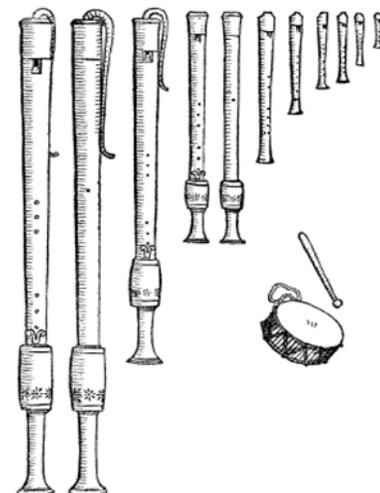


SEATTLE RECORDER SOCIETY

Recorder Notes

April 2021
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www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Hello everyone,

Ah! The Spring has returned! Thank you, mountains, thank you trees, thank you Grandmother Earth and all the Sacred Plants and critters for your beauty! Although we still have a long way to go, there is so much more hope this March than last. As the number of vaccinations continues to rise and the light and longer days return there is a palpable sense of relief in the air. I am experiencing folks daring to look up and talk as we pass each other on the street or at a park or in line at the grocery store.

It is hard to believe we have come this far, but the April 2 Zoom session will be our last official “playing” session for the season. I am honored to share the Zoom room with our director emeritus Peter Seibert, who will be presenting an opening program on the works of Caravaggio and Bernini. Peter and I were in cahoots about the music that would best compliment his presentation, and I have chosen music by Girolamo Frescobaldi whose canzonas were published at the height of Bernini’s career as a sculpture and painter, and two works by Andrea Falconieri, who lived and worked in Naples – ‘Occhietti Amati’ and a lovely Passacaglia from his *Il Primo Libro di Canzoni, Sinfoni et Fantasie* published in Naples in 1650. Surely Falconieri’s and Bernini’s paths must have crossed! **Look for an email with the subject LINK to SRS/MBRS April meeting on Monday March 29.** Pdfs of the music will be attached to that message, and, as always, please do not hesitate to contact me or any other board member with questions or concerns. Our contact info is in the side bar on the next page.

Speaking of our virtual play-alongs...hopefully you know that Miyo and I are willing to share the mp3 files after our playing sessions with any of you who request them. Dan Hrehov describes his use of them in a wonderful perspective on our Zoom sessions [later in this newsletter](#).

SRS Meeting

Friday,
April 2, 2021
@ 7:00 pm

Opening Program by Peter Seibert

Examining the works of
Caravaggio and Bernini

Tutti Playing session by Vicki Boeckman

Music of Falconieri and
Frescobaldi

No Break Out Room

Future Online Meetings

May 7 (Members’ Night)

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

July 6 – August 1

**Newsletter Deadline
for the May Issue:**

**Sunday
April 18**

Notes on the Opening Program—Peter Seibert



When we play recorders together, we are involved in the challenge of making music—of playing well and participating in a rewarding ensemble experience. Seldom do we look beyond the music to see what else was happening at the time the music was written. At the April meeting I will present a brief opening program that draws attention to some of the visual art created at the same time as some of the music we play together.

The focus will be on works in the Borghese Gallery in Rome: four paintings of Caravaggio and four pieces of sculpture by Bernini; both were active in the early years of the 17th century. Like many artists of the period, the subject matter they chose is drawn either from Classical mythology or from the Church. These two artists were among the most influential of their time.

Two New Officers to be Elected at Next Meeting

Our annual meeting as required by SRS bylaws always occurs at the start of the regular April meeting. We will take a few minutes at our April meeting to vote for officers for the coming year. (Only those who are members of the Seattle Recorder Society may vote.) At our Zoom meeting, we will vote by show of hands. You may nominate any additional people for each office provided that they have agreed ahead of time to serve.

You will be asked to cast your vote on each of the following candidates nominated by the board:

President-Elect: Laura Faber

Secretary: Evy Dudey

Members' Night on May 7, 2021—Miyo Aoki

At this time last year, we were scrambling to think of how we might make Members' Night happen with a stay-at-home order in place. It was a huge adjustment, but thanks to your wonderful contributions and vital behind-the-scenes efforts of Isabella Pagel we were able to celebrate our members with a delightful playlist, still accessible [here](#).

Naturally, this year's Members' Night will also look a little different from the Members' Nights of yore (as in, before 2020), but we still plan to hold it, and we need YOU to make it happen! There are two options for participation this year, and of course both SRS and MBRS members are heartily invited to take part. The first option (highly encouraged!) is to perform a piece of up to 5 minutes, **live** from your home, during our May session. The second option is to contribute a recording of up to 5 minutes, which will be posted in a playlist on the SRS YouTube channel, accessible by a web link. During our May meeting via Zoom, these recorded performances will be interspersed with the live ones. As in previous years, you can opt to play, sing, dance, recite a poem, or whatever strikes your fancy! More detailed information will follow soon, and the deadline to submit your video or let me know you plan to perform live will be April 21. As this very unusual 2020-2021 season draws to a close, let's celebrate our wonderful community of recorder players and the joys of music-making!

SRS Board Members (2020/2021)

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* * * *

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Raising a Scholarship in Betty Swift's Name

Betty was adamant that her recorders get sold and the funds used to support scholarships or other areas of need. She had several high-end instruments in addition to sheet music, articles, music books and other ephemera. Her daughter Hally will be bringing them all to me for assessment and I will post pictures and price suggestions in our next newsletter. Please contact Vicki if you want a sneak peek.

Port Townsend Early Music Workshop Goes Virtual

Plans are shaping up nicely for our Port Townsend Early Music Workshop to claim the Zoom space under SFEMS's umbrella! I am well aware that come July most (dare we say all...?) folks will be vaccinated and hopefully safely playing in person again, and therefore the hunger and need for the virtual platform will not nearly be as great as last summer. I do hope however that you will support our endeavors and sign up for some of these exciting classes. We can boast a splendid faculty line-up, and they are eager to share their gifts. Actual registration will be through the SFEMS website in April, but we will be advertising on our [web-site](#) as well.

Thoughts on Our Zoom Sessions—Dan Hrehov

It has been difficult finding any benefits from the current pandemic but in looking back at the past year I was able to find some bright spots. By spending a lot of time at home, I've gotten a clean garage, have done lots of home cooking with new recipes, been doing more neighborhood walks, visiting with the neighbors outside, and saving money on gas. Life has also seemed to slow down a bit as well. Our family has been fortunate not to have been adversely affected like so many others have, and we feel blessed.

In doing some part time remote teaching I've learned some new technologies that can transfer to other situations, such as Zoom meetings. Zoom teaching sessions has brought new benefits over traditional in person learning, particularly as it also allows guest speakers and judges to participate in the classroom from all over the country.

So, I was excited when I learned that the Seattle Recorder Society would be hosting Zoom sessions starting last September and maybe a little skeptical. I was somewhat familiar with Zoom but couldn't figure out how it would work with all of us playing. After a few sessions, I figured it out and patiently attempted to play along as Vicki or Miyo would play the audio file and turn the music pages. Although I miss playing with the large group in person, and the support I got from neighboring players, I found that the Zoom sessions were a reasonable substitute. But what I didn't know was that the recorded mp3 files provided after the meeting filled a hole in my practicing routine in between meetings that I wasn't aware of.

As everyone is aware, practicing alone can at times be not very rewarding, but having the mp3 files to play along with has been quite beneficial. I can play along with them as long as I want, only moving on when I master the piece or want a change, and I think it is improving my practice sessions. It provides sustenance to the meeting and allows for the Zoom meeting to 'linger on' throughout the month to be enjoyed over and over like reverberations of music in a concert hall. 'Tintinnabulation' is the English word for the lingering sound of a bell after it has been struck, but it may be more appropriate, in the musical context, to use the Italian term 'Sostenuto'.

I very much appreciate the extra effort that both Vicki and Miyo put into doing the recordings as this is over and above what is required to research and lead our Zoom sessions. Thank you Vicki and Miyo for adding another dimension to my practicing.

March Meeting—Kathleen Arends

Moss Bay and Seattle Recorder Societies met on Zoom at 7:00 p.m. to play music together virtually on Friday evening, March 5, 2021. The forty or more participants welcomed Allyson Long, a new member from San Diego! Though new to recorder, she is a longtime musician.

President Virginia Felton enumerated opportunities to play in March, which is Play the Recorder Month.

Then Moss Bay Music Director Miyo Aoki led us all through a warm-up: No. 78 from *Rest von polnischen und andern Tantzten*, edited by Valentin Haussmann. This sweet little 16th century dance is German, but English-influenced. Miyo gave us a tuning note in order to adjust for her working in a chilly room. Then her advice on rendering the music was: “Try to really hear the arc of the line, and use your air to support that arc.” We played it more than once; on the third play-through, Miyo challenged us to try a different voice—and try to keep track of your previous one at the same time!

Then those wishing to attend the slower-paced Back Room Gang with SRS Music Director Vicki Boeckman split off into a breakout room to play some of Vicki’s favorite rounds. Word of their escapades follows this account of activities in the main room.

Miyo led the larger group in a program she called “Masques Required.” Journeying through several geographical regions, we enjoyed English- and German-style dances comparable with the popular Holborne ones, in which all the parts are fun and interesting to play.

We began in England with No. 9 from the *Courtly Masquing Ayres* by John Adson. A first time through the recording invited listening while watching the music. At the time change, Miyo simply fit the new count (vocally) into the music in the end of the phrase previous to the new material, which seemed to work well for the players. And she pointed out that each section ends with a long note, so a “lost place” can be found by listening for that.

Miyo illuminated the hemiola near the end: in 6/4, the beats are grouped mostly as two groups of three beats. But when the note durations feel like three groups of two beats instead, it gives an intriguing effect, as if the music were speeding up. She marked the groups of two and three over four measures—but only in one line. Hemiola fun can be heightened by having it appear in different places in different voices, so that the rhythms play off each other. We looked at some more hemiolas in the bass. Miyo noted that it can be a good exercise to try grouping the beats in ways that seem illogical to you!

Again, we repeated the piece a little faster, which also afforded a chance to try a different line. It’s so much easier to do this at home than in person, where one has to switch locations in order to switch parts!

We moved on to Englishman William Brade’s *Mascherad der Edelfracwen* (“Masquerade of the Noblewomen”). It’s notable for its many meter changes and its fun-to-play great bass line. Listening through the first time helped—as did vocal counting hints in the recording—with the meter changes. Miyo spelled out a principle to use in ornamentation: end your ornament on the same pitch you began on, so as to make the same transition to the next note as the composer wrote originally. She also noted that longer notes need crisp articulation, whereas quick runs need good air support. We played the piece a second time to raise the tempo, looked at another hemiola, and played it all once again for the fun of switching parts.

Heading south to Italy, we enjoyed a 16th century madrigal by the first woman to have her compositions printed: *Vaghi amorosi augellin*, by Maddalena Casulana. The text references “lovely amorous birds,” and the madrigal is one of a cycle of five. We began with listening to the recording, which included some helpful calling out of measure numbers. Again, multiple run-throughs allowed for bringing up the tempo and for part-switching. Miyo pointed out a particular rest: a rest in every single voice of a multi-part piece is an IMPORTANT rest!

Some other general rules Miyo mentioned this evening included:

- If a stepwise string of eighths is interrupted by a repeated pitch, the phrase breaks between the two matching pitches.
- If there is text, always consider it in your phrasing and articulation.
- Remember there were no bar lines in this music. Words and notes, not bar lines, determine the accents and organization of the beats.

March Meeting—continued

Our last piece was an instrumental one by Vincenzo Ruffo, *La Gamba in Basso e Soprano*. It features the *La Gamba* tune/ground on top for the first 32 bars and on the bottom for the next 32, with a few more bars for an ending. “It’s in three, except when it’s not,” Miyo told us, and entertaining hemiolas abounded! She characterized it as “the other two voices are acting aggressively against the ground” and noted that bar lines are not really appropriate—though having bar numbers called out in the recording was very helpful. After playing through a couple of times, she suggested that we were “ready to play those hemiolas and be cool about it!”

We encoored and ornamented a couple of pieces before our friends returned from their breakout room. There, nine people had enjoyed playing some of Vicki’s favorite two- three- and four-part canons from the Medieval, Renaissance and Baroque eras. These included *O Virgo Splendens* from the *Llibre Vermell*, Dufay’s *Gloria Fuga duorum temporum*, Purcell’s *Chaconne - Two in one upon a ground*, and some Machaut.

We played a lot of music this evening! Jolly good fun!