

# Recorder Notes

## ...from the Music Director

Peter Seibert

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**Program: Annual Meeting:** The SRS Annual Meeting is held at the May meeting prior to the Members' Night program. The only order of business is the election of officers for the coming year. Each year we elect a new president-elect who, after serving a year in that capacity, becomes president the following year. We have never repeated a president. Thus, in 36 years we have had 36 different presidents. Jill Shupe is the incoming president for 2010-11. The offices of secretary and treasurer are two-year terms, and candidates for those offices are elected in the even-numbered years. The nominating committee has proposed Tomo Morita for president-elect. The candidates for the other offices are Molly Warner, secretary, and Richard Ginnis, treasurer. Both would continue their current roles. The by-laws provide for nominations from the floor, as long as you have the permission of the person you wish to nominate.

**Dr. A. Emerson Creore (1914-2010):** Emerson Creore, a founding member of the SRS in the early 1960s, died on February 28, just short of his 96<sup>th</sup> birthday. Emerson loved to play the recorder both at SRS and also with friends, often after a superb dinner that he prepared accompanied by fine wine. Em was a professor of French literature at the University of Washington, traveled widely and was a great devotee of art, music and literature. In the early days of the SRS, he was a great supporter, and when he moved to Olympia in 1999, he made his recorders and extensive collection of music available to the SRS. Many of those works are now in our library.

**Members' Night:** The Members' Night meeting is a celebration of individual and ensemble efforts over the past year. During this event we share the pride in the accomplishments of our members, regardless of their musical experience. Ensembles of all levels participate. The achievement of beginners is

as important to us as those of professional players. Those ensembles still considering whether to sign up should be in touch with President-elect Jill Shupe ([jshupe@whi.org](mailto:jshupe@whi.org)) to find out if space remains on the program. She will need to know who will play, the title and composer of the work, and the approximate timing. In order to provide opportunities for all interested performers, we ask that each offering be *no longer than five minutes*, including any commentary.

**Thank you, Board!:** SRS board members have assigned jobs that they carry out faithfully during the season. We simply could not function without the board, and I would not be able to do what I do as music director without each of these duties being carried out in a timely way. Each board member is essential to the overall success of the SRS. Thank you, board!€

### VOLUNTEER OPPORTUNITY!!!

Prepare and send the SRS newsletter (paper version) to our mailing list each month

Contact Ruth Pattison if you are interested:

(206-525-9878) [ruth.pattison@hotmail.com](mailto:ruth.pattison@hotmail.com)

\*\*\*SWAP MEET\*\*\*

Mark your calendar:

**NOV. 5, 2010 (SRS MEETING)**

CLEAN OUT YOUR CLOSETS! BRING YOUR USED INSTRUMENTS, MUSIC, CASES, ANY MUSIC-RELATED ITEMS YOU WOULD LIKE TO SELL, TRADE, ETC. A PORTION OF THE PROCEEDS WILL BENEFIT SRS.

...more details will be available in the next issue (October 2010).

SRS MEETING  
Friday  
May 7, 2010  
(7:30pm)

Annual Meeting  
*Ruth Pattison, Presiding*

Members' Night  
*Jill Shupe, M.C.*

Various Ensembles

## MAY 2010

- **(TUE) 5/4/10 (7:30pm):** Early Music Guild: First Tuesdays! Series: "Mercure Galant Quartet"; classical string quartet chamber music by Boccherini, Mozart & others @ Trinity Parish Church, 609 8th Avenue, Seattle; \$10/\$20/\$25; (206-325-7066). <http://www.earlymusicguild.org/emg/emg.html>
- **(FRI) 5/7/10 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(FRI) 5/7/10 (7:30pm):** "The World is but a Stage: Music from the Theatre Lights!": Linda Tsatsanis, soprano and John Lenti, lute; works by Johnson, Ferrabosco, Campion, Monteverdi, and Lully @ Depot Arts Center and Gallery, 611 R Avenue, Anacortes; \$20 Gen/\$15 Sen/\$10 Stu; (360-293-3663); [www.depotartscenter.org](http://www.depotartscenter.org)
- **(SAT) 5/8/10 (7:30pm):** "The World is but a Stage: Music from the Theatre Lights!": (see 5/7/10)
- **(FRI) 5/14/10 (7:30pm):** "Handel & Haydn": "Lord Nelson Mass" & "Te Deum"; OLF Chamber Choir and Baroque Orchestra @ Our Lady of Fatima, 3218 W. Barrett St., Seattle; \$15.
- **(SAT) 5/15/10 (6:00pm):** Seattle Baroque Orchestra gala: \$150/Supporter, \$125/Sponsor; Reservations: <http://www.seattlebaroque.org/Gala10.htm>
- **(SAT) 5/22/10 (8:00pm):** Medieval Women's Choir: "Song of Songs": biblical "Song of Solomon"; Margriet Tindemanns, artistic director, Laurie Monahan, soprano, Shira Kammen, medieval fiddle and harp @ St. James Cathedral, 804 9th Avenue, Seattle; \$25 Gen/\$20 Sen/\$15 (under 25); (206-264-4822); [info@medievalwomenschoir.org](mailto:info@medievalwomenschoir.org)
- **(SAT) 5/23/10 (7:00pm):** New Baroque Orchestra: chamber orchestra & small ensembles; music by Handel, Rameau & others; Ingrid Matthews, artistic director @ Trinity Parish Church, 609 8th Avenue, Seattle; donations welcome; (206-325-7066).

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## UPCOMING WORKSHOPS & FESTIVALS

June—August, 2010

*"San Francisco Early Music Society—Summer Workshops":* <http://www.sfems.org/>

July 11—17, 2010

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

July 25—August 15, 2010

*"Vancouver Early Music Programme & Festival":* <http://www.earlymusic.bc.ca/>

Sept. 16—19, 2010

*"Montreal Recorder Festival":* <http://www.ensemblecaprice.com/>

For more workshops, see the ARS web-site: <http://www.americanrecorder.org/events/workshop.htm>

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## Meeting Notes: Apr. 9, 2010

Carolyn Wallace

Ruth Pattison, SRS President, welcomed members and guests to this meeting featuring the Recorder Orchestra of Puget Sound. The orchestra was directed by the SRS music director, Peter Seibert, and was composed of 16 recorder players and a gambist, Ellen Seibert (a recorder player in a 'former life').

Peter introduced the varied program the orchestra had prepared, telling us something about each composer and the dance, sonata or fantasia. The orchestra began with two dances by William Brade, a late 16<sup>th</sup>-early 17<sup>th</sup> century Englishman who worked in northern Germany and the court in Copenhagen. The 6-part *Paduana XII* and *Galliard XI* were played very stylishly. Your substitute secretary particularly enjoyed the endings of each section of the *Galliard*. Next came a *Sonata No. 4 in Five Parts* from the middle Baroque, by Gottfried Finger (ca. 1660-1730), arranged by Peter for the orchestra. The four movements each had a different character, with tempi ranging from moderate and flowing to rather fast. I particularly enjoyed the contrasting upper and lower parts in the allegro section, with the bass recorders providing strong support for the ensemble. The well-known composer, Anonymous, was featured in Peter's setting of a medieval *Saltarello* melody. The lively tune, in triple meter, was passed around among small groups of the orchestra. Its members had moved to different seats for this piece, for musical and logistical reasons (to help the conductor cue the appropriate players at the right time). The orchestra concluded its program with Peter's 21<sup>st</sup> century setting (2009) of English folksongs that were collected in the late 19<sup>th</sup>/early 20<sup>th</sup> centuries, prior to their being modified (that is, 'corrupted') by the influence of radio and other modern contrivances. Peter chose the folksongs from a songbook he owns. Your secretary supposes his choices were based on the songs' musical qualities, which are considerable, but I also appreciated their names. The 10-part *Fantasia* began (and ended) with *The Green Bed*, and included *The Devil and the Ploughman*, *Young Edwin in the Lowlands*, *The Basket of Eggs*, *The Manchester Angel* and *Robin Hood and the Pedlar*. The ensemble included recorders large to small, great bass to soprano, joined by the bass viola da gamba and conveyed the variety of character of the songs. All in all, an interesting and well-played program – congratulations to all!

The playing session featured three *Minuets*, one by Telemann and two by Mozart. The

## Recorder Teachers: Western Washington

### SEATTLE

#### Vicki Boeckman

(206-985-9916)

[vickiboeckman@comcast.net](mailto:vickiboeckman@comcast.net)

*Intermediate & above private lesson,  
ensemble coaching, children at any level*

#### Laura Faber

(206-517-5739)

[laurafaber@msn.com](mailto:laurafaber@msn.com)

*Beginning students of all ages*

#### Sally Mitchell

(206-328-3381)

[salmitch@earthlink.net](mailto:salmitch@earthlink.net)

*All levels*

### KIRKLAND AND EAST SIDE

#### Mary Whittington & Winifred Jaeger

(425-822-4933)

[mkw@eskimo.com](mailto:mkw@eskimo.com)

### BELLINGHAM

#### Debbie McMeel

(360-647-9606)

[doiremama@gmail.com](mailto:doiremama@gmail.com)

ensemble expanded to include recorders SATB, great basses, a contrabass and two bass viols. Sally Mitchell, recorder 'coach,' played tenor recorder. We began by tuning, that is, playing the assigned notes and listening carefully. Then we played the Telemann, *Menuett* from *Suite No. 1 in A minor*. Peter told us that as the last movement of a French-style suite, the character of the *Menuett* was lifting, lifting, lifting! His advice: watch for the 3 sharps and play them; make the 8<sup>th</sup> notes light. As is his usual practice, he suggested a long-short-short pattern for the 3-beat measures. After we worked on a few awkward spots, we played the *Menuett* through without repeats.

The remainder of the playing session was devoted to two minuets by Mozart. He composed the first, from his 25<sup>th</sup> symphony, *K. 183*, when he was only 17 years old, but was already a mature composer. We played the first section through, trying out different articulations to see what worked best. Then at the trio, a change of key, and some chal-



## Refreshments

**Cookies:** Karen Soma  
Joanne Andrus  
**Fruit:** Susie Keithly  
**Veggies:** Toni Seales

*Thank you for bringing treats  
to our Membership Meeting!*

## Music Trivia

In what century did the earliest known examples of a recorder exist, all of which were the size of a soprano, (also when the name of the instrument 'recorder' was first known)?

**Answer: (see below)**

*The late 14th century*  
Answer:

**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) jill.shupe@gmail.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), ellen415@comcast.net  
 Webmaster (Member-At-Large), Charles Coldwell (206-328-8238),  
 cpcoldwell@zipcon.net  
 Editor, Nancy Gorbman

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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\*

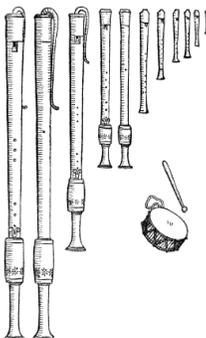
May 7, 2010

\*(2nd Friday in April)

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

lenges. First, 3 sharps (as in the Telemann), some high notes and rests to acknowledge. A brief review of fingerings helped with the notes and a reminder to breathe in unison on the rests – and practice doing so – resulted in ‘real’ rests. Peter also helped us understand the structure of the trio section by pointing out places where the bass and soprano recorders played a duet and also where the alto and tenor recorders had a duet, as well as having us notice that a particular phrase was traded around and appeared in various parts. Some more practice, attention to the staccato notes and the final run-through was much improved. The second minuet by Mozart, from his 40<sup>th</sup> symphony, *K. 550*, was more challenging, with chromatic changes and a more complex structure. Peter had us play the first section several times so we’d become familiar with its sound. Then we found the ‘big’ duet and played several sections slowly, so we could all find the notes. Once we’d done that, we played the section up to tempo. To help us understand this minuet, Peter showed us the ways in which Mozart used a particular melody and how the counterpoint was inspired by Mozart’s discovery of the music of J.S. Bach (which, unfortunately, had fallen out of favor by the Mozart’s time). Then we played *K. 550* through with the full ensemble.

These minuets are not the usual music for playing at SRS meetings, but they were both challenging and rewarding! €

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Seattle, WA 98102

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