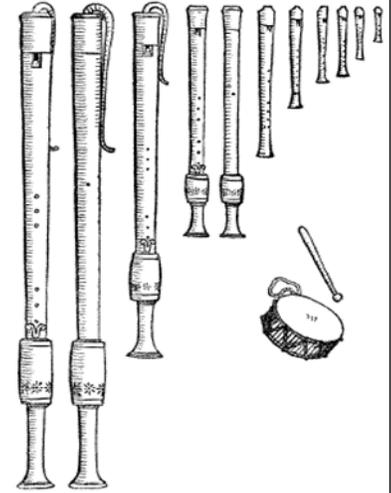


SEATTLE RECORDER SOCIETY

Recorder Notes

September 2020
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www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Dear members, colleagues, and friends,
Somehow or another we've made it this far: August 2020. I want to thank all of you who filled out our mini survey; your answers provided us with a lot of useful information and ideas. I am happy to report that *all* the responses were positive with regards to taking part in virtual playing sessions through Zoom, and that the *vast* majority prefers the usual Friday evening SRS time for holding the sessions. The boards of both SRS and MBRS (Moss Bay Recorder Society) agree that it makes the most sense to have collaborative virtual meetings. So, ... drum roll please our very first virtual meeting will be on **September 11 at 7:00 pm**. The Back Room Gang will now be called the Breakout Room gang, and we have tentatively planned conductors and programs for September – December. (Please see the sidebar for future dates.)

Sheltering in place has meant changing in place. We are all different now than we were back in March or even just a month ago. As we change, we learn, and as we learn we change, along with our perception. This changed perception then becomes part of our own inner teacher and stands by us for the duration of what we are learning. Trust me when I say that for *months* I resisted venturing into the virtual world of teaching — literally digging in my heels kicking and screaming — but now I am a reformed believer and, dare I say, advocate! Think how fortunate we are to be living in this time of technological “Zooming” possibilities at all!

Of course as a performer not able to perform for actual audiences with my friends and colleagues I feel as though part of my very being has been ripped out and I am deeply mourning the loss of it, but I now know that a genuine sense of community and connection is possible with this virtual platform. It is not and never will be the same as being together live, and the experience will be completely different, but it is surprisingly positive.

Our president-elect Virginia Felton has a lot of experience with Zoom and has offered to help anyone who needs assistance beforehand or wants to do a trial run. Feel free to reach out to her or to me at any time prior to the September meeting. I promise that Miyo and I will do everything we can to make this as easy and painless as possible, (barring technical glitches or power outages) and I

SRS Meeting

Friday,
September 11, 2020
@ 7:00 pm

Opening Program

Vicki and Miyo playing duos by
Ciconia, Whythorne,
Monteclair and Paganini!!!

Playing Session with Miyo Aoki and Vicki Boeckman

Future Online Meetings

October 2
November 6
December 4

**Newsletter Deadline
for October Issue:**

**Wednesday
September 16**

From the Music Director, continued

I am hopeful and of firm mind that our recorder community will continue to thrive. I look forward to our collaboration. We will be here for you and will get through this together!

What you need to know about participation in our Zoom meetings

If this is your first time participating in a virtual playing session, I would highly recommend taking the time to read this article: https://americanrecorder.org/docs/ARS_Guidelines_for_Zoom_Participation.pdf and to browse some of the helpful tutorials about Zoom in general that are on line. You do not need to have the Zoom app in order to participate, but the faster your internet speed, the more pleasurable your experience will be. Dial-up does not prove to be very successful as far as I have heard.

Two to three days before the meeting members receive an email with a link to join the Zoom invitation along with pdfs and or other materials to print out for the playing session. It will be the same link each month. To protect everyone's privacy we will not post this link publicly on our website, and we ask that you please not share it or forward it on to anyone unless previously OKed by a board member. During the session conductors will be sharing the materials on screen for you to follow along, so you don't have to print out, but that is up to you. There will also be explicit instructions reminding you how to sign in.

Before the meeting you'll want to make sure that you can sit in a way that you can comfortably see your computer screen or tablet **and** play your recorder at the same time! For best results, your device should be as close to your router as possible.

Call for New SRS Secretary—Kathleen Arends



Do you enjoy Seattle Recorder Society meetings? Could you help out Seattle Recorder Society?

I'm Kathleen Arends, and I've been the chapter Secretary for a few years now. My partner and I plan to move away in summer of 2021, so SRS is looking for a new secretary!

The duties are mostly 1) taking minutes at Board meetings a few times a year, and 2) writing up a little report on each evening the chapter meets to play together. The second one can be fun if you like writing; or, no one will complain about a bare-bones report. That piece gets sent to the newsletter editor; Board minutes I email to Board members, and keep copies of.

By-laws also say that I handle any administrative correspondence, but I can't remember such a case in the past few years.

Could you help keep SRS running by fitting this into your schedule? If you're interested, email me at KathleenA@seanet.com, or get in touch with any Board member (emails in the green box to the right). Thanks for considering!

SRS Board Members (2020/2021)

Music Director

Vicki Boeckman (206-985-9916)
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Music Director Emeritus

Peter Seibert (206-329-2774)
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President-Elect

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Secretary

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* * * *

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Hanan Bell (206-579-2301)
hanan@hsbell.com

Liaison to Maple Leaf Lutheran

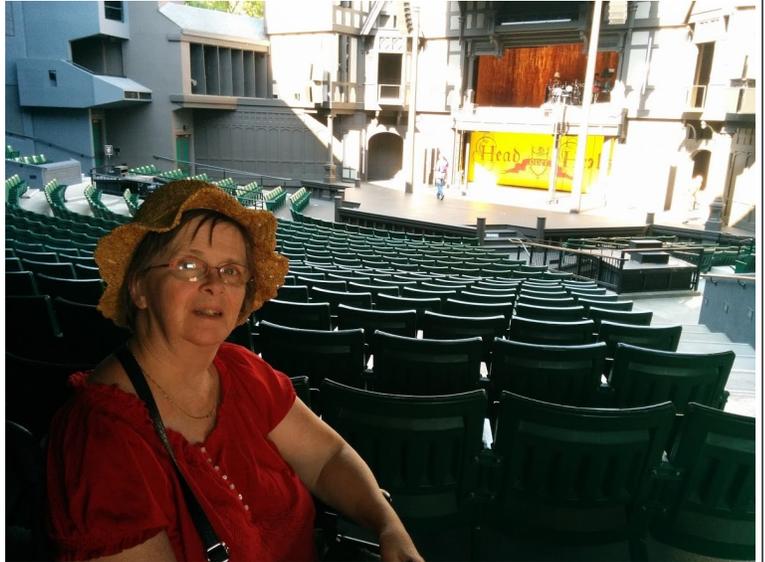
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Webmaster

Charles Coldwell (206-328-8238)
cpcoldwell@hotmail.com

Ruth Hillinger Remembered

Ruth Anne Hillinger passed peacefully on July 30, 2020. Born to Merle and George Bordewick in Vancouver, BC, February 27, 1949. She was their third child of four. In 1960, the family moved to Bellevue, Washington, where she graduated from Bellevue High School. After graduation, she attended the University of Washington, where she met her husband, Ellis Hillinger. She was fond of weaving, reading, and movies, and enjoyed music and theatre as well. A love of cooking for her family grew into a group that still exists today, where she made many friends, experimented with food, and tried and created many new and medieval style dishes. She is survived by her husband Ellis, daughters, Mika and Shannon, son-in-law Walker, two grandchildren, Fae (Moira) and Davis, and her brothers and sister, David, Karen, and Richard. She will be greatly missed.



From Ellis' daughter Mika's blog: "My mom passed away Thursday. She was 71. She'd been struggling with failing health for a long time, and had been steadily declining since the 90s, so we actually had a long time to prepare for her passing. But that doesn't mean I was ready. Even fifty years wasn't long enough. In the early 90s, mom was diagnosed with Multiple Sclerosis. It was a scary diagnosis. She was only in her 40s, and we knew it could get quite bad. But she managed, only finally retiring from her job in 2011, though by that time, she was using a walker to move around easily. Soon after, she was using a wheelchair more and more, until finally she was using an electric chair full time. Then, at the beginning of this year, she was diagnosed with Cancer. After

the diagnosis, mom was content to just let what happened happen. She was always adapting to whatever troubles came her way, and always did everything she could to make things smooth for my sister and me. I'm so glad we got to have her for so long, and that both of my sister's kids know her so well. I hope they will remember her fondly."

Reflections on Jerry Kohl

From SRS's Music Director Emeritus Peter Seibert:



The Seattle Recorder Society has lost one of its pivotal members with the untimely death in early August of my friend and colleague Dr. Jerome Kohl.

Jerry first became active in the SRS in the 1970's as a young recorder-playing scholar. He took part in SRS meetings and also taught privately. At the time, the SRS met on Capitol Hill in the school building immediately north of St. Mark's Cathedral, and we made use of the generous space there to hold two classes at each meeting as an alternative to large ensemble playing. Jerry frequently taught one of those classes, sharing his wide-ranging knowledge.

During this period, he also succeeded me as teacher of an Evening Division recorder class at the UW School of Music.

In the summer of 1978, the SRS offered a non-residential multi-day workshop on medieval music, and Jerry was one of the faculty members who shared in preparing movements from the Machaut Mass for performance at the end of the workshop.

When I served on the American Recorder Society board, I wrote articles for the *American Recorder* and frequently asked Jerry to read my drafts because I valued his input. He would think of things that I'd missed.

Jerry was a mover in the broader early music community as well. In 1976, he chaired the committee of young professional musicians that formed the Early Music Guild (now Early Music Seattle) and later served both as president and chair of the programming committee, which brought to Seattle the finest international performers.

The EMG was also able to offer monthly concerts by local performers, and Jerry presented a concert in 1980 showing the gamut of recorder music from the 14th c. to the present. His accompanists were Steven Stubbs and the late Randy McCarty.

Outside the early music world, he had an important career as a musicologist specializing in avant-garde German music. He was an authority on the composer Karlheinz Stockhausen, with whom he collaborated, publishing numerous books and articles about the composer.

In recent years, Jerry devoted himself to his scholarly undertakings, and many current SRS members may not have known him. However, he continued to be a friend of the SRS and has been an important teacher to SRS members over the years.

I was so pleased to see him at an SRS meeting that I led a few years ago, when he sat quietly in the rear, greeting the people he knew from past years. It was the last time our paths crossed at the SRS.

From Nancy Lewis:

Jerry was a polymath. He kept telling me fascinating things about music and history and how they developed together over the years. He, himself, was devoted to the composer, Karlheinz Stockhausen and traveled every year to a conference in Europe to honor Stockhausen and further his career. He also knew about ancient and medieval music in the Western world and often offered me juicy tidbits like the hexachord system and how it worked. He introduced me to playing in clefs, hard but addictive.

He was demanding but patient. He was also kind. He had three cats, whom he loved. Two were purebreds, one of them an Abyssinian, and the third was Gracie, a domestic feline with some kind of neurological impairment that caused her to look "goofy"...but lovable. He loved them equally. The sleek, high-powered cat was involved in an accident that caused him to be unable to ingest food and threatened to kill him. Jerry spent weeks scheduling his work

More Reflections on Jerry Kohl

hours around feeding Tifon (typhoon) through a tube inserted into his stomach. Tifon survived and eventually thrived. Jerry was my kind of man.

From Sally Mitchell:

I first met Jerry Kohl during the summer of 1979 at a recorder workshop in Southern California where he was faculty. When I realized that there was a faculty member from Seattle (I was planning a move to Seattle) I made sure to take one of his classes to make an early music connection in my soon-to-be new hometown. Jerry did not immediately warm to me, but I persisted throughout that week in making conversation and ended up giving him a ride back to the airport at the close of the workshop. That investment in time certainly paid off for me! When I arrived in Seattle and contacted him, he immediately invited me to accompany Ann and himself to a concert that week, told me about the Early Music Guild and the Seattle Recorder Society, advising me to join both, and invited me to join his weekly recorder ensemble. It was the beginning of a decades-long friendship. I eventually became one of his recorder students and performed with his group Alia Musica in a few concerts. Jerry encouraged me to become active in the then-fledgling Early Music Guild (now named Early Music Seattle) which put me on a course that has been life-changing. I found him to be a fine teacher. Not many people ever experienced this side of him--the smaller his audience, the better his teaching got and the more approachable he became, so that only those in a one-on-one setting really saw the best of Jerry's teaching. I will always remember him for his dry humor, his encyclopedic knowledge, his beyond-geeky interests, his intensity, and his warmth and love (a rare gift from a seemingly aloof person). I will miss my friend Jerry.

From Carolyn Wallace:

I met Jerry in the early 1980s when I joined a small group of his students who'd just completed a class he offered in the then 'Experimental College' to learn the recorder. They'd made it half-way through one of Hugh Orr's books and, since I'd played the modern flute, I was welcome to do those lessons on my own and attend their once a month lesson with Jerry. I think my first recorder was a soprano, purchased along with the instruction book. I showed up with both at the group lesson, when Jerry generously welcomed me and helped with tips from the lessons I'd missed. Jerry always had lots of tips!

Those group lessons were really good because we usually comprised only four or five people and had a piece of music to play as well as a lesson from Orr's instruction book. As our skills developed, Jerry had us play from other instruction books and gave us new music to practice in the sessions between our lessons with him. I don't think we ever left without having played the new piece of music, so he could notice the places where we had problems so he could make suggestions. He also encouraged us to purchase alto recorders so that we learned F fingerings early on because we had exercise books in both C and F. At the beginning of each lesson, he'd have us switch from one instrument to the other so although we got confused, we learned quickly enough and enjoyed the flexibility it gave our group.

Jerry also encouraged us to attend SRS meetings and to play for Members' Night, even though we were not at all sure about the idea at first. But he was patient and helped each of us because by then we had players on S, A, T and B and Jerry could—and did—emphasize intonation, something for which I'll always be grateful. We played together at Members' Night for quite a few years, thanks to him.

After the group disbanded, I continued with lessons with Jerry, who introduced me to much of the solo literature for alto recorder and to some modern music for recorder. Sometimes I think he could've pushed me more, but upon reflection, I think he realized that I was so busy with my work that I didn't really have the time or inclination to be pushed and that I enjoyed the exposure to the repertoire more. He did push me to work on memorizing a modern piece, even though I found it very difficult to do so. But I was persistent and he was patient and, although I barely made it through to the end of it before a broken kneecap stopped my lessons, I learned a lot about memorization.

I shall always appreciate Jerry for helping me appreciate the musical attributes of the recorder, for encouraging me to join the SRS, to attend workshops and concerts and to play my recorders as much as possible. I also thank Jerry for writing some of the best program notes—for the Early Music Guild (back in the day) — I've ever read. I will miss him and remember him fondly.