

Recorder Notes

...from the Music Director

Peter Seibert

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rogram, etc.:

**ALERT: NEXT MEETING—
Friday, October 30, 2009!**

Thank you, everyone, for the surprise celebration in my honor at the last meeting. I appreciate your kind and generous thoughts. The cake was a work of art (and music) that was delicious, as was the frozen custard, generously donated by PEAKS. I continue to look forward – to the next meeting and season – rather than back at my 40-year tenure, but I feel lucky to have made so many friends over the years through the Seattle Recorder Society. I anticipate the pleasure of making more music with you, but I want to assure you that I will not attempt another 40 years on the job!

The October program will feature old friends Joanne Andrus, Katie Roe and Anna Clemenger in a program of hurdy-gurdy music. These lively musicians, all members of the Over the Water Hurdy Gurdy Association, will treat us to some works from the Bamberg Manuscript (medieval), some renaissance dances, a Swedish tune and some French traditional dances. Sounds like fun!

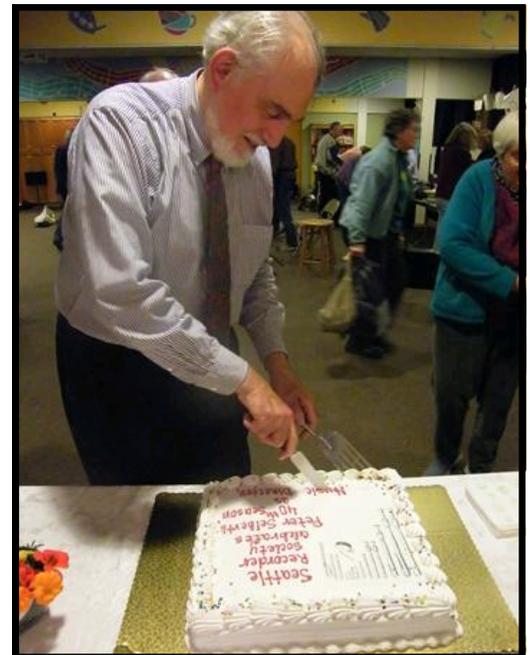
Playing session: Vicki Boeckman will conduct the playing session. She will have just completed a busy month of performances starting with a concert for the EMG by Ensemble Electra (that I attended and which was fabulous) and followed by a concert tour with her European recorder trio Wood’N’Flutes.

Vicki writes: “I would like to work on movements from Telemann’s delightful *Water Music Suite in C major*. Most of you are familiar with Handel’s *Water Music*, and Telemann’s work by the same name proves to be equally rewarding. Handel and Telemann admired each other and Telemann never missed an opportunity to travel to an event that would reunite them. “The orchestral suite was a musical form that Telemann was exceptionally adept at, so much so,

in fact, that one of his contemporaries, Johann Adolphe Scheibe, declared Telemann as being chiefly responsible for the enormous popularity of the orchestral suite in Germany. Parts are for SATB with contra doubling, and there will be some easy parts for altos and sopranos as well.”

Beginning Ensemble: With Sally Mitchell in charge, we will have on-going support for those who have recently started to play recorder as well as more experienced players who prefer to play in a small group with coaching. *Please help spread the word that this opportunity exists at SRS meetings!*

And don’t miss the concert on Friday, November 6 with Dutch recorder virtuoso Marion Verbruggen, Margriet Tindemans and Jillon Stoppels Dupree. The concert is at Town Hall. There’s an early starting time: 7:30 p.m.€



Peter Seibert cuts the cake during a celebration of his 40th season as SRS music director at the first 2009-10 SRS Meeting. (photo by Molly Warner)

SRS MEETING

Friday

October 30, 2009

(7:30pm)

Program:

Hurdy-Gurdy Ensemble

Playing:*

Vicki Boeckman,
conducting

Water Music Suite in C by
Telemann

Recorders: SATB + Cb

Beginning Ensemble:*

Sally Mitchell, leading

*Music provided

OCTOBER 2009

- **(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).
- **(MON) 11/2/09 (7:00pm):** Our Lady of Fatima: *Requim Mass*: OLF Chancel Choir and Baroque Orchestra perform requim mass in a musical setting by a Seattle Composer @ Our Lady of Fatima, 3218 W. Barrett St., Seattle.
- **(TUE) 11/3/09: (7:30pm):** First Tuesdays! Series: "Cohan Shangrow Duo": *Complete Sonatas for Flute and Harpsichord* by J.S. Bach; Jeffrey Cohan, baroque flute, George Shangrow, harpsichord @ Trinity Parish Church, Parish Hall, 8th & James, Seattle; \$25/\$20/\$10; (206-325-7066).
- **(FRI) 11/6/09: (7:30pm):** TownMusic: Marion Verbruggen Trio: Marion Verbruggen, recorder, Margriet Tindemans, viola da gamba, and Jillon Stoppels Dupree, harpsichord; works by Telemann, Bach, Handel, and others @ Town Hall, 1119 8th Ave., Seattle; \$15-\$20; (206-652-4255).
- **(SUN) 11/8/09: (7:30pm):** Sine Nomine: "The Two O's: Ockeghem and Obrecht": choral works @ Trinity Parish Church, 8th & James, Seattle; free will offering.
- **(SUN) 11/15/09: (1:00pm):** Early Music Guild: Early Music Discovery Concerts: "From Vielle to Viol"; Margriet Tindemans @ Town Hall Downstairs, 1119 8th Ave., Seattle; \$10/\$5; (206-325-7066).
- **(FRI) 11/20/09: (7:30pm):** Our Lady of Fatima: *Messiah* by Handel: OLF Chamber Choir and Baroque Orchestra @ Our Lady of Fatima, 3218 W. Barrett St., Seattle.
- **(SAT) 11/21/09: (2:00pm):** Moss Bay Recorder Society Meeting, music provided; Redmond Library; (425-822-4933); mkw@eskimo.com.
- **(SAT) 11/21/09: Pre-concert Lecture (7:00pm); Concert (8:00pm):** Early Music Guild: "Musica ad Rhenum" with Baroque flutist Jed Wentz; Netherlands-based quintet; works by François Couperin and Georg Philipp Telemann @ Town Hall, 8th & Seneca, Seattle: \$38/\$35/\$20; (206-326-7066).
- **(SAT) 11/28/09: (7:30pm):** Renaissance Singers: "Christmas in Cambridge"; 20th century choral works @ Trinity Parish Church, 8th & James, Seattle; \$17/\$12; (206-973-7528).
- **(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).

DECEMBER 2009

- **(TUE) 12/1/09: (7:30pm):** First Tuesdays! series; "Draumkvedet ": a musical story of a dream journey through Heaven and Hell traveled by Olav Åsteson, as he sleeps for 13 days from Christmas Eve until Epiphany; Beth Kollé, harp/vocals; Richard Hill, vocals; Bill Boyd, Hardingfele, Norwegian Hardanger fiddle; Bart Brashers, nyckelharpa, Swedish keyed fiddle; Cali Hackmann, hurdy-gurdy; Nancy Quensé, narration and artistic direction @ Trinity Parish Church, Parish Hall, 8th & James, Seattle; \$25/\$20/\$10; (206-325-7066).
- **(FRI) 12/4/09 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SUN) 12/6/09 (3:00pm):** Orchestra Seattle Chamber Singers: *Messiah* by Handel: George Shangrow, conductor @ First Free Methodist Church, 3200 3rd Ave. W., Seattle; \$25/\$20/\$10; (206-682-5208).
- **(TUE) 12/12/09: (8:00pm):** Medieval Women's Choir: "¡Feliz Navidad!": vocal and instrumental Spanish Christmas music with Amanda Jane Kelley, soprano; Margriet Tindemans, artistic director @ St. James Cathedral, 804 9th Avenue, Seattle: \$25/\$20 \$15; www.medievalwomenschoir.org.
- **(SAT) 12/19/09: (1:45pm):** Moss Bay Recorder Society Holiday Meeting for instrumentalists & singers: music provided; Winifred Jaeger, conductor; Bellevue Regional Library; (425-822-4933); mkw@eskimo.com.
- **(SAT) 12/19/09: (7:30pm):** Baroque Northwest: "The Spice of Life: Variations on Musical Themes": vocal and instrumental music of the medieval, renaissance & baroque periods @ Trinity Parish Church, Parish Hall, 8th & James, Seattle: \$25/\$20/\$10; (206-368-0735); www.baroquenorthwest.com.

Meeting Notes: Oct. 2, 2009

Molly Warner

Our 2009-10 season opened with the welcoming of visitors by our new president, Ruth Patison, and announcements of a host of upcoming concerts. Before the playing started, we announced that we would celebrate Peter Seibert's 40th season as Music Director of the Seattle Recorder Society. Peter was presented with a certificate of appreciation from the Board for his service to the organization in many capacities. Nancy Gorbman led the assembly in playing and singing her four-part arrangement of "For He's a Jolly Good Fellow", and there was promise of a cake at the end of the session.

For the playing session, Peter warmed up the group of recorders and viols with a four-part Bach chorale, *Meine Seel' erhebt den Herren*; we worked on making the running notes smooth and separating the repeated pitches.

Peter then turned to the main piece of the evening, his recently composed *Fantasia on English Folksongs*. This is a work for a large ensemble of recorders from soprano to contra-bass as well as viols, and, as is his custom, Peter included an easy soprano and an easy alto part so that beginning recorder players could be included. This piece was composed in the style of Gustav Holst, and was based on English folk tunes collected by Ralph Vaughn Williams in the early 20th century. The source book includes a melody line with words, the date and the name of the person who sang the song. Peter added accompaniments to the melody lines using the types of harmonies that those familiar with Holst would recognize. We began by speaking our parts to get an idea of the rhythms. "Make those short notes short!" Peter urged us. In one place, we first spoke the rhythm, then whispered it, so we could really hear what the other parts were doing. The tunes alternated between gorgeous English melodies and jaunty dances. We worked on each section, then played the whole piece through. Peter said that it would be used again for the Recorder Orchestra next spring. This was very pleasing music, quite accessible, with the pleasure in the melodies, harmonies and shifts between tunes. I asked Peter later about the material he included, and he sent me the following:

"Here's the progression of material through the *Fantasia on English Folksongs*:

The Green Bed ("Jauntily" in 4/4) is preceded by an extensive contrapuntal introduction in the upper parts - material that continues in the S & A parts through the first statement of the melody in the basses. In the second statement, the tune is carried in the top parts while the lower parts are given a chorale-like setting.

The Devil and the Ploughman ("Briskly" in 6/8). The melody is traded back and forth between high and low voices while the other instruments provide short, sharp rhythmic and harmonic support before a full statement with an expanding balloon-type crescendo completes this section.

Young Edwin in the Lowlands ("Quickly" in 4/4) starts with only T & B and gradually adds bottom basses before modulating up a 4th where the A takes the melody and T plays a countermelody over a bass drone.

The Basket of Eggs ("Slower" in 4/4). The first statement of the tune is in the upper voices, then, after a modulation down a 4th, the relatively spare setting is replaced by rich harmonies and includes a (harmonized) canon between the lower voices and the higher parts.

The Manchester Angel ("Cheerfully" in 6/8) is first set as a soprano solo supported by lower voices, then the full ensemble enters a 4th higher for some contrapuntal fun, leading to:

Robin Hood and the Pedlar ("Slowly" in 3/4), which is stated three times. First, the bottom basses carry the melody, then the A & T play the tune support by polyphonic lower voices, and finally, the full orchestra plays a harmonically rich statement with the melody in the top voices.

The work finishes with the *Green Bed* ("Tempo I" in 4/4), which enters with a somewhat truncated version of the opening material from the introduction, followed by a re-statement of the first setting of the melody. At the point where *The Green Bed* became a quasi-chorale earlier on, it now becomes Coda material and the work has a large ending.

Perhaps this purple prose will help you recall the individual sections more clearly. I didn't mention it on Friday, but the opening chorale by Bach that I conducted was also a setting of a pre-existent melody. Nearly all "Bach chorales" are (cont'd on page 4)



Refreshments

- Cookies:** Susan Burris
Cathy Lacefield
- Fruit:** Jill Shupe
- Veggies:** Nancy Gorbman

Music Trivia

What musical form, popularized by Telemann, exudes French influence in style, scoring and structure through frequent use of programmatic titles ("Burlesque de Quixotte"), and vivid musical imagery of emotional states, mythological characters, historical epochs (1720 - Paris stock market crash), dramatic scenes ("sommeil" and "tempête"), and nature ("concertizing frogs and crows" with the use of oboes, bassoons and horns; twv55F:11)? (Answer: see below)

(Zohn, Steven. "Telemann, Georg Philipp." Grove Music Online. Oxford Music Online. 20 Oct. 2009)

Orchestra Suite



L Hoteling in fête mode at the 2009 Port Townsend Workshop. (photo-Molly Warner)

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)

Visit our web-site at:
www.seattle-recorder.org

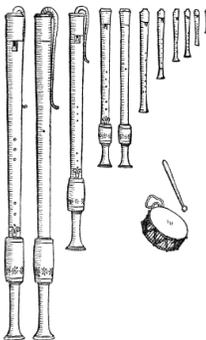
(cont'd from page 3) harmonic settings (written rather well!) of Lutheran hymn tunes. And in this case, the hymn on which his setting was based is, in turn, a Protestant usage of the Tonus Perigrinus, which is one of the standard Psalm-tone formulas on which Psalm texts were (and still are) chanted, a practice that dates to the earliest Christian worship and quite probably is material of Jewish pre-Christian origin.

So composers through history have made use of older tunes for their compositions. The difference, in recent times, is that borrowing copyrighted material nowadays ends up in expensive litigation. Intellectual and artistic property belongs to the creator, who is now trying to make a living from any usage of the material. And that's why there are strong laws about photocopying material. But this is a topic for another time..."

At the end of the evening, we celebrated the beginning of Peter's 40th season as Music Director with a big cake accompanied by frozen custard, fruit, cookies, and socializing. **THANK YOU**, Peter, for all of the playing sessions, arrangements and compositions for instrumentalists of varying ability levels, and for the efficiency and humor which you bring to conducting our large groups of musicians. The Society would be in a very different place today had you not been in the lead. €

REMINDER: Renew your membership to SRS (form enclosed).

Thank you!

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