

The Hobart Society of Recorder Players Inc.

<https://hobartrecorderplayers.com>

Newsletter November 2021



Girolamo Romanino 1484-1562

Reminders & Dates for your Diary:

Playing dates for the remainder of 2021

November 8, 22
December 6, 12 (Christmas party)

All sessions start at 19.30 at the Civic Club in Davey Street. Unless there are changes to Covid requirements we will, for the moment, require members to book in to ensure we have the correct number of people present. Watch out for an email in the week before each playing date.

Subscriptions are now overdue for 2021

Fees are as follows: Under 18 \$30, Concession \$55, Full member \$65

Please pay by bank deposit:

Westpac
BSB: 037014
Account: 266570

Important Dates to put in your diary for 2021/2

- Sunday 12th December – Christmas get together & recording of Circadian Rhythm – Fern Tree Community Hall
- Bicheno Weekend 2022 3rd – 7th February
- 1st playing date for 2022 – 14th February □ AGM 28th March

31st October Concert

The 31st October was our big concert for the year, combined with Guitarscape and held at the Moonah Arts Centre. We extended the audience space out into the foyer and had a fabulous audience size at full capacity. The highlight of the concert was the World Premier performance of Claire L. Farrell's work "Circadian Rhythm" which had been commissioned by the Hobart Society of Recorder Society with the brief for Claire to take into account the abilities of the members and the range of instruments available.

Some Reactions and comments from the Audience:

- Very impressed with Claire's composition
- Truly fantastic concert
- Such passion, amazing talent, and a true delight to listen to
- A special afternoon of music Exquisite afternoon of music
- Community feel was really good

Update from Orpheus Music

Due to Covid Orpheus Music has changed the dates of their Gathering for 2022. This will now be held from the 19th – 24th April, 2022 at the New England Conservatorium of Music, Armidale NSW.

PROGRAMME:

This year's programme is built around daily classes focusing on technique and playing in small ensembles. There will also be opportunities to play in larger Chamber groups.

New this year will be plenary sessions called Afternoon Musings. These will be talks about various subjects of particular interest to recorder players - historical perspectives, performance practice, exploration of a particular repertoire etc.

The Gathering will also include other possibilities such as singing together and an Open Panel session where you can ask the experts those questions you have always wanted answers for concerning the recorder.

There will be a tutor concert featuring the winning compositions of the 2020 Orpheus Recorder Quartet Competition and a number of blackboard concerts and pop-up concerts throughout the week.

To keep updated with information about next year's Orpheus Music Gathering follow them on their website. <https://orpheusmusic.com.au/>

Zoom session with Hans-Dieter Michatz

The Early Music Society of Queensland and Hans-Dieter Michatz presented a free zoom 90-minute session of interest to recorder players on Sunday 7th November. It explored the very essence of musical language as it applies not only for the Baroque but until at least the early Romantic Period. Highlighting the elements of speech (and singing) showing that it is an extremely effective method that enables us to develop useful technical and interpretative skills, as well as practice methods.

It was very pleasing to see that quite a few of our members took up the opportunity to zoom into this session. A few points I made note of were:

- Music is continually moving, never static – if it is static then there is a problem
- Need to be aware of where the pulse of the music is
- When playing a song it is important to abide by the words
- The words rule the music
- Fingers lift from the instrument, they don't put down

Interesting Articles

Nicholas has again kindly passed on another interesting article:

Stand and Deliver! A Highwayman Recorder Player

William Powell Frith was an English painter specialising in genre subjects, Shakespearian scenes and panoramic narrative works of life in the Victorian era. He was born in Alfield near Rippon (1819) and died in London (1909).

Amongst Frith's best-known works is a dramatic depiction of an incident in the life of the French-born highwayman Claude Duval (1643-1670). Duval came from a family of decayed nobility and worked in the service of exiled royalists who returned to England under King Charles II. Little else is known of his history. According to popular legend, he abhorred violence, showing courtesy to his victims and chivalry to their womenfolk, thus spawning the myth of the romantic highwayman, as taken up by many novelists and playwrights. A particularly famous tale of Duval's daring-do, placed in more than one location and later published by William Pope, claims that he took only a part of his potential loot from a gentleman, when the man's wife agreed to dance a courant with him by the wayside, a scene immortalised by William Powell Frith in his 1860 painting *Claude Duval*.



Claude Duval (1860), oil on canvas, 153.3 × 197.3 cm, William Power Frith (1819– 1909).
Manchester Art Gallery, Inv. 1917.270.

The scene depicts a group of highwaymen holding up the carriage of Lady Aurora Sydney carrying a young woman who has been made to dance with the captain of the band of men, Claude Duval, as part of her ransom. The event takes place on a bleak heathland road under a cloudy sky. In the centre of the composition are the dancing figures of captor and hostage: he stands masked, with his right arm raised, his left hand (holding a feathered cap) placed on his hip and his right foot pointed forward, facing away from the viewer; she stands forward-facing, holding her skirts out to the side, with her left foot pointed forward, an alarmed expression on her face. Behind them is the carriage containing the slumped figure of a young woman who has fainted and that of an old woman pleading with a highwayman; the driver of the coach has a pistol pointed at his head as one of the men cuts the harnesses of the coach-horses, to the right. Crouching near to the rear wheel of the coach, a highwayman pauses from emptying the travellers' possessions from a chest to take a bemused look at the dancers; another stands behind him prising open a small case with a knife. To the left of the composition, beneath a tree, is the standing figure of a highwayman playing a pipe or whistle to provide music for the dancers, with the elderly figure of a male hostage seated on a rock beside him, his hands tied behind his back as he watches the scene.



On closer inspection (see detail), the 'pipe or whistle' is soprano-sized, the window/labium is clearly depicted, and the player's hands and fingers are deployed perfectly for recorder playing with the hole for the smallest finger of the lowermost (left) hand clearly visible, so this is a recorder rather than a flageolet or other duct flute.

The gallery's display label reads: "Claude Duval was a famous highwayman during the reign of Charles II. Frith paints one of Duval's mocking acts of chivalry. Holding up a coach, he offered to forfeit the loot if the beautiful female passenger would dance with him. The gallows in the distance foretell his death. Frith went to great pains to achieve historic accuracy, consulting experts on costume and dance. Ultimately though, the drama was most important. He wrote: 'I thought if I could succeed in retaining the beauty of the lady combined with the terror she would feel, I should perform a feat well worthy of achievement'".

Frith's paintings were immensely successful with the British public of his day, especially in the form of prints by the engraver Lumb Stocks (1812–1892) whose reproduction of this very work was submitted to the Royal Academy as Stocks' diploma requirements. Colour reproductions of it are sometimes found on chocolate boxes and biscuit-tin lids.



W.R. Jacob & Co. biscuit tin lid, ?date, hexagonal

References

- Lander, Nicholas S. (1996-). Recorder Home Page: Iconography. <https://www.recorderhomepage.net/iconography/>
- Look at Paintings, Claude Duval (2017). <http://www.lookatpaintings.co.uk/work/claude-duval/>
- Sugden, John & Philip (2015). The Thief of Hearts. Claude Duval and the Gentleman Highwayman in Fact and Fiction. Forty Steps. Dust jacket, col)