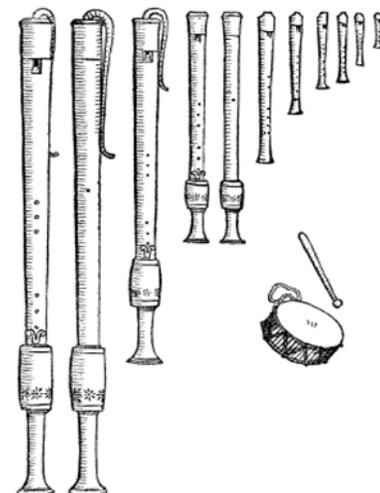


SEATTLE RECORDER SOCIETY

Recorder Notes

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www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings everyone, near and far.

As 2020 draws to a close and the glimpse and hope of a different world emerges in 2021, I find myself exhausted and at a loss to accurately describe the myriad layers of emotions swirling around. One of my friends and colleagues reminded me that there were real rays of sunshine amidst the darkness of 2020 and I'd like to share some of the ones that brightened my days...in no significant order. I encourage you to share yours as well.

- Attending my first virtual zoom class and seeing colleagues and friends from around the country for the first time after the pandemic shut everything down.
- Watching the incredible community of tiny bushtits build and pamper their sock-like nest in our ceanothus tree (first time ever!) and following the babes as they fledged and flew.
- Rehearsing with Miyo in preparation for our little virtual opening program. Such a gift!
- Walking and running with our grandson in Hamlin park after virtual schooling, trying to keep up when he runs full speed up and down the hills and bounces on fallen tree trunks.
- The April super moon rising over Lake Washington as seen from atop NE 70th street. Going back the next night with Bill to photograph it. (He got an amazing shot!)
- Fewer planes in the air and fewer cars on the road (up until recently...)
- A stunningly colorful spring and summer.
- Watching in awe whenever it is clear enough to see the International Space Station.
- Planting and digging up my first potatoes!
- Sharing my home-made rhubarb vodka.
- The magnificence of Mt. Rainer as seen from the Roosevelt Reservoir Park.
- The thrill of accomplishment after a successful Zoom class!
- Being the winner of a pair of phenomenal Zeiss binoculars.
- Rehearsing and recording videos for Ladies Musical Club with pianist Joan Lundquist (distanced of course!).

SRS Meeting

Friday,
January 8, 2021
@ 7:00 pm

Opening Program

Laura Townsend Faber and
Mike Woolf performing
Machaut, Sweelinck, and
Shannon

Playing Session with Vicki Boeckman

Music of hope for the new
year, including Sibelius'
Andante Festivo

Breakout Room Gang With Miyo Aoki

Renaissance songs and dances

Future Online Meetings

February 5
March 5
April 2
May 7

**Newsletter Deadline
for February Issue:**

**Wednesday
January 20**

From our Music Director, continued

- Thinking of you all and imagining the thrill and glee we will feel when it is safe enough to play in the same room again.
- My first virtual endeavor. <https://youtu.be/T4rhYtXJKl0> (very excited to share!)
- Learning about and watching anything by Randy Rainbow! (such a happy place)



Our January meeting will start with a short opening program of recorder duets featuring Laura Townsend Faber and Mike Woolf. The program will start with a trio of secular songs by 14th-century Machaut and 16th-century Sweelinck, and wrap up with a pair modern tongue-in-cheek offerings by the irrepressible Glenn Shannon. Laura will be playing her brand-new g-bassett made by Tom Prescott!

My plan for the playing session is to have everyone gather to play a simple yet lovely Danish hymn to ring in the new year: Vær Velkommen Herrens År, roughly translated as “We Welcome you, Year of the Lord.” If there are any Danes out there, I encourage you to unmute yourselves and sing along! Miyo will then herd folks who prefer a smaller group/slower pace off to the virtual Breakout Room and the large group will “stay” with me.

In the Breakout room, Miyo will lead participants through some lovely renaissance songs and dances, including music by Jacob Regnart and Giorgio Mainerio.

The large group will continue with the gorgeous Andante Festivo by Jean Sibelius, a piece that seems to have received the status of ‘tradition’ that will be hard to break (at least for me)! For the rest of the evening, I promise to share music that will resonate with our hope, desire *and deserving* of a world where we all can feel safe, with uplifted spirits and joy in our hearts.

Pdf files of the music and a link to the January Zoom session will be sent in an email message on Monday, January 4. Look for a message with the subject LINK to SRS/MBRS January meeting.

Please let me or Miyo know if you need hard copies sent sooner and/or put in an envelope outside my front door for easy pick up. We are happy to do either.

We are looking forward to seeing you again, and as always, **please don’t hesitate to email with any questions, feedback, or comments.** Blessings to you all during these times.

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Addendum from Isabella Pagel



Last month I wrote about the importance of including conversations about diversity and equity within the recorder community. I want to add a list of anti-racism resources compiled by mostly Black activists and one white Jewish activist: <https://docs.google.com/document/u/0/d/1ttfokj4nftULbKwLIBZyFfSDohnnFZMvovUa2ZlODc/mobilebasic>.

Jennifer Carpenter to Lead the February 5 Playing Session



We are so pleased to be able to invite Jennifer Carpenter to lead the virtual session on February 5. Besides being a delightful person with a naturally joyful disposition and a really good teacher, Jennifer has been an incredible asset to the American Recorder Society during her eight year term, spearheading unique ways to support professional recorder players before and during the pandemic.

The February session will be Fantastic Spirits: Witness the capricious nature of fanciful spirits from the Renaissance through the 19th century. From whimsical songs in Thomas Weelkes' collection "Fantastic Spirits" to Thomas Tallis' plaintive setting of "O Lord Give thy Holy Spirit," we'll explore various imaginative treatments of spirits that should, in turn, lift yours!

Short Bio:

Professional recorder player Jennifer Carpenter performs and teaches regularly throughout the southwest. A resident of Colorado Springs, CO, she is a member of the Parish House Baroque Ensemble and Byrd on a Wire. She enjoys teaching as much as performing. In addition to teaching private lessons, both in person and online, Jennifer has been on the faculty of early music workshops in TX, CA, NM, CO, and AZ. Her enthusiasm for working with amateur recorder players led her to serve on the Board of Directors of the American Recorder Society where she just completed her 8th and final year. She is currently serving as a co-director for the Denver Recorder Society.

jennifercarpenterrecorder.com

Recorders for Sale—Mike Sheldon

Dear Seattle Recorder Society,

I no longer play the recorder and am looking for a home for these instruments.

Back in the 80's and early 90's I was an avid early music recorder performer in the greater Seattle area primarily with Courtly Ayers and Dances, with Jon Walwick on classical guitar and lute. We performed and toured throughout the pacific northwest states and were featured for many years with Classic KING FM's series, Music in the Parks, culminating every year with live on-air performances. John's Music was always the go to for instruments as well as David Ohannessian for repairs and maintenance.

I grew up in Los Angeles and worked as a professional studio musician for many years. I recently returned to Redmond, WA from having lived in Virginia Beach.

Sincerely,

Mike Sheldon

gmicshel25@comcast.net

12542 230th PL NE | Redmond, WA 98053

Land Line: 425-242-0039 Cell: 757-777-7079 (No Text)

1. Two (2) Zen-On Stanesby Junior Baroque Soprano 3-Piece Plastic Recorders w/cases, Generation One, Made in Japan (not China), Friedrich Von Huene served as prime design consultant for these excellent performance quality instruments. \$25 each
2. New Mollenhauer Renaissance Soprano 2-Piece Plastic Recorder w/case. \$30
3. Yamaha Baroque Sopranino 2-Piece Plastic Recorder YRN-302BII w/case, Made in Japan, performance quality instrument. \$15
4. Moeck Rottenburgh Baroque Soprano 3-Piece Recorder Model Nr. 529 Serial 1/ 5894, Grenadilla (black wood ebony), Friedrich Von Huene designed for Moeck, Circa 1980's, Original case, Original Certificate and Instructions, documentation, Original cleaning swab and cork grease container. Maintenance performed by David Ohannessian in Seattle. This hasn't been played in a number of years but has been oiled on a regular basis. \$275
5. Hand Made Solid American Oak Two (2) Recorders Stand for Sopranino or Soprano Recorders. Circa 1980's. \$25
6. Hand Made Solid American Oak Four (4) Recorders Stand for Sopranino, Soprano or Alto Recorders. Circa 1980's. \$50



December Meeting—Kathleen Arends

Moss Bay Recorder Society and Seattle Recorder Society held a joint meeting via Zoom at 7pm on December 4, 2020. SRS's director emeritus Peter Seibert led us all in his *Suite on Piae Cantiones Carol Tunes*. The five movements 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. Theodoricus Petri, an upper-class Finn, collected them when he was on the northern coast of what today is Germany; as both that coast and Finland were part of Sweden at the time, the collection is usually termed Swedish.

Peter chose to use these Christmas-related tunes from the *Cantiones*:

In dulci jubilo

Angelus emittitur

Omnis mundus iucundetur

Congaudeat turba fidelium

Resonet in laudibus

Peter started out by showing us old notation of *Omnis mundus iucundetur*, in which he noted "enormous amounts of repetition, which I hope you can endure." It was notated on a G clef, the G being much less fancy than today's treble clef. A flat on the third line was an instruction that all B's should be played as B-flat, but "not a key signature", even though the tune was clearly in what we today call the key of F. And a circle cut in half looked like today's "cut time", but actually indicated that subdivisions of notes would be by two, not three (threes being designated by a "perfect" circle). Peter sang the tune as notated.

As we played Peter's composition, accompanied by his "house band" (playback from his computer), Peter called out voices as they entered. It made for a joyful performance!

Having been asked to talk about his compositional processes, Peter shared the score and talked about the abundance of repetition in the melody, calling it "an opportunity to do something different each time." His treatments included

- drones
- drones with rhythmic variation added
- more active harmony
- adding a moving part
- building up the rhythmic aspects
- creating a driving rhythm
- doubling up on the rhythms
- giving the melody to the lower voices
- "adding salt and pepper"
- "some flashy stuff"
- a motif repeating an octave higher each time
- building up to a climax
- the power of a unison
- back into parts for "a flashy ending"

Next, we played the first movement of the suite, *In dulci jubilo*. To start, we all played the soprano melody. Peter set this joyful melody in a slow tempo so that he could include luxurious harmonies. In one go-through, he added new notes between the original ones, making the tune flower. After what he characterized as "sort of a chorale prelude type of writing", the harmonies in the final section became more involved, even rich. He managed this without writing terribly chromatically.

Peter pointed out a spot where the bass descended by half steps and said that making it work felt comparable with solving a mathematical proof. Even this non-mathematician could enjoy the effect.

We looked at the old notation, and it specified a three-part division for the breve. As Peter told us, "It always has a three-part division, except when it doesn't; and when it doesn't is most of this piece." (He also made a carefully-prepared pun about the longa note, which I cannot quite reconstruct, sorry.) Without bar lines, pickups were not

December Playing Session, continued

written; instead, the two rests prior to the first note were shown. And Peter used one of my favorite words, “macaronic”, in noting that the words mixed Swedish in with the Latin. Finally, he showed us some notes stuck together in “ligatures”, which can be compared with slurs, but “I don’t like ’em either”, he admitted.

Next, we played the *Congaudeat turba fidelium*, a lovely piece and quite different from the others. Eileen Hadidian, who taught at Port Townsend, revealed in her thesis that this is a medieval French melody.

https://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/Biographies/Hadidian/Piae_Cantiones-Hadidian.htm

Peter set it with an introduction and interludes.

Next, we experienced *Angelus emittitur*. Tenors began the piece alone, then played a counter-melody to the altos. Peter fit in an augmentation (half as fast) of the melody in the bass with polyphony on top. Eventually it got so “dreamy” he had to “clear the air” with everyone playing the same rhythms together, but in harmony.

Peter remarked that typical cantus firmus writing consists of polyphony written around an existing melody (cantus) which is in whole notes.

Finally, we enjoyed *Resonet in laudibus*. With the dotted quarter as the beat, and some measures of two beats and others of three, the fourth-graders I’d brought to the meeting got very lost very quickly. (I hadn’t even tried to prepare them for it, because I’d expected them to check out before we reached the fifth piece.)

We all played the glorious melody together before playing our parts. Halfway through, the tenors played an augmentation of the melody, while others played an inversion of the tune—that’s upside down. A couple of chords sounded downright modern to me, and then a few beats away it sounded modal—it was delightful!

And we had finished the suite. Vicki thanked Peter, and he was asked whether we might have permission to perform this particular work. He graciously granted it, while observing that asking permission is always appropriate. PRB Productions in California publishes Peter’s recorder and viol music.

Thanks for another fun evening, Peter.