

September 2026 Vol 24, No 1

The Soundpost

Newsletter of Pacific Northwest Viols—A chapter of the Viola da Gamba Society of America

2026–2027 PNV SEASON

Saturday, September 26, 2026 | Play Day #1 with Lindsey Strand-Polyak
Saturday, December 12, 2026 | Play Day #2 with David Morris
Saturday, January 23, 2027 | Play Day #3 with Kathryn Smith-Derksen
Saturday, February 20, 2027 | Play Day #4 with Eric Anderson
Saturday, March 20, 2027 | Play Day #5 with Mary Springfels
Saturday, April 17, 2027 | Play Day #6 with Eva Lymenstull
Saturday, May 15, 2027 | Play Day #7 with Julie Jeffrey

Calendar subject to change.

Events for the rest of the 2026–2027 season will take place at Faith Lutheran Church, 8208 18th Ave. NE, Seattle, WA 98115. Play Days consist of a grand consort session from 10am–12pm and afternoon sessions from 1–4pm. Play Day check-in begins at 9:30am, participation fee of \$50 members / \$10 students, A=415. Parking Lot Door Code is 032368. Additional donations to help pay for Play Days and support the operations of PNV are always welcome.

MUSIC LIBRARIES *for* PNV MEMBERS

[Physical Sheet Music Library](#) housed at Maple Leaf Lutheran Church | [Online Sheet Music](#)

The President's Message

by **Michael King**

Dear Pacific Northwest Viols Members,

A warm welcome to the start of our 2026–2027 season! I hope you have all enjoyed a wonderful, refreshing summer. It is always astonishing how quickly the break passes, but here we are at the beginning of September with fall right around the corner. I hope many of you had the opportunity over the summer to gather for informal play sessions or attend regional workshops. A standout highlight was the Viols West workshop this past August, which settled into its wonderful new home on the UC Santa Barbara campus after years at Cal Poly San Luis Obispo.

Be sure to check inside this issue for several write-ups and photos from PNW Viols members sharing their experiences from the week at UCSB.

Looking ahead, I am thrilled to announce what is truly an unprecedented play day season for our chapter. Instead of our traditional five sessions, we have secured **seven guest presenters** for 2026–2027, giving us play days almost every month between now and May. In my ten-plus years with Pacific Northwest Viols, I cannot recall a season with this level of programming.

In addition to our expanded play days, we are launching an exciting new collaborative initiative: a multi-chapter **Virtual Lecture Series**. Initiated by the Viola da Gamba Society of Greater New York, a total of eight local chapters including PNV, are partnering to bring world-class presentations directly to our members via Zoom. The pilot lineup features distinguished speakers such as Jessica Powell-Eig, Lauren Ludwig, Nicholas Kleinman, and Zoe Weiss. Lectures are scheduled for Sundays at 12:00 p.m. Eastern / 3:00 p.m. Eastern). Read on for full details, speaker topics and dates. The best part? If you cannot attend in-person the lectures will be available for later viewing.



To kick off our play day calendar, please mark your calendars for our first session on **Saturday, September 26th**, featuring **Lindsey Strand-Polyak**.

Thank you for being part of our vibrant community. I look forward to making music and learning together in the months ahead!

Warmest regards,

Michael King

President, Pacific Northwest Viols

September 26 Play Day with Lindsey Strand-Polyak

by **Michael King**

Specific details for Lindsey's session and a link for music will be provided shortly!

Schedule for Saturday, September 26 at Faith Lutheran Church

- 9:30am—Sign in and pay \$50 fee
- 10:00am-12:00pm—Grand Consort
- 1:00pm-4:00pm—Afternoon session(s), break, and clean-up
- Remember the Door Code for the locked parking lot door: **032368**

Faith Lutheran Church is located at 8208 18th Ave. NE, Seattle. Parking is available adjacent to the Church. Everyone is welcome—you don't need to be a gamba player to join us—just be sure that you are able to tune your instrument to A=415. Beginners are ALWAYS welcome – we'll help get you up to speed!



Lindsey Strand-Polyak is a Pacific Northwest native who lives a dynamic double life—split between viola and violin, and based in both Whidbey Island, WA, and Santa Monica, CA. A passionate advocate for making early music accessible to all, Dr. Strand-Polyak serves as Artistic Director of Los Angeles Baroque, Director of the San Francisco Early Music Society's Baroque Workshop, and Adjunct Professor of Baroque Violin at Claremont Graduate University. Regionally, northwest audiences know her as the Principal Violist of the Seattle Baroque Orchestra and a frequent guest artist with the Salish Sea Early Music Festival.

Her performance career spans top period ensembles across the country—including American Bach Soloists, Bach Collegium San Diego, and Pacific MusicWorks—alongside film and TV scoring, plus collaborations with artists ranging from Anne Akiko Meyers to Stevie Wonder. She holds a PhD and MM in Musicology and Violin Performance from UCLA.

2026–2027 PNV Season Presenters and the Virtual Viola da Gamba Lecture Series

by Michael King

We are thrilled to offer an expanded lineup of SEVEN Play Days this season!

When planning our calendar, we reached out to a broad group of prospective presenters to account for busy schedules. We had initially finalized five presenters when two additional musicians—**David Morris** and **Eva Lymenstull**—unexpectedly confirmed their availability. Turning down such extraordinary talent was simply out of the question! Many of you know David well, and those who attend *Viols West* or other workshops will recognize Eva (who also happens to be married to Malachai Bandy!). Adding two bonus Play Days was an easy decision, and we could not be more excited.

As an added bonus, both guest artists have local performances during their visit: David will be performing with the Seattle Bach Festival, while Eva appears in Gallery Concerts' "*Flow*" program (September 26–27) alongside Adaiha Macadam-Somer, Caroline Nicolas, and Kevin Payne, to name a few!

New Virtual Lecture Series

We are also proud to announce our participation in an inaugural **Virtual Lecture Series**, spearheaded by Nicholas Kleinman of the Viola da Gamba Society of Greater New York. PNV has joined forces with seven other chapters across the country to sponsor this initiative—at a bargain cost to our chapter of just \$85 for the entire year!

Lectures take place on **Sundays at 12:00 PM Pacific / 3:00 PM Eastern via Zoom**, with recordings available to members for later viewing. Details on how to participate in the sessions will be provided to our members in the near future. Here is the inaugural schedule:

- **October 25, 2026:** "*The Art of Warming Up*" — Jessica Powell Eig
- **December 6, 2026:** "*Viols in Olde New England*" — Loren Ludwig
- **February 28, 2027:** "*The Fugal Process Upon the Viola da Gamba*" — Nicholas Kleinman
- **May 23, 2027:** "*What Is an Amateur? On Loving the Viol*" — Zoe Weiss



Viols West Faculty. Back: Melita Denny, Eva Lymenstull, Malachai Bandy, Caroline Nicolas, Elisabeth Reed. Front: Julie Jeffrey, Joanna Blendulf, Larry Lipnik, Ros Morley, Shanon Zusman

Viols West Workshop 2026

by Bill Warren

Directed by Lawrence Lipnik and Rosamund Morley, the Viols West Workshop 2026 took place August 9–15 at its new location on the UC Santa Barbara campus in Goleta, California. The week-long summer workshop catered to adult viola da gamba players of all skill levels, featuring daily technique, consort, and solo literature classes taught by a distinguished nine-member faculty including Joanna Blendulf, Elisabeth Reed, and Caroline Nicolas. Participants were housed in apartment-style suites in UCSB's San Joaquin Village with a daily schedule of four classes, evening ad hoc consorts, a midweek afternoon off to explore the Santa Barbara area, and a final student concert on Friday night.

Viols West moved from its longtime home at Cal Poly San Luis Obispo due to Cal Poly's shift to a semester system. With 50 students and 10 faculty members in attendance, it was a fantastic week. The weather, venue, food, classes, and instructors were all outstanding, and I would gladly return to UCSB in future years! My personal class highlights were as follows:

Technique with Rosamund Morley—Rather than running a traditional drill-based technique class, Ros seamlessly integrated technical instruction into the repertoire we played. We focused extensively on two works by William White, culminating in a performance of his *Diapente* at the Friday night student concert.

Polyphonic Style with Caroline Nicolas—Exploring the rich contrapuntal writing of Heinrich Isaac and Ludwig Senfl, this class focused on ensemble strategies, rhythm, and phrasing. As a fascinating bonus, after we mastered a piece in modern notation, Caroline introduced us to shape-note and period facsimile notation.

English Renaissance Works with Eva Lymenstull—We delved into madrigals, canzonets, ballets, In Nomines, pavans, and fantasias by Weelkes, Wilbye, and Ward—composers active during the shift from Flemish polyphony to a declamatory Italian style. To help us capture the natural text phrasing, Eva had us sing each madrigal first, then pluck the parts, and finally bow them.

Voices and Viols with Lawrence Lipnik—*The Concord of Brethren: Music from Leipzig and Dresden at the Dawn of the Baroque* featured motets and pastoral madrigals by Heinrich Schütz and Johann Hermann Schein. The week's absolute highlight was performing "Da Jakob vollendet hatte" from Schein's *Israelsbrunnlein*, depicting the death of Jacob. Blending a full chorus of voices with the viols made for a deeply moving, emotional experience. Larry is a true master at leading Voices and Viols!



Pacific Northwest Viols Members (and friends!) at Viols West. Back Row: Bill Warren, Ellen Seibert, Molly Seibert, Caroline Nicolas, Joanna Blendulf, Elisabeth Reed. Front Row: Nancy Wright, Carol Warren, Bob Murano, Chu-Lan Chiong

Pieces en Solitude — Caroline Nicolas' debut album

by **Abbie Crane**

In April of this year, Avie Records released a new CD, “*Pieces en Solitude*,” recorded by acclaimed viola da gambist Caroline Nicolas accompanied by her husband, Kevin Payne, playing the theorbo. The clarity of the recording is excellent, and the sounds of the two instruments interweave in perfect balance. The CD features late 17th and early 18th century French Baroque music of Marin Marais, Antoine Forqueray, Le Sieur de Machy, and Monsieur de Sainte-Colombe.

Caroline Nicolas is a native of Winnipeg, Canada, where she began studying cello at an early age. Later she was drawn to the ethereal sound of the viola da gamba, and pursued viola da gamba studies at Juilliard and at the Schola Cantorum in Basel. She has performed in major performance halls, including Berliner Philharmonie, Carnegie Hall, and Alice Tully Hall. She has appeared at the Boston Early Music Festival, Indianapolis Early Music Festival, Connecticut Early Music Festival, Bachfest Leipzig, and other events. She has collaborated with many ensembles and is now Artistic Director of Ars Poetica in New York City. Although she resides in New York City, she maintains a studio of students in Washington.

The four virtuoso musician/composers whose music is on this recording interacted with each other in various roles—as colleagues, teachers, students, and sometimes rivals. All were consummate performers and composers, living during a time in France when music making flourished and playing music was a socially valued skill. In Paris, there was a community of

amateurs seeking lessons, as well as strong support of concerts and performances. We know that Marais and Forqueray performed in small, intimate settings, such as the chambers of Louis XIV and the homes of patrons. These spaces were ideal for the resonant sound of the viola da gamba, with its ability to express a range of beauty and emotion. Because the quality of this recording is so high, it feels as if the setting is an intimate concert space.

Caroline says, “I centered this program around Marin Marais’ musical world. Antoine Forqueray was often considered to be his great rival. Marais also taught Forqueray’s father,



apparently to no avail! Monsieur de Sainte-Colombe was Marais' teacher. Though these individual stories are all very interesting, I ultimately chose the composers for their beautiful music."

Marin Marais (1656-1728) is considered by many to be the premier composer of viola da gamba music. As a young boy he entered a choir school in Paris, where he learned the basics of music. In 1672, he began studying the viol with Monsieur de Sainte-Colombe, who was already a famous viol composer and teacher of upper-class amateurs and distinguished musicians. Young Marin Marais surpassed his teacher in skill on the viol after several months of instruction. A contemporary of Marais, Titon de Tillet, wrote, "When Sainte-Colombe realized after several months that his pupil could surpass him, he told him that he had nothing more to show him. Sainte-Colombe said, 'There are pupils who could surpass their masters, but young Marais would never find anyone to surpass him.'"

Suite no.7 in G in *Pieces de viole*, Livre 3, the opening piece of the program, is a dance suite with parts titled Prelude, Allemande and Double, Sarabande grave, and La Musette. With great artistry, Caroline conveys the emotional character of each section, from the gentle, yearning feeling of the Prelude to the vigorous, lively Allemande. "Le Badinage" from "Suite d'un gout étranger" in *Pieces de viole*, livre 4 has a playful, bantering tone. A prelude by Le Sieur de Machy follows, and is technically challenging, requiring a nimble bow arm.

As she plays "The Plainte" (a complaint, a groan or moan) by Marais, the notes resemble a human voice expressing sadness and pain, and at times gentle resignation. In the dance suite from Livre 3, Suite no.1 in A minor, Caroline demonstrates her amazing skill at managing the very difficult technical challenges while conveying the emotional nuances of the pieces.

A Chaconne by Monsieur de Sainte Colombe is lively and dance-y, with a tempo change. The suite by Antoine Forqueray, No.1 in D Minor, has six sections, some of which are named for musicians contemporary to the composer. Forqueray composed dramatic, bold works that showcased the viola da gamba's technical possibilities. His fiery style prompted Hubert de Blanc, an amateur gambist contemporary to Forqueray, to state that Marais played like an angel, and Forqueray played like a devil. Technical challenges abound in this suite, and Caroline performs them with impeccable skill and artistry. The album closes with "Les Voix Humane" by Marais. It is a fitting end to the album, with notes of yearning and hope that Caroline performs with tenderness and care.

Caroline wrote, "On a side note, Seattle holds a special place in my heart regarding this album. I was in Seattle during the pandemic, when I learned many of the pieces on this program. This likely explains my title, "Pieces en Solitude"!

We in Seattle hold a special place in our hearts for Caroline. Several PNV members have the great good fortune to be her students. We congratulate her on this magnificent achievement. The album is available for listening on Spotify, but it is even better to buy it, and it comes with a lovely 16-page booklet with notes and photographs. It can be purchased through avie-records.com, Amazon, and other retailers.

2026–2027 Early Music Concert Calendar

Courtesy of Mike Woolf of the Seattle Recorder Society

Saturday, September 26 at 7:30 pm: Gallery Concerts – Flow

The Chapel at Good Shepherd Center, 4649 Sunnyside Ave N, Seattle - candlelight

John Dowland's *Lachrimae*, or *Seven Teares* weaves a tapestry of resonant, intertwining voices, where sorrow and beauty meet in haunting, timeless conversation. And yet, within the shadows of grief, a quiet joy emerges—a wry, knowing smile that whispers of hope and brighter days to come. Viola da gamba, lute and theorbo. [Click here for details.](#)

Sunday, September 27 at 3:00 pm: Gallery Concerts – Flow

Blessed Sacrament Church, 5050 8th Avenue NE, Seattle

Same as the September 26 concert above.

Saturday, October 10 at 7:30 pm: Eurasia Consort – Music of Paradise

Center for Chamber Music, 601 Union St Ste 220, Seattle

In the far reaches of northwestern China lies Dunhuang, a cultural crossroads of the ancient Silk Road, famed for its hundreds of caves filled with Buddhist frescoes depicting music and dance. Inspired by these vivid murals, the Eurasia Consort brings the sounds of the Tang Dynasty back to life more than 1,200 years later. Through reconstructed instruments, ancient performance practices, and a spirit of discovery, the ensemble founded by Tomoko Sugawara and Gus Denhard invites audiences to experience this ancient musical heritage. [Click here for details.](#)

Sunday, October 11 at 4:00 pm: Rumbarroco – Latin-Baroque Fiesta

First Baptist Church Seattle, 1111 Harvard Ave, Seattle

In celebration of Hispanic Heritage Month, Rumbarroco Ensemble presents an immersive musical voyage that traverses the vibrant landscape of Ibero-American music. Through the fiery strings of the Fandango and the graceful patterns of the Marionas, they pay tribute to the Morenas—the dark-skinned women whose stories of love and endurance are woven into melodies and dances. From the sacred to the secular, this “Journey of Love” explores themes of identity, exile, and the enduring power of music to bridge the divide between then and now, here and home. [Click here for details.](#)

Thursday October 22 at 7:30 pm: Sound Salon presents Age of Galileo – Early Baroque Exploration

UW Hillel 4745 17th Ave NE, Seattle

Journey through 17th-century innovation with three violins, lute, guitar, viol, and harpsichord—a wonderfully large group for us that unlocks thrillingly rich and varied ensemble textures! This exceptional gathering of musicians dives into a vibrant array of works, showcasing music by Isabella Leonarda, Francesco Corbetta, Francesca Caccini, and Heinrich Schmelzer. We are thrilled to launch the Early Music America 2026 Summit here in Seattle as its opening concert. Violin, viol, theorbo, guitar and harpsichord [Click here for details.](#)

Saturday, November 21 at 3:00 pm: Sound Salon presents Kaleidoscope – Early Music & the Americas

UW Intellectual House, 4249 Little Canoe Channel NE, Seattle

Guest curator Breana McCullough offers a kaleidoscope of perspectives, bringing Early Music into dialogue with Peruvian, Karuk, and broader South American musical lineages. Encounter wind instruments from both medieval European and Peruvian traditions, alongside language and music shaped within Indigenous and Mission spaces of celebration and worship. We invite you to experience these distinct traditions as they converge, illuminating histories that resonate across time and land. [Click here for details.](#)

Sunday, November 22 at 3:00 pm: Seattle Bach Choir – Actus Tragicus

Trinity Parish Episcopal Church, 609 8th Ave, Seattle

One of J. S. Bach's most important works, Cantata 106 "Gottes Zeit ist die allerbeste Zeit," forms the centerpiece of this concert. With texts that come from both the Hebrew Bible and the New Testament, as well as several hymns, this funeral cantata is filled with hope. [Click here for details.](#)

Wednesday, December 30 at 7:30: Sound Salon presents Charm of the Chevalier

Washington Hall, 153 14th Ave, Seattle

Frolic through a concert of joyful music from 18th-century France! The fabulous duo of violinist Guillermo Salas-Suárez and harpsichordist Byron Schenkman offer an evening of musical revelry and high-spirited merrymaking featuring Michel Corrette's brilliant Sonata "Les Champs-Élysées" alongside festive works by Marie-Emmanuelle Bayon, Joseph Bologne(Chevalier de Saint-Georges), and Jacques Duphly. [Click here for details.](#)

Saturday, January 9 at 7:30 pm: Gallery Concerts – Rift

The Chapel at Good Shepherd Center, 4649 Sunnyside Ave N, Seattle - candlelight

"Opposites attract," or so we are told. Yet in practice, difference can feel unsettling — even dangerous. The unfamiliar is often resisted, caricatured, or pushed away altogether. But what if opposites crossed the divide instead? What if, in meeting one another, they discovered the power not only to challenge, but also to inspire and transform? "Rift" explores this volatile interplay through trio sonatas, a genre built on both conflict and collaboration: violinists spar, intertwine, compete, and ultimately arrive at moments of astonishing harmony. [Click here for details.](#)

Sunday, January 10 at 3:00 pm: Gallery Concerts – Rift

Blessed Sacrament Church, 5050 8th Avenue NE, Seattle

Same as the January 9 concert above.

Friday, March 5 at 7:30 pm: Sound Salon presents Sacred & Profane

The Chapel at Good Shepherd Center, 4649 Sunnyside Ave N, Seattle

Guillermo Salas-Suárez Guest Curates this program exploring mystical and erotic inspiration in 17th-century repertoire, including works by Chiara Margarita Cozzolani, Heinrich Biber, and

Dietrich Buxtehude. Soprano Andréa Walker, violist Caroline Nicolas, and harpsichordist Byron Schenkman join him to bring these intense and dramatic works to life. [Click here for details.](#)

Saturday, March 6 at 8:00 pm: Gallery Concerts – Passion

Blessed Sacrament Church, 5050 8th Avenue NE, Seattle

Heinrich Ignacio Franz Biber's Mystery Sonatas stand as a rare and luminous example of purely instrumental sacred music, vividly reflecting the fifteen mysteries of the Rosary. Organized into three cycles—five Joyful, five Sorrowful, and five Glorious—the sonatas trace a spiritual journey through contemplation and transformation. Virtuosity is central to the work, yet Biber deepens its expressive power by employing a different scordatura tuning in each sonata, reshaping the instrument's voice at every turn. This program is designed to fully embrace the spacious resonance of Blessed Sacrament Parish, allowing the music's colors and devotions to bloom within its walls. Violin, cello, theorbo, harpsichord/organ [Click here for details.](#)

Sunday, March 7 at 3:00 pm: Gallery Concerts – Passion

Blessed Sacrament Church, 5050 8th Avenue NE, Seattle

This is the second half of the March 6 concert above.

Saturday, April 17 at 7:30 pm: Sound Salon presents Gilded Strings

Queen Anne Christian Church, 1316 3rd Ave W, Seattle

Magnificent music for strings and harpsichord from French courts and salons features a stellar ensemble of two violins, viol, theorbo, and harpsichord. This program highlights Jean-Marie Leclair's *Deuxième Récréation de la Musique*, works by Élisabeth Jacquet de la Guerre and Marin Marais, and a sonata by Isabella Leonarda, alongside the world premiere of a brilliant new work for solo harpsichord by Eve Beglarian. Violin, viol (Caroline Nicolas), theorbo, harpsichord.

[Click here for details.](#)

Sunday, April 18 at 7:30 pm: Sound Salon presents Gilded Strings

Washington Hall, 153 14th Ave, Seattle

Same as April 17 concert above. [Click here for details.](#)

A Note from PNV Member Tess Roberts

As some of you may know, I have spent the last two years living in England studying the viol. I am delighted to share the news that I am finally moving back to Seattle this October. I cannot wait to catch up with each and every one of you, and meet those new to the community! I have spent these two years at the Royal Academy of Music in London, studying with Jonathan Manson, playing in lots of fun school projects, and researching ways to involve communities like ours with conservatories through consort sessions. I have learned so much here, and am excited to share it all with you. I will resume offering lessons at my house for all levels. Please do get in touch if you would like a lesson, or just to catch up and play viols. My email address is tessrviol@gmail.com

PNV Classifieds and Other Musings

by **Michael King**

Please let us know if you would like to place a classified ad for our membership. For sale and wanted ads for viols and related instruments, bows, cases, etc. are always welcome. Email soundpost@pnviols.org with picture(s), description, price, and contact information, or a description of what you are looking to buy.

Seeking Viols for PNV's Rental Program

Options include making your instrument available for a period of time for rental (loaning to PNV), permanently donating it to PNV, or making it available on a special basis (say for an advanced student or someone needing to work on entrance to a conservatory program). Please reach out to our rental coordinator, Olga Hauptman at rentals@pnviols.org if you can help!

Seeking Play Day Presenter Hosts

If you are in a position to be able to assist presenters with rides, lesson space, and or a place to sleep, please reach out to Michael King at info@pnviols.org to discuss.

Donations and Bequests:

Pacific Northwest Viols welcomes financial support beyond membership dues and Play Day fees to help sustain and enrich our programming. As a 501(c)(3) organization, tax-deductible contributions of any size directly support our guest presenter invitations, workshop offerings, rental program and community outreach initiatives.

If you are interested in ensuring the long-term future of PNW Viols through a bequest or planned gift as part of your estate, we would be honored to discuss your vision with you. Please contact us to learn more about how your support can leave a lasting musical legacy.

Pacific Northwest Viols Membership Form

Membership period is for one year, from July 1—June 30.

As a member you will receive the newsletter by e-mail, have library privileges, have a vote at business meetings, be eligible to join the PNV Board, and have the satisfaction of supporting viol playing in the Pacific Northwest.

I am (check one):

☐ Renewing my membership

☐ Joining as a new member

☐ Not interested in membership at this time but would like to subscribe to the Soundpost newsletter.

Please enter your contact information below.
Renewing members: If your address, phone, and email information are unchanged, please enter only your name.

Name:

Address:

E-mail:

Phone:

How did you learn about PNV?

PNV sends an electronic copy of the current membership to all members via e-mail.

☐ Check this box if you do NOT wish PNV to share your information with other members.

PNV occasionally shares information from our mailing list with various concert and workshop sponsoring organizations.

☐ Check this box if you do NOT wish PNV to share your information outside the PNV membership.

☐ I volunteer to help discharge PNV's residency obligation by participating in outreach performances scheduled by the chapter.

☐ I would be interested in hosting a visiting (out-of-town) presenter.

Payments may be submitted either by check (payable to "PNV") to the address listed below, or by cash or check to the PNV Treasurer at the Play Day registration desk, or via PayPal Friends and Family to mlagaly@gmail.com. Please indicate your desired payment category below:

☐ \$40 for full annual membership (includes SoundPost subscription delivered by e-mail)

☐ \$10 for full student annual membership (includes SoundPost subscription)

☐ I want to further support PNV, a non-profit 501c3 organization. I would like to make a tax-deductible donation in the amount of \$.

Mail checks (Payable to "PNV") to: Chu-Lan Chiong, 7714 16th Ave. NE, Seattle, WA 98115. Alternatively, you can send funds to Treasurer Michael LaGaly, mlagaly@gmail.com via PayPal Friends & Family.

Pacific Northwest Viols 2026-2027 Board

Michael King, President
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Kathryn Smith-Derksen, Member at large

The Soundpost welcomes reader contributions of any kind: articles, commentary, personal stories, event reportage. Email is preferred, but postal mail or napkin scribbles are all gladly received, as well.
soundpost@pnviols.org