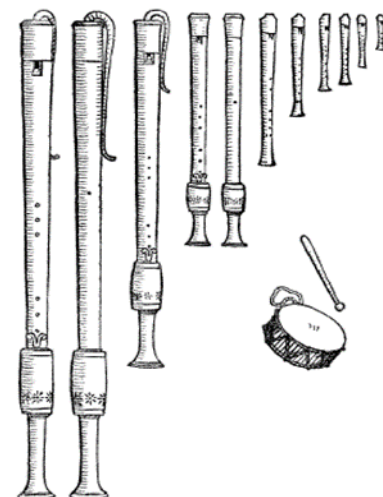


SEATTLE RECORDER SOCIETY

Recorder Notes

December 2017
Vol. XLIX, No. 4

www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings everyone,

I love this time of year in the PNW as we transition out of autumn and into winter. Warm layers of forgotten clothing items and footwear come out of their hiding places inducing fond memories, creative, hot beverages are concocted steaming up our glasses, and scents waft through heating ducts enticing us with the wonderful baked goods that are to come. We have had a truly magnificent summer and one of the most colorful autumns since I've moved to Seattle,

and now are smack back in the throngs of the wet season, so I hope you are all staying warm and dry! I also hope that the darker, colder, wetter weather does not deter you from coming out to play at our monthly sessions. Please do not hesitate to contact me or another board member if you need help to coordinate a ride.

It gives me great pleasure to invite our director emeritus Peter Seibert back to lead you all into merriment for the December 1st playing session. I am sorry to miss the festivities but I know you will be in good hands. Happy Holidays everyone!

Notes on the Opening Program (Anna Marsh)



Telemann and the Recorder and Bassoon connection

The baroque bassoon and recorder have a special connection that extends to sharing the same repertoire as well as playing concerti and chamber music together.

With this year being a very special Telemann year (the 250th anniversary of his death), I will play a selection of sonatinas and fantasias of Telemann, accompanied by Jonathan Oddie on harpsichord, that both bassoon and recorder play as well as discuss other repertoire and similarities for the baroque bassoon and alto recorder.



SRS Meeting

Friday,
December 1, 2017
@ 7:30 pm

Opening Program

Anna Marsh and
Jonathan Oddie

Playing Session

(Peter Seibert)
Seasonal Music

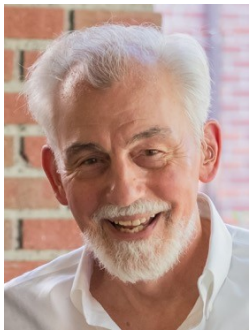
*All sizes of recorders
and viols are welcome.*

**The Back Room Gang
will be led by Miyo Aoki**

**Newsletter Deadline
for December Issue:**

**Thursday
December 21**

December Playing Session (Peter Seibert, photo Bill Stickney)



Winter darkness has set in and it's wet. It's a difficult time of year. And yet the end of the year is a time of lights, color, and festivities to mark both sacred and secular holidays. Long before the era of modern commercialization, the composers of what we now refer to as "early music" brought their own creativity to this dark time of year and have left a legacy of music that ranges from the intimate to the exuberant.

At our December meeting, we shall play together music that represents this spectrum starting in the middle ages. These pieces, most of which exist only as melodies, are set for recorder ensemble by an obscure Northwest composer. (Actually, there's a review of the published edition in the Fall 2017 issue of American Recorder.) In addition to these works, there will be a modern bonbon familiar to many. I look forward to being with you again.

November SRS Meeting (Kathleen Arends)

Molly opened our meeting. Announcements included a reminder that everyone's help cleaning up—the library boxes, etc.—helps us to get the most out of our time and still let the homeless folks in at ten o'clock.

Nancy announced the "American Recorder Rally" event coming up on Saturday, March 10th, 2018. Participants will rehearse with Matthias Maute beginning at one o'clock at Sand Point Community United Methodist Church. After a two-hour rehearsal and a break, they will present a concert at four o'clock at Maple Leaf Lutheran Church, featuring the West Coast premiere of a recorder concerto composed by Matthias especially for this event. Mark your calendar! Registration is \$50; there will be an admission charge for the public concert.

Nancy also noted that this year's Kyuquot workshop (Labor Day weekend of 2018) will add a viol teacher this year.

Finally, a small white plate with a blue pinstripe has been awaiting claim by its owner since August's Holborne Day; see Laura Faber for it.

Then Laura took away the evening's Back-Room Gang to play madrigals, and those in the front room played a short, gorgeous little piece from Grieg's *Peer Gynt* music, "The Death of Aase". Many of the phrases are a single measure long, so we played at a slow tempo. Vicki asked us to use the resonance "in front of your front teeth" by loosening our upper lips and shaping our mouths to sing "ooooh" into our instruments while playing.

Then Vicki gave us some information on Hans Poser, the "self-taught" composer whose opus 42, *Rendsburger Tanzen*, we played for the rest of the evening. This year is the hundredth anniversary of Poser's birth in Germany. His musical studies were cut off in 1937 by his being drafted for W.W. II; when he was captured, he continued his music as a POW in Canada. He returned to Germany in 1946.

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November SRS Meeting—Continued (Kathleen Arends)

Poser's compositional techniques rely heavily on rhythmical changes, either "using the irregular regularly" (as in Bulgarian music) or "using the regular irregularly" as in the first movement of the suite we played. Vicki asked for "a little lift on the staccato notes—little pillows of air".

The entire suite—well, we played seven of the eight movements—required our creating a great many of those pillows, as it contains many, many staccato notes. The first movement is marked "lively and gracious", and the entire suite fit the "gracious" designation.

The second movement, "Lightly moving", is lovely and delicate. Vicki used the word "lightly" throughout the suite; nothing in it is heavy or very emotional, though it generally is cheerful.

We worked to make all the movements light and gracious. And Vicki left us time to perform the entire suite from the beginning, through the rocking lullaby at the end. Thanks to Vicki for taking us through this recorder classic. I had so much fun, I went to a sheet music site and submitted a review!

Recorder Orchestra of Puget Sound's Fall Concert (Vicki Boeckman, photos Bill Stickney)

The Recorder Orchestra of Puget Sound (ROPS) was thrilled to play two concerts on the weekend of November 18th and 19th for enthusiastic audiences ranging in ages from 90+ to 7 months. We played at the Kenney Retirement Community for a delightful group of interested folks, most of whom had never heard a recorder larger than a soprano. Our concert at Music Center of the Northwest brought in more folks than usual, (over 70!) and it was especially delightful to see so many children in the audience. Everyone did a wonderful job and it was truly a lovely event. Kudos ROPS members!



"What a great concert you people put on this afternoon! People had no idea what recorders could do and they were just blown away! I've heard large groups play at Recorder Society meetings and workshops but they were never that well in tune and on time. I hope you found The Kenney a good venue and you will come again. Thanks again."

Peggy Ferber, resident at The Kenney and former SRS member



Refreshments (December)

Fruit

Ione Turman

Veggies

Virginia Felton

Baked goods

Ruth Pattison

Betsy David

Thank you for
volunteering!

2017/2018

SRS Meetings

Meetings are usually (**but not always—see red 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.

December 1, 2017
January 5, 2018
February 2, 2018
March 2, 2018
April 13, 2018
May 11, 2018



Save the Date: September 29-30, 2018

And stay tuned for details about a
recorder workshop you won't want
to miss!

Seattle
Recorder
Society

Moss Bay
Recorder
Society

Concerts and Events Calendar

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Saturday, December 2 at 7:30 PM: Gallery Concerts, The Virtuoso Clarinet
Thomas Carroll, period clarinetist, performs virtuosic chamber music by Mozart, Hummel and Backofen. Mr. Carroll is joined by Ingrid Matthews and Christine Wilkinson Beckman, violin, Laurie Wells, viola, and Page Smith, violoncello. Queen Anne Christian Church, Seattle. [Details Here.](#)

Sunday, December 3 at 3:00 PM: Gallery Concerts, The Virtuoso Clarinet, see above.

Thursday, December 7 at Noon: Seattle Art Museum Free First Thursday, Recorders and More!
Ladies Musical Club member Jill Carlsen will play Nicholas Marshall's The Birds. Vicki Boeckman, Laura Faber and Mike Woolf will join in to play Frans Geysen's Installaties and Rachel Cogan's Sughisti. Come hear really cool recorder music at a really cool venue! [Details Here.](#)

Friday, December 8 at 7:30 PM: Pacific MusicWorks, Light in the Darkness: Bach Cantatas for Advent
Four Advent cantatas by Johann Sebastian Bach. Featuring soprano Tess Altiveros, alto Laura Pudwell, tenor Zachary Finkelstein, and baritone Zachary Lenox along with Stephen Stubbs and the PMW Orchestra. Trinity Lutheran Church, Lynnwood. [Details Here.](#)

Saturday, December 9 at 2:00 PM: Moss Bay Recorder Society Meeting
Miyo Aoki conducting, Redmond Library, 15990 NE 85th St, Redmond. [Details Here.](#)

Saturday, December 9 at 7:30 PM: Pacific MusicWorks, Light in the Darkness: Bach Cantatas for Advent
Same as above except venue is Emmanuel Episcopal Church, Mercer Island.

Saturday, December 9 at 8:00 PM: Medieval Women's Choir, Nowell Sing We
The Medieval Women's Choir provides a uniquely medieval musical celebration of one of our biggest holidays. Saint James Cathedral, Seattle. [Details Here.](#)

Sunday, December 10 at 2:00 PM: Pacific MusicWorks, Light in the Darkness: Bach Cantatas for Advent
Same as above except venue is St. Mark's Cathedral, Seattle.

Friday, December 15 at 8:00 PM: Cappella Romana, A Byzantine Christmas: The Sun of Justice
John Michael Boyer directs Cappella Romana in a Byzantine chant ensemble featuring guest soloist Rassem El Massih with Byzantine chants for Christmastide in Greek, Arabic, and English. St. Demetrios Greek Orthodox Church, Seattle. [Details Here.](#)

Friday, December 15 at 8:00 PM: Seattle Symphony & Chorale, Handel's Messiah.
Benaroya Hall, Seattle. [Details Here.](#)

Saturday, December 16 at 1:00 PM: Seattle Symphony & Chorale, Handel's Messiah. See above.

Saturday, December 16 at 8:00 PM: Seattle Symphony & Chorale, Handel's Messiah. See above.

Sunday, December 17 at 2:00 PM: Seattle Symphony & Chorale, Handel's Messiah. See above.

Tuesday, December 19 at 7:30 PM: NW Baroque Masterworks Project, Vivaldi's Gloria and Magnificat
Violinist Monica Huggett leads readings of these masterworks as they were originally heard, performed by an all-female orchestra, soloists, and chorus, including the Seattle Girls Choir. Bastyr University Chapel, Kirkland. [Details Here.](#)

Thursday, December 21 at 7:30 PM: NW Baroque Masterworks Project, Vivaldi's Gloria and Magnificat
Same as above, except venue is Seattle First Baptist Church.

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Friday, January 5 at 8:00 PM: Capella Romana, The 12 Day of Christmas in the East
Music director and founder Alexander Lingas leads Cappella Romana in a program of early and contemporary music from the Greek Orthodox tradition for the 12 Days of Christmas.

Saturday, January 13 at 2:00 PM: Moss Bay Recorder Society Meeting
Sally Mitchell conducting, Shoreline Library, 345 NE 175th St, Shoreline. [Details Here.](#)

Sunday, January 14 at 2:30 PM: Seattle Baroque Orchestra, Byron Schenkman's Favorites
Byron Schenkman, harpsichordist and co-founder of Seattle Baroque Orchestra, joins the Orchestra for a program of some of his favorite works. Experience harpsichord concertos by Haydn and Amélie-Julie Candeille in

Concerts and Events Calendar — continued

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the style of le concert spirituel, an 18th century public concert series in Paris. Nordstrom Recital Hall, Seattle. [Details Here.](#)

Monday, January 15 at 7:30 PM: Nathan Laube, Organ Recital at Benaroya
Bach, Widor, Roger-Ducasse, Wagner, Duruflé. Taper Auditorium, Benaroya Hall. [Details Here.](#)

Tuesday, January 23 at 7:30 PM: Meany Center Concerts, Juho Pohjonen, Piano
Pohjonen's versatility will be on full display for his Meany Center debut, with a program of works that span the Baroque, Classical and Romantic eras. Meany Theater at UW. [Details Here.](#)