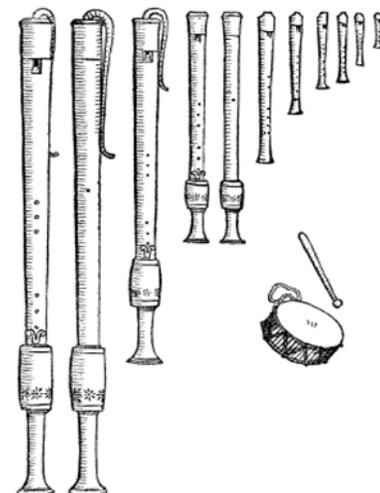


# SEATTLE RECORDER SOCIETY

## Recorder Notes

February 2020  
Vol. LI, No. 6

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



### From the Music Director (Vicki Boeckman)



Greetings dear members!

I hope you are staying dry and warm and settling into the rhythm of the new year. I am grateful that the days are getting noticeably longer but Brrr! As I write, the rain is relentlessly pelting in horizontal streams. Our furnace decided to give up a few days ago and move on to furnace heaven, so until the replacement comes we and the cats are hovering close to the fireplace and piling on the layers. This month's playing session will not only be led by Miyo Aoki, but the opening program will be presented by Jonathan Oddie on harpsichord. So you

get a Two-fer! Please keep reading to see what she has in store for you.

Hope to see you there.

### Our Guest Directors (Miyo Aoki and Jonathan Oddie)



For February's meeting, we will lead an exploration of sacred and secular music by two very different English composers from the turn of the 17th century: Orlando Gibbons (1583-1625) and Richard Dering (c. 1580-1630). We'll begin with a presentation on Gibbons's and Dering's lives, careers, and music, followed by a playing session



including a Gibbons verse anthem, a Dering motet, and some of Dering's consort music.

Though Gibbons and Dering belonged to the same generation of English composers, their careers and the music they ultimately composed could scarcely be more different. Gibbons served the English institutions of court and Chapel Royal for his entire working life. Amongst many other achievements, he pioneered the English sacred genre of the verse anthem, in which choir and soloists take turns

### SRS Meeting

Friday,  
February 7, 2020  
@ 7:30 pm

**Opening Program and  
Playing Session:  
(Jonathan Oddie  
and Miyo Aoki)**

The music of Orlando Gibbons  
and Richard Dering

*All sizes of recorders  
and viols are welcome.*

### Back Room Gang

Laura Faber

This is a great option for anyone who is less experienced or would like a slower pace. If you plan to be there, please let Laura know so she can choose repertoire accordingly! [beginbaroque@gmail.com](mailto:beginbaroque@gmail.com)

### Content Highlights

[Recorder Happenings](#)  
[Events Calendar](#)  
[January Meeting Notes](#)

**Newsletter Deadline  
for February Issue:**

**Sunday  
February 23**

## Our Guest Directors (Miyo Aoki and Jonathan Oddie)

declaiming the text. We'll play one of Gibbons's verse anthems, which are marvels of expressivity and subtle variation even when heard without the words.

Richard Dering's life was considerably more eventful than Gibbons's. Though brought up, like Gibbons, in the Elizabethan reformed church, he converted to Catholicism while travelling in Italy early in the 17th century. Fearing religious persecution if he returned to England, he went into self-imposed exile for most of the remainder of his life, continuing his musical career in the Spanish Netherlands as organist for a convent of English Benedictine nuns. Along with this conversion came a drastic shift in his musical style: while his early consort fantasias and dances are typically English in style, his later books of motets are written in the spirit of the early Italian Baroque, abounding in striking ideas and vivid word-painting.

## Local Recorder Happenings

**Saturday, February 15 at 2 pm:** Moss Bay Recorder Society Meeting, Miyo Aoki conducting, North City Water District, 1519 NE 177th St., Shoreline. [www.mossbayrecorders.org](http://www.mossbayrecorders.org)

### Sunday, February 16 at 3:00 pm

Vicki Boeckman and Tamara Friedman will join forces to play sonatas and partitas by J.S. and CPE Bach. Tamara will be playing on a reconstructed 1740 Lautenwerk – a gut strung harpsichord. A Seattle premier!

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



### Tuesday March 3 Noon Concert

Christ Episcopal Church  
4548 Brooklyn Ave NE, Seattle, WA 98105  
Vicki Boeckman - recorder  
Henry Lebedinsky - harpsichord

Take a break in the middle of your day to enjoy music for recorders and harpsichord by lesser known composers while being entertained with clever snippets of information as you munch your lunch!

Suggested donation / pay as able

2019/2020

## SRS Meetings

Meetings are usually (**but not always—see \*'d dates below**) held on the first Friday of each month at 7:30pm, September to May at Maple Leaf Lutheran Church, 10005—32nd NE in Seattle.

Meetings include ensemble playing for all levels of recorder players, a beginning recorder ensemble, and often a short performance of interest to recorder or viol players.

A \$5 donation is requested for non-members.

February 7  
March 6  
April 3  
**\*May 8**



## Refreshments (February)

### Fruit

Ione Turman

### Veggies

Mike Woolf

### Baked goods

Ruth Pattison  
Betty Swift

Thank you  
for volunteering!

## Recorder Happenings—continued

**Saturday, March 14 at 2 pm:** Moss Bay Recorder Society Meeting, Larry Stark conducting. Kirkland Library, 308 Kirkland Ave, Kirkland. [www.mossbayrecorders.org](http://www.mossbayrecorders.org)

### Sunday, March 15:

Music from Around the World— A "Play the Recorder Month" event

Join us for a delightful all-ages program featuring local recorder players, a drop-in recorder playing session, a "Play-In" of "Ice and Rain and Snow", the official 2020 PTRM composition by Frances Blaker, and a free drawing for recorders.

Third Place Commons in Lake Forest Park.

Here is the schedule:

**Playing Session** (9:30am—11:00am) in the Stadler Meeting Room  
Bring a recorder (or viol) and music stand—sight-read a variety of music (intermediate & up); music provided.

**Concert** (12:00pm—1:00pm) on the Community Stage  
The first piece on the program will be the play-in. Recorder (and viol players) will play the official 2020 PTRM composition: "Ice and Rain and Snow" by Frances Blaker - music provided.

The play-in will be followed by various ensembles.

\*\*\* **Volunteers** \*\*\* are needed for setup, etc. of chairs and stands before and after the playing session and concert. If you, or anyone you know, can help for these events (9:30am - 1:00pm), please contact Nancy Gorbman ([ngorbman@hotmail.com](mailto:ngorbman@hotmail.com)).

Please come for any or all of the events listed above. All events are free; no pre-registration necessary.

### Sunday, March 15 at 7 pm:

Byron Schenkman & Friends—Vivaldi in Paris: Baroque Virtuosity  
Sonatas by Vivaldi and his French contemporaries, introducing recorder phenom and international competition winner Martin Bernstein. With Anna Marsh on Bassoon and Byron Schenkman on Harpsichord.

*Note that SRS Members can receive a special discounted price on tickets to this concert (\$39 instead of \$48) by entering the discount/promo code **16Rebel47** when ordering tickets.* Benaroya Hall in Seattle, [Details Here](#)

### Save the Date for Reine-Marie Verhagen!! April 17 and 19, 2020

Ensemble Coaching, Master Class, and Ad hoc group playing with Reine-Marie Verhagen from Holland. 10:00 – 3:00 both days, Location TBA, but somewhere in NE Seattle.

Ensembles may be of any configuration (recorders, winds, strings, voices, continuo, etc.). This is the perfect opportunity to hone your ensemble playing and get ready for Members' Night!

All levels and ages are welcome to audit, but active participation is limited to solid intermediate players and above levels.

## SRS Board Members (2019/2020)

### Music Director

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

### Music Director Emeritus

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#### Past President

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Richard Ginnis (206-633-1969)  
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\* \* \* \*

### Membership

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### Liaison to Maple Leaf Lutheran

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### Webmaster

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## Recorder Happenings—continued

Questions? Please contact [Isabellapagel@gmail.com](mailto:Isabellapagel@gmail.com) or [Vickiboeckman@comcast.net](mailto:Vickiboeckman@comcast.net)

More information and sign up forms will be in SRS's March newsletter and at the March and April meetings.

A note about Reine-Marie from our own Isabella Pagel:

I had the pleasure of studying with Reine-Marie Verhagen at the Royal Conservatory of The Hague. She was both my recorder and methodology teacher and I always looked forward to my lessons with her. She is steeped in both historical repertoire and modern works and uses her performance background to enhance her teaching. With her 40 years of teaching experience, she explains recorder technique and musical ideas in an accessible way. I am thrilled to know she is coming to Seattle in April and I look forward to learning from her again!

**Saturday, April 18 at 10-5:** The 2020 Moss Bay Recorder Society Meet

Registration starts at 9:30.

Maple Leaf Lutheran Church. Three great local coaches. Play all day. Potluck lunch.

**Save the Date for the 2020 Fall Fipple Flute Forum!!!**

The popular FFFF workshop will take place once again at the Seattle Pacific University campus on the weekend of September 12-13, 2020. Details will be announced soon!

## Concerts and Events Calendar

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**Saturday, February 1 @ 8:00 PM:** Byrd Ensemble—Flemish Masters

This concert features the best Franco-Flemish composers of the Renaissance. The centerpiece of the program is Orlando Lassus's mass setting *Missa super Bell' Amfirit' altera*, scored for eight voices. Accompanying the mass, are two motets by Josquin and Gombert, based on King David's lament over his beloved son Absalom. St. James Cathedral in Seattle. [Details Here](#)

**Tuesday, February 4 @ 7:30 PM:** Orlando Consort—The Passion of Joan of Arc

Acclaimed as one of the finest films ever made, Carl Theodor Dreyer's silent film, *La Passion de Jeanne d'Arc* (1928), chronicles the trial of Joan of Arc in the hours leading up to her execution. Actress Renée Falconetti's haunting face channels the agony and ecstasy of martyrdom in a legendary performance that remains a landmark in the history of cinema. Britain's celebrated early music vocal ensemble, the Orlando Consort, transports us to Joan's world, accompanying the film live with a deeply moving soundtrack of sacred and secular music from her lifetime. Meany Hall, Seattle. [Details Here](#)

**Sunday, February 9 @ 2:30 PM:** Ensemble Caprice—Vivaldi's Montezuma (1733)

When Hernán Cortés came ashore at present day Veracruz and founded the Spanish city there on April 22, 1519, it marked the beginning of 300 years of Spanish hegemony over the region. 500 years later, our hemisphere is still living with the repercussions of that encounter. This semi-staged opera production was reconstructed and reimagined by Ensemble Caprice Music Director Matthias Maute for its premiere at the Montreal Baroque Festival in 2013. The forces include a vocal cast of seven from Mexico, Canada, the USA, and Europe; and a full baroque orchestra of winds, brass, and strings. Town Hall in Seattle. [Details Here](#)

**Sunday, February 9 @ 7:00 PM:** Byron Schenkman & Friends—Baroque Bacchanalia

Jonathan Woody, bass-baritone; Ingrid Matthews, violin; Elisabeth Reed, viol; Byron Schenkman, harpsichord. Music on mythological themes by Bernier, Campra, Jacquet, and Rebel featuring the Seattle debut of brilliant bass-bariton Jonathan Woody.

Nordstrom Recital Hall at Benaroya in Seattle. [Details Here](#)

**Saturday, February 15 @ 2:00 PM:** Moss Bay Recorder Society Meeting

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

## Concerts and Events Calendar—continued

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**Sunday, February 16 @ 3:00 PM:** Boeckman & Bach

Vicki Boeckman and Tamara Friedman will join forces to play sonatas and partitas by J.S. and CPE Bach. Tamara will be playing on a reconstructed 1740 Lautenwerk – a gut strung harpsichord. A Seattle premier!  
Queen Anne Christian Church, [Details Here](#)

**Sunday, February 16 @ 3:00 PM:** Pacific MusicWorks/Underground—Agave Baroque: Son of a Bach

San Francisco's free-spirited Baroque band returns to the Pacific Northwest for a musical family reunion featuring virtuosic chamber works by Johann Sebastian Bach and his sons Wilhelm Friedemann, Carl Philipp Emmanuel, and Johann Christoph Friedrich, each taking the ideas learned from their father in unique and brilliant directions. Resonance at SOMA Towers, Bellevue. [Details Here](#)

**Tuesday, February 18 @ 7:00 PM:** Pacific MusicWorks/Underground—Agave Baroque: Son of a Bach  
Same as above, but at Capitol Cider in Seattle, ages 21+.

**Sunday, February 23 @ 3:30 PM:** New Baroque Orchestra—An Afternoon in Paris

A program of French Baroque music, with bowings interpreted in the style of Jean-Baptiste Lully. Lully's bowings revolutionized orchestral playing, and we will learn much about the intricacies of playing in a group by studying his techniques. Trinity Parish in Seattle.

**Saturday, February 29 @ 7:30 PM:** Gallery Concerts—Wind Power

Joshua Romatowski, flute, Elise Bonhivert, clarinet, Burke Anderson, natural horn, Jonathan Oddie, fortepiano  
It's a woodwind spectacular! Several of America's finest period wind players join fortepianist Jonathan Oddie for some rarely heard chamber music for winds. Works by Danzi, Hummel, and Mozart and lesser known works by Widerkehr, Pfeiffer, and Duvernay. Prepare yourself for the full woodwind experience!  
Queen Anne Christian Church in Seattle, [Details Here](#)

**Sunday, March 1 @ 3:00 PM:** Gallery Concerts—Wind Power

Same as above.

**Tuesday, March 3 @ noon:** Vicki Boeckman and Henry Lebedinsky Noon Concert

Vicki Boeckman - recorder

Henry Lebedinsky - harpsichord

Take a break in the middle of your day to enjoy music for recorders and harpsichord by lesser known composers while being entertained with clever snippets of information as you munch your lunch!

Suggested donation / pay as able

Christ Episcopal Church in Seattle

**Saturday, March 7 @ 7:30 PM:** Pacific MusicWorks—Genius Unbound

The fiery, virtuosic, and often freely improvisational violin music that became known as Stylus Fantasticus originated in early 17th century Italy and reached its zenith in the sonatas of Austrian composers Biber and Schmelzer. Baroque violinist Tekla Cunningham and a colorful continuo team of viola da gamba, baroque harp, baroque guitar, chitarrone, harpsichord and organ take you on a journey into some of the wildest, most colorful, and most emotionally-charged music ever written.

Nordstrom Recital Hall at Benaroya in Seattle, [Details Here](#)

**Sunday, March 8 @ 2:00 PM:** Pacific MusicWorks—Genius Unbound

Same as above, but at Epiphany Parish

**Tuesday, March 10 @ 7:30 PM:** Salish Sea Festival—Burney's Travels

Susie Napper: viola da gamba, Hans-Jürgen Schnoor: harpsichord, Jeffrey Cohan: baroque flute

Baroque delights with Susie, Hans and Jeffrey.

Christ Episcopal Church in Seattle, [Details Here](#)

**Saturday, March 14 @ 2:00 PM:** Moss Bay Recorder Society Meeting, Larry Stark conducting. Kirkland Library, 308 Kirkland Ave, Kirkland. [www.mossbayrecorders.org](http://www.mossbayrecorders.org)

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## Concerts and Events Calendar—continued

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**Saturday, March 14 @ 7:30 PM:** Ars Longa de la Habana

Ars Longa de la Habana, Cuba's first and still premiere early music ensemble, is dedicated to Cuba's rich tradition of Renaissance and Baroque music. This program highlights the works of Esteban Salas (1725-1803), Music Director of the Cathedral of Santiago de Cuba from 1764 until his death.

Town Hall in Seattle, [Details Here](#)

**Sunday, March 15 @ 9:30 AM to 1:00 PM:** Music from Around the World

Join us for a delightful all-ages program featuring local recorder players, a drop-in recorder playing session, a "Play-In" of "Ice and Rain and Snow", the official 2020 PTRM composition by Frances Blaker, and a free drawing for recorders. Third Place Commons in Lake Forest Park, [Details Here](#)

**Sunday, March 15 @ 3:00 PM:** Medieval Womens Choir—Psallite!

Thirty years ago, Margriet Tindemans founded the Medieval Womens Choir on the premise that medieval music is as accessible as it is inspiring. She believed that any choral singer could learn to sing and to love this extraordinary repertoire and, through it, gain an appreciation and understanding of the culture that created it. Three decades on, Margriets choir, and her vision, continue to thrive. To celebrate our 30th season, we will revisit some of medieval repertoire most closely associated with the choir, as well as new pieces written for us over the years by Seattle composers Karen Thomas and Peter Seibert; by long-time MWC collaborator Shira Kammen; and by Margriet Tindemans herself. With special guest, Shira Kammen.

Seattle First Baptist Church, [Details Here](#)

**Sunday, March 15 @ 7:00 PM:** Byron Schenkman & Friends—Vivaldi in Paris: Baroque Virtuosity

Sonatas by Vivaldi and his French contemporaries, introducing recorder phenom and international competition winner Martin Bernstein. With Anna Marsh on Bassoon and Byron Schenkman on Harpsichord.

*Note that SRS Members can receive a special discounted price on tickets to this concert (\$39 instead of \$48) by entering the discount/promo code **16Rebel47** when ordering tickets.*

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

**Saturday, March 21 @ 7:30 PM:** The Byrd Ensemble—Our Lady

This program features Renaissance and contemporary motets dedicated to the Virgin Mary. Music by Renaissance composers Josquin, Tomás Luis de Victoria, and Palestrina are juxtaposed with music by contemporary composers Arvo Pärt and Gabriel Jackson.

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

**Saturday, March 21 @ 7:30 PM:** Gallery Concerts—300 Years of Unaccompanied Bach, A Two Day Celebration

Ingrid Matthews, violin, Nathan Whittaker, violoncello

Saturday and Sunday programs differ so join us for both days!

The Sonatas and Partitas for Violin and the Cello Suites by J.S. Bach have formed a cornerstone of the baroque string repertoire and are among the most beloved and performed works of the era. Celebrate their 300th anniversary on Bach's Birthday! Queen Anne Christian Church in Seattle, [Details Here](#)

**Sunday, March 22 @ 3:00 PM:** Gallery Concerts—300 Years of Unaccompanied Bach, A Two Day Celebration

A continuation of the above—note that it is a different program from Saturday's concert!

## Concerts and Events Calendar—continued

- MARCH**
- Thursday, March 26 @ 7:30 PM:** Los Angeles Master Chorale—*Lagrime de San Pietro*  
From visionary theater and opera director Peter Sellars comes his most personal work to date, a staging of Orlando di Lasso's *Lagrime di San Pietro* (The Tears of Saint Peter). This profoundly moving Renaissance masterpiece depicts the grief and remorse of the Apostle Peter after he disavows knowledge of Jesus Christ on the day of his arrest and crucifixion. Sung by 21 a capella singers of the Los Angeles Master Chorale, *Lagrime* is refracted through Mr. Sellars signature contemporary lens, suggesting a powerful allegory about facing our past head-on in order to forge a more fulfilling future.  
Meany Hall, Katharyn Alvord Gerlich Theater in Seattle, [Details Here](#)
- Saturday, March 28 @ 1:00 PM:** Seattle History Arts for Kids—A Midsummer Nights Dream, Pyramus & Thisbe  
Kids and teens bring all the best parts of A Midsummer Night's Dream to life with Shakespeare's words and a selection of songs from the Bard's own time. The fully-sung Pyramus & Thisbe opera is accompanied in Baroque splendor by a chamber orchestra of top Seattle early-instrument specialists.  
Good Shephard Chapel in Wallingford, [Details Here](#)
- Sunday, March 29 @ 3:00 PM:** Seattle Bach Choir—Passings and Passages  
January 27, 2020 marks the 75th anniversary of the liberation of Auschwitz-Birkenau. Diverse settings of Psalm 137, "By the waters of Babylon...", by J.S. Bach, Schein, Sweelinck, Rossi, and others, introduce the West Coast premiere of Austrian composer—and Auschwitz victim—Marcel Tyberg's Mass in F major.  
Trinity Parish Church in Seattle, [Details Here](#)

## January Meeting—Kathleen Arends

President Michael Bancroft welcomed the assembly, and we welcomed back a woman who hasn't been attending because of child-raising responsibilities. I'm sorry I didn't get her name; we're glad she came!

Vicki reminded us all that SRS would love to have new people, new ideas, new talents, new skills on our Board. If this opportunity interests you, please [contact any Board member!](#) Thanks!

Some spots are still available in Laura Faber's weekly ensembles. Contact her at [beginbaroque@gmail.com](mailto:beginbaroque@gmail.com) if you are interested.

In the back room, with Miyo Aoki, an SATB quartet formed. They played several dances from the Renaissance and early Baroque: a dance from the Dublin Virginal Book, two Playford dances ("Argiers" and "Nonesuch"), a Bergamasca by Gasparo Zanetti, and Praetorius's "La Canarie".

Meanwhile, Vicki handed out Giovanni Gabriellei's *Canzon duodecimi toni á 10*. Our recorder voices were augmented at the low end not only by Bill Stickney's baritone saxophone, but also by Mike Woolf's tenor sackbut debut! Vicki had us keep the music moving forward by playing groups of four eighth notes as a single gesture, and by releasing the ends of notes. Stepwise lines should be smooth. When you echo a figure one or two beats behind another voice, play it with the same intention as if it were on the first beat.

Next up was Ascanio Trombetti's *Misericordiae Tuae* for triple choir. The text, from Psalm 119, dictated our phrasing; a comma in the text is a breath mark in the notes. We enjoyed some word-painting, especially noticeable regarding the Trinity. And though Vicki directed in half notes for us, she emphasized that we should feel a whole-note beat so that the piece would not "plod".

Then we revisited Charles Coldwell's arrangement of Jean Sibelius' *Andante Festivo*. It was premiered on a worldwide radio broadcast in 1939, conducted by Sibelius himself. Vicki asked us to overcome any tendency to "push" or overblow the cross-fingered notes--mostly G# in C fingerings and C# in F fingerings.

And finally, we enjoyed playing a galliard of Anthony Holborne's, "The New Yeere's Gift". Again we kept the music light-footed by releasing the ends of notes while the various rhythms tumbled over and under each other.

Thanks for a jolly musical start to 2020, Vicki!