Church Program Coordinator  
Bill Warren & Mary Anne Pultz, at large

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](mailto:soundpost@pnviols.org)