

Recorder Notes

...from the Music Director

Peter Seibert

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Program: The October meeting will follow the traditional opening for the year with a grand consort session where everyone plays together. It will include recorder players on all levels as well as viols (at A=440). The work is based on six folk melodies collected in England before radio and gramophone recordings influenced folk music and more or less standardized it. I have created a work for large ensemble with everything from soprano to contrabass recorders needed. Extra parts for beginning recorder players will be provided, and a set of viol parts will also be available. The style of composition that I have chosen for the work resembles that of Gustav Holst in his compositions for orchestra and wind band involving English folk material. In other words, the style is approachable both for players and for listeners. And remember: *please bring two or more sizes of recorder, if possible.* We never know in advance what the balance among sections will be, and some flexibility in assigning parts is desirable.

Starting with our second meeting, our plan for **viol players** is to have them work as a self-directed ensemble. Space will be provided, as usual, and at some meetings there will be the option of joining with recorder players.

The **Port Townsend Early Music Workshop** in July was an unqualified success! Special thanks to administrative director Jo Baim and music directors Tish Berlin and Frances Blaker as well as to the PT Workshop Committee, which worked diligently over a two-year period to provide for a smooth transition in administration and venue.

will lead the **Beginning Ensemble** starting with the October 30 meeting. Sally is a long-time member of the SRS and has had a successful career as a recorder teacher for more than two decades. Her other work is as director of membership for Early Music America, which has its national office in Seattle.

Meeting dates for the coming year will not always be on "first Fridays". Please note that the second meeting will be on October 30 in order to leave members free to attend the November 6 concert involving Marion Verbruggen, one of the world's leading recorder players. The other two changes avoid New Year's Day and Good Friday.

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". This helps us balance our budget 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 fundraising is low-key to the point where our only acknowledgement of your gift is a January letter to you from our treasurer for tax purposes. Unlike most non-profits, we do not make a public listing of our donors.€

SRS MEETING:
Friday
Oct. 2, 2009
7:30pm

Program:
Peter Seibert, conducting
Seibert, *Fantasia on English Folksongs*
Recorders and Viols (Pitch A=440)

I'm pleased to announce that Sally Mitchell

This season marks the 40th anniversary for Peter Seibert as music director of the Seattle Recorder Society. Many, many thanks and congratulations, Peter!

OCTOBER 2009

- **(FRI) 10/2/09 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SUN) 10/4/09 (7:00pm):** Orchestra Seattle Chamber Singers: music by Bach and Beethoven: George Shangrow, music director @ First Free Methodist Church, 3200 3rd Ave. W., Seattle; \$25/\$20/\$10; (206-682-5208)
- **(THUR) 10/8/09—(SUN) 10/11/09:** Pacific Operaworks: Seattle Baroque Academy Workshop: "Music of Claudio Monteverdi and Luigi Rossi; 4-day workshop for singers and continuo players (lute, harp, harpsichord, viola da gamba); musical coaching by: Stephen Stubbs (musical director), Nancy Zylstra (voice), Maxine Eilander (harps and continuo), Margriet Tindemans (viola da gamba and continuo), Anna Mansbridge (stage director and choreographer) @ St. James Cathedral, 804 9th Ave., Seattle; fee: \$350; Application deadline for singers: 8/1/09; www.seattleacademyofbaroqueopera.org
- **(SAT) 10/17/09: Pre-concert Lecture (7:15pm); Concert (8:00pm):** Gallery Concerts: "Clavier Classics": music by Guistini, Scarlatti, Haydn & others; Tamara Friedman, fortepiano @ Queen Anne Christian Church, 1316 3rd Ave. W., Seattle: \$28/\$22/\$10; (206-726-6088)
- **(SUN) 10/18/09: Pre-concert Lecture (2:15pm); Concert (3:00pm):** Gallery Concerts: see 10/17/09
- **(SAT) 10/24/09: Pre-concert Lecture (7:00pm); Concert (8:00pm):** Seattle Baroque Orchestra: "Handel Under the Influence" - music by Purcell, Couperin, Lully, Corelli, Handel, Geminiani, Henderlight; Ingrid Matthews, music director and violin, Byron Schenkman, harpsichord @ **Town Hall, 1119 8th Ave., Seattle;** \$10-\$38; (206-322-3118).
- **(FRI) 10/30/09 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.

NOVEMBER 2009

- **(SUN) 11/1/09 (3:00pm):** Orchestra Seattle Chamber Singers: Music by Bach: Cantata, Violin Concerto in A minor (BWV 1041), Missa Brevis in G (BWV 236): George Shangrow, conductor, Quinton Morris, violin @ First Free Methodist Church, 3200 3rd Ave. W., Seattle; \$25/\$20/\$10; (206-682-5208)
- **(SAT) 11/28/09: Pre-concert Lecture (7:00pm); Concert (8:00pm):** Seattle Baroque Orchestra: "Baroque Fire: The Promethean Violin" - Ingrid Matthews, music director and violin, Byron Schenkman, harpsichord @ **Town Hall, 1119 8th Ave., Seattle;** \$10-\$38; (206-322-3118).

Meeting Notes: Apr. 24, 2009

Molly Warner

Members' Night, our final meeting of the 2008-09 season, began with a brief business meeting. Jill Shupe was unanimously voted in as our president-elect and will serve as president for the 2010-11 season. Ruth Pattison took over the presidency from Susan Burris to run the evening's meeting. We thank these good people for their thoughtfulness and energy on behalf of the organization!

The program featured 16 different presentations. Members' Night is always a great evening, the culmination of hours of thought, practice, and rehearsals by many members of the Seattle Recorder Society. This year the music spanned a thousand-year period from the 11th through the 21st century. A variety of instruments were used: recorders (soprano to contrabass), shawms, cornetto, serpent, drums, tambourines, didgeridoo, oboe, harpsichord, bassoon, violin, cello, bass krumphorn, concertina, portativ organ, and five saxophones. Clearly, amateur music-making is alive and well in the Puget Sound region!

First up was one of the Early Music Guild community groups, **Waytes and Measures** (Joanne Andrus, John Bolcer, Katie Roe, Guy Smith, Laurel Uhlig, & Claire Wesley), on shawms, cornetto, serpent and percussion. They played a piece by Samuel Schiedt (1587-1654), *Canzon super "O Nachbar Roland"*, a familiar tune worked into several sections. The Loud Band lived up to its name, and I especially liked watching Guy play the serpent.

Moving forward a century, **Duetto di Tenore** (Michael Collins & Laura Faber) presented a *Duetto* from *Der Getrue Musik-Meister; Andante and Presto*, by Georg Philipp Telemann (1681-1767), on tenor recorders. In both movements, the equal parts took turns being "top" and "bottom" – lovely!

Three is a Magic Number featured the Faber family – Laura on alto recorder, her husband Tom playing a drone on didgeridoo, and their son Toby on drum. What a splendid rendition of the 11th century piece by the Wipo of Burgundy, *Victimae paschal laudes* – ethereal sounds!

With a dizzying leap forward of a millennium, the **Woodland Consort** (Susan Burris, Ellis Hillinger, Susie Keithly & John Vandermeulen on SATB recorders) played the *Introduction and Dance* movements from Glenn Shannon's 21st century piece, *Quartet No. 1 in G minor*. The composer used baroque forms, quite Bach-like but with quirks – a lot of fun!

CLASSIFIED

FOR SALE: Shawms

For more information, contact John Gibbs, 206-685-9859; gibbs@u.washington.edu



La Foret d'Erable (Toni Ameslav & Nancy Gorbman) took their name from their neighborhoods, Lake Forest Park and Maple Leaf. They played two short duets on A=415 recorders; *Duetto V: Mesto* by Johann Joachim Quantz (1697-1773) and the *Arlequin/LePaysan* movement from *Sonata in G (Opus 4, No. 5)* by Jacques Loeillet (1685-1748). And then, because they had 30 seconds left over of their allotted five minutes, they switched to A=440 soprano and alto instruments and launched into the famous piccolo passage of Sousa's *Stars and Stripes Forever!*

Seasonal Mix (Tomo Morita, Jill Shupe, Gerrity Shupe) played an *Affetuoso* and a *Presto* from a *Trio Sonata in D minor* by Telemann. Accompanied by Gerrity on harpsichord, Jill played alto recorder while Tomo played the first movement on her modern oboe, switching to tenor recorder for the Presto, a fugue.

Five Bass Run (Linda Anderson, Karen Berliner, Laura Faber, L Hotaling & Sharon Schuldt) marched in together with L singing. They played a gorgeous piece, *O Lovely Peace*, from *Oratorio Judas Maccabaeus* by George Frederic Handel (1685-1759). L explained that this had been a favorite of hers for well over half a century, and she had transcribed it for bass instruments – in this case, three bass recorders, a great bass and a contrabass, with L playing one high note on an alto. This was indeed a lovely piece of music!

Ye Olde Spice Girls (Belinda Frazier, Nancy Gorbman, Cathy Lacefield, Ruth Pattison & Jill Shupe) ended the first half of the program with a *Canonic Aria* from *Cantata No. 9, Herr, du siehst statt gutter werke* by Johann Sebastian Bach (1685-1750). Using ATB recorders, they played in alternating trios that then blended into all five parts towards the end.

After intermission, the **Ladies of the Night** (Karen Berliner, Laura Faber, Barbara Green, L Hotaling, Cathy Lacefield, Nancy Lewis, Ruth Pattison, Sharon Schuldt, Gerrity Shupe, Jill Shupe, Betty Swift & Ione Turman, led by Vicki Boeckmann) filled up the stage. Using recorders from soprano to great bass and a variety of percussive instruments, they played two of the three movements of *Mega-RONY: Midday Toil and Evening Celebration* by Pete Rose (b. 1942), written for the Recorder Orchestra of New York. (cont'd on page 7)

Refreshments:

Nancy Gorbman (fruit)

Tomo Morita (veggies)

Peter Seibert (sweets)

Molly Warner (sweets)

Thank you!

Music Trivia

What type of composition, in which form was often of secondary importance, was popular in the 16th and 17th centuries—in England, the term “fancy” was also used, esp. for viol consort music—with composers William Byrd, Michael East, etc.; perhaps one of the most unusual pieces of this type—Henry Purcell's 5-part music entitled “___ upon 1 note”?

Answer: (see below)

Answer: Fantasia

Port Townsend Workshop: July 12-18, 2009

Compiled by Molly Warner

The Port Townsend Early Music Workshop was held for the first time this year at the University of Puget Sound in Tacoma, rather than in Port Townsend, due to scheduling issues at Fort Worden. Although we had a new location, new music directors (Frances Blaker and Tish Berlin) and a new administrator (Jo Baim) and a sagging economy that reduced enrollment at all the large workshops this year, we had a good turnout and the workshop was a big success. Most of the wonderful faculty were veterans of the PT workshop, but there were some new faces too. Everyone stayed in the same dormitory, arranged into suites of single rooms, and ate together in the university's cafeteria, so there were many opportunities to spend time with friends old and new. Jo Baim did a superlative job of organizing everyone and interfacing with the facility, and Frances and Tish stepped into their new roles with ease and aplomb. The whole week had the feel of being generally happy and relaxed – which means that the workshop was well organized beforehand and well supported during our residency. A very few inevitable minor glitches were dealt with as they arose, and everything worked out very smoothly overall. So, a huge THANK YOU to Frances, Tish and Jo, and to everyone else who contributed to the success of the workshop!

The format was similar to past workshops: four classes per day, with student performances at the end of the week. Classes were held in our large dormitory or in nearby classroom buildings. Although recorders and viols were the main instruments played, there was a bigger emphasis this time on percussion. Broken consorts and a Palestrina Mass with singers and orchestra added to the mix. There was a baroque flute class offered, and two harpsichords were available for continuo work, although there were no classes in keyboard or historical winds. We all met in the mid-morning for coffee, a snack and announcements. Evenings were spent with group playing, a faculty jam session coupled with a salmon banquet, and the faculty concert. Lots of pick-up groups formed for jamming in the suites or the ends of the halls after the formal activities, but playing had to stop by 10:00 pm. We had Wednesday

afternoon off, and people explored Tacoma's museums and parks, went to Mt. Rainier, practiced, or met with others for informal playing.

For various good reasons extraneous to the workshop, we had neither John's Music nor Bill Lazar's instrument store in attendance this year. A few people brought instruments to sell and most of these changed hands quickly. There was a big sale of used music. Frances DeGermain, a longtime Seattle Recorder Society member now in her 80s, has been dispersing her vast collection of music, and six full boxes of her recorder-related music and books were for sale. An alcove of the dormitory was devoted to the sale. People paid what they could afford and everyone went away richer for the exchange. Frances was thrilled that her carefully selected collection went to so many appreciative homes!

There was a lot of talk from veterans of past PT Workshops at Fort Worden as to how the two places compared. Everyone agreed that Fort Worden is a special place with great charm, and it tugs at the heartstrings. University of Puget Sound is a pretty and pleasant campus that worked out very well; they provided excellent support to the workshop including a work-study student who was very helpful, and tech support for those wanting to hook up to the internet. One could use their athletic facilities (if you could find the time!). A number of faculty and students preferred the shorter walking distances at UPS. The cafeteria food ranged from ordinary to delicious, but there were many choices, and the banquet was really excellent. Some people commented that Tacoma is much easier to get to than Port Townsend, and several students commuted from home, thus saving on the dormitory costs. For a few days we shared the campus with a thousand teenage boys attending football camp, which made the decibel level in the cafeteria higher than we preferred. (Remember the wrestlers at Fort Worden? This camp was four times the size!) We were happy when they left, and were replaced with the Barbershop Quartet convention. The Chapel at UPS is a very special place, a wonderful concert hall. So, UPS worked out very well.

As always, the high-quality faculty made the workshop a fine experience. They are excellent teachers and fine human beings, a pleasure to work with. As usual, we

elicited comments from the students, who provided write-ups on all the teachers:

Rhythm Workout with Janet Beazley *Nancy Lewis (Kenmore, WA)*

In this class our motto was "Rhythm is King." Janet advised us, "Go ahead and blow a wrong note...you have my permission. Just forget it then, and stick right with the rhythm." And that's what we did, and music got more physical and fun.

We first practiced ringing changes as if we had bells, only we just clapped or said the number assigned to us. This was reading a grid of 8 beats per measure, each beat a number 1 through 8, each number only once per measure and each number changing place with each new measure. This was a real challenge, and some folks had TWO numbers. We worked on maintaining a steady beat and thus improved our sense of the equality of all beats and our ability to come in just when we should.

We did a lot of one-on-a-part playing, emphasizing hearing and responding to the beat. We had the experience of reading a piece in the old non-barred notation featuring breves and semi-breves. Here each note was the exact length of the number of pulses that it contained and we got the sense of being precise and steady, not changing tempo.

Janet helped us find ways to count that suited us individually, telling us that it was okay to count in fours, even if the conductor was beating in twos, if fours was what we needed at that stage of our musical development. One student remarked that she particularly valued Janet's ability to give a simple approach to complicated topics.

During the last class we joined with Shira's rhythm class to do an exercise for two voices by Steve Reich with complicated rhythmic sequencing. I look forward to using the knowledge I gained to enhance my rhythmic abilities. Physical is fun!

Frances Blaker's Master Class

Laura Faber (Seattle, WA)

Frances Blaker led a varied group of eight musicians to greater heights of performance ability with abundant skill and humor. She encouraged us to bring our audience to the edge of its seat by playing

right on the edge of, but not over, the precipice of bad taste and we spent the week exploring just how to do that! In addition to providing informative historical contexts for many of our pieces, Frances offered detailed and evocative suggestions for playing them. Use your body to make the character of the music emerge more clearly: go limp, look harried, make it sound hard, make it sound easy. Accelerate your trills like a ping-pong ball bounces and play contrasting phrases with "mauve" and "gold" characters. "People won't know what you're doing, but it will sound beguiling!" Most importantly, she reminded us not to accept any limitations as we play.

Vicki's Boeckman's Technique Class

Cynthia Shelmerdine & Kate Bracher (Austin, TX)

Vicki was a delight to work with (as usual) in our 9:00 am Technique Class. She was always upbeat and positive and got more out of us than we thought we had in us. We started every day with breathing (the most fundamental thing of all). She worked us hard on hard exercises (arpeggios, chromatics) by Staeps and Maute. Our reward was much improved playing and the best music ever in a technique class including Josquin's *Ave Maria*, Arvo Pärt's *Pari Intervallo*, and Handel's *The Arrival of the Queen of Sheba*. Thank you, Vicki!

Tish Berlin's Technique Class (Judy Seubert, Portland, OR)

It is hard to imagine a more collegial and talented faculty than members of the PT Workshop. Tish Berlin carried that effective spirit into her Technique class. Not only did she teach the specific techniques each of our individual-class members needed to improve playing, but Tish encouraged each of us, through examples in the class, to be self-critical and helpful to others in their development as recorder players. Tish was well organized and kept the class focused on the work to be done. She explained the how and why of each exercise we did and how we could best continue our progress beyond the class, yet she was flexible enough to deal with questions and issues as they arose. Her selection of teaching aids was appropriate to the class's level, yet challenging. She made scales, double tonguing, alternate fingerings, tone and

breath control seem accessible to each of us, as well as a lot of fun. Laughter is clearly the best medicine.

Kim Pineda's Class

Joanna Chestnut (Tacoma, WA)

I was in Kim Pineda's 3:30 pm class. He took over at the last minute from Charles Coldwell. We started by playing through some bransles (pronounced "brawl") which are French dances. After playing quite a few, our favorites were the *Primier Bransle de la Guerre* (the First bransle of war) and *Bransle des Lavandieres* (washerwomen's bransle). We played some works by Marc Antoine Charpentier (1643-1704) who was writing music for the theatre at about the same time as Lully; in Kim's opinion, Charpentier was a much better composer, however Lully had better political connections and thus received royal patronage. We played Charpentier's *Prelude de l'acte IV* from the *Tragedie David et Jonathas* (1688) for the performance. Kim also had us play four anonymous and very nice Spanish dances. We especially liked *Pensad ora 'n al* in 5/8 time, but didn't have quite enough time to prepare it for the concert as the 5/8 rhythm was very tricky to play. I found the class was a lot of fun and quite challenging. Kim always had good tips on how to make the music more "musical". He gave us a great way to approach playing a tricky passage—play it backward and forward with a deliberately uneven rhythm to build up speed.

Louise Carslake's Baroque Flute Class *Abe Santiago (Redondo Beach, CA)*

In the baroque flute class, we studied flute duets by Michel de la Barre. Louise's expertise in French baroque performance style, and her superb teaching technique resulted in a very educational, as well as enjoyable class. We worked on several pieces, took them apart one section at a time, and put them back together again in the masterful way that makes Louise such a wonderful teacher. In spite of elevated temperatures on the third floor of Wyatt at the end of the day during the heat wave, the class was a delight and a wealth of information. Those of us who have studied with Louise will look for opportunities to take more classes with her!

Brent Wissick's German Hymns

Carol Postle (Kelowna, BC)

Visualize 16th century German hymns, 14 verses long, transformed into intricate 17th century variations and played in the 21st century. Visualize that 21st century conductor relaxed, but so enthusiastic, succinct, but so knowledgeable, that he inspired 14 recorders and viols to play these old pieces with intensity and pleasure. This dynamic conductor was Brent Wissick. What a privilege it was to have an instructor of Brent's caliber at this early music workshop. Thank you!

Shira Kammen's Viol Technique and Consort Class

Bill Warren (Seattle, WA)

Starting the morning with Shira was always a treat with her enthusiastic approach. She started us off with chord practice followed by individual improvisations on the different chords to improve our familiarity and comfort with them. Consort playing of *Candidi facti sunt* by Thomas Tallis and *Kain sach mir aufferden* by Ludwig Senfl went fine, except when we forgot her inviolate rule—"Always hold the last chord until the piece is finished!". The most fun and biggest challenge was playing *La Spagna* by Josquin des Pres. With her determined, steady beat and judiciously announced "one", we managed to ignore those pesky bar lines and get into the rhythm of the piece. Thanks, Shira, for a great week!

Ellen Seibert's Beginning Viol Class

Bruce Sankey (Okanogan Centre, BC)

The original title sounded harmless enough: "Beginning Viol". When Ellen handed out the package at the first lesson it had evolved into "Learning to Play the Viol in Less than a Week". Hmm... the heat was on.

The four participants bravely selected their instruments of mass confusion and we commenced. Ellen provided patient guidance and amazing tolerance, while I thanked the Renaissance gods for at least including frets on these instruments. Two of our first hits were *London's Burning* and *Frere Jacques*; knowing the tune helped in the screeching search for the right strings. Two of us worked on a duet and made detectable progress, for which were "rewarded" by Ellen's proposal to per-

form it at the student concert.

Yes, you could say we learned to play (?) the viol in less than a week! My sincere thanks to Ellen for giving us this opportunity, and to the donor who risked loaning his bass viol. (Now off to my next challenge: “Brain surgery in two easy lessons!”)

Classes with Margriet Tindemans

Ellen Seibert (Seattle, WA)

I was lucky enough to have two viol classes with Margriet, one on technique and the other on playing madrigals on viols. Actually, for any class with Margriet, she incorporates plenty of coaching on technique along with carefully thought out ideas and advice on interpreting the music at hand. In the first period class Peter Ballinger stated, “I learned things I didn’t know I didn’t know.” His statement summed up the whole scope of our five classes. I would add that we learned vital things about bowing, all essential to playing any piece of music. We were shown how to write out bowings for the music and stick to them to create the sound we wanted. “Bowings for renaissance music are not the same as bowings for baroque music,” Margriet says. “In renaissance music, longer notes need slower bows. You could spend a year putting in all bowings, adding them as a singer would for breathing and meaning. Bowings are ‘binary’—they go back and forth and they have to be accommodated into renaissance rhythms.” Thus, with exercise sheets on galliard and pavan rhythms, based on actual Dowland pieces, we worked on fitting the bow to the “words” in the rhythms.

Without using the left hand for actual notes, we bowed the rhythms and words and made choices about slower bows and faster ones. We could also see when slurring a couple of notes might make the best bowing sequence this way. When we played galliards and pavans, we sounded much the better for following Margriet’s “rules”.

Mixing it up further, we played dances, then changed a duple to triple time. A duple dance altered to 6/4 time became a *Nachtdanz*, just the thing for an interlude between pieces, if needed on a program. We also spent time transposing by sight or ear, in half steps, a three part dance by *Cancionero de Columina* called *Propinan de Melior*. This was quite challenging, to say the least. I found in my third period

class, all of the above advice applied to the Wilbye and Ward madrigals—looking at the words along with the notes; deciding bowings and writing them in. If everyone in the ensemble uses this method, the result may be beautiful.

Rotem Gilbert’s Master Class

Debby McMeel (Bellingham, WA)

Rotem Gilbert, of Piffaro and Ciaramella fame, taught a master class where we performed a Sonata of our choice. It is always daunting to play a solo for a master class, but Rotem made the experience enjoyable and exciting. Her infectious enthusiasm for each piece of music carried us along as we struggled through difficult passages and challenging fingering patterns. She encouraged us to push beyond the limits we had set for ourselves in tempo, expression and presentation. I personally found her class to be the most valuable class I have ever taken at the PT Workshops. I came away with many new ideas about 18th century phrasing and solo performance with harpsichord and gamba creating the ensemble. As a music teacher myself, I gained a great deal simply by watching her interaction with each performer. Her method of asking questions about the phrase and then singing the melodic line back to us was very helpful. Hearing the voice recreate the line put a new perspective on the music which enabled us to try it out in new ways on our instruments. It is my hope that Rotem Gilbert will be invited back again to join the faculty of the Port Townsend Early Music Workshop. While she is indeed an international star on recorder and early double-reed winds, she is a gifted teacher as well. We were fortunate to have her instructing us throughout the week. If you are pondering a class in the future, I highly recommend taking a class from Rotem.

Peter Seibert’s Collegium Musicum

Susan Campbell (Portland, OR)

The music was gorgeous—Palestrina’s *Missa inviolata* gave me goose bumps. But as much as I loved the music we played, there are three other reasons why Peter Seibert’s Collegium was such a stand-out.

1. *Peter is an amazing and no-nonsense conductor.* I had no sooner walked into the room that first morning when Peter shouted over the din of 50 recorder players engaged in their pre-class noodling,

“Stop that playing!” Instantly we all stopped, and having gotten our full attention, Peter went on to say, “In my class, no one plays until I say so, except the viols, who will be tuning their instruments.” He never had to remind us a second time. I really appreciated his excellent conducting skills, especially in such a large group; he is very precise in his movements and cued our entrances, tempos and dynamics with such clarity that it was easy to do what he was asking.

2. *Peter gave me the confidence to make my bass recorder debut in a public performance.* I am new to the bass recorder, still working on my proficiency at reading bass clef. At the beginning of the Collegium, I had not yet played my bass in a group. At the end of our first practice session, Peter announced he needed a lot more bass players for the *Missa inviolata*—more than the number who were initially volunteering. With his encouragement (and the support of my bass-playing friend), I took the bass part back to my room that evening and discovered it was within my ability to play. Sitting in the bass section was a new and deeply satisfying experience, and with Peter’s excellent conducting skills, along with the playing skill of my friend sitting next to me, I felt safe and secure in this new challenge.

3. *Peter made me sing!!!* I am NOT a singer, not even in the shower. I would never dream of singing where anyone can hear me. When I signed up for this class, I was reassured by the fact that participants could either sing or play, and since I was playing, I wouldn’t have to sing. Peter had other ideas. Everyday, before we began the Palestrina piece, Peter had the entire group do vocal warm-ups. At first, I just mouthed them, but Peter was having so much fun with them and his energy was so infectious that I found myself joining in—first quietly, then eventually forgetting myself altogether belting out the fa-la-las and the zip-yip-yips right along with everyone else. I had fun and felt a new sense of freedom.

By the end of the week, I had taken on two significant challenges in the Collegium without feeling intimidated or anxious. I credit Peter with his conducting skills and teaching style for the success I experienced. Thanks, Peter!

Peter Maund’s Rhythm Class

L Hotaling (Seattle, WA)

Lightning-fingered Peter Maund, TOP PERSON. *Doum teka, doum teka, doum tek SLAP tek.*

The frame drum, its universal complex charm everywhere, adopted and loved. Its helpers: the tambourines, more diverse than ever I imagined; the bongo-types, jungle signalers in Africa, Celtic delights, Mideast and South Asian festivals; medieval, ancient, renaissance, pharaohonic, jazzy; their care and feeding. What a bunch of great connections! Wasp-waisted long beaters even unto the Sepik River, my old friend.

Congenial surveyor, magnificent entertainer.

Josh Lee's Class

Toni Seales (Bremerton, WA)

Aha...a new dish added to the Puget Sound Viol Buffet!

Josh Lee was an unfamiliar face for most of us. He rose to the occasion with little time to prepare and left us all inviting him back to the Puget Sound as soon as possible. If you want coaching, get in line! In the "Morning Consort" he helped us be as supportive and encouraging as possible to a young new conscript to the world of Viol. He patiently and cheerfully explored with us technical and stylistic vistas.

In the "Simpson" session, he again was ever gracious and smiling as we deciphered Simpson's flowery "...is it an 'f' or an 's'?" writing, reading strange clefs and mysterious accidentals while also improvising without shame (almost!) and working on the meat of the matter, the Ground.€

(cont'd from page 3) These movements described the tedium of midday work and the letting-loose of the evening during a day in Manhattan. Sharon Schuldt on great bass played a wonderful solo, and the piece ended with everyone on percussion.

World Folk (Linda Anderson) on solo soprano recorder played two pieces quite different from other offerings of the evening. *Bocet*, a Roumanian funeral lament, was very modal, a mournful piece with downward glissandos, trills, shakes, wails and finger vibrato, so expressive! In contrast, *Biserka Bojarka* was a Serbian folk dance



with lots of little upward flicks, birdlike after the preceding dirge.

For yet another change in tonality, **The Firebird Saxophone Ensemble** (Richard Ginnis, Peter Gruenbaum, Marcel Helland, Fran Lukas & Bill Stickney, with Vicki Boeckmann on drum) took us back to the Renaissance with two pieces by John Dowland (1562-1626); *Lachrimae Tristes* and *The King of Denmark's Gaillard*. Lovely rich sounds, and quite the contrast to the recorders!

Jacques and Suzette (Susan Burris & John Vandermeulen), brought us forward again in time to the baroque period with four movements (*Largo, Allegro, Adagio, Allegro*) from *Sonates pour deux Flutes Traversieres sans Basse* by Michael Corrette (1709-1795). These pleasant, light French duets were played on two alto recorders.

Ruscello di Prato (Hanan Bell, Belinda Frazier, Nancy Gorbman, Doug Sprugel, Katie Sprugel & Carolyn Wallace played *Sonata ad Tabulum (Allegro, Adagio, Allegro)* by Johann Heinrich Schmelzter (1628-1680), on SSAT recorders, modern bassoon and harpsichord. This was very pleasant music, with the middle movement being a *chaccone*.

Tomo Morita with Phil Bransford and

Gerrity Shupe played several of the *La Follia* variations by Archangelo Corelli (1653-1713), on alto recorder, cello and harpsichord. This was an ambitious undertaking!

Toni Ameslav on solo recorder presented Edward Miller's *Song*, written in 1960. This was an atonal piece, well done.

The final presentation of the evening was by **Big Byrds** (Kathleen Arends, Tommy Arends, Jim Pilon, Gerrity Shupe, George Simmons & Molly Warner), who played *Canzon No. 20* by Bartolomea de Selma (1580-1640) using two different sets of instruments. Gerrity was on harpsichord and Molly on great bass recorder throughout. The first time through began with two alto recorders (Kathleen and Jim), with Jim switching to violin. The second time through, the melody was re-introduced by Tommy on solo concertina, followed by George on his portativ organ, with Kathleen switching to bass krumhorn. We had fun using all of these different sounds! Thanks everyone for your hard work, many hours of rehearsal time, and willingness to share your music-making with the SRS membership!€

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SEATTLE RECORDER SOCIETY

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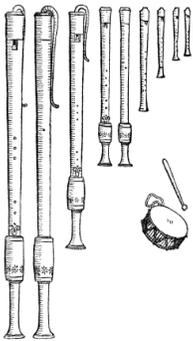
**2009-10 Meetings**

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 2, 2009  
 October 30, 2009\*  
 December 4, 2009  
 January 8, 2010  
 February 5, 2010  
 March 5, 2010  
 April 9, 2010  
 May 7, 2010

\* ("November" meeting in October)

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