

# 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*

As I write this, only four days remain until the Christmas holiday is behind us again, and fewer than 10 days remain before a New Year is upon us. I find this time of year is aptly suited for both looking forward in time, as well as looking backward. And, in my opinion, looking forward is far more entertaining if one skips the usual ritual of making New Year's Resolutions!

As for looking backward: 2011 was a good year for PNV, I think. The most recent past event – the first-ever PNV Play Day outside of Seattle – can definitely be slotted into the “rousing success” column. Attendance was about on par with any of our recent Seattle Play Days, and the venue was beautifully suited to our usual range of activities. Tim Scott offered a richly informative presentation, and coached during both afternoon consort sessions. You'll find an enthusiastic review of the day elsewhere in this issue, written by one of the Oregon attendees, which will give you more of the flavor of the day. Speaking for myself, I was both surprised and gratified to learn that most of the Oregon folks at the Play Day event were strangers to each other. Thus PNV did a great service of providing introductions, and may ultimately be able to take some credit for the eventual launch of a few new regular Oregon-based consorts with membership drawn from the roster of attendees on November 19<sup>th</sup>.

I've already received a few quite non-subtle hints from our neighbors to the north in Vancouver that PNV should consider organizing a similar event there. We discussed the matter at our recent PNV Board meeting, and agreed that it bears looking into, and I'd appreciate any input from our members that we can include in the planning effort.

The **January Play Day** promises to provide a terrific launch to 2012, with **Shula Kleinerman** as our presenter. Shula's expertise as a scholar, writer, teacher and performer on Renaissance violin, vielle and viol should make it a gratifying morning for everyone. As a veteran of several projects with Shula, I'm eager to hear her presentation, and I'm confident you'll get much out of it, as well.

Peeking a bit further into the New Year, we can also look forward to **two(!) workshops organized by Margriet Tindemans**. The first is PNV's annual one-dayer on **March 10**, with a stellar faculty. Then our bi-annual weeklong workshop at **Bastyr University, from July 8 – 14**, with a roster of equally fine and gifted teachers. PNV members will get an early opportunity to enroll for Bastyr, so look for further details in your mailbox in early spring.

After all, spring is just a few rainstorms away. (In fact, I have a couple of rose bushes in the garden that apparently believe it's already here.) May 2012 be kind to us all, and may it provide us more opportunities to make music than we can possibly take advantage of.

**Happy New Year, and I'll see you on January 14th.**

### Play Day Schedule

- ❖ 9:30 AM: Check in, signup for consorts, tuning, announcements
- ❖ 10:00 AM: Grand Consort, Presentation
- ❖ 11:30 AM: Lunch break
- ❖ 1:00 PM: Session I: Informal Consorts or Coached Consort
- ❖ 2:30 PM: Session II: Informal consorts or Coached Consort
- ❖ 4:00 PM: Clean up

*\$20 Fee per participant  
A = 415*

**Location for the January 14, 2012  
Play Day  
Pastoral Outreach Center  
907 Columbia  
Seattle, Washington**

## Shulamit Kleinerman Leads January 14 Play Day

*Text and image pulled from <http://shulamitk.net>*



Shulamit Kleinerman specializes in early off-the-shoulder technique on medieval vielle and renaissance violin. She graduated from UC Berkeley in 1999 with a double major in English and music, receiving a Hertz Fellowship to study baroque violin in London with Monica Huggett.

Living in Seattle since 2000, she is a founding member of the crossover vielle duo Cinnamon Bird and of the Elizabethan quartet Plaine & Easie, which won both Early Music America's 2009 Unicorn Prize in medieval and renaissance music and the audience award at the competition.

In theatrical settings, Shula has performed with the Portland and Puget Sound Revels and has served as instrumental director with Revels Houston and Brian Kooser Puppets. As a historical dancer from 2004-2006 with Seattle Early Dance, she performed at Seattle's Benaroya Hall and in the Early Music Guild's fully-staged production of John Blow's *Venus and Adonis* at ACT. Her 2008 CD of seventeenth-century English countrydances in original duo arrangements, *New New Nothing*, was produced with an artist residency at Jack Straw Productions.

Shula also writes and lectures about music history, maintains a full private studio of modern violin and early-instrument students, and teaches her own classes in historical arts and early music performance for school-aged children.

Check out her website: <http://shulamitk.net> !

## Holiday Cheer at the U

*Noreen Jacky*

On Tuesday December 20, Chris Briden, Joe Bichsel and I played holiday music at the University Bookstore. We played in the area that is usually used for author readings. One highlight was Chris playing a set of variations on Greensleeves. I also enjoyed playing the 'Jingle Bells for three viols' that Chris arranged. Several people asked questions about the viols. We hope to perform at the bookstore again next year - perhaps with additional PNV members?

### PNV Marketplace

For Sale: Standard (52 in. string length) Tenor Viol, Czech from Charlie Ogle, 2001, with bow, Colorado soft case, custom oak stand, spare strings. Asking \$1200. Richard Vernier: [verniernw@gmail.com](mailto:verniernw@gmail.com); 360-802-0642.

For sale: Two viols

1. Lu-Mi 7-string bass, after Bertrand. This is the decorated model, with a maple fingerboard, and it has Knilling planetary pegs installed. With hard case and snakewood bow. \$2400
2. Daniel Foster treble viol, student model. With plywood case and pernambuco bow by Mettal. \$600

Both instruments are located on Bainbridge Island. Email to [kbrainerd@aol.com](mailto:kbrainerd@aol.com) and I will reply with pictures and details.

## The First Ever

*Karen Bartlett - Salem, Oregon*

It was indeed the first ever, and it was a huge success: the phrase “northwest” in Pacific Northwest Viols took on an expanded meaning on Nov. 19<sup>th</sup>, when a committed contingent of PNV, founded and based in Seattle, undertook for the first time ever the three-ish hour trek southward to Oregon in order to host one of their play days in Portland. The turnout at the play day, twenty-one people, was a testament to the burgeoning viol scene in Oregon, with participants not only from Portland but also from points further south, as far away as Eugene.

The morning group session was lead by Portland’s own inspiring and talented Tim Scott, who introduced us to some madrigal and mass selections by Palestrina. Tim used music he unearthed from an online library edited by Albert Folop, which is available on the IMSLP (International Music Score Library Project) website, which worked beautifully for viols. Tim intentionally chose pieces that illustrated two different compositional styles. Our first piece was a madrigal with a very homophonic texture, simple enough technically so that we all could concentrate on listening to each other’s lines. Tim encouraged us to aim for a lighter, singing sound, not forced or thick. We practiced certain phrases bowing in the air, and then played those same phrases using their bowing pattern but just on an open string, thinking not only about our sound but also about how to shape the phrase as one gesture and not just play a series of notes.

The morning ended—all too quickly—with selections from the most famous of Palestrina’s 154 masses, the *Missa Papae Marcelli*. The contrapuntal writing here was quite a contrast to the madrigal we started the morning with. A few words from Tim regarding the historical conditions of the time underscored the difficulties Palestrina faced: the Roman Catholic Church, especially after the Council of Trent, frowned upon any music which it felt detracted from or obscured the liturgical text. Palestrina, however, rose to the occasion to demonstrate successfully that a 6-part mass of a complex contrapuntal nature could in fact still satisfy the requirements of the Church and retain the clarity of the text. Again, Tim helped us with this mass to shape the musical lines, noting for example the important rise of a fourth and to bring it out whenever it occurred. Some lines, such as the faster moving eighth note passages, needed to be very smooth and flowing, whereas others, slower moving half notes, needed some articulation at the beginning of the note. For these, Tim suggested thinking of the start of the note as the consonant sound “k”, digging in slightly to produce a distinct beginning to each note. With other phrases, Tim brought up an interesting point exemplifying the misleading visual effect of the use of bar lines in our music: as modern musicians accustomed to organizing phrases according to bar lines, we might easily but mistakenly think of the lone last beat of a measure as an upbeat to the next measure. Take away the bar lines, however, and it becomes apparent that it is not an upbeat at all, but the true entrance of a line, the beginning of a phrase that needs to be stated with conviction.

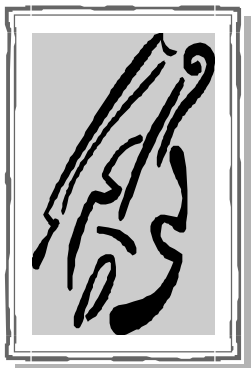
Adhering to the usual format of PNV’s play days, in the afternoon we divided up into smaller groups for one-on-a-part consort music, with coaching available for some groups. This offered us the chance not only to renew old acquaintances, but to get to know and play with people we had never played with or even met before, despite our relative geographical proximity. Phone numbers and email addresses were exchanged, and plans discussed to continue the musical viol conversation. It was wonderful to experience and be connected with such a large gathering of viol enthusiasts in one place at one time, and to know that there is growing family of viol players in the Pacific Northwest who love the viol and its music, and who are eager to play.

A *huge* thank you goes out to PNV members (especially president Lee Inman and Tim Scott) for organizing this event and making it happen. Please, please come back!

*(From the editor: Check out Pacific Northwest Viols on Facebook for Lee Talner’s pictures of this event.)*

**Pacific Northwest Viols**  
10056 NE Knight Rd  
Bainbridge Island WA 98110

**ADDRESS CORRECTION REQUESTED**



### **Pacific Northwest Viols 2011-2012 Season**

#### **Play Day Dates**

- ❖ September 17, 2011 — Cathedral Place; Led by Ray Nurse
- ❖ November 19, 2011 — Portland, Oregon; Led by Tim Scott
- ❖ **January 14, 2012— Pastoral Outreach Center; Led by Shulamit Kleinerman**
- ❖ March 10, 2012 — Cathedral Place; Workshop led by Margriet Tindemans, et al.
- ❖ May 12, 2012 — Cathedral Place; Led by Elizabeth Reed

*\$20 Fee per participant  
A = 415*

#### **Play Day Location for January 14**

##### **Pastoral Outreach Center**

907 Columbia  
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 2011 – 2012**

- |                                    |                                    |
|------------------------------------|------------------------------------|
| ❖ Lee Inman, President             | ❖ Bill Warren                      |
| ❖ Jon Brenner, Secretary, Programs | ❖ Noreen Jacky, Programs           |
| ❖ Michael LaGaly, Treasurer        | ❖ Vicki Hoffman, Programs          |
| ❖ Lee Talner, Outreach             | ❖ Olga Hauptman, Instrument Rental |
|                                    | ❖ Liisa Peterson, Communications   |

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