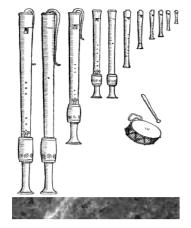
Recorder Moles

...from the Music Director

Peter Seibert



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·	SRS MEETING	•
<u>×</u>	Friday, April 3, 2009	×
>	(7:30pm)	>
*	• •	⋄
	<u>Program:</u>	
\$	Recorder Orchestra of Puget Sound	�
	Music of Rameau,	
\$	Respighi, Seibert	�
\limits		③
•	<u>Playing:</u> *	
>	Peter Seibert, conducting	*
\limits	Dances: Modern and Ancient	\limits
	,	
\$	For Recorder Orchestra	\limits
\limits	Beginning Ensemble:*	�
(Kathleen Arends, leading	
Ť		•
	Viol Consort:*	*
\langle	Ellen Seibert, organizing	
~	*Music provided	Y



rogram. In the five years since its founding, the Recorder Orchestra of Puget Sound has become an institution. This year Charles Cold-

well and I share the directing duties. Works to be performed are several instrumental movements from Rameau's opera *Les fêtes de Ramire*, Charles Coldwell's arrangement of settings by Ottorino Respighi of renaissance lute pieces, and my *Yosemite Suite*, originally commissioned by the American Recorder Orchestra of the West. All of the music chosen for this performance is challenging for the players, and is a chance for them to stretch themselves musically. We look forward to performing for you and hope you enjoy it.

The playing session to follow will include a new setting that I have done of the modern dance tune *Brazil*, a work in the style of a samba. While I conduct the new work, Kathleen Arends will be available for the Beginning Ensemble, and Ellen Seibert will organize the viols.

Port Townsend Early Music Workshop: As you know, the workshop will be at the University of Puget Sound from July 12—18 this summer. This attractive university setting has been the site of several early music-related workshops in recent years, and now we get to experience it first hand from the perspective of the SRS

Music Directors Tish Berlin and Frances Blaker have been hard at work planning an exciting, diverse program, and the workshop promises to be up to the level of previous workshops. If you haven't yet received a brochure, there will be some at the April meeting. It is also possible for you to get in touch with workshop administrator Jo Baim at jobaim@msn.com or (206-932-4623) to request a brochure.

Members' Night: At our "May" meeting, on April 24 this year, any member or ensemble that includes SRS members is welcome to perform for up to five minutes (including any introductory comments). President-elect Ruth Pattison will coordinate the program. Members' Night forms will be available at the April 3 meeting to sign up for a slot on the program. You may also contact Ruth by phone or email (see page 3 for contact information).€

If you have music checked out that you are no longer using, please return it to the library so others may enjoy it.

Thanks!!

Many thanks to the volunteers who bring the SRS music library boxes to each meeting.

APRIL 2009

- (FRI) 4/3/09 (7:30pm): Seattle Recorder Society: Meeting @ Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle
- (SAT) 4/18/09 (9:30am-5:30pm): Annual Spring Meet (Recorder): 3 playing sessions; conductors Larry Stark, Winifred Jaeger, Charles Coldwell; potluck lunch @ Kirkland Congregational Church (Fellowship Hall), 106 5th Ave., Kirkland; \$12 per session or \$25 all day; (425-822-4933), mkw@eskimo.com.
- (SAT) 4/18/09 (8:00pm) & (SUN) 4/19/09 (3:00pm): Seattle Baroque Orchestra: "Back to Bach" with Stanley Ritchie, violin, Mahan Esfahani, harpsichord, Courtney Westcott, baroque flute @ Benaroya Hall—Recital Hall, Seattle: \$35/\$30/\$10; (206-322-3118).
- (SUN) 4/19/09 (1:00pm): Early Music Guild: "Early Music Discovery" with Ingrid Matthews, baroque violin @ Town Hall Downstairs, 8th & Seneca, Seattle: \$10/\$5; (206-326-7066)
- (FRI) 4/24/09 (7:30pm): Seattle Recorder Society: "Members' Night" (2) Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle
- (SAT) 4/25/09 (8:00pm): Early Music Guild: "La Follia and the Gypsies" Ensemble Caprice with Matthias Maute, director and recorder virtuoso @ Town Hall, 8th & Seneca, Seattle: \$38/\$35/\$20; (206-326-7066)
- <u>(SUN) 4/26/09 (3:00pm)</u>: Seattle Academy of Baroque Opera: "Women Composers and Music for the Three Ladies of Ferara" @ St. James Cathedral, 804 9th Ave., Seattle; donations welcome; www.seattleacademyofbaroqueopera.org

MAY 2009

- (FRI) 5/1/09 (7:30pm): "Baroque Northwest: Broken English: Virtuoso Consort Music from Britain": music by Simpson, Hume, Matteis, Playford and others, with David Morris, viola da gamba—he joins the Baroque Northwest Trio Ronnee Fullerton, viola da gamba, Elizabeth Brown & August Denhard, guitars and lutes @ Trinity Parish Church, Parish Hall, 8th & James, Seattle: \$25/\$20/\$10; (206-368-0735); www.baroquenorthwest.com
- <u>(SAT) 5/2/09 (8:00pm):</u> Capella Romana: Byzantium in Rome": Medieval Byzantine Chant from Grottaferrata: Alexander Lingas, Artistic Director @ Town Hall, 8th & Seneca, Seattle: \$30/\$27/\$22/\$15; www.cappellaromana.org; (866-822-7735).
- <u>(SAT) 5/2/09 (10:30am-12:30pm):</u> "Medieval Tunes and Improvisation, Part 1" with Shulamit Kleinerman; all instruments welcome; especially appropriate for fiddle, harp, and any melody instruments. For all levels of improvisers @ Dusty Strings Acoustic Music Store and Music School, 3406 Fremont Ave. N., Seattle WA 98103; \$35 or \$60 for both workshops—Parts 1 & 2.
- (SAT) 5/9/09 (10:30am-12:30pm): "Medieval Tunes and Improvisation, Part 2" with Shulamit Kleinerman; all instruments welcome; especially appropriate for fiddle, harp, and any melody instruments. For all levels of improvisers @ Dusty Strings Acoustic Music Store and Music School, 3406 Fremont Ave. N., Seattle WA 98103; \$35 or \$60 for both workshops—Parts 1 & 2; www.shulamitk.net..
- (SAT) 5/16/09 (8:00pm): Medieval Women's Choir: "A Peaceable Kingdom": Italian medieval music and modern settings of medieval Laude texts by Seattle composers Peter Seibert and Margriet Tindemans, with soprano soloists Marian Seibert and Stacey Sunde, instrumental ensemble of Vicki Boeckman, recorder, Peggy Monroe, percussion, Bill McJohn, harp, and Margriet Tindemans, medieval fiddle @ St. James Cathedral, 804 9th Avenue, Seattle: \$25 gen.; www.medievalwomenschoir.org
- <u>(SUN) 5/31/09 (7:30pm):</u> Sine Nomine: "Master Josquin": French renaissance a cappella choral music of Josquin des Prez and others, directed by Gary Cannon @ Trinity Parish Church, Parish Hall, 8th & James, Seattle.

WORKSHOPS

Mar. 27—30, 2009 Portland Recorder Society: "The Columbia Gorge Early Music Retreat" in Oregon

Apr. 23—26, 2009 Pacific Operaworks: "Seattle Baroque Academy Workshop" @ St. James Cathedral in Seattle, WA

May 2-4, 2009 Oregon Coast Recorder Society: "Winds & Waves Recorder Workshop @ Sitka Center; email: info@sitkacenter.org

June 14—July 25, 2009 San Francisco Early Music Society: "Early Music & Dance Workshops" (1 week workshops) in California

July 12—17, 2009 Seattle Recorder Society: "Port Townsend Early Music Workshop" @ UPS in Tacoma, WA;

July 27—August 21, 2009 Early Music Vancouver/UBC: "Vancouver Early Music Programme & Festival" workshops in Vancouver, BC

Sept. 10—14, 2009 Kyuquot Sound Recorder Workshop @ Kyuquot Inn: Kyuquot, BC; email ngorbman@hotmail.com

(For more workshop listings, see the American Recorder Society web-site: www.americanrecorder.org)

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Meeting Notes: Mar. 6, 2009 Molly Warner

Our presenter for the evening was John Lenti, a local professional lute and theorbo player who brought with him a wonderful renaissance lute made in 1991 in Vancouver, B.C. by Ray Nurse. John appears frequently in Seattle early music concerts with various groups (as well as elsewhere in the country), and performed a solo piece recently with the Seattle Baroque Orchestra at Benaroya Hall. John began his concert with two Dowland Galliards written for his favorite monarch, Queen Elizabeth I of England and Christian IV of Denmark. We settled down to listen and were soon mesmerized by the gentle sounds of this lovely instrument. The first piece was a happy one and the second quite familiar. John finished his first set to applause, and was then barraged with questions from the audience. We learned that this was a seven course lute with a single top string, and six doubled lower strings. The lowest two pairs are tuned in octaves while the middle four pairs are tuned in unison. Like the evolution of so many instruments, there were many variations - eight-, nine-,ten-, and even up to fourteen-course lutes. At the top of the neck, this particular instrument made a rightangled turn backwards for the section that held the pegs, but this angle could vary from one instrument to the next and was nearly straight for the theorbo, the lute-variant with an extralong neck and un-fretted bass strings. The lute developed from the ud, which is fretless, and fell out of favor with the rise in popularity of the guitar. All western lutes are fretted with the exception of the fretless banjo. Although the original lutes used gut strings, John uses strings made from a modern material (Nylgut) which is porous, not too dense, and wears much better than gut strings, which are expensive to replace. The lowest two strings are made of carbon fiber. John uses the flesh of his finger to pluck the strings. We asked so many questions that John finally said he really should continue with his concert!

The next set consisted of tunes of Dutch origin. John played variations by Nicholas Vallet on All in a Garden Green, a familiar tune which we had heard last month during Vicki Boeckman's teenage recorder students performance at the SRS meeting. This version was quite different! It was followed by a Prelude by Emanual Adriensen, and another set of variations by Philip van Wilder known as Philip's Dump. Your Secretary was so busy being entranced by the gentle sounds that she didn't take notes beyond writing down the titles!

The third set included an anonymous Varia-

tion on a Romanesca Ground and a Galliard by Dowland that was based on yet another Galliard by Daniel Bachelar. Composers in those days borrowed freely from one another, and it was thought of as a compliment have one's work used and varied upon, as opposed to plagiarism! The final set consisted of two tunes that John paired together because they were in the same difficult key, F minor. Like the recorder-player, the lutenist is most comfortable playing in C, D and G major and their associated minor keys. We heard a Pavane by Alfonso Ferrobosco the Elder, of Bologna and England, "...a fine lutenist who wrote in dreadful keys," John explained. This particular piece was coupled very nicely with John's favorite Dowland galliard, Lisle's Galliard, based on the Susannah Galliard of Orlando Lasso. Dowland's Mr. Buckton's Galliard is the consort version of the same tune. Peter Seibert reminded us that the musical theme of the 2003 Port Townsend Workshop was the tune Suzanne Un Jour. I listened carefully to John playing the Dowland version but was unable with a single presentation to pick out the familiar note patterns, disguised here by Dowland's ornamentations. What a lovely concert! I had arrived at SRS feeling tired and worn out by a long week at work, but was revived, relaxed and refreshed by these delightful pieces. Thank you so much John - this was a real treat!

We then broke into three groups for playing. Kathleen Arends was ready to lead the beginning group; she was joined by one other person who worked with her on a Telemann Minuet for alto & tenor recorders. In another room, the viol players enjoyed 4-part consort music by Kapsberger and John Ward. The big recorder group worked with Peter Seibert on three pieces from SRS's boxed collection of music by Samuel Scheidt. To warm up, we began with #25, a five-part Galliard. "Remember those 'good' and 'bad' notes", Peter reminded us: "Play it LONG-shortshort, LONG-short-short!" We enjoyed this, but moved quickly on to #30, Canzon a 5 super Intradem AEthiopicam. This familiar piece is long and dense (The Canadian Brass have recorded a wonderful version.) We worked on all of the usual issuesarticulation, intonation, clarifying the complex sections, and contrasting the legato running notes with the more separated wider intervals. At the end, the original theme was presented in tight stretto with different instruments coming in only a beat apart. This is grand music—a lot of fun to play. Our final piece was #29, Canzon a 5 super Cantionem Gallicum, an arrangement of a familiar French song. We practiced it at a comfortable 4/4 tempo, then (cont'd on page 4)



Music Trivia

Which 18th century French composer and theorist was considered one of the greatest figures in French musical history, wrote cantatas, motets keyboard music, whose dramatic works rival those of Lully and Gluck as pinnacles of pre-Revolutionary French opera, with his first operatic debut of "Hippolyte et Aricie" in 1733 at age 50 which had mixed reactions ranging from excitement and admiration to bewilderment and disgust, was born in Dijon and died in Paris?

(Answer below)

(4971-6831) unambA Answer: Jean-Phillipe

SEATTLE RECORDER SOCIETY

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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 per-

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 recorder players, and a coached viol consort. A cotober 3, 2008

November 7, 2008

December 5, 2008

January 2, 2009

February 6, 2009

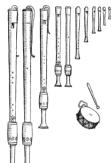
March 6, 2009

April 3, 2009

April 24, 2009

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(cont'd from page 3) played it faster in cut time. These Scheidt pieces are very satisfying. Thanks again, Peter, for your efficient teaching, conducting and excellent choice of music!€



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