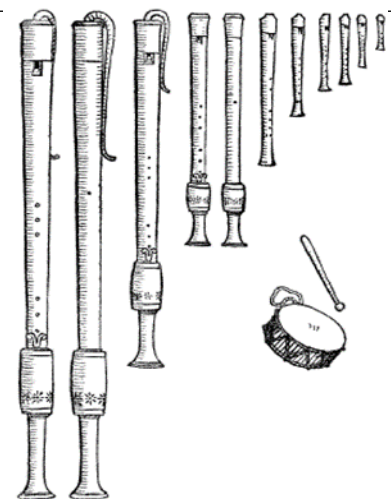


SEATTLE RECORDER SOCIETY

Recorder Notes

March 2018
Vol. XLIX, No. 7

www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings everyone.

"If music be the food of love, sing on, sing on, sing on, til I am filled with joy...." Colonel Henry Heveningham's words from 1690 could not be more fitting for our times had they been written today.

Henry Purcell set them to music on three different occasions in 1692 and 1693. Purcell is generally considered to be one of the greatest English composers that ever lived; no later native-born English composer approached his fame until Vaughan Williams, Elgar and Britten in the 20th century.

Music does indeed have the power to move the senses and touch the soul. Let us take to heart these words and embrace every moment that we have to make music together. For our March playing session I have chosen theater music and chaconnes by Henry Purcell from King Arthur, The Tempest, Dioclesian and The Fairy Queen.

Opening program: Music of Orlando Gibbons and Matthew Locke

Miyo Aoki and Vicki Boeckman - recorders, Jonathan Oddie - harpsichord

After last month's opening program and playing session with music of Orlando Gibbons, we thought it would be a perfect opportunity to follow up with English consort music for two recorders and continuo by two of England's most revered composers. We will play Suite IX and XXI of Matthew Locke's Little Consort of Three Parts and several of Orlando Gibbons' 3 part Fantasies, all of which sound rather delightful on recorders!

SRS Meeting

Friday,
March 2, 2018
@ 7:30 pm

Opening Program
Vicki Boeckman, Miyo Aoki,
Jonathan Oddie playing
Gibbons and Locke

Playing Session
(Vicki Boeckman)
Theater Music of Henry
Purcell

*All sizes of recorders
and viols are welcome.*

Back Room Gang
(Miyo Aoki)

**Newsletter Deadline
for April Issue:**

Thursday
March 22

Toby Faber's Memorial Service (Vicki Boeckman)

There were over 1,000 attendees at Toby Faber's memorial on February 10th at the lovely Center for Spiritual Living on Sand Point Way. Musicians, immediate family members, distant relatives, past and current faculty and students from the Evergreen School, the Bush School and All That Dance filled the hall and balcony to capacity to honor Toby and the Faber family. The outpouring of love and support was palpable, the eulogies were uplifting, heart-wrenching and personal. After the service there was a line of people waiting to connect with each of the immediate family members. Laura said she had an hour and half of loving hugs, strength and support. The Fabers have touched the lives of many and the rings of compassion and support will continue to ripple outward as these communities intersect and intertwine.

Many of our SRS members are asking what they can do. I have been in contact with Laura regularly and her words to everyone are these: *"Music is such an important part of our lives. Play music in our honor. Lift it up and send it out. Keep playing together and I will return to teach and lead ensembles as soon as I am able"*.

The questions surrounding Toby's death will never be answered and the need for love and support will never end. For now let us all just hold the family in our hearts and wait.

Local Recorder Happenings

Matthias Maute's "American Recorder Rally" March 10

Rehearse and perform a concert with Montréal recorder virtuoso Matthias Maute. 1-5pm.

See the [flyer](#) or contact ngorbman@hotmail.com or call Nancy at 206-852-4762 for more information and registration.

Moss Bay Recorder Society Meeting

Saturday, March 3 at 2:00 PM: Lorelete Knowles conducting.

North City Water District Boardroom, 1519 NE 177th St, Shoreline. www.mossbayrecorders.org

Recorders in Concert March 16th, 7:30 pm Music Center of the Northwest (Vicki Boeckman)

Please join my students (Betty Swift, Jill Carlsen, Jim Pilon, Karen Soma, Laura Faber, Mike Woolf, Silke Harper) and me as we share some of our favorite pieces of music. Special guests will include Jonathan Oddie on harpsichord and Tom Faber on didgeridoo.

The repertoire will be a broad range of styles and settings with solo works by J.S. Bach, duos by Telemann, trios by J. P. Sweelinck, high baroque sonatas with harpsichord accompaniment by Telemann and J.S. Bach, and contemporary works by Franz Geysen and the brilliant young Belgian composer Pieter Campo.

The recently refurbished concert hall at Music Center is particularly favorable to the wooden timbres of our various recorder sizes, allowing everyone to sound their very best.

Come support this wonderful community of recorder players by cheering us on and stay for the reception and camaraderie afterward.

Free of charge.

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Local Recorder Happenings — Continued

“Music from Around the World: Play the Recorder Month - Concert & Celebration” Saturday, March 17

3:00 pm – 4:00pm

Third Place Commons at Lake Forest Park Town Center, 17171 Bothell Way NE, Lake Forest Park, WA

Every March is “Play the Recorder Month”. Come to a fun annual event sponsored by the Seattle Recorder Society: Bring your own recorder and join us for a “Play In”! Music will be provided – meet at 3:00pm in front of the stage. We will play music by Eric Hass “Fantasia on a Shape-Note Hymn” – music composed especially for “Play the Recorder Day” (Mar. 17, 2018) – commissioned by the American Recorder Society.

After the “Play-In”, enjoy a concert of various recorder ensembles with music from the Renaissance period, Irish music and more! Enter a free drawing for recorders – winners announced at the end of the concert.

For more information, contact Nancy Gorbman.

See the American Recorder Society [web-site](#) for more information about this annual event.

Laura Faber / Mike Woolf Duo Recital, Sunday March 25 at 3pm

Sand Point Community United Methodist Church—4710 NE 70th, Seattle
Sweelinck, Telemann, Shannon, Sieg

Moss Bay Recorder Society’s 2018 Recorder Meet, Saturday April 14

10 am - 5 pm, at Maple Leaf Lutheran Church, 10005 32nd Ave NE, Seattle.

Conductors will be: Larry Stark, Laura Faber and Charles Coldwell.

www.mossbayrecorders.org

Recorders without Borders, April 21 (Bellingham) and 22 (Seattle)

Nina Stern and Vicki Boeckman - recorders, Peter Maund – percussion
Music from the Balkans, Armenia, France, and the Middle East

Saturday, April 21 at St. Paul's Cathedral, Bellingham:

Mini Workshop 10:00 – 1:30 pm and Concert at 4:00 pm

This will be repeated the following day, Sunday, April 22 at a location to be determined in Seattle.

A Recorder and Early Winds Workshop in Your Backyard, September 29-30, 2018

Vicki Boeckman—recorder, artistic director

Miyo Aoki—recorder

Rotem Gilbert—recorder and early winds

Laura Kuhlman—recorder and early winds

Gayle Neuman—recorder and early winds

Phil Neuman—recorder and early winds

Save the Date!



Refreshments (March)

Fruit

Katie Sprugel

Baked goods

Janice Klain

Mike Woolf

Thank you for
volunteering!

2017/2018

SRS Meetings

Meetings are usually (**but not always—see *’d dates below**) held on the first Friday of each month, September to May, at 7:30pm, Maple Leaf Lutheran Church, 10005—32nd NE, Seattle. Meetings often include a short performance of interest to recorder or viol players, ensemble playing for all levels of recorder players, and a beginning recorder ensemble. A \$5 donation is requested for non-members.

March 2, 2018

***April 13, 2018**

***May 11, 2018**

February SRS Meeting—(Kathleen Arends, Photos—Bill Stickney)

President Molly Warner opened our meeting. Announcements included:

--Sign up to play a concert with Matthias Maute at the March 10 "Recorder Rally" at Sand Point Community United Methodist Church, 1 – 5 pm.

--If you want to perform something five minutes or shorter at Members' Night, it's time to work it up! Email titles and performers' names to Nancy Gorbman.

--Michael Bancroft has consented to run for the next President-Elect of Seattle Recorder Society!

--Please sign up to provide snacks for our social time after playing.

--Among the popular ensemble classes run by Laura Faber—and now is a good time to join them—is an opportunity to prepare for Play-the-Recorder Month's March 11 event at Lake Forest Park.



Jonathan Oddie then presented a talk on the life and music of English Renaissance composer Orlando Gibbons (1583-1625), on whom Jonathan did his doctoral dissertation.

Gibbons, the youngest of his brothers, was [born in Oxford to a Cambridge town waite](#). He was a chorister at King's College, Cambridge, and then began playing with the Chapel Royal as junior organist. When he died at age 41, in the same year as King James I, he was senior organist, though he was younger than the junior. Other positions included chamber musician for Prince Charles and organist at Westminster Abbey.

His first published compositions, the "Madrigals and Motets" collection from which we played, was published in 1612, making him a post-Elizabethan composer. When he was published in the keyboard collection "Parthenia", he was about 30, with senior contributors William Byrd and John Bull being about 70 and 50, respectively. He also published "Fantazies of III Parts" in 1620.

Jonathan distributed lecture notes in which he had clearly marked Gibbon's beautiful polyphony, and which he illustrated from the harpsichord. When multiple melodies are played simultaneously (polyphony), dissonances will occur; the rules of counterpoint control those dissonances. Jonathan talked about musical analysis as figuring out which voice has the subject, or theme, or building block, and noted that composers like not only to repeat but also to overlap the subject in multiple voices. A voice that is not playing the subject may parallel it a third or a sixth away, creating a pleasing harmony; thus all the parts are important and interesting, even when not playing the subject.



A discussion of cadences had to wait, for it was time for us to play. Miyo Aoki distributed a pair of pieces from Gibbons' melancholy "Madrigals and Motets" (more accurately, a collection of consort songs for viols and voices): "Fair is the Rose" and "What Is Our Life?" Both were SAATB, with the 4' parts doubled at 8'; viols played the bass part.

"Fair is the Rose" was almost familiar, as we had already heard several of its choice moments played on the harpsichord. Miyo had us look at the unusual ending cadence, in which the top two voices drop out, leaving the lower three to hold to the end. We also paid special attention to the middle section, in which movement was by whole and half notes instead of the half and quarter notes in the rest of the piece: "So white, so sweet was my fair Mistress' face". Its sibilance called for soft articulation.

The text for "What Is Our Life?" is by Sir Walter Raleigh; there exists a poetical idea that he wrote it the night before his execution. As in all the evening's works, we used a half-note beat. A half-as-fast middle section appeared again, this time more homophonic than the rest of the piece; Miyo suggested the feeling of riding a bicycle in sand to illustrate the need for just the right resistance in the air flow.



Miyo pointed out that the commas, ends of sentences, and even word stresses should inform all our articulation. We applied this to all six of the pieces we enjoyed playing. To this end, Miyo thoughtfully had placed the words right underneath the notes in every part.

February SRS Meeting—continued

We ended with four songs on texts chosen by Gibbon's patron, which Miyo observed would qualify as "humble brags". The first was "I Weigh Not Fortune's Frown (nor smile ...I rest so pleased with what I have, I wish no more...)". Next came "I Tremble Not at Noise of War", and then "I See Ambition Never Pleas'd", in which Miyo pointed out a spot where the S and B lines zigzagged up and down against each other, while the middle voices climbed steadily together, all to wonderful effect. The last song was titled "I Feign Not Friendship Where I Hate".

Thanks to Miyo and Jonathan for the coordinated evening of Gibbons!

Concerts and Events Calendar

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Saturday, February 24 @ 7:30 PM: Pacific Music Works Underground: Sacred Sensuality
17th century Italy saw a flourishing of music behind convent walls, where nuns composed, published, and performed sacred music that blended deep spirituality with richly sensual poetic and musical imagery. Sopranos Linda Tsatsanis and Brenna Wells join baroque 'cellist Nathan Whittaker and organist Henry Lebedinsky for works by Chiara Margarita Cozzolani, Maria Peruchona, Isabella Leonarda, and more.
Resonance at SOMA Towers, Bellevue. [Details Here.](#)

Sunday, February 25 @ 2:30 PM: Rachel Barton Pine—Testament
Complete Sonatas and Partitas for Solo Violin by J.S. Bach.
Nordstrom Recital Hall at Benaroya. [Details Here.](#)

Tuesday, February 27 @ 7:00 PM: Pacific Music Works Underground: Sacred Sensuality
Same as February 24 event, except at Naked City Brewery in Greenwood.

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Thursday, March 1 @ 7:30 PM: Teddie Hwang, traverso and August Denhard, theorbo
Of Arcadian Love, a Flute Playing King, and Parisian Fishwives
Trinity Parish Church, Seattle: Parish Hall. [Details Here.](#)

Friday, March 2 @ 8:00 PM: Cappella Romana presents The Tudor Choir
Seattle's Tudor Choir appears for the first time since 2015, directed by founder Doug Fullington. The Western Wind Mass by John Taverner is featured alongside a world premiere of a work based on it by rising star composer Nico Muhly. St. Mark's Cathedral.

Saturday, March 3 @ 2:00 PM: Moss Bay Recorder Society Meeting
Lorelete Knowles conducting.
North City Water District Boardroom, 1519 NE 177th St, Shoreline. www.mossbayrecorders.org

Sunday, March 4 @ 3:00 PM: Seattle Bach Choir: Bach's Mass in B minor
Bach's symphonic masterpiece performed on period instruments, featuring some of the finest Baroque soloists and instrumentalists in the world.
Trinity Parish Church, Seattle. [Details Here.](#)

Saturday, March 10: Rehearsal @ 4:00 PM: American Recorder Rally concert with Matthias Maute
Rehearsal at 1:00 PM. See description earlier in this newsletter or the [flyer](#).

Saturday, March 10 @ 7:00 PM: Salish Sea Festival: Four Part Canzonas 1585-1625
Anna Marsh, Courtney Kuroda, Stephen Criswell, Jeffrey Cohan.
Christ Episcopal Church 4548 Brooklyn Ave NE in Seattle. [Details Here.](#)

Saturday, March 10 @ 8:00 PM: Medieval Women's Choir: Spring Celebration
Trinity Parish Church, Seattle. [Details Here.](#)

Friday, March 16 @ 7:30 PM: Vicki Boeckman's recorder students
Music of Sweelinck, Telemann, Bach, Geysen and Campo
Music Center of the Northwest, 901 N Linden, Seattle

Saturday, March 17 @ 3:00 PM: Play the Recorder Month - Concert & Celebration
See details earlier in this newsletter.

Concerts and Events Calendar—continued

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Saturday, March 17 @ 7:30 PM: Seattle Baroque Orchestra—The Fairy Queen
Nordstrom Recital Hall. [Details Here.](#)

Saturday, March 17 @ 8:00 PM: Byrd Ensemble: Evolution of Chant — A Starting Point
Motets based on chant. St. James Cathedral, Seattle. [Details Here.](#)

Sunday, March 18 @ 3:00 PM: Seattle Baroque Orchestra—The Fairy Queen
Same as on March 17.

March 21-25: Bach in the Subways
Local musicians perform the music of J.S. Bach in celebration of his 333rd birthday.
Various locations. [Details Here.](#)

Friday, March 23 @ 7:30 PM: Pacific Music Works Underground: A Brief History of Time
San Francisco-based period instrument group The Sylvestris Quartet blends wit and insight as they explore the development of the quartet from Biber to Beethoven and beyond.
Trinity Episcopal Church in Everett. [Details Here.](#)

Saturday, March 24 @ 7:30 PM: Pacific Music Works Underground: A Brief History of Time
Same as March 23 except at Resonance at SOMA Towers in Bellevue.

Saturday, March 24 @ 7:30 PM: Musique du Jour Presents! Duo Amadeus: The Bachs & Mozart
Acclaimed violinist Elizabeth Blumenstock, concertmaster of the world-famous Philharmonia Baroque Orchestra (San Francisco), performs Bach's Partita No. 3 in E major and with Tamara Friedman sonatas by C. P. E. and J. C. Bach, and Mozart. Queen Anne Christian Church, Seattle. [Details Here.](#)

Sunday, March 25 @ 3:00 PM: Musique du Jour Presents! Duo Amadeus: The Bachs & Mozart
Same as above.

Sunday, March 25 @ 3:00 PM: Laura Faber / Mike Woolf Recorder Duo Recital
Sweelinck, Telemann, Shannon, Sieg
Sand Point Community United Methodist Church—4710 NE 70th, Seattle

Sunday, March 25 @ 3:00 PM: Pacific Music Works Underground: A Brief History of Time
Same as March 23 except at Northwest Cellars in Kirkland.

Sunday, March 25 @ 4:30 PM: Sine Nomine Renaissance Choir 10th Anniversary Celebration
Trinity Parish Episcopal Church. [Details Here.](#)

Tuesday, March 27 @ 7:00 PM: Pacific Music Works Underground: A Brief History of Time
Same as March 23 except at Naked City Brewery in Greenwood.

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Sunday, April 8 @ 2:30 PM: Seattle Baroque Orchestra: The Splendor of Dresden
Pieces from Piseldel's bookshelf, highlighting the violin, flute, oboe, and bassoon with soloists Linda Melsted, Janet See, Curtis Foster, and Nate Helgeson. Experience the golden age of Baroque music through the wind section. Nordstrom Recital Hall. [Details Here.](#)

Thursday, April 12 @ 6:30 PM: The King's Singers: Gold 50
Celebrate 50 years of mesmerizing performances and musical diversity by The King's Singers.
Seattle First Baptist Church. [Details Here.](#)

Saturday, April 14 @ 7:30 PM: Gallery Concerts: Strike the Viol
Mary Springfels, viola da gamba, and Ellen Hargis, soprano, team up with Jillon Stoppels Dupree, harpsichord, for the 2nd annual Margriet Tindemans Concert performing a rich array of vocal and instrumental music by Purcell, Dowland, and others. Queen Anne Christian Church, Seattle. [Details Here.](#)

Sunday, April 15 @ 3:00 PM: Gallery Concerts: Strike the Viol
See above.

Saturday, April 21 @ 10:00 AM (workshop) and 4:00 PM (concert): Recorders Without Borders
Nina Stern, Vicki Boeckman, Peter Maund. See description earlier in this newsletter.
St. Paul's Cathedral, Bellingham

Concerts and Events Calendar—continued

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Sunday, April 22 @ TBD: Recorders Without Borders
Same as April 21, but in Seattle. Time and place to be announced.

Sunday, April 22 @ 7:00 PM: Byron Schenkman & Friends: Vivaldi and the High Baroque
The fifth season closes with a festive evening of virtuoso works for baroque winds, strings, and harpsichord. Works by Vivaldi include his “Goldfinch” Concerto and sonatas for flute, oboe, and violin. Also included are works by Joseph Bodin de Boismortier, Anna Bon, and George Frideric Handel.
Nordstrom Recital Hall, Seattle. [Details Here.](#)

Tuesday, April 24 @ 7:00 PM: Pacific MusicWorks Underground: April in Paris
Join us as baroque flautist Joshua Romatowski, baroque oboist/recorder player Curtis Foster, and harpsichordist Henry Lebedinsky offer a prix fixe tasting menu of 18th century musical delicacies, from the rustic to the refined, including works by Hotteterre, Lully, Forqueray, Naudot, and more.
Naked City Brewery, Seattle. [Details Here.](#)

Friday, April 27 @ 7:30 PM: Pacific MusicWorks Underground: April in Paris
Same as April 24, but at Trinity Episcopal Church in Everett.

Friday, April 27 @ 8:00 PM: Cappella Romana: Venice in the East: Renaissance Crete
Venice in the East celebrates music from Crete and the Ionian Islands, which were ruled by the Venetians after the Latin conquest of Constantinople in 1204.
St. James Cathedral, Seattle. [Details Here.](#)

Saturday, April 28 @ 7:30 PM: Pacific MusicWorks Underground: April in Paris
Same as April 24, but at Resonance at SOMA Towers in Bellevue.

Sunday, April 29 @ 11:00 AM: Bach & Pancakes
Cheer up & calm down: join marimbist Erin Jorgensen for one of the famous Bach cello suites played on a 5-octave marimba. Music will be followed by pancakes made on-the-spot. ALL AGES WELCOME.
Studio Current, 1100 E Pike St, Seattle. [Details Here.](#)