



Canberra Recorder and Early Music Society

P O Box 6052
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<http://www.rkmedia.net/crems>
September 2011

NEWSLETTER — 2011/9

Edited by Diane Williamson

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Committee meetings – Members are welcome to attend. Meetings are usually held at 12.30 pm prior to orchestra rehearsals –

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CREMS ACTIVITY PROGRAM 2011

Unless otherwise advised, all **Orchestra** sessions will be at St David's, Red Hill. **'Blow-ins'** may be held in a member's home.

24/25 September	<u>Bundanoon workshop</u> organised by the Sydney Society of Recorder Players "Remembering David Munrow"
15 October	To be advised
30 October	Orchestra – guest conductor Robyn Mellor
13 November	'Blow-in' – carols
27 November	Orchestra
11 December	'Blow-in' – Christmas music

There is to be a Master class with Barbara Jerjen (all day) probably in November - details to follow

Orchestra Sessions

- For CREMS members only
- 14.00-16.00 (arrive at 13.45) on the last Sunday each month (except for April) at St David's, Red Hill
- A variety of music will be offered
- New/different music will be handed out each session and collected after playing
- Cost per member \$10 per person

Please bring afternoon tea. Tea and coffee will be supplied.

Blow-ins

- For CREMS members only
- 14.00 – 15.30 (arrive at 13.45) on every second Sunday of the month (except for April) at St David's Red Hill or a member's home.
- There will be no conductor, but a CREMS member will find appropriate music and lead the blow-in
- Cost \$5

Please bring afternoon tea. Tea and coffee will be supplied.

CREMS BASS GROUP

. This has been deferred until spring. The day, date and time will be advised shortly.

WHO IS DAVID MUNROW?

Diane Williamson – Editor

I was rather surprised at a recent Committee meeting that I was the only person who knew who was David Munrow and had some idea of what he did. I guess I first heard of him in my early days as a recorder player and became an avid collector of his records and CDs. Unfortunately I had returned to Australia by then and never went to one of his concerts. The Sydney Society of Recorder Players based their Bundanoon workshop on David Munrow so those who went to Bundanoon would know a lot about him. I decided to repeat Sydney's blurb about the weekend.

"David Munrow, founder of the Early music Consort of London in 1967, had first become interested in wooden instruments such as the recorder after exposure to South American indigenous music when a volunteer teacher in Peru. His consort adopted a lively, exuberant style of playing which appealed to a wide audience. In 1968 the Consort made its first foreign tour, launching Munrow and the group upon their path to international acclaim. During their travels, Munrow ransacked foreign marketplaces for exotic instruments of old origins He also commissioned careful reconstructions of otherwise unobtainable antiques from such instrumental families as the cornett, racket, kortholt and others.

"By 1969 he was teaching recorder at London's Royal Academy of Music and two years later appeared on a radio show on the BBC called *Pied Piper* which was aimed at young listeners but appealed to all ages. Worldwide recognition and popularity came to Munrow when he created the scores for the outstanding BBC TV series *The Six Wives of Henry VIII and Elizabeth R*, widely televised abroad.

Munrow extended his activities with the Consort to a heavy schedule of concerts, tours and the making of numerous alums, encompassing the early music of many countries. Several living composers wrote music for the instruments, including the recorder, used by the Consort.

Before his premature death in 1978 Munrow wrote a book, *Instruments of the idle Ages and Renaissance* and composed and arranged the scores for four feature films. Had he not died, he surely would have been recognised as one of the most influential musicians of the last half of the twentieth century."

There will be a report on the Bundanoon weekend in the October issue.

CREMS DANCE GROUP

Renaissance Dance Classes 2011

Venue: Black Mountain Guide Hall, Cliathus Street, O'Connor (All classes)

Time: 7.45 pm for 8pm start, until 10 pm.

Cost: Members \$7.50 per class, \$6.00 concession

Dances of 15th and 16th century France, Italy and England, also English Inns of Court and Country Dancing Dates 9 and 23 September

Dances of 16th Century Italy, Caroso and Negri etc

Dates: 16 and 30 September

Enquiries: Estelle Canning (02 4845 0228) or Libby Case (02 6286 4361)

COMBINED RECORDER PLAYING DAY WEDNESDAY 2 NOVEMBER

The U3A Advanced Recorder Orchestra, along with the Intermediate Recorder Orchestra, would like to invite you to join them for their annual Combined Recorders Playing Day. This year it will be held on Wednesday, 2 November, at the Woden Seniors' Club, Corinna St., Woden, Canberra, beginning at 12:30, and continuing until 4:00 with two short tea breaks.

The varied music will have parts for all the recorder sizes, and some of the works will be by that prolific and brilliant Scottish recorder teacher and composer, Brian Bonsor, who died earlier this year.

This gathering will give players the opportunity to experience the skills and discipline of orchestral playing, which are usually not available to recorder players.

Please pass this invitation on to your recorder playing colleagues. All welcome, as parts range through levels of difficulty to make this a really inclusive recorder playing experience.

Please let Margaret Wright know names and instrument(s) played, so that the music might be organised for the day. Margaret's e-mail address is recorderteacher@hotmail.com or let Diane know on wildia@grapevine.com.au

VALE JILL DOWNER

Members will be saddened to learn of the sudden death of Jill Downer on 20 September 2011. Jill formed Early Music Enterprises in 1990 following financial difficulties experienced by the organisers of *Recorder 90* in Canberra in that year. For the next five years, Jill organised early music concerts in the Chapel at Girls' Grammar or at the ANU, Canberra, followed by supper. She arranged weekends for people to attend Pinchgut opera in Sydney. These concerts and weekends were so successful and popular that Jill continued running them. Jill also organised overseas tours to study interesting historical eras and sites. Jill played a very important role in the early music scene and will be greatly missed by many people.

SALUT! BAROQUE CONCERTS for 2011

All the Canberra concerts will be at the Albert Hall, Commonwealth Avenue.

Concert 4 Friday 18 November 7.30 pm

Music by Geminiani, Matteis, Oswald, Barsanti and Veracini

Subscription to four concerts is \$130/concession \$195, Individual tickets \$38/\$32 (available at the door)

Contacts: Sally Melhuish and Tim Blomfield, 19 Gladstone Street, Hall 2618

Phone: 6230 9262 salut@baroque.com.au www.baroque.com.au

ORPHEUS MUSIC NEWS

Orpheus Music in Armidale has lots of new Mollenhauer recorders in stock, [http://www.orpheusmusic.com.au/1663 -Mollenhauer.](http://www.orpheusmusic.com.au/1663-Mollenhauer)

Still over 100 items of sheet music on sale <http://www.orpheusmusic.com.au/91-sale>

The annual Recorder Course will be running in January 2013.

If you have any questions send Zana Clarke an email if you have any questions at zana@orpheusmusic.com.au or write to her at Orpheus Music, PO BOX4689, Armidale NSW 2350

RUNNING A SMALL GROUP – AN INFORMAL GUIDE

Fiona Cochaud

Running a small group, or consort, of recorder players is the perfect solution for players who would like a regular playing opportunity with others of a similar ability, in addition to the regular opportunities for playing in larger groups that CREMS provides. However, some people feel reticent about establishing a group, either from feeling they are “not an expert” or from unfamiliarity with how such groups work. This article aims to address these issues, and to make it clear that running a small group is both rewarding and not that difficult!

How do I find other people to play with?

General chit-chatting with other players at CREMS blow-ins or concerts will usually reveal whether people wish they had playing partners, or someone to practice that duet/trio with, or just more ‘playing time’. The **CREMS membership list** contains contact details and playing interests (instruments, approximate level of ability), so you can see if someone in your area might be a potential partner and give them a call. You could also put a “Wanted” advertisement in the monthly newsletter, if you don’t feel up to approaching people out of the blue. Please contact Diane Williamson (wildia@grapevine.com.au) for a copy of the current membership list or to put out a request in the newsletter.

What sort of players do we need?

A good consort should have between 3-6 members; most, if not all, should be comfortable with **more than one instrument**. This will provide sufficient versatility to enable you to play a range of pieces for different combinations (AAT, SSA, SAT, ATTB and so on), and to keep members interested. Changing your regular instrument or playing a different line can do wonders for mental alertness!

Don’t we need a ‘group leader’? I’m not comfortable taking on that role.

Many players are familiar with the idea of playing in a small group led by a musically qualified tutor or a more experienced player, who ‘directs’ the group by suggesting tempi, general playing dynamics, and often the repertoire. If you have a tutor or more experienced player who is willing to take on this role, and the rest of the group is happy with this arrangement, then you have no problem. If, however, you have a ‘self-appointed’ leader, or someone who dominates the group through sheer force of personality, then you *may* have a problem!

Experience suggests that groups that run more or less democratically tend to last longer. That is to say, all the players in such groups should feel comfortable making suggestions about the group’s playing, and that these suggestions should be taken seriously by others. If someone thinks a piece should be played *allegro*, and someone else thinks it should be *andante*, then play it twice at both speeds and see which way works best. If someone insists that minuets/bransles/trills can only be articulated in a particular way, and someone else disagrees, don’t die in a ditch over some technical issue of musical correctness. If you are in the fortunate position of knowing how to count through a hemiola, then be sensitive to others who may not, and see if you can tactfully share your ability. Remember that the point of a small group is to have fun playing together, not to parade one’s own ability at others’ expense.

In short, there is **no necessity for a group to have a designated ‘leader’**. Everyone should feel able to contribute ideas to the group, and to learn from others in turn.

Where do we find music to play?

Original music is clearly the best solution, and there are numerous **published collections** of pieces available which would give any group many years of pleasure. Two of the more well-known and commonly available collections are:

- *The Recorder Consort*, ed. Steve Rosenberg, in four volumes;

- The *Schott Recorder Consort Anthology*, in six volumes (15th century music, French and Spanish music, Italian music, German and Dutch music, English music and dance music).

Alternatively, there are **internet sites** from which you can download sheet music. The Choral Public Domain Library (www.cpd.org) contains mostly vocal music that is out of copyright, but much of it could be arranged or adapted for recorder consorts. And it's free! Many other useful links to recorder music sites can be found at the Recorder Home Page under the Repertoire heading (www.recorderhomepage.net/repertoire).

How often should we meet?

As often as the group wishes! Many people prefer having a regular weekly playing slot, while others may be able to fit in rehearsals on a monthly or fortnightly basis. The main thing is to **commit to meeting regularly**, and, if possible, to practice in between group meetings.

Where can my group find feedback and guidance on our playing?

After your group has been playing together for a while, you may feel the need for feedback or further guidance on your playing skills. Practising with a performance goal in mind, such as a **CREMS Concert**, is an excellent way of focusing your group's efforts. The CREMS Committee encourages all members, but particularly those in small groups, to come forward and contribute to these occasions.

CREMS is also fortunate Barbara Jerjen and Robyn Mellor are more than willing to assist small groups to develop and grow musically through **ad hoc tutoring sessions**. Please contact Barbara or Robyn directly for further information.

Sounds great – when can we start!?

UK FESTIVAL AND RECORDER WEEKENDS

If you happen to be planning a trip to the UK, you might be interested in these events:

Carl Dolmetsch Centenary Recorder Weekend will be held on Friday 21 October to Sunday 23 October 2001 in Birmingham Conservatoire.

This is a special weekend of concerts, recitals, lectures and more, celebrating 100 years since the birth of Carl Dolmetsch (1911-1997) pioneer of the modern recorder in England. Cost for a weekend ticket is £35. For more information contact www.recorder-events.co.uk or e-mail info@recorder-events.co.uk.

Greenwich International Early Music Festival and Exhibition 2001, 10th Anniversary. 11-12 and 13 November Old Royal Naval College, Greenwich, London SE10 9NN.

Around 100 instrument makers from around the globe, shops, music publishers, recording companies, societies and forums will gather under one roof. This is the perfect opportunity to compare, contrast and perhaps buy the instrument you have always promised yourself.

Over the three days, there is a wide program of concerts from a Red Priest Masterclass, Trinity Laban Classical Orchestra, Matthias Maute (recorder) Ibi Aziz (viol and Emma Murphy (recorder), and the Moeck/SRP Solo Recorder Competition Finals. Admission to the Exhibition is £17.00 for three days. Contact www.earlymusicfestival.com.

