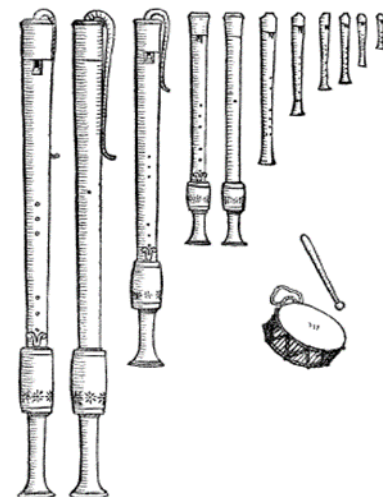


SEATTLE RECORDER SOCIETY

# Recorder Notes

May 2021  
Vol. LII, No. 9

[www.seattle-recorder.org](http://www.seattle-recorder.org)



## From the Music Director (Vicki Boeckman)



Greetings dear members,

What a gift these consecutive cloudless days have been! I cannot remember being able to see the mountains so clearly for so many days in a row. I hope you all were able to reset and take it all in. The photo below was taken by Bill during this time.

Well, we did it, we made it through a full season of remote playing sessions, and I think and hope you had a good time doing it! There were surprisingly few glitches in retrospect. Thank you, thank you, **thank you** for sticking with us and supporting us as we

adapted and learned. Your patience, encouragement and good-naturedness are what carried us through.

As of this writing the shape of next season has not yet solidified, but I promise to keep you all in the loop as soon as plans come into focus and become tangible. Until then.... Virtual Members' Night, here we come!

## SRS Meeting (Members' Night)

Friday,  
May 7, 2021  
@ 7:00 pm

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

July 6 – August 1

**Newsletter Deadline  
for the Summer Issue:**

**Sunday  
May 23**



## Port Townsend Early Music Workshop—Vicki Boeckman

The Port Townsend Early Music Workshop will be held remotely this year in the comfort of your own home!

July 6 – August 1, 2021

As more and more people get vaccinated, and the weather warms up there is a fierce desire to get off screen and back to in-person music making. Believe me I am right there with you, but we must remain cautious and take baby steps while emerging out of the pandemic...especially with any kind of large gathering of players of wind instruments. Our choice to offer a virtual workshop is and was the only prudent one we could make at this time. I am profoundly grateful for the technology and continue to be in awe of our adaptability and the power of remote teaching and learning.

The willingness and creativity from faculty to offer unique topics has been overwhelmingly impressive. They all love teaching and there is truly something for everyone. We can boast four mini-workshops, which will provide greater immersion on the same topic over several consecutive days, and eight single one-off classes.

Mini workshops will be with Eric Mentzel from Medieval Women's Choir who will illuminate the many facets of medieval song; recorder virtuosi Eva Legene and Astrid Andersson will help us unravel and adapt Telemann's own ornamentation from the methodical sonatas to his duets; the inimitable Mary Springfels will gently coax us to jump headfirst into the importance of rhetoric in the Baroque; and Anna Mansbridge will infectiously encourage us to kick up our feet and dance!

Single class instructors will include Saskia Coolen from Holland, Frances Blaker and Tish Berlin from California, Phil and Gayle Newman from Oregon, Cléa Galhano zooming in from Brazil (!) and our own rising stars Caroline Nicolas and Isabella Pagel from Seattle. We are especially excited for Isabella to offer two fascinating classes with for kids with indigenous music from around the world! July is still a long way off, but I dearly hope that you will support our efforts and sign up for some of these intriguingly informative and fun classes.

Charles Coldwell is diligently working on our website—remotely from Hawai'i—which will have all the tantalizing information about class content, faculty information and meeting times. [Check it out!](#) Actual registration and payment will be through SFEMS.org as it all gets closer. Questions can always be directed to me.

We are excited and can't wait to see you there!

## SRS Board News—President Virginia Felton

### New officers elected

The SRS monthly meeting on April 2 was also the Annual Meeting for the Seattle Recorder Society at which officers were elected for the coming year.

**Laura Townsend Faber** was elected President Elect. Laura is familiar to many SRS members for her leadership of the "Back Room Gang." She is also a recorder teacher and ensemble leader, and has been the SRS representative to the American Re-

## SRS Board Members (2020/2021)

### Music Director

Vicki Boeckman (206-985-9916)  
[vickiboeckman@comcast.net](mailto:vickiboeckman@comcast.net)

### Music Director Emeritus

Peter Seibert (206-329-2774)  
[pcs.srs@gmail.com](mailto:pcs.srs@gmail.com)

### Officers:

#### President

Virginia Felton (206-979-7539)  
[virginiadfelton@gmail.com](mailto:virginiadfelton@gmail.com)

#### Past President

Michael Bancroft (206-523-6668)  
[capillarymb@gmail.com](mailto:capillarymb@gmail.com)

### Newsletter

Mike Woolf (206-300-6623)  
[mikewoolf@live.com](mailto:mikewoolf@live.com)

### Secretary

Kathleen Arends (425-260-8519)  
[kathleena@seanet.com](mailto:kathleena@seanet.com)

### Treasurer

Richard Ginnis (206-633-1969)  
[richard@ginniscpa.com](mailto:richard@ginniscpa.com)

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### Membership

Ingrid Vrooman (573-578-3016)  
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### Refreshments

Maja Eberhardt (206-525-4283)  
[majaebe07@gmail.com](mailto:majaebe07@gmail.com)

### Librarian

Hanan Bell (206-579-2301)  
[hanan@hsbell.com](mailto:hanan@hsbell.com)

### Liaison to Maple Leaf Lutheran

Molly Warner (206-523-5192)  
[molly.warner@ymail.com](mailto:molly.warner@ymail.com)

### Webmaster

Charles Coldwell (206-328-8238)  
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## SRS Board News—continued

Recorder Society for several years. Laura will serve as President Elect for one year, and will become SRS President the following year. She will remain on the board for an additional year as Past President.

**Evy Dудay** was elected Secretary. Evy has been a member of SRS for several years, and has had prior nonprofit leadership experience as a member of The Mountaineers board. Evy will replace Kathleen Arends who has elected to step down from this office after many years of writing lively accounts of our musical meetings. Thank you, Kathleen!

**Virginia Felton** assumed the office of President earlier this year and will continue in that position for another year.

**Richard Ginnis** will continue to serve as Treasurer, and **Michael Bancroft** will continue to serve as Past President.

### Statement of Welcome and Inclusion Adopted

After considering several options, the SRS Board has adopted the following statement of welcome and inclusion:

The Seattle Recorder Society invites recorder, viol, and other early music players to share the joy of creating music in ensemble. We support an inclusive environment, denounce racism and welcome everyone to our activities regardless of playing level, ethnic, socio-economic, racial, or educational background or sexual orientation/gender identity.

This statement is similar to one adopted earlier this year by the American Recorder Society. We will add it to our website and to any new promotional materials we produce. We will continue to consider variations on this statement and welcome your thoughts. Please email Virginia Felton at [viriniadfelton@comcast.net](mailto:viriniadfelton@comcast.net) if you have further suggestions for consideration.

## Recorders for Sale

Hardly used older model Moeck soprano and tenor recorders in treated maple.

Heinrich alto in treated pear wood.

Asking \$100 for all three.

Please contact

Bill Booth

450 Wood AV SW, Apt 2B,  
Bainbridge Island, WA 98110.

Tel 206.465.8299

[bbbooth@msn.com](mailto:bbbooth@msn.com)



## April Meeting—Kathleen Arends

SRS' annual meeting always occurs at the start of the regular April meeting. SRS President Virginia Felton introduced the slate of officers proposed by the Board, then took the vote by raising of hands. **Laura Townsend Faber** will be our new President-Elect; **Evy Dudey** was elected to serve as Secretary. Thanks to both of them for agreeing to serve!

Then Vicki welcomed our Director Emeritus, Peter Seibert, who presented an opening program on the artwork of Caravaggio and Bernini.

Peter observed that much of the music we play is from a period 50 to 100 years before and after 1600 A.D. He showed us a map of Europe at that time, in which Germany and Italy as we know them today existed only as areas of German and Italian dialects, and Habsburgs ruled Austria and France.

When Camillo Borghese became Pope Paul V in 1605, he made his nephew Scipione Caffarelli Cardinal and granted him use of the name and crest of Borghese (his mother's name). Further, he made the young man Secretary to the Pope, a position of power and wealth. (Making a nephew into a Cardinal is the deed for which the word "nepotism" was created.) Cardinal Scipione Borghese became a major patron and collector of art and built the Galleria Borghese, which houses the artworks Peter talked about this evening.

We began with four paintings which are on the second floor. Michelangelo Merisi da Caravaggio was born in Milan in 1571, but moved to Caravaggio and took its name. As a talented young painter, he went to Rome, where he developed Tenebrism. This style of painting uses especially pronounced chiaroscuro, creating dramatic contrasts of light on dark backgrounds. We saw this first in "Boy with Fruit Basket." The subject is in a shaft of light, and every fruit and leaf in the basket is finely detailed and accurately colored, down to a nest of insect eggs on a grape leaf. This detail is in a style called radical naturalism.

Next, we saw a self-portrait as Bacchus, entitled "Young Sick Bacchus." The subject's skin and eyes are clearly jaundiced, standing out against the very dark background. And from a later period, we saw "Madonna of the Palafrenieri," in which Mary, Jesus, and St. Anne are again picked out from the dark by a shaft of light. This painting is an allegory: Mary and Jesus are stepping, barefooted, on a serpent which represents Original Sin.

Finally, we saw "David with the Head of Goliath." It seems that Caravaggio had murdered someone in a brawl and had to flee Rome when it was declared that anyone could kill and behead him without penalty. Peter observed that some notable proportion of his paintings during this period featured beheadings. In this one, the blood-dripping head of Goliath has the face of the painter himself.

And then we went down to the first floor of the Gallery to see statues by sculptor/architect/playwright/actor/set designer/painter Gian Lorenzo Bernini. He was born in Naples in 1598 to sculptor Pietro Bernini, who recognized him as a prodigy; the boy was compared with Michelangelo. When the family moved to Rome, Gianlorenzo became a prominent sculptor under Borghese patronage.

Peter showed us his photographs of Bernini's first commission from Cardinal Borghese, "Aeneas, Anchises, and Ascanius." In this life-size sculpture, Aeneas, ancestor of the founders of Rome, is fleeing the flames of Troy with his father and son. He carries his father, because Zeus lamed Anchises with a thunderbolt when the mortal let it be known that Aphrodite was the mother of Aeneas. In the case of each sculpture, we enjoyed the work from multiple viewpoints.

Our next subject was "The Rape of Proserpina," in which Pluto/Hades, struck by Eros, has grabbed Proserpina/Persephone to carry her to his Underworld. (Her mother Demeter's grief caused drought and famine, and Proserpina was returned to Earth—but for only a portion of each year.) Pluto appears very muscled and masculine; Proserpina is a very different form, very delicate.

We saw several views of Bernini's "David." He is twisted to one side, readying his slingshot to let fly. The sculpture has magnificent energy, torque, power, even motion. And Peter pointed out a painting behind the sculpture, in which one of the Caravaggisti had rendered another "David with the Head of Goliath" in the style of his hero.

The last work was "Apollo and Daphne." The great god Apollo offended Cupid, who then shot him with a golden arrow, so that he desired Daphne with all his heart; but Cupid caused Daphne to desire to remain a virgin. When Daphne could not escape Apollo, she asked her father to make her into a tree. And Apollo loved her even as a tree; great

## April Meeting—continued

achievements are marked by crowns made of this tree, the laurel. In the statue, her transformation is beginning. Both figures are exquisite.

We are grateful to Peter for the informative, enjoyable, and beautiful presentation. I feel much smarter now!

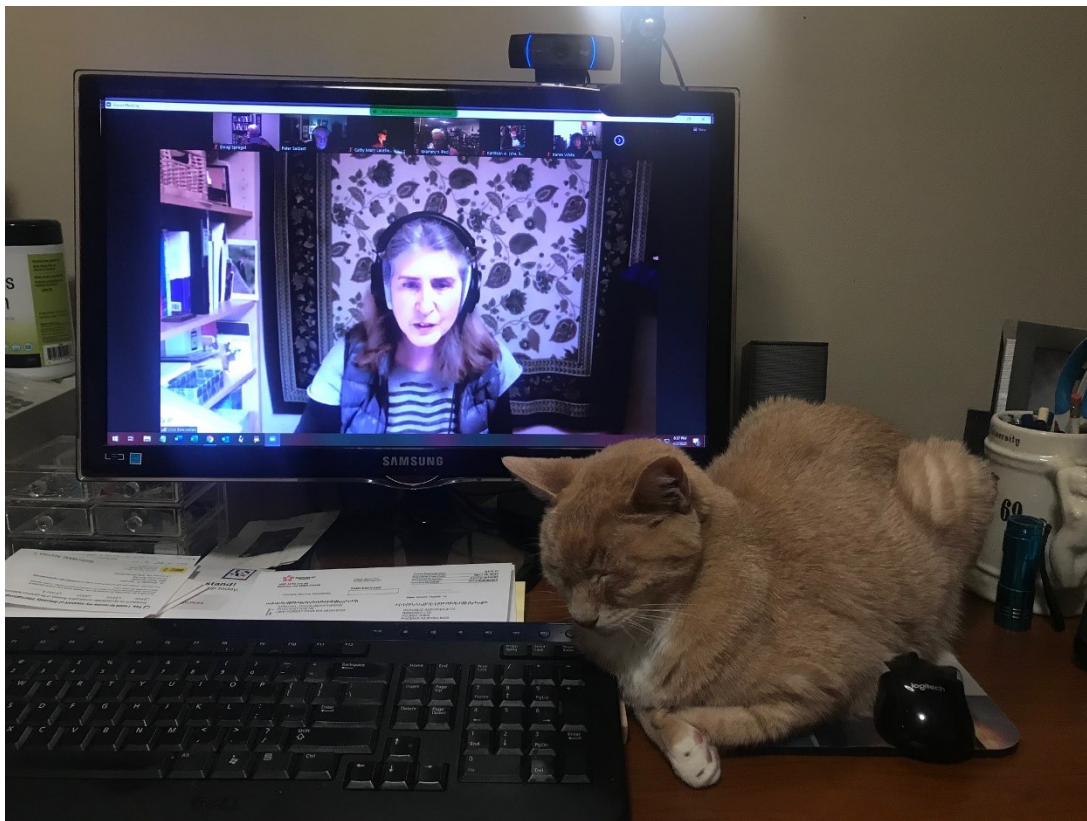
Vicki chose music of Andrea Falconieri, a lutenist who could easily have crossed paths with Bernini. From a 1616 collection of secular songs for lute and voice, we began with “Ochiette Amati.” We played the Canto first, echoing Vicki to work on articulation to match the Italian pronunciations and especially the “feminine” phrase endings. She favors “tuu-ru” with a light “r” for those.

Counting in half notes, we went on to the four-part version. (We had to correct some pitches; Vicki can provide a better .pdf if you request it.) Falconieri achieved some wonderful tone-painting in “flames” and “burning.” It was a lovely warmup.

Next was a Passacalle from his *Il Primo Libro di Canzoni, Sinfoni et Fantasie*, published in Naples in 1650. We wrote in breath marks to match the short (four bars) recurring harmonic pattern, which Vicki called “relentless.” She then pointed out a few places in which the harmony was surprising, including a deceptive cadence and a marvelous string of suspensions. The piece was fun to play.

We ended with Peter’s arrangement/transcription of Frescobaldi’s “Canzon Quarta” from a 1636 collection. Vicki divided the piece into five sections and then highlighted some of the imitation, noting that imitative entrances begin the same as a previous one but do not necessarily end the same. She provided some appropriate articulations. And then we played along with a sound file generated by the notation program (Sibelius), with Vicki calling out some bar numbers and counting us into the meter changes. Then we got to play it again, faster!

We are so lucky to have such leadership and such interesting activities. Many thanks to Vicki and to Peter.



Doug Sprugel sent proof that online SRS meetings are relaxing for everybody!