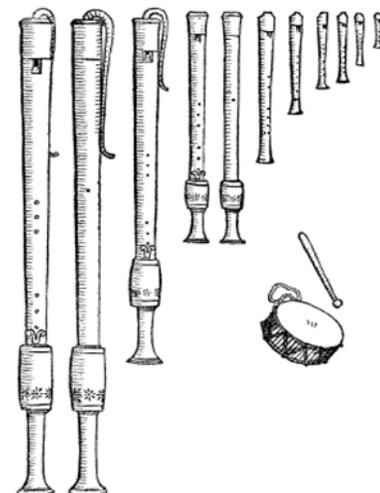


SEATTLE RECORDER SOCIETY

Recorder Notes

February 2021
Vol. LII, No. 6

www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings dear Members,

The days are getting longer, the light is returning, the vaccine has come to Washington State, and we have a new administration. There really is hope, and oh my gosh, what an amazing young woman Amanda Gorman is. I hope that by now everyone has had the opportunity to listen to/replay her incredibly powerful inaugural poem. She is “reclaiming poetry as that site to re-purify and re-sanctify ... the power of words” and encourages that “hope is not what we ask of others but what we demand in ourselves” by seeing the light,

freeing the light and being the light. The most uplifting of anything anyone has said in recent memory. Give yourselves the gift of watching her recite her poem, and answer questions in a lovely, candid interview.

[The Hill We Climb](#)

[Interview with Amanda Gorman](#)

Back to our local chapter news, I'd like to take this time to thank you all for your continued support and enthusiasm for our joint virtual meetings. It is truly heartening to see so many of your smiling faces on the screen. It makes all the prep work worth it! There are still some little kinks, but we continue to learn and are getting better at it all the time. We could not do any of this without your membership fees and your warm dedication to our recorder community, so thank you, thank you, thank you! There is hope, the days are getting longer, and the vaccine has come to Washington. We have made it this far and we still need to have even more patience, but we **will** play in the same room together again.

Please keep reading to see what Jennifer Carpenter has in store for us for our February 5 playing session, and for information about future recorder events. As always do not hesitate to contact me or Miyo or our dedicated board members with any questions, comments, suggestions, or anything else on your mind or heart that needs airing.

A link to the February session and PDFs of the music will be sent on Monday February 1. Look for a message with the subject LINK to SRS/MBRS February meeting.

SRS Meeting

Friday,
February 5, 2021
@ 7:00 pm

Tutti Playing Session with Jennifer Carpenter

Weelkes, Tallis, and Purcell

No Breakout Room

Future Online Meetings

March 5
April 2
May 7

Save the dates for the virtual Port Townsend Early Music Workshop!!

July 8 – 31

Newsletter Deadline
for March Issue:

**Wednesday
February 17**

Playing Session with Jennifer Carpenter: Fantastic Spirits



Jennifer's guest "appearance" is sponsored by a special chapter grant from the American Recorder Society. Thank you, ARS!

Greetings Seattle and Moss Bay Recorder Societies. I'm looking forward to leading you on a capricious evening spent with fanciful spirits from the Renaissance through the 19th century. From whimsical songs in Thomas Weelkes' three-part collection "Fantastic Spirits," to the impish dancing fairies in Purcell's semi-opera *The Fairy Queen*, we'll have fun exploring the lighter side of the spirits. The spiritual world can also take us toward the

sacred. The well-loved English composer Thomas Tallis masterfully set many liturgical texts to music. His plaintive setting of "O Lord Give thy Holy Spirit" originally composed for Whitsun (Pentecost), gives us a chance to experience the spirituality present within its splendid Renaissance polyphony. Lastly, we'll look at a couple 19th-century examples of Irish and American spiritual folk tunes. All of the music except the Weelkes will be in 4 parts for SATB. You are welcome to double if you have big instruments (great bass, contrabass), but the music will be recorded on SATB. Join me for this exploration of various imaginative treatments of spirits that should, in turn, lift yours!

Upcoming Virtual Recorder Events

Play the Recorder Month – Special ARS Zoom event on March 20

Well, you guessed it, since everything else in our new normal is going virtual, this year's Play the Recorder Month will be no different. On Play the Recorder Day, March 20, the ARS will host a pre-recorded Zoom event which will include a performance of "Transparent Letters Across the Sky" with four players on the screen with composer Melika Fitzhugh conducting. Afterward there will be Q&A with Melika that ARS president David Podeski will moderate, and the event will conclude with a great big play-along of the piece, using play-along tracks. For practice purposes, Emily O'Brien will be making play-along tracks for each part in a couple of different tempi, Melika will make a director's video, and Emily will also record videos to match Melika's direction. The practice tracks will be audio (not video) and straight forward, i.e., no rubatos or dynamics involved, so everyone can get the notes under their fingers. They hope to have the practice tracks posted on the ARS website the first part of February. When the play-along tracks are posted there will be a notice, and the ARS will send a message to the Chapter Representatives around the country. (Our ARS rep is Laura Townsend Faber).

SRS Members should have already received the sheet music for "Transparent Letters Across the Sky" as an attachment in the same email that contained this newsletter.

The **Columbia Gorge Early Music Retreat** is *also* going virtual this year, which, as luck would have it, that very same weekend. There will be three classes on March 20 and 21. I am assuming that many of our members will be eager to participate in the CGEMR classes and will feel conflicted about the March 20 date, but I'm hoping that since the ARS event will be pre-recorded, that members can "plug in" at

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Upcoming Recorder Events, continued

another time. In that regard I would like to propose an additional date to participate in the pre-recorded event, and I would also like to offer a practice session for members. Both of those dates and invitations will be forthcoming in email.

Port Townsend Early Music Workshop is going virtual this year! WooHOO!

Many of you have been asking about the Port Townsend workshop and I am excited to report that our very own PTEMW will be joining forces with the San Francisco Early Music Society (SFEMS) to offer what we are calling a musical learning extravaganza! The Port Townsend workshop's "presence" will be spread out over four weeks in July, avoiding the July 4 weekend. Planning is well underway and while there still are myriad details to work out I can divulge that, in addition to the "one-off" classes, our intent is to offer several topics of consecutive classes—somewhat reminiscent of an actual workshop! – where participants can be immersed in large works, and a series of single classes which would take place over 3 or 4 weeks, enabling time for practice, reflection, and progress. Stay tuned for much more information in the coming months.

Ensemble Caprice—Sweet! Chocolate and French Baroque Music

Date : Live stream January 31 at 11 :30 AM (PST) – available online for ticket holders until February 14, 2021

The moment cacao arrived for the first time in Europe from South America, it became all the rage! Spanish chocolatiers quickly proved themselves to be the masters in art of processing that bitter bean into a much sought-after delicacy. Even Versailles succumbed to the charm of the delicious flavour of chocolate. This concert will tell how chocolate journeyed to Europe from the New World to become a true success story.

Music by Mateo Flecho, Pancrace Royer, Rameau, Couperin and Corrette

Matthias Maute et Sophie Larivière - recorders

Susie Napper - baroque cello

David Jacques - baroque guitar

Patrick Graham - percussion

Tickets: \$20 CAN (= ~\$16 US) The link to the event will be sent to ticketholders the day before the concert.

Purchase: <https://www.weezevent.com/sweet-musique-baroque-francaise-et-chocolat>

Trailer: [Ensemble Caprice-Sweet! Chocolate and French baroque music \(excerpt\)](#)

Flûte Alors! Virtual Concert Series

Flûte Alors! dedicates the first concert of the season to Johann Sebastian Bach. The ensemble presents original arrangements of pieces you thought you knew backwards and forwards! On the program: large-scale works such as the Orchestral Suite No. 2 in B minor and Brandenburg Concerto No. 6, as well as more intimate works such as the Leipzig chorales, originally written for a single organ. With this concert, the quartet continues its exploration of Bach's fascinating repertoire. The first concert is available online January 30 through February 13. [Details Here](#)

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



January Meeting—Kathleen Arends

Seattle Recorder Society's January 2021 meeting was held online using Zoom. At 7:02 we had 53 participants!

In Denmark it is traditional to begin with a hymn. Vicki chose "Vær Velkommen Herrens År" from A.P. Berggreen (1852), roughly "We Welcome you, Year of the Lord." We played together with her recording for three verses.

We had an opening program, and it was live! Laura Faber and Mike Woolf had new instruments and gave us duets on them! They began with a secular song of Machaut (1300 - 1377), *Je ne cuit pas*. It was a song about love, full and calm and peaceful.

Two more love songs were from Sweelinck (1562 - 1621): *Las! Que me sert* and *L'Enfant Amour*. These had lovely, singable melodies, with lots of movement. As late Renaissance/early Baroque music, they featured word-painting, such as long notes on the word "hold." It was obvious that Laura and Mike enjoyed playing them.

The next selection was from the irrepressible Glenn Shannon (b. 1966): *La Recherche de l'inconnue*. Glenn calls it "a duet with a cheesy French title like something out of a Rameau suite;" Mike and Laura called it "tongue-in-cheek." Our recitalists cheerfully burbled away on sopranos in their best French Baroque style, tossing bits and answers to each other.

And then they presented Glenn's *Canned Yams* another witty nod to a style from the past, this one a jazzy swing-style piece for tenor and bass. It featured fascinating hocket and plenty of syncopation, which the performers made the most of with matching articulations and phrasing.

"Oh, that Glenn Shannon!" Vicki summed up as we applauded with our mics muted.... At the end of the evening we un-muted and celebrated our accomplished friends again, in better style.

Miyo's invitation to a breakout room was accepted by Ellen, Karen, Dan, Loralette, Nancy, Ellie, Michael, Jon, Karen, and Marjorie. There they enjoyed playing Renaissance songs and dances, including some from Jacob Regnart and Giorgio Mainerio.

Vicki put up John Newton's *Amazing Grace* and invited us to play a drone, or the melody, or anything that felt fulfilling. "Take a lovely deep breath; get the air moving through... feel the intensity of this tune." The recording accompanying us was simple, and it did not indulge in slowing down.

Charles Coldwell's arrangement of Jean Sibelius' gorgeous *Andante Festivo* has become for SRS a January tradition, now in its third year. It originally was composed for string quartet in 1922, then orchestrated and broadcast as Finland's greeting to the New York World Exhibition on January 1 of 1939.

Sibelius was a string player; his tempo for this piece is too slow for winds. Vicki counted our more appropriate tempo in two, added some reverb to her recording, and directed us to play *very legato*. We enjoyed the soaring melodies, twice playing through the composition and ending with its plagal ("Amen") cadence.

Then we went 'way back to the Italian *Codex Faenza*, to a Saltarello introduced to many by the 1971 *Medieval Roots* album by New York Pro Musica. Vicki had us play just the melody, calling attention to its structure: each section, or *pars*, has a new opening few bars, which are then followed by the same *aperto* "open" and *chiusso* "close" endings (very much like first and second endings), which give the tune a great deal of unity.

Then we were treated to Peter Seibert's setting of the tune. Not at all reminiscent of the *Medieval Roots* rendition, it seemed celebratory, Christmas-y, to me. A few unexpected pitches flashed past: "What was that? A twist!" and Vicki noted the "signature Peter Seibert ending." We played it at three tempi; the quickest, 115 beats per minute, required some "tiddles" from the tongue.

Then we went *Down the Piste* from Benjamin Britten's *Alpine Suite*. It looked scary, but Vicki broke it down into a measure of double tonguing and a measure of "slaloming" slurs. The whole piece is constructed of just these two ideas, building in excitement and eventually presented in canon. We explored various double tonguing techniques. "You're all really great sports," Vicki told us.

Thank you for a fun evening, Vicki, with lots of music!