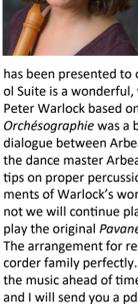


From the Music Director (Vicki Boeckman)



Greetings everyone, I hope this finds you all well. I am full of musical inspiration having just returned from teaching at the "Next Level" workshop in California and performing with Frances Blaker and Tish Berlin. A spectacular setting in the Carmel Valley—Hidden Valley Music Seminars—nestled in rolling hills abundant with oak, eucalyptus and manzanita trees. Hard to leave the fragrant eucalyptuses and soft dry air behind...

For our March playing session I am planning on (and getting excited about!) revisiting the Capriol Suite. We played it in ROPS several years ago, but I don't believe it has been presented to our large playing sessions for quite some time. The Capriol Suite is a wonderful, witty and inventive orchestral work written in 1926 by Peter Warlock based on tunes from [Thoinot Arbeau's Orchésographie](#) from 1588. *Orchésographie* was a book on [Renaissance dances](#) presented in the form of a dialogue between Arbeau and Capriol. Capriol—a lawyer—poses questions to the dance master Arbeau, who gives not only explicit dance instructions but also tips on proper percussion rhythms to accompany the dances. There are 6 movements of Warlock's work, all of which I cannot promise we will get through, but if not we will continue playing the Capriol suite at the April meeting! We'll also play the original *Pavane a quatre partie* from Arbeau's work as an introduction. The arrangement for recorders is by Stanley Taylor and fits the ranges of our recorder family perfectly. All sizes of recorders will be needed. If you would like the music ahead of time please send me an email requesting a particular part and I will send you a pdf.

SRS Meeting
Friday, March 6, 2020 @ 7:30 pm

Opening Program
Flûtes-en-Bois

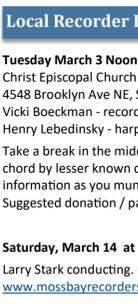
Playing Session (Vicki Boeckman)
 Capriol Suite
All sizes of recorders and viols are welcome.

Back Room Gang
 Miyo Aoki
 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 Miyo know so she can choose repertoire accordingly!
miyoaoki@gmail.com

The Flutes En Bois led by Janet See will be returning to grace us with an opening program. Please keep reading to see what they are planning, and please keep reading even further to see all the local recorder happenings that are coming up. March and April will be teeming with concerts and events for recorder enthusiasts of all ages.

Content Highlights
 Recorder Happenings
 Annual Meeting
 Reine-Marie Verhagen
 Members' Night
 Events Calendar
 February Meeting Notes
 Remembering Louise Torseth

About Our Opening Program (Janet See)



Flûtes-en-Bois, directed by Janet See, is a truly unique ensemble, and perhaps the only one of its kind in this country.

The ensemble was formed in 2010, the result of a congenial gathering of local baroque flutists following that year's *Seattle Baroque Flute Summer Workshop*, which held each year at Seattle Pacific University.

The members of the ensemble perform on one-keyed, wooden baroque flutes, which is the type of instrument for which 18th century flute music was composed. The tone is especially warm and sweet, and capable of very nuanced and expressive interpretations of the repertoire.

Newsletter Deadline for April Issue:
Sunday March 15

Local Recorder Happenings

Tuesday March 3 Noon Concert
 Christ Episcopal Church
 4548 Brooklyn Ave NE, Seattle, WA 98105
 Vicki Boeckman - recorder
 Henry Lebedinsky - harpsichord

Refreshments (March)

Fruit
 Janice Klain

Veggies
 Kathleen Arends

Baked goods
 Michael Bancroft
 Maja Eberhardt

Thank you for volunteering!

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.

March 6
 April 3
***May 8**

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).

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

SRS Board Members (2019/2020)

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vickiboeckman@comcast.net

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molly.warner@gmail.com

Webmaster
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cpcoldwell@hotmail.com

SRS Annual Meeting Announcement: Friday April 3

Our annual meeting as required by SRS bylaws will be at the start of the regular April 3 meeting. The following items will be put to a vote:

#1 Amendment of ARTICLE IV of our bylaws to include the following:
 Section A. Regular Meetings.

Meetings of the Society shall be held monthly from October through May. Amendment: We will add one more monthly meeting in September.

#2 Nomination of President Elect Virginia Felton

#3 Re-election of Secretary Kathleen Arends

#4 Re-election of Treasurer Richard Ginnis

Reine-Marie Verhagen!! April 17 and 19, 2020

Ensemble Coaching, Master Class, and a Minimalist music workshop with Reine-Marie Verhagen from Holland. 10:00 – 3:00 both days, at Maple Leaf Lutheran Church, Seattle.

Friday evening: Master Class and Minimalist Music Workshop
 Sunday afternoon: Master Class and Ensemble Coaching

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.

Reine-Marie is also available for lessons and ensemble coaching on Saturday. Sign-up sheets will be available at the March meeting.

Please contact isabella.papagel@gmail.com to schedule a Saturday lesson, or if you aren't able to pick up a sign-up sheet at the March meeting.

A note about Reine-Marie from Isabella:

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. Led by Miyo Aoki, Larry Stark, and Sally Mitchell. Play all day. Potluck lunch.

SRS Members' Night May 2020!

Per long-standing tradition of the Seattle Recorder Society, our final meeting of the season, which this year falls on Friday May 8th, is Members' Night.

Come show off your talents - Any SRS member can sign up to perform up to 5 minutes as a soloist or with their ensemble (at least one member of the performance group needs to be an SRS member). There are no restrictions on performance style, and past years' performances have ranged from traditional recorder literature to poetry readings to saxophone ensembles. Whether you are performing or listening, a fun and supportive environment is on tap for the evening.

Some requests have already been received—you may send performance info (title and composer of piece, names of consort members) to Incoming President Janice Klain (jpmenoart@gmail.com). A sign up sheet will also be available at the March and April monthly meets.

Save the Date for the 2020 Fall Fiddle 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

February
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 top 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 Duvernoy. Prepare yourself for the full woodwind experience!
 Queen Anne Christian Church in Seattle, [Details Here](#)

March
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

Friday, March 6 @ 8:00 PM: Seattle Symphony—Bach & Telemann
 Baroque virtuoso Dmitry Sinkovsky harnesses his breathtaking skills as conductor, countertenor and violinist to take audiences on a tour of stellar selections from Telemann and the extraordinarily talented Bach family.
 Benaroya Hall in Seattle. [Details Here](#)

Saturday, March 7 @ 8:00 PM: Seattle Symphony—Bach & Telemann
 Same as above.

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

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.

Sunday, March 15 @ 3:00 PM: Medieval Womens Choir—Psalms!
 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 discount on tickets to this concert (a \$39 instead of \$48) by entering the discount/promo code **16Rebel47** when ordering tickets.
 Benaroya Hall in Seattle, [Details Here](#)

Friday, March 20 @ 7:30 PM: Pacific MusicWorks/Underground—Bach Birthday Bash!
 Get ready to party like it's 1685 as Pacific MusicWorks celebrates Johann Sebastian Bach's birthday with great music and great fun. Soprano Natalie Ingrisano joins Tekla Cunningham, Henry Lebedinsky, and the Pacific MusicWorks Underground House Band for a festive program of music by Bach - including arias from his Coffee and Birthday Cantatas - and his musical friends. We'll round out the party with fun refreshments, including snacks, wine, and, of course, birthday cake!
 Exclusive House Concert in Seattle, Seating Limited, RSVP by March 13. [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 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!

Thursday, March 26 @ 7:30 PM: Los Angeles Stellar 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 de 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 SHAK (Seattle Historical Arts for Kids) under the direction of Shula Kleinerman will present parts of Shakespeare's A Midsummer's Night and the mock opera Pyramus and Thisbe. Teen players on violas da gamba and violin join Ingrid Matthews and Shulamit Kleinerman (violins), Caroline Nicolas (cello), John Lenti (lute and orbo), and Vicki Boeckman (recorders).
 Good Shepherd 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, Sweetland, Rossi, and F major, the premiere of the West Coast premiere of Austrian composer—and Auschwitz victim—Marcel Tóberg's Mass in F major.
 Trinity Parish Church in Seattle, [Details Here](#)

Wednesday, April 8 @ 7:30 PM: Salish Sea Festival—Musica Alta Ripa & Friends
 Anne Röhrig: baroque flute, Bernward Lohr: harpsichord, Jeffrey Cohan: baroque lute.
 Musica Alta Ripa founders and Tellemann specialists Anne Röhrig and Bernward Lohr in this program of sonatas and trio sonatas. Christ Episcopal Church in Seattle. [Details Here](#)

Saturday, April 18 @ 7:30 PM: Seattle Baroque Orchestra—Music for Love and War
 Rachel Barton Pine, violin soloist, returns to Orchestra for a performance of favorite Baroque concertos. In this concert Ms. Pine contrasts works for viola d'amore and violin in works by Vivaldi, Handel, Biber, Zipoli, and Locatelli. Benaroya Hall in Seattle. [Details Here](#)

Sunday, April 19 @ 2:30 PM: Seattle Baroque Orchestra—Music for Love and War
 Same as above, but at Bastyr University Chapel

Sunday, April 19 @ 3:00 PM: Pacific MusicWorks/Underground—La Musa Mexicana
 Poet, composer, theologian, and feminist, the remarkable Sor Juana Ines de la Cruz was renowned far beyond her native Mexico. While almost none of her own music has survived, many composers from across Spain and Latin America set her words to their own music. Henry Lebedinsky and the Underground House Singers perform rarely-heard works by Sor Juana as well as Antonio Salazar, Marcos de Navas, and Matías Durango.
 Resonance at SOMA Towers, Bellevue. [Details Here](#)

Tuesday, April 21 @ 7:00 PM: Pacific MusicWorks/Underground—La Musa Mexicana
 Same as above, but at Capitol Cider in Seattle (ages 21+).

Sunday, April 26 @ 2:00 PM: Pacific MusicWorks—Wayward Sisters
 The tradition of three women's voices intertwined in vibrant and sensuous music making goes back centuries before the Wallin' Jennys, the Supremes, and the Andrews Sisters. This unique program blends music from 17th century Rome and a new work by Seattle composer Karen P. Thomas with dance choreographed by Anna Mansbridge to weave a dynamic tapestry of sound and movement.
 Nordstrom Recital Hall at Benaroya, Seattle. [Details Here](#)

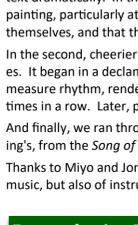
February Meeting—Kathleen Arends

President Michael Bancroft called us to order. Announcements still relevant for this March newsletter include: The next Fall Fiddle Forum will be Saturday and Sunday, September 12th and 13th. Faculty will include Vicki Boeckman, Miyo Aoki, Alexa Haynes Pilton, Rotem Gilbert, and Phil and Gaylor Neuman.

SRS's annual business meeting will take place Friday, April 3rd. We will choose a President-elect, a Treasurer, and a Secretary. The nominating committee has chosen Virginia Felton, Richard Ginnis, and Kathleen Arends, respectively; other candidates may be nominated from the floor, provided the nominator has the prior assent of the nominee. We will also vote on whether to revise our bylaws to reflect that our meetings now run from September to May instead of October to May.

SRS is listing Reine-Marie Verhagen, Isabella Pagel's teacher, to give master classes (lessons taught in public so that others can bring the weekend beginning April 17th. See the detailed description earlier in this newsletter if you want to sign up to participate or audit!

Moss Bay's March meeting will be led by Larry Stark. Their April meeting is their annual play-all-day meet!



Michael turned over the meeting to Jonathan Oddie, an expert on Orlando Gibbons and his work. Jonathan compared English composers Gibbons (1583 - 1625) and Richard Dering (c. 1580 - 1630).

First he gave us some highlights of the English Reformation. Unable to persuade the Roman Catholic Pope to annul his marriage to Catherine, Henry VIII declared himself "Supreme Head of the Church" in 1534. Farther, he dissolved all the Catholic monasteries, taking their wealth and greatly enriching the English throne at the expense of the Pope. The English Civil Wars were a violent time.

Henry died in 1547. His son Edward VI continued the Protestantization of the Church of England. During this time the Common Book of Prayer was written. Its authors denounced England's traditional glorious polyphonic music for a lack of clarity of text. Music was to be created by men who were virtuous rather than those who were most gifted musically. Music not in service to worship was deemed "excessive." These attitudes produced plainsong, music completely in service to the text.

Edward reigned just six years. His successor, Queen Mary, returned the Church to Papal jurisdiction and punished outspoken Protestants such as Charles Crammer with burning at the stake. (Her attempts to return wealth to the monasteries did not work out.)

Her successor, Queen Elizabeth, tried to find a compromise position. She called herself "Supreme Governor of the Church." Worship style was similar to Catholicism, but a negative attitude towards polyphony remained. Much unrest persisted too. Many Catholics left England, and the opposing view that reforms had not gone far enough produced Puritans.

Gibbons was Protestant. He stayed in England and served the Crown, and during this time was James I of England and VI of Scotland; in fact, Gibbons died at age 41 in the same year as King James. Gibbons developed the Verse Anthem, in which soloists alternate with five-part choir to declaim the text. Later in the evening, we played one of these which welcomes James on a visit to Scotland. It compares him favorably with the sun.

Richard Dering wrote some music in the English style, but then in 1612 went to Italy and became a Catholic. Then he moved to the Spanish Netherlands and published motets for five and six voices, writing in a completely different style from his English work. This "counter-reformation" style was mostly declamatory, featuring little polyphony, and suited his talents better. He returned to England during the reign of Charles I, and his music remained popular through the 17th century.

At the end of Jonathan's presentation, three people went with Laura Faber to the Back Room and played Gibbons all evening. They warmed up with "Arise Thou North Wind" and then spent most of the evening on a treasure of West-ern music, "The Silver Swan". The four of them rendered this beautiful five-part composition by means of some tasteful switching by Laura between two of the parts. They also studied some early (sans bar lines) notation, and finished with "Almighty and Everlasting God".



Miyo Aoki distributed parts for "Pavane and Albany" by Dering. She reminded us that "If you can hear yourself playing, you're probably not quite in tune." (Her assertion that "you've no doubt been told this before" made me delight in running across this quote from last year's February session, conducted by Charles Coldwell: "If you can't hear yourself—and you ARE blowing," Charles told us, "then you're probably playing in tune.")

The Pavane was structured as the usual three repeated sections. Each section had a simple motive, which Miyo pointed out for us and which was passed repeatedly among the voices to very pleasing effect. Each section ended with a long note; Miyo cautioned us to "manage your air so that you can suspend this beautiful chord without running to the end of your breath."

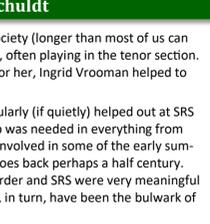
The Almain had the same structure but "snappier dialogue" among the voices. "Try to think in a large beat," Miyo urged, conducting half notes though some of us may have counted the quarters. We tried to contrast the scales with other motives.

Next was a five-part Verse Anthem from Gibbons, master of polyphony. Occasional homophonic sections served to emphasize the text dramatically. In the first half, Miyo pointed out some word painting, particularly at the "verruen", where the voices run over themselves, and that the rests are just as important as the notes.

In the second, cheerier portion, we dealt with some meter changes. It began in a declamatory fashion: I heard the same two-measure rhythm, rendered homophonically, not just four but five times in a row. Later, polyphony took over again.

And finally, we ran through a mostly-homophonic motet of Dering's, from the *Song of Songs*.

Thanks to Miyo and Jonathan for an evening not only of wonderful music, but also of instruction in general and music history.



Remembering Louise Torseth (1925 - 2019) — Sharon Schuld



Louise was a long-time member of the Seattle Recorder Society (longer than most of us can remember!) who regularly attended Friday night meetings, often playing in the tenor section. In the past few years when night driving became difficult for her, Ingrid Vrooman helped to give her a ride from Magnolia.

Peter Seibert writes: "Louise was a gentle person who regularly (if quietly) helped out at SRS meetings over the years. She answered the call when help was needed in everything from setting up displays to moving chairs. I know that she was involved in some of the early summer workshops we had in the 1970s, so her involvement goes back perhaps a half century. Louise was a good example of someone to whom the recorder and SRS were very meaningful but who never sought the limelight. SRS has missed people like that well, and they, in turn, have been the bulwark of support that has kept SRS thriving over the years."

Louise was also a long-time member of the Moss Bay Recorder Society, faithfully driving to Saturday afternoon meetings—frequently at various King County Libraries on the east side of the lake. She served cheerfully and ably as treasurer for many years. In her capacity as treasurer she took on the duty of registrar for many of the MBRS Recorder Meets held yearly in April. Louise, Evelyn Lester and Carol Dale often volunteered to handle setting up and cleaning up for the playing sessions and potlucks.

Louise enjoyed getting together with other recorder players. Cathy Laceyfield writes: "I have such positive memories of my first recorder consort in which Louise was a member. She was always so kind, patient and encouraging of my efforts as a novice player."

Among her many daily activities, Louise was a dedicated "Zoo Walker" in the Seattle Parks Department program that twice weekly provides participants free entrance year round to the Woodland Park Zoo at 9:30 opening time with warm up exercises starting at 9. Her group Health wanted an article for their magazine about healthy recreation opportunities, Louise became their "poster child" with an interview and a wonderful picture of her strolling by the ponds.

For several years I was a Zoo Walker, too, and I can agree whole heartedly with what another Zoo Walker wrote: "Louise was always one of the first at the WPZ Zoo Walkers ready to start the warm up exercises. She was loved and admired by everyone in the group. She had the sweetest smile and was ready to share it when she greeted us. We miss her so very much." Louise was out walking at the zoo on the November day before her fatal stroke.

Louise's parents came to Seattle from a little village in Norway near Trondheim. They had lots of Norwegian friends here, some living in the Woods near Snohomish, and according to Louise her parents "fled in love with the country. It was just trees and not much civilization." So the family settled there between Snohomish and Monroe. Louise went to school in Snohomish.