

# 2025 Northwest Recorder Meet



**Saturday, April 19**

10:00am to 5:00pm

Sand Point Community UMC – Perry Hall

4710 NE 70<sup>th</sup> Street

**\$60 for all day or \$25 for a single session**

Please bring all your recorders, compatible instruments, a music stand, a pencil, something for your lunch and, optionally, a snack to share. Pitch A = 440

## **Schedule for the Day:**

9:30 am	Registration and set-up
10-11:45	<b>Potpourri</b> led by <b>Peter Seibert</b>
11:45-1	Bring or buy lunch (coffee and tea provided)
1-2:45	<b>Tomás Luis Victoria/Klezmer</b> led by <b>Laura Kuhlman</b>
2:45-3:15	Break
3:15-5	<b>Girl Power!</b> led by <b>Laura Townsend</b>
5-5:30	Clean-up and departure

**Presented by** Moss Bay Recorder Society and Seattle Recorder Society

Email Laura Townsend at [mbrsmem@gmail.com](mailto:mbrsmem@gmail.com) to pre-register, for the link to the music or with any questions. More information on our website [www.mossbayrecorders.org](http://www.mossbayrecorders.org).  
Payment not due until the day of the Meet.

We look forward to having you join us for a wonderful day of music making,  
fellowship and fun!

## Playing Session Descriptions

**Potpourri** will feature some delightful Renaissance and Baroque pieces as well as several of Peter Seibert's own compositions, *All Things are Quite Silent*, an arrangement of an English folksong, and *Divertimento* (2010). He will guide us through Le Jeune's *Reveyer venir du printemps*, a familiar chanson with a tricky rhythm, followed by Hassler's "*Mein G'muth ist mir verwirret*," a German song that uses the same rhythm. This melody later became the well-known Passion Chorale melody of Bach, so we'll try our hands at Bach's *Befiehl du deine Wege*. Peter will round out the session with selections from Handel's *Water Music Suite No. 1* and perhaps something by perennial favorite Isaac.

**Laura Kuhlman's playing session will include music from two topic areas:**

### **Tomás Luis Victoria: a sacred life of music**

Tomás Luis Victoria was not only the greatest Spanish Renaissance composer but also one of the greatest composers of church music of his day in Europe. He dedicated himself to the Catholic faith through his music, which is all sacred and only using Latin texts. Musicologists hear in his music a mystical intensity and direct emotional appeal in his musical phrases and word painting. Lucky are we today to be able to experience the brilliant mind of this beloved composer. We will unfold, analyze and play some of his many hymns, motets and mass settings.

### **The Klezmer Recorder Band**

Ready to get your fingers jumping?! Well, welcome to the Klezmer Recorder Band. Klezmer music is an instrumental musical tradition of the Ashkenazi Jews of Central and Eastern Europe. As Klezmer music reached the United States, it was influenced by the traditions of American big bands and other popular music styles. We will explore some of the many styles of Klezmer playing and the tunes that were used for the various celebrations of Jewish life.

**Girl Power!** Laura Townsend will explore works composed and/or arranged by female musicians. From Raffaella Aleotti's Renaissance motet *Vidi Speciosam* to Annabel Knight's arrangement of a favorite Beatles tune, we will traverse the ages. We'll make stops along the way for *A Staffordshire Ramble* by Alyson Lewin, visit turn-of-the-20<sup>th</sup>-century New England to hear some of Amy Marcy Beach's work, and swing by mid-century Chicago for a work by Florence Price. All aboard for a fabulous musical journey!

## Instructor Bios

**Peter Seibert** is a conductor and composer who has a life-long relationship with the recorder. He was music director of the Seattle Recorder Society from 1970 – 2015. As a board member of the American Recorder Society, he established the ARS Personal Study Program. In 1983, he founded the Port Townsend Early Music Workshop, which he directed until 2001. He has written numerous articles for the American Recorder. Peter continues to be active as a composer and has had two new choral works performed this year. His compositions for recorders and for viols are played world-wide.

**Laura Kuhlman** resides in Portland, Oregon and up until 2014, was active in Chicago, Illinois, where she spent many years as a freelance musician. From Bach to Broadway, Laura has enjoyed partnerships with several early music ensembles. She is music director of the Portland Recorder Society and the Recorder Orchestra of Oregon, is past President of the national *American Recorder Society* and has taught at many early music workshops around world. Laura also performs, leads and arranges music for the lively medieval band, *Musica Universalis*, whose purpose is to play early music in unusual places and collaborations with other artistic disciplines. Laura is an active performer for the English Country Dance community in Portland, a member of the rowdy horn section in the acclaimed *Portland Megaband*. In addition, Laura teaches flute, saxophone, recorder, renaissance double reeds and renaissance bagpipes both at workshops and in her home studio. If she's not playing music, look for Laura on her bike in the hills and dales of Oregon or in her glass studio!

**Laura Townsend** is the director of the Moss Bay Recorder Society, leads Seattle Recorder Society's Back Room Gang and has a teaching studio in Seattle. Originally trained as a developmental psychologist, she's dedicated to discovering the most effective ways to learn and is committed to growing her own skills. She takes lessons with Vicki Boeckman, plays in the Recorder Orchestra of Puget Sound, studied conducting with Peter Seibert, performs with the ensemble Quintessence, and attends workshops as often as possible.