

# Recorder Notes

## ...from the Music Director

Peter Seibert

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**Parking:** We have been reminded by Maple Leaf Lutheran to use the church parking lot in order to keep peace with their neighbors. In the recent past, some of those attending our meetings have blocked some nearby driveways. The church parking lot will stay open until the end of our meetings.

**Port Townsend Early Music Workshop:** If you haven't yet registered, the dates are July 10-16. Our venerable biennial workshop again has a superb faculty and is in a fine location on the University of Puget Sound campus. You can download a brochure at our website: [www.seattle-recorder.org](http://www.seattle-recorder.org). For questions, please contact Jo Baim, managing director, at [workshop@seattle-recorder.org](mailto:workshop@seattle-recorder.org).

**Dues:** After more than fifteen years without a dues increase, the SRS board has announced an increase to \$35 for an annual membership. Memberships run from September through August. We will continue to ask for donations from those able to give additional help since our annual operating expenses will still be above our projected income. Thanks to our generous members, we can still maintain a low membership fee that is accessible to everyone.

**Refreshment Chair:** At the April meeting there was strong affirmation of the need to have refreshments following each meeting. However, as I write this, no one has come forward to fill the shoes of Gerrity Shupe, who has done such a fine job for several years. At the October meeting, the board provides the after-meeting goodies. Thereafter, members have signed up to bring various nibbles. The job takes some organization but is well within the capabilities of any member who is willing to take it on. It is possible to get a volunteer to fill in for you if you need to miss a meeting. Please consider taking on this important and rewarding task.

**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 the 37 years we have followed this system we have had 37 different presidents. Tomo Morita is the incoming president for 2011-12. (The offices of secretary and a treasurer are two-year terms, and candidates for those offices are elected in the even-numbered years.) The by-laws provide for nominations from the floor, as long as you have the permission of the person you wish to nominate.

**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 on all levels participate. The achievement of beginners is as important to us as those of professional players. Those still considering whether to enter your ensemble should be in touch with President-elect Tomo Morita ([tomotomom@hotmail.com](mailto:tomotomom@hotmail.com)) to find out if space remains on the program. She will need to know 1) who will play, 2) the title and composer of the work, and 3) 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 an assigned jobs that they care 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!

**SRS MEETING**

Fri., May 6, 2011  
(7:30pm)

**Annual Meeting:**  
Jill Shupe, presiding

**Playing:**  
ANNUAL  
"MEMBERS' NIGHT"  
Tomo Morita, M.C.

Various solos & ensembles

**MAY 2011**

- **(TUE) 5/1/11 (3:00pm):** New Baroque Orchestra: music by Telemann, Bach, Vivaldi, and Fuchs; Ingrid Matthews, Artistic Director @ Trinity Parish Church, 609 8th Ave., Seattle; donations welcome.
- **(TUE) 5/3/11 (7:30pm):** First Tuesdays: Cinnamon Bird: medieval music; Shulamit Kleinerman & Ruth Dornfeld, vielles, Kane Mathis, kora @ Trinity Parish Church, 609 8th Ave., Seattle.
- **(FRI) 5/6/11 (7:30pm):** Seattle Recorder Society: "Members' Night" Meeting; small ensemble performances @ Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(FRI) 5/6/11 (8:00pm):** Early Music Fridays: Cinnamon Bird: medieval music; Shulamit Kleinerman & Ruth Dornfeld, vielles, Kane Mathis, kora @ Northlake Unitarian Universalist Church, 308 4th Ave. S., Kirkland; \$20/\$15/\$10; (206-325-7066).
- **(SAT) 5/14/11 (7:30pm):** Tudor Choir: "All the Queen's Men: Music at the Chapel Royal under Mary Tudor & Elizabeth I"; music by Tallis, Byrd and others @ Blessed Sacrament Church, 5041-9th Ave. Seattle; \$60/\$30; (206-323-9415).
- **(FRI) 5/20/11 (8:00pm):** Early Music Fridays: "The Art of the Lute Song: Baroque Beginnings": Italian, English and French music; Eric Mentzel, tenor, August Denhard, lutenist @ Northlake Unitarian Universalist Church, 308 4th Ave. S., Kirkland; \$20/\$15/\$10; (206-325-7066).
- **(SAT) 5/21/11 (8:00pm):** Medieval Women's Choir: "Birds, Bees, Flowers & Trees"; Vicki Boeckman, recorder, Linda Strandberg, soprano; Margriet Tindemans, artistic director @ Town Hall, 1119—8th Ave., Seattle; (206-264-4822) [info@medievalwomenschoir.org](mailto:info@medievalwomenschoir.org)

**JUNE 2011**

- **(SAT) 6/4/11: (6:00pm—11:00pm):** Early Music Guild & Seattle Baroque Orchestra: "Sumer Is Icumen In" Gala Dinner & Silent Auction @ Women's University Club, 1105 6th Ave., Seattle; RSVP by 5/20/11; (206-325-7066)
- **(SAT) 6/11/11: (1:00pm—4:00pm):** Moss Bay Recorder Society Meeting; joint playing session with Cascade Recorder Consort; music provided @ Enumclaw Public Library, 1700 First St., Enumclaw; contact Sally Mitchell (206-328-3381); [salmitch@earthlink.net](mailto:salmitch@earthlink.net)

**2011 WORKSHOPS (SPRING/SUMMER) \***

**(6/19-25, 6/26-7/2, 7/10-16, 7/17-23)** Early Music Workshops (various locations)—San Francisco Early Music Society  
**(7/10-16)** Port Townsend Early Music Workshop (University of Puget Sound, Tacoma, WA)—Seattle Recorder Society

\*For more listings & details, see: American Recorder Society web-site: [www.americanrecorder.org/events/workshop.htm](http://www.americanrecorder.org/events/workshop.htm)

## Meeting Notes: Apr. 1, 2011

### Molly Warner

**Program:** Our March meeting began with a concert by the New Baroque Orchestra, a community baroque orchestra affiliated with the Early Music Guild and directed by violinist Ingrid Matthews. This is NBO's sixth season, as well as its third performance at Seattle Recorder Society. NBO has grown over time to some 27 players. Instrumentation included violins, violas, violas da gamba, cellos, violone, theorbo, harpsichord, recorders, baroque flutes, baroque oboes, and baroque bassoon — all played at low pitch (A = 415). There is some overlap between NBO and SRS membership — at least 12 players are current or past SRS members. For NBO, the SRS performance was a chance to present some of the music for the longer concert to be presented next month on Sunday, May 1 at 3:00pm, Trinity Parish Church (Parish Hall) in downtown Seattle (8th Ave. & Jefferson St.).

First on the program were five movements from *Serenada in C major* by Johann Joseph Fux (1668-1741). Since the concert was limited to about 25 minutes, several other movements of this pleasant piece were omitted; (come to the May 1 concert to hear the rest of the suite)! Although it is difficult to find music that exactly matches the composition of the NBO, Ingrid had selected this happy suite because there are parts suitable for wind instruments. The three recorder players (Nancy Gorbman, Carolyn Wallace and Jenny Wilkerson) used their low-pitch soprano instruments to play the original clarino parts (high trumpet), while the baroque flutes played violin lines. Depending on the size of the instrument, the violas da gamba read either cello or viola lines. The movements played included a Marche, a Gigue, two Bourees and a Ciacona. The Fux was followed by a *Concerto in E Minor for Recorder, Flute and Orchestra* by Georg Philipp Telemann (1681-1767). Each of the four movements (*Largo, Allegro, Largo, Presto*) had its own feel, and the recorder and flute players took turns with a different pair on each movement. The longer concert in May will feature all the movements of the Fux, as well as the Telemann, one of the Bach *Orchestral Suites* and a Vivaldi *Concerto for Four Violins*. As a member of both SRS and NBO, I can say how very grateful NBO members were for the opportunity to perform in front of an appreciative audience!

Following the concert we divided into two groups for playing. The beginning recorder players — nine strong plus a visitor who will begin lessons shortly — worked on a *Minuet* by Boismortier, a *Galliard* by Attaignant, and

*Helas, Madame* by Henry VIII. They took turns starting and stopping the group and worked on breathing and phrasing. Sally Mitchell, the group leader, remarked that the musical progress of these folks is astounding from month to month — Laura Faber, their teacher, is doing a grand job with them!

The big group met with Peter Seibert to play some of his arrangements and compositions for recorder orchestra. We began by six-part music by William Brade published nearly 400 years ago, in 1614, *Pavanne XIII* and its companion piece, *Galliard XIII*. “Most consort music in the early 17<sup>th</sup> century was written for virtuoso fiddle players,” Peter remarked. “All those high fast notes in the soprano recorder lines were violin parts.” We worked on putting in lifts and spaces to lighten these otherwise dense pieces, playing the unstressed syllables detached and the pickups light so they wouldn't feel muddy. “When we do it altogether it makes this music more intelligent — clarify!” Although music written for dancing should be played at the right tempo for dancers, these pieces may have been written as instrumental (cont'd on page 4)



## Refreshments

### (May Meeting)

#### Cookies:

Gary Frederickson  
Peter Vandermeulen

#### Veggies:

Betty Swift

#### Fruit:

Susie Keithly

*Thank you for signing up to  
bring treats!*

### 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*

**Jerry Kohl**  
(206-328-1413)  
[jeromekohl@comcast.net](mailto:jeromekohl@comcast.net)  
*All levels*

**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)

## Music Trivia

Which late Renaissance composer began his career in the lavish musical establishment of the Danish court of King Christian IV (an amateur musician himself), was one of the three ‘most promising young musicians’ sent to Italy to study music, and who subsequently wrote madrigali and dance music in the form of Paduana and galliard in the Italian style (one of which you will hear on Members’ Night)?

(Answer—see below)

ANSWER:  
Melchior Borchgrevink  
(c.1570-1632)

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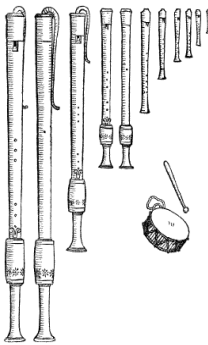
**2010-11 Meetings**

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 1, 2010  
November 5, 2010  
December 3, 2010  
January 7, 2011  
February 4, 2011  
March 4, 2011  
April 1, 2011  
May 6, 2011

(cont'd from page 3) pieces and so the tempos were less strict.

The Brade arrangement was followed by Peter's *Terpsichore Gavottes*, written originally in 2001 for high and low choirs and played at the faculty concert at that summer's Port Townsend workshop. He took some of the dances by various composers from the Praetorius collection, and combined them for this composition. He has rearranged it also for modern orchestra and in the version we used tonight, as a five-part piece for recorders and viols. These are lovely and familiar tunes, but some have a Peter Seibert twist to the harmonies. "You get all full of 'eighth note adrenaline' – how fast can we play these?" Thanks, Peter, for providing us with interesting music and coaching us so effectively and efficiently!€



**SEATTLE RECORDER SOCIETY**  
1815 Federal Ave. E.  
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www.seattle-recorder.org