

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



As I write this message, we are experiencing the first of several big Pacific storms headed our way, extending from China across the Pacific to the Northwest. While this marks the beginning of our rainy season and dim, gray days, it is also a time to switch gears from the busy outdoor season of summer to the quietude of fall and winter. This means more time to focus on playing the gamba individually and in ensemble with other gambists.

This leads me directly to talk about our next Play Day which will be held on

Saturday, November 4th, with David Morris as our presenter. The prior weekend he is participating in Pacific Music Work's L'ORFEO by Monteverdi at St. Mark's Cathedral on Saturday, October 28th, and I encourage you to take advantage of this operatic masterpiece.

Fortunately for us, David is remaining in Seattle the week following that performance and will be available for individual and group lessons October 30 - November 3. Many of you know what an excellent teacher David is, so this is a good opportunity to take advantage of his expert teaching. We will be providing his contact information later via email so that you can contact him directly to schedule lessons for yourself and/or for your group. This format is part of our new focus to allow members to schedule lessons with our presenters prior to the Play Day. I hope that many of you will take advantage of these opportunities.

Speaking of our Play Days, we are indebted to Queen Anne Christian Church for the opportunity to use their facility for these events. In return for this we have agreed that we will provide special music at a worship service for each of our Play Days, which is a total of 5 times during our season.

Play Day Schedule

- 9:30 am - Check in, sign up for consorts, tune
- 10:00 am - Grand Consort Presentation
- 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 4th: David Morris

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



They are happy to have just a single piece performed during their Time for Reflection after the sermon, so it is very realistic for many of us to make that contribution in return for use of the facility. If you plan to perform a piece the Sunday following Play Day you can get a free coaching session for your selected music with our presenter as an at-large ensemble in the afternoon of Play Day--what a deal! Contact Olga Hauptman to schedule your time to play at the worship service.

A big thanks as always to Lee Inman for his presentation and coaching at our September 23rd Play Day. Be sure to read the review by Charlie Nagel later in the newsletter.

Enjoy this transition of seasons to our rainy fall. I hope to see all of you at our next Play Day November 4.

Bill Warren
President, PNV

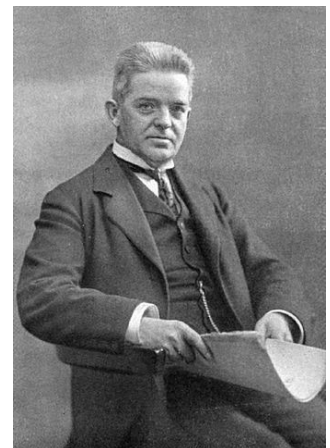
David Morris leads Play Day – Saturday, November 4th

Courtesy of David Morris



Dubbed a “basso continuo wizard” by Gramophone (UK), David Morris has made a specialty of performing 17th- and 18th-c. music on a variety of historical bass instruments. He has performed in the U.S. and abroad with the Boston Early Music Festival Orchestra, Tafelmusik, the Boston Symphony Orchestra and the Mark Morris Dance Group. He has recorded for Harmonia Mundi, Drag City Records (Joanna Newsom’s double-CD, *Have One on Me*), CBC/ Radio-Canada and New Line Cinema (as viola da gamba soloist for *The Nativity Story*).

David is going to be leading us through a number of preludes from Carl Nielsen’s work, *29 Little Preludes, Op.51, CNW 96*. Who would have imagined that we’d ever be playing music from Denmark’s most famous composer on the viol? Thank you, David – we’re looking forward to it!



No English Spoken, Please! **Review of PNV's September 23rd Play Day with Lee Inman**

Charlie Nagel

On September twenty-third, a robust crowd of PNV members and guests gathered to enjoy Lee Inman's explorations of music for the viol that was NOT written in England. In fact, the viol does have an extensive history of being played on the continent, most likely starting in the late 15th century. When Alfonso d'Este married Lucretia Borgia in 1502 and played one at their wedding, the popularity of viols was assured. Lee researched the early literature and came up with a remarkable range of pieces for us to play, in chronological order.

The first and earliest composer presented was Giovanni Spataro (1458-1541), who was born in Spain and rose to prominence in Bologna, Italy. Lee described his motet "Ave Gratia Plena" as a tapestry with interesting figures (the moving musical lines) but also needing a beautiful background richly woven to illuminate the figures (the long, sustained notes) and give them depth. We practiced shaping the long notes with intense attention to our bows. Lee pointed out that if a sustained note starts gently and swells toward the moment it is released, the rest of the ensemble has a much clearer sense of just where the beat is. This is particularly important in "In Nomine" style pieces such as this one. Members who missed the play day may find an edition of this beautiful piece to download and play on the IMSLP website under the composer's name.

The second composer was one slightly more familiar, Eustache du Caurroy (1549-1609) who was a musician in the court of Henry IV of France. With the current emphasis on the showy solo viol literature, it was a pleasant surprise to learn that consort music also was being written in that country. In addition to many vocal works, it turns out that Caurroy wrote a set of 42 consorts for from three to six parts. These works were particularly influential on the development of French keyboard music in the next generation of composers. Lee selected his Fantasia 31 à 4 on the chanson "Une jeune fillette" for us to study. In this piece, the focus was on clarity of phrasing as the popular tune in the treble line floated above very busy activity in the lower three voices. Score and parts of this piece may also be found on the IMSLP website; look in the Albert Folop Collection of Viol Music where it is listed under 5 Fantasias on "Une jeune fillette."

The final work studied in the morning session was by the late renaissance/early baroque composer Diomedes Cato (1560-1618). He was born in Italy but settled with his parents in Poland when they were forced to flee the Italian Inquisition because of their Protestant faith. Although his primary instrument was the lute, he was a prolific composer of works in many genres including madrigals, dances, and consort music. His Fantasia Chromatica à 4 was just as wild a ride as the title suggests. With a low tessitura (the treble line stayed mostly on the G and C strings) the importance of precise articulation was readily apparent. One of Lee's many valuable tips that I'll certainly take home with me was if your group is having difficulty with a piece, everyone agreeing on articulation will go a long way to keeping the consort together. As with the other works we enjoyed, a very nice edition with score and parts may be found at IMSLP; it is listed under the composer's name.

Thank you, Lee, for a delightful and informative morning!

Looking for a 6- or 7-string Bass Viol

Jeff Evans

Jeff is in the market for a nice 6- or 6-string bass. If you have one to sell, please get in touch with him at jevans@ars-nova.com.

Online Gig Book – the PNV Sheet Music Site

Charlie Nagel

Over the years our organization has had opportunities to fulfill our educational mission by performing in various venues. Church services, bookstore events, weddings, or memorial services, or even Washington State Ferries sailings have welcomed performances by our members. Sometimes helpful ideas in answering the question of what to play are welcome.

To further that end, we have collected pieces suitable for different occasions and posted scores and parts in pdf format on our website. Many different genres are represented, from renaissance to contemporary. The sources of our postings have been varied, ranging from presenters at our Play Days who have generously donated some material, to the treasures brought home from conclave that kind permission has been given to share with the viol community. The collection may be found on PNV's website: <http://www.pnviols.org/SheetMusic.html>

All are welcome to download and enjoy – and to keep checking back for new items!

New Addition to PNV Sheet Music Page

Charlie Nagel

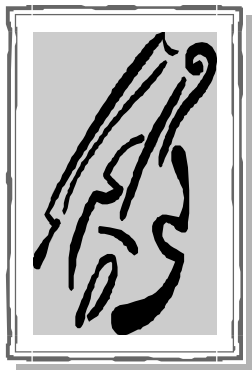
Antonio Lotti's beautiful setting of "Miserere mei" has been a popular one for members to use when fulfilling our organization's various obligations to provide music, and also when the opportunity has arisen to perform in other outreach settings. It is in multiple sections, so its length can be tailored to many different time constraints without feeling unfinished if only a few of the movements are performed. Alternate clefs are provided in the event that recorder players or other instrumentalists might want to join in the fun.

You can find our Sheet Music library on our website at:

<http://www.pnviols.org/SheetMusic.html>

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

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Pacific Northwest Viols – 2017-2018 Season

PNV Play Day Dates (Saturdays):

- ❖ September 23, 2017: Lee Inman
- ❖ **November 4, 2017: David Morris**
- ❖ January 13, 2018: Mary Springfels
- ❖ March 3, 2018: Sarah Mead
- ❖ May 5, 2018: Mary Springfels

\$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 (2017-2018)

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|-------------------------------------|--|
| ❖ Bill Warren, President | ❖ Chris Briden, Outreach |
| ❖ Jon Brenner, Secretary, Programs | ❖ Michael King, Communications / Librarian |
| ❖ Lee Inman, At-Large | ❖ Vicki Hoffman, Programs |
| ❖ Michael LaGaly, Treasurer | ❖ Olga Hauptman, Instrument Rental |
| ❖ Janet Slack, Membership 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