

# Recorder Notes

## ...from the Music Director

Peter Seibert

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### Program: Annual Meeting:

The SRS Annual Meeting is held at the "May" (i.e., April 24) meeting prior to the "Members' Night" program.

The only order of business is the election of officers for the coming year. Each year we elect a new president-elect who, after serving a year in that capacity, becomes president the following year. We have never repeated a president. Thus, in the 35 years we have followed this system we have had 35 different presidents. Ruth Pattison will become president for 2009-10. The offices of secretary and treasurer are two-year terms, and candidates for those offices are elected in the even-numbered years. Therefore, this year we must elect only a president-elect. The nominating committee has proposed Jill Shupe for president-elect. The by-laws provide for nominations from the floor, as long as you have the permission of the person you wish to nominate.

**Members' Night:** The "Members' Night" meeting is a celebration of individual and ensemble efforts over the past year. During this event we feel pride in the accomplishments of our members. Ensembles on all levels participate. The achievement of beginners is as important to us as those of professional players. Those still considering whether to enter your ensemble should contact president-elect Ruth Pattison to find out if space remains on the program. She will need to know 1) who will play, 2) the title and composer of the work, and 3) the approximate timing (email: ruthpattison@hotmail.com). In order to provide opportunities for all interested performers, we ask that each offering be *no longer than five minutes*, including any commentary.

**Port Townsend Early Music Workshop:** July 12-18 at University of Puget Sound in

Tacoma. We've been pleased by the registration numbers, which are remarkably strong given the economic challenges that we all face. However, there is still plenty of space available, and we encourage you to register as soon as possible, if you expect to attend the workshop. A lot of advanced planning needs to take place, and having a clear picture of registration will ease the work of the administration. If you need a brochure, just contact our administrator, Jo Baim: Port Townsend Early Music Workshop, 1108 1/2 Alki Ave. S.W., Seattle, WA 98116 (206-932-4623) [workshop@seattle-recorder.org](mailto:workshop@seattle-recorder.org)

**A Word of Thanks to the Board:** In addition to attending meetings to discuss policy, each member of the SRS board has an assigned job. Our season is successful because they carry out their duties with consistency. They are essential. Thank you, board!€

**SRS Board Meeting**

*A special board meeting will be held on  
Monday, May 18, 2009 @ 7:30 p.m.*

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### Contrabass anyone...?

Molly Warner

At a recent meeting, the SRS Board voted to purchase from Molly Warner and Bill Stickney a contrabass recorder that we have jointly owned for the past decade. This is a Paetzold, a square recorder that resembles a bent-over organ pipe with keys. Made in Germany, it was constructed of plywood. It is an F instrument, an octave lower than a regular bass recorder. Playing it requires more breath than for the smaller instruments, but one adjusts by (cont'd on page 4)

**SRS MEETING**

**Friday**

**April 24, 2009**

**(7:30pm)**

**Annual Meeting:**

Susan Burris, Presiding

**Program:**

Annual Members' Night  
Ruth Pattison, M.C.

## APRIL 2009

- **(FRI) 4/24/09 (7:30pm):** Seattle Recorder Society: "Members' Night" @ Maple Leaf Lutheran Church, 10005 32nd N.E., Seattle
- **(FRI) 4/24/09 (8:00pm):** Northwest Puppet Theater: "Don Quixote": Puppet Opera by Telemann; Margriet Tindemanns, music director @ Northwest Puppet Theater, 9123-15th Ave. N.E., Seattle: \$28/\$25/\$25; (800-838-3006); www.nwpuppet.org
- **(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)
- **(SAT) 4/25/09 (2:00pm) & (8:00pm):** Northwest Puppet Theater: "Don Quixote": Puppet Opera by Telemann (see 4/24/09)
- **(SUN) 4/26/09 (3:00pm):** Seattle Academy of Baroque Opera: "Women Composers and Music for the Three Ladies of Ferrara" @ St. James Cathedral, 804 9th Ave., Seattle; donations welcome; www.seattleacademyofbaroqueopera.org
- **(SUN) 4/26/09 (2:00pm):** Northwest Puppet Theater: "Don Quixote": Puppet Opera by Telemann (see 4/24/09)

## 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
- **(SAT) 5/2/09 (10:30am-12:30pm):** "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) 5/2/09 (3:00pm):** Concert Spirituel: "Empfindsamkeit": music by CPE Bach & others (mid-18th century music); Jeffrey Cohan, baroque flute, Owen Daly, clavichord @ Christ Episcopal Church, 4548 Brooklyn Ave., Seattle
- **(SAT) 5/2/09 (8:00pm):** 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).
- **(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 Tindemanns, with soprano soloists Marian Seibert and Stacey Sunde, instrumental ensemble of Vicki Boeckman, recorder, Peggy Monroe, percussion, Bill McJohn, harp, and Margriet Tindemanns, medieval fiddle @ St. James Cathedral, 804 9th Avenue, Seattle: \$25 gen.; www.medievalwomenschoir.org
- **(SUN) 5/31/09 (7:30pm):** 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◆◆

- 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](http://www.americanrecorder.org))

## Meeting Notes: Apr. 3, 2009

### Molly Warner

For our early April meeting, the Recorder Orchestra of Puget Sound performed three works very different from one another. This orchestra meets for one month of the year and rehearses for four Wednesday evenings before putting on a single performance for the rest of the SRS membership. This is a good way to get a taste of the orchestra experience without making a huge time commitment – and it was fun! This year there were 23 participants including the two conductors, Peter Seibert and Charles Coldwell, who each played in the orchestra when the other was leading the group. Other orchestra members were Karen Berliner, Susan Burris, Betsy Darrah, Belinda Frazier, Richard Ginnis, Nancy Gorbman, Barbara Green, Ellis Hillinger, L Hotaling, Cathy Lacefield, Nancy Lewis, Tomo Morita, Leryoy Nil, Ruth Pattison, Sharon Schuldt, Doug Sprugel, Bill Stickney, Betty Swift, Ione Turman, John Vandermeulen and Molly Warner. We had the full complement of recorders from soprano down to contrabass.

We began with an arrangement Peter had made of a six-section Suite from *Les Fetes de Ramire* by Jean-Phillipe Rameau (1683-1764). This was happy music, beginning with an *Overture* that opened with a processional march *Marque* and proceeded to a lilting, gracious faster section *Gracieusement a demi jeu*. Another light movement in 3/8 time, *Gai*, brought to mind the elegant long dresses of the 18<sup>th</sup> century French ladies, swishing from side to side. The last three sections, a *Musette* sandwiched between two *Tambourins*, reminded us of the French nobility's admiration for a stylized peasant life in the country, with lively dances. This was very pleasant music, a good opening number.

Charles then took the podium to lead us in an arrangement he had made for recorder orchestra of two of the *Ancient Airs and Dances* (1917) by Ottorino Respighi (1879-1936). We are all familiar with the original version for modern symphony orchestra, so it was a lot of fun to try our hand at this. The two movements were based on renaissance pieces, the first by Simone Molinaro, a *Balletto detto "Il Conte Orlando"* (1599), a light *allegretto* theme in G major that morphed to a smoother minor key and back again. This was followed by a faster *Gagliarda* by Vincenzo Galilei (ca. 1550s) with a slower B section, returning to A to wrap up our presentation of this piece.

Peter resumed the baton and led the final work, his original composition *Yosemite Suite*, commissioned in 2007 for the American Recorder Orchestra of the West (based in the Bay

**CLASSIFIED:** FOR SALE: Recorders (1970s). Sopranos: mint condition, effortless high notes: Dolmetsch Grenadilla w/ ivory thumbhole ring (\$500), Rosewood (\$250). Alto: F. von Huene Pallisander w/ ivory rings (\$1,500) mint condition, wonderful tone. Tenor: Alexander Heinrich (wood?) keyed (\$75). Available at Apr. 24 SRS meeting or call/email: Marie Beyerlein, (425-269-7002), mariebeyerlein@hotmail.com

Area). Peter had tried this piece with the SRS one evening a couple of years ago, but here was our chance to work on it with diligence and attention to the finer details. Peter read us the description – the piece begins in the deep woods with a mysterious little bird and animal sounds, then emerges into the open with views of the grand El Capitan. We hear children playing in the campgrounds, adults enjoying themselves as much as the kids, and dancers in the meadows. The final movement is a traditional fugue with snatches of the majestic theme. Playing these three pieces in the Recorder Orchestra was a challenge, and we all enjoyed it. Many thanks to both Peter and Charles for their expertise in arranging, composing and conducting!

After the concert, we broke into groups for playing. Three viol players (Ellen Seibert, Nina Murano and Nancy Wright) trooped off down the hall to play trios by Michael East and Coparario. There were no beginning recorder players present to work with Kathleen Arends, so she stayed with the large recorder group to play further under Peter's direction. "As long as we're doing recorder orchestra pieces this evening, I've got a couple more for you," Peter warned us with a smile. He handed out music for a new composition (2009) that he had done — a recorder orchestra version of a familiar medieval *Salterello*. "This is an estampie," he explained, "where you keep coming back to a familiar refrain with a series of different sections in between." After a first read-through, we worked on playing it faster and more lightly. We then turned to *Brazil* by Ary Barroso, here a 2008 arrangement for recorder orchestra by Peter. This involved some tricky rhythms interleaved between the parts, which we practiced by speaking aloud. Peter displayed his typical humor in getting us to play together. We tuned some crunchy dissonances, including a B natural against a B flat. Having limbered up with *Brazil*, we zipped through the *Salterello* with considerably more grace than before. We ended with a final rendition of *Brazil* – great fun! Thank you Peter, for continuing to compose and arrange for us in such a wide variety of musical styles!€



### Refreshments

**Cookies:** Toni Ameslov  
and Hanan Bell

**Fruit:** Evelyn Lester

**Veggies:** Susie Keithly

### Music Trivia

What is the last name of these three baroque composers, born in Ghent, who lived during the late 17th—mid-18th c. (who have caused endless confusion among musicologists and musicians)\*:

Jean-Baptiste aka. John \_\_\_\_ (1680-1730) moved to London in 1705, well-known oboist in the Opera and composer of music for recorder, oboe and harpsichord including trio sonatas and suites.

Jean-Baptiste \_\_\_\_ de Gant (1688-1720), cousin of John, lived in France, composer of recorder sonatas; music publications dedicated to French aristocracy.

Jacques aka. Jacques (Jacob Jean-Baptiste) \_\_\_\_, (1685-1748), brother of John, oboist and composer, court musician in Munich, Versailles (Louis XV).

\*Not to be confused with Jean-Baptiste Lully (1632-1687)

(Answer: see below)

Answer: Loelliet

<b>SEATTLE RECORDER SOCIETY</b>	
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	
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Editor, Nancy Gorbman	
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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.

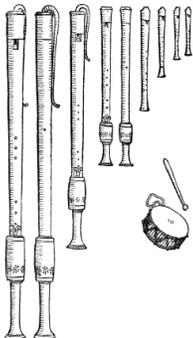
October 3, 2008  
November 7, 2008  
December 5, 2008  
January 2, 2009  
February 6, 2009  
March 6, 2009  
April 3, 2009  
April 24, 2009

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

(cont'd from page 1) planning shorter phrases with more frequent deep breathing, and it is really quite manageable once you get used to it. Because of the keys, people with fairly small hands can play it quite easily.

Since our quartet has recently bought a Kung contrabass, the Paetzold was not being used as much, and it was Peter Seibert's idea to have the SRS acquire it for the use of its members. So, the transaction was made, and the first person to borrow it was Karen Berliner, who played it in the Recorder Orchestra. The current SRS president will keep a list of people who wish to borrow the instrument for a month or so at a time at no charge. Bill Stickney is willing to maintain the instrument, which needs cleaning and adjustment every so often. The removable mouthpiece is easily sanitized before being played by another player. We hope that someone who is planning to attend the Port Townsend Workshop will want to borrow it for that period.

In consort music, the contrabass can be used to double a regular bass line. Better yet, if someone in your group has a great bass in C, you can play SATB quartets on a low consort with tenor recorder (reading the soprano line), bass (on the alto line), great bass (on the tenor line) and contrabass (reading the bass line). Thus, almost any recorder-range music with a bass line is suitable – the possibilities are endless!€



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