

# Recorder Notes

## ...from the Music Director

Peter Seibert

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**Program:** The New Baroque Orchestra will give our April 1 program. It is directed by the internationally famous violinist Ingrid Matthews and is perhaps the only amateur baroque orchestra under professional leadership in the country. Several SRS members are also NBO members, and some of them will be the featured soloists in both Telemann's *Concerto for Recorder, Baroque Flute, Strings and Continuo* and a *Suite* by Fux that originally featured a "clarino" (a high trumpet). The NBO is one of the community ensembles of the Early Music Guild, which has sponsored several instrumental and vocal groups open to members of the public interested in historical performance. We welcome the NBO back for our opening program on April 1.

In the playing session we will read a *Paduana* and *Galliard* by William Brade and also my *Terpsichore Gavottes*. The Brade *Paduana* starts with those wonderful long lines that we associate with *pavans* written around the turn of the 17th century. It and the lighter *Galliard* that follows are in six parts SSAATB. The second alto part can also be played on tenor. The *Terpsichore Gavottes* are developed around 17th century dances contained in the Praetorius collection *Terpsichore*. My original setting was for the Port Townsend faculty concert in 2001 and was written for two five-part choirs: a high choir and a low choir. Subsequently, I expanded the work for a college orchestra in Illinois. I've again refashioned the music: this time simply for SSATB. It's jolly music and will be fun to play. Low basses and viols are welcome.€

## Handel "Play-In": American Handel Festival in Seattle

Over 80 recorder, string and flute players participated in the 1-1/2 hour "Play-In" at St. James Cathedral in downtown Seattle on Mar. 19, conducted by Peter Seibert. His arrangements of the Handel *Water Music Suites*, a pleasure to play, were enhanced by playing in this lovely cathedral with its high-arched ceilings, ornate stained-glass windows and live, rich acoustics, built in a style inspired by 14th century Italian Renaissance architecture. A small audience of all ages was present to enjoy the music. Everyone played well sight-reading, keeping up with quick

tempos, meter and key changes, varied articulation, phrasing and baroque style. Included among the many musicians were: the Handel Festival's executive director Marty Ronish (baroque flute); Rebekah Gilmore (soprano recorder), host for the event, member of the Tudor Choir, and choral director of Ave, a women's Renaissance choir; a recorder player from the Los Angeles Recorder Orchestra who travelled to Seattle for the Handel Festival.€  
(Nancy Gorbman)

**SRS MEETING**  
Fri., Apr. 1, 2011  
(7:30pm)

**Program:**  
New Baroque Orchestra  
Ingrid Matthews, director

**Playing\*:**  
Peter Seibert, conducting  
Music by William Brade &  
"Terpsichore"  
Pitch: A=440  
Viols: with recorders or  
separately

**Recorder Coach/  
Ensemble\*:**  
Sally Mitchell

\*(Music Provided)



Photos (right) by William Bruzas

**APRIL 2011**

- **(FRI) 4/1/11 (7:30pm):** Seattle Recorder Society: Meeting, Maple Leaf Lutheran Church, 10005 32nd NE, Seattle.
- **(FRI) 4/1/11 (7:30pm):** Concert Spirituel: Goldberg Variations by J.S. Bach: Hans-Jurgen Schnoor, harpsichordist @ Christ Episcopal Church, 4548 Brooklyn Ave. N.E., Seattle; (360) 445-3164; cohanjeffrey@aol.com.
- **(SUN) 4/3/11 (3:00pm):** Sine Nomine: "David and Absalon"; Early Music Community Chorus @ Trinity Parish Church, 609 8th Ave., Seattle; free will offering
- **(SUN) 4/3/11 (3:00pm):** Medieval Women's Choir: Annual Benefit & Auction; Margriet Tindemans, Artistic Director @ Mt. Baker Community Center, 2811 Mount Rainier Dr. S., Seattle; (206-264-4822) [info@medievalwomenschoir.org](mailto:info@medievalwomenschoir.org)
- **(SAT) 4/9/11 (10:00am—5:00pm):** Moss Bay Recorder Society Meeting, "The Annual Meet"; Conductors: Larry Stark, Charles Coldwell, and Sally Mitchell; music provided for each playing session @ Kirkland Congregational Church, 106 5th Ave., Kirkland; for more info., contact Sally Mitchell @ 206-328-3381 or email: salmitch@earthlink.net
- **(SAT) 4/9/11 (7:30pm):** Venetian Polyphony; "Music from St. Mark's Basilica"; Renaissance Vocal Music @ Trinity Parish Church, 609 8th Ave., Seattle; (206) 397-3627
- **(SUN) 4/10/11 (1:00pm):** Early Music Guild: Early Music Discovery Series: Commedia; Opera preview production of EMG's opera "A Day on the Town, A Night in Hell" @ Town Hall, 1119—8th Ave., Seattle; \$10/\$5; 206-325-7066
- **(FRI) 4/15/11 (7:30pm):** Concert Spirituel: Musical Offering & other works by J.S. Bach: Ingrid Mathews, violinist, Jeffrey Cohan, flutist, Hans-Jurgen Schnoor, harpsichordist @ Christ Episcopal Church, 4548 Brooklyn Ave. N.E., Seattle; (360) 445-3164; cohanjeffrey@aol.com.
- **(FRI) 4/15/11 (8:00pm):** Early Music Guild & Seattle Theatre Group: "A Day on the Town, A Night in Hell"; based on operas by Vecchi & Monteverdi @ The Moore Theatre, 1932—2nd Ave., Seattle; \$90/\$70/\$40; 206-325-7066
- **(SAT) 4/16/11 (8:00pm): and (SUN) 4/17/11 (2:00pm):** "A Day on the Town, A Night in Hell" (see 4/15/11)
- **(SAT) 4/23/11 (8:00pm) (pre-concert lecture 7:00pm):** Early Music Guild: Seattle Baroque Orchestra: "Sound the Trumpet"; music by Purcell "The Fairy Queen", Biber "Night-watchman's Serenade and others; Kris Kwapis, trumpet @ Town Hall, 1119—8th Ave, Seattle; \$40/\$35/\$25/\$15; 206-325-7066
- **(SAT) 4/23/11 (8:00pm):** Shirley Hunt, viola da gamba performs @ Gallery 1412, 1412—18th Ave., Seattle; (847-951-7601); [www.shirleyhunt.net](http://www.shirleyhunt.net)
- **(SAT) 4/30/11 (8:00pm) (pre-concert lecture 7:00pm):** Early Music Guild: Anonymous 4: Secret Voices, The Sisters of Las Heulgas: medieval music of Northern Spain; guest instrumentalists Shira Kammen, vielle, Peter Maund, percussion @ Town Hall, 1119—8th Ave, Seattle; \$40/\$35/\$25/\$15; 206-325-7066

**MAY 2011**

- **(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)

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

- (4/29-5/2) Winds and Waves Recorder Workshop (Sitka Center)—Oregon Coast Recorder Society
- (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: Mar. 4, 2011

Molly Warner & Carolyn Wallace

**Program:** The program, entitled “Potluck Concert”, was presented by Big Byrds, whose members are Kathleen Arends, Tommy Arends, Anne Dennis, Jim Pilon, Gerrity Shupe and Molly Warner.

They began with a *Fantasia* by John Wilbye, a lovely piece featuring mostly low recorders. The tenor played the theme first, then was joined by the basses. Many variations followed, with unison passages at the conclusion.

Next, Kathleen read the very sad poem about winter and love, set to music by Caspar Othmayr. *Es ist ein Schnee gefallen*, a four-part song (SATB), was sung by the group. A quartet played the song as written in its original major key. Following that came a demonstration of the modes. As Kathleen wrote in the program, “We’ll play it with the most raised scale steps available (Lydian Mode) and then lower an additional degree of the scale with each iteration. Thus, we’ll pass through major and natural minor on our way to, um, ‘very minor.’ Or something. I hope you will find it interesting.” Note: Your scribe did!

On to the familiar: Jim sang *Sheep may safely graze* from *Cantata Bwv 208* by J.S. Bach, accompanied by recorders and harpsichord, which played interludes between verses.

A *Concerto in G-Dur* by Johann Georg Linike, for five recorders and harpsichord concluded the program. The group selected it because “...we thought it was kind of fun and we hope you like it.” The *Largo* was very melodic with duo altos and tenors alternating and overlapping each other. The *Allegro* was bright and cheerful, with imitative passages between the duos. A meditative *Adagio* followed. The final *Allegro*, with its charming melody, was quite sprightly.

Thanks, Big Byrds, for a varied and interesting program! (Carolyn Wallace)

**Playing:** Following the concert, we divided into two groups for playing. Sally Mitchell took eight beginning recorder players down the hall to work on arrangements she had made for duets with two sopranos and an added alto line. Six of these folks were newcomers from Laura Faber’s class and the other two had come down from Everett to play. Sally remarked afterwards that they had all made super progress. We heard earlier in the evening that Laura’s six-week-long class had been so popular that everyone wanted to continue, and more are welcome. This was the

first time that they had come to an SRS meeting; we hope that they will all keep coming and that they will get great enjoyment out of playing music with friends.

Peter Seibert had originally intended to work this evening on works by William Brade with the large group of recorders and viols. However, he decided instead to do a run-through of the first of the three *Water Music Suites* by Handel that he will conduct on March 19 at St. James’ Cathedral, as part of the American Handel Festival taking place this year in Seattle. Peter has arranged it for recorders and viols, using a 19<sup>th</sup> century edition of the work; for ease of playing with our instruments in a two-octave range, he transposed it up a fifth from F major to C major. “This first *Water Music Suite* and *The Messiah* are Handel’s best known works,” we learned from Peter. “King George I of England came from Hanover in Germany to assume the throne after the death of Queen Anne, and he hired Handel, who had previously worked for him in Hanover but was already in England, to take charge of the royal musical entertainment. When the king and his (cont’d on page 4)



## Refreshments (April Meeting)

### Cookies:

Betty Swift, Ruth Pattison

### Veggies:

Tommy Arends

### Fruit:

Evelyn Lester

*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

What is the cylindrical high-pitched brass instrument dating from the 11th—14th centuries, ancestor to the trumpet, used by cavalries as a signal during war, whose name derives from the Latin word “clarus” meaning clear, penetrating, loud and shrill, and later on referred to a melodic playing style in the trumpet’s upper register?\*

\*Hint: NBO recorder players will play this part in the *Fux Suite* at the March meeting.

(Answer—see below)

ANSWER: clarino

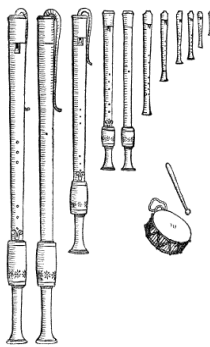
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**2010-11 Meetings**

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) retinue enjoyed an outing on the Thames River on an elaborate barge, the musicians would play near them on a separate barge. When the barges moved closer together the musicians would choose a slow, quiet piece, and when they were further apart they would select something faster and louder." This *Suite*, the longest of the three, has ten movements (*Overture*, *Adagio e staccato*, an untitled *Allegro*, an untitled *Andante*, *Menuet*, *Air*, another *Menuet*, *Bouree*, *Hornpipe*, and a final *Allegro*). We played them all, beginning with one of the *Menuets*, then going back to the beginning and working straight through. Unlike our usual practice of rehearsing, instead we read through the entire work with only a very few comments from Peter. "This is your dress rehearsal for March 19<sup>th</sup>!" It is indeed an ambitious undertaking to arrange not just one but four orchestral works by Handel for our recorder orchestra, and it is all wonderful music. Thank you, Peter! (*Molly Warner*)€



#### SEATTLE RECORDER SOCIETY

1815 Federal Ave. E.  
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www.seattle-recorder.org