

# Recorder Notes

## ...from the Music Director

Peter Seibert

### Inside this issue:

Classified	3
Concert Review	3
Concerts & Events	3
Meeting Notes	3
Membership/Board	4
Membership Form	3
Music Trivia	3
Refreshments	3



**Program:** Our December program will provide an entirely new experience for the SRS. Specializing in “Traditional Scandinavian folk music (mostly Swedish), freshly wrapped for today”, the ensemble Måd Fiddlu will perform on an interesting array of instruments. Here are the group members along with their instruments: Bart Brashers on Nyckelharpa, Kontrabasharpa, and Voice; Anna Abraham on Nyckelharpa and Voice; John Peekstok on Cittern and Guitar. This what they say about themselves:

“Måd Fiddlu will showcase the traditional Swedish instrument ‘Nyckelharpa’, or keyed fiddle as it’s sometimes called. We will show both the modern version of the instrument and a historical version from the late 1700s. We will play several old traditional pieces, and some new pieces composed by the band members but clearly ‘within the tradition’”. This promises to be an interesting program that is beyond the scope of our usual opening programs.

**Playing:** The playing session will feature music of the Christmas season by leading renaissance composers from Italy and Germany. Giovanni Pierluigi da Palestrina (ca.1525 – 1594) was one of the leading composers of all time, and his style was the model for renaissance polyphonic writing. We shall play two of his settings of the Christmas text, *Hodie Christus natus est*. The first is for SATB and the second is a polychoral work for high and low choirs, SSAT – ATTB. Hans Leo Hassler (1564 – 1612) was the first German composer to journey south to Italy to study music, and his style reflects the modernisms he brought to Germany following his Italian studies. We shall play his delightful motet *Angelus ad pastores ait*, which is scored for SATB. Both great bass and contrabass recorders will be needed, and they can be used on all the pieces we play. And, oh yes, we will also play one of those Christmas season bonbons from the modern repertory that I provide each year.

*Recorder players are reminded to regularly bring two kinds of recorders to meetings if possible, because we cannot anticipate balance problems that might arise. Thank you.*

Sally Mitchell will lead the Beginning Ensemble and provide music for recorder players who wish to play in a smaller, supportive group.

**Recorder Orchestra:** The Recorder Orchestra of Puget Sound is scheduled to perform at the April 9 meeting of the SRS. Rehearsals will be held on Wednesdays starting March 17. Information about registration for recorder orchestra will be in the January newsletter.

**Future meetings:** Our January meeting will be held on January 8 and I plan to lead our group-playing in music of the grand French baroque style by Lully. Margriet Tindemans will lead the February meeting.

\*\*\*\*\*

**JOIN !** Now is the time to renew your membership if you have not already done so. Membership information is below.

\*\*\*\*\*

**Annual Giving and Membership Dues:** Each year at this time, we include the Dues and Information form in the newsletter. If you have not renewed your membership, now is the time to do so. As we have pointed out, we keep our dues low in order to be as inclusive as possible. Dues cover only about half of our expenses. We have a responsive and generous membership which each year helps us to balance our budget through tax-deductible donations to the Seattle Recorder Society. If you haven’t done so yet, this is your chance to help keep the SRS in the black. Every donation will help us. Bring your check payable to *Seattle Recorder Society* to the December meeting, or, if you can’t attend the meeting, please mail it to Richard Ginnis, Treasurer, 4554 4th Ave. NE, Seattle, WA 98105. Thank you.€

### SRS MEETING

Friday

Dec. 4, 2009

(7:30pm)

#### Program:

Måd Fiddlu

Traditional Scandinavian Folk Music

#### Playing:\*

Peter Seibert, conducting

Music of Palestrina and Hassler

Recorders: SATBGbCb

#### Beginning Ensemble:\*

Sally Mitchell, leading

\*Music provided

## DECEMBER 2009

- **(TUE) 12/1/09: (7:30pm):** Early Music Guild: 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.

## JANUARY 2010

- **(FRI) 1/8/10 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SAT) 1/12/10: Pre-concert Lecture (7:00pm); Concert (8:00pm):** Seattle Baroque Orchestra: "Seattle Baroque: Out with the Old, in with Vivaldi! ": Ingrid Matthews, music director and violin, Byron Schenkman, harpsichord; soloists James Garlick, violin, Tekla Cunningham, violin, Courtney Westcott, flute, Vicki Boeckman, recorder @ Town Hall, 1119 8th Ave., Seattle; \$10-\$38; (206-322-3118).
- **(SAT) 1/23/10 Pre-concert Lecture (7:00pm); Concert (8:00pm):** Early Music Guild: *Sequentia*: performance of a semi-staged production of the legend "The Rheingold Curse"; Agnethe Christensen & Lena Susanne Norin, voices, Elizabeth Gaver, medieval fiddle, Norbert Rodenkirchen, flutes and lyre; sung in ancient Icelandic with English supertitles; Benjamin Bagby, director @ Town Hall, 1119 8th Ave., Seattle; \$25/\$27/\$42; (206-325-7066).
- **(SUN) 1/24/10 (1:00pm):** Early Music Guild: Early Music Discovery Series: *Ulv*: Trio performing Nordic ballads—ancient and contemporary music; Agnethe Christensen & Lena Susanne Norin, voices, Elizabeth Gaver, medieval fiddle, @ Downstairs at Town Hall, 1119 8th Ave., Seattle; \$5/\$10; (206-325-7066).
- **(FRI) 1/29/10 (7:30pm):** Musica Sacra: music by Huygens, Merula, Humfreys, Purcell and Bach; Linda Tsatsanis, voice, John Lenti, lute @ Depot Arts Center & Gallery, 611 R Ave., Anacortes, WA; \$10/\$15/\$20; (360-293-3663); www.depotartscenter.org
- **(SAT) 1/30/10 (7:30pm):** Musica Sacra: music by Huygens, Merula, Humfreys, Purcell and Bach; Linda Tsatsanis, voice, John Lenti, lute @ Trinity Episcopal Church, Parish Hall, 609 8th Avenue, Seattle; \$10/\$15/\$20; (206-624-5337); www.trinityseattle.org

\*\*\*\*\*

## UPCOMING WORKSHOPS

**April 2-5, 2010**

*"Columbia Gorge Early Music Retreat", Menucha Conf Ctr, Corbett, Oregon (Portland Recorder Society)*

**May 1-3, 2010**

*"Winds & Waves" Sitka Center, Otis, Oregon (Oregon Coast Recorder Society)*

**July 11-17, 2010**

*"Pacific Northwest Viols Summer Workshop" Bastyr University, Kenmore, WA (jobaim@msn.com)*

\*\*\*\*\*

## Meeting Notes: Oct. 30, 2009

Molly Warner

Our 'November' meeting took place on October 30, moved forward a week so that SRS members could attend the concert by Marion Verbruggen, Margriet Tindemans and Jillon Dupree the following Friday. The meeting opened with announcements of several upcoming concerts, as well as of the opportunity for recorder lessons from Marion Verbruggen on Wed., November 4, (Nancy Gorbman, Laura Faber, Katie Faber and Tomo Morita took advantage of this).

The concert was presented by members of the Over the Water Hurdy-Gurdy Association, two of whom are also SRS members – Joanne Andrus and Katie Roe, with Anna Clevenger. Their handout told not only the pieces they would be playing, but also a little about their organization and their instruments. Their website is [www.overtthewater.org](http://www.overtthewater.org), and members of the organization will be playing a concert on 2/2/2010, one of the "First Tuesday" series sponsored by the Early Music Guild (see [www.earlymusicguild.org](http://www.earlymusicguild.org) for details). The hurdy-gurdy is an instrument that dates back at least one thousand years. It is a stringed instrument in which the strings are rubbed by a rosined wheel instead of a bow. The wheel is turned by the player's right hand, while the left hand plays the tune on the keys in the keybox. Two of the strings (usually), called chanters or melody strings, run through the keybox and their vibrating length is shortened by the key pressing against it. Several drone strings are outside the keybox, and thus sound the same note all the time. For this reason, the hurdy-gurdy sounds similar to a bagpipe. A small moveable bridge on one of the drones can be made to vibrate rhythmically by cranking the wheel harder, and this buzzing is used for a rhythmic accompaniment to the tune. Two of the instruments they played had six strings, while the third had seven strings, one being a sympathetic string. Different tunings are used depending on the type of music, and as with most historical strings, the players retuned frequently.

The concert began with 14<sup>th</sup> century pieces from the Bamberg Manuscript, *Or voi je bien* and *Flos Filius* (No. 31 and 31a). Next came an anonymous *Tourdion* published by Attaignant in 1530 and arranged for hurdy-gurdies by Tobie Miller; this was very energetic, with perfectly timed stops of the music. Two more pieces arranged by Tobie Miller were from Playford's "*The Dancing Master*" (1675). *Black Nag* made use of the rhythmic buzzing of the drone alternating with quieter sections without buzzing. The familiar *Newcastle* is a

## Wood'N' Flutes—Concert

Peter Seibert

The Nordic Heritage Museum was the scene of a superb concert presented on October 20 by Wood'N'Flutes, a recorder trio made up of Seattle artist Vicki Boeckman and her two Danish colleagues, Pia Brinch Jensen and Gertie Johnsson. The trio has been together for a decade and has performed widely in Europe and North America. Their varied program, which spanned the renaissance through the 21st century, displayed at different times power, pathos, joy, lightness and humor. Much of the music they played was memorized, and the net result was one of complete command, both musically and theatrically. In some of the works they moved about, using the space in the auditorium to dramatic advantage. In the three Italian madrigals by Danish composers in the court of Christian IV (1608), the players took turns speaking the translation of the texts. Later in the program, three Danish folksongs were presented in an arrangement created by the ensemble in which the texts were warmly spoken to the audience prior to the instrumental performance. A set of three 16th century *Villanellas* by Ruffo opened the program, and these were followed by a *Sonata For Three Altos* by the 18th century Johann Mattheson. Modern works by Ole Buck, Fulvio Caldine and Willem Wander v. Nieuwkerk alternated with the early music selections, adding variety for the large audience, which was a mixture of people with Nordic interests and recorder players. The trio offered as an encore a charming work by Matthias Maute. The players employed a wide variety of recorders from the highest to the lowest and made good use of the different timbres provided by renaissance and baroque style instruments, and a square bass recorder was thrown in at the end just for good measure. Wood'N'Flutes clearly designed the program for an audience of mixed musical sophistication. Their presentation was seamless, charming and highly musical. One hopes they will return to Seattle soon.€

\*\*\*\*\*  
delightful tune that I've known since elementary school, and it was fun to hear the hurdy-gurdy version of it. We heard next a traditional Swedish Wedding March, *Brudmarsch Från Äppebo*, from "*Swedish Fiddle Music: an Anthology*", arranged by Ben Paley and played by two hurdy-gurdies and a drum. The group ended their concert with two traditional Breton pieces, *An Dro 906* and *907*, and *Bourée du Plaix* (the latter arranged by



## Refreshments

- Cookies:** Richard Ginnis  
Betty Swift
- Fruit:** Ione Thurman
- Veggies:** Katie Sprugel

## Music Trivia

Which Italian composer of the 16th century held a position as director of music for Cardinal Ippolito II d'Este at the Villa d'Este at Tivoli, wrote motets with madrigal elements—vigorous rhythms and word-painting, was an organist and singer, and developed a very influential polyphonic musical style?

(Answer: see below)

Giovanni Pierluigi da Palestrina

Gilles Chabenat); the players retuned their instruments for these insistent and driving pieces. Thank you so much, Joanne, Katie and Anna, for a very interesting introduction to the world of hurdy-gurdies!

For the playing session following the concert, Sally Mitchell was available to conduct the beginning ensemble, but no beginners had come, so she joined the big group instead. I want to put in a plug here for Sally, who is a superb teacher and who has launched quite a few recorder groups over the years. I encourage those who are new to recorders, or who are returning to it after long absences, to ease into consort playing through Sally's expert and gentle coaching at the Seattle Recorder Society. (cont'd on page 4)

**SEATTLE RECORDER SOCIETY**

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

**Board Members (2009-10)****Officers:**

President, Ruth Pattison (206-525-9878) ruth.pattison@hotmail.com  
 President-elect, Jill Shupe (206-364-7509) jillshupe@hotmail.com  
 Past President, Susan Burris (206-361-1007) susan.burris@comcast.net  
 Secretary, Molly Warner (206-523-5192) mollyw@eskimo.com  
 Treasurer, Richard Ginnis (206-633-1969) rginnis@ginnisandchalhoub.com

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

Editor, Nancy Gorbman

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.

**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

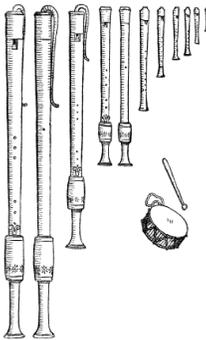
April 9, 2010

May 7, 2010

\* ("November" meeting in October)

Visit our web-site at:  
[www.seattle-recorder.org](http://www.seattle-recorder.org)

(cont'd from page 3) As Peter Seibert was out of town, the playing this evening was ably conducted by Vicki Boeckman. She had chosen and arranged for recorder orchestra six movements from Telemann's *Wassermusik (Water Music) in C major*. Vicki explained that Telemann was very popular in his day; he knew how to work the system and included people at all levels of society. "We're skipping the long *Overture* as it would take too much rehearsal time," Vicki explained. "The movements that follow all have watery names referring to mythical characters." We began with a *Bourée*, 'Die erwachende Thetis', and worked on making the pickups and the last two quarter notes really light. There were four sections repeated, followed by a da capo of the first two sections. The *Loure*, 'Der verliebte Neptunus', was like a jig but with very sharp dottings. As the key was C minor, Vicki took some time out to teach the proper E-flat fingering, which improved the intonation especially in the higher instruments. Next came the *Minuet*, 'Der angenehme Zephyr', in four repeated sections. "Louis XIV had minuet lessons every single day," Vicki informed us. "He loved this dance, which is difficult to do well, but it showed off his handsome legs." We worked on playing it lightly and gracefully. "Can we linger on that B-flat? It is such a wonderful note, especially if it is in tune!" The next movement, a *Rondo*, 'Der scherzende Tronius', was a delightful laughing piece, where the "ha-ha-has" were quite apparent. 'Dersturmende Aeolus' was reminiscent of Vivaldi's storm pieces. We played it slowly at first, working on a slurred articulation for repeated eighth notes using an 'n' instead of a 'd'. The last movement, a *Gigue*, 'Ebbe und Fluth' (*Ebb and Flow*) bubbled along, higher and lower, then trailed off at the end. We wrapped up the evening by playing all six pieces from beginning to end – what fun! Thank you so much, Vicki, for bringing us this delightful music and coaching us so effectively!€

**SEATTLE RECORDER SOCIETY**

1815 Federal Ave. E.

Seattle, WA 98102

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