

The Hobart Society of Recorder Players Inc.

<https://hobartrecorderplayers.com>

Newsletter Nov/Dec 2019

The Society is in its 46th Year

Meetings

The Society meets fortnightly on **Mondays (7.30 – 10.00 pm)** at **The Civic Club**, 134 Davey Street, Hobart. There is ample parking at the rear of the building and entry is via the back door. **Players please arrive** early enough to help set up the room for playing. With increasing numbers we need to move furniture out and set up a double row of chairs; preferably two to a stand. Furniture moved out at the beginning of the evening must be put back before we leave!

Special Note for New Members and Visitors:

From time to time we are required to rehearse upstairs and will endeavour to let members know before hand or put up a sign downstairs to redirect people. If we forget, we apologise in advance and invite members to pop upstairs to try and find us!

Formal Playing Dates 2020 NOTE: Dates subject to change. Watch this space.

January: informal – see below

February: 3, 17

March: 2, 16, (**30 AGM**)

April: 6, 20

May: 4, 18

June: 1, 15, 29

July: 13, 27

August: 10, 24

September: 7, 21

October: 5, 19

November: 2, 16, 30 (Concert Sunday
22 TBC)

December: 14 (Christmas Party)

There may be changes to this schedule during September, October and early November in preparation for our annual concert.

Subscriptions: Renewing your subscription (before the AGM to be eligible to vote) or thinking of joining the Society? Subscriptions are now:

Full - \$65, Concession - \$55, Students to end of Y12 - \$30

We prefer payment by direct deposit into the Society account:

Westpac BSB: 037 014

Account Number: 266570

Please type your name and 'subs' into the description area.

If direct deposit isn't possible, please give Nicole cash at a recorder rehearsal and she will write you a receipt.

Summer Playing: Informal playing sessions will be held January 6, 13 and 20. As usual these are not conducted. Members and visitors are invited to come along and join in. If you have been thinking of joining the Society these evenings provide an excellent opportunity to come and see what we are about. Phone either of these numbers for more information and to confirm we are playing: Nicole on 0475565060 or Luz on 0490199893.

News of Members Past and Present

(Contributions, both biographical and autobiographical, welcome for this section.)

News from HSRPI member and composer Claire Farrell:

HSRP member Claire is a composer currently studying at the UTAS Conservatorium of Music. This year has been a busy one for Claire, and she wishes to share some of the projects she has been involved in.

This year, Claire has been endeavoring to include the recorder in her work, which most recently included an electro-acoustic improvisation with her partner, fellow composer Rhys Gray, at the latest Underground Artbar event in October. See pictures and event info at:

<https://www.facebook.com/undergroundartbar/photos/pcb.714094445762461/714074855764420/?type=3&theater>

In July, Claire composed music for RANT Art's *Soliloquy*, for Junction Arts Festival, which makes extensive use of recorders. This webpage (<https://www.rantarts.com/soliloquy-2019>) includes an excerpt of Claire's composition, *Time*, for alto, tenor, bass and contrabass recorders, with all parts performed in the recording studio by Claire.

For people interested in Claire's non recorder-related work, Claire was commissioned last year by the Tasmanian Symphony Orchestra (TSO) to compose a piece entitled *Lithium* for Hobart's youth dance company DRILL's 2019 major season, *NEON*, which premiered in August. The recording of the piece by the TSO wind, brass and percussion players, which was used in choreographer Jaala Jensen's dance piece, can be listened to here:

<https://soundcloud.com/user-427073505/sets/neon-lithium-by-claire-farrell>

Look out for Claire's work on either her recently set up a Facebook Page "Claire L. Farrell – Composer" (@clairefarrellcomposer) or her website (<http://clairefarrellmusic.com/about/>)

From the Librarian

Library Additions November 2019

A) Donated by Nicholas Lander

- Touchin, Colin. Divertimento (op. 21) for Recorder Ensemble (SATB) T4
- Haydn's Toy Symphony as Arranged by Colin Hand (SSATB + Toys) H5
- Rosenheck, Alan. Rosenhecken-rosen (SATB + optional percussion) R4

B) Donated by Maria Rolls & Karen and Rodger Stott

Music:

- Goodyear, Stephen. Christmas Carols (3 Descants) G3
- Leeman Heinrich. Tanz und Speil (for two descants) L2
- Rosenberg, Stebe. Recorder Playing (1-3 Descants) R3
- Muller-Reuter, Brigitte. Gut Spiel (20 duets for 2 descants) M2
- Newman, Harold and Consoli, Marc-Antonion. Little Works of Great Masters (for 2 soprano) N2
- Haydn. Easy Pieces for the Young (for 2 soprano recorders) H2
- Rodgers, Irene. Carols for little Boys and Girls (Keyboard) R1
- Sakeld, Robert. Play the Recorder Book 1 (descant) 2 copies S1
- Taylor, Stanley. Elementary Duets for Descant and Treble Recorders T2

Instruments:

2 plastic Ariel Descant Recorders
1 Aulos Plastic Treble Recorder

Recorders on the Internet and other interesting items

(Contributions welcome for this section.)

Carol has provided the following link to a video of David Bellugi playing and talking to primary school students.

https://www.youtube.com/watch?v=ZhmuBgWA40&feature=share&fbclid=IwAR18WCq_rAH5-HeuAYBj2Ti7Uv4-Sm1gDsK9Ay-U1MAFBij9eaiFNFhsh8Y

Concert Reviews and Reflections

Members of HSRPI and the Society as a group have participated in several concerts since the last Newsletter. Reviews and reflections of these are provided below.

Claire wrote about HSRPI November Concert.

On the 10th of November, the Hobart Society of Recorder Players (HSRP) presented their annual concert at the Moonah Arts Centre; a new venue for the HSRP. This year's ambitious programme included some challenging 20th Century repertoire consisting of three movements from *Divertimento* by Colin Touchin, *Rosenheckenrosen* by Allan Rosenheck, Rudolf Lerich's *Suite in A minor*, and three of the *Tanzstucke* duos by Harald Genzmer. Contrasting these were the 17th Century *Sonata a 5 flauti* by Antonio Bertali and *La Medozza* by Gasparo Pietragrua. Two beautiful Renaissance pieces, *Rex autem David* and *Hodie Christus Natus Est*, by Alonso de Tejada and Jan Pieterszoon Sweenlinck as well as an arrangement by David Burndrett of Felix Mendelsohn's *Nocturne from a Midsummer Night's Dream* showcased both the polyphonic and homophonic capabilities of the recorder ensemble. HSRP member Claire Farrell's own composition, *Pipeline*, was performed again, having had its premiere at the *Haunting Winds* concert in July, and the concert concluded with the amusing *Toy Symphony*

(complete with toy ensemble); an arrangement by Colin Hand of an 18th Century composition of disputed authorship.

The HSRP performed all the pieces with great musicality and professionalism, making the most of the excellent acoustics that the new venue provided. Our appreciative audience numbered over 45 people, who joined us afterwards for a lovely afternoon tea in the foyer.

A big thank you must be extended to everyone involved in the organization of this event, many of whom were thanked on the day, everyone who came to support the society, and to all the members of the HSRP for their hard work in preparing the music for this year's annual concert.'

Of the performance kunyani & co., held at Lady Franklin Gallery, Nov 17, Nicole provided the following comments;

'A compact, dense and varied concert showcasing new compositions very much inspired and grounded in our local landscape, and performed and created by locals.

The first piece was *Iterationen* for trumpet and piano by Tasmanian born composer Simon Barber. A world premiere, the piece was performed by Simon Reade on trumpet and Michael Kieran Harvey on electric piano. The driving force of this piece, for me, was in the complex and virtuosic rhythmic interplay between the two musicians. The dynamism was further enhanced by Michael standing to play the keyboard.

Next we had the poem, *Gondwana Gown* by Verity Croker, spoken beautifully by our very own Arjun von Caemmerer. There was some incidental magic in this performance. Whether by accident or design, the door to the gallery was left open and Arjun was accompanied by birdsong and the performance felt very anchored in nature. Truly magic.

In contrast, the next piece (another world premiere!) composed and performed by Michael Kieran Harvey thrust us into the world of electronic music. *Rameaustein* utilised ipads, iphones and electronic keyboard and was a comment on the pretensions of electronic music. From the program notes, Michael's goal was "to fuse the idiom of the repetitious lock groove with the idioms of both contrapuntal Rameau and Rammstein's stadium rock in the hope of producing a deformed sonic offspring that would take revenge on such pretentiousness." Not knowing much about electronic music, I did, however, recognise the use of loops and bass riffs and understand Michael's use of these as parody. Overall, I found the piece to be more of an intellectual exploration rather than a piece of music I would enjoy to revisit. But there is certainly no doubting Michael's virtuosity and it was interesting to be invited to share his explorations.

Sonata for 'cello and piano by Tasmanian composer Don Kay was next in the program. The piece was written in 1999 and is a response to landscape and ecology. In terms of programming, this echoed the feelings I had listening to Croker's poem and foreshadowed subject matter in Arjun's *Welly the Mountain*. It was a joy to hear John Addison play the 'cello accompanied by Michael on keyboard. Being so close to the performers in the intimate gallery space and watching as well as hearing is a real privilege. There were some beautiful moments in the piece and I particularly enjoyed the use of harmonics on the 'cello which produces an ethereal sound. Towards the end of the final movement an iPad fell off Michael's piano stand and the performers stopped briefly to regroup before continuing. These moments are always a challenge, but the professionalism of the performers shone through and they completed the piece beautifully. This 'blip' did not reduce my enjoyment of the piece. Maybe my brain uses a distinct area to listen to the music and a different area to observe the musician dealing with the errant iPad. Once the musicians started playing again, the flow was restored and I continued to enjoy the music. Live performance is full of surprises and events beyond our control and how we deal with them is part of the experience!

The concert ended on a lively and exuberant note with our very own Arjun von Caemmerer performing his own piece *Welly the Mountain* inspired by Frank Zappa's *Billy the Mountain*, punctuated with sounds from the trumpet and synthesiser. What would a mountain and his river wife do when asked to conform to the standards set by some ridiculous humans? Go on a rampage, that's what. Weaving together lots of local references, comments on pollution and politics, and ending with a reference to fracking, the piece for me is a reminder to respect the land we live on – it has been here long before us and we literally owe it our lives.

The concert program was very firmly rooted in a sense of place: this beautiful land of our providing inspiration and sustenance and overlooked by our beautiful kunanyi. I felt reminded to cherish the landscape and nurture it – as it has nurtured me.'

HSRPI Christmas Party

HSRPI Xmas Party will be held on Dec 16. Remember your Secret Santa contribution (\$5- \$10) and party food to share.

Clarence Eisteddfod

The Society sponsors a prize at the annual Clarence Eisteddfod. This is awarded for Primary Ensemble including Winds. Here is a copy of the 'thank you' card sent to the Society by the 2019 winners. The winning group plan to put their prize money towards a new clarinet.



FOR YOUR DIARY

HSRPI Annual Concert 2020 Advance Notice. The Committee has decided to use the Moonah Arts Centre for our annual concert next year. We think it is a good idea to book well in advance and are thinking about Sunday the 22nd of

November. If you have any concerns, feedback or general comments, please chat to a member of the committee.