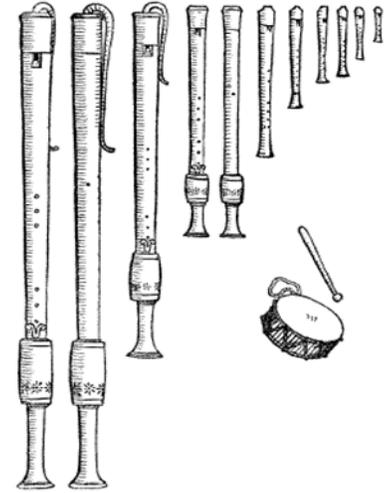


# SEATTLE RECORDER SOCIETY

## Recorder Notes

January 2022  
Vol. LIII, No. 5

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



### From the Music Director (Vicki Boeckman)



Greetings dear members,

I'm not quite sure what happened to 2021, but here we are at the end of it, hanging on valiantly, gearing up for 2022. Wiser, weather-beaten, and still standing. I felt a need to re-read the January 2021 newsletter and was heartened to find a list of joyful moments that reflected light through the darkness. Please indulge me while I share some of the brighter moments of this past year in no particular order. I welcome you to do the same.

Helping students prepare for and participate in the collaborative video for S'Cool Sounds. Click [here](#) to check it out!

Rehearsal retreat on the Oregon coast with the Farallon Recorder Quartet and subsequently performing for live audiences again.

Being asked on short notice to play with the Yakima Symphony in November!

Growing and eating anything from our vegetable garden.

Sharing food, laughter and actual hugs with friends and family.

Watching incredible communities of birds in our yard and trees.

Teaching our grandson to play 'SET' and watching his delight every time he wins, which is quite often.

Admiring tulips anywhere, but especially at the Skagit Valley Tulip Festival.

Watching the June super moon rise from the Roosevelt reservoir park and feeling a kinship with others doing the same.

Looking at the moon and stars whenever possible through the Zeiss binoculars that I won last year!

The documentary 'Fantastic Funghi' - inspiring and life affirming.

The documentary 'Kiss the Ground' - informative and hopeful.

**Seeing all your faces on the Zoom screen – such a delight!**

My plan for the January playing session is to ring in the new year with the lovely Danish hymn: Vær Velkommen Herrens År roughly translated as "We Welcome

### Virtual SRS Meeting

Friday, January 7 2022

7:00 PM

Uplifting and inspiring music  
by Thomas Tallis,  
led by Vicki Boeckman

### Future Meetings (2022) Possibly Still Online

February 4

March 4

April 1

### In This Newsletter

[When Will We Meet In Person](#)

[Events Calendar](#)

[December Meeting Review](#)

**Newsletter Deadline for  
the January Issue:**

**Sunday,  
January 16**

## From the Music Director (photo Bill Stickney)

you, Year of the Lord. Some of you may remember that we played it last year, and I thought it would be a good way to re-connect and warm up. The rest of the evening will be spent with beautiful music guaranteed to uplift and inspire by the English Renaissance composer Thomas Tallis. At the time of this writing, I hadn't completely chosen all the pieces, but we will definitely play "When shall my Sorrowful Sighing Slake", and *O Sacrum Convivium*.

**Pdf files of the music and a link to the January 7 Zoom session will be sent in an email message on Monday January 3. Look for a message with the subject LINK to SRS/MBRS January meeting.** Please let me know if you need hard copies sent or put in an envelope outside my front door for easy pick up. I am happy to do either.

I look forward to seeing you again, and as always, please don't hesitate to email me or any other board member with questions, feedback, or comments. If anyone has a strong hankering for a particular composer or piece, feel free to request or suggest music for upcoming sessions. I will sign off now with an inspiring Lakota Prayer below. May good health, hope, happiness, harmony, and humor flow abundantly for us all in the coming year.

### Lakota Prayer

*Great Mystery,  
teach me how to trust  
my heart,  
my mind,  
my intuition,  
my inner knowing,  
the senses of my body,  
the blessings of my spirit.  
Teach me to trust these things  
so that I may enter my Sacred Space  
and love beyond my fear,  
and thus Walk in Balance  
with the passing of each glorious Sun.*



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## When Will SRS Monthly Meetings Resume In-Person?

Your board of directors has busily been working on how to minimize risks for meeting and playing in person. In January several of us will be testing a “hybrid” set-up at Maple Leaf Lutheran Church with the idea that some members may want to attend in person while others may still prefer to simultaneously participate via Zoom.

We are targeting our February meeting for our first hybrid playing session (both in-person and Zoom); however, we are keeping a close eye on the King County COVID-19 statistics to guide our decisions, and may opt to delay in-person playing until COVID-19 numbers decline.

We are considering protocols such as asking for RSVP’s, proof of vaccination, masked when not playing, and more. The board will be finalizing its COVID-19 reopening criteria and safety protocols at its next meeting, so please WATCH THIS SPACE for details in the February newsletter.

## Concerts and Events Calendar

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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.

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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 @ 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.

## Notes from the December Meeting—Evy Dudey

On December 3 the Seattle Recorder Society welcomed Miyo Aoki back as guest director, leading us through “Renaissance compositions that re-worked and re-combined melodies and ideas from previously existing music.” We were delighted to have her join us via Zoom from her new home in Indiana. I must confess that I was so excited to see her myself that I nearly forgot I was supposed to be taking notes for this article!

*De tous biens playne* was a then well-known song about courtly love; Miyo provided the translation which included the line, “my mistress is paradise in my heart.” The original consisted of the cantus, tenor and bassus lines, with the *si plachet* (= if it pleases) altus line being added later. For her first music file of Hayne van Ghizeghem’s (c.1445?-1497) version, we could either attempt to play along or simply listen, with half notes getting the beat. While today the melody is typically the top line, listeners back in the day may have recognized the top voice or either of the bottom two voices. Often the melody was the tenor line with the other lines built around that voice. Miyo asked us to observe the accidentals as marked, often appearing in cadences; she instructed us to listen for these cadences. Although these *ficta* were editorial, Miyo had worked out which ones were the best choices. *Ficta* means “it doesn’t exist” (think of the English word “fiction”); in other words, these are accidentals that a person might play/sing without being written in. In the early sixteenth century three-part music existed and was expanded to four. It was not always clear who composed the added line. Later in that century, it became common to add a fifth line to four-part music. “Musicians throughout history have re-used, re-interpreted and tried to improve on the music of their predecessors and contemporaries.” Back then people used these tactics to bring older music up to date. Miyo cautioned us, “and sometimes the added part is weird!”

*Jay pris amours* originally had three voices, as Miyo showed us in the manuscript. She displayed a gorgeous facsimile in the shape of a heart, and provided translation of this courtly love song, including, “I have taken love...in order to win joyfulness.” The cantus voice presented the opening melody in Jean Japart’s (c.1474-1507) version. Miyo pointed out the crunch between the cantus and altus voices in a cadence: “It was meant to be there!” In scholarly additions one will find all variations of *ficta* choices regarding this crunch. The first time through Miyo played the faster music file, the second time slower...something for everyone!

A combination of *Jay pris amours* / *De tous biens playne* from the *Odhecaton, Canti A* by Anonymous came next. The voices were in two pairs: cantus with tenor, and altus with bassus. They started together in a similar style in the opening measures, but then began doing different things. Sometimes two voices were in duet, and then the others joined in. Miyo opined, “The ending is cool in altus — listen for that!” Sometimes the last line to be composed was “inelegant”...or maybe there was just a “deeper thought” about that part of the composition. Again she pointed out a typical cadence...the half step and whole steps need not belong to any particular line; the same cadence function could be played by any of the parts. (...and then a rousing discussion ensued about *ficta* and cadences!)

“In the fifteenth and sixteenth centuries, composers often took melodies from each others’ work and made new settings of them, sometimes creating surprising or humorous juxta-positions by combining two pre-existing melodies together in new ways,” explained Miyo. After briefly refreshing our memories of two individual melodies (remember Vicki’s October playing session?), Miyo’s last piece for us was a five-part combination of *Ich stund an einem morgen/ Fortuna desperata* by Ludwig Senfl (c.1486-1542/3). The popular and often reused *Fortuna* contained discantus and tenor voices that were much loved and well known at the time. *Fortuna*’s text of “Hopeless fortune unjust and cursed...defamed the reputation of a lady,” was quite a contrast to *Ich stund an einem morgen*’s text about a young woman meeting with her lover. An interesting combination...one could ponder: was one the reflection of the other? Or vice versa? What do the two texts mean next to each other? At any rate, it was beautiful sounding music in Senfl’s combination. After playing once through at a medium tempo on any line, for the second time—at a faster tempo—we were encouraged to play along with one of the less intricate contratenor or tenor voices to get the feel of the melodies. Miyo demonstrated how neatly those two voices fit together with her playing the tenor voice and us playing contratenor. The final time we were encouraged to listen to the shape of the voices; the piece felt like it was constantly moving forward, through a cadence and continuing forward again.

The question and answer period offered some interesting points and robust discussion about hexachords, *ficta*, solmi-zation, and cadences for those able to absorb that information (admittedly over my head!). Miyo said you can see what people are actually doing with *ficta* and then you can ignore it; if you come up with your own justification to *ficta* or not to *ficta*, then it’s all fine!

We were thankful for the marvel of technology that Miyo was able to be back with us again. Happy New Year to everyone!