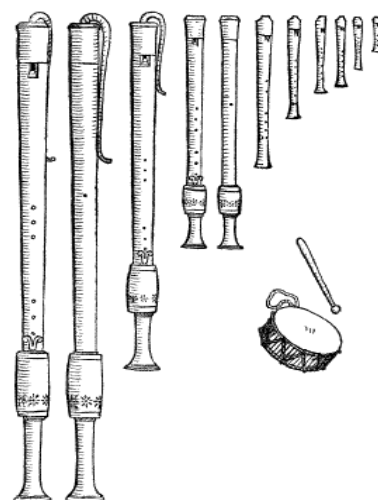


SEATTLE RECORDER SOCIETY

Recorder Notes

January 2016
Vol. XLVII, No. 5



From the Music Director (Vicki Boeckman)



Greetings, Everyone! Happy Winter Solstice and Happy New Year! This time of year seems to encourage reflection, contemplation, and resolution, and I would hereby like to reflect on *what* an amazing year we've had! Summarizing all the recorder events that took place in 2015 would take up way too much space for this format, but I am constantly in awe of the enthusiasm, dedication, and support that our recorder community generates. It is an honor to stand before you and lead the playing sessions, to co-direct ROPS, and to be the musical director for the Port Townsend Early Music Workshop. I would not be able to do my job without the dedicated team behind the scenes, so thank you, everyone, for all that you have done to ensure the success of this organization. Onward to 2016!

I am also (still) completely in awe of all the arrangements that Peter has made for SRS and the former ROPS over the years. During this short holiday break from teaching I have been able to peruse more of the myriad works in the bins that are now entrusted to me. Elucidative, to say the least.

For our January session we will play music that reflects this time of year —with both celebratory and humbling aspects. Inspired by Peter's December session with the recurring theme of "Resonet in Laudibus" in diverse settings, I've chosen three versions of the gorgeous motet "O Admirabile Commercium" written for the Epiphany, which is a Christian Festival observed on January 6th, or Twelfth Night. "O Admirabile Commercium" was a very popular tune and is found in various settings by many of the most revered late Renaissance composers. The ones I was particularly drawn to are by Byrd, Hassler, and Rosenmüller. [For a sneak preview of the tune, check out this rendition by Chanticleer on YouTube: <https://www.youtube.com/watch?v=ILjXQVKX5iI>.] And what could be better to help ring in the New Year than Peter's arrangement of Handel's Music for the Royal Fireworks?!

I look forward to seeing you on January 8th. It will be a fun and festive evening. All sizes of recorders from soprano to contra bass, any buzzies, and all sizes of viols are welcome.

SRS Meeting

Friday, January 8th, 2016
@ 7:30 p.m

Opening Program

Trillium
A recorder trio

Playing Session (Vicki Boeckman)

"O Admirabile
Commercium"
& Handel's Royal Fireworks

The Backroom Gang (Sally Mitchell)

Music will be provided.

Board Meeting Reminder

Tuesday, February 9th
at 7:30 pm

Next Newsletter Deadline

Monday, Jan. 18th



About the Opening Program: Trillium

The opening program for our new year will be German music for three recorders by ensemble Trillium. Here's how the ensemble members describe their program:

Recorder trio *Trillium*, founded in 2015 by Jill Carlsen, Sabine Endrigkeit, and Sarah Perkins, will present works by three German composers: Johan Mattheson (1681-1764), Carl Philipp Emanuel Bach (1714-1788), and Harald Genzmer (1909-2007). Although the three composers are from different eras and scholarly backgrounds they all held the belief that music should be artful yet accessible, removed from religious content or compositional ideologies, and be playable as well as listened to with joy. Trillium can attest to the joy while playing—and hopes that the audience will share in their delight!

ROPS Concert on December 6th, 2015 (Photos by Bill Stickney)

On Sunday, December 6th, the Recorder Orchestra of Puget Sound (ROPS) gave their winter concert at the Music Center of the Northwest.



2015/2016 SRS Meetings

Meetings are usually (**but not always**) held on the first Friday of each month, September to May, at 7:30 p.m., Maple Leaf Lutheran Church, 10005 - 32nd NE, Seattle. Meetings include a short performance or lecture of interest to recorder and viol players, ensemble playing for all levels of recorder players, and a beginning recorder ensemble. A \$5.00 donation is requested for non-members.

September 11, 2015

October 9, 2015

November 6, 2015

December 4, 2015

January 8, 2016

February 5, 2016

March 4, 2016

April 8, 2016

May 6, 2016



Refreshments (January)

Cookies

Michael Bancroft
Ruth Pattison

Fruit

Cathy Lacefield

Veggies

Mike Woolf

Thank you for volunteering!

Reflections on a Weekend with Aldo Abreu (Vicki Boeckman; photos by Bill Stickney)

The weekend of December 12th and 13th, 2015 was packed to the hilt with concurrent recorder and early-music related events happening all over town. One of those events was a master class with guest recorder artist Aldo Abreu, hosted by the SRS. The Fireside Room at Sand Point United Community Methodist Church was the perfect setting for this type of learning situation. Performers and auditors alike were immediately put at ease by Aldo's soft-spoken, gentle, good-natured manner and twinkling,



impish eyes. As a teacher I always find it extremely inspiring and informative to watch and learn from my colleagues when they teach. Aldo had many pearls of wisdom. I was especially intrigued at the transformation of some of the players when he played in unison with



them, or accompanied an otherwise "unaccompanied" piece! If I had to boil it down to the three basic take-home messages that he insisted on from every single player, they would be these:



play in tune, blow with a full, resonant, vibrato-free sound, and play in time and on time! We heard a wonderful variety of pieces including unaccompanied works, solo sonatas with harpsichord accompaniment, a solo sonata with cello accompaniment, a traditional Middle Eastern piece with didgeridoo accompaniment, a recorder trio, and an ensemble of 7 players. It was an illuminating and inspiring weekend.

Here are some first-hand comments from the players themselves.

* * * * *

Within my first two minutes of auditing I got a great tip for practicing: slurring all the notes. This helps you focus on two important skills: (1) changing air pressure to keep each individual note in tune, and (2) clean fingering. Also, Aldo is cute as an elf! *Kathleen Arends*

Both watching him work with others, and when I was on the hot seat, I was impressed by his unrelenting demand for higher standards of performance and his unflagging, good-humored patience. The common thread across almost the entire session both days was a tight focus on intonation, whether through air support, alternate fingerings, shading, or the entirely new idea (to me, at least) of "tuning clay." *Mike Woolf*

I really appreciated the careful attention to tuning that was expressed in this master class. When listening to others, I find good tuning makes a big difference, so I should be more careful about it when playing. *Hanan Bell*

The master class with Aldo was very informative and enjoyable—even as a performer. My goal was to come away with some additional ornaments for my Baroque solo. He had great ideas for me, and it was so
(continued below)

Recorder Classes (Laura Faber)

**Note: New beginners are welcome at any time.
Contact Laura to get started.**

Advanced Beginner/Lower Intermediate Ensemble
Tuesdays – 7:30 to 9:00 pm

Advanced Beginner/Lower Intermediate Ensemble
Thursdays – 12:30 to 2:30 pm

Intermediate Ensemble
Tuesdays – 12:30 to 2:30 pm

Bass Class
Saturdays – 10 am to 12 pm

* * *

Class Descriptions

Advanced Beginner/ Lower Intermediate Ensemble (SATB)
Comfortable with all common fingerings and rhythms

Intermediate Ensemble (SATBGB)
Playing both F and C instruments, counting halves, reading from parts

Bass Class
Any player interested in learning more about bass technique may join at any time.

10-10:30 *Beginners/technique*
10:30-11:15 *Everyone together*
11:15-12:00 *Intermediate*

Players are welcome to attend any or all sections of this class.

* * *

People who are interested should contact Laura by email at beginbaroque@gmail.com or by calling (206) 619-0671.

A Weekend with Aldo Abreu *(continued)*

much fun to try them with him. A unique technique that he used in his teaching was to play along in unison with the student; this was fun to do as well as helpful. It gave me a greater sense of where the nuances lay in the piece. Great master class! *Debbie McMeel*

I thought Aldo was very good in his observations, very friendly, and he knew how to make things sound better. I enjoyed listening to his comments. *Gerrity Shupe*

I found Aldo's class very informative regarding technique, intonation, musicality, and interpretation. Among other things, I learned an unusual method for altering the pitch to improve intonation of the recorder: add a bit of "string caulking," available at hardware stores. Aldo demonstrated by producing the caulk and applying a small amount to the inside of the bore at the end that attaches to the mouthpiece, but not covering the finger-holes. He applied this to several of the recorder players' instruments which amazingly produced a more "in-tune" instrument. *Nancy Gorbman*

L Hotaling: A Celebration of Life (Photos by Karen Berliner, Bill Stickney, and Hanan Bell)

On Saturday, December 12th, family and friends of L Hotaling gathered at the Maple Leaf Lutheran Church to celebrate her life in stories and music. Here are some pictures from the special event.



Recorder Music: Online Resources

As many of you already know, there are numerous online sources for recorder sheet music. Here's one you may not know about. It was recently suggested by the ARS as a source for holiday music (sorry, we missed this season), but it also has non-holiday music to offer.

According to the ARS, the site offers very nice freely-downloadable editions of multi-part holiday music. It contains many good arrangements of familiar carols and also a number of seasonal motets by some of the great early music composers such as Byrd, Victoria, and Palestrina. The website was built by Daniel Harmer (of Vancouver, BC), and he has spent a lot of effort making sure the pieces are recorder-friendly. Check it out!

<http://www.harmermusic.com/harmermusic.htm>

Laura Faber adds: This site has a huge number of pieces all arranged specifically for recorder ensembles. It includes the lyrics to vocal pieces, which is especially helpful for those of us unfamiliar with the music.

Coming Soon: Renaissance Workshop with Piffaro

What: A Renaissance Workshop
from The Ancient Music Society of Victoria

Featuring: Piffaro, The Renaissance Band, & Elizabeth MacIsaac, vocalist

Sessions: Recorder, lute, harp, double reeds, sackbut, and voice

Dates: February 20-21, 2016

Place: St. Michaels University School, Victoria, B.C.

Go to www.ancientmusicvictoria.com for registration and more information.



Coming in September: Kyuquot Sound Recorder Workshop

Classes: Early Baroque, contemporary and more!

Dates: Sept. 7-11, 2016

Location: Kyuquot Inn, Walter's Cove, Vancouver Island, B.C., Canada

Contact: Nancy Gorbman, Director
(206-852-4762); ngorbman@hotmail.com

Enjoy a unique wilderness and enriching workshop experience at the Kyuquot Inn (www.kyuquotinn.com), a beautiful beachfront property located on an island near a remote native village. We have internationally acclaimed faculty from Montreal to teach a variety of classes for upper-intermediate to advanced level players. Take a boat ride to a nearby island for a beach walk, and enjoy stunning mountain and ocean views. Delicious meals catered by Eric Jay Gorbman Catering Company. This workshop is only offered every two years.

SRS Board Members (2014/2015)

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Meeting Notes: December 4th, 2015

(Kathleen Arends)

Our December 4th meeting saw Peter Siebert, our Music Director Emeritus, back again behind the director's stand. The Backroom Gang stayed in the front room for the evening. With no opening program, we played through a lot of music, most of which was from the Renaissance, and most of which was seasonal. And angels of many types featured prominently!



We began by playing the original “Resonet in Laudibus” (“Let the voice of praise resound”) melody from the 14th century, in unison. The tune gained German lyrics, “Josef, Lieber, Josef, Mein,” in a 16th-century mystery play; in English these days it is sung, “Christ was born on Christmas Day.”

We followed that with an antiphonal setting by Jacob Handl (1550-1591). We noted the rhapsodic “Ei-ya”s, and finished by having the echoes of the large group's phrases played by just a quartet.

Then we played Orlandus Lassus' large motet version, which was in cut time despite its “Resonet” melody's being in three. Here we found many points of imitation, a primary feature of Renaissance polyphonic music. Peter noted that when an accidental appears in this Renaissance “white” music (written mostly without any flats or sharps), it should be treated as a special moment. And again when the “Ei-ya”s appeared, they were ecstatic, by virtue of being written in quicker note values than the rest of the piece.

We turned then to Andrea Gabrieli's “Angeli, archangeli,” written for All Souls' Day (November 1st). It is an antiphon for the Magnificat and lists the ranks of the various angels in ascending order: Angels (closest to human beings), then Archangels, then five more ranks, followed by the Cherubim, and finally the Seraphim at the top. (Peter handed out lists of the ranks and how they have changed over time. He noted that they are always messengers; the Magnificat is the message brought by the Archangel Gabriel to Mary.) The piece goes on to mention Patriarchs, Prophets, Apostles, Martyrs, Virgins, Hermits, Saints, and all the others said to intercede on behalf of mortals.

We went on to play “Angelus ad pastores ait,” composed by A. Gabrieli for the Nativity. This text is of another message, this one brought by angels to shepherds. Our breath marks matched the commas in the text.

Next was a setting of “Hodie Christus natus est” by Luca Marenzio of the late 16th century. This sacred piece is rich in the word-painting perfected by Marenzio and other great madrigalists: the word “appears” is set to notes which emerge upwards out of the musical texture, and the word “singing” has its own melody.

We played Peter's four-part version of the “Pastorale” which Corelli created for orchestra and soloists. It's in 12/8 time, or four compound (three-part) beats per measure. As this piece is Baroque, Peter noted the importance of the bass line and the need for other voices to relate to it. We also gave attention to ending our notes at precisely the end of their values.

We ended with Peter's five-part arrangement of Irving Berlin's “White Christmas.” On the tenor recorder, I got to play so much melody that I felt like Bing Crosby!



(Photo courtesy of Vicente Parrilla)

Concerts and Events Calendar

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Fri., Jan. 1st @ 7:30 pm: Capella Romana presents: “Epiphany—Medieval, Byzantine, and Old Roman Chant.” Blessed Sacrament Church, 5050 8th Ave NE, Seattle. www.cappellaromana.org

Fri., Jan. 8th @ 7:30 pm: Seattle Recorder Society Meeting. Maple Leaf Lutheran Church, Seattle.

Fri., Jan. 8th @ 7:30 pm: Salish Sea Early Music Festival presents: “Trios for Guitar, Flute, and Viola.” Jeffrey Cohan, flute; Oleg Timofeyev, guitar; and Stephen Creswell, viola. Christ Episcopal Church, 4548 Brooklyn Ave NE, Seattle. www.salishseafestival.org

Sat., Jan. 9th @ 2 pm: Moss Bay Recorder Society Meeting. Northeast Library, 6801 35th Ave NE, Seattle.

Sat., Jan. 9th @ 8 pm: Early Music Guild presents: “Monica Huggett and Alexander Weimann: Bach Intimacies.” Bach’s finest works for violin and harpsichord. TH. EMG.

Tues., Jan. 12th @ 7 pm: Early Music Underground presents: “(Baroque) Band of Brothers.” It’s sibling revelry (and rivalry) as we explore the relationship between the violin and viola through the music of famous musical brothers. French phenoms Romaric Pokorny (viola) and Corentin Pokorny (violin) join harpsichordist Henry Lebedinsky for this fascinating and virtuosic program. Naked City Brewery and Taphouse, 8564 Greenwood Ave. N, Seattle. www.emuseattle.com

Fri., Jan. 15th @ 8 pm and Sat., Jan 16th @ 8 pm: Seattle Symphony presents: “Handel Royal Fireworks Music.” Also features music of Pergolesi and Vivaldi. Benaroya Hall, Seattle. www.seattlesymphony.org

Sat., Jan. 16th @ 7:30 pm and Sun., Jan. 17th @ 3 pm: Gallery Concerts presents: “Mozart String Quintets.” Guest violinist Elizabeth Blumenstock joins Seattle’s own Opus 20 String Quartet—Cecilia Archuleta, violin; Adam LaMotte and Laurel Wells, violas; and Nathan Whittaker, violoncello. Queen Anne Christian Church, 1316 3rd Ave W, Seattle. www.galleryconcerts.org

Sun., Jan. 17 @ 2 pm: Early Music Underground presents: “Tasting Notes: Northern Exposure.” Great wines for winter drinking expertly blended with 18th century chamber music. Christine Beckman, violin; Joshua Romatowski, flute; and Henry Lebedinsky, harpsichord. Northwest Cellars, 11909 124th Ave NE, Kirkland. www.emuseattle.com

Sat., Jan. 23rd @ 7:30 pm: Byrd Ensemble presents: “Our Lady.” Marian motets from Tudor England and the modern era. St. Mark’s Cathedral, 1245 10th Ave E, Seattle. www.byrdensemble.com

Tues., Jan. 26th @ 7:30 pm: Early Music Guild presents: “Northwest Showcase: Cösi Quartet.” The Cösi Quartet (formerly known as the Blue Moon Ensemble) reworks their popular Mozart Oboe Quartet program with added works by Krommer, Mašek, and Eybler. Curtis Foster, oboe; Linda Melsted, violin; Laurel Wells, viola; and Meg Brennand, cello. TP. EMG

(February events are on the next page.)

EMG (Early Music Guild, 206-325-7066) www.earlymusicguild.org
TPC (Trinity Parish Church, 609 – 8th Avenue, Seattle) www.trinityseattle.org
TH (Town Hall, 1119 – 8th Avenue, Seattle) www.townhallseattle.org
All events are subject to change.

Concerts and Events Calendar *(continued)*

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Fri., Feb. 5 @ 7:30 pm: Seattle Recorder Society Meeting. Maple Leaf Lutheran Church, Seattle.

Fri., Feb. 5 @ 8 pm: Byron Schenkman presents: "Chansons d'Amour." Soprano Clara Rottsolk and pianist Byron Schenkman present music of Fauré, Hahn, Mozart, Francis Poulenc, and others. Resonance at Soma Towers, 288 106th Ave NE #203, Bellevue. www.byronschenkman.com

Sat., Feb. 6 @ 7 pm: Vicki Boeckman and Silke Harper, recorders; Henry Lebedinsky, harpsichord and organ. An evening of truly delightful music by seldom-heard composers Nicola Francesco Haym, Charles Rosier, and more. Westminster Presbyterian Church, 2531 Hoyt Avenue, Everett, WA.

Sat., Feb. 13th @ 2 pm: Moss Bay Recorder Society Meeting. Bellevue Library, 1111 110th Ave NE, Bellevue.

Sat., Feb. 13th @ 7:30 pm: Salmon Run Concerts presents: "Ombre de mon amant: Stories of love and death." Sound/Counterpoint (Miyo Aoki, recorder; Curtis Foster, Baroque oboe; Linda Melsted, Baroque violin; Jonathan Oddie, harpsichord) with guests Linda Tsatsanis, soprano, and Nathan Whittaker, cello, play music of the French Baroque from Lully, Lambert, Campra Lalande, and others. Queen Anne Christian Church, 1316 3rd Ave W, Seattle. www.soundcounterpoint.org

Sat., Feb. 20th @ 7:30 pm and Sun., Feb. 21st @ 3 pm: Gallery Concerts presents: "The Artistry of Ingrid Matthews." Ingrid plays works for solo violin by Biber and others who inspired Bach, joins John Lenti (lute) in improvisatory-style works, and reprises her 2014 performance of Bach's A-minor Sonata for Unaccompanied Violin. Queen Anne Christian Church, 1316 3rd Ave W., Seattle. www.galleryconcerts.org

Fri., Feb. 26th @ 8 pm: Pacific MusicWorks presents: "Vivaldi: The Four Seasons." Edmonds United Methodist Church, 828 Caspers St, Edmonds. www.pacificmusicworks.org

Sat., Feb. 27th @ 8 pm: Pacific MusicWorks presents: "Vivaldi: The Four Seasons." Emmanuel Episcopal Church, 4400 86th Ave, Mercer Island. www.pacificmusicworks.org

Sat., Feb. 27th @ 8 pm: Early Music Guild presents: "Hesperion XXI: Man and Nature." Viola da gamba virtuoso Jordi Savall collaborates with bodhran player Frank McGuire to create a tapestry of English, Irish, Scottish, and American music. TH. EMG

Sun., Feb. 28th @ 2 pm: Pacific MusicWorks presents: "The Four Seasons." Meany Hall at UW, Seattle. www.pacificmusicworks.org

EMG (Early Music Guild, 206-325-7066) www.earlymusicguild.org
TPC (Trinity Parish Church, 609 - 8th Avenue, Seattle) www.trinityseattle.org
TH (Town Hall, 1119 - 8th Avenue, Seattle) www.townhallseattle.org

All events are subject to change.