

THE SOUNDPOST

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

President's Message

Lee Inman

*There is in souls a sympathy with sounds:
And as the mind is pitch'd the ear is pleas'd
With melting airs, or martial, brisk, or grave;
Some chord in unison with what we hear
Is touch'd within us, and the heart replies.
- William Cowper*

There is something about the turning of the year that brings a bit of melancholy into my everyday routine. Perhaps it's the overcast skies, perhaps it's the deluge of memories of earlier times and absent friends which holiday celebrations always seem to evoke. Perhaps it's simply that I'm not drinking enough strong coffee. Regardless of the cause, I find a couple of hours of consort-playing will usually cause the worst effects of the season to dissipate for a while.

So, if you wish to dispel your own melancholic mood, I heartily recommend this remedy: an hour of viol playing, taken daily, with wine or coffee. Or, if you'd rather immerse yourself even more deeply in the mood, then plan to attend the **Portland Viol Consort's performance of John Dowland's complete "Lachrimae" cycle, part of EMG's "First Tuesday" series, on February 1.**

The one-day workshop on your calendar for **January 15** will instead be a conventional **Play Day, with Margriet Tindemans** as the presenter. Most of you are aware that Margriet's dance card has been extraordinarily full this autumn, as have the calendars of the faculty members she'd planned to invite for the workshop. This is, of course, all to the good – busy musicians are happy musicians – but circumstances did necessitate some re-planning. Of course, a Play Day with Margriet is always a treat, and I hope you'll all plan to attend.

And one final item: our viol-rental inventory has had a busy year. We've also had time to get our rental instruments off to Scott Smith for some overdue repairs. The instruments are now in pretty good shape, but **we're having a bow crisis**. Unfortunately, our rental bows are not all of the same decent quality as the viols. If you have a usable bow for any size viol that you're not using for some reason, please consider donating or loaning it to our rental inventory. **Contact Olga Hauptman if you can be of help.**

Thanks to all of you for your support and participation in 2010. I'm optimistic that 2011 will be the best year ever for Pacific Northwest Viols.

May you be among the Happy Musicians in the New Year.

Margriet Tindemans Leads January 15th Play Day

Text and photo lifted from Cornish College's website.



Margriet Tindemans has performed, recorded, and taught early music on four continents. A 2005 Grammy nominee, she has been called a rare combination of charismatic performing and inspiring teaching, a scholar with a profound knowledge of music, poetry and art of the Middle Ages. Tindemans was a founding member of the German ensemble *Sequentia* and the *Huelgas Ensemble* of Belgium. As a player of early stringed instruments, such as medieval fiddle, rebec, and harp, she performs and records with *Medieval Strings*. On viola da gamba she performs as a soloist, is a member of the *Gallery Baroque Players*, and is a frequently invited guest with the *Folger Consort* of Washington, D.C., the *Newberry Consort* of Chicago and other leading early music ensembles in North America and Europe. On Renaissance and Baroque viola she performs and records with the *King's Noyse* and with the *Seattle Baroque Orchestra*. She directs the *Medieval Women's Choir* of Seattle. In addition she has been a much sought after teacher at many workshops including the *Port Townsend Early Music Workshop*, the *Pacific Northwest Viols Workshop*, the *Seattle Medieval Workshop*, *Viols West*, and the *Accademia d'Amore*.

The Large Envelope Procedure

Liisa Peterson

This sounds like a case for Sherlock Homes but actually it is a way to simplify Play Day registration. ***We are replacing the person-behind-the-table with a large-envelope-on-a-table.*** Play Day participants will list their names on the outside and slip registration fees inside. Elementary!

January 15 will be the second trial of *The Large Envelope Procedure*. Let us know what you think of the system.

Playing Celtic Music on the Viola da Gamba

Lee Talner

Ensemble Galilei (www.EGmusic.com), a nationally known group that plays Celtic music at a high level, will be coming to Seattle in early April to perform at *Dusty Strings* in Fremont. Their gamba player, Carolyn Surrick, has offered to teach or coach anyone interested in learning about how the gamba can be used in Celtic music. Carolyn can be contacted at 443-822-3382 or at [<gambaville@mac.com>](mailto:gambaville@mac.com). Contact *Dusty Strings Music Shop* for concert details at 206-634-1662.

Viols in Northern Italy, October 2010

Lee Talner,

This is an excerpt from a longer article published in the Journal of the VdGSA and on our website

<http://www.pnviols.org/Newsletter>

This past spring an email message from my San Diego viol friend, Vera Kalmijn, asked, "Why don't you join me this October in a one week course for advanced viol players and baroque string players at Maguzzano, near Lake Garda, Italy?" After mulling it over for a few weeks, I finally concluded, "Why not?" and registered for the course. Soon afterwards, and most fortuitously, I learned that José Vázquez was holding an eight day course at Castello Duino, near Trieste, in conjunction with an exhibition of his Orpheon Foundation magnificent collection of historical stringed instruments. The timing of the two courses couldn't have been better, with Duino directly following Maguzzano.



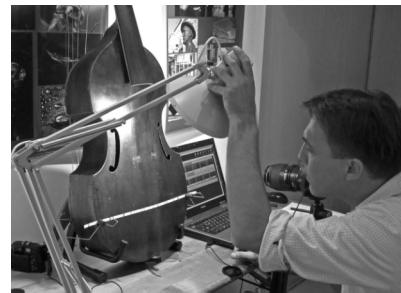
*Lee and Linarolo
in Duino*

For the week in Duino, our instruments were the historic viols fresh from José's exhibition of the Orpheon Collection at the Castello Duino <http://web.me.com/vazquezjose/Orpheon/Gallery.html>. José is incredibly generous and trusting, believing passionately that these wonderful viols should be kept in playing condition and made available both to amateurs and professionals. It was a unique privilege and experience to play on these remarkable instruments.

... we played on many old instruments, including a William Turner treble from 1650, the 1683 Joachim Tielke bass that belonged to Eva Heinitz, the 1671 Jakob Stainer bass, the 1706 Michael Albanus bass, and a Venetian bass viol attributed to Giovanni Paolo Maggini, ca 1600.

Without doubt, the most unforgettable experience of the week for me was playing for several days on the large, 6 string Venetian bass viol by Ventura Linarolo, dating from 1585! Based on dendrochronologic analysis, the soundboard dates from 1495. My imagination took flight when considering

who might have played or heard this instrument. Monteverdi, Gabrieli, Castello.....? Just playing on an old instrument gives one the chills, but when it also has a big, resonant voice that wants to sing at the slightest touch of the bow, that's sublime joy.



The Orpheon collection is open to instrument makers and researchers. At Duino, Arjan Versteeg, Dutch violin maker now living in Germany and one of the world's leading dendrochronologists, examines the 1683 Tielke viol that belonged to Eva Heinitz.

Pacific Northwest Viols
10056 NE Knight Rd
Bainbridge Island WA 98110

ADDRESS CORRECTION REQUESTED



Pacific Northwest Viols 2010-2011 Season

Play Day Dates

- ❖ October 2, 2010—Cathedral Place; Led by Shanon Zusman
- ❖ **December 4, 2010--Pastoral Outreach Center. ARRIVE EARLY FOR PARKING. There is another event going that weekend.**
- ❖ January 15, 2011--Cathedral Place – Led by Margriet Tindemans
- ❖ March 5, 2011--Cathedral Place
- ❖ May 7, 2011--Pastoral Outreach Center

*\$20 Fee per participant
A = 415*

Play Day Location for January 15
Cathedral Place at St. James (PNV Customary Venue)
803 Terry Avenue
Seattle, Washington

Parking available in O'Dea High School lot (free) and in the Parkade at Boren and Marion Streets (\$)

Pacific Northwest Viols, Board Members 2010 – 2011

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*The **Soundpost** welcomes reader contributions of any kind: articles, commentary, personal stories, event reportage. E-Mail is preferred, but postal mail or napkin scribblings are all gladly received, as well. **Email:** liisapetereson@gmail.com.*