



Recorder Notes

...from the Music Director

Peter Seibert

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Program: We welcome back the members of the Trinity Consort to provide our March program. This will be part of a larger program they plan to present during April. Jo Baim, director of the consort, offers the following description:

Members of the Trinity Consort will present a program of music for recorders and voice. Larry Stark, Tomo Morita, Peggy Monroe, Molly Seibert, and Jo Baim will present favorite pieces by Josquin, Senfl, and Wonhart. Two pieces from their April concert at Trinity Church will also be featured -- Weelkes' 'Cease Sorrows Now', and a set of fun variations on 'Les Bouffons'. The April concert, Chromatic Fantasy Island, will take you on a tour of music that...well...wanders around a bit harmonically. The Consort hopes you'll join them, and promises to set you back on solid harmonic ground before sending you home! (Trinity Parish, April 25, 1:30 p.m., in the Church)

The playing session will feature two overtures by Henry Purcell, both multi-movement works. The overture to *Hail, Bright Cecilia*, also known as the *Ode for St. Cecilia's Day* (1692), has several movements, and my arrangement includes parts for soprano as well as drums. The other overture is from his opera, *King Arthur* (1691). Purcell is one of the giants of the baroque period, but one that we seldom play because of the abundance of continental music from this period. This will be an opportunity to experience both the brilliance and the harmonic daring of one of England's giants.

Call for Recorder Teachers: We are trying to identify recorder teachers who would like to be listed in our newsletter and on our website. Requests for instruction and support in learning the recorder come from both beginning and experienced players. If you would like to be listed with us, please tell us the levels of players you would like to work with and include your telephone number, e-mail address and street address. (Your location may make a difference to those inquiring.) Please e-mail your information to: pcs.srs@gmail.com.

Recorder Orchestra: Wednesday rehearsals start March 17 at 8:00 p.m. We need lead time in order to prepare materials for each player. If you plan to play in the orchestra but have not registered yet, now is the time to do so. Please contact Richard Ginnis, our treasurer, to let him know that you intend to play. We need to receive all applications by Thursday, March 11, but it would help our planning if you could let us know your plans earlier than that. Although the fee is listed as \$65, the SRS will be flexible in these difficult times. Pay what you can. No one will be denied participation because of finances. Registration forms are available at the SRS meetings and on-line: www.seattle-recorder.org.

Members' Night: There is still time to get your act together for SRS Members' Night on May 7. All members are welcome to perform for up to five minutes (including talk). Please contact Jill Shupe, president-elect, to sign up: jillshupe@hotmail.org. Include your group name, group members, music title(s) and composer(s).€

SRS MEETING
Fri., Mar. 5, 2010
(7:30pm)

Program:

Trinity Consort
Renaissance music

Playing:*

Peter Seibert,
Conductor

Music by Purcell
Overtures
Recorders
S, SATB + big basses

Recorder Coach:*

Sally Mitchell

Viols:*

Purcell music or meet
separately

*(Music provided)

REMINDER: SRS Board Meeting

The final 2009-10 meeting will be: 7:30pm on Monday, Mar. 22, 2010, Seibert house.

MARCH 2010

- **(TUE) 3/2/10 (7:30pm):** Early Music Guild: First Tuesdays! Series: Renaissance Singers: Renaissance vocal music for double choir, including works by Italian composer Giovanni Pierluigi da Palestrina and Spanish composer Tomás Luis de Victoria @ Trinity Episcopal Church, Parish Hall, 609 8th Avenue, Seattle; \$10/\$20/\$25; (206-325-7066). <http://www.earlymusicguild.org/emg/emg.html>
- **(FRI) 3/5/10 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SUN) 3/14/10 Pre-concert Lecture (7:00pm); Concert (8:00pm):** Early Music Guild: International Series: "Lux Feminae": Hesperion XXI with Jordi Savall; homage to the women in medieval and renaissance song and instrumental music @ Town Hall, 1119 8th Ave., Seattle; \$25/\$37/\$42; (206-325-7066). <http://www.earlymusicguild.org/emg/emg.html>
- **(SAT) 3/20/10: (2:00pm):** Moss Bay Recorder Society Meeting, music provided; Redmond Library; (425-822-4933); mkw@eskimo.com.
- **(SAT) 3/20/10: (7:30pm):** Baroque Northwest: "Back to Basics: Baroque Northwest does the Standards": music by Vivaldi, Bach, Handel, & Telemann; Kim Pineda, director, 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
- **(SUN) 3/21/10: (3:00pm):** Medieval Women's Choir: "Greatest Hits of the Medieval Women's Choir": medieval music by Hildegard of Bingen, Perotin, Lionel Power, and Adam de la Halle; settings of medieval texts by director Margriet Tindemans and Seattle composer Peter Seibert; Margriet Tindemans, artistic director; Marian Seibert, soprano; @ Town Hall, 1119 8th Ave., Seattle: \$25/\$20/\$15; www.medievalwomenschoir.org

APRIL 2010

- **(TUE) 4/6/10 (7:30pm):** Early Music Guild: First Tuesdays! Series: "Euterpe and Terpsichore: Goddesses of Music and Dance"; Maxine Eilander, harp, Anna Mansbridge, dance; renaissance and baroque periods @ Trinity Parish Church, 609 8th Avenue, Seattle; \$10/\$20/\$25; (206-325-7066). <http://www.earlymusicguild.org/emg/emg.html>
- **(FRI) 4/9/10 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(SAT) 4/10/10: Pre-concert Lecture (7:00pm); Concert (8:00pm):** Seattle Baroque Orchestra: "Get Right with Bach": secular and sacred works including the G minor oboe concerto, the A minor violin concerto, Brandenburg VI, Cantata 82 (Ich habe genug) and the aria "Es ist vollbracht"; Ingrid Matthews, music director and violinist @ Town Hall, 1119 8th Ave., Seattle; \$10-\$38; (206-322-3118). <http://www.seattlebaroque.org/>
- **(SUN) 4/11/10: (1:00pm):** Early Music Guild: Early Music Discovery: "Recorders in Consort": Vicki Boeckman and David Ohanesian, recorder duo; works by Telemann, Maute, Morley and others @ Downstairs at Town Hall, 1119 8th Ave., Seattle; \$5/\$10; (206-325-7066). <http://www.earlymusicguild.org/emg/emg.html>
- **(SUN) 4/11/10: (3:00pm):** Orchestra Seattle/Seattle Chamber Singers: "Alexander's Feast" (HWV 75) by G.F. Handel @ First Free Methodist Church, 3200 Third Ave. W., Seattle; up to \$25; (206-682-5208). <http://www.osses.org/>
- **(SAT) 4/17/10: Pre-concert Lecture (7:00pm); Concert (8:00pm):** Early Music Guild: International Series: Portland Baroque (sextet) with Rinaldo Alessandrini, harpsichordist; works by Johann Christian Bach, Vivaldi, and others @ Town Hall, 1119 8th Ave., Seattle; \$20-\$38; (206-325-7066). <http://www.earlymusicguild.org/emg/emg.html>
- **(SAT) 4/24/10: (9:30am-5:30pm):** Annual Moss Bay Meet, music provided; Kirkland Congregational Church; 3 playing sessions: Larry Stark, Sally Mitchell, Winifred Jaeger; (425-822-4933); mkw@eskimo.com.

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: Feb. 5, 2010

Molly Warner

Our February meeting was led by Margriet Tindemans, who engaged the entire ensemble in a celebration of anniversaries. She had chosen several pieces by Italian composers, most of whom were born in 1510 or thereabouts, approximately 500 years ago. As Margriet said, "If you are famous when you die, people may remember your death date, but with many of these composers their birth date is not known - they hadn't yet done anything of note as babies! We will play some of their music, and talk about what Italy looked like at that time." Sally Mitchell helped out with the beginning players.

We began with two three-part madrigals by Giovane Domenico da Nola; these were Neapolitan folk songs. *Ahi Dolce Sono* was about sleep, and Margriet emphasized playing the words. "Put a comma after the first phrase. The ends of the Italian words are always softer than the penultimate syllables, so play those as 'feminine' endings". *Chi la galliarda* was a lively advertisement for dancing masters who taught the galliard, with its jumping rhythms and hemiolas: "Who wants to dance the galliarde? Come to us, we are the best masters. Whether evening or morning, we will sing tan-tan-tan-tarira!"

Margriet gave us some historical background. Italy in 1510 was not a unified country but rather a collection of city states that vied for prominence. Venice was at its height, rich from the east-west trade with the Orient. Naples was ruled by Spain. Francis I of France began invading Italy, and conquered Milan. To the east was the Ottoman Empire ruled by Emperor Suleiman. Henry VIII was on the throne in England, and Charles V ruled the Holy Roman Empire. The Renaissance was underway and Italy was a hotbed of new ideas and cultural exchange. The Reformation had begun, and the Catholic Church was engaged in a war of words against the various Protestant sects that were springing up. Whereas in the Middle Ages God had been focus of focus of thought, now Man was the center of attention, exemplified by Leonardo's drawing of a man with arms and legs spread, with hands and feet touching the perimeter of a circle. New ideas were being generated in the arts with the Humanist movement, and music was changing as well. The first mention of viols and violins in the historical record was at this time early in the 16th century; they were imported first from Spain through Naples. Musicians moved around seeking employment at the various courts, and exchanged their ideas; Diego Ortiz, for instance, was born in Spain

Classified Ads

FOR SALE: Kung Superio Great Bass in C, stained maple, with case and stand; less than 2 years old; \$2,800; contact John Vandermeulen @ (206-546-5323); crvandermeulen@comcast.net

FOR SALE: Moeck tenor krumhorn for sale, \$395; available to try out at John's Music, 4501 Interlake Ave. N, Seattle; or contact Linda Schmid @ (206-842-5313); lindaschmid@zipcon.com

FOR SALE: Tenor Sackbut (Ren trombone) by Tomes, \$1,200; 12" medieval tambourine made by Lyn Elder, 2003, \$150; Native American flute, free to good home; Metal doumbek \$90; photos available; contact Toni Seales antonia509@gmail.com

but worked in Naples. Music printing began in 1501, making compositions more widely known and ultimately more affordable.

One of those with new compositional ideas was Andrea Gabrieli. Born around 1510, he was the uncle of the more famous Giovanni Gabrieli. We played two of his works, the first being *Ricercar del settimo tuono*, a four-part instrumental piece. "This is not a song with words," Margriet instructed, "but play as if it had words, or make up your own. This is a conversation between the four parts." The theme was traded around between the parts, then began overlapping more and more in stretto. We played it through, then worked on expression. Gabrieli's next piece, a seven-part madrigal in two choirs, had two texts, *Ne confide and Non ti sdegnar*; the Latin text was about the evils of riches and material possessions, while the Italian was about beauty that will not last. In this imitative piece the two top and bottom parts served to anchor the two choirs, while the middle parts did double duty with both. "Good job of following the words!" Margriet praised.

Jumping ahead another fifty years, we next sampled the work of Gesualdo, born in 1560. He was a nobleman of Naples who was famous for murdering his first wife and her lover. "His music is like nobody else's," Margriet warned us, "and (cont'd on page 4)



Refreshments

Cookies: Betty Swift and Louise Torseth
Fruit: L Hotaling
Veggies: Sharon Schuldt

Thank you for bringing treats to our Membership Meeting!

Music Trivia

Which English composer lived from 1659-1695, was an organist for Westminster Abbey, composed choral odes and songs for royal occasions (*Come ye sons of art away*: ode for the birthday of Queen Mary, 1694), theatre music, the first English opera (*Dido and Aeneas*, 1689), as well as many other compositions?

Answer: (see below)

Answer: Henry Purcell

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) if you think you are playing a wrong note, it is probably the right note!" *Sparge la Morte* was a five-part song about death, a marvelous piece and very discordant. Again she emphasized playing the words with the soft Italian endings, "Death itself is afraid to go on, this is the prize of the enemy."

The final piece of the evening was a transcription that Margriet had made for SATB recorders of *Passamezzo Moderno* by Diego Ortiz (born circa 1510). Originally written for flashy soloists to improvise over guitar chord progressions, in its current version the fast parts were divided evenly between the four parts with most of us being in 'accompaniment mode' most of the time. Thanks so much, Margriet, for such an interesting presentation - working with you is always informative and always a pleasure!€

The month of March is: "Play-the-Recorder-Month"
 Celebrate the recorder on: **Play-The-Recorder Day!** March 20, 2009
 (see also ARS web-site)

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