

THE SOUNDPOST

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

The President's Message

Lee Inman

“Playing hurt.” This phrase has cropped up in conversation a few times in the last few weeks, probably as a result of the frequent news we're all hearing about the Winter Olympic Games. As a non-athlete, I can barely conceive of the pain these highly-trained competitors must endure even to qualify for Olympic competition. But Olympic athletes aren't the first people who come to my mind when I hear that phrase. I think of artists. Dancers in particular, of course – but also musicians, both instrumental and vocal.

One of my students has just had surgery on her left hand. It wasn't music-making that caused her issues, as she's relatively new to the viol. But she did insist – with plenty of cautionary advice from me – on being diligent with practicing and learning, even though doing so brought her noticeable discomfort. Please join me in wishing her a full and swift recovery, so she can return to the instrument to which she has dedicated herself.

Over the years, I have also known – and, sadly, am still aware – of several experienced, professional string players who force themselves to ignore potentially serious physical problems to secure steady work, and continue their successful careers. Amateurs seem also susceptible to the delusion that they can somehow continue to ‘play through the pain’ in order to indulge themselves in the pleasures of making music with others, and pay no penalty for doing so. Every time I hear of folks in these circumstances, my eyebrows furrow with concern.

“Playing through the pain” is simply a very bad idea, as well as a thoroughly discredited one. Feldenkrais, Alexander Technique, yoga—these are some of the effective methods to mitigate physical difficulties and pain before they require either surgical intervention, or abandonment of one's art altogether. If exploring music isn't a completely wonderful experience for you, if anything hurts when you play – please seek assistance, get expert help. Unlike Olympic athletes, musicians don't have to peak young, taking huge risks to win a gold medal. Making music is, and can be, a life-long delight, but only if we take care of ourselves.

I have the honor of leading the March Play Day. I won't give away the topic completely, except to say that I've recently been playing happily through Johann Schenck's “Practicing Time and Art” collection of sonatas, and the title has inspired my presentation.

I also want to give early kudos to Michael King, one of our newest board members, who's volunteered to comb through Pacific Northwest Viols' library, to sort it out, index it, and prepare the index for presentation on the PNV website. In the meantime, I'll be shopping for new and sturdier boxes in which to house it. We hope to have that work completed when the Bastyr workshop begins in July.

Also, many of you will probably be approached by Chris Briden in the coming weeks, who'll be soliciting groups for outreach performances on behalf of the chapter. If Chris comes to talk with you, please consider offering a performance or two to support this worthy effort.

See you on March 15!

Play Day Schedule

- 9:30 am - Check in, sign up for consorts, tune
- 10:00 am - Grand Consort Presentation
- 11:30 am - Annual Meeting
- 12:00 noon - Lunch
- 1:00 pm - First Consort Session
- 2:30 pm - Second Consort Session
- 4:00 pm - Clean up

\$20 Fee per participant
A = 415

March 15 Play Day Location **Cathedral Place at St. James**

803 Terry Avenue
Seattle, Washington

Parking available in O'Dea High School lot
(free) and in the lot

Parkade at Boren and Marion Streets (\$)

Lee Inman Leads on March 15th Play Day

Swiped and edited from Early Music America and Seattle Historical Arts for Kids Websites



Photo: Dan Bronson, historicalarts.org

Composer, arranger, lecturer, teacher, and ensemble coach, Lee has played baroque cello and viola da gamba for over forty years. During his university years, Lee felt drawn to the viol, and was primarily self-taught, until a posting by the US Air Force to what was then West Berlin brought him under the guidance of Dr. Richard Klemm, of the Berlin Hochschule für Musik. In the mid-1970's, he both taught viola da gamba as a member of the adjunct faculty of the Cornish School, and performed on viol and Baroque cello with Randall McCarty, Steven Stubbs, Stanley Ritchie, and other Seattle early music pioneers, appearing regularly with the *Seattle Bach Ensemble*, *Practical Musicke* and *Fiori Musicali*.

Later, while living in Minneapolis, he became a founding member of the *Lyra Concert* as its principal and solo cellist and gambist, and supported a number of the Twin Cities' active early-music chamber groups as a continuo specialist. Lee returned to Seattle in 1990, and continues to participate actively in Seattle's rapidly-expanding early-music scene.

Lee is a popular leader at Pacific Northwest Viols Play Days, and at summer workshops in Arizona and Washington. He has presented in master classes with Anner Bylisma, Jeanne Lamon, and Laurence Dreyfuss. He has also appeared in concert with Jack Ashworth, Julie Jeffries, Mary Springfels, Craig Trompeter, and Brent Wissick, as well as with Margriet Tindemans, Olga Hauptman and other notable Northwest performers and teachers.

WIELAND KUIJKEN Master Classes at Cornish!

Liisa Peterson, Cornish Calendar and galleryconcerts.org

We have a fantastic opportunity to watch Wieland Kuijken give four classes at Poncho Hall on **March 8, 2014 at 2:00 p.m.** This enriching event is free. Take advantage of a ringside seats to inspire your listening and playing.

...and Concerts Featuring The Kuijken-Legene-Dupree Trio

Saturday, March 8 at 7:30 and Sunday, March 9 at 3:00 pm, at Queen Anne Christian Church, Seattle, Wieland Kuijken joins recorder virtuoso Eva Legene and harpsichordist Jillon Stoppels Dupree to create musical fireworks in this virtuosic program of music by Bach, Telemann, Marais, and others. This unique event is part of Gallery Concerts' 25th Anniversary Season. A pre-concert "Discussion" will take place 45 minutes prior to the concert. Tickets for this event range from \$20-\$35. Full information is available at the link: galleryconcerts.org.

January Play Day with John Dornenburg

Mary Ellen Iversen

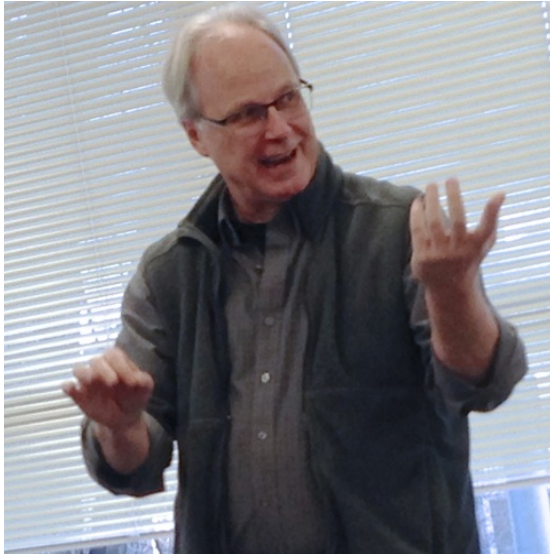


Photo by Lee Talner

Kudos to the program committee for a fine line-up of presenters this year. This January John Dornenburg was no exception. Our morning session was devoted to learning the skills needed to effectively play the enfler. In particular John addressed its use by Marais. He talked about the technique of swelling the sound by moving the bow closer to the bridge while playing the note rather than increasing the bowspeed. He pointed out that properly finishing the enfler was also important. For practice John provided us a collection of passages from Marais where he had removed all ornaments but the enflers. He carefully coached us through them, giving individual pointers when appropriate. How lucky we are to have a teacher like John! I learned a lot. For a final treat the grand consort played a four-part Guami consort which was surprisingly

chromatic. It was fun to have John walk us through the key changes and progression of the piece.

After lunch John's coached consorts were one-on-a-part where he pulled together a surprisingly diverse bunch of players on music from our chapter library. Lee Inman graciously anchored the uncoached consorts making sure we had workable consort music and sitting in on missing parts. All in all, a good Saturday, with nice refreshments and good fellowship to top it off.

And...

Liisa Peterson

I hope you won't mind, Mary Ellen, if I add a comment about John's morning session. He offered very plain advice for good practicing and playing. I think most everybody was inspired to practice better. Since the Play Day I keep remembering a piece of advice that John received from a teacher, "Stop making mistakes." It has changed the way that I look at practicing.

Bastyr Reminder

Liisa Peterson

Did you mark your calendars? The wonderful Pacific Northwest Viols Bastyr event will be happening July 13 – 19, 2014. The faculty for the event includes: Jack Ashworh, Joanna Blendulf, Lee Inman, Ros Morley, Margriet Tindemans and Craig Tompeter. The amazing Jo Baim is our event wrangler again this year. You can contact her for information: jobaim@msn.com. PNV Members, be on the lookout for your application.

Pacific Northwest Viols
10056 NE Knight Rd
Bainbridge Island WA 98110

ADDRESS CORRECTION REQUESTED



Pacific Northwest Viols 2013-2014 Season

PNV Play Day Dates

- ❖ September 21, 2013—Pastoral Outreach Center led by Margriet Tindemans
- ❖ November 2, 2013—Cathedral Place led by Nancy Zylstra
- ❖ January 18, 2014--Cathedral Place led by John Dornenburg
- ❖ **March 15, 2014--Cathedral Place led by Lee Inman**
- ❖ May 10, 2014—Cathedral Place led by Ray Nurse

*\$20 Fee per participant
A = 415*

***Play Day location for March 15th is at our usual venue:
Cathedral Place at St. James
803 Terry Ave
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 2013 – 2014

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| ❖ Lee Inman, President | ❖ Chris Briden, Outreach |
| ❖ Jon Brenner, Secretary, Programs | ❖ Michael King, Member at Large |
| ❖ Bill Warren, St. James Coordinator | ❖ Vicki Hoffman, Programs |
| ❖ Michael LaGaly, Treasurer | ❖ Olga Hauptman, Instrument Rental & Membership Roster Custodian |
| ❖ Lee Talner, Outreach | ❖ Liisa Peterson, Communications |

Find Pacific Northwest Viols on the web: www.pnviols.org and on Facebook

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