

Recorder Notes

...from the Music Director

Peter Seibert

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Program: The King Küng Quartet has presented opening programs for the SRS in years past, and we welcome them this time to start the year 2010. The name of the group came from the predominance of Küng recorders in the group, although they also use some instruments by other makers. David Lawrence, David Solet, Bill Stickney and Molly Warner are the regular members of the quartet, which began as an ensemble in 2005, and they will be joined by Vicki Boeckman for one of their selections. Molly writes, "The program is eclectic, with old and new pieces interspersed—Palestrina, Glen Shannon (Jazzy Prelude & Fugue), Dufay, Maurice Whitney (Carnival) and Michael East - these are pieces we like and that we have never performed for SRS."

Playing: Our playing session will be devoted to Prologue music from *Armide*, regarded by some as Jean-Baptiste Lully's masterpiece. Written for the court of Louis XIV, this opera tragedy is characteristic of the opulence of baroque style of the French court. There are numerous movements in this prologue with titles like *ouverture*, *entrée*, *menuet* and *rondeau*, and each is typical of its genre in the French baroque style. The arrangement that I have provided is for all players: experienced and elementary recorder players as well as members of the viol family. Our recorder coach, Sally Mitchell, will be on hand to assist elementary level recorder players. The pitch for the evening will be A=440. Come celebrate the New Year with the Seattle Recorder Society, and feel free to introduce your musical friends to the SRS!

The February meeting will be in the capable hands of Margriet Tindemans.

Recorder Orchestra: The Recorder Orchestra of Puget Sound starts rehearsals on March 17 and will rehearse on four consecutive Wednesday evenings. The performance will be at the April 9 meeting of the SRS. Among the works on the repertory for this year are the *Suite on English Folksongs* (in the style of Holst) and some arrangements borrowed from the L.A. Recorder Orchestra. Registration forms will be available at the January meeting.

REMINDER: SRS Board Meeting—7:30 p.m. on Monday, January 25, 2010 at the Seibert house.€

SRS Profit & Loss (Actual)

Statement of Activity 2008-09 (9/1/08-8/31/09)	
Cash, beginning	43,697
Income:	
Memberships	2,325
Donations	2,725
Employer matching funds	125
Recorder notes subscriptions	77
Visitors	118
Interest income	715
Newletter ad	5
Merchandise sales	
Recorder orchestra	1,365
Less recorder orchestra costs	(1,459)
ARS dues collected	1,260
ARS dues remitted	(1,260)
Total	5,996
Expenditures:	
Music director	2,000
Consort leaders	150
Opening programs	600
Opening program - V. Boeckman	300
Church honorarium	800
Music production	600
Photocopying	112
Office expenses	
Postage	327
Printing	283
Advertising	290
State of Wa fee	10
Bank charges and fees	80
Miscellaneous	1
SRS Website	300
Total	5,853
Excess of income over expenditures	143
Net income (loss) - Port Townsend	(557)
Purchase of contrabass recorder	(2,500)
Dues received for next season	90
Cash, ending	40,873

SRS MEETING

Friday
Jan. 8, 2010
(7:30pm)

Program:

King Küng Quartet

Playing:*

Peter Seibert, Conducting

Music of Lully

Armide (selections)

Recorders: SATB, Gb, Cb
Viols: Tr, T, B

Pitch: A=440

Beginning Ensemble:*

Sally Mitchell, leading

*Music provided

JANUARY 2010

- **(FRI) 1/8/10 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SAT) 1/2/10: 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) 1/16/10: (2:00pm):** Moss Bay Recorder Society Meeting, music provided; Redmond Library; Lorelette Knowles, conducting; (425-822-4933); mkw@eskimo.com.
- **(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

FEBRUARY 2010

- **(TUE) 2/2/10 (7:30pm):** Early Music Guild: First Tuesdays! Series: Over the Water Hurdy-Gurdy Association Members: musical tour through time and social strata with music played on the hurdy-gurdy @ Trinity Episcopal Church, Parish Hall, 609 8th Avenue, Seattle; \$10/\$20/\$25; (206-325-7066).
- **(FRI) 2/5/10 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SAT) 2/6/09: (7:30pm):** Baroque Northwest: "The Scottish Harp, with Maxine Eilander": music of the renaissance & baroque periods from the British Isles; guest artist Maxine Eilander, harp, with Elizabeth C.D. Brown, Gus Denhard, and Ronnee Fullerton @ Trinity Parish Church, Parish Hall, 8th & James, Seattle: \$25/\$20/\$10; (206-368-0735); www.baroquenorthwest.com
- **(SAT) 2/20/10: (2:00pm):** Moss Bay Recorder Society Meeting, music provided; Redmond Library; (425-822-4933); mkw@eskimo.com.
- **(SAT) 2/20/10 (7:30pm):** Early Music Guild: New Baroque Orchestra & Sine Nomine: choral music by Purcell and Handel; Gary Cannon, choral director, Ingrid Matthews, orchestra director @ Trinity Episcopal Church, Parish Hall, 609 8th Avenue, Seattle; donations welcome; (206-325-7066).
- **(SAT) 2/27/10: (8:00pm):** Early Music Guild & Seattle Baroque Orchestra: Duo: Ingrid Matthews, violin, Byron Schenkman, harpsichord; music by Bach (including Chaconne from Bach's D Minor Partita), Corelli, and others @ Town Hall, 1119 8th Ave., Seattle; \$12-\$37; EMG subscribers receive a \$5 ticket discount; (206-322-3118).

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: Dec. 3, 2009

L Hotaling

Announcements:

President Ruth Pattison opened the meeting. Announcements of upcoming events included Naomi Schiff's standard excellent compendium of what's happening in Seattle's early music scene; a Tacoma member told us about upcoming Tacoma seasonal Revels; peerless Music Director reported that Vicki Boeckman wouldn't be on deck that night because of rehearsing for Saturday's Gallery Concert; Vicki, Jillon Stoppels Dupree, harpsichord, and Karen Urlic, lyric soprano, the program devoted to Palestrina, Schutz, Telemann and Handel, scheduled for the excellent acoustics of Queen Anne Christian Church on Sunday afternoon. The January SRS meeting won't be on New Year's Day, but the following Friday, Jan. 8, 2010, and will feature Peter's new edition of a Lully ballet with parts for beginners. If Sally Mitchell is on hand, she will provide her inimitable support as needed. There will also be parts for viols. Quoting Peter, "It will be not unlike the October meeting—French baroque. This should be interesting stuff. We don't often do French music; good fun to start the year."

A member reported that the Community Choir of Ballard would be doing a matinee performance at the ACT Theater on December 6. Ruth said that we need one or two people to help with the music library, to re-file pieces when they are returned and stack them in bins at the end of the meeting. If interested, people could talk to her about it after the meeting.

The Program:

We welcomed the Scandinavian folk group Mad Fiddlu with Bart Brashers on nyckelharpa, kontrabasharpa, and voice, Anna Abraham on nyckelharpa and voice, and John Peekstok on cittern and guitar. Bart explained how he arrived at the trio's name: "A little phrase I ripped off from a medieval legal text, most of which was spelling out what happens with various real injuries that could cause, say, a loss of limb to wandering itinerant musicians." Many were peripatetic strollers whose instruments were the Swedish nyckelharpa. I believe Mad Fiddlu's spokesperson gave us to understand that "He who walks with a limp fiddles," or vice versa? Maybe not—I must adjust my hearing-Swedish aids. Nyckelharpa lived up to its exotic moniker, keyed fiddle—you simply have to dance to it, sing, and celebrate.

Around 1350, it began to look like a more sizeable modern fatter fiddle-box than it did in its medieval beginnings. Bart later played an earlier model, too, smaller, a bit more on the twang side, thinner, not so mellow. Around 1500, British sailors are said to have brought the nyckelharpa sound back home, and somewhat later in the game people found out how to make the sound

Classified

FOR SALE: Renaissance bass recorder made by David Ohannesian; 14 years old, like-new condition, rarely played; \$1,000; contact Morten Nilsen; (206-245-7243); publisher@counterbalancebooks.com

bigger and "better."

Mad Fiddlu's program started out with a typical late 17th, early 18th century type of polka: "The 1700s were all about eighth notes; in the 1800s you could do dotted eighth notes." There followed a rollicking, happy, joyful dance in a minor key, even faintly Middle Eastern. Gathered villagers would have loved it—you had to step, rock, frolic and be jolly—greybeards and youths alike, not to mention women and girls with joined hands and gestures. That's my idea, anyhow.

Next, Bart demonstrated how the nyckelharpa works. The instrument is cradled frontally at the waist, using a wide shoulder strap as for a guitar. An arched bow in the right hand floats or strides across three fiddle-strings on top. The left hand provides the tune by depressing a long row of keys on the long side of the box. An accordionist might take kindly to this instrument, and our renowned hurdy-gurdy player members certainly did. For this reporter, one internet photograph showed a left-handed player using the instrument in an opposite configuration. The keys function as frets for the three top strings. One drone string sounds when needed, and there are twelve sympathetic-vibration strings tuned to the twelve notes of the scale. From the sympathics, we heard an echoey small reverb each time Bart moved up the chromatics with his keys and bow. Nyckelharpa sounds can be robust, loud, funny, satirical, or soft, sad, loving—anything you might wish to convey at the moment. In folk gatherings, where crowds are particularly susceptible to fun, you betcha probably most of the music was not too serious.

Part three of Mad Fiddlu's presentation featured a 19-verse ballad about your standard distressed damsel and her knight "rescuer" who got sent on a "quest." The fair young maiden was pulling and pulling cold, cold water from a deep, deep well when along came someone riding. "...if anyone's riding it's gotta be a knight. In Swedish, the word is just 'rider', 'ryttare', the word for 'knight', because nobody else had horses. Secondly, anybody who *might* have had a horse would have used it to pull a plow." "And the rider asked her, 'What are you doing, standing here?' 'Where else would I be, my most beloved one that's followed me all over the world?' So she sent him on a quest and he finally fulfilled the quest—kinda sorta—he cheats a little bit. And he comes back, and she says, 'What? Are you here again?' I was just kidding—I was just



Refreshments

Cookies: Ruth Pattison
Nancy Wright

Fruit: Nancy Lewis

Veggies: Laura Faber

Music Trivia

What French musical form was written as a festive musical introduction for an opera, ballet or suite, begins with a slow opening with stately dotted rhythms and suspensions, is followed by a lively fugal second section, and originated with Lully? Answer: (see below)

Answer: Overture

trying to get you to go away." Gentle reader, embodied in this work were the swing, sway, sweep, sound, and soul of Appalachia-Sassenach and Scots-Celtic wifal. And that was the sound of a north country medieval ballad played on a modern nyckelharpa, with requisite ballad ambience singing.

Part four: Bart brought on board another kind of nyckelharpa, modeled on the first one that enabled Bach style harmony, with a drone string in the middle and melody strings having stops on the same key, so you'd play a different note with the same fingering. "It takes a little bit of mental work. This is the really cool thing about this pitch instrument—I can play in a major scale or a minor scale or various minors, get a minor sixth, major sixth, whatever. I also have two extra keys that are bent down in, and those stops are actually between the keys on a piano. So I have blue notes; I have a note between C and C sharp, and a note between B and B flat. And we thought blues were lately

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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

invented in Southern America; actually, people were playing the blues back in the 1700s."

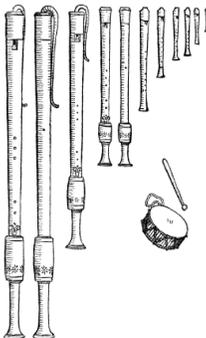
Part five: "Now we are going to play a really, really ancient tune that I wrote a couple of years ago. This is an 1800 kind of polka. It starts out with a little lullaby that I sing to my kids, and with an eighth-note type of idea instead of the regular 16th-note." Before Mad Fiddlu started the next gleeful polka, Annie Abraham invited us to check out her informal Scandia group in Ballard. They get together every Sunday evening, and so far have three recorder players (and would love to have more), a fiddle, an accordion, guitars, and clarinet.

On with the dance: Winding up—Mad Fiddlu impressed us magnificently with their several worlds reach in both time and place. As an inveterate unhallowed name-dropper, your reporter asked if Garrison Keillor knew about them. Well, yes, was the reply. They had appeared on TV, P.H. Companion eight years ago with G.K. in Seattle.

The Playing Session:

Palestrina and Hassler Christmas motets, led and arranged by Peter Seibert. With no beginning-rusty players session and no viols session, everyone teamed to the one enterprise, and with Margriet and Ellen on viols, hooray. It looks like mad enthusiasm for Mad has nearly run me out of space, so reluctantly I sacrifice much Palestrina and Hassler coverage, Palestrina in two versions of *Hodie Christus natus est*, SATB, and SSAT-ATTB; and Hassler's *Angelus ad Pastores ait*, SATB. Peter's usual meticulous attention to tuning agreement and textual phrasing plus anecdotal sprinkles led us in the end to a beautiful flowing line and the requisite rich plum pudding sound.

White Christmas—bon bonbon! Thanks, Santa Peter, for the "Society Band" tempo and "Let it hang out there," Henry Jerome Band "someplace on the New Jersey Turnpike". "A few flourishes in here a bit over the top." All those deliciouses in the piece and the delectable viols doin' their cluckin' and pluckin'. €

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