

# 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

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

**April 13–16** | Circuit Rider Visit from Wendy Gillespie

**May 13** | **Play Day with Vicki Boeckman**

**June 16–18** | Circuit Rider Visit from Wendy Gillespie

*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**

It was great to see so many of you at our March 11<sup>th</sup> Play Day with Malachai Bandy and at our first Circuit Rider session of the year with Wendy Gillespie! This was my first introduction to them both, and I thoroughly enjoyed the sessions that we had with each of them. Abbie Crane from our board has written a great summary of our Play Day with Malachai in which we were introduced to the use of rhetorical figures in music and *musica poetica* in which early theorists compared the composition of written music to that of poetry and oration. It was a fascinating day and a lot of fun as we explored works from Tallis, Arcadelt, Marenzio and Morales.

Personally, I hadn't sung or played music by the latter two composers and learned the following

about each: Luca Marenzio (1553-1599) was a renowned composer of Italian madrigals (who penned more than 500), with music appearing in Nicolas Yonge's *Musica Transalpina*, influencing a number of later English composers like Morley, Wilbye and Weelkes. Cristóbal de Morales (1500-1553) was a Spanish composer, generally acknowledge to be the greatest prior to Tomás Luis de Victoria, who wrote mostly sacred music for voice with over 22 masses, 100 motets and 18 settings of the Magnificat and at least 5 settings of the Lamentations of Jeremiah. Malachai's presentation helped us see that these composers took great pains in setting their texts and used a number of techniques we'd recognize from the written and spoken word in doing so musically.

Our upcoming May 13<sup>th</sup> Play Day has had to have some changes, due to John Lenti having had a performance conflict with the Met Opera arise. I am happy to announce that Vicki Boeckman, whom most of you should be familiar with from the Seattle Recorder Society, will be joining us as our Play Day presenter—but we'll be doing a bit of a different Play Day this time around. Instead of our normal morning and afternoon format, we are just going to go with a single 1-4 pm afternoon "grand consort". Read more on this within, and be sure to make note of the time



changes. Note, only the time has changed; we're still at Maple Leaf, as usual! A reminder that we'll be holding our annual membership meeting at this Play Day, and will share information about the status of PNV as well as conduct our annual board elections. As always, we would love to have you join us on the board. We have a couple of members that are stepping down for personal reasons – Amy Warren and Mary Anne Pultz, and I would like to extend them both my personal thanks for their service. As you could imagine, we'll need some new members! We meet about every other month during the season, and many hands make light work. Please reach out to me or any board member to let us know if you'd be interested in serving or have any questions.

I look forward to seeing you on May 13<sup>th</sup> with Vicki Boeckman!

Best regards,

**Michael King**  
*President, Pacific Northwest Viol*

# Upcoming May 13 Play Day with Vicki Boeckman

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by **Michael King**

Our scheduled presenter, John Lenti, as a “gigging” bass continuo player, occasionally has performance conflicts arise. In this case, we were trumped by the Metropolitan Opera! Well, at least it is for an organization almost as well known and respected as PNV! <wink> However, that left us needing to find a replacement, and our initial thought was how neat it might be to try to do something with our recorder-playing brothers and sisters with the Seattle Recorder Society; maybe some kind of a combined Play Day? However, with SRS Members’ Night happening on the 12<sup>th</sup>, the timing wasn’t quite right, and the availability of a co-presenter in Lindsey Strand-Polyak was also challenging due to her current performance schedule, so this is something we’ll try next season. Thus, on to Plan B—looking for other potential presenters and having reached out to nearly a dozen—none of whom were able to make this date work! I went back to Vicki and asked her if she would mind doing a viols-only session solo, and she agreed, with the major proviso of not having a morning start time with SRS’ Members’ Night happening the night before and being somewhat of a night owl herself. I replied, “Of course!”, and thus, we’ll be having a “grand consort”-only session on Saturday, May 13<sup>th</sup>, running from 1–4pm. As noted in my President’s Message above, this will be in the sanctuary at Maple Leaf Lutheran Church, our normal Play Day venue.



We’re still shaping up the agenda for the Play Day, but it will involve spring, light and mothers! Here are a few words from Vicki:

*I am so thrilled to be your presenter! Believe it or not, this will be my very first time working with viols without recorders! At the time of this writing, I have not chosen all of the music, but I can promise Renaissance and Baroque pieces*

*welcoming the spring and the light, and, since Mother's Day is the day after, pieces honoring the Virgin Mary. Looking forward to seeing you soon!*

It is always great to cross-pollinate with other instrumentalists who understand the music that we play, and can bring insight and revelation to what we do with the viol. I am looking forward to working with Vicki, who is always so much fun, and hope you will join us!

### **Schedule for the Saturday, May 13th Play Day at Maple Leaf Lutheran Church Sanctuary**

- 12:30—Sign in and pay \$25 fee
- 1:00–4:00—General session with Vicki
- 4:00–4:15—Clean up

**Vicki Boeckman** has been performing and teaching since the 1980s.

Before settling in Seattle, she resided in Denmark from 1981-2005 and had the opportunity to collaborate with some of the finest musicians and composers of the day. Her Danish recorder trio Wood'N'Flutes had a fantastic 15-year run performing all over Europe and working with contemporary composers in addition to doing children's theater. She was an adjunct professor at the Royal Danish Academy of Music in Copenhagen for 12 years and taught at the Ishøj Municipal School of Music for 23 years. Many of those students are now professionals, performing and teaching in conservatories in Denmark and around Europe.

In the Pacific Northwest Vicki has been a featured soloist with the Seattle Symphony, Seattle Baroque Orchestra, the Yakima Symphony, Portland Baroque Orchestra, The Oregon Symphony, Portland Opera, Medieval Women's Choir, Gallery Concerts, Boise Philharmonic, PhilharmoniaNorthwest Orchestra, and the Skagit Symphony. She is currently a member of the Farallon Recorder Quartet, Music director for the Seattle Recorder Society, co-director for the Recorder Orchestra of Puget Sound (ROPS), and Artistic Director for the Port Townsend Early Music Workshop. She adores teaching children as well as adults and has been on the faculty at Music Center of the Northwest since 2005 in addition to having a thriving home and Zoom studio. She is overjoyed (and relieved) to be returning to live, in-person concerts and workshops after the pandemic hiatus and thrilled to be a part of this wonderful early music community here in Seattle.

# March 11th's Play Day with Malachai Bandy

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by **Abbie Crane**

The March 11<sup>th</sup> Play Day featuring guest teacher Malachai Bandy was a wonderful opportunity for the attendees to learn about rhetorical musical figures in sixteenth century polyphony, and to apply our knowledge, guided by Malachai, as we played pieces by Thomas Tallis, Jacques Arcadelt, and Orlando Lassus. Malachai is Assistant Professor of Music at Pomona College in Claremont, California where he teaches courses such as pre-1750s musical rhetoric and symbolism. He is an historical string and double-reed player who has performed widely. The title for his Play Day presentation was “Musica Poetica: Rhetorical Articulation for Polyphonic Domination!” He described it this way: “Using works by Arcadelt, Lassus, Morales, and others as our rhetorical playground, I will help you forge connections between textual meaning, counterpoint principles, and physical viol technique guaranteed to improve your individual and ensemble skills in any sixteenth-century polyphonic context.” Malachai impressed us by quickly learning the name of each of the twelve Play Day participants! He shared his deep knowledge in a way that we could understand and apply to playing, with an enthusiastic and encouraging teaching style.



Musical historian Donald Grout has written, “One trait common to Baroque composers was the effort they made to express a wide range of ideas and feelings with the utmost vividness and vehemence by means of music, to find musical means for expression of these ‘affections’ or states of the soul...These were not communicated haphazardly, but were conveyed by a means of systematic, regulated vocabulary, a common repertory of musical figures or devices.” A German composer and musicologist, Joachim Burmeister, assigned new terms for these musical means of expression and wrote about them in his book, “Musica Poetica,” published in 1606. According to Early Music Sources, (an online source of excellent teaching videos about Baroque and Renaissance era music) Burmeister believed that “in music, as in rhetoric, there are certain means to convey specific ideas or emotions.”

During the Play Day, Malachai introduced us to the terms that Burmeister used to describe musical rhetorical figures. He then showed us where the terms could be applied to passages in the pieces we were going to play. The first one was noema, when all the voices of a piece come together in a way that provides emphasis or suggests unity; others were pathopoeia, when semitones unrelated to the mode are used, to convey emotions, sometimes of darkness or sadness; hypotyposis, or word painting, when the music sounds like what the words describe; and fuga, the imitation of subject or phrase throughout all the voices in a fugal fashion. Rhetorical figures are the structure weaving the text and music together to reveal the meanings and emotions the composer wants to convey. Recognizing them helps performers engage with a piece more deeply and determine the dynamics that the composer intended for the piece.

The first piece we looked at was a beautiful four-part motet by Thomas Tallis, a setting of a passage from the Gospel of John (John 14:15-17). We began with a discussion of bow directions by looking carefully to determine the most important and meaningful words of the text, choosing a strong push bow for those words. As well, Malachai suggested that notes where all four parts come together should be played with a push bow. He also drew our attention to the fact that all four lines of this piece begin together, with the words, “If you love me, keep my commandments.” This is an important phrase, a declamation, and all parts are in unison—“noema.” At the phrase, “And I will pray the Father and he shall give you another comforter,” the four musical parts separate, creating a fugal section, with each line separately rising at the word “pray,” to emphasize the importance of that word. The fugal rhetorical figure ends as the four lines join with the word “comforter.” The next phrase begins with the words, “that he may abide with you forever.” The four musical lines again are in fugal harmony until they unite on the word “forever,” at which point an added semi-tone, or “ficta” in the third line creates dissonance. The dissonance supports a dramatic musical moment and elicits an emotional response (“pathopoeia”) in the listener. The beautiful motet ends with the words “E’en the spirit of truth.” The four lines merge on the word “truth,” in a harmonic unison with perfect intervals, which in 16<sup>th</sup> century music represented perfection, or God.

We went through two other four-part pieces in similar fashion, with Malachai leading us in discovering the rhetorical figures in the piece and discussing the most important words to emphasize. Each time the Play Day participants played them, the pieces sounded more expressive and musical, reflecting the players’ deeper understanding of the rhetorical figures uniting text and music.

# If ye love me

Thomas Tallis

If ye love me, keep my com-mand-ments. And I will pray the Fa - ther,  
If ye love me, keep my com-mand - ments. And I will  
If ye love me, keep my com-mand - ments. And I will pray the Fa - ther,  
If ye love me, keep my com-mand - ments. And

and he shall give you a - no - ther\_ com - for - ter,  
pray the Fa - ther, and he shall give you a - no - ther\_ com - for - ter, that  
and he shall give you a - no - ther com - for - ter, that he may  
I will pray the Fa - ther, and he shall give you a - no - ther com for - ter, that he

that he may 'bide with you for - ev - er  
he may 'bide with you for - ev - er, with you for - ev - er, E'en the spirit of  
'bide with you for - ev - er, that he may 'bide with you for - ev - er, E'en the spirit of truth, the  
may 'bide with you for - ev - er, may 'bide with you for - ev - er, E'en the spirit of

E'en the spirit of truth, E'en the spirit of truth, E'en the spirit of truth.  
truth, E'en the spirit of truth, E'en the spirit of truth, E'en the spirit of truth.  
spirit of truth, E'en the spirit of truth, the spirit of truth, the spirit of truth.  
truth, the spirit of truth, the spirit of truth, e'en the spirit of truth.

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## Circuit Rider with Wendy Gillespie Update

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by [Michael King](#)

Thanks to a Circuit Rider grant from the Viola da Gamba Society of America, Wendy Gillespie will be our Circuit Rider for 2023, with visits currently planned as follows:

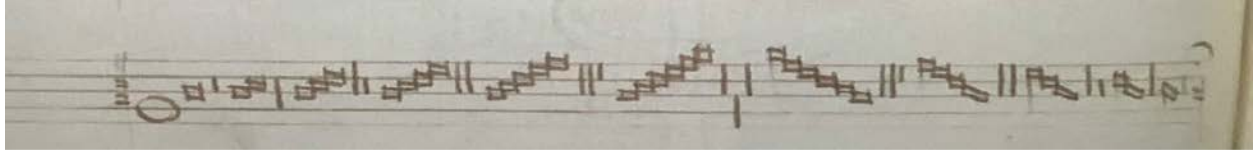
- Thursday, April 13 through Sunday, April 16
- Friday, June 16 through Sunday, June 18
- Friday, September 8 through Sunday, June 10 (tentative)
- Friday, November 17 through Sunday, November 19 (tentative)

Wendy will offer a mix of private lessons and group lessons, consort coaching, and will also host Play Along with Wendy sessions in which we can read through a variety of music as a group with her guidance.

Our first Circuit Rider with Wendy in April was well attended with nearly all of our private and consort coaching sessions filled, along with a great group consort session on Saturday morning focusing on one of Wendy's favorite pieces, *O decus ecclesiae* by Heinrich Isaac. This session offered a great chance for us to feel the tactus, properly count the meter, and listen to one another. When moving from the first to second part, where the quarter becomes the former half, things got moving quite briskly – particularly when those white notes turned black! It was also



fascinating to see how Isaac used the ascending and descending scales in the tenor line, and to listen for these as we played. We ended up having about 9 folks in-person and 2 attending remotely via Zoom! Due to Maple Leaf Lutheran being unavailable, we arranged to use the community hall of Trinity Episcopal, which worked out nicely, and in exchange for a discounted rental rate, we agreed to do a future performance.



Our Saturday afternoon session with Wendy was a Play Along, and we had about 6 members that stayed and played some Byrd and Tompkins. It was a great day, and we look forward to being able to have more of these during our next sessions. The next Circuit Rider session with Wendy will be Friday, June 16 through Sunday, June 18 with sign-ups to be posted by the end of May.

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## Music for Maple Leaf Church Services

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).

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## 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 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.

## **Viol Lessons**

Tess Roberts is offering absolute beginning to intermediate viol lessons in both group and private settings. She can be reached at [tess.roberts.271@gmail.com](mailto:tess.roberts.271@gmail.com)

## **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: Michael King, 2328 233rd Ave NE, Sammamish, WA 98074. 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  
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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 scribblings are all gladly received, as well.

[soundpost@pnviols.org](mailto:soundpost@pnviols.org)