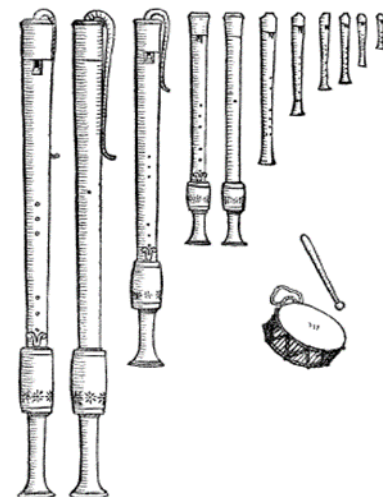


SEATTLE RECORDER SOCIETY

Recorder Notes

February 2022
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www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings everyone,

When the Danes greet someone for the first time after the new year, they say - roughly translated – “...hope you have come well into the new year...”, which in English would be more like saying, “I hope your new year is off to a good start.” Which I do hope! January is a time for inner reflection. A time to take stock of what we want to keep or let go of as we gear up for the rest of the year. The light noticeably starts to return, which gives a renewed sense of hope and purpose to get out in nature whenever possible. I am

once again reminded of the importance and impact that music has for the human spirit to endure, thrive and move emotions; whether it be listening to or playing. I'm ever grateful for the technology that allows us to connect virtually, and am especially heartened that live concerts in our community are cautiously returning. May the surge in the Omicron variant soon subside so that we can continue to move forward without too many more cancellations.

It was delightful seeing so many members and guests zooming in for our January virtual meeting. Several of you thanked me in an email for the beautiful music, and it was absolutely my pleasure. Making multi-track recordings for these virtual sessions keeps my brain and musical “chops” alive, and recording the music of Thomas Tallis was an added bonus. I am happy to share those Mp3 files if anyone wants them for further practice. Speaking of sharing, Peter is always delighted when SRS uses his arrangements, and our decision to hold our February meeting on Zoom sparked his interest in leading the group with his wonderful arrangements of Brazilian music. Peter jokes that the “Flawless Recorder Consort” (aka Sibelius sound files) is always ready to go! I am thrilled to invite our director emeritus back to the conductor’s platform – on whichever platform presents itself. Please keep reading to see Peter’s plan for the February meeting, as well as other news of interest for music-loving recorder players.

Virtual SRS Meeting

Friday, February 4

7:00 PM

Carnival! Brazilian Music
led by Peter Seibert

Future Meetings (2022) Possibly Still Online

March 4

April 1

In This Newsletter

[Events Calendar](#)

[January Meeting Review](#)

**Newsletter Deadline for
the March Issue:**

**Wednesday,
February 16**

The February From Director Emeritus Peter Seibert



I thought it would be interesting to venture outside of the early music world for a musical visit to Brazil in February. The Carnival in Rio de Janeiro is the Brazilian equivalent of the New Orleans Mardi Gras; it is a time of creativity and exuberance. While Carnival is canceled this year due to the pandemic, we at SRS can play some of the music that might well have been done – but in arrangements for recorders, of course.

Clea Galhano, well-known to many of us through her many workshop appearances, has given me several Brazilian melodies to arrange for recorder ensembles, and we have played them at SRS meetings over the past quarter century. I have updated some of these for our February meeting. Samba is probably the most central music in modern Brazil, and it exists in many different forms. Our February meeting will explore some of these forms.

We will start with the lovely *Agua e Vinho* in a new arrangement that is approachable and fairly easy. The graceful *Vou vivendo* makes use of Brazilian rhythms, as does the majestic *Aquarela do Brasil*, which we know as “Brazil”; both have appeared from time to time at SRS meetings. New for us will be a deep look at samba, which I have based on *One-Note Samba*, a jazz-inflected work accompanied by drum ensemble! But never fear, it will be easy to play – and it will leave you dancing.

Instruments involved are the usual SATB with Great Bass and Contrabass optional. You do not need to print the scores. *Brazil* is for recorder orchestra, and in this arrangement any part you choose to print will work; often the same music is played by the first and second parts. And, oh yes, there’s a Soprano part in *Brazil*.

COVID-19 Update—Evy Dudey

At the time of this newsletter’s final editing, the plans for February 4, 2022 are to meet only on Zoom. At this point the board is still aiming to offer hybrid monthly playing sessions (simultaneous in-person and online) later this season, and is making decisions month by month. Be sure to watch this space for updates.

Upcoming Recorder Events

Meet & Ask: Renaissance Wind & Brass Instruments

Sunday, February 20, at 10:30am

Encounter wind instruments of the Renaissance up close – from various sizes of early recorders and flutes to sackbut, crumhorn, bagpipe, and more!

[Details Here](#)

The Seattle Recorder Society is honored to help sponsor the Renaissance Winds and Brass Meet and Ask introductory session that Seattle Historic Arts for Kids (SHAK) is offering on February 20 at 10:30 am. SHAK is a marvelous resource for kids founded by Shula Kleinerman, a passionate and visionary music instructor. Please share this info with your grandkids or parents of kids who would be interested. Absolutely free!

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Upcoming Recorder Events—Continued

Sunday, March 13 at 3:00 PM: Farallon Quartet

With members now residing in three different states, the Farallon Recorder Quartet (Miyo Aoki, Letitia Berlin, Frances Blaker and Vicki Boeckman) made a pact to hold practice retreats as often as their schedules allow, some of which will culminate with a performance. One of these concerts will be right here in our own Maple Leaf Lutheran Church on March 13. We absolutely adore playing together and are looking forward to sharing our love of recorder music with you. We will revisit some audience favorites (Miyo's arrangement of the Buxtehude Passacaglia and Tish's arrangement of the Sweelinck *Onder een linde groen*), in addition to widening our repertoire with works by Ciconia, Cipriano di Rore, and Kai Steensgard. The entire facility of MLLC underwent a deep cleaning in September and the filters in the HVAC system were upgraded to MERV-13 filters, which are highly efficient in trapping any viruses. Additionally, seating will be distanced and limited to 50 percent capacity and masks will be required to be worn, so we hope that you will feel safe as you enjoy beautiful music for recorder ensemble. Suggested donation \$20.



Saturday and Sunday, March 26/27: Vicki Boeckman and Jillon Stoppels Dupree at Gallery Concerts

Gallery Concerts presents Vicki Boeckman - recorder and Jillon Stoppels Dupree - harpsichord. "All the Colors" Works by Isabella Leonarda, J. S. Bach, Andrea Falconieri, G.P. Telemann, Jacques Ibert, John Gordon Hill and Markus Zahnhausen. At Queen Anne Christian Church, Seattle. [Details Here](#)

Concerts and Events Calendar

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Saturday, February 19 @ 8:00 PM: Seattle Baroque Orchestra and the Byrd Ensemble—Convent and Cloister
Seattle Baroque Orchestra and the Byrd Ensemble take you into the world of the cloistered Italian convent, a place where the genius of women of the 17th century could be freely expressed. Works by Isabella Leonarda, Bianca Maria Meda, Maria Xaveria Peruchona, Chiara Margarita Cozzolani, and many others express the mystery and beauty of psalm settings, biblical verses, and a Magnificat, with ever-changing combinations of instruments and women's voices. St. James Cathedral in Seattle. [Details Here](#)

Sunday, February 20 @ 10:30 AM: SHAK Meet & Ask—Renaissance Wind & Brass Instruments
Encounter wind instruments of the Renaissance up close – from various sizes of early recorders and flutes to sackbut, crumhorn, bagpipe, and more! [Details Here](#)

Sunday, February 20 @ 2:00 PM: Seattle Baroque Orchestra and the Byrd Ensemble—Convent and Cloister
Same as February 19, except the performance is at Town Hall in Seattle.

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Sunday, March 6 @ 7:30 PM: Jordi Savall—Tous les Matins du Monde
Jordi Savall will return with a baroque ensemble of six to perform music from the score of *Tous les Matins du Monde*, the 1991 French film starring Gérard Depardieu that introduced the world to the music of the late French Baroque. The concert features music of Monsieur de Sainte Colombe, the grand master of the viola da gamba and the teacher of Marin Marais, a prestigious musician in the court of Louis XIV. At Town Hall in Seattle. [Details Here](#)

Sunday, March 13 @ 3:00 PM: Farallon Quartet
The Farallon Recorder Quartet reunites in Seattle to present a program with new and favorite works spanning 7 centuries. Ciconia, Cipriano di Rore, Bach, Sweelinck, Buxtehude and Steensgaard, a.o.
Suggested donation \$20. At Maple Leaf Lutheran Church in Seattle.

Saturday, March 26 @ 7:30 PM: Gallery Concerts—All the Colors
Gallery Concerts presents Vicki Boeckman and Jillon Stoppels Dupree
Vicki Boeckman on recorder and Jillon Stoppels Dupree on harpsichord. Works by Isabella Leonarda, J. S. Bach, Andrea Falconieri, G.P. Telemann, Jacques Ibert, John Gordon Hill and Markus Zahnhausen. At Queen Anne Christian Church in Seattle. [Details Here](#)

Sunday, March 27 @ 3:00 PM: Gallery Concerts—All the Colors
Same as March 26.

Remembering Peggy Ferber—Virginia Felton

Longtime SRS member Peggy Ferber, born in 1933, passed away in September 2021. She was active in our organization in years past. She was also known as an avid knitter, plying her needles between music selections at meetings. She acquired a notable music collection over the years, and her daughter, Trudi McLaughlin, recently delivered a large box representing the last of it.

Peggy was born and grew up in Tacoma and attended the University of Washington, graduating magna cum laude with a history degree in 1955. She was an active member of The Mountaineers and served as a volunteer typist and contributor to the first edition of "The Freedom of the Hills," which gave birth to The Mountaineers publishing arm, Mountaineers Books.

Later in life she worked as a librarian, a pursuit that likely contributed to her taking great care of her music, marking each part with her name in a neat and flowing script. As SRS members, we enjoy a valuable legacy from such careful stewards.

Notes from the January Meeting—Evy Dudey

On January 7, 2022 our music director Vicki Boeckman led us in online music making. For our warm-up piece she chose *Vaer Velkommen Herrens År* (Welcome Year of the Lord) by A.P. Bergreen (1852), one of her favorite songs from the Danish hymnal. She read us her own translation of the uplifting lyrics for this sweet, pure, and lovely melody. The main part of the evening was music by Thomas Tallis (c.1505-1585) and a bit of his biography, focusing on his time in the royal court. Tallis was the court musician under four (!) British monarchs, each with a different religious view from the prior one, and Tallis—a Catholic—had to support them all in their beliefs. He generally kept a low profile, didn't make waves, adapted his musical style...and thus avoided being beheaded! Around the same time, John Dowland was banished: he wrote many songs about his loved one, which was actually his country. Tallis' contemporary William Byrd was imprisoned and fined, eventually retreating to the countryside where he continued composing and publishing. These were precarious times, as is the time now!

At the time of King Henry VIII, there was not a concept of atheism. There were huge sacred musical works composed, often in Latin. Toward the end of Henry VIII's reign (which ended in 1547), the movement toward reformation wanted the language—of music and the Bible, for example—to be that of the people, not Latin. The congregation wanted to understand what was being said, to have music with clear texture, and Tallis' *If Ye Love Me* depicted this. This piece was homophonic, that is, with lines that moved together in an easy-to-follow manner. There were no crunchy sevenths, and it was easily singable. Note how Tallis inserted an open fifth at the very end, on the word *truth*; everything was contained within that. Since we were muted while playing along, Vicki said, "What a beautiful and absolutely stunning piece! Let's make a pact: when we do play in person, let's play *this* piece!"

Edward VI, raised Protestant, was the boy king in 1548 when Tallis wrote *When shall my sorrowful sighing slake*. The way that Tallis crafted the tone painting was different than that of other madrigals of that time where tone and words would match. In this piece the tone was more about how the text was lining up. Vicki read the text to us; the words were a nod to the reign of Edward VI, ending with *that hath been long with thought opprest*. Tallis expressed in his composition, How long can this go on? – kind of like how we think about the pandemic two years in. In the music, the word *wailing* came and moved in different places in the various lines, while on the words *cease*, *release*, *peace*, and *rest* all the lines were together. The longest note value up until that point landed on the word *rest*, making for a lovely moment. The final note was the longest of the piece, coinciding with the word *opprest*. The tenor line held the main melody, and was the one that introduced new phrases, while the soprano and alto were the *überstimme* (upper voices). Cross relations between C and C#, and F with F# showed us the pain – characteristic of English music (Purcell and Byrd loved those, too) – these were NOT wrong notes! Vicki had us all play the tenor and bass lines, then had everyone play only the soprano line. For the melisma (many notes for one syllable), we were encouraged to articulate as if we were singing, and to play as smoothly as possible without completely slurring, which would sound a bit too sloppy – we needed to balance technique with beauty. Finally, after we played all four parts together, Vicki exclaimed, "Such a lovely, lovely tune!"

Tallis wrote *O Sacrum Convivium* (1575) during the reign of Elizabeth I. It was interesting to note the differences between the original English text and the translation of the Latin text into English...the ingenious Tallis showing off his skills in avoidance of beheading once again. This beautiful piece was more complex than the previous two. "We must do this in person so I can hear you all," said Vicki after the first time through. Vicki said we were still all smiling by the end of the second time. She encouraged us to go online and listen to music by the Tallis Scholars...which is what I'm doing while I write this :-).

To end on a happy note, Vicki selected Peter Siebert's recorder arrangement of *Sleigh Ride*. It began in the signature Siebert style: a seventeen bar introduction, and then five more measures that led us into the piece...maybe the reindeer were getting harnessed and ready during this time, mused Vicki. She had us review the trickier bits of the tenor and alto parts, and pointed out the E#. Vicki coached, "There's nothing wrong with writing in an F if that helps you ... whatever it takes!" The fun personality of the piece came out as we played it even a little faster the next time around. Thank you Vicki - and Peter, too!