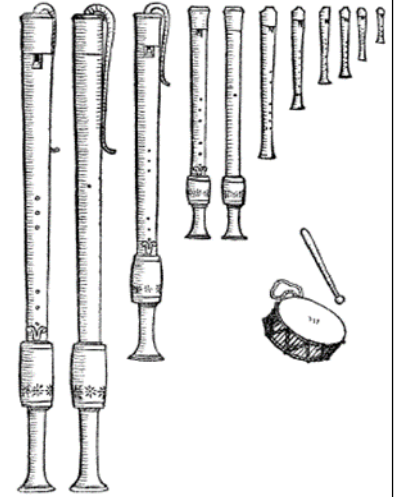


SEATTLE RECORDER SOCIETY

Recorder Notes

October 2020
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www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings Everyone,

We did it! We have now officially entered the world of virtual chapter meetings. Thank you all for your patience as we fearlessly soldiered on despite a minor glitch in my sound system!

Thank you to those who took the time to give us some feedback, we really appreciate it and will integrate some of your ideas. We are well aware that the opening program was way too long, and we apologize for being so self-indulgent, but it was *such* a pleasure to play together (and Miyo wouldn't have been able

to use that catchy '6 pieces at 6 feet title')! We will be much more efficient in the future and our intent is to incorporate a topic that will be applicable to the playing session. Our hope is also to allow time for socializing at the end, so after we have played please plan on grabbing a beverage and hanging out for a bit!

The plan for our October meeting is to start all together with a little articulation brush up for about 20 minutes. Immediately following, Vicki will lead the so-called "large group" and Miyo will lead our first ever Breakout Room gang! The Breakout Room gang (formerly known as the Backroom Gang) will be geared to those who prefer a smaller group and a slightly slower pace. The music will be simpler, and more time will be spent working through individual parts and addressing challenging spots. You will still be muted, however, as there simply is no way to virtually play 'together' without the latency issue - yet! To save time during the meeting, it would be helpful if you could let us know ahead of time if you plan to play with the Breakout Room Gang. Please e-mail Miyo (miyoaoki@gmail.com) or Vicki (vickiboeckman@comcast.net) to informally RSVP. If you forget to RSVP, you can let us know at the beginning of the meeting. We'd like to end by playing together as well, so you can get up and stretch while we virtually herd folks back to the large group. Ah, the joys of technology!

For the large group I am excited to share a gorgeous early baroque work originally scored for three viols and continuo by Johann Michael Nicolai who lived from 1629 -1685. We will play the final movement Ciaconi Adagio that I transcribed for various sizes of recorders from alto down to C bass. For those of you who were at the PT 2017 Early Music Workshop in Tacoma, it was played by the viol instructors for the Monday night jam session. Here is a link to a YouTube video

SRS Meeting

Friday,
October 2, 2020
@ 7:00 pm

Playing Session with Vicki Boeckman

Johann Michael Nicolai's
Ciaconi Adagio

Breakout Room Gang with Miyo Aoki

This is a great option for anyone who is less experienced or would like a slower pace. If you plan to be there, please let Miyo know so she can choose repertoire accordingly!
miyoaoki@gmail.com

Future Online Meetings

November 6
December 4

**Newsletter Deadline
for November Issue:**

**Wednesday
October 21**

From the Music Director, continued

of the entire sonata. Scroll forward to 10:50 to hear just the [Ciaconi Adagio](#), or enjoy the whole sonata. It is a luscious balm for our weary hearts.

Speaking of YouTube videos, the opening program of duets that Miyo and I played are now posted on SRS's [private YouTube site](#). Please respect that it is not intended for the entire world to see! If you would like pdfs of those duets send me an email and I will get those out to you.

The link for our October meeting and pdfs of materials will be sent out on September 29. Look for a message with the subject **LINK to SRS/MBRS October meeting**. We are looking forward to seeing you again, and as always, please don't hesitate to ask us questions.

A Reminder to Renew Your SRS Membership

This continues to be a challenging time for all of us, myself included. Some days are better than others - many are not great. But music continues to be the grounding and healing factor no matter if I am belting aloud in the shower or singing in the kitchen or playing my recorder or teaching a virtual class. We now have to brace ourselves for the rainy and cold season and the unknowns of a second wave of the pandemic. It will continue to be tough, but I and the SRS board members are here for you. By renewing your membership this year, you will help to ensure that we will still be here when we can gather once again to play music together. With gratitude for all of you...and many thanks to those who have already renewed their membership! [Click here](#) for information about how to renew or join.

The American Recorder Society

Amidst extremely challenging times for the recorder community, the ARS has rolled out virtual session chapter grants, free online beginners' courses, an ever-increasing collection of online tools, and a relief fund for professionals. The ARS board is entirely volunteer - made up of recorder players just like you. They've put in a ton of work for all of us this year, and the amazing things we've accomplished together during this pandemic have been possible only through the generous donations and support from our membership!

Please consider becoming a member or renewing your membership in the [American Recorder Society](#).

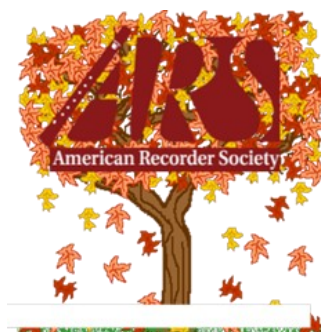
More Virtual classes in the Fall

Check out these links to browse the plethora of fall classes, webinars and learning opportunities through [SFEMS \(San Francisco Early Music Society\)](#) and [AEM \(Amherst Early Music\)](#)

Tom Gettys MIDI Files

Tom Gettys from Eugene, Oregon is putting together a [website](#) which offers FREE Midi files of recorder and viola da gamba music. There are over 400 works already, and he continues to add music every few days.

In Tom's own words, "For years I have found MIDI files an invaluable rehearsal aid, but especially in these days of social distancing their value is even more pronounced. You can rehearse with all parts present and perfectly in tune! Additionally, MIDI files are ideal in that you can easily modify the tempo and transpose to another key if needed. You can even reconstitute the sheet music from them!"



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For Sale

Roessler Maple Bass Recorder

Excellent condition, pure full tone.

Hard traveling case. \$550 firm. Contact me at waltervaux@gmail.com.



September Meeting—Kathleen Arends

Seattle and Moss Bay Recorder Societies' September 2020 meeting was held online Friday evening, September 11! Music directors Vicki Boeckman and Miyo Aoki got everyone settled into a Zoom meeting. Attendees included a new member, Nancy B., as well as a musician zooming in from Tennessee!

Miyo and Vicki recorded a duet program for our pleasure, which served as an opening program: Six Pieces at Six Feet [apart].

First was a piece *con lagrime*, which I supposed might mean "with tears", from around 1400, by Flemish composer Johannes Ciconia. I loved the calm moments when both voices were playing a long note together. So simple... just two pitches, beautifully in tune.

Two pieces by Thomas Whythorne followed: "Be Faithfull to Thy Friend" was a merry chase, and "In Our Coming Appetite" was so imitative it was nearly a canon. Quick sections framed a middle portion of longer, smoother sounds.

As did Jan Sweelinck in the early 1600s, Adam Gilbert has written a *Variations on "Mein junges Leben hat ein End"*. What fun to hear the familiar tune in further guises!

Then there was some Montclair, from *Quatrecine Concert*. The first motive reminded me of *lachrimae*, but upside-down: it was a short note followed by a longer one a fourth higher. It was full of beautifully-performed (of course) ornaments. A fast movement with an ascending motive followed; in another quick one, the two instruments tended to take turns playing, rather than to play together.

The last piece was "Caprice No. 18" from Paganini, which Vicki selected because she found it "so adorable". It began and ended with figures similar to trumpet fanfares, not in strict time. In-between, runs harmonized in thirds and sixths featured among the many sections of various tempi.

Our group playing began with a Renaissance plainsong from 1576. The whole note was the beat, and the melody, "Je suis d'Alemagne", was unusually beautiful. It was easy to see why composers used it over and over again. The text dealt with the sadness of leaving one's family.

September Meeting—Kathleen Arends

And we played a fantasia on the same melody: “Un Jeune Fillette” was this title, and now the text was the longing of a young girl who wanted a man to take her away from her family: “I’ll go into the woods with him, and I will pick the violets”. The melody was in the bass; the whole note remained the tactus. We played our individual parts along with a sound file Vicki had prepared, in which she played all the parts. Vicki had us observe the sharp ficta (in the cadences), but not the flat ones.

“Je suis trop jeunette” had a longer melody and fewer repetitions and congruencies; it was more complicated, and Vicki pointed out the imitation among voices in several spots. The melody was on top, and it and most of the other lines were not tricky; but the second line was added later, and was rhythmically intricate, so that we took a half-note beat in order to be able to deal with it. “Swell on the long notes, but release the quarters at the ends of the phrases,” Vicki told us. Again, the result was quite beautiful.

It was noticeable that playing along with the prepared sound file did not allow us to drag as we so often want to do.

Then Miyo took over the conducting duties. We played “Fortune Esperee”, which she translated as “Hoped-for Fortune”, in contrast with the very popular Italian “Fortune Desperata”. Here again three of the parts were straightforward, and sounded very simple and sweet; but a complicated second voice was added later. Miyo pointed out a particular ending from the time, in which the bass jumps up so that it is no longer the lowest voice.

We finished with an *In Nomine*: “Weepe no more Rachell”. Here Christopher Tye used a technique from a Taverner mass, in which he set the chant in long notes in the second voice, then “wrote around” them. Miyo pointed out a change Tye made in the opening motive when he used it again at the end, a change which made it sound more confident. And again, our home performances of the music were greatly enhanced by hearing all the voices as Miyo herself had recorded them.

We learned that reading the music on zoom requires the pages to be turned a little earlier than the turner might expect. The entire session worked out better than many had expected, and we thank Miyo and Vicki for all their time-consuming work in preparing this meeting for us.