

Recorder Notes

...from the Music Director

Peter Seibert

Inside this issue:

Concerts & Events	2
Meeting Dates	4
Meeting Notes	3
Membership/Board	4
Music Trivia	3
Refreshments	3
Profit & Loss Statement	3
Workshop Notes	3



Program: Our program will be provided by Kris Kwapis, a professional early brass player who has recently arrived in Seattle to work as a marketing specialist at the Early Music Guild. She divides her time between Seattle and New York where she is a frequent performer. Among her many involvements, she is artistic director of the 17th century period instrument ensemble Spiritus Collective. Kris will talk about and demonstrate the early trumpet, and she will be joined by Gus Denhard providing continuo on the theorbo. They will perform works from the *Modo per imparare a suonare di Tromba* of Girolamo Fantini and other works as time permits. We have never had a program on early brass, and this program promises to be quite special.

Palestrina's *Missa inviolata* will be the focus of our playing session in a new edition for instruments and voices. I have entered all of the text, and members will be free to play recorder, viol or sing. Elementary level recorder players will find that this music is very manageable, and they will be included with the grand consort (i.e. the large group). This Mass is based on a plainchant used in the Mass for the Blessed Virgin and was presumably written for performance on that feast day. The music has a more limited range than many of Palestrina's masses and could be performed by just altos, tenors, and basses. However, I have adjusted the key to comfortably fit the standard SATB grouping. Viols are quite welcome at A=440, but Ellen Seibert will be on hand if viol players would rather meet separately. With a unique opening program and a mass by one of the major composers of all time, this will be special meeting, so come celebrate the New Year with the Seattle Recorder Society!

The February meeting will be in the capa-

Take note! Our January meeting is on Friday of the New Year's Weekend. We think you will be partied out by then and will appreciate a return to fine music.

ble hands of Vicki Boeckman, whose students will provide the opening program before Vicki conducts the grand consort. More detailed information will be provided in my next column.

Recorder Orchestra: I plan to share the direction of the recorder orchestra this year with Charles Coldwell, who will lead his arrangements of some Respighi. I will conduct my *Yosemite Suite* as well as some early music. There will be four Wednesday rehearsals: March 11, 18, 25 and April 1. The performance will take place at the April 3 SRS meeting. If you plan to play in the recorder orchestra, we assume that you will attend all four rehearsals and will practice music as much as necessary for a successful performance. Registration forms will be available at the January meeting.

Port Townsend Early Music Workshop: This year's week-long workshop will begin Sunday, July 12 and will be held on the attractive campus of the University of Puget Sound in Tacoma, a new location for the workshop. Brochures will be available in February.€

SRS MEETING

Friday, Jan. 2, 2009
(7:30pm)

Program:

Early Brass Instruments
Kris Kwapis, trumpet
Gus Denhard, theorbo

Playing:*

Peter Seibert, Conducting
Palestrina, *Missa inviolata*
For recorders and viols
Pitch: A=440

Viol Consort:*

Ellen Seibert, Directing

*Music provided

Meeting Reminder

SRS BOARD MEMBERS:

There will be a board meeting at the Seibert's house on Monday, Jan. 26, 2009 at 7:30pm.

JANUARY 2009

- **(FRI) 1/2/09 (7:30pm):** Seattle Recorder Society: Meeting @ Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle.
- **(SAT) 1/3/09 (3:00pm):** Medieval Women's Choir: "Cantilena: A Medieval Open Sing": public invited to sing medieval repertoire in Latin, old English and old French; scores in modern notation provided @ Good Shepard Center Chapel, 4649 Sunnyside Ave. N., Seattle; \$10; (206-264-4822).
- **(SAT) 1/3/09 (8:00pm):** Cappella Romana Vocal Ensemble: "Kontakion on the Nativity": world premiere; carols & hymns @ Town Hall, 8th & Seneca, Seattle: \$30/\$27/\$22/\$15; (503-236-8202); cappellaromana.org.
- **(SAT) 1/17/09 (2:00pm):** Moss Bay Recorder Society: Meeting, Kingsgate Library, 12315 NE 143rd St, Kirkland; visitors free; (425-822-4933), mkw@eskimo.com.
- **(SUN) 1/25/09 (7:30pm):** Concert Spirituel: "The French Connection": music by Rameau, Durand and others: Valerie Muzzolini, harp, Melia Watras, viola, Jeffrey Cohan, flute, Cristina Valdes, piano @ St. Ignatius Chapel at Seattle University, Seattle.

FEBRUARY 2009

- **(TUE) 2/3/09 (7:30pm):** Ensemble Electra: music of the 17th- & 18th-century: Vicki Boeckman, recorder, Tekla Cunningham, violin, Jillon Stoppels Dupree, harpsichord @ Trinity Parish Church, Parish Hall, 609 8th Ave., Seattle: \$25/\$20/\$10; (206-325-7066).
- **(FRI) 2/6/09 (7:30pm):** Seattle Recorder Society: Meeting @ Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle
- **(FRI) 2/6/09 (8:00pm):** Early Music Guild: "La Venexiana: Claudio Monteverdi's 'La Favola d'Orfeo' (The Story of Orpheus)": highly-acclaimed Italian opera company including soloists, chorus and 30-piece period instrument orchestra performs the opera @ The Moore Theatre, 1932 2nd Ave., Seattle: \$90/\$70/\$40; (206-292-2787); Ticketmaster.
- **(SAT) 2/7/09 (8:00pm):** Early Music Guild: "La Venexiana: Claudio Monteverdi's 'La Favola d'Orfeo...'" (see 2/6/09)
- **(SUN) 2/8/09 (2:00pm):** Early Music Guild: "La Venexiana: Claudio Monteverdi's 'La Favola d'Orfeo...'" (see 2/6/09)
- **(SAT) 2/14/09 (8:00pm):** Seattle Baroque Orchestra: "Verbruggen! Virtuoso! Vivaldi!" Recorder virtuoso Marion Verbruggen guest artist, joins Seattle Baroque for music by Vivaldi and Telemann @ Illsley Ball Nordstrom Recital Hall @ Benaroya Hall, Seattle: \$35/\$30/\$10; (206-322-3118).
- **(SAT) 2/14/09 (8:00pm):** "A Universe of Dreams" - Ensemble Galilei with NPR's Neal Conan; poetry, images from the Hubble Space Telescope with medieval and baroque music, Celtic, Irish, Scottish airs and dances, and fiddle tunes by ensemble with fiddles, baroque violins, recorders, baroque oboe, viola da gamba, celtic harp & percussion @ Pantages Theater, 7th & Commerce, Tacoma: (1-800-291-7593).
- **(SUN) 2/15/09 (3:00pm):** Seattle Baroque Orchestra: "Verbruggen! Virtuoso! Vivaldi!" (see 2/14/08)
- **(SAT) 2/21/09 (2:00pm):** Moss Bay Recorder Society: Meeting, Bellevue Regional Library, 1111 110th Ave. N.E., Bellevue; visitors free; (425-822-4933), mkw@eskimo.com.
- **(SAT) 2/21/09 (7:30pm):** Concert Spirituel: "Telemann Fantasies": complete work for solo baroque flute; Jeffrey Cohan, baroque flute @ Christ Episcopal Church, 4548 Brooklyn Ave., Seattle.
- **(SAT) 2/28/09 (8:00pm) (pre-concert lecture 7:00pm):** Early Music Guild International Series: "Piffaro: The London Waites": renaissance band plays English music of Tallis, Byrd, Morley & Weelkes with shawms, sackbuts, recorders, krumphorns, bagpipes, lutes, guitars, harps & percussion @ Town Hall, 1119 8th Ave., Seattle: \$38/\$35/\$20; (206-325-7066).

WORKSHOPS (JANUARY-MARCH) 2009

- Feb. 14—15, 2009** Early Music Guild: Workshop I*: "Earth, Water, Fire, Air: An Italian Intermedi" Workshop for Singers & Instrumentalists, Trinity Parish Church, Seattle; Tuition: \$160, Deposit: \$100; (206-326-7066). *(Discount if registering for both Workshops I & II.)
- Feb. 28—Mar 1, 2009** Early Music Guild: Workshop II*: "Piffaro! A Workshop for Renaissance Winds, Brass & Lute", Music Center of the Northwest, Seattle; Tuition: (Sat) \$70; (Sun) \$150—Coaching pre-existing ensembles; Deposit: \$50; (206-326-7066).
- Mar. 27—30, 2009** Portland Recorder Society: The Columbia Gorge Early Music Retreat: Workshop for beginning to advanced recorder players (gambas welcome); Menucha Retreat Center, Corbett, OR; Tuition: \$350 (early bird discount before Dec. 31): \$450 after Dec. 31: various housing options available for additional fees: <http://home.comcast.net/~pdxrecorders/2009Workshop.html>

Meeting Notes: Dec. 5, 2008

Molly Warner

Our December meeting opened with a short concert by the New Baroque Orchestra, a community group under the aegis of the Early Music Guild and led by Ingrid Matthews, music director of the Seattle Baroque Orchestra. Represented in the orchestra are violins, violas, cellos, violas da gamba, recorders, baroque flutes (including a bass flute), baroque oboes and a harpsichord playing at A = 415. Several members of the NBO are also participants in SRS (Charles Coldwell, Titan Rodick, Laurel Uhlig, Molly Warner, Nancy Gorbman, Nancy Wright, Carolyn Wallace, Toni Ameslav, Gerrity Shupe, Nina Murano), many of us playing instruments other than the recorder. As a prelude to a full concert the following day at Trinity Parish Church downtown, we played half of our program of Italian music for the SRS as our 'dress rehearsal'. As one of the 'dual citizens' of SRS and NBO, I can report that the orchestra experience has been a wonderful privilege, and that Ingrid is a highly organized, skilled, gentle and patient leader.

We began the program with Monteverdi's *Chiome d'oro*, a piece originally composed for two vocalists. Beginning and ending with full orchestra, the winds and strings alternated playing the duets in this happy piece in C major. The larger work for this evening consisted of several movements from *Concerto Grosso No.1 in D major* by Corelli. Ingrid had cut and pasted the original string parts to create different sound combinations to take advantage of our available wind instruments. Our rendition featured a stately opening and a jolly, romping finale with all playing. Ingrid included a *Largo* with two oboes vs. tutti, another *Largo* with recorder, flutes and pizzicato cello contrasting with the full orchestra, and an *Allegro* with strings only. We had to watch Ingrid especially carefully in one movement with quickly alternating *Allegro* and *Adagio* sections. The NBO thanks the SRS for this opportunity to perform, and we especially thank the SRS members who attended the full NBO concert the following day. There is a very nice overlap between these two community music organizations!

The playing session afterwards was conducted by Peter Seibert with full recorder and viol orchestra. He led us in arrangements he had done of three Bach *Chorales* and *Chorale Preludes*. J.S. Bach used pre-existing melodies and created complex variations on them for organ for use in the Lutheran church. Peter had us play each of these *Chorales* followed by one or more versions of the *Preludes*. We began with *Puer Natus*, where the prelude was

SRS P/L Statement 2007-08

Richard Ginnis, Treasurer

SRS Profit & Loss Statement 2007-08	
(9/1/07-8/31/08)	
Cash, Beginning:	43,294
Income:	
Memberships	2,625
Discount memberships	
Donations	2,361
Recorder Notes Subscrip.	63
Visitors	131
Interest Income	1,719
Merchandise Sales	
Recorder Orchestra	2,015
ARS Dues Collected	1,385
ARS Dues Remitted	(1,385)
Total:	8,914
Expenditures:	
Music Director	1,950
Consort Leaders	750
Opening Programs	600
M. Tindemans Evening	300
Church Honorarium	800
Music Production	450
Recorder Orchestra	1,970
Photocopying	132
Office Expenses	7
Postage	467
Printing	449
Advertising	290
State of WA Fee	10
Bank Maintenance Fee	78
Misc.	14
ARS Shortages	75
Total:	8,342
Excess of Income Over Exp.	572
Increase (Decrease) in Cash from Port Townsend WS	(169)
Cash Ending	43,697

in a different key from the original tune. We played it first with soprano and bass lines, to hear the melody. The alto and tenor lines were blacker, with eighth notes to the soprano's half notes; these were rehearsed separately and slowly with the basses. He added the sopranos, still rehearsing slowly so we could appreciate the middle moving parts, then finally we played up to tempo, ending with a lovely Picardy third. For *Von Himmel Hoch* we played two *Chorale* versions in different keys. The *Chorale Prelude* was quite a different composition from the original. Again, the soprano line carried the melody, the middle parts 'exercised', and the bass line supported. We worked on



Refreshments

Cookies: Diana Ryz & Toni Ameslav

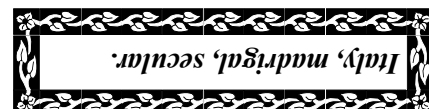
Fruit: Nancy Lewis

Veggies: Nancy Gorbman

Music Trivia

Giovanni Pierluigi da Palestrina, a prolific composer of the late Renaissance period, was born in _____, wrote many contrapuntal works for 3-5 voices in a musical form called the _____, which were in the style of both sacred and _____ music.

(Answers: see below)



it a bit before playing it through.

Peter introduced *Wachet Auf* (the familiar *Sleepers, Wake!*) by telling us he first sang this piece in junior high school. As an aside, he reported on being an adjudicator recently for a competition of Washington State middle school orchestras, and being very impressed with the quality of their playing. The pieces we learn early on stick with us our whole lives! We played through the rich, gorgeous *Wachet Auf*, first the *Chorale* and then the *Chorale Prelude*. We all knew how this should sound, and made it sound as it should – what a joy! (cont'd on page 4)

SEATTLE RECORDER SOCIETY	
1815 Federal Ave. E., Seattle, WA 98102 (206-329-2774) pcs.srs@gmail.com Music Director, Peter Seibert (206-329-2774) pcs.srs@gmail.com	
Board Members (2008-09)	
Officers: President, Susan Burris (206-361-1007) susan.burris@comcast.net President-elect, Ruth Pattison (206-525-9878) ruth.pattison@hotmail.com Past President, Cathy Lacefield (206-528-6121) cathylacefield@hotmail.com Secretary, Molly Warner (206-523-5192) mollyw@eskimo.com Treasurer, Richard Ginnis (206-633-1969) rginnis@ginnisandchalhoub.com	
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Mailing, Tomo Morita (425-255-1983) totomom@hotmail.com	
Membership, Jill Shupe (206-364-7509) jillshupe@hotmail.com	
Newsletter, Nancy Gorbman (206-362-7326) ngorbman@hotmail.com	
Refreshments, Gerrity Shupe, (425-820-2003), gshupe1@mindspring.com	
Viol Rep., Ellen Seibert, (206-329-2774), ellenseibert@qwest.net	
Webmaster (Member-At-Large), Charles Coldwell (206-328-8238), cpcoldwell@zipcon.net	
	Editor, Nancy Gorbman
Recorder Notes is published monthly, October through May, for its members by the Seattle Recorder Society, 1815 Federal Ave. E., Seattle, WA 98102. \$25 Annual Membership Dues.	

**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  
April 24, 2009

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

(cont'd from page 3) ...so we left it without tinkering.

“And now for something a little different,” Peter said with a twinkle in his eye. He handed out music entitled *Attende ad te, Noli Flere* that at first glance resembled the church music we had been playing, but, of course, it turned out to be an arrangement of the 20th century pop tune, *Santa Claus is Coming to Town* (“*Santa Claus ad Urbem Venit*”), which we had played at a December meeting several years ago. Peter sang us the Latin translation. We worked on the jazzy, dreamy style, with unequal eighth notes, “dooten do BOP”, and ended the evening with laughter and applause. Happy New Year!€

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