

# Recorder Notes

## ...from the Music Director

Peter Seibert

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**Playing:** We open the 2008-09 Seattle Recorder Society season with the “grand consort” playing a new arrangement of the Corelli Concerto Grosso Op. 6, No. 2 for recorders and viols. In order to accommodate recorders and viols, I have transposed the music up to C major from the original key of F major. As with much of Corelli’s music, this work is both charming and challenging. While all of Corelli’s notes are present, in this arrangement I have redeployed some of the original part writing to bring it within grasp of recorders and viols. Our October meeting is often the only one in which we have the entire society play together. Parts have been written for experienced recorder players as well as for beginners, for low bass recorders, and for a full complement of viols. (Viol players: please note that the pitch for this meeting will be A=440.) Come join us as we celebrate the beginning of another great year!

we do not make a public listing of our donors.

**Members’ Night:** For many years Members’ Night has been the last meeting of the season, and I want members to know how proud I was of the 2008 performances. The 17 ensembles that chose to perform were all well prepared and displayed a level of musicianship that speaks to the growth of both the SRS and the individual players involved in the concert. Congratulations to all!

**AROW:** I spent the weekend of April 19 in Berkeley, CA where I had been invited to conduct my *Yosemite Suite* with the American Recorder Orchestra of the West. They had already performed the work three times in smaller concerts, so they were quite familiar with the work. Having an hour to rehearse with the orchestra gave me the opportunity to work on points of style, and the performance went very well indeed. As I understand it, they meet once a month for an all-day Saturday rehearsal. The individual level of playing is much like it is in Seattle, so they are quite capable players. I was impressed by their ability to maintain focus. Including *Yosemite Suite*, they played a full-length, two-hour concert, maintaining their concentration to detail throughout the entire concert. Richard Geisler, their director, has indeed built an impressive organization, and I was pleased to be involved with them.

**Port Townsend Early Music Workshop:** Our biennial summer workshop will be held July 12-18, 2009 at the University of Puget Sound. Please mark your calendars now! New music directors Tish Berlin and Frances Blaker plan an exciting workshop with a blue ribbon faculty that will include many old friends on the faculty. More information on the workshop will be forthcoming.

**Dues, etc.:** Our dues continue at the low level of \$25 per year in order to keep membership within the reach of as many people as possible. SRS dues alone do not pay our annual expenses. We build into our budget an amount for “Annual Giving” to help us balance for the year. Over the years, SRS members have a history of generosity that has kept us financially balanced on a year-to-year basis. Those who can afford to help are encouraged to make an additional financial gift to the SRS. Our fund-raising is low-key and we will acknowledge your gift in January with a letter from our treasurer for tax purposes. Unlike most non-profits,

**Board and Volunteers:** The success of the SRS over the years is a result of the work done by board members (each of whom has a specific task) and by volunteers who help in significant ways. I have been privileged to work with a supportive board and with enthusiastic volunteers over the years, and I very much appreciate their dedication and good will as I start my 39<sup>th</sup> year as music director. €

**SRS MEETING:**  
**Friday, Oct. 3, 2008**  
**(7:30pm)**

**Playing:\***  
 Peter Seibert,  
 conductor

Corelli  
*Concerto Grosso*  
*Op. 6, No. 2*  
 Recorders and Viols  
 (Pitch A=440)

\*Music will be provided

**TIME TO RENEW YOUR MEMBERSHIP!**  
**(SEE INSERT—FORM)**

**REMINDER:** *For those of you who store the SRS Library boxes, please bring them to the meeting. Thank you!*

## OCTOBER 2008

- **(FRI) 10/3/08 (7:30pm):** Seattle Recorder Society: Meeting @ Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle.
- **(SAT) 10/4/08 (8:00pm):** Pre-concert lecture (7:00pm): Early Music Guild: International Series: Ensemble La Rota: "Music at the Time of Philip the Fair (1268-1314)": medieval instrumental and vocal ensemble makes their Seattle debut: Sarah Barnes, soprano; Tobie Miller, recorder, hurdy-gurdy; Emilie Brule, vielle; and Esteban LaRotta, lute, harp @ Town Hall, 1119 8th Ave., Seattle; \$38/\$35/\$20; (206-325-7066).
- **(SUN) 10/5/08 (1:00pm):** Early Music Guild: Early Music Discovery Series: Family Concert: Ensemble La Rota: Experience music for voices, Medieval fiddle, recorder, hurdy gurdy, and lute that would have been heard in the court of the French monarch Philip the Fair (1268-1314): Sarah Barnes, soprano; Tobie Miller, recorder, hurdy-gurdy; Emilie Brule, vielle; and Esteban LaRotta, lute, harp @ Downstairs @ Town Hall, 1119 8th Ave., Seattle; \$10/\$5/\$5; (206-325-7066).
- **(TUE) 10/7/08 (7:30pm):** Early Music Guild: First Tuesdays! Series: "Winds of Change": sweet English sonority and original folk song arrangements; from light-hearted adventure to penetrating tragedy: Vicki Boeckman, recorder, Emily Nelson, soprano, Jennifer Streeter, recorder and harpsichord, John Lenti, theorbo and lute @ Trinity Episcopal Church, Parrish Hall and Sanctuary, 609 8th Ave, Seattle (206-325-7066).
- **(SAT) 10/18/08 (8:00pm):** Pre-concert lecture (7:00pm): Cappella Romana: "The Heart of Kiev": sacred choral music of the Ukraine - medieval, 17th—19th century @ Town Hall, 1119 8th Ave., Seattle; \$30/\$27/\$22/\$15; [www.cappellaromana.org](http://www.cappellaromana.org).
- **(SAT) 10/18/08 (8:00pm):** Seattle Baroque Orchestra: "Portrait of a Baroque Diva": colorful opera overtures and a rarely heard orchestral piece by Handel, also works by Porpora, Hasse and Veracini: Cyndia Sieden, soprano; guest director Stephen Stubbs; violinist Carrie Krause; Baroque harpist Maxine Eilander; Baroque flutist Janet See; Stubbs on lute and guitar @ Illsley Ball Nordstrom Recital Hall @ Benaroya Hall, 200 University St., Seattle; \$35 gen., \$30 sen., \$10 stu. (206-322-3118).
- **(SUN) 10/19/08 (3:00pm):** Seattle Baroque Orchestra (see 10/18/08)
- **(SAT) 10/25/08 (2:00pm):** Moss Bay Recorder Society: Meeting, Bellevue Regional Library, 1111 110th Ave. N.E., Bellevue; (425-822-4933), [mkw@eskimo.com](mailto:mkw@eskimo.com).
- **(SAT) 10/25/08 (7:30pm):** The Trinity Consort: The Consort combines the talents of several Trinity musicians with those of noted Seattle early music specialists. Each concert picks an unusual theme, drawing together music from the Middle Ages to the Baroque with voices, recorders, crumhorns, lute, theorbo, percussion, and harpsichord @ Trinity Parish Church Sanctuary (8th Ave & James Street), Seattle.

## NOVEMBER 2008

- **(SUN) 11/2/08 (3:00pm):** Seattle Academy of Baroque Opera: Roman Cantatas: sacred and secular music of Giacomo Carrissimi and Luigi Rossi @ St. James Cathedral, Pastoral Outreach Centre (Columbia St. entrance), 804 9th Avenue, Seattle.
- **(FRI) 11/7/08 (7:30pm):** Seattle Recorder Society: Meeting @ Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle.
- **(FRI) 11/21/08 (7:30pm):** Baroque Northwest: "Mediterraneo II: More Music from Byzantium to Iberia": Traditional, Renaissance, and Baroque music from Turkey, Iberia, North Africa, and other countries; Special Guests Kane Mathis and Ruthie Dornfeld join the Baroque Northwest Trio (Ronnee Fullerton, viola da gamba, Elizabeth Brown & August Denhard, guitars and lutes) @ Trinity Episcopal Church, Parish Hall, 609 8th Ave. (at James), Seattle; \$25 gen., \$20 sen., \$10 stu. (206-368-0735); [www.barquenorthwest.com](http://www.barquenorthwest.com).

<b>In Memoriam</b>
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Franklin Johnson Bovee (1932-2008). Frank Bovee had been active at the SRS in recent years and was in the 2006 and 2007 recorder orchestras. In the latter, his daughter Christy Johnson came to act as physical and moral support. (They both played bass.) Frank had been a musician, and being able to continue making music in an accepting environment meant a great deal to him as his illness progressed. In the Seattle Times article, it was kindly suggested that remembrances may be sent to the Seattle Recorder Society. We will miss Frank.

## Meeting Notes: Apr. 25, 2008

### Molly Warner

**PROGRAM:** We celebrated **Members' Night** a week earlier than usual this year to avoid conflict with the *Wind and Waves* workshop in Oregon. Our meeting began with the annual election of officers. Ruth Pattison is our new president-elect, and Molly Warner and Richard Ginnis will continue in their respective offices of Secretary and Treasurer. Susan Burris stepped into her new role as President. We thank Cathy Lacefield for her work as President in the 2007-08 season.

Seventeen groups performed for the SRS membership and their guests. In addition to recorders (soprano to contrabass) and viols, they played harpsichords (A=415, 440), cellos, saxophones, oboe, cornamuse, hurdy-gurdy, gemshorn, drum, and finger cymbals. We even had singers and a belly dancer! Susan Burris announced the groups, and Ruth Pattison and Cathy Lacefield assisted with 'scene changes' to keep the long program moving efficiently.

First up was **Pals of Joey** (Jon Jacky, Michael LaGaley, Sharon Schuldt, Naomi Shiff, Alice Smith & Nancy Wright), a mixed viol and recorder consort. They played a *Paduana* by Johann Schop, alternately jolly and smooth.

**Trio Zuccherò** (Karen Fardal/cello, Nancy Gorbman/recorder, & Gerrity Shupe/harpsichord) treated us to a *Sonata* by Dario Costello. This emotional 17<sup>th</sup> century Italian piece featured varying tempi and solos vs. duets with accompanying harpsichord.

The **Woodland Consort** (Susan Burris, Ellis Hillinger, Susie Keithly & John Vandermeulen/recorders) played two movements of a Bach *Concerto in D minor* after Vivaldi. This lovely music ended with a wonderfully long pedal tone on the bass recorder.

**Dutch Treat** was a treat indeed. Martijn Voorwinde-Wall, nearly nine, and his teacher, Kathleen Arends, ably played a Czech folk tune, *Stodala Pumpa*, on soprano recorders. This piece began slowly, then went into triple time, and was repeated. Martijn is a wonderful recorder player for his tender years!

The **Maple Leaf Duo** (Toni Ameslav/recorder & Karen Fardal/cello) found a lovely piece in the SRS library, *Divertimento da camera* by Giovanni Battista Bononcini (1670-ca.1750). We heard four movements (Lento, Con Spirito, Largo, Vivace) which they played with spirit and zest.

The **King Kung Quartet** (David Lawrence, David Solet, Bill Stickney & Molly Warner), on low consort recorders, played Two Ayrie Fancies by Michael East (ca. 1580-1648).

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Recorder Orchestra: Mar. 08 performance;  
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These were from the Seventh Set of Bookes (1638), #10 *Play Not Too Fast* and #5 *Aire the Second*.

A second low consort group, **Big Byrds** (Kathleen Arends, Tommy Arends, Jim Pilon, Gerrity Shupe, George Simmons & Molly Warner with guest Jean Mishler), appeared in capes and half-masks to present *All I Ask of You* from Andrew Lloyd Webber's *Phantom of the Opera*. Jim and Jean sang the familiar tenor and soprano lines, with accompaniment from the recorders.

**Alamanda** (Joanne Andrus, Katie Roe & Claire Wesley) took their name from a twelfth-century female troubadour. They performed two pieces from 13<sup>th</sup> century Spain by Alfonso X "El Sabio". The first, *A Madre*, was done with hurdy-gurdy, gemshorn, drum and tambourine. For the second, *Pera toller gran perfia*, the gemshorn was traded for a cornamuse, and Claire, who was wearing a spangly costume with tassels, donned finger cymbals and began a lovely, hypnotic dance. Wonderful!

The first half of the program concluded with **Ladies of the Night** (Betsy Darrah, Laura Faber, Barbara Green, L Hotaling, Cathy Lacefield, Nancy Lewis (1490-1556), *Virgo Pudentissima* and *A, Freundlich Weib*, the first being slow and lovely and the second a jolly piece.

After a short intermission, **La Belle Sax** (Richard Ginnis, Fran Lukas & Bill Stickney) showed us how lovely the music of Josquin des Pres (c.1445-1521) can be when played on saxophones. We heard *Si j'avouye Marion*, a slow piece, and *Quant je vous voy*, which was more risqué. Great sounds!

**Michael Collins and Laura Faber** (recorders) presented *Fantasia in G major* by Telemann. This three-movement piece began and ended with happy Allegros, with a lilting Siciliano in between.

**Jon and Noreen Jacky**, on recorder and bass viol, played a lovely piece that had been commissioned by them for their wedding anniversary. *Beneath the Apple Tree* by Gregg Bartholomew was a sweet, folksy piece. How nice to hear such personal music!

**Ye Olde Spice Girls** (Belinda Frazier, Nancy Gorbman, Cathy Lacefield, Ruth Pattison & Jill Shupe) played several movements of a *Quintet in D minor* by Jean-Baptiste Loelliet. This pleasing work was



Welcome Table: Nancy Gorbman

written for four equal instruments (in this case four alto recorders) with the basso continuo line played on bass recorder.

With a leap into the 20<sup>th</sup> century, **Come Out and Play** (L Hotaling & Betty Swift) presented four *Reihkeleiner* duets (#1 *Munter*, # 5 *Lebhaft und Leicht*, # 11 *Leight beschwingt*, and #12 *Langsam [frei im Zeitmass]*) for treble recorders by Han Ulrich Staps. These contained different intervals, unexpected harmonies, and glissandos, and they were quite funny. We can always count on L to stick her neck out and do something provocative and thoughtful!

**Basses Loaded** (Hanan Bell, Susan Burris, Michael Collins, Laura Faber, Darlene Franz, Sharon Schuldt, Larry Stark, Margaret Swain, John Vandermeulen, Carolyn Wallace & Bernice Wohlman) is an ephemeral group that coalesced just for Members' Night to present music for bass recorders. They played *Di Sei Bassi* by Alfonso Ferrabosco (d. 1628), doubling the six parts on nine basses (cont'd on page 4)

## Music Trivia

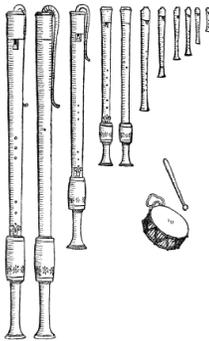
What is the term for a 16th century bagpipe (French)?  
Answer: (see below)

cornamuse

<b>SEATTLE RECORDER SOCIETY</b>	
1815 Federal Ave. E., Seattle, WA 98102 (206-329-2774) pseibert@qwest.net	
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(cont'd from page 3) and three great basses. What a fine, rich sound! I hope we hear more from them next year!

**Seasonal Mix** (Phil Bransford/cello, Tomo Morita/oboe& recorder, Gerrity Shupe/harpsichord & Jill Shupe/recorder) played a lovely Adagio and Allegro from *Sonata # 2 d-moll* by Handel. The first movement was presented with tenor recorder and oboe, while the second used alto and tenor recorders.



**SEATTLE RECORDER SOCIETY**  
1815 Federal Ave. E.  
Seattle, WA 98102  
www.seattle-recorder.org

**2008-09 Meetings** Meetings are usually held on the first Friday of each month, October to May, at 7:30 p.m., Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle. Meetings include a short performance or lecture of interest to recorder and viol players, ensemble playing for all levels of recorder players, and a coached viol consort. A \$5.00 donation is requested for non-members.

October 3, 2008  
November 7, 2008  
December 5, 2008  
January 2, 2009  
February 6, 2009  
March 6, 2009  
April 3, 2009  
May 1, 2009

Visit our web-site at:  
[www.seattle-recorder.org](http://www.seattle-recorder.org)

For the evening's finale, **Phil Bransford, Tomo Morita and Gerrity Shupe** played two movements from *Sonata Opus 5 No. 4* by Corelli, on recorder with basso continuo accompaniment.

Members' Night was a fine show, the product of countless hours of practice by the seventeen performing groups – **MANY THANKS** to you all! We ended the evening with refreshments and socializing, adjourned for the summer and will meet again this fall.€