



Recorder Notes

...from the Music Director Peter Seibert

Inside this issue:

Concerts & Events	2
Meeting Dates	4
Meeting Notes	3
Membership/Board	4
Moss Bay Recorder Soc.	3
Music Trivia	3
Refreshments	3
Workshop Notes	3

Program: Vicki Boeckman will present the opening program in February and direct the meeting. She writes: "Greetings everyone! I am very excited to be leading the meeting this month and to present my Rockin' Recorders youth ensemble from Music Center of the Northwest for the opening program.

"Rockin' Recorders" is comprised of four recorder students, ages 11-14: Katie Faber, Isabella Pagel, Gloria Fletcher, and Rebecca Klein. I will be joining them (my age will remain undisclosed...) in playing some *Playford Dance Tunes*, selections from Mattheson's *Sonates en Trio*, Josquin's *El Grillo*, and Matthias Maute's *Recorder Rally*. They are thrilled to have this opportunity to perform for you!

For the playing session, I have chosen two works from two entirely different eras; the early Baroque and the Romantic. We will start with the 8-part "*Festliche Sonate*" (Festive Sonata) from the early Baroque by Vincenzo Albrici. Albrici was born in Rome in 1631 into a musical family that originated in Sengallia. He studied with Carissimi, traveled extensively and held many important positions throughout Europe. The most prestigious of these was as Kapellmeister at Dresden, at the court of Crown Prince Johann Georg II of Saxony, where he directed fifty performers, among them some of the finest Italian castrati and German instrumentalists. He was also responsible for sacred music during worship services and the afternoon Vespers on Sundays and feast days. The *Festliche Sonate* is from his Dresden period. (Recorders: SATB+Cb)

The next work will be three short pieces by Eric Satie, entitled "*Veritables Préludes Flasques*" (*pour un chien*). These delightful pieces were written in France in 1912, in what could be called Satie's humoristic period. Satie was one of music's great originals, both personally and artistically. His simplicity, innovative

harmonies and freedom of form made a strong impression on established composers like Debussy, Ravel and later younger composers such as Poulenc, Milhaud and John Cage. He was quite an eccentric. I'll also share several anecdotes with you. (Recorder sizes: SATB +Gb)

Beginning Ensemble: We are delighted that Kathleen Arends will lead the beginning ensemble. Kathleen, former SRS president and an experienced music teacher, will lead players in a small, supportive group. **Viol Consort:** Ellen Seibert will lead the ensemble.

Recorder Orchestra: I will 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* and early music works. 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 play in the recorder orchestra, we ask that you attend all four rehearsals and practice the music as much as necessary for a successful performance. Registration forms will be available at the February meeting.

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

Recorder Virtuoso Marion Verbruggen: In concert at Seattle's Benaroya Hall, Feb. 14 & 15 (see p. 2 for details). SBO writes: "The Baroque era was the time when our modern notion of virtuosity first took hold...we're presenting a true virtuoso and superstar of the recorder, Dutch artist Marion Verbruggen, in a concert featuring some of Vivaldi's and Telemann's magnificent works for recorder and strings."

Members Night: Get your act together! Members Night is on April 24 this year. Any member is welcome to perform for up to five minutes (including talk).€

SRS MEETING
Friday, Feb. 6, 2009
(7:30pm)

Program:
"Rockin' Recorders"
Vicki Boeckman,
Conductor

Playing:*
Vicki Boeckman,
Conductor

Works by Albrici & Satie
Recorders SATBGbCb

Beginning Ensemble:*
Kathleen Arends,
Director

Viol Consort:*
Ellen Seibert, Director

*Music provided

Concerts & Events Calendar

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; Early Music Guild (206-326-7066); (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! Vivialdi!" 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! Vivialdi!" (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, krumhorns, bagpipes, lutes, guitars, harps & percussion @ Town Hall, 1119 8th Ave., Seattle: \$38/\$35/\$20; (206-325-7066).

MARCH 2009

- **(SUN) 3/1/09 (5:00pm) (pre-concert lecture 4:30pm):** "Evensong: Bach Cantata Series at St. Stephen's Episcopal Church": "Cantata BWV 8: Liebster Gott, wenn werd ich sterben?" choral work—open to the public free of charge—experienced singers my rehearse with and participate in the chorus @ St. Stephen's Episcopal Church, 4805 N.E. 45th St., Seattle: (206-522-7144, x307); Leslie Martin, Director of Music.
 - **(TUE) 3/3/09 (7:30pm):** "Gracieusette: Medieval & Traditional French Fiddles & Song": Ruthie Dornfeld & Shulamit Kleinerman, vielles; Ruth Hunter, singer, percussion @ Trinity Parish Church, Parish Hall, 609 8th Ave., Seattle: \$25/\$20/\$10; (206-325-7066).
 - **(SAT) 3/7/09 (8:00pm) & (SUN) 3/8/09 (3:00pm):** Gallery Concerts: "Iberial": Vocal and Instrumental music of Portugal, Spain, and Mexico, performed by guest artist Ellen Hargis, soprano with Margriet Tindemans, viola da gamba and Jillon Stoppels Dupree, harpsichord @ Queen Anne Christian Church, 1316 3rd Ave. W., Seattle; \$25/\$20/\$10; (206-726-6088): www.galleryconcerts.org
 - **(FRI) 3/20/09 (7:30pm): Pre-Concert Lecture: (7:00pm):** Baroque Northwest: "The Baroque Avant-Garde": Music by Johann Philipp Kirnberger, C.P.E. Bach, Johann Hieronymus Kapsberger & others; guest artist Bernard Gordillo, harpsichord joins Kim Pineda, Ronnee Fullerton & August Denhard @ Trinity Parish Church, Parish Hall, 609 8th Ave., Seattle; \$25/\$20/\$10; (206-920-3822); www.barquenorthwest.com.
 - **(SAT) 3/21/09 (8:00pm) & (SUN) 3/22/09 (3:00pm):** Medieval Women's Choir: "Wheel of Fortune": songs & dances from Carmina Burana, 13th century poems: Linda Strandberg, soprano, Shira Kammen, instrumentalist, Margriet Tindemans, director @ Plymouth Congregational Church, 6th & University, Seattle; \$25/\$20/\$15; (206-264-4822); www.medievalwomenschoir.org
 - **(SAT) 3/21/09 (3:00pm):** New Baroque Orchestra: Spring Concert: Music by Handel, Telemann & others @ Trinity Parish Church, Parish Hall, 609 8th Ave., Seattle: (206-325-7066).
 - **(SAT) 3/21/09 (7:30pm):** "Concert Spirituel: A J.S. Bach Birthday Bash": Bach cantatas No. 209 & 82a; harpsichord and flute concert; with Hans-Jurgen Schnoor, harpsichord, Maïke Albrecht, soprano, both from Lubeck @ Christ Episcopal Church, 4548 Brooklyn Ave., Seattle.
 - **(SAT) 3/28/09 (8:00pm) & (SUN) 3/29/09 (3:00pm):** Seattle Baroque Orchestra: "Stile Fantastico" with Monica Huggett, violin, Bruce Dickey, cornetto @ Illsley Ball Nordstrom Recital Hall @ Benaroya Hall, Seattle: \$35/\$30/\$10; (206-322-3118).
 - **(SUN) 3/29/09 (8:00pm): Pre-Concert Lecture: (7:00pm):** The Tallis Scholars: "Masters of the Spanish Renaissance": works by Alonso Lobo, Francisco Guerrero & others @ Town Hall, 1119 8th Ave., Seattle; \$38/\$35/\$20; (206-325-7066).
- ***WORKSHOPS*** Feb. 28—Mar 1, 2009 "Piffaro! A Workshop for Renaissance Winds, Brass & Lute", (206-326-7066): Mar. 27—30, 2009 Portland Recorder Society: "The Columbia Gorge Early Music Retreat": May 2—4, 2009 Oregon Coast Recorder Society: "11th Annual Winds & Waves Recorder Workshop - Sitka Center (near Lincoln City, Oregon); email: info@sitkacenter.org

Meeting Notes: Jan. 2, 2009
 Molly Warner

Our first meeting of the new year opened with a presentation on early brass instruments by Kris Kwapis, a wonderful new arrival to the early music scene in Seattle. Kris has recently taken a job with the Early Music Guild as a marketing specialist. She is a professional early brass player who performs frequently in New York. Kris brought with her two early trumpets, one in D and a second in C that had an extra curl in the tubing to produce a lower bottom note. These instruments ("just a garden hose and a funnel") are supported by the left hand and have four holes that are played by the right hand fingers, but in a different way than we are accustomed to with the recorder. As with all brass instruments, the player produce different notes in the harmonic series by lip and breath pressure (i.e. C, G, C', E', G'. B-flat, C"). The four holes are kept covered for one series. One would lift a single finger to produce another harmonic series (effectively shortening the length of the tube), so that the gaps in the bottom harmonic series can be filled. There are no combinations of fingers lifted as in the woodwinds. Modern trumpets evolved in the 1820s with piston technology; these work on the same general principle, but one presses down on one of three valves to change the length of the tube, so that the finger motion is backwards from that of the baroque trumpet. Kris demonstrated a Bach fanfare that used a single harmonic series, just by lipping and breath pressure. The baroque instrument has a lovely soft tone compared to modern brass versions! The mouthpiece is flatter than modern versions, so one can play softly and with very clean articulation. Unfortunately there are no surviving instruments from the period.

Kris was accompanied by Gus Denhard, EMG director, playing the theorbo. They played several pieces from the earliest book of printed music written for the trumpet, published in 1638 by Fantini, a trumpeter whose accompanist for the first known solo trumpet concert was Frescobaldi. The earliest known piece written for trumpet as a non-military instrument was in 1613. Before then, the trumpet was taught in a vernacular way by the military, as the bugle (natural trumpets without holes) was the means of communication on the battlefield. Trumpet calls were military secrets, and trumpeters, in their own guilds, were not included with

Moss Bay Recorder Society
 Wini Jaeger

In March 1979, Mary Whittington and I moved to Kirkland, after many years in Santa Barbara, CA, where we had been active in the recorder scene and close to Erich Katz, who died in 1973. In April 1979, we attended an SRS meeting, joined the organization and became regular members. Within the following year, we met enough recorder players, including SRS members, who were interested in forming a sister organization to the SRS, and in the fall of 1980, the Moss Bay Recorder Society (MBRS) became a Chapter of the American Recorder Society (ARS).

Since we don't have a center for our activities where we can meet and play regularly, we are less visible to people who are interested in the recorder. For a while, our membership was small enough to rotate within a few private homes, except for our "Spring Meet", which, because of the number of people who attend, we rent a church facility. In the past several years, we have been able to use meeting rooms of King County Libraries in various Eastside communities, but it is becoming more difficult to get those bookings.

Our meetings are usually announced in the SRS newsletter, for which we are grateful! We invite you to come to our meetings, where you will find familiar faces of other SRS members. Visitors may participate free of charge. If you would like to join the MBRS, Louise Torseth, our treasurer of many years, will be glad to help you become a member.

The conductors are myself and Lorelette Knowles. We choose and provide music for the sessions we lead, rarely have performances and keep business meetings to a minimum since everyone wants to play as much as possible.

During the season, we hold monthly meetings on Saturday afternoons, 2:00p.m.-4:30 p.m. (with a coffee break). Please call Wini Jaeger for more information (425-822-4933). We look forward to seeing you at one of our meetings soon!€

 the rest of the musicians.

Kris talked and answered questions from her very inquisitive audience in between the music. We heard four pieces from the



Refreshments

Cookies: JoAnn Jackson and Ruth Pattison

Fruitt: Ione Turman

Veggies: John Vandermeulen

Music Trivia

What is the mood indication in music that comes from the Italian word for sad or mournful? (Answer below)



Fantini collection, 'Balletto detto el lunati', 'Sonata detta del Malespina', 'Sonata detta la Panicarola', and 'Prima Sonata'. This last piece was played gently with quiet echos - I could have spent all evening listening to these delicious tones! Thank you Kris and Gus, and we certainly look forward to hearing more from Kris on the stages of Seattle early music venues.

The recorder playing for the evening (beginners and advanced together) was conducted by Peter Seibert. We played a mass by Palestrina (1525-1594) based on a plainchant for the Virgin Mary beginning with the phrase 'Inviolata, integra et casta es Maria', hence the name 'Missa Inviolata'. Peter started us off playing several musical sequences from the plainchant, and as we played sections of the mass, we would refer back to the original (continued on page 4)

<p>SEATTLE RECORDER SOCIETY</p> <p>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</p> <p style="text-align: center;">Board Members (2008-09)</p> <p>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</p> <p>~~~~~ 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</p> <p style="text-align: center;">Editor, Nancy Gorbman</p> <p><small>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.</small></p>
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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

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www.seattle-recorder.org

(continued from page 3) sequences to see where Palestrina had borrowed each theme. This was a 'paraphrase mass', we learned, where the composer took different themes from an earlier original. A hundred years earlier the 'cantus firmus' mass was popular. Another form was the 'parody mass' which used an entire madrigal as part of the mass. In arranging this piece to fit recorders, Peter had transposed it from one flat to one sharp. We worked on the different sections – *Kyrie, Gloria, Sanctus, Benedictus*, and two *Agnus Dei* versions, bringing out the original themes and paying attention to the usual issues of tuning, articulating and phrasing. For our 'performance', playing the whole piece from beginning to end, several of us sang the SATB voice parts. This is gorgeous music! Thank you once again Peter, for this latest (copyright 2009) arrangement for our recorder society. What fun!€



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

Recorder Orchestra of Puget Sound
- A division of the Seattle Recorder Society -

2009 REGISTRATION FORM

Name _____

Address _____

Phone _____

E-mail _____

INSTRUMENTS you choose to play.

1 = Your first choice

2 = Your second choice

X = Additional instrument you would be willing to play (if any)

Soprano _____

Alto _____

Tenor _____

Bass _____

Great Bass _____

Contrabass _____

Sopranino (possibly not needed this year) _____

Please mail this page and the Tuition Fee of \$65 (payable to *Seattle Recorder Society*)
to:

Seattle Recorder Society, c/o Treasurer
4554 4th Avenue Northeast
Seattle, WA 98105

Recorder Orchestra of Puget Sound 2009

Please keep this page for your reference

Tuition Fee: \$ 65

Rehearsal dates: Wednesdays, March 11, 18, 25, & April 1

Time: Start: 8:00 p.m.
End: 9:30 p.m.

Place: Maple Leaf Lutheran Church

Bring: Music Stand
Pencil with Eraser
All instruments you indicated on Registration Form
List them here for your own reference:

Performance: Friday, April 3. 7:30 p.m.
At the "April Meeting" of the Seattle Recorder Society

Call time: 6:45 p.m. on April 3

Notes:

The recorder orchestra has a compressed rehearsal schedule. In order to perform well as an ensemble we need to do the following:

- Attend *every* rehearsal. This is assumed!
- Be *ready to play* at 7:30. (Arrive earlier to set up.)
- Mark your music (in pencil) as necessary during rehearsals.
- Practice your music between rehearsals.

There is another activity in our rehearsal space until nearly 7:30 on our rehearsal evenings. I will try to set up the chairs in the proper formation at that time. You should plan to move in to set up promptly. Rehearsals start and end on time. Rehearsals are carefully planned, and I have a precise time schedule for each work during rehearsals.

Playing in an orchestra that prepares for performance is challenging - and it can be fun. As in the past, I intend to work efficiently and also to have fun as we work together. Joining me this year in the conducting duties will be Charles Coldwell.

Peter Seibert