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The Soundpost

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

2024–2025 PNV SEASON

Saturday, September 21 | Play Day #1 with Erik Andersen

Saturday, November 23 | Play Day #2 with David Morris

January 2025 | Play Day #3 TBD

Saturday, March 29, 2025 | Play Day #4 with Mary Springfels

Saturday, May 31, 2025 | Play Day #5 with Julie Jeffrey

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 for participation is \$25 / \$10 students. A=415.

MUSIC LIBRARIES *for* PNV MEMBERS

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

The President's Message

by **Michael King**

Here's hoping that everyone had a wonderful summer! We were fortunate to have the VdGSA Conclave on our coast this year for the first time since 2018, and I enjoyed attending with a number of our members. The weather was lovely, the classes and faculty were wonderful, and it was great fun to get together and play with friends both old and new. As I write this, we're still working on finalizing presenters for our 2024–2025 Play Day season. The good news is that we have 4 out of 5 slots filled (or shortly to be filled!), with only a January date to go. We are also planning on applying for a circuit rider for our 2025 calendar year, and have a rider already on-deck if we are approved. I won't spill the beans just yet, but it is someone we're familiar with and haven't yet had as a circuit rider!

I would like to take a moment to announce that we were saddened to hear of the loss of two of our members this past year – Barbara Logen and Toni Seales. I enjoyed the opportunity to play with both of them over the past decade, and can state unequivocally that they will be missed. Read below as some of our members have shared their reminiscences.



Our first Play Day of the 2024–2025 season will be on Saturday, September 21st, with presenter Erik Andersen, whose presentations on Monteverdi, Sullivan, and Michael East we enjoyed back in March. Please be sure to mark it on your calendar and join us for what will always be a great Play Day. Look below to learn more about our upcoming Play Day.

Best regards,

Michael King

President, Pacific Northwest Viols

Upcoming Sept. 21st Play Day with Erik Andersen: *The Fancy Cries*

by **Michael King**

Bill Warren and I had the pleasure of taking Erik's Italian Madrigals class at Conclave, and I know his 4th period Michael East class was well attended. What are we going to see for Play Day? Erik's 9/21 Play Day is called *The Fancy Cries* — in which we will be frolics in the wonderful fantasias of Tye, Weelkes, Gibbons, and Dering featuring the underlay of the street calls or "cries" of peddlers, beggars, shopkeepers and maids of late-Elizabethan England. After some instruction on technique and warm-ups, we will read through the untexted In Nomine No. 6 "Cryes" of Tye, followed by the simple consort-song texture of Weelkes' "*The Cries of London*" alongside Gibbons' vibrant work of the same name. Finally we will move to two fantastic works by Richard Dering, likely

inspired by Gibbons, "*The City Cries*" and "*The Country Cries*." Some extended techniques like pizzicato and col legno will be explored, "crying" out where text appears in your part will be encouraged (crying here in the sense of calling, shouting, or singing, so you may want to practice singing and playing simultaneously before the play day).

Note: Look for an e-mail to be sent with links to all the music we'll be playing.

Erik Andersen performs on all sizes of viola da gamba, including the pardessus de viole, as well as on baroque and modern cello. He also enjoys playing and teaching modern violin and viola. His wide range of experience informs and adds complexity to his musical approach, helping to uncover articulations and colors not so readily found on the single-instrument path. Erik strives to find the voice of each instrument, each composer, and each musical work, sharing the discoveries of those interactions with his audiences. He teaches at the San Francisco Community Music Center and at workshops and events around the country.



Schedule for Saturday, September 21st at Maple Leaf Lutheran Church Sanctuary

- 9:30—Sign in and pay \$25 fee
- 10:00–12:00—Grand Consort
- 1:00–4:00—Group Consort Playing
- 4:00–4:15—Clean up

Maple Leaf Lutheran Church is located at 10005 32nd Ave. NE in Seattle. Parking is available adjacent to the Church and across the street in their large parking lot. The sanctuary is up the steps and through the doors to the left as facing the front of the Church. Everyone is welcome—you don't need to be a gamba player to join us—just be sure that you are able to tune your instrument to A=415.



Conclave 2024 Report

by **Bill Warren**

The VDGSA Conclave was held this summer at the beautiful campus of Pacific University in Forest Grove, OR. It was previously held there about 5 years ago before the COVID pandemic which kept it from being there again until now. The weather was perfect all week, and the dorms and most of the classrooms were air conditioned.

I got my first choice for all of my classes, which I really enjoyed. My first class was a Level 1 Treble class with Joanna Blendulf. There is no one who better understands how to approach the treble viol, which is a very different instrument than the tenor or bass. It requires a lot more finesse and attention to the small details, like where to position the bow relative to the bridge, especially important on the top string! She led us through basic exercises every morning for using both chromatic and violin fingering to get all the way up to high “C,” and then to get back down!

My second class in the morning for basses only was with Elizabeth Reed, entitled “You Make Me Feel...Like a Natural Violist.” This was bass technique primarily based on Thomas Baete’s “The Natural Violist.” It is a quirky and fun way to get introduced to the nuances of using the left hand for the bass that challenged us all week, but certainly expanded our concept of more advanced techniques for the left hand. Elizabeth is really a master at using good ergonomics to improve your playing.

My third class in the afternoon was with Eric Andersen, entitled “Ahi, che bellezza: Italian Madrigals.” It explored five-part Italian madrigals by Cipriano de Rore, Giaches

de Wert, and Claudio Monteverdi. We tackled three new madrigals every day, and all parts except for bass were in treble clef. That was a real stretch for me as I was assigned to tenor all week! It was a good challenge. As usual, Eric emphasized developing our technique to meet the expressive demands of these pieces.

My fourth class was “Voices and Viols” with David Morris, exploring “L’Amorosa Ero,” a collection of 18 4-part madrigals on the same Italian sonnet. Nothing is more fun than having a voices and viols class with David Morris! He and Larry Lipnik are the best for this class.

Faculty concerts in the evenings were fabulous as always. There was ample opportunity to get together with others in the evenings for consort playing. A highlight of the week was the banquet on Saturday evening, with the faculty providing entertainment, musical performances and fun banter for the fundraising activities. There is not a better way to spend a summer week than joining a bunch of viola da gambists for learning and fun.

Barbara Logen 🍷 April 4, 1951–January 11, 2024

by Nancy Wright and Ellen Siebert

PNW viol players were saddened by the unexpected death of Barbara Logen at age 72 in January of this year. Barbara was an amiable competent viol player—such fun to play with! She fearlessly tackled high notes and complex rhythms—a real boon for less experienced players. Barbara was cheerful and generous. She would arrive at viol workshops in a car loaded with useful things to share with her suitemates—instruments, music stands, extra blankets, cushions, coathangers, an electric kettle, and snacks.

Her memorial service on June 1st in Stanwood, WA was a crowded but relaxed reunion of family from both sides of the Cascades, friends, and fellow musicians. It was held in the Norgaard Cultural Center, a restored historic building constructed by a fraternal association of foresters in 1902. The social hall was decorated with colorful flower arrangements, including some from Barbara's garden. Attendees sat in fold-up chairs at round tables festooned with strips of green cloth topped with cut-outs of music clefs and notes. Five Seattle viol players enjoyed attending the event, including Ellen Siebert and Mary Ann Hagan. Bill Warren, Anne Dennis, and Nancy Wright played a pavan by A Ferrabasco II and galliard by Dowland.

We learned more about Barbara's life at the service. [Her obituary](#) may also be found online. She came from a family that settled long ago in Washington state. She was born in 1951 and educated in Stanwood. Following graduation from Washington State University, Barbara obtained a Master's in flute performance at the University of Arizona. She played flute in local orchestras, taught piano and flute, and played organ



and piano at the Stanwood Lutheran Church. Of course, she also played the recorder and viola da gamba.

She met Paul Jacobs at the Ashland Shakespeare Festival. They settled in Goleta, CA and enjoyed early music and other cultural activities as well as travels in the US and abroad. They attended viol workshops such as the Port Townsend workshop, Viols West, the Violsphere, and Conclave. Barbara was not only a competent early musician, but also a published composer of imaginative songs for recorder and viol.

Following Paul's death in 2015, Barbara divided her time between their Goleta house and the Stanwood home. She sometimes drove to Seattle to play viol—and to share the abundance of her apple trees. In addition

to music, Barbara created beautiful glass art objects and traveled with other family members. On several occasions, she invited viol friends to drive north from Seattle to the family home overlooking the Skagit valley area to play music with her and her nephew Graham Loken, a baroque bassoonist. We enjoyed touring the old buildings and fruit trees of the former dairy farm. Barbara had done a lot of upgrading and maintenance work herself. She entertained us with her parent's collection of old wax records on a restored period gramophone.

Her diagnosis of cancer followed by her death several months later was a shock to family and friends. Her cheerful presence and musical talent will be sorely missed.

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 each 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. We provide this music when the Maple Leaf choir is on their summer break—typically during the months of July and August. 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.



Antoinette (Toni) Seales 🍷 May 9, 1961–May 26, 2024

by Olga Hauptman

I did not know Toni well, but we had met at past play days and had lunch together. Sometime after her diagnosis, she moved to Avamere in Port Townsend. On several occasions chapter members joined her there for lunch, after which she was regaled with consort playing. I joined one of these gatherings, and, when we played, other residents came to listen, and to express their admiration and affection for Toni.

As the administrator of the PNV Rental Program, I was contacted by her some months ago, when she was ready to give up her viols. With her approval I took them with me to (my first!) VDGS Conclave and offered them to the national rental program. They were received by their Rental Administrator, Ron Vernon, who looked them over and told me how pleased he was with the quality of the instruments. It was a joy to hear him express his interest and gratitude. Toni would be glad to know that her instruments are already being played, and that they will continue to be treated with the respect she held for them! A lovely [obituary](#) has also been published online.

PNV Classifieds and Other Musings

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 with picture(s), description, price, and contact information, or a description of what you are looking to buy.

Seeking Viols for PNV's Rental Program

Options include making your instrument available for a period of time for rental (loaning to PNV), permanently donating it to PNV, or making it available 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 if you can help!

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 to discuss.

For Sale: Lu-Mi Tenor Viol

Made by Wang Zhi Ming in 2006, 22-inch scale, scroll pegbox, molded FRP hard case.

Asking \$2250. Please contact Doug Knutson, douknu@msn.com.



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: Chu-Lan Chiong, 7714 16th Ave. NE, Seattle, WA 98115. Alternatively, you can send funds to mlagaly@gmail.com via PayPal.

Pacific Northwest Viols 2024–2025 Board

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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