

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



In the midst of the gloom of winter and rain in the Pacific Northwest it is always a welcome break to look forward to our Play Days. Thus far, we have enjoyed presentations by Chris Briden in October, Joanna Blendulf in November, and most recently Tim Scott in January. I am sure that you are all especially anticipating our presenter for March 4, Lee Inman, who was President of PNV for 6 years and has been a frequent presenter at our Play Days in the past. Lee and Gregg recently moved to the Port

Townsend area to enjoy a different focus and environment. Fortunately, Lee is still on the board of PNV and is a valuable resource to our society. I will be sending out via email links to the music that he will be using during his presentation so that you will have a chance to become familiar with the pieces.

I hope that many of you had the opportunity to attend at least one of the January concerts presented in memory of Margriet Tindemans at Queen Anne Christian Church by “The Three Gambists”—Joanna Blendulf, John Dornenburg, and Elisabeth Reed with harpsichordist Jillon Stoppels Dupree. One concert featured the music of Bach and the other French gamba music. Both were outstanding and a real tribute to the contributions of Margriet to the viola da gamba and early music scene in the Pacific Northwest.

As you are planning your summer activities, consider the opportunity to attend the Port Townsend Early Music Workshop presented by the Seattle Recorder Society at the University of Puget Sound in Tacoma. Of interest to viol players is the faculty of Joanna Blendulf, Jack Ashworth, Wendy Gillespie, and Ellen Seibert, in addition to the other outstanding faculty for the workshop. The venue and food at University of Puget Sound are outstanding. More information on the workshop can be found on the Seattle Recorder Society website at:

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, March 4th: Lee Inman

Play Day Location
Queen Anne Christian Church
 1316 3rd Ave. W
 Seattle, WA 98119



<http://www.seattle-recorder.org/workshop/>.

Speaking of websites, be sure to check out our website at <http://www.pnviols.org>, where you can now access not only the current edition of The Soundpost but also many of our prior editions as well.

I hope that all of you will be able to attend our next Play Day!

Bill Warren
President, PNV

Lee Inman Leads on March 15th Play Day

From Early Music America and Seattle Historical Arts for Kids Websites, Photo: Dan Harmon

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*, *Prackticall 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.

Tim Scott Play Day Review

Nancy Wright

Fifteen PNV players were pleased to welcome Portland's Tim Scott as our Play Day presenter on January 21st. Tim, a long time viol and cello teacher and performer, brought cheer, fancy pencils from Cascadia Viols. and folders with music by William Byrd.

Tim opened his presentation with some exercises. Participants were encouraged to relax as they played an open G while moving their head in the opposite direction from the bow. We were also asked to seek a warmer sound in the middle of the bow, as opposed to the tip.

We next did exercises with the left hand, starting with holding the first finger on the first fret while fingering other notes on the adjacent string. We then worked on first finger extensions between B natural and B flat. Finally, we practiced octave leap variations using a G major scale. Tim reminded us to watch bows of other players in order to stay together.

Tim prefaced the *Kyrie Eleison* from *Mass for 5 Voices* by telling us that Byrd wrote music with both viols and voices in mind. Doubling the instrumental and vocal lines was common in England. We were urged not to be a "slave of bar lines" when bowing and cautioned about rushing. We did some preparatory exercises including bowing two to four notes on a single bow and practicing the rhythms of the opening line with a calm, clear "airy" bow. Tim noted the close contrapuntal writing in the last section of the Kyrie. We practice various endings (slowing down or not). It was a beautiful piece, particularly when felt in two rather than four beats to the measure.

Next came an upbeat madrigal, *Though Amaryllis Dance in Green*, a relatively-late Byrd composition that switches between two and three beats. Tim urged us to think in one big beat with an emphasis on the beginning of the measure. We played the piece through both plucking and bowing.

Tim then turned to *Ave verum corpus*; this four part piece comes from Byrd's *Gradualias* (a collection of liturgical pieces for Catholic services). The gorgeous piece was a satisfying end to the morning session.

I took off for the downtown women's march and did not attend the afternoon sessions but am told that those remaining enjoyed coached and uncoached ensembles as well as Thomas Tompkins fitting *A sad paven For these distracted Tymes*.

Many thanks to Tim for his presentation and to the chapter members who took care of snacks and chairs.

PNV Donates to Neighborhood Music School

Olga Hauptman with Peter Stewart

Recently, Peter Stewart received from gambist Grace Feldman a request for a donation to the Neighborhood Music School in New Haven, CT. He thought that PNV should also consider donating, and he presented the request at our January board meeting. After brief discussion and a vote, President Bill Warren was authorized to send \$100 to NMS with a note of gratitude for Grace's role in the founding of our Rental Program.

SPEAKING OF GRACE FELDMAN

In 1998, when I was Chapter president, the board was approached by actor/director/teacher Darren Lay. He wanted to form a Shakespearian children's acting troupe (in Shakespeare's time they were prevalent and respected, as kids are natural actors) and he wanted these young students to learn the viol, as well as fencing and the like (refer to the following webpage for additional info: <http://encoreartsseattle.com/dialogue-darren-lay>). He had arranged with the Early Music Guild to finance lessons and he asked us to provide the instruments.

In those days, viols were not nearly as plentiful as today, so my thought was to rent them from the VdGSA program. Ellen Seibert and I brought this up at the next Conclave and suggested that VdGSA and our chapter split the cost, that is that the instruments be rented to us at half cost. The VdGSA balked at the idea. While this was going on and unbeknownst to me, Robert Loy approached Grace Feldman and she readily agreed to provide the instruments from her collection at no cost at all!

The instruments were shipped to Seattle and provided to the troupe. They learned to play, performed their performances, graduated from high school and went their ways, returning the viols to me.

I informed Grace that I would box them up and return them unless she would consider extending the loan to begin our Chapter rental program. She readily agreed, and they are enriching the lives of many of our members as well as adding to our chapter's revenue to this very day.

Grace Feldman is the highly regarded and rewarded Chair of the String Department at the Neighborhood Music School in New Haven, Connecticut, where she also teaches violin, viola, and viola da gamba. She holds a BA from Brooklyn College and an MM from Yale, and has taught at New England Conservatory, Wesleyan University, Hartt School of Music and Wellesley College. She has performed with New York Pro Musica Viol Consort, NY Trio Da Camera and the New England Consort, and is a member of the Playford Consort. She is the author of the 11-volume series "The Golden Viol: A Method for the Bass Viola da Gamba."

The Neighborhood Music School (NMS), is the largest nonprofit community arts organization in Connecticut and one of the 10th largest in the country. It was founded in 1911 as part of the settlement house movement serving the local immigrant population in urban New Haven. Today it employs 73 teachers, and enrolls more than 2700 students who come from all over Connecticut. More than 500 of these students receive financial aid. Students are of all ages,

pre-school through adult, and they may study more than 30 instruments, seven genres of dance, all aspects of music academics, and drama.

The NMS website (<http://neighborhoodmusicschool.org>) is an inspiring place to visit, so go have a look!

Grace is an Honorary Lifetime Member of Pacific Northwest Viols.

Bass Viol for Sale

Richard Vernier

For Sale: Bass Viol, 6-string, by Wang Zhi Ming (2007) for Lu-Mi. Barak Norman, 65cm. scale length. Has Pegheds. Bow by Charlie Ogle workshop.

Includes hard and soft cases. Asking \$3500.
verniernw@gmail.com or 253-205-5240



Pacific Northwest Viols
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Sammamish, WA 98074

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Pacific Northwest Viols - 2016-2017 Season

PNV Play Day Dates (Saturdays):

- ❖ 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

*\$20 Fee per participant
A = 415*

Play Day location:

***Queen Anne Christian
Church***

*1316 3rd Ave. W
Seattle, WA 98119*

Pacific Northwest Viols, Board Members (2016-2017)

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|--|--|
| ❖ 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 |
| ❖ Janet Slack, Membership Roster Custodian | |

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 scribbles are all gladly received, as well.*

Email: miking@microsoft.com