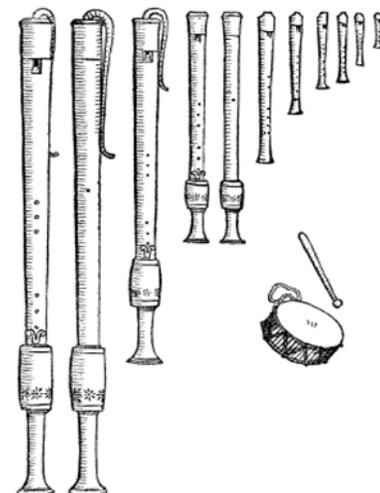


SEATTLE RECORDER SOCIETY

Recorder Notes

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www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings Everyone,

What a delight it was to see so many of you at our October 1 Zoom session. 42 participants! It is very gratifying, and I am so pleased and proud of how far we have all come managing the Zoom platform.

Despite my optimism with the success of our in-person Fall Fipple Flute Forum, the board has decided that it would best to stay on Zoom for the remainder of our playing sessions for this calendar year. Rather than trying to navigate the ins and outs of playing in the sanctuary and moving chairs and lights for just one or two sessions, we felt it best to wait until the deep cleaning has happened and the HVAC system upgraded so that we can resume playing in the Fellowship Hall with proper lighting and the convenience of getting at our “stuff” in the cupboards. There was additional concern about windows being open and fans blowing with the weather getting colder, etc., but we will need to do that regardless of where and when we play in person.

Our upcoming playing session on November 5 will be with special guest SRS founder and director emeritus Peter Seibert leading the entire group on Zoom, honoring the 500th anniversary of the death of Josquin des Prez.

Josquin’s reputation was immense among contemporaries, so much so that music theorists used him as a model throughout the entire century following his death. Peter will discuss stylistic features found in the music and lead arrangements of his. Look for an email with the subject ‘LINK to SRS/MBRS November session’ on either November 1 or 2, and please keep reading to see what Peter has to say about the session. I can also divulge that Peter has written a wonderful article for the ARS magazine about Josquin and his music, which will be in the very next winter edition, soon to arrive in your mailboxes! Ah, timing is everything! Looking ahead, our December 3 session will be led by our beloved Miyo Aoki, who is now officially a resident of Bloomington. I can predict that everyone will be especially eager to see her, so we probably won’t have a Breakout room for the December meeting.

Looking forward to seeing you again soon, and - as always - please do not hesitate to contact me or another board member with any questions or concerns.

SRS Meeting

Friday, November 5

Honoring the
Music of Josquin,
led by Peter Seibert

Next Meeting

December 3

Led by Miyo Aoki

**Newsletter Deadline for
the December Issue:**

**Wednesday,
November 17**

From Music Director Emeritus Peter Seibert



It's hard to overstate the importance of the Netherlandish school of composers on the evolution of western classical music. The stylistic practices of this group (also called the Franco-Flemish school) permeated all of European music and profoundly influenced the craft of composition for subsequent generations of composers throughout the continent.

Perhaps the greatest composer in this group was Josquin des Prez, who died 500 years ago in August 1521. He was probably born about the year 1450. At that time an excellent musical education was offered at ecclesiastical choir schools there, and from these sprang successive generations of well-trained singer-composers. Josquin is likely to have received such an education.

At our October meeting, Vicki brought to life some works of Heinrich Isaac, a fellow Netherlander and exact contemporary of Josquin. We shall continue the Netherlandish journey at our November meeting, playing some of Josquin's music and looking at his works in some detail. These works demonstrate his mastery of complex musical-mathematical structures. And they sound wonderful!

The voice range of these pieces is typical for the period: Alto, Tenor, and Bass. Scores and parts are available, but you only need to print your own parts; we will examine the scores together on Zoom. Be aware that the whole-note is the beat, but the music is not slow! I have suggested a tempo for each piece.

A New Local(ish) Resource for Recorder Players

Hello recorder friends!

Katze at Blockfloetenshop.de recently announced a partnership with a new recorder shop in the US. That new webshop is www.recorderforge.com and is based in Portland, Oregon. My name is Jamison Forge, owner and operator of the Recorder Forge. It is my goal to bring you fast, friendly service, while providing easier access to hard to get brands such as Paetzold by Kunath, FEHR, and many others.

Being located in the US, I am able to provide great service with Katze, but also keep a good stock of sought after instruments close to home. I keep a full compliment of Paetzold basses from tenor to Sub Great bass IN STOCK so I can get the instruments in your hands quickly. I want to bring these new brands and fun instruments to my customers in weeks rather than months, and the full range is available at www.recorderforge.com.

Thank you all for supporting the recorder world with your playing, and I greatly look forward to working with you on all of your recorder needs. Please feel free to contact me with any questions you may have about the new shop, or the services we provide. I am best contacted by e-mail, but will always return or schedule a phone call when needed.

Welcome to the Recorder Forge!!!

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Notes from the October Meeting—Evy Dudey

While smiling faces beamed across the internet on Zoom, Vicki welcomed everyone back to the 2021-2022 season of playing sessions. Inspired by the Farallon Quartet which played at September's Fall Fipple Flute Forum's faculty concert, Vicki selected music by Heinrich Isaac for us, suitable for a variety of levels. She provided some biographical details, and many of us likely recognized the title of his most well-known piece, *Innsbruck, ich muss dich lassen*.

Isaac's two-titled *Fortuna-Bruder Conrad* had the top melody of *Fortuna Desperata* floating over the lower *Bruder Conrad* (a type of *quodlibet*, what we might call a "mashup" today). Vicki had us look for all the instances of the main theme, coached us through the tricky rhythms, pointed out a particularly beautiful bass phrase, and then we were ready to play along with her sound files.

In the second *Bruder Conrad* piece, Vicki asked us to find the motifs once again, and entertained us with sample lyrics of the many verses in a question-and-answer style of phrasing that ended with the basses having the last word. After playing along with the recordings, we offered thumbs-up's to answer Vicki's question if we got to the very end.

Wolauß gut gsell von hinnen by Anonymous was from the same era and region as Isaac. As with the *Bruder Conrad* music, we were encouraged to count whole notes as the beat for a more elegant flow. Those of us who learned school band music as kids were taught that the quarter note gets one beat, but Vicki reminded us that it is merely a visual thing, and we should try not to be influenced by the way it looks. (Hmmm, I think there's a life lesson there!) With lyrics about springtime in May, violets and clover, little birds singing, and happy voices all summer long, it was a cheerful piece indeed! After working through various measures, we played together with the audio tracks, first slower, then faster. With all four voices playing the last phrase offset from each other, we arrived at the perfect ending on a "square looking thing" (double whole note). Even though we players were all muted, Vicki cheered us on.

The lyrics to Isaac's *Ich stund an einem Morgen* were sad, serious, and passionate...but Vicki instructed that this did not mean it should be slow. After she talked us through the piece, we played first with her moderately paced recording, then with a faster one.

This was a little taste of the faculty concert, in case you missed it!