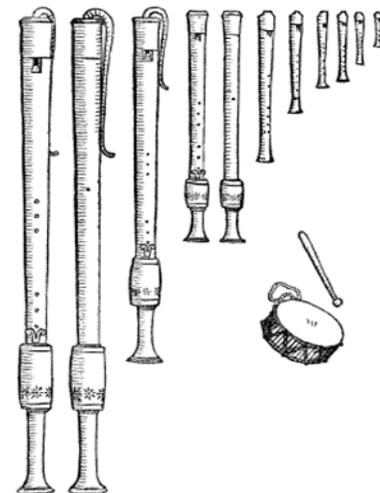


# SEATTLE RECORDER SOCIETY

## Recorder Notes

October 2018  
Vol. I, No. 2

[www.seattle-recorder.org](http://www.seattle-recorder.org)



### From the Music Director (Vicki Boeckman)



Greetings everyone,

If you are feeling like you've barely had time to settle into September and now here it is almost October, then we are right on the same page! Yet another month has flown by. I was flabbergasted to see pumpkins adorning the parking lots of several grocery stores in my immediate area, but everything else has been early this year, so why not pumpkins? Although the days are getting noticeably shorter, there is nothing quite like September's stunning late afternoon/early evening light and brilliant blue skies. I find it com-

forting and refreshing to see the green grass finally returning after our long summer drought, and to have to put on extra layers of clothing.

Many of you will be gearing up for the weekend workshop at SPU when this newsletter arrives in your inboxes. Miyo Aoki and I are very excited to have the opportunity to perform and teach with our fabulous colleagues from California and Portland. Whether you are attending the workshop or not, I sincerely hope you will come cheer us on for the pre-workshop faculty kick-off concert at Queen Anne Christian Church on the 28th at 7:30 pm. (Whew, that was a mouthful!) Stay tuned to next month's newsletter for concert photos and a workshop summary.

For our October 5th playing session I have chosen Italian renaissance and early baroque music. We will start with a stunning 6-part motet by Andrea Gabrieli from 1587 called *Iniquos odio habui* and compare it with Orlando di Lassus 4-part motet set to the same text. Gabrieli and Lassus were absolute masters of their craft. Andrea was the uncle of the somewhat more famous Giovanni Gabrieli, and was extremely influential in spreading the Venetian style in Italy as well as in Germany. We will then play two instrumental works – an 8 part canzona by the “somewhat more famous nephew” Giovanni from 1597, and an 8 part Sonata by Giovanni Picchi from 1625 arranged by Peter Seibert in 2007. I hope you will enjoy this music as much as I do. It is always fascinating to note the differences in compositional styles when music is intended to be sung as opposed to being purely instrumental.

### SRS Meeting

Friday,  
October 5, 2018

@ 7:30 pm

**No Opening Program**

**Playing session led by  
Vicki Boeckman**

**Music by Lassus, Picchi, and  
Andrea and Giovanni  
Gabrieli**

*All sizes of recorders  
and viols are welcome.*

**Back Room Gang led by  
Miyo Aoki**

**Newsletter Deadline  
for November Issue:**

**Thursday  
October 18**

## From the Music Director—Continued

All sizes of recorders from soprano to contra bass are needed. Viol players and other early winds are always welcome, too. I know that viol players don't like to tune up to 440Hz, but we'd love to have you join us.

If anyone would like pdfs ahead of time, send me a quick message and let me know what part you'd like. Looking forward to seeing you soon!

## September SRS Meeting—(Kathleen Arends)

President Nancy Gorbman trilled the meeting to order, then welcomed a handful of newcomers. Laura Faber distributed ARS swag to members of American Recorder Society, and noted that recorder works by contemporary composers are available to members on the ARS web site.

Other announcements: Laura has three different group classes available; a bagpipe is available to swap for a nice tenor or bass recorder; Moss Bay Recorders meet on third Saturdays in various libraries; and car pooling may be available for the workshop at the end of September.

Vicki began the playing session by distributing the "Kyrie" and "Gloria" from a Missa Brevis of Dietrich Buxtehude. Having chosen accessible music, she did not send a "Back-Room Gang" off with Laura or Miyo; we stayed all together, with Miyo available to buddy up with anyone who would like some support. (Actually, support may be counted on from 'most any SRS member. We're very encouraging.)

The text of the entire Kyrie is "Lord, have mercy" three times, then "Christ have mercy" three times, and a third plea "Lord, have mercy" three more times, three being the number of the holy Trinity.

The time signature at the beginning of the Kyrie was 4/2, but Vicki conducted two whole-note beats per measure. The piece is quite melismatic (each syllable tends to be sung on more than one note, sometimes even on a dozen or more notes. As "Kyrie Eleison" has only six or seven syllables, the phrases would be quite limited otherwise.) The last chord of the beginning "Kyrie Eleison" is made a major one by a C# in the tenor voice; Vicki instructed that the correct tuning of this third in the chord is a little lower than in modern practice.

The "Christe Eleison" section also ends with a major third, this time a G# in the second soprano part. The half-hole in that fingering is important in tuning this note. And the final "Kyrie" section was in three, performed at one beat per measure. Again, tuning the last chord meant keeping the C# from being too high. Then we enjoyed playing the entire Kyrie right through.

The "Gloria" began with an introit, the cantor's solo given on a solo alto. Vicki gave a guided tour through the piece: "Gratias" would be a high point, the "Jesu" text clear and tender, all lines rising on "Jesu Christe", increasing movement at "qui tollis", and increasing chromaticism at "Miserere". Then we rendered the piece, with a glorious low E-natural from Bill Stickney's baritone sax on the last chord.

Buxtehude greatly influenced both J. S. Bach—who once walked over 400 kilometers to hear the master, then stayed for three months to learn from him, angering the town council which had given him leave only for three weeks—and G. P. Telemann, as well as Handel. We went on to play a couple of fugues by Telemann.

Vicki pointed out the subject and countersubject of the first fugue, which we could

2018/2019

## 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.

October 5

November 2

December 7

January 4

February 1

March 1

**\*April 12**

**\*May 10**



## Refreshments (October)

### *Fruit*

Maja Eberhardt

### *Veggies*

Chu-Lan Chiong

### *Baked goods*

Barbara McKnight

Cathy Lacefield

Thank you for  
volunteering!

## September Meeting, continued

see and hear first in the sopranos and altos, and soon afterwards in the tenors and basses. We practiced some of the chromatic figures before playing. "Make the quarter notes sturdy and proud, and the eighth notes a little slinky," Vicki instructed. The other fugue we played was in 3/8, and she coached, "Don't try to read every note; just look to see where it lands." This fugue also featured stretto (voices entering very shortly after one another) and scales rather than chromaticism. The last chord was the dominant! We followed it with a tonic A minor chord, in order to quell the unrest which would surely result otherwise.

Our last piece of the evening was the instrumental sonatina which opens Bach's cantata No. 106, "Gottes Zeit ist die allerbeste Zeit" ("God's Time is the very best Time"). It was written for two alto recorders, two violas da gamba, and basso continuo. Vicki said that in Denmark, the cantata is widely performed on All Saints' Day (November 1st.) Tenors and basses did their best gamba impersonations by tonguing the repeated quarter notes as softly as possible, "lu lu lu". "Emote your little hearts out," Vicki encouraged us, but cautioned that the music must have movement, even when marked "Molto adagio" and featuring eight "A"s in a row. Thank you, Vicki, for an evening of beautiful Baroque music.

## For Sale



Kung soprano in olive wood.  
\$100

Nice tone, plays well, low register takes very little air pressure.

If interested, call Ingrid Vrooman:  
573-578-3016.

## Local Recorder Happenings

### Music of the Winds

#### (Kick-off Faculty Concert for Late September Weekend Workshop)

Friday September 28, 7:30 pm Queen Anne Christian Church (1316 3rd Ave W)  
Rotem Gilbert, Laura Kuhlman, Phil Neuman, Gayle Neuman, Miyo Aoki and Vicki Boeckman will entertain you with a delicious selection of medieval, renaissance and baroque music played on a plethora of wind instruments including recorders, dulcians, cornamuses and bagpipes.

All are welcome - not just workshop participants  
Suggested donation \$25

#### Late September Workshop for Recorders, Voices and Winds

September 29th and 30th 9 – 4 pm

Seattle Pacific University

Registration is currently full with a waiting list.

## SRS Board Members (2018/2019)

### Music Director:

Vicki Boeckman (206-985-9916)  
[vickiboeckman@comcast.net](mailto:vickiboeckman@comcast.net)

### Music Director Emeritus:

Peter Seibert (206-329-2774)  
[pcs.srs@gmail.com](mailto:pcs.srs@gmail.com)

### Officers:

#### President:

Nancy Gorbman (206-852-4762)  
[ngorbman@hotmail.com](mailto:ngorbman@hotmail.com)

#### President-Elect:

Michael Bancroft (206-523-6668)  
[capillarymb@gmail.com](mailto:capillarymb@gmail.com)

#### Past President:

Molly Warner (206-523-5192)  
[molly.warner@ymail.com](mailto:molly.warner@ymail.com)

### Newsletter:

Mike Woolf (206-300-6623)  
[mikewoolf@live.com](mailto:mikewoolf@live.com)

### Secretary:

Kathleen Arends (425-649-9869)  
[kathleena@seanet.com](mailto:kathleena@seanet.com)

### Treasurer:

Richard Ginnis (206-633-1969)  
[richard@ginniscpa.com](mailto:richard@ginniscpa.com)

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### Membership:

Betty Swift (206-323-3879)  
[bswiftlink@gmail.com](mailto:bswiftlink@gmail.com)

### Refreshments:

Maja Eberhardt (206-525-4283)  
[majaebe07@gmail.com](mailto:majaebe07@gmail.com)

### Librarian:

Hanan Bell (206-695-2276)  
[hanan@hsbell.com](mailto:hanan@hsbell.com)

### Webmaster:

Charles Coldwell (206-328-8238)  
[cpcoldwell@hotmail.com](mailto:cpcoldwell@hotmail.com)

## Even More Upcoming Local Recorder Happenings

### 2019 Columbia Gorge Early Music Retreat Sign-ups

Registration opens at 8:00 a.m. on October 13th, 2018. In the past, the workshop has filled up quickly (within hours). March 15-18, 2019, Portland Recorder Society presents an extended weekend of music making, friendship bonding and more. The core faculty of Vicki Boeckman, Laura Kuhlman, Gayle Neuman and Phil Neuman, joined by returning guest Mark Davenport and new-to-us faculty Lisette Kielson, will bring you opportunities to hone your reading skills and broaden your musicianship in a relaxed and supportive environment.

Visit the [PRS website](#) for more information on this superb musical weekend!

### Recorder Orchestra of Puget Sound in Concert

Saturday, November 10th, 3:30pm

Perry Hall, Sand Point Community United Methodist Church 4710 NE 70th St

ROPS will play their autumn concert with music by Picchi, Brahms, Strauss, Foote and Holst.

Plenty of parking is available in the back lot.

Free of charge

### Vicki Boeckman Student Recital

Saturday November 17th, 7:30pm

Music Center of the Northwest, 901 N. 96th St.

Please join Vicki Boeckman and her students in a lovely evening of renaissance and baroque music.

Harpichord accompaniment by Jillon Stoppels Dupree

Free of charge

## Concerts and Events Calendar

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### Friday, September 28 @ 7:30 PM: Music of the Winds

4, 5 and 6 part music for recorders and early winds including bagpipes, dulcians and cornamusen.

Rotem Gilbert, Vicki Boeckman, Miyo Aoki, Laura Kuhlman, Phil Neuman and Gayle Neuman

Suggested donation \$25. Queen Anne Christian Church, Seattle

### Saturday, September 29 @ 7:30 PM: Gallery Concerts: Byron, Nathan & Ludwig

Byron Schenkman returns to the Gallery Concerts stage for the first time in two decades to play with Artistic

Director Nathan Whittaker in a program featuring works of a young Beethoven, a ravishing sonata of Hélène Liebmann, and a rarely performed piece by Franz Xavier Wolfgang Mozart.

Queen Anne Christian Church, Seattle. [Details Here](#)

### Sunday, September 30 @ 3:00 PM: Gallery Concerts: Byron, Nathan & Ludwig

Same as above.

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### Friday, October 5 @ 7:30 PM: Pacific MusicWorks Underground—BACHtoberfest

It's a celebration of the multigenerationally musical Bach family, including Johann Sebastian Bach's ebullient Brandenburg Concerto #5 and works by Johann Bernhard, Wilhelm Friedemann, and Wilhelm Friedrich Ernst Bach. From Baroque brilliance to Classical virtuosity, this is one family reunion you'll not want to miss.

Naked City Brewery, Greenwood, Seattle. [Details Here](#)

### Sunday, October 7 @ 3:00 PM: Pacific MusicWorks Underground—BACHtoberfest

Same as above, except at Resonance @ SOMA Towers, Bellevue.

### Sunday, October 7 @ 8:00 PM: Pacific MusicWorks Underground—BACHtoberfest

Same as above, except at The Royal Room, Columbia City.

### Tuesday, October 9 @ 7:30 PM: Pacific MusicWorks Underground—BACHtoberfest

Same as above, except at Naked City Brewery, Greenwood.

### Saturday, October 13 @ 8:00 PM: Byrd Ensemble: Musical Politics: Motets of Influence

Sacred music generally served a liturgical purpose, and often also a political one. Whether it was Tallis and Byrd dedicating large collections of motets to the Queen in return for a monopoly on music printing rights, or the music from Tallis's Gaude gloriosa used as a battle rallying cry when the King was at war with France, each

## Concerts and Events Calendar—Continued

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piece on the program comes with an interesting story and gives us a peek into the composers' allegiances and a sense of the intertwined religious and political turbulence of the time.

St. James Cathedral, Seattle. [Details Here](#)

**Saturday, October 20 @ 1:30 PM:** Piae Cantiones: Old Music for Young Voices

Seattle Historical Arts for Kids (SHAK) presents an original period-music, historically-costumed youth pageant of songs from Finland's Piae Cantiones, sung and acted by students aged 7-18 in period costume, accompanied by Jacob Breedlove, Bill McJohn, Shulamit Kleinerman, and the skilled students of SHAK's Early Music Youth Academy. Good Shepard Center Chapel Theater, Seattle. [Details Here](#)

**Saturday, October 20 @ 2:00 PM:** Moss Bay Recorder Society Meeting—Miyo Aoki conducting.

North City Water District, 1519 NE 177th Street, Shoreline. [Details Here](#)

**Saturday, October 20 @ 7:30 PM:** Seattle Baroque Orchestra: Byron Schenkman's Favorites

Byron Schenkman, harpsichordist and co-founder of Seattle Baroque Orchestra, joins the Orchestra for some of his favorite works. Experience harpsichord concertos by Haydn and Amélie-Julie Candeille in the style of le concert spirituel, an 18th century public concert series in Paris.

Benaroya Hall, Seattle. [Details Here](#)

**Friday, October 26 @ 7:30 PM:** Pacific MusicWorks: Monteverdi Masterworks

Published 30 years after his Vespers, Claudio Monteverdi's last great collection of church music, Selva Morale, was conceived and written for the glorious and spacious acoustics of St. Mark's Basilica in Venice. Pacific MusicWorks Artistic Director Stephen Stubbs directs a stellar lineup of singers and instrumentalists in this breathtaking and inspirational program. Trinity Lutheran, Lynnwood. [Details Here](#)

**Friday, October 26 @ 8:00 PM:** Seattle Symphony: Handel Music For The Royal Fireworks

Handel was no stranger to spectacle, but he outdid himself in the Music for the Royal Fireworks, a pyrotechnic celebration of peace that still sizzles in the modern concert hall. The flip side of such heightened Baroque emotion is evident in Dido's Lament, the heartbreaking death scene by Purcell.

Benaroya Hall, Seattle. [Details Here](#)

**Saturday, October 27 @ 8:00 PM:** Seattle Symphony: Handel Music For The Royal Fireworks

Same as above.

**Saturday, October 27 @ 8:00 PM:** Pacific MusicWorks: Monteverdi Masterworks

Same as October 26 listing, except at St. James in Seattle.

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**Tuesday, November 6 @ 7:30 PM:** Jordi Savall—Routes of Slavery

In a monumental project spanning centuries and featuring musicians from Africa, Europe, and the Americas, early music expert Jordi Savall leads a singular experience of music, dance, and spoken word tracing the story of the African diaspora in the Old and New Worlds. Benaroya Hall, Seattle. [Details Here](#)

**Friday, November 9 @ 7:30 PM:** Pacific MusicWorks Underground: AVANT (Baroque) GARDE

It was music that broke all the rules, caused an uproar, and turned the establishment on its head. It was the birth of the modern, the birth of the cool. It rocked and it rolled 400 years ago, and we play it like it was written yesterday. Experience the music that pushed the limits and changed the world, including works by Castello, Marini, Rossi, Jarzebski, and more. Naked City Brewery, Greenwood. [Details Here](#)

**Saturday, November 10 @ 7:30 PM:** Recorder Orchestra of Puget Sound in Concert

ROPS will play their autumn concert with music by Picchi, Brahms, Strauss, Foote and Holst.

Sand Point Community United Methodist Church. [Details Here](#)

**Sunday, November 11 @ 3:00 PM:** Seattle Bach Choir: Armistice

Works composed during great times of strife or commemorating those who fought in armed conflicts.

Trinity Parish Church, Seattle. [Details Here](#)

**Sunday, November 11 @ 3:00 PM:** Pacific MusicWorks Underground: AVANT (Baroque) GARDE

Same as PMW/Underground listing above, except at Resonance @ SOMA Towers, Bellevue

**Sunday, November 11 @ 8:00 PM:** Pacific MusicWorks Underground: AVANT (Baroque) GARDE

Same as above, except at The Royal Room, Columbia City

## Concerts and Events Calendar—Continued

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**Tuesday, November 13 @ 7:30 PM:** Pacific MusicWorks Underground: AVANT (Baroque) GARDE  
Same as above, except at Naked City Brewery, Greenwood

**Saturday, November 17 @ 1:30 PM:** Early Music Youth Academy & Seattle Early Dance: Renaissance Courtly Dance  
The Early Music Youth Academy, a program of Seattle Historical Arts for Kids, is an ensemble of skilled young musicians devoted to the joys of Renaissance consort music. They are joined by the costumed (grownup!) dancers of Seattle Early Dance to share the elegant courtly pastime of 16th c. Italy.

Good Shepard Center, Wallingford, Seattle. [Details Here](#)

**Saturday, November 17 @ 7:30 PM:** Recorders in Concert  
Please join Vicki Boeckman and her students in a lovely evening of renaissance and baroque music.  
Harpichord accompaniment by Jillon Stoppels Dupree  
Music Center of the Northwest. [Details Here](#)

**Sunday, November 18 @ 3:00 PM:** New Baroque Orchestra's Fall Concert  
Includes works by Purcell, Fux, Schmierer, and Vivaldi.  
Trinity Parish Episcopal Church. [Details Here](#)

**Saturday, November 24 @ 7:30 PM:** Byrd Ensemble: A German Christmas  
Kick off the Christmas season with a festive program from Renaissance Germany. This program features a variety of German Christmas carols, chorales, and motets by Michael and Hieronymus Praetorius, Hans Hassler, Heinrich Schütz, and Franz Gruber. Trinity Parish Church, Seattle. [Details Here](#)

**Saturday, November 24 @ 7:30 PM:** Gallery Concerts: NOT a Christmas Concert!  
Arwen Myers, soprano, Linda Tsatsanis, soprano, Ingrid Matthews, violin. Jillon Stoppels Dupree, harpsichord, Nathan Whittaker, violoncello  
... though it might sound like Christmas, as two of the Pacific Northwest's most stellar sopranos, are joined by stellar Seattle artists to perform Handel's glorious Italian cantatas which later became the famous Messiah tunes. Enjoy a fun Corelli fugue, "borrowed" for the famous Hallelujah Chorus, and other festive musical gems.  
Queen Anne Christian Church. [Details Here](#)

**Sunday, November 25 @ 3:00 PM:** Gallery Concerts: NOT a Christmas Concert!  
Same as above.

**Friday, November 30 @ 7:30 PM:** Music of Two Worlds  
Gary Stroutsos - Native American flutes and Vicki Boeckman - Recorders  
Ancient Hopi songs and pieces by Markus Zahnhausen, Somei Satoh a.o.  
Music Center of the Northwest  
Suggested donation \$25