

FEBRUARY 2011

- **(TUE) 2/1/11 (7:30pm):** Early Music Guild: First Tuesdays! Series: The Portland Viol Consort; music by Dowland and others; Max Fuller, Lee Inman, Douglas Laing, Tim Scott, Joanna Blendulf (special guest), viols, David Rogers, lute @ Trinity Parish Church, 609 8th Avenue, Seattle; \$25/\$20/\$10; (206-325-7066).
- **(FRI) 2/4/11 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SUN) 2/6/11 (1:00pm):** Early Music Guild: Early Music Discovery: Seattle Historical Arts for Kids: Merry It Is: songs and dances of Medieval, Renaissance, Baroque and American colonial eras; performed by children on violin, vielle, viola da gamba, hurdy-gurdy, and more @ Downstairs at Town Hall, 1119 8th Ave. at Seneca St., Seattle; \$10/\$5; (206-325-7066) or Visit www.EarlyMusicGuild.org
- **(SUN) 2/8/11 (7:30pm):** Concert Spirituel: Irish and Scottish Baroque and the Russian Guitar: Oleg Timofeyev, guitarist and Jeffrey Cohan, flutist @ Christ Episcopal Church at 4548 Brooklyn Ave. N.E., Seattle; \$15 suggested donation/18 & under free: (800) 281-8026; www.concertspirituel.org.
- **(SAT) 2/19/11 (7:30pm):** Tudor Choir: Queen of Heaven: Music in honor of the Virgin Mary: music of medieval chant, renaissance polyphony and contemporary motets @ Blessed Sacrament Church, 5041—9th Ave N.E., Seattle; \$60/\$30; (206-323-9415); www.tudorchoir.org
- **(SAT) 2/19/11 (7:30pm):** Baroque Northwest; From Prussia with Love II: music from the courts of Berlin and Dresden; Kim Pineda, Bernard Gordillo, August Denhard and Max Fuller @ Trinity Parish Church, 609 8th Avenue, Seattle; \$25/\$20/\$10; (206-920-3822); www.baroquenorthwest.com
- **(THU) 2/24/11 (7:30pm):** Baroque Northwest; "Indian Queen" by Henry Purcell; collaborate program with Seattle Early Dance and Early Music Guild @ Trinity Parish Church, 609 8th Avenue, Seattle; \$25/\$20/\$10; (206-920-3822); www.baroquenorthwest.com
- **(SAT) 2/26/11 (8:00pm):** Medieval Women's Choir: "A Voice of Her Own": music of women composers and poets of the Middle Ages and contemporary; Marian Seibert, soprano, Peggy Monroe, bells and percussion, Bill McJohn, harp and Margriet Tindemans, medieval fiddle, Margriet Tindemans, director; St James Cathedral, 804 9th Ave., Seattle; \$22/\$17/\$13; www.medievalwomenschoir.org

MARCH 2011

- **(TUE) 3/1/11 (7:30pm):** Early Music Guild: First Tuesdays! Series: The Renaissance Singers: Music from the Eton Choirbook The Renaissance Singers: Music from the Eton Choirbook @ Trinity Parish Church, 609 8th Avenue, Seattle; \$25/\$20/\$10; (206-325-7066).
- **(FRI) 3/4/11 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SAT) 3/5/11 (7:00pm) Pre-concert lecture: (8:00pm) Concert:** Early Music Guild: International Series: French Baroque: music by Marin Marais and his teacher, Monsieur de Sainte-Colombe; Paolo Pandolfo, viola da gamba and Thomas Boyesen, theorbo @ Town Hall, 1119 8th Ave. at Seneca St., Seattle; \$40/\$35/\$25/\$15; (206-325-7066); www.EarlyMusicGuild.org
- **(FRI) 3/11/11 (8:00pm):** Early Music Guild: Early Music Fridays: The Lonely & Broken Cellist: Music for Unaccompanied Cello from and inspired by the Baroque; music by Antonii, Bach and others; Nathan Whittaker, cellist @ Northlake Unitarian Universalist Church, 308 4th Ave. S., Kirkland; \$20/\$15/\$10; (206-325-7066); www.EarlyMusicGuild.org
- **(SAT) 3/12/11 (8:00pm):** Gallery Concerts: Handel's Divas; Julianne Baird, soprano, Tekla Cunningham, violinist, Margriet Tindemans, viola da gambist, Jillon Stoppels Dupree, harpsichordist @ Queen Anne Christian Church, 1316 3rd Ave. W., Seattle; \$28/\$24/\$12/Ages 14 & under free w/ paying adult; (206) 726-6088; www.GalleryConcerts.org
- **(SUN) 3/13/11 (3:00pm):** Gallery Concerts: Handel's Divas (see 3/12/11 for more details)
- **(SAT) 3/19/11 (2:00pm):** American Handel Festival: Seattle Recorder Society & Moss Bay Recorder Society "Play-In"; Handel's Water Music & Music for the Royal Fireworks arranged for recorder, viol, baroque flute, etc. Players bring your own instrument (pitch A=440) and music stand; Parts provided @ St. James Cathedral, 804 9th Ave., Seattle; (Free)
- **(SUN) 3/20/11 (2:00pm)-Pre-concert lecture (3:00pm)-Concert:** Early Music Guild: Portland Baroque Orchestra: J.S. Bach: St. John Passion: Monica Huggett, director @ Town Hall, 1119 8th Ave. at Seneca St., Seattle; \$40/\$35/\$25/\$15; (206-325-7066); www.EarlyMusicGuild.org
- **(SUN) 3/27/11 (2:00pm)-Pre-concert lecture (3:00pm)-Concert:** Early Music Guild: Seattle Baroque Orchestra: Handel's Grand Concertos @ Town Hall, 1119 8th Ave. at Seneca St., Seattle; \$40/\$35/\$25/\$15; (206-325-7066); www.EarlyMusicGuild.org

UPCOMING WORKSHOPS (SEE PAGE 5)

Meeting Notes: Jan. 7, 2011

Molly Warner

For our opening program of the New Year, we were delighted to welcome back Kris Kwapis, marketing director of the Early Music Guild and baroque trumpet player extraordinaire, who at our last visit presented a wonderful demonstration of that instrument. This time she lectured on the cornetto, part "woodwind" and part "brass family". "I'll play first, then talk," Kris announced, then with considerable agility gave us a taste of the instrument with a Bassano division.

Kris explained that technically the cornetto is a lipped, buzzed aerophone. By its name and shape, the original cornetto must have been made of horn. In 17th century Venice they were made from wood (boxwood, walnut and yew, among others). To fashion the instrument, the carver would split a piece of wood lengthwise and make two halves of this curved instrument, which has holes and is fingered like a recorder. The assembled instrument is then covered with leather or parchment. It is blown through a removable mouthpiece much smaller than that of a modern trumpet, which is part of the challenge. The curve in the instrument makes it easier to hold, although straight instruments were also made. The cornetto family includes the Lizard, which is larger, and the Serpent, the bass instrument which has several bends like mountain switchbacks (the carvings on the neck of the cornetto resemble snake scales). Cornettos were viewed as virtuosic instruments that resembled the human voice, and much music of the period was written for violin or cornetto. The range of the fully chromatic instrument is from the G below middle C (lipped down from the A, the lowest fingered note) to the A above the staff. It is not based on the overtone series, but one can do one-octave jumps. The instrument is much harder to handle than a baroque trumpet, not only for the technical difficulties of fingering and intonation (the temperament is mean tone) but because it requires considerable endurance. She brought a couple of instruments with her: one in A=465 (Venetian pitch) that was only two months old, made in Montreal, another was at A=440.

Why did the cornetto die out? One factor was the plague, which hit Venice particularly hard and killed off nearly all of the cornetto players. Their roles were filled afterwards by string players. Monteverdi's *Vespers* of 1610 included strings and voice paired with cornettos. Kris teaches an amateur cornetto and sackbut group here in Seattle that has played at Members' Night. She ended her fascinating demonstration with a selection from the Mon-

teverdi *Vespers*, and invited the audience to try the instrument afterwards. Thank you, Kris, for sharing your expertise on this ancient instrument!

Following the demonstration, Sally Mitchell took the beginning recorder group down the hall to a back room, while guest conductor Vicki Boeckman led the rest of us in music of the 18th, 19th and 20th centuries. After tuning, we warmed up with an arrangement by a Danish composer of a familiar Bach chorale, titled in Danish *Befal du dine veje*. "Because his name is long and unpronounceable by the general public, he signs his music 'NHØP'", Vicki explained. She is fluent in Danish and could say the name with ease!

Next we played the well-loved *March* from Tchaikovsky's ballet *The Nutcracker Suite*, arranged for eight or nine recorders (soprano through optional great bass) by Andrew Charleton. What fun this was! We worked on articulation (especially the staccato parts where strings would play pizzicato), phrasing, intonation, and timing. The upper voices alternated flourishes with one another that required precise (cont'd on page 6)



Refreshments

Thank you for bringing treats to our Membership Meeting!

Cookies:

Laura Faber
Nancy Lewis

Veggies:

Richard Ginnis

Fruit:

Louise Torseth

Recorder Teachers: Western Washington

SEATTLE:

Vicki Boeckman

(206-985-9916)

vickiboeckman@comcast.net

Intermediate & above private lesson, ensemble coaching, children at any level

Laura Faber

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Beginning students of all ages

Jerry Kohl

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All levels

Sally Mitchell

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KIRKLAND AND EAST SIDE:

Mary Whittington & Winifred Jaeger

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BELLINGHAM:

Debbie McMeel

(360-647-9606)

doiremama@gmail.com

Music Trivia

Which baroque composer who lived (1653-1704) wrote about performance practice in publications entitled *Florilegium primum*, *Florilegium secundum*, and *Auserlesene Instrumentalmusik*?

(Answer—see below)

ANSWER: Georg Muffat.

SRS P&L_09-10

SRS
Statement of Activity
2009-2010

	Budget		9/1/09 - 8/31/10	
Cash, beginning			<u>40,873</u>	
Income				
<hr style="width: 25%; margin-left: 0;"/>				
Memberships	2,325	(93)	2,225	(89)
Donations	3,630		2,313	
Employer matching funds			25	
Recorder notes subscriptions	75		70	
Visitors	125		112	
Interest income	525		235	
Newletter ad			10	
Merchandise sales				
Recorder orchestra	1,500		1,095	
ARS dues collected	1,260		1,215	
ARS dues remitted	(1,260)		(1,215)	
Total	8,180		6,085	
Expenditures				
<hr style="width: 25%; margin-left: 0;"/>				
Music director & guest director	2,000		2,000	
Guest director	400		200	
Consort leaders	450		450	
Opening programs	750		600	
Opening program - M. Tindemans			300	
Church honorarium	800		800	
Music production	1,000		1,000	
Recorder orchestra	1,500		1,298	
Photocopying	150		136	
Office expenses			85	
Postage	400		333	
Printing	300		240	
Advertising	290		290	
State of Wa fee	10		10	
Bank charges and fees	80			
Miscellaneous	50		67	
SRS Website				
Total	8,180		7,809	
Excess of income over expenditures			(1,724)	
Activity from Port Townsend			96	
Less prepaid dues used			(90)	
Cash, ending			<u>39,155</u>	

...What's happening around town

Vicki Boeckman's Adult Student Winter Recital

L Hotaling

Another joyful demonstration: Vicki teaches fun and exactitude without pain. (Well, maybe not entirely without, but it doesn't show.) The first half featured individuals. Each performed splendidly, having been challenged to meet Vicki's smooth impeccable standards, from early Baroque to Telemann, sonata and suite forms, each successfully and confidently presented. Vicki was glad to mark a new development. Her groups have traversed a milestone to include continuo and harpsichord accompaniments that furnish even more challenges, as in -- "Getting To Know You." Christy Johnson and Dawn Corl now provide cello continuo and harpsichord, and we believe "Night Lady" Gerrity Shupe will continue her occasional chores in this department. Next, the program involved a series of early to late and sedate to rollicking items delivered by "Ladies of the Night." And did we have fun! And how rewarding to play our several instruments in different numbers. Besides, we got to present "Upwelling" by Frances Blaker, with Christy on cello and Tom Faber on the excellent flat pan-shaped Ocean Drum (whoosh, whoooooosh). You dip it carefully in a small way.. Afterwards it was also very nice to have the usual celebratory fiesta.€

Names of the performers

In order, Katie Sprugel, Jim Pilon, Laura Faber and Vicki Boeckman (a duet), Mike Woolf.

"Ladies of the Night": Karen Berliner, Betsy Darrah, Laura Faber, Barbara Green, L Hotaling, Cathy Lacefield, Nancy Lewis, Ruth Pattison, Gerrity Shupe, Jill Shupe, Betty Swift, Ione Turman

Beginning Recorder Class

Laura Faber

The Beginners Class is off to a great start. Fourteen courageous folks have come out to try something completely new. The group was so large, in fact, that a second daytime section had to be added! During the first session, the new players absorbed a tremendous amount of information – everything from how to sit, breathe, and hold the recorder to rhythms, fingerings, reading notes and finally putting it all together and playing a duet. There are both soprano and alto players in both classes, and perhaps a tenor or two emerging from the soprano section. We have our sights set on playing in Sally Mitchell's ensemble at SRS meetings in the future!€



"Ladies of the Night" performing at the Student Recital (Vicki Boeckman, recorder teacher) at Music Center of the Northwest in Seattle (1/15/11) Photo by William Stickney

2011 WORKSHOPS (SPRING / SUMMER)*

(March 25-28, 2011) Columbia Gorge Early Music Retreat (Menucha Retreat, near Portland, OR) Portland Recorder Society

(Apr. 29-May 2, 2011) Winds and Waves Recorder Workshop (Sitka Center for Art & Ecology, near Lincoln City, OR) Oregon Coast Recorder Society

(July 10-16, 2011) Port Townsend Early Music Workshop (University of Puget Sound, Tacoma, WA) Seattle Recorder Society

*For more listings and details, see the American Recorder Society web-site: www.americanrecorder.org/events/workshop.htm

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Refreshments, Gerrity Shupe, (425-820-2003), gshupe1@mindspring.com

Viol Rep., Ellen Seibert, (206-329-2774), ellen415@comcast.net

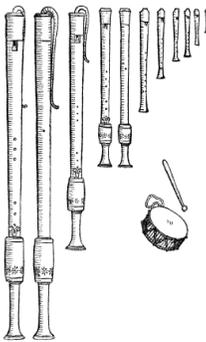
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Editor, Nancy Gorbman*Recorder Notes is published monthly, October through May, for its members by the Seattle Recorder Society, 1815 Federal Ave. E., Seattle, WA 98102. \$25 Annual Membership Dues. Visit our web-site at: www.seattle-recorder.org***2010-11 Meetings**

Meetings are usually held on the first Friday of each month, October to May, at 7:30 p.m., Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle. Meetings include a short performance or lecture of interest to recorder and viol players, ensemble playing for all levels of recorder players, and a coached viol consort. A \$5.00 donation is requested for non-members.

October 1, 2010
November 5, 2010
December 3, 2010
January 7, 2011
February 4, 2011
March 4, 2011
April 1, 2011
May 6, 2011

(cont'd from page 3) coordination. Kris Kwapis, who had stayed for the playing session, remarked that this was the first time she had ever played Tchaikovsky on a cornetto! Vicki encouraged us: "Dance on your toes, not with clogs!"

We ended with an arrangement for recorders by Paul Clark of a movement from Handel's *Solomon—Arrival of the Queen of Sheba*. Vicki painted the scene: "Imagine her flowing robes, and the pomp with which she enters. That's the atmosphere we are creating...this is shiny, shimmery music." At one point, Vicki reminded us, "Noodle silently please!" (i.e. practice fingering, but no sound). Handel's music is always so delicious, and Vicki chose this music in anticipation of the Handel Festival that will be held in Seattle in March. Thank you, Vicki, for your music choices, your efficiency in rehearsal, and your expert and positive handling of this large and diverse group of musicians! It was a very enjoyable evening.€

**SEATTLE RECORDER SOCIETY**

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