Greetings everyone! It gives me great pleasure to invite Portland’s Laura Kuhlman as guest conductor for our October session. For those of you who have not had the opportunity to play under Laura’s skilled “baton”, you are in for a treat. The first time I met Laura was in 2011 when we taught at the Columbia Gorge Early Music Retreat together. She was still living in Chicago at the time, but she fell in love with Portland and the beauty of the Pacific Northwest, and we all fell in love with her energy, wit, and impressively diverse talents. As some of you may know, I was the music director for the Portland Recorder Society from 2006-2014, but I always felt that PRS would be better served by a local leader, and I knew Laura would be the perfect replacement if and when she moved. So when the time was right, the transition was as seamless as can be and the rest is history!

Please read below what Laura has planned for our playing session. Looking forward to seeing you there.

The October meeting’s Back Room Gang will be led by Laura Faber. The theme will be “Madrigals, Motets, and More”. If you are interested in joining Laura in the Back Room at the meeting, you are encouraged (but not required!) to contact her at beginbaroque@gmail.com. Even if you don’t contact her ahead of time, though, feel free to simply drop in at the meeting.

The Back Room Gang is for anybody who would like a smaller group setting with more individual support. The music provided is simpler (though still beautiful!) and more time is focused on it. All players are welcome to join the Back Room Gang.
Greetings from Portland, OR and thank you for inviting me to come share an evening of musical adventures from South America, a program I will dub, “A Treasury of the Mission Road”. The architecture of the age when Spanish power and wealth were at their height clearly left its mark on the culture of the continent. Incredible Baroque cathedrals rang with the music from composers with one foot in the Baroque and the other in traditional Spanish songs.

We begin with the beautiful processional hymn to the Virgin Mary, Hanacpachap Cussicuinin, published in a manual for priests, which gives advice on how to blend Christian and Inca worship. The words are in Quechua, the language of the Incas.

Musicians from Spain, Portugal and Italy arrived to fill these posts and the city of Puebla in Mexico became an early center of musical excellence. We will play Las estrellas se ríen by Juan Gutiérrez de Padilla (1590-1664) followed by Gaspar Fernández (c.1566-1629) beautiful nativity hymn Xicochi Conetzintle. Both these esteemed composers working at the cathedral in Puebla, Mexico.

We finish our evening with perhaps the most famous Mexican composer of the colonial period of New Spain, Manuel de Zumaya (c. 1678 – 1755). His music was the culmination of the Baroque style in the New World. I have arranged the lively Albricias mortales, which tells us to rejoice in the coming of the new Dawn.

I look forward to seeing, speaking and making music with all of you!

**Road Scholar National Early Music Workshop**

**Week 1: October 29 - November 4, 2017**
- **Recorder** - Letitia Berlin, Frances Blaker, Louise Carslake, and Miyo Aoki
- **Viola da gamba** - John Dornenburg

**Week 2: November 5 - 11, 2017**
- **Recorder** - Letitia Berlin, Frances Blaker, Janet Beazley
- **Viola da gamba** - Larry Lipnik
- **Dulcian and shawm** - Joan Kimball
- **Strings and Early Repertoire** - Shira Kammen

https://www.hiddenvalleymusic.org/workshops.htm

The workshop takes place at the Hidden Valley Music Seminars, An Institute of the Arts in Carmel Valley, California, nestled amongst oak and buckeye trees below majestic hillside. Along with our rich opportunities for music making, bird watching and walking can be enjoyed nearby.

The workshop includes four daily classes including an **All-Workshop Orchestra**, conducted by Frances Blaker, morning exercise/dance, student and faculty concerts, open mic, happy hour every day, coached and impromptu evening group playing. Wednesday includes a free afternoon to explore the beautiful Carmel Valley area, play music, or just relax.
5th Annual Holborne Play Date—August 27th, 2017 (Vicki Boeckman)

Special thanks to Annie (Skipper) Skelley who, once again, graciously opened her lovely home and garden to us for our annual end-of-summer event. Our youngest participant was Heather’s adorable 4 month old baby Wesley, who seemed to be enjoying the music even though mom wasn’t paying attention to him the entire time. Neighbors followed the dulcet tones and came to cheer us on as we weathered the 90+ degree heat and steadfastly played our way through several Isaac pieces and the “Choise” Almains, Pavans and Galliards from Anthony Holborne’s wonderful 1599 collection. This is truly one of my favorite events of the year and this time was no exception. Lovely music was interspersed with delicious culinary creations, and we connected with friends old and new. It was a delightful afternoon.

Photos—Bill Stickney

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President Molly Warner opened the first meeting of the 2017 – 2018 season. We had a visitor; Dan plays many different woodwinds. Other announcements included: a reminder about the benefits of American Recorder Society membership; Maja Eberhart is our new Refreshments person (Thank you, Maja!!); mark your calendar for March 10th to participate in an event with Matthias Maute; and membership signup/renewal at our web site is operational once again. Meetings of the Moss Bay Recorder Society occur on Saturdays in Eastside public libraries; Miyo Aoki is their music director, and they would love for us to come and play with them! And Hanan Bell noted that, due to the large number of titles in our Members’ Lending Library, duplicates have been culled out.

Instead of having a small group retire to the Back Room, we all stayed together for our season opener. As a warm-up, our Music Director, Vicki Boeckman, chose “Oche Nash” (Our Father) by Nikolai Kedrov. The edition was from Laura Kuhlman, who is slated to guest-conduct for us in October. Over the course of the piece, Vicki used rubato many times. Many different opinions were offered on the best way to keep the players together with the flexible tempo!

Next, we looked at a lament by Heinrich Isaac over the death of Lorenzo di Medici, arranged by Peter Siebert. "Quis dabit pacem popul o timenti", or "Who will bring peace to the frightened people?" was its text. The time signature was 2/1 – two whole notes per measure. (When I teach my elementary school students about time signatures, one of them always asks whether a whole note can be the beat!) Quarter notes had to flow, avoiding any suggestion of staccato. Vicki asked us to "keep your eye on" the end of the phrase, to give a smoothing effect.

Then we played another by Isaac: "A la Battaglia", or "To the Battle", another arrangement of Peter’s. It commemorates a battle between Florence and Genoa over the castle of Sarzanello. The text is interesting; "Arm yourselves!" it starts out, and then calls the combatants by name (finally, some staccato notes!) We had lots of practice alternating between 2/2 and 3/2 (hint: the half note does not stay the same!) Many of us found it difficult to keep from slowing down in the short 3/2 sections, which sounded like a dance.

Finally, we recognized the 100th anniversary of Scott Joplin’s death by playing a one-page arrangement, by Andresen and Stromsten, of his "Pine Apple Rag". "A rag is really, really, really, really not very fast," Vicki cautioned. And with a note to play the off-beats very precisely, we were off! Thank you, Vicki!

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**Columbia Gorge Early Music Retreat Registration Opens Oct. 7th!!**

**WHEN:** April 6-9, 2018  
**WHERE:** Menucha Retreat and Conference Center, Corbett, Oregon, 97019, about 20 miles east of Portland. Thankfully, Menucha was not harmed in the recent Columbia Gorge forest fires!  
**WHO:** *Faculty:* Frances Feldon, Bob Wiemken, Vicki Boeckman, Gayle and Phil Neuman, Laura Kuhlman; *For players of recorders, Renaissance winds, reeds, and strings.*  
**WHAT:** 10th Anniversary of the Columbia Gorge Early Music Retreat!  
On Sept. 16, 2017, Eva Legêne delighted us with a 3 hour presentation entitled “The Art of the Rhetoric” at Maple Leaf Lutheran Church in Seattle. A well-known icon in the recorder community, her teaching career has included the Sweelinck Conservatory in Amsterdam, The Royal Danish Academy of Music in Copenhagen, and Indiana University in Bloomington.

In her presentation, she shared many personal stories about her experiences with well-known early music musicians.

One such story was her experience performing with Suzie Napper (viola da gambist), Bruce Haynes (oboist and author of “The End of Early Music”), among others. In order to demonstrate her point about how to interpret the music through emotions, articulation, tempo, and dialogue (rhetoric), she explained that at these rehearsals there were many verbal discussions about how to play a phrase. Finally Eva suggested that they stop talking and start playing so they could have a dialogue about the music. As soon as they began playing, a spirited dialogue immediately became apparent in the music and their facial expressions.

In another, she described her first lesson with legendary recorderist Frans Brüggen of the Netherlands. During the lesson, he pointed to one sixteenth note in the music and asked how she would play it, of which she had no idea. This method of playing eventually led her to acquire the technique and knowledge of interpretation for playing music with conviction and an authentic style which she has carried with her to this day.

Music was defined during the Baroque period by emotions, for example, as in the artwork of French painter Charles Le Brun (1619-1690) portrayed by facial expressions of sadness, fear, simple love, pain, etc.

According to a treatise by Johann Mattheson entitled “A Theory of Key Affections” (1713), every key had attributes of a certain character. For example C major “...has a rather rude and bold character... (but also) rejoicing...”. Eventually this idea died out with the development of J.S. Bach’s “Well Tempered Clavier” as equal temperament (tone intervals were tuned to an equal pitch) was popularized and meantone temperament lost favor.

Eva gave us her “Suggestions for articulation”. She spoke in detail about the techniques from the masters of the Baroque to employ and create a variety of artistic expression through phrasing, affect, tempo, articulation silences and dynamics. This style of playing engenders a type of artistic freedom Baroque music interpretation is known for.

To put some of these techniques and interpretations into practice, we played selections from Telemann’s “Water Music” Orchestral Suite. Eva’s daughter Astrid Andersson joined us on recorder. During the course of playing various movements, Eva asked how we would interpret how just the rhythm could portray emotions. It was fascinating to hear the variety of responses from some of the class participants. One example Eva gave was the Loure which had a rhythm which sounded like sighing for a romantic gesture of love (eighth note followed by a quarter note then a dotted quarter note). We ended with “Harlequinade”. Eva had us play the piece several times, each time with a faster tempo until we finally played with great lightness and playfulness in a “harlequin” character.

Overall, the class was excellent – informative, fun and interesting - and well attended by local recorder players.

Photos: Vicki Boeckman
Concerts and Events Calendar

**Tuesday, September 26 at 7:00 PM:** Pacific Musicworks Underground “From Russia, With Love”.
A unique window into the world of 18th century Russian opera at the St. Petersburg court of Catherine the Great. Tenor Zach Finkelstein joins the Underground House Band for rarely performed arias and instrumental music by Bortniansky, Berezovsky, Sokolovsky, Araja, and Fomin.
Naked City Brewery & Taphouse, 8564 Greenwood Ave N, Seattle WA. [Details Here.](#)

**Sunday, October 1 at 2:00 PM:** Pacific MusicWorks, Songs of Love and Passion
The Intimate Chamber Cantatas of Agostino Steffani. Stephen Stubbs, Amanda Forsythe, Emove Baráth, Colin Balzer, and Christian Immler present this program dedicated to the music of one of the most important composers between Monteverdi and Handel.
Trinity Episcopal Parish, Seattle. [Details Here.](#)

**Saturday, October 7 at 7:30 PM:** Marian Motets: Gabriel Jackson and the Renaissance
Program of Marian motets by English composers. Features Renaissance music by Tallis and Cornysh placed next to music by contemporary composer Gabriel Jackson.
Trinity Parish, Seattle. [Details Here.](#)

**Sunday, October 8 at 8:00 PM:** Diabolus In Musica, Cantores: Music from Chapel of the Popes in Avignon
St. James Cathedral, Seattle. Pre-concert lecture at 6:30pm at the St. James Cathedral meeting room. [Details Here.](#)

**Saturday, October 14 at 2:00 PM:** Moss Bay Recorder Society Meeting
Miyo Aoki conducting, Redmond Library, 15990 NE 85th St, Redmond.

**Sunday, October 15 at 7:00 PM:** Byron Schenkman & Friends, Bach Double Harpsichord Concertos
Two of Bach’s brilliant and rarely-performed double concertos, featuring harpsichordists Ignacio Prego and Byron Schenkman with some of the best baroque string players from Seattle and Portland. Other works on the program by Telemann, Frescobaldi, and Rusca.
Nordstrom Recital Hall at Benaroya. [Details Here.](#)

**Friday, October 20 at 8:00 PM:** Dmitry Sinkovsky with Seattle Symphony, Vivaldi’s Four Seasons
Benaroya Hall, Seattle. [Details Here.](#)

**Saturday, October 21 at 2:00 PM:** Dmitry Sinkovsky with Seattle Symphony, Vivaldi’s Four Seasons
Benaroya Hall, Seattle. [Details Here.](#)

**Saturday, October 21 at 7:30 PM:** Leonarda’s Circle
North America’s newest early music ensemble, Leonarda’s Circle — Carla Moore and Linda Melsted, violin, Joanna Blendulf, viola da gamba/violoncello, and Jillon Stoppels Dupree, harpsichord — makes its Seattle debut with the dazzling and sensuous music of 17th-century Italy and Germany.
Gallery Concerts, Queen Anne Christian Church, Seattle. [Details Here.](#)

**Sunday, October 22 at 3:00 PM:** Leonarda’s Circle, see above.

**Friday, October 27 at noon:** Dmitry Sinkovsky with Seattle Symphony, Vivaldi’s Four Seasons
Benaroya Hall, Seattle. [Details Here.](#)

**Saturday, October 28 at 2:00 PM:** Pacific MusicWorks, Monteverdi’s L’Orfeo
Stephen Stubbs leads Pacific MusicWorks and the Dark Horse Consort in a concert version featuring Colin Balzer in the title role.
St. Mark’s Cathedral, Seattle. [Details Here.](#)

**Saturday, October 28 at 8:00 PM:** Byrd Ensemble, RITUAL: Music from Sacred Tradition
An exploration of sacred music from the Eastern and Western Christian tradition. The program features motets by Byrd, Palestrina, Gibbons, Tavener, Stravinsky, and Pärt.
St. James Cathedral, Seattle. [Details Here.](#)

**Sunday, October 29 at 4:30 PM:** Sine Nomine Renaissance Choir
Most Worthy Shepherd: Sacred Music of Heinrich Isaac
Trinity Episcopal Parish, Free Will Offering. [Details Here.](#)
**October 29—November 11:** Road Scholar National Early Music Workshop, weeks 1 and 2. See the write-up earlier in this newsletter.

**Saturday, November 4 at 7:30 PM:** High Solemn Mass Commemorating All Faithful Departed
Byrd—Mass for Four Voices, Harris—Faire is the Heaven
Epiphany Chapel, Seattle. [Details Here.](#)

**Saturday, November 4 at 7:30 PM:** Pacific MusicWorks Underground, All in the Bach Family
This program features music by five great Bachs, with music spanning the century from 1650-1750. The lineup includes Heinrich, Johann Michael, Johann Sebastian, Carl Philipp Emmanuel, and Johann Bernhard, all performed by the Underground House Band led by Tekla Cunningham.
Resonance at SOMA Towers, Bellevue. [Details Here.](#)

**Sunday, November 5 at 3:00 PM:** Pacific MusicWorks Underground, All in the Bach Family
Northwest Cellars, Kirkland

**Sunday, November 5 at 3:00 PM:** New Baroque Orchestra
Trinity Episcopal Parish, Seattle

**Tuesday, November 7 at 7:00 PM:** Pacific MusicWorks Underground, All in the Bach Family
Naked City Brewery, Greenwood, Seattle

**Saturday, November 11 at 2:00 PM:** Moss Bay Recorder Society Meeting, Miyo Aoki conducting
North City Water District Boardroom, 1519 NE 177th St. Shoreline

**Saturday, November 11 at 7:30 PM:** Seattle Baroque Orchestra, Forces of Nature
Nordstrom Recital Hall at Benaroya, Seattle. [Details Here.](#)

**Saturday, November 18 at 7:30 PM:** Queen Anne Concerts, Bach & Beethoven
Violoncellist Tanya Tomkins and fortepianist Tamara Friedman explore the rich repertoire of Johann Sebastian Bach’s Suites for Solo Cello and Ludwig van Beethoven’s Sonatas and Variations for cello and piano.
Queen Anne Christian Church, Seattle. [Details Here.](#)

**Sunday, November 19 at 7:30 PM:** Queen Anne Concerts, Bach & Beethoven, see above.