

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

Bill Warren



Greetings! I am honored to be the newly elected President of the Pacific Northwest Viols (PNV) Board. I am following the very able leadership of Lee Inman, who was President for 6 years—a record. We are very fortunate to have had such a committed leader guide PNV, ensuring the ongoing success of the society and the Play Day workshops that are such a vital part of our organization. Lee also stepped forward to take over the main leadership role in the Bastyr workshops when Margriet had to step

down due to medical issues. The good news is that Lee will finish out his term on the Board so that we can continue to take advantage of his wisdom and knowledge. We may not see as much of Lee as in the past, as he and Gregg are moving to their wonderful new home in Port Townsend at the end of this year. We hope that he will still be able to attend many of our Play Days. We wish Lee and Gregg the best for the next chapter in their lives.

Speaking of Play Days, we started off this year in October with our very own Chris Briden as the presenter with the theme of “Renaissance Tunes”. We were delighted to have visitors from the Eastside (of Lake Washington), Bellingham, and Canada in attendance in addition to many of our regular PNV members. Be sure to read the review of the day and Chris’s presentation by Jeff Evans. He and his wife Patty were here for the first time, and we are glad that Jeff volunteered to do the writeup. Volunteering to do a writeup of the Play Day is a good way to convey your enthusiasm about the day to the rest of the members, so think about volunteering to do a writeup of a future event.

We are fortunate to have a familiar face, Joanna Blendulf, as our next Play Day presenter on Saturday, November 19th. Joanna and her husband recently moved back to the Pacific Northwest and now live in Portland, which is good news for all of us. Joanna has always been

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 pm - 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

Saturday, November 19th: Joanna Blendulf

Play Day Location
Queen Anne Christian Church
1316 3rd Ave. W
Seattle, Washington



a favorite and challenges us with new concepts and ideas. I am sure that you will all want to attend to take advantage of Joanna's inspirational presentation.

Our Play Day schedule is now complete, including presenters Tim Scott from Portland, our own Lee Inman, and David Morris. Many thanks to Vicki Hoffman and Jon Brenner, who arrange for the presenters for our Play Days. The schedule is listed in the back of The SoundPost. You will want to put those dates on your calendar right away so that you do not miss any of these outstanding presentations.

I am looking forward to another season of playing viols together!

Bill Warren
President, PNV

Joanna Blendulf to lead November 19th Play Day!

Photo courtesy of Joanna Blendulf. Bio from <https://www.linkedin.com/in/joanna-blendulf-1475385>.



JOANNA BLENDULF has performed as soloist and continuo player in leading period instrument ensembles throughout the United States. Ms Blendulf holds performance degrees from the Cleveland Institute of Music and Indiana University, where she studied with Stanley Ritchie, Tsuyoshi Tsutsumi and Alan Harris. In 1998, she was awarded the prestigious Performer's Certificate for her accomplishments on baroque cello from Indiana University. Ms. Blendulf was a principal cellist of The New World Symphony under Michael Tilson-Thomas and has also performed with the Atlanta Symphony. As an early music specialist, she has taught at the University of Oregon as an adjunct professor of musicology and at viola da gamba workshops across the country.

She has performed with the Portland, Seattle, and Indianapolis Baroque Orchestras, Pacific MusicWorks, Musica Angelica Baroque Orchestra and American Bach Soloists and has also been a member of Apollo's Fire Baroque Orchestra and the New York Collegium. Ms. Blendulf is an active chamber musician, performed and recorded with the Catacoustic Consort, American Baroque, Ensemble Mirable, Reconstruction, the Streicher Trio and Wildcat Viols. Her award-winning recording of the complete cello sonatas of Jean Zewalt Triemer with Ensemble Mirable can be found on the Magnatune label. Ms. Blendulf's summer engagements have included performances at the Bloomington, Boston and Berkeley Early Music Festivals, the Aspen Music Festival as well as the Carmel and Oregon Bach Festivals, where she was viola da gamba soloist.

Memorial Piece for Margriet

Charlie Nagel, photo from <https://www.facebook.com/MedievalWomensChoir>

[Editor's Note: We lost Margriet back on the last day of December in 2014 – but she is always in our hearts and her inspiration and talent live on through her students and her recordings.]

I recently ran across a wonderful “In memoriam” program for Margriet on the Millennium of Music website. Millennium of Music is a long-running radio program hosted by Robert Aubry Davis dedicated to music of the pre-baroque. They aired a program dedicated to Margriet on May 11, 2015 for which you can find the program notes here:

<https://www.millenniumofmusic.com/playlist/in-memorium-margriet-tindemans/>.

Here is a link to Margriet's obituary, which appeared in the Seattle Times on January 4, 2015:

<http://www.legacy.com/obituaries/seattletimes/obituary.aspx?n=margaretha-e-tindemans&pid=173726039>]

Following our dear Margriet's passing, Will Ayton responded by composing a short piece, “In Memoriam for Margriet Tindemans.” He has generously offered it to PNV for publishing in the Sheet Music section of our website: <http://www.pnviols.org/SheetMusic.html>.

In view of the approaching Seattle's Margriet Tindemans Day in Seattle, people might be interested in downloading and playing this beautiful and affectionate tribute to her memory. It is scored for either treble, 2 tenors, and bass or 2 trebles, tenor, and bass.



Margriet Tindemans Day

Chris Briden

In 2014, Seattle Mayor Edward Murray proclaimed that December 20th to be Margriet Tindemans Day. Below is the proclamation from Seattle Mayor Ed Murray declaring December 20, 2014 as Margriet Tindemans Day. This was announced at Margriet's final Medieval Women's Choir performance (held on December 20th) and the proclamation below was included in the program. As you celebrate with your friends and family this year, please play a few notes in her memory.

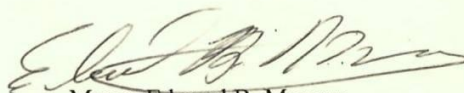
City of Seattle

PROCLAMATION

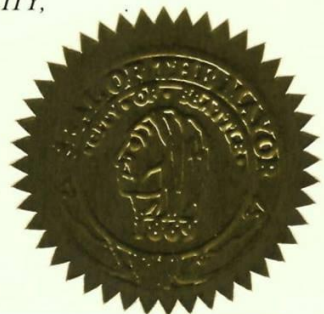
- WHEREAS,** Margriet Tindemans is a towering musical artist, mentor, and leader, whose international stature has helped make Seattle a recognized center for early music; and
- WHEREAS,** her virtuosic and deeply informed playing of the viola da gamba, medieval fiddle, baroque viola, and half a dozen other instruments has opened new worlds of beauty and history for audiences and students alike; and
- WHEREAS,** for almost thirty years she has enriched Seattle’s musical life through numerous and varied collaborations with the Early Music Guild, St. James Cathedral, the Seattle Baroque Orchestra, the University of Washington, Gallery Concerts, Cornish College for the Arts, Pacific Music Works, and others; and
- WHEREAS,** her founding and direction of the Medieval Women’s Choir has created a truly unique musical institution, giving voice both to Seattle-area women singers of varied backgrounds and musical levels, and to women composers and poets from medieval to contemporary times; and
- WHEREAS,** this is the choir’s 25th anniversary season and Margriet’s final season as director; and
- WHEREAS,** Margriet is beloved and admired by a wide community of concert-goers, students, and musical colleagues;

NOW, THEREFORE, I, EDWARD B. MURRAY, MAYOR OF SEATTLE, DO HEREBY PROCLAIM DECEMBER 20, 2014, TO BE, IN OUR CITY,

Margriet Tindemans Day



Mayor Edward B. Murray
City of Seattle



Chris Briden Play Day Review

Jeff Evans

My wife, Patty Carbon, and I rented tenor and bass viols this September and showed up at what might have been a slightly premature play day on Oct. 8. We can both read music and have a little experience with violin/viola, Patty a lot of experience with the flute, but she hadn't handled a viol until September and I had picked one up only for a couple of months during the Nixon administration. No matter: everyone at the PNV session was friendly, forgiving of error, and willing to take slow tempi.

We were at first mystified about what to expect, in particular, what music to expect (viol music, I know, but more specifically). It helped a lot that Olga Hauptman emailed us titles and links for the works the presenter was going to focus on - having a chance to look at those in advance was a big help. I would love it if we always could know that in advance by checking out the web site - though maybe it's there and I didn't notice it.

We arrived in time to tune up and get introduced. Morning is for the Grand Consort, which basically means everyone is together and playing more than one to a part. That is convenient for those who are not entirely sure of finding the correct string for each note before it has passed into history.

Chris Briden's presentation was something like a musicology seminar, but more fun because we also were able to touch the works being discussed. Also, Chris is funnier than most musicologists. He had interesting and obscure insights, the sort of information you do not run into in airport reading. I learned a number of things I hadn't known before, which though Patty would say should be a common enough experience for me, is still a pleasure. For example, I had known of *musica ficta*, but I had not heard the term Chris used to describe explicit accidentals in music of this period: I believe he called them "emota" - early emoticons - a term that reminds one that these departures from the mode are meant to have emotional significance and should be treated that way in performance.

Nor was I familiar with a *ficta* rule with practical application: *ficta* are not to be applied to doubled tones. This is logical enough once considered, and Chris's explication of how Josquin used that principle to force a desired harmony is the kind of thing that helps to focus one's attention on details that could easily be neglected. More in the Leonard Bernstein tradition were his observations considering word painting, as in *Mille Regretz*, where the bass drops out as the upper voices speak of being abandoned; these insights increase our appreciation as well as improving our chances of a meaningful performance.

After lunch - most people brown-bagged it but it turned out that was hardly necessary given the extensive spread of snacks provided by Olga - came the coached and at-large consorts. Patty and I began in the coached group, in which Chris led us through, first, some Hans Gerle that turned out to be unpopular despite giving evidence of being a source for the style of Lutheran hymns, and then returned to one of the versions of *De Tous Bien Playne*, in which Josquin added two canonic bass voices to Ghizeghem's treble and tenor parts. In the coached session, Chris provided more in the way of playing instruction, suggesting particular bowing techniques and once a specific fingering. Following that we moved to the sanctuary and became a smaller

consort formed of those who remained of our coached group. We then slowly read through a number of Italian pieces, which was lots of fun when we had it right and not too painful when we did not.

All in all, a fine day for both of us.

[Editor's Note: Chris posted the music for the October 8th Play Day on PNV's Facebook page: <https://www.facebook.com/groups/131442482402/>. We'll have to see what we can do to continue this using our website and/or Facebook pages going forward in the future!]

Announcing the Denman Island Baroque Music Workshop and Festival

Janey Bennett

From May 6-14, 2017, the first Denman Island Baroque Music Workshop and Festival will welcome intermediate or above baroque instrumentalists and singers to be tutored by three acclaimed specialists: the Italian harpsichordist Marco Vitali; Spanish Baroque violinist and violist Enrique Gómez-Cabrero Fernández, strings; and Italian flute and recorder artist Romeo Ciuffa, winds. Participants will work intensively on a program of English baroque chamber works by Purcell, Handel, and their contemporaries. All participants will perform a major work. We are considering Handel's *Acis and Galatea*.

Requirements are a love of Baroque music and a level of competency in Baroque performance in small groups. We are inviting applications from Baroque wind and string instrumentalists as well as singers.

The Festival will also include a community concert/dance, concerts by professional baroque musicians, lectures related to the music, an evening of English poetry of the baroque period, and an exhibition about the music and times.

Applications are open until the end of 2016. The application form is at www.denmanbaroque.com. Participants and the musical program will be chosen by our musical director Marco Vitale in January 2017.

Slight Change in our 2017 Play Day Schedule

Michael King and Vicki Hoffman

Looking at our Play Day schedule, you may have noticed a slight change – May 6, 2017 is no longer a To Be Announced date – nor is it May 6th any longer either! We're happy to announce that David Morris will be our Play Day presenter on the new Play Day date of Saturday, April 29th. David is one of our all-time favorite presenters, and we are so fortunate to have him. It should be noted that David will be in town this weekend playing Purcell's *Dido and Aeneas* with Pacific Music Works at Benaroya Hall that same evening:

<http://www.seattlesymphony.org/concerttickets/calendar/2016-2017/benaroyahall/pmw-didoaeneas>.

Please make sure to change the date on your calendar!

Need new frets for your viol?

Chris Briden

Hello, Northwest Viol Lovers! Is anyone out there interested in having your viol refretted? I have been managing to keep frets on all of my viols now for over 20 years and have gained some pretty good skills at it. Also, I am a viol player and have experimented with them quite a bit and just might have some insights into fine tuning or whatever issues may arise.

If you are interested, contact me through email, chrisbriden@gmail.com, or over Facebook.

Thank you!

Call for Players for Queen Anne Christian Church Performances

Chris Briden

Hello to all viol lovers in the Pacific Northwest! You probably know that we have a partnership with Queen Anne Christian Church in which they generously provide us space to hold our Saturday Play Days. In return, we perform several times a year during their services.

The way this works is that we prepare five short pieces that accompany various parts of Reverend Laurie Rudel's service. In addition, we have the option of performing during the congregation's social/coffee hour after the service. The music and instrumentation is entirely open to us; in the past, we have had viols, violins, and recorders all in various combinations.

I would like to hold two rehearsals before the service, exact dates to be determined. Every time I have done this, it has been a complete blast! The congregation is so very appreciative and sweet, and Reverend Laurie's service is so very nice and moving with positive messages for all faiths.

Send me an e-mail, chrisbriden@gmail.com, message me on Facebook, or track me down during a Play Day to let me know you're interested. I hope to play with you soon!

A “heart stopping” review of *Fêtes Galantes* – Hesperus in Concert

Martin Bonham

The Hesperus concert in Victoria in September was heart stopping, to say the least. Tina Chancey, in preparation for a recording, organized ambitious tours across North America with some wonderful musicians, including Annalisa Pappano, Catharina Meints and Joanna Blendulf on pardessus, John Mark Rozendaal on bass viol and Webb Wiggins on harpsichord. The tour was fully funded, so the Early Music Society of the Islands in Victoria agreed to present Hesperus as a free thank you to volunteers and donors of the Society. Because my job with the Victoria Symphony conflicts with nearly every EMSI concert, I dropped my membership years ago, but I got wind of the concert from Deborah van der Goes who heads up an active group of viol consort players near Nanaimo. She had just recently joined and donated to the Society. Together, we managed to secure permission for me and our friends to crash the gates as long as we promised to contribute to the Society. Of course, we told everybody we knew about the concert and a respectable crowd of musicians and music lovers showed up in addition to those the EMSI had invited.

The concert started at 3:00 o'clock in the afternoon. I particularly enjoyed hearing the beautiful instrument Tina was playing. She had brought some original instruments from the 1700's and the one she played at the beginning of the concert had a wonderful sound. We were amused when she made a mistake and the group had to start one of the movements over again. What we didn't know was that Tina was having trouble concentrating for a very serious reason. At the end of the next movement she, ashen faced, asked for a doctor. She had serious chest pain. Deborah van der Goes' sister is a doctor and volunteered to help. Someone called 911. The concert venue was only blocks away from the Royal Jubilee Hospital but it still seemed to take the cardiac team a long time to arrive. Meanwhile, Tina lay down on stage while John Mark comforted her and Deborah's sister did what she could to keep her alive. The concert, having lasted about 10 minutes was, of course, over.

Deborah had organized a workshop in the Nanaimo area, more than an hour and a half away, that evening. The plan was for most of the players in Hesperus to travel to Nanaimo immediately after the concert, eating in transit. Then, they would teach all evening there and to catch a ferry from there to the Mainland at 7:30 the next morning to continue the tour. Considering that the group had played in Vancouver the evening before, it was a very ambitious plan. Annalisa and I had organized a parallel workshop which was to take place in Victoria at my partner's house. All those plans had to be changed.

The members of Hesperus cut short the tour and decided not to travel to Nanaimo for the workshop. John Mark and Webb booked space in a hotel. Annalisa and Joanna agreed to stay at my partner's house which became Control Central during the crisis. Rather than cancelling the workshops, we combined the Victoria and Nanaimo workshops in Victoria, since most of the Nanaimo participants had travelled to Victoria to hear the concert anyway. Instead of an intimate dinner for 4, my partner and I served dinner to 14. Fortunately, earlier in the day, I had over salted the stew I prepared for dinner and, in order to make it palatable, had more than tripled its size. There was enough food to go around.

The news from the hospital was not good. Tina's pain was not from a heart attack but from a sheared aorta, a very dangerous condition that is fatal if not treated immediately. She had lost the blood supply to most of her vital organs and to her legs which were paralyzed. The hospital rushed her in to emergency surgery. The doctors gave her a one third chance of not surviving the surgery and if she did survive, a high likelihood of permanent paralysis in her legs. John Mark stayed at the hospital with Deborah's sister much of the evening.

Joanna and Annalisa carried on valiantly, running a remarkable workshop in which they demonstrated the differences between viols of various types and periods. I laid out most of my collection and, as well, some instruments borrowed from friends. Joanna played them, having never seen any of them before, commenting on the striking differences. After the show and tell, Annalisa and Joanna performed a couple of the duets that they had planned to play at the concert in the afternoon. Then, Deborah organized a consort session to finish the evening so everybody who wanted to had a chance to play something.

Of course, Tina's situation preoccupied all of us. We were mightily relieved when we heard that she survived the 5-hour operation and later, thrilled, to hear that she could move her feet. Joanna and Annalisa left the next morning. John Mark and Webb stayed longer, taking me up on my offer of my house for as long as needed. Webb left a few days later and John Mark stayed a week until Tina was released, transporting her to Vancouver where she would convalesce for another week before the doctors would allow her to fly home.

Tina is unstoppable. She wrote on the 28th of September, "I'm home, eating, sleeping, resting, and healing. In spite of everyone's worries, the only thing affected is my left foot, which feels a bit stiff. Hope to start playing again next week."

Sure enough, the tours continue in November. For details, see <http://tinachancey.com> and <http://tinachancey.com/performer/solo-and-freelance/fetes-galantes/>.

University Bookstore Holiday Performances

Noreen Jacky

For several years members of Pacific Northwest Viols have provided music at the University Bookstore on the Tuesday before Christmas. This year we will be performing on Tuesday, December 20th from 6-7PM (at the U-District store). There will be one rehearsal the week before. We have also been asked to perform on Friday, December 16th from 6-7PM at the Bellevue store!

One new thing this year - we may be joined by a couple of students from the University of Washington Baroque Ensemble.

Interested players – please get in touch with me via e-mail at noreenbj@gmail.com or more information.

Pacific Northwest Viols
2328 233rd Ave. NE
Sammamish, WA 98074

ADDRESS SERVICE REQUESTED



Pacific Northwest Viols - 2016-2017 Season

PNV Play Day Dates (Saturdays):

*\$20 Fee per participant
A = 415*

- ❖ October 8, 2016: Chris Briden
- ❖ **November 19, 2016: Joanna Blendulf**
- ❖ January 21, 2017: Tim Scott
- ❖ March 4, 2017: Lee Inman
- ❖ April 29, 2017: David Morris

Play Day location:

***Queen Anne Christian
Church***

*1316 3rd Ave. W
Seattle, Washington*

Pacific Northwest Viols, Board Members (2016-2017)

- | | |
|------------------------------------|--|
| ❖ Bill Warren, President | ❖ Chris Briden, Outreach |
| ❖ Jon Brenner, Secretary, Programs | ❖ Michael King, Communications & Member at Large |
| ❖ TBD, Venue Coordinator | ❖ Vicki Hoffman, Programs |
| ❖ Michael LaGaly, Treasurer | ❖ Olga Hauptman, Instrument Rental & Membership Roster Custodian |
| ❖ Janet Slack, Member at Large | |

Find Pacific Northwest Viols on the web at: <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 scribbblings are all gladly received, as well.*

Email: miking@microsoft.com