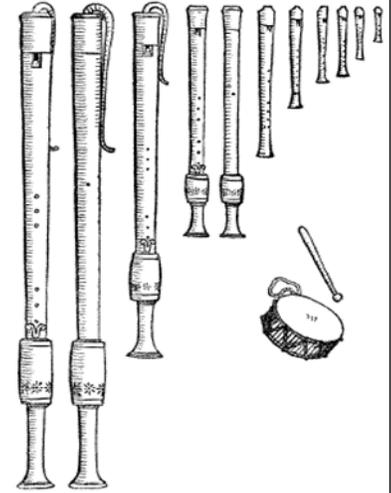


# SEATTLE RECORDER SOCIETY

## Recorder Notes

November 2020  
Vol. LII, No. 3

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



### From the Music Director (Vicki Boeckman)



Greetings dear ones,

Ready or not, round three of our virtual playing sessions is coming up just around the corner—but first we must get through the election. My heart seems to be pounding rather irregularly these days as the pressure mounts, but I am very hopeful. Brisk walking and marveling at the natural beauty of the Pacific Northwest and the brilliant seasonal colors help immeasurably.

It was truly heartwarming that so many of you stayed online to talk and hang out after we completed our playing session last month. I find that socializing to be a very necessary element to all the virtual everything these days. Among other things, we talked about the pros and cons of the technology and commiserated with the few complaints that had to do with “page turning” and/or scrolling while screen sharing. We hear you and empathize, but due to the varying degrees of latency there is no way that it will ever be perfect or ‘just right’ for everyone. Bearing that in mind **we would like to ask everyone to please either print the materials and read off your own music stands or have them downloaded and saved to a separate device** (that you read from). I understand if you are taking virtual classes round the clock and don’t want (or can’t afford the ink) to print reams and reams of music that you will never use again, but the experience will be much more enjoyable. **We are willing to send out hard copies if you need them, or I can leave envelopes outside on my front porch for easy pick up. Please let me/us know if you need hard copies sent.**

For our November virtual session Miyo will be leading the large group and I will be leading the Breakout room gang for those who prefer a slower pace and easier music. Our November meeting brings an exploration of original notation led by Miyo. But don’t panic! She assures us that all music will *also* be provided in a familiar, modern format, so playing from the original notation is *completely* optional. The meeting will start with a quick and basic field guide to music notation of the 16<sup>th</sup> and early 17<sup>th</sup> centuries and some simple warm-ups together before those joining the Breakout Room head off (virtually) with Vicki. In the main room, Miyo will lead members playing a 16th-century German song preserved in

### SRS Meeting

Friday,  
November 6, 2020  
@ 7:00 pm

#### Playing Session with Miyo Aoki

Petrucci, Morley, and others.

#### Breakout Room Gang with Vicki Boeckman

This is a great option for anyone who is less experienced or would like a slower pace. This month will feature the music of Aagesen and Brachrogge.

#### Future Online Meeting

December 4

Director Emeritus Peter Seibert will be presenting his Suite on Piae Cantiones Carol Tunes

**Newsletter Deadline  
for December Issue:**

**Wednesday  
November 18**

## From the Music Director, continued

a handwritten manuscript, a charming frottola published by Petrucci, and a canzonet by Thomas Morley.

For the Breakout Room, I have chosen music from a collection found in the Royal Danish Library in Copenhagen called *Dania Sonans*. The collection boasts a wealth of 3, 4, and 5-part madrigals by young Danish composers who were sent to Italy to hone their compositional skills under the tutelage of the incomparable Giovanni Gabrieli. We will play some of my favorite 3-part madrigals by Truid Aagesen and Hans Brachrogge.

Please let us know ahead of time if you plan to play with the Breakout Room Gang so we can make those miraculous technical adjustments as seamless as possible during the meeting. Send an e-mail to either Vicki ([vickiboeckman@comcast.net](mailto:vickiboeckman@comcast.net)) or Miyo ([miyoaoki@gmail.com](mailto:miyoaoki@gmail.com)) to RSVP. If you forget to RSVP, you can let us know at the beginning of the meeting.

The link for our November meeting and pdfs of materials will be sent out on November 2. Look for a message with the subject LINK to SRS/MBRS November meeting. We are looking forward to seeing you again, and as always, please don't hesitate to ask us questions. Don't forget to keep checking web sites like ARS, SFEMS and Amherst regularly for other virtual playing opportunities as they are constantly adding new offerings. We *will* get through this.

### Change of Board President

Due to ever mounting work responsibilities Janice Klain has requested to be relieved of her duties as president. In accordance with the bylaws, the board has approved that Virginia Felton will become the acting president for the remainder of this season and continue as president next season for what would be her normal term.

Thank you, Janice and Virginia!

## SRS Board Members (2020/2021)

### **Music Director**

Vicki Boeckman (206-985-9916)  
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## October Meeting—Kathleen Arends

The Seattle Recorder Society and the Moss Bay Recorder Society had a membership meeting on Friday evening, October 2, 2020. The meeting of over 40 people was held online using Zoom.

Laura Faber showed us what we're missing if we don't join American Recorder Society. The magazine is full of goodies!

Vicki Boeckman had sent out some materials on articulation; she encouraged us to print out the pages, and not to allow them to languish in our computers! We began with the general rule to tongue smoothly for stepwise note movement and less smoothly for leaps. Then we pronounced a number of consonants, using our hands to feel how they made the air come out, and then applied them to various rhythms. Vicki described using a metronome to find out how quickly we can single-tongue, and practicing double-tonguing to use when we need to go faster.

At this point, Miyo and the Breakout Room Group "left" to work on their pieces. They played Gasparo Zanetti's *La Mantovana*, which was a popular melody in the early 17th century and would have been danced. They worked on using appropriate articulation for the melodic movement and tried it at a couple of different tempos. They then took a quick look at the Schein and practiced a few sections in preparation for returning to the large group.

Meanwhile, the larger group applied specific articulations to a *Gagliarda* of Schein, making it clear that this is dance music!

Vicki first heard the lovely "*Ciaconi Adagio*" at a Port Townsend workshop when it was played by viols; she transcribed it for us. In stepwise portions, we used "d" rather than the more explosive "t"; but leaps were separated using "t".

Choosing where to snatch a breath: the *least* important note will be the last of the measure, or the last of a set of four sixteenths.

The Breakout Group returned, and we played a *Padouana* (or *Pavane*) from Schein's *Banchetto Musicale*, written "to spread joy"! We used the half note as the beat and practiced "tu-ru, tu-ru, tu-ru". Later we even had an opportunity to try out "diddle"!

Vicki dubbed the *Allemande* "friendly", so we spread some more joy with that, ending with a "reverence" (a chord for the dancers to bow/curtsy). Music-deciphering tip: if a tie is confusing you, "un-tie" it—play *both* the notes—and then reassemble it.

We went on to the *Courante*, still focusing on articulation and on grouping the notes (especially repeated pitches) and not approaching them as individuals.

Then there was time for a little onscreen visiting.