

# 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*

As I write this, I have just received word of Margriet Tindemans' passing into history. Like many of you, I am devastated by this loss.

We cannot help but recognize that the influence of this powerful artist and masterful teacher has significantly influenced the growth of early-music practices, not only in our region, but nationally, and even internationally. Margriet was exacting, and persistent in her efforts to make the music come out right, as second-best would never meet her standards. Her musical insights touched us all, and made us not only better musicians, and certainly better viol players, but also better people. The knowledge and understanding she transmitted to us, her students and colleagues, ensure that echoes of her artistry will live on. I know we will all miss her terribly. Thank you, Margriet, from the deepest part of our hearts, for all that you taught to us.

Beginnings and endings. They structure our lives and our days. We enter school, then we graduate. We assemble the flour and yeast, then drop the last remaining slice into the toaster. We open a book, then suddenly find ourselves reading the final page. We love, then we part. Any beginning always implies an ending; they are paired like two sides of a coin or two ends of a string.

2014 began with fresh perceptions from John Dornenburg, continued with new insights from Ray Nurse and Tim Scott, and closed with Craig Trompeter's helpful coaching. The year's most significant mid-year event was our chapter's bi-annual viol workshop at Bastyr University. Though her illness prevented her participation, Margriet Tindemans' diligent preparations for the workshop paid huge dividends in making Bastyr 2014 a complete and gratifying success – for which I am personally immensely grateful.

Other highlights for the year included many outreach performances by members of the chapter, each one infused by the spirit of Margriet's teaching. Pacific Northwest Viols remains proud to be affiliated with Saint James, and we are delighted to present our beloved instruments to new audiences under the auspices of the cathedral.

I think we already also understand that the way we begin a piece of music can inspire us, encourage us, and shape how we feel about everything that follows. Similarly, how we navigate the final notes and cadences can deeply influence our satisfaction with the events which preceded them. Middles are important, no question. However, noble beginnings and agreeable endings are equally so. **Please join me at the January 24 Play Day** when we will explore this topic more fully.

I sincerely hope for all of us that each day of the year ahead contains adventure, joy, music, and new wisdom, so that at its ultimate end, we are all wiser and properly content. Despite our loss, may 2015 be a blessed year for each of us.

### Play Day Schedule

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

\$20 Fee per participant  
A = 415

### November 8th 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 (\$)

## Craig Trompeter Never Gave Us a Chance

Anne Dennis



We had a lovely play day on November 18<sup>th</sup>, with presenter Craig Trompeter: He didn't even give us a chance..... to be ragged rhythmically as we all expect to be on the first run through; we had to pluck before ever picking up our bows, and consequently played neatly through our very first piece! We played a Lupo Fantasia for three parts; William Byrd's "Ne irascaris Domine" for 6 parts; John Dowland's "Come Again Sweet Love" and Thomas Campion's "Though You are Young", "The Cypress Curtain of the Night", "I Care not for these Ladies", and "Never Weather-Beaten Sail", for four parts. Campion's delightful songs were originally poems set for voice, lute and viol. We learned not to habitually cut dotted quarters short in some legato phrases, and that using lute fingering is better than a double stop to produce the perfect legato. So much fun was

being had that we continued to play all together after lunch instead of breaking into separate consorts. And all present agreed to accept Craig's offer to end this merry day of music making with a session of Feldenkrais! A perfect end to a perfect day.

## Tim Scott Leads PNV's September 20th Play Day!

Michael King



*Cellist Timothy Scott was born in Brooklyn, N.Y. in 1950. While in New York he attended the Juilliard School of Music and Sarah Lawrence College, studying cello with Maurice Eisenberg. After touring the United States as cellist with Harry Chapin for two years, Tim moved to Portland to become a member of the Oregon Symphony Orchestra in 1973.*

Tim mentioned that he started playing the viola da gamba in 1980 and had just retired from the cello section of the Oregon Symphony after 41 years. Tim has performed with the Portland Baroque, teaches viola da gamba at Reed College, and is a member of the Portland Viol Consort along with our own Lee Inman, Joanna Blendulf and Max Fuller.

Now – back to the Play Day! Tim started off the day by having us give some serious thought to how we can actually produce lovely sound using our instruments. Tim shared with us a number of images and techniques that he finds useful and that he hoped would help us as well:

- Putting air into the string with our bows – like a wind player might blow a stream of air across or through their mouthpiece
- Think of a perfect soft image – think of velvet, think of the cutest baby animals – and then use your bow to play this softness!
- Realize there is both a soft upper a strong lower voice to your instrument. Duplicate the gentleness and richness that the voice of a singer is able to produce.
- Listen ahead and think about how you want the notes to sound – before you play them! Then play them that way!
- We often use too much bow pressure. Picture how an artist might use the gentlest of strokes of a fine paintbrush to bring an image to life on a canvas? Can we do the same with our bows, and do we have a varied palette of brushes to choose from?

**Tim Scott..., continued**

The next image Tim described (one that Lee Inman attributed to August Wenzinger) -- imagine your bow arm moving firmly through a vat of warm goo! I took this to mean that we can use our bow, without unnecessary speed, to transfer intensity and energy into the string.

Next we moved on to something quite practical – some warm-up exercises we can use prior to playing and to help us develop better technique. These included:

- Moving our heads opposite our bows – whether tilting, rotating, looking, etc.
- Using a fast left hand – fitting 4 groups of 3 notes into a single bow stroke
- Moving your left hand on a different string than string on which you are bowing
- Make a conscious bow pluck followed by a jeté-like motion in which you “pass” the note you played to the player next to you (Tim attributed this “passing the note” exercise to Wieland Kuijken.)
- Playing various octaves up and down the instrument with a focus on sound – an exercise for both the left and right hands!

With regard to the first exercise, I imagine that many of us found it something akin to trying to jump on one foot while patting our head with one hand and rubbing our belly with the other! However, after a few attempts, I think we all saw the wisdom in this as we experienced a newfound freedom as we were able to look around the room and glance at our fellow players without inadvertently tripping up our bowing.

We put our warm-up and imagery to practical use as we played through a number of lovely pieces by Thomas Campion (whom Tim mentioned was a prolific composer for the lute) such as *Never Weather-Beaten Sail*, *I Care Not for These Ladies*, *When to Her Lute Corinna Sings*, *The Cypress Curtain of the Night*, and *My Sweetest Lesbia*, as well as two Dances by Pierre Phalèse and a madrigal by John Dowland, *Come Again, Sweet Love*.

Wrapping up, Tim mentioned that all of us, as musicians, have a responsibility to play beautifully, and that a key part of the musician’s job is to find and take care of all the little problems that keep us from producing beautiful sound. I am glad to report that we all left better able to do this thanks to Tim’s great instruction and coaching.

## Instruments for Sale

Chris Briden

Hello, fellow gamba lovers. The estate of Margriet Tindemans is selling a number of her instruments. If you are interested, would like photos or would like a trial in the Pacific Northwest please contact me by email at [chrisbriden@gmail.com](mailto:chrisbriden@gmail.com).

-An amazing Renaissance Bass Viol by Ray Nurse. This instrument was made in 1988, has a string length of 68cm and a 68cm body length. This instrument is inspired by a renaissance Venetian sketch. The viol does not have a bow but does have a very nice fitted Kingham case. The asking price is \$8,000 or a better offer.

-Fabrizio Reginato 5 string vielle, made in 1978 has sides and a shaped back of highly flamed maple and a spruce top. This vielle has a sound post and bass bar, sagittal pegs and four decorative roses in the top of the instrument. The string length is 39cm and the body length is 46cm. \$3,000, or better offer.

-D.R. Miller 5 string vielle, one string off the fingerboard, with a 40 cm string length and a 49 cm back length. It has a sound post and two transverse bars across the back and top, a flat back and concave ribs. This instrument has a slightly flatter bridge than most which makes it perfect for drone work. This instrument is \$1000. It includes a fitted case but no bow.

-This Bass Viol Bow by Lothar Siefert is 60 grams, has a total length of 74cm and a ribbon length of 60.5cm.

**Pacific Northwest Viols**  
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**ADDRESS CORRECTION REQUESTED**



### **Pacific Northwest Viols 2014-2015 Season**

#### **PNV Play Day Dates**

- ❖ September 20, 2013 - Tim Scott
- ❖ November 8, 2013 - Craig Trompeter
- ❖ **January 24, 2014- Lee Inman**
- ❖ March 14, 2015 – Rosamund Morley
- ❖ May 9, 2015 – TBA

*\$20 Fee per participant  
A = 415*

***Play Day location for Sept. 20th is at our usual venue:  
Cathedral Place at St. James  
803 Terry Ave  
Seattle, Washington***

### **Pacific Northwest Viols, Board Members 2014 – 2015**

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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 |
| ❖ Janet Slack, Member at Large       | ❖ Liisa Peterson, Communications                                 |

***Find Pacific Northwest Viols on the web: [www.pnviols.org](http://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](mailto:liisapeterson@gmail.com).***