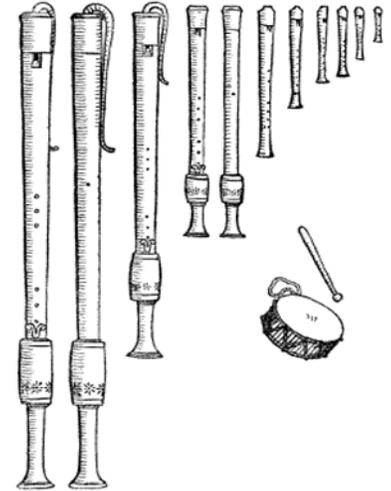


SEATTLE RECORDER SOCIETY

Recorder Notes

December 2021
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www.seattle-recorder.org



From the Music Director (Vicki Boeckman)



Greetings dear members and guests near and far.

No matter how many Zoom sessions I teach or attend, I am always delightfully surprised at the numbers of attendees, and my spirits are continually uplifted by seeing everyone's faces on screen. It truly is an incredible technological achievement that we can share the time together and have such a special connection, focusing on what we love. Our November playing session with director emeritus Peter Seibert was no exception, boasting 42 attendees, including three out-of-state guests! During this season of giving thanks, allow me to express my deepest gratitude for your support over these past 20 months. It is truly heartening to see how many folks we are reaching. And I will add that I am extremely grateful that we have managed to avoid any major glitches, especially considering the upheavals with recent storms and power outages. My heart and prayers go out to our dear friends and fellow members in British Columbia who have suffered hardship and loss as a result of this latest storm.

Our December 3 playing session will be led by our beloved Miyo Aoki, Zooming in from Blooming – ton (Sorry couldn't resist...). It will be lovely to see her again; we all miss her dearly. Please keep reading to see what she has planned for us, in addition to all the other information packed into this newsletter, including our plans for resuming in-person sessions in 2022. Remember to check your inboxes right around Hanukah (Nov. 29) for the LINK to SRS/MBRS December session with the pdfs attached. Blessings to you during this season of giving thanks and happy Hanukah!

We are super excited at the prospect of resuming in-person meetings next year. The HVAC system in Maple Leaf Lutheran Church has been upgraded with Merv-13 filters that will trap any viruses in the air, and the entire facility has undergone a deep cleaning. We have decided to wait until February 4, which will hopefully get us past the predicted surge in cases after the holidays. As you know, the church is part of the SHARE network who shelter the homeless every evening. The new hours for the SHARE residents are 8:00 pm - 8:00 am, so we will be in the sanctuary as opposed to the Fellowship Hall. Better lighting, beautiful acoustic and better internet connection for Zooming. Win/win! We will have a list of safety protocols in place for those of you who want to join us in-

Virtual SRS Meeting

Friday, December 3

7:00 PM

Reused Renaissance
Melodies,
led by Miyo Aoki

Future Meetings (2022)

January 7 (online)

February 4 (in-person!)

March 4 (in-person)

April 1 (in-person)

In This Newsletter

[Renew Your Membership!](#)

[Miyo's December Meeting](#)

[Events \(it's back!\)](#)

[November Meeting Review](#)

**Newsletter Deadline for
the January Issue:**

**Sunday,
December 19**

From the Music Director (continued)

person, and we will be doing some test runs to determine how a hybrid in-person/Zoom session will work. I am filled with hope and joy at the prospect of being able to reach out to all of our members and meet you at your level of comfort.

Which is the perfect segue into reminding you all to please renew your memberships! Click [here](#) to renew your SRS membership; you can also renew your ARS membership from that same page.

From Guest Director Miyo Aoki



I'm looking forward to being back (virtually) with the SRS in December for an evening of Renaissance music based on famous melodies of the 15th and 16th centuries. I know it's a disappointment that we can't meet in person yet, but personally I'm very happy that meeting remotely will allow me to join you from 2,000 miles away!

Our program for December will focus on Renaissance compositions that re-work and re-combine melodies and ideas from previously existing music. Musicians throughout history have re-used, re-interpreted and tried to improve on the music of their predecessors and contemporaries. In the

15th and 16th centuries, composers often took melodies from each others' work and made new settings of them, sometimes creating surprising or humorous juxtapositions by combining two pre-existing melodies together in new ways.

We'll be playing one setting of *De tous biens plaine*, one of *J'ay pris amours*, and one piece that combines both melodies together. We'll also play a piece that combines *Ich stund an einem morgen* with *Fortuna desperata*, two tunes that you previously played as part of Vicki's program in September.

I look forward to seeing you all again in December!

Free! Recorder Stand



Beautiful recorder stand for SSAAAT recorders made by Steve Jackson of Port Ludlow. Steve and his wife JoAnn were SRS members many years ago. The stand is intended to be mounted on a wall with two screws. It is absolutely free and waiting for a new home! Please contact Béa Dobyms to arrange a time to pick it up (some of you may remember Béa from days of yore when our Port Townsend workshop was held up at Fort Worden, or from one of Vicki's recorder recitals). Béa and Phillip Dobyms live in the adorable cottages behind Ft. Worden right there in Port Townsend, so you can plan a lovely day trip, take a walk with Béa as well as picking up a beautiful recorder stand!

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Upcoming Recorder Happenings With Vicki Boeckman

On the Record(er) Interview with me (Vicki!) Thursday December 2, at 5:00 pm PST

On Zoom: for more information, please email Funck.inga@gmail.com

I was thrilled to be asked to participate in Inga Funck's project called On the Record(er), where she moderates conversations with recorder players on a host of topics. I will be talking about my life as a professional recorder player for these past...gulp... 35 years and all its facets. The collaborative conversation will be live on the Zoom platform, viewers are invited to send questions ahead of time, and the link will be sent by requesting it from Inga directly. Hopefully that isn't a deterrent, I don't have any other information other than that! Funck.inga@gmail.com
I hope to see you there.

"A Little Lunch Music" Friday, December 3, 12:00pm PST

Many of you know that I have been on the faculty of Music Center of the Northwest almost as long as I have lived in Seattle (since 2005). One of Music Center's recent offerings is the opportunity for soloists to perform with an amateur orchestra. Typically two to three rehearsals and then a performance. The orchestra is called *Haydn and Beyond*, under the direction of Dell Wade. Dell has long wanted to do a baroque project and contacted me for suggestions on repertoire, so I happily chose pieces that would highlight the recorder: Bach's Brandenburg Concerto #4 and Telemann's double concerto for recorder and flute. Isabella Pagel and I were soloists for the Bach, the violin part was executed brilliantly by Jennifer Sheridan, and Cassie Lear joined me for the Telemann playing on her gorgeous new 14 carat rose gold head joint! It was an absolute joy to work with those three talented musicians, and the fruits of our labors will be premiered on December 3 at noon as part of Music Center's "A Little Lunch Music" series. I hope you can tune in ([click here](#))!

A New American Recorder Society Chapter for Virtual Playing

The North America Virtual Recorder Society is a pending Chapter of the ARS, dedicated to providing an opportunity for individuals who don't have access to a local chapter, or just want more time to play. They're starting with an introductory playing session on December 18 for the holidays and January 22 for their inaugural playing meeting.

Mike Richart, current president of the new North America Virtual Recorder Society, pending Chapter of the ARS. You can find more information [here](#).

Concerts and Events Calendar

N **Sunday, November 28 @ 4:00 PM:** New Baroque Orchestra Concert
O Trinity Parish in Seattle. At least four SRS members will be performing in this concert.
V [Details Here](#)

D **Thursday, December 2 @ 7:00 PM:** Early Music Seattle presents *Diverse Bizzarrie*
E Violinist and Seattle Baroque Orchestra Concertmaster Rachell Ellen Wong and harpsichordist David Belkovski
C present an evening of baroque favorites in a live concert at Trinity Parish Church, one of the oldest and most
E beautiful churches in Seattle. [Details Here](#)

M **Saturday, December 4 @ 8:00 PM:** Medieval Women's Choir—Music of Mirth
B Despite the challenges of the past two years, the return to live performances is cause for celebration. The medieval church
E left us a large, vibrant corpus of music designed to do just that, much of it focused on the miracle of Christmas, on spiritual
R renewal, and on the feast days that illuminate the darkest days of the year. What better way to make merry than with a
live concert? Saint James Cathedral. [Details Here](#)

Saturday, December 11 @ 7:30 PM: Pacific MusicWorks—Fiesta Navidad
For centuries, a treasure trove of thrilling music has slumbered in the Missions and Cathedrals of Latin America. PMW has been exploring this colorful repertoire each December for several years. Our 2021 incarnation features an expanded instrumental ensemble alongside favorite soprano soloists Danielle Reutter-Harrah and Tess Altiveros, mezzo Laura Pudwell, tenor Pablo Bustos, acclaimed cornetto/recorder player Alexandra Opsahl, and percussionist Antonio Gomez. Celebrate the season with Fiesta de Navidad! Benaroya. [Details Here](#)

Concerts and Events Calendar (continued)

Sunday, December 12 @ 2:00 PM: Pacific MusicWorks—Fiesta Navidad
Same as December 11, except at Epiphany Episcopal Parish in Seattle.

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Thursday, January 13 @ 7:30 PM: Seattle Symphony—The Four Seasons
Avi Avital is leading a revival of the mandolin in classical music, fueled by his “deep musicality” and “eye-watering virtuosity” (*The New York Times*). Through a program celebrating the mandolin’s heyday in the 18th century, Avital takes us down the canals of Venice with traditional gondolier songs and into the court with a fresh interpretation of Vivaldi’s *The Four Seasons*. Benaroya Hall. [Details Here](#)

Saturday, January 15 @ 8:00 PM: Seattle Symphony—The Four Seasons
Same as January 13.

Sunday, January 16 @ 2:00 PM: Seattle Symphony—The Four Seasons
Same as January 13.

Saturday, January 22 @ 7:30 PM: Reginald Mobley and Seattle Baroque Orchestra—Carte Blanche
Alexander Weimann invites the world-renowned countertenor Reginald Mobley to pick his favorite selections in celebration of his Seattle Baroque Orchestra debut. Plans are still materializing; expect surprises! Bastyr University Chapel. [Details Here](#)

Sunday, January 23 @ 2:00 PM: Reginald Mobley and Seattle Baroque Orchestra—Carte Blanche
Same as January 22, except the performance is at Town Hall in Seattle.

Notes from the November Meeting—Evy Dudey

Peter Seibert, Director Emeritus of the Seattle Recorder Society, led November’s Zoom playing session commemorating the 500th anniversary of the death of Josquin des Prez (c.1450-1521), with over forty recorder enthusiasts attending. To sample how Josquin and his contemporaries from the Franco-Flemish (a.k.a. Franco-Netherlandish) School in the fifteenth and early sixteenth centuries changed the course of western music, Peter introduced us to three of Josquin’s pieces - all arranged for recorders by Peter himself - varying from “accessible to less accessible.”

In te Dominae speravi was a *frottola*, the predominant and popular Italian creation of the late fifteenth and early sixteenth centuries, which was the predecessor of the madrigal. It began with all four parts playing two block chords together, with several more block chords in just the first two phrases. Further on, the second, third, and fourth lines had staggered ascending runs, while the top line floated high above; later the various parts alternated ascending and descending runs. Although this piece was clearly in F major, as Peter said, Josquin “didn’t know that that that time.” Alternating between giving us descriptions and history, and letting us play along to his recording several times, Peter finished with his encouragement: “Isn’t that marvelous?!”

Peter provided some history on the Franco-Netherlandish School, along with a list of which composers fit into the timeframes from mid-fifteenth to late sixteenth centuries. Scores were not used at that time; parts were used, and students were taught to memorize the music. They would have had slate tablets with charcoal (forerunner of the iPad) where they worked out their contrapuntal ideas. Stylistic features of this School largely replaced the older use of the *cantus firmus* by employing, for example, systematic imitation, paraphrasing of secular songs, solmization, inversion, and retrograde; Peter provided brief overviews of these concepts. Of particular mind-boggling awe to me was the mensuration canon style where the parts would follow each other, but each playing their own part of the canon at a different tempo – and then somehow that would all vertically work out and sound good! This would have required both a great ear and exceptional composition skills, Peter explained, as well as significant creative genius.

Josquin’s biography included time spent in Italy, as was common for other composers of the same School. Josquin and his colleagues substantially influenced Italian composers during this time. After serving in Duke Ercole’s court, Josquin retired to Condé-sur-l’Escaut near his birthplace (present day: north France, near Belgium), where he lived from 1504 until his death in 1521. He wrote eighteen masses, many motets, chansons, and three *frottole*. It’s been said that Josquin is to music as Michelangelo is to art! Martin Luther (1483-1546) — whose favorite composer was

Notes from the November Meeting (continued)

Josquin de Prez - declared, "Josquin is the master of the notes: they must do as he wishes; the other masters of song must do what the notes wish." (Friedrich Blume)

Missa Pange Lingua was Peter's next selection for us, a mass created from a paraphrase of the melody of a Latin hymn. Josquin loved to have pairs of voices in duet as demonstrated early in this piece, before the music got darker, faster, and fuller. Even though Josquin wouldn't have had a metronome, Peter had us playing up to "a reasonable speed," and ended by exclaiming, "Isn't that fantastic?! And that's just the beginning of the mass!" Peter chanted the melody for us, and explained that Josquin's mass was a paraphrase — and decorated version — of the *Pange Lingua* chant. Peter shared the beautiful facsimile version, and those that were able to read that could follow along while the rest of us listened. It was interesting to me to hear that it was typical of the time that the lyrics didn't line up visually with the notes in the facsimile version before about 1600. Who knows how the choirs figured this out, but they must have had a system, Peter mused.

Vive le roi (Long live the king) was our final piece by Josquin. In 4/2 time, the half note got the beat. Peter suggested we "whiz" through it once, and "then come back and be rational with it, sort things out." From the start, three of the four lines had staggered entrances, but Peter had us each pick one of those, skip any leading rests, and all start playing at the same time. It became obvious that we all had the exact same rhythms, first easy, and then getting more "hairy." We played once slower, and again faster, and then in the canon format as written, concluding with Peter remarking, "Isn't that great?! Wow!" He then alerted us to the *cantus firmus* (melody), in part three (tenor), which had a *soggetto cavato dalle vocali*: a subject carved out of vowels. Peter instructed: take *Vive le roi*, replace v's with u's and remove the consonants. Match the remaining vowels with hexachord degrees (*ut re mi fa sol la*), and you get: *uiue e oi* which then becomes the *cantus firmus*! (I wonder if this is this how composers filled their time on cold, dark, rainy evenings?). This then became an interesting and involved canon. We listened and marveled! Peter said he thought Josquin, not unlike Shakespeare, appealed to many levels of people. At first take, it's nice, but then dig deeper and you'll discover more! Josquin and others spread these techniques across Europe...which eventually morphed into the music of the Baroque period. Lacking the option of sackbuts on his computer program, Peter enhanced the *cantus firmus* line with a computerized trumpet, and had us play it one last time, up to speed. To the fulfilled audience, Peter enthusiastically concluded, "And that, Ladies and Gentlemen, is Josquin de Prez!"

For more information, see:

The New Yorker "The Musical Mysteries of Josquin" by Alex Ross, June 14, 2021

American Recorder upcoming issue with an article by an "obscure Northwest author"

Trombeau de JRH, in memory of Janet Reeve Haas, music composed by Eric Haas (b.1956) where he explains, "The musical cryptogram, wherein words are spelled out in musical notes, originated with Josquin de Prez." (*Alto Recorder Solo Book*, edited by Eric Haas, page 134)