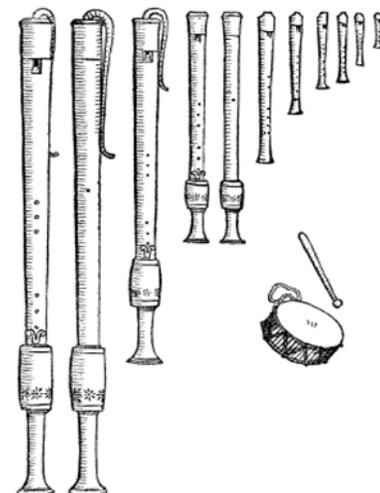


SEATTLE RECORDER SOCIETY

Recorder Notes

December 2020
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www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings Everyone,

We are thrilled to have our own director emeritus Peter Seibert leading the December 4 session with his suite of variations on Piae Cantiones. Please keep reading to see what Peter has to say about the session. We will not be offering a smaller Breakout Room for the December session so that everyone will have the experience of working with Peter. Once again we would like to ask you to please either print the music pdf files and read off your own music stands or have them downloaded and saved to a separate device

that you read from. I am also very happy to send out hard copies or leave envelopes outside on my front porch for easy pick up; just let me know (vickiboeckman@comcast.net or 206-985-9916).

Pdf files of the music and a link to the Zoom session with Peter will be sent in an email message on Monday November 30. Look for a message with the subject "LINK to SRS/MBRS December meeting."

We are looking forward to seeing you again, and as always, **please don't hesitate to email with questions or feedback or comments.** And remember to keep checking web sites like ARS, SFEMS and Amherst Early Music regularly for other virtual playing opportunities. There seems to be a plethora of new offerings every time I look.

I'd like to share links to a couple of videos that I have had the extreme pleasure of recording with my colleague and wonderful accompanist Joan Lundquist just a few weeks ago for the Ladies' Musical Club Virtual Happy Hour concerts.

https://www.youtube.com/watch?v=edG_4QwBdrU

<https://www.facebook.com/LMCSeattle/videos/401982457876808>

In closing, I would like to extend my heartfelt thoughts and best wishes to all of you and your loved ones during the final month of this year. No words can accurately describe the unparalleled challenges that we all have had to face, but we are asked to continue to be vigilant and patient. My optimistic side keeps convincing me that there will be light at the end of this long and dark tunnel. I wish for you all peace of mind, continued strength, patience, fortitude, and good health.

SRS Meeting

Friday,
December 4, 2020
@ 7:00 pm

Playing Session with Peter Seibert

Peter's Suite on Piae Cantiones
Carol Tunes

Future Online Meetings

January 8
February 5
March 5
April 2
May 7

Special Articles in This Newsletter

[BLM and the SRS](#)

[Reading Early Notation](#)

**Newsletter Deadline
for January Issue:**

Wednesday

December 16

Peter Seibert, SRS Music Director Emeritus



The focus at our December meeting will be on my *Suite on Piae Cantiones Carol Tunes*. These SATB works are based on melodies from the famous 1582 source *Piae cantiones*, which is a collection of carols and other songs from around Europe that has provided material for many modern composers. Perhaps you will remember that we played these works together a couple of years ago at the December meeting.

Vicki has asked me to share with you part of the process I go through when I write music. During our meeting, we will look at the broader aspects of how I approach creating a composition. However, the main activity in our meeting will be playing.

There are five compositions in this set. Two of the melodies are familiar to many people: *In dulci jubilo* and *Resonet in laudibus*. The other three melodies, while less familiar, are equally attractive. As a bonus, we will see three of these melodies in (very clear) old notation, and will get a chance to play them.

Each of my pieces was written with SRS members in mind. There are not many challenges for the average player; most of the music is quite accessible. My "house band" (inside my computer) will provide the sound, and I can vary the tempos as needed.

Please print a part for whatever instrument you choose to play. Parts will be available online during the week prior to the meeting. There are six pages of music that you need to print (don't bother with the title page). As an alternative, you can request a hard copy from Vicki.

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From Virginia Felton, SRS President

The subject of race and racism is one that is not easy to talk about! Many of us who identify as “White,” including me, can experience a range of reactions when the topic is brought up—from discomfort to guilt, confusion and defensiveness. Even so, recent events have motivated many of us to look at systemic racism in our country more closely. The disproportionate toll that the COVID-19 pandemic has taken on BIPOC (Black, Indigenous, and People of Color) communities, along with increased attention to policing, have combined to direct our attention to these topics.

Your SRS board has begun a discussion about diversity and inclusion. We have framed it this way: **We share a goal of being an organization that invites players of all levels, races, ethnicities, religion, and gender identification. What actions might we take to move closer to this goal?** We will continue to discuss this to determine what actions may be appropriate. Vicki recently invited Isabella Pagel to share some of her views. We have included Isabella’s contribution below to help us consider these issues. Please accept the invitation to open your hearts and minds to these issues. You are also welcome to share your thoughts on this topic with me by email. Thank you.

Thoughts about BLM and SRS from Isabella Pagel



As a preface, I would like to say that my education over the past five months has come from Black, Indigenous, and People of Color and primarily Black women.

As many of you may know, Seattle and the USA is in the midst of a massive Civil Rights Revolution. On October 26, 2020, Seattle reached 150 days of protests and there continue to be daily protests and marches across the city. The past five months have asked all of us to examine our own biases. We have also faced challenging conversations with ourselves, friends, families, communities, and workplaces. I believe that these conversations need to be had within the Seattle Recorder Society and the recorder community at large. This time has called upon all of us to do the hard work of being anti-racist. Angela Davis once said, “In a racist society, it is not enough to be non-racist, we must be anti-racist.”

Kirkland Preschool recently wrote, “As with all members of our society, we have much to do to help ourselves, communities, and world work together to make new structures and philosophies that are based on respect, dignity, and equity, especially for those for whom this has been denied. We need to assert that discrimination and oppression have no place in our world. We need to realize that we must stand against systemic racism. We need to recognize that those of us who have enjoyed privileges in our lives have skewed perspectives which can be harmful to others. We need to listen to and amplify the voices of Black, Indigenous, and People of Color (BIPOC) communities.”

The question that I keep pondering, is how do we incorporate diversity and equity into the recorder world and community? How do we come to terms with playing music written by white colonizers? I do not have all the answers to these questions nor do I know all the questions that need to be asked. That is where we as a recorder community need to come together and have these challenging conversations.

One step I believe we can all take is to consider which composers’ music we most often play. Over the past year, how many pieces have you played that were written by Black, Indigenous, or People of Color? What about by women? I will be the first to say that most of the repertoire I play is written by white men. Over the past year, I have also played music by the much loved Pixinguinha, a Black Brazilian composer, Fumiharu Yoshimine, a Japanese composer, Ryohei Hirose, another Japanese composer, as well as Alison Melville’s etudes in “Hors d’Oeuvres.” I still need to work on seeking out work by a diversity of composers and to represent those pieces in my teaching and in performances.

Early Music America compiled a list of BIPOC composers before 1850 as well as a list of other repertoire resources: <https://www.earlymusicamerica.org/resources/resources-for-diversity-in-early-music-repertoire/>. While these may not have been written for the recorder, I am sure that many of these pieces could be arranged. Alison Melville sent

Isabella's Thoughts about BLM and SRS, continued

me a list of Indigenous and Métis Canadian composers <https://www.canadianartsongproject.ca/indigenous-canadian-composers/>. Andrew Balfour, Spy Dénommé-Welch, and Barbara Croall are three composers that have written works with early instruments.

I am currently diving into French Baroque Repertoire with Alison Melville. We have had numerous conversations about how to come to terms with playing music written by white colonizers. I believe that an essential first step is to acknowledge the history of the music we play. Hotteterre's Opus 2 was published in 1708. What was happening in the United States during this time? Where did the French Empire colonize during this time? While acknowledging the harm that has been done only does so much, I noticed that my perspective shifted as I was playing the music.

As I mentioned earlier, these are only a few of the questions that need to be asked. I, as much as all of you, greatly appreciate the grounding that I find in making music with others and value the importance of my recorder community and friends. The pandemic has forced us into isolation, but I know that those friendships and communities are still present and stronger than ever. I encourage each of you to start conversations within the Seattle Recorder Society as well as with your recorder friends. To quote Angela Davis again, "It is in collectivities that we find reservoirs of hope and optimism." We are all stronger together.

Notes on Playing from Original Notation—Kathleen Arends

Moss Bay Recorder Society and Seattle Recorder Society held a joint meeting using zoom at seven p.m. on November 6, 2020.

SRS news:

Evy Dudey has volunteered to fill the position of secretary when Kathleen Arends moves away in Summer 2021!

Janice Klein is taking a breather from SRS presidential duties, and president-elect Virginia Felton has slid into that position.

Recorderist Margaret has just moved from San Jose to Port Townsend in search of recorder playing, and she joined us at the meeting!

Miyo began the session on Reading from Original (16th /17th century) Notation. Because this music is not chopped up into the tiny units we call "measures," we may experience it in a more flowing way.

First, we looked at the time values of the notes we would be reading. The diamond-shaped whole note looks similar to the oval whole note which is familiar to us. Shorter note values decrease by halves by adding ink, to which we are also accustomed. Longer note values have more space inside their rectangular heads. The rectangle with the shortest duration, equal to two whole notes, is a "breve."

What we think of today as a "C" for "common time" actually is derived from a half-circle. It means the note values are to be divided in halves, not thirds. Today we call this "simple meter" as opposed to "compound meter."

This notation also uses a wider variety of clefs than we normally do today. The alto clef (K-shaped) marks the middle "C," and it is movable; it can mark any of the five lines as "C." The bass clef is the F clef (marking the F) and the treble is the G clef. The F and G clefs used to be movable too. *The reason for using a particular clef is to minimize the number of notes which require ledger lines.* This is intended to *make reading the music easier.* Ironic? Perhaps.

Miyo also showed us a, lamentably, abandoned custom of marking, at the end of a system, the note which will begin the next system or page. Those little notes were called "custos," and now I have to draw them in for myself, as the printer no longer does.

We warmed up on an F scale in original notation, then played "Erhalt uns Herr," a simple four-part chorale by Praetorius. Further points in reading original notation:

- Key signatures are used.

Notes on Playing from Original Notation, continued

- Accidentals affect only one note; they do not carry over to any subsequent ones.
- An accidental moves a note half a step. If a B is flat in the key signature, and then a sharp appears before it, raise the B-flat to a B-natural.
- Ends of phrases may be indicated with lines similar to bar lines

We looked at how music was printed, using small blocks (thank you, Peter Seibert) whose staff lines had to be manually lined up with each other. The effect is not as pleasing as hand-written music manuscript. Later, Petrucci began printing the staves first, then the text, and the notes last!

Notation began in the 17th century gradually to change to what we are now using. Bar lines were found to be particularly useful in scores. By the end of the 18th century, notation had become very similar to today's.

At this point, Vicki "took" four musicians into a breakout room, where they played four lovely madrigals from the court of King Christian IV of Denmark. Three were from Truid Aagesen: "Hor ch'io son giunto," "Se dunque voi partite," and "Non mi doglio d'amore." They also enjoyed playing Hans Brachrogge's "Alma cara gradità."

Meanwhile, the larger group looked at Ludwig Senfl's "Zwischen Berg und tiefem Tal" in either original or modern notation, as Miyo sent us both. (A few intrepid souls, with some assistance from custos, tackled a part with clef changes!) She pointed out that the arrangement of the note heads suggests visually the mountains and valleys of the title. We used the semi-breve (or "whole-note-looking thing") as the beat.

About that beat: over the centuries, notation has undergone what Peter called "inflation." Long ago, the basic beat was the breve. But composers wanted faster notes, and as they used more of them, the semi-breve began to be used as the beat. Composers continued to invent and use shorter and shorter notes, and the minim and then the crochet were most often used as the beat.

Our next piece, "Ostinato vo' seguire," featured an obstinate little theme (an ostinato is a short, repeated pattern) which was easier to see in the original notation, because the addition of bar lines can break notes into shorter ones tied over.

We performed each piece along with a sound file Miyo had recorded for it, which included all the parts and even the rehearsal letters!

More notes for musicianship:

- Faster notes strung together should be played as a single gesture, without breaking the flow.
- If there is text, watch it for phrasing; if you see a comma, play a comma!
- Recording and listening to yourself can kick your practicing up a notch.

We went on to play a little Morley: "What ayles my darling?" Morley is such fun! The half-note was the beat. On playing the piece again, we were invited to ornament at the cadences. The tiny flags of eighth notes were sometimes difficult to discern; beamed groups are easier.

As we wound down, we discovered a couple of silver linings in having to meet by Zoom: No matter how bad a mistake you make, no one else hears it! And, you never have to play a different voice in order to fill out a section!

Thank you for the very informative and fun session, Miyo! Peter Seibert will conduct our December meeting. Look forward to SATB, Piae Cantiones, and some more experiences with old notation.