

The Hobart Society of Recorder Players Inc.

Newsletter April 2018

The Society is in its 45th 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 note** that with increasing numbers we need to pay attention to the layout of the room. Any furniture that is moved out at the beginning of the evening to provide playing space must be put back before we leave!

Formal Playing dates 2018 NOTE: Dates subject to change. Watch this space.

April 23rd	September 10th, 24th
May 7th 21st	October 8th, 22 nd , Newsletter
June 4th, 18th, Newsletter	November 5th, 19th
July 2nd 16th 30th	December 3rd 17th (party) Newsletter
August 13th, 27 th , Newsletter	February 2019, Newsletter

Subscriptions:

A message from the Treasurer: **Membership subscriptions are now due for 2018.** Note the club financial year begins in January and you are considered financial until two months after the AGM in March.

Following an increase at the recent AGM (see report below), 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.

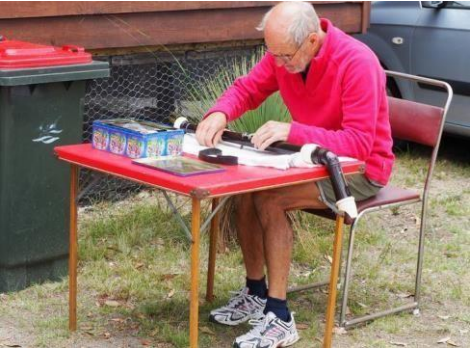
If direct deposit isn't possible, please give Nicole cash at a recorder rehearsal and she will write you a receipt.

Report from Bicheno Weekend February 10—13th 2018

Another fantastic weekend of music making, swimming, cycling and eating was enjoyed by all participants with a heartfelt vote of thanks to Ruth and Richard for their hospitality and all the little things that make the weekend such a success. By way of whetting your appetite for next year here are a selection of images taken during the course of the weekend and a list of the music played. The weather was so good dining was mostly alfresco with everyone helping in meal preparation and cleanup.



Xavier turned 18 a few days later and we celebrated with sparklers and fairy floss.



Sometimes ‘running repairs’ are need and we always ‘keep the journal’. From the music list I personally enjoyed the two and three choir pieces we played on Sunday afternoon.

Saturday

Schmeltzer 7 part
 Schmeltzer 5 part
 Gabrielli - Canzon Prima
 (5part)
 Capriol Suite by Warlock
 (6part) Bonnonchini - 2
 suites B flat and F
 (5part)
 Gabrielli - Magnificat
Sunday

Glinka - Russlan and
 Ludmilla - (6part)
 Thompson - Tango etc.
 Mahler - Frere Jacque
 (multi part)
 Steve Marshall - My Lady
 Cary's Dompe (multi part)
 Several 2 choir and a 3 choir
 piece
Monday
 Marillier -Psalm 121

Geminiani-Concerto
 Grosso
 Handel-Royal Fireworks
 Music
 Marillier-Lorne Concerto
 Wylbye- Fantasia a 6

News of Members Past and Present

FROM THE AGM

For those who were unable to attend the AGM there were some important changes. For the first time in several years there have been changes in the leadership team. Both Ruth and Richard Langman stepped back from their roles as Secretary and Public Officer respectively to enjoy a quieter life and concentrate on playing. Both have served the society extremely well over the years. Fortunately both are continuing as members so their 'corporate knowledge' will continue to be a resource in the years to come. Carol Samuelson has bravely stepped into the large shoes left by Ruth as Secretary and Alan Milne has taken on the role of Public Officer.

Generational change did not stop here. Christine Lucerne, our much loved and long serving Music Director, has also stepped down from this role to travel and fulfil some other personal goals. We were extremely fortunate to have Nicholas Lander join us from Western Australia late last year and he has agreed to take on the role of Music Director. (See the section **From the Music Director** for some of the ways this change will affect you.)

Other changes include:

- We have instigated a more formal process for borrowing music and instruments from our collections. Refer to the section **From the Librarian** for details.
- Increased subscriptions. In proposing the subscription increase Nicole said it would buffer us against any unexpected rises in costs and allow us to purchase new music and maybe some more Aulos plastic recorders. We might also consider, in the future, insuring our music and instruments, but would need extra income to fund this.

In the light of an increased number of players there was discussion about ways to make better use of the available space at the Civic Club leading to the Players note in the section on meetings at the beginning of the Newsletter.

From the Librarian

If you have any music with **red dots**, please return to the librarian asap. This is our original music and may well be irreplaceable. It also means that that particular piece is not available for HSRPI to play. So, please have a look through your collections of sheet music for red dots and return these pages to Arjun, for incorporation back into the library.

This **red dot request also applies to previous members** who still have an interest in the Society and might still have music with red dots from the time they were actively playing with us. We'd love to get it back so, please make your favourite hot or cold drink and check your sheet music for red dots. If you have such music and are unable to return it please contact someone on the Committee or send a message through our website to arrange collection.

Important Note on Borrowing music and instruments:

The library has a vast catalogue of music. This is the collective resource for all members of the HSRPI and borrowing is encouraged. However, it is essential to inform the Librarian of all borrowings and necessary to clearly note the identifying details (listed below) in the Loans Book. The Loans Book is housed at the front of the top draw of the right-most filing cabinet (cabinet number 5) and is available upon request.

Please always include:

1. Your name;
2. Your current contact details, both phone and email;
3. The date of borrowing;
4. The name and composer of the work borrowed;
5. The index letter-number, which is prominently displayed on the envelope's exterior. An envelope marked "B4", for example, means that this is 4-part music by a composer whose surname starts with the letter "B". Including this in the Loans Book allows the music to be properly and promptly re-filed.
6. The date of return. Please return music to the Librarian for re-filing.

At the recent AGM several proposals on managing loans from our music and instrument collections were discussed. It was agreed that:

- No more than 6 items of music plus 2 instruments be borrowed simultaneously by anyone at any time. Exceptions are proposed for: i) The Society's Music Director, should s/he require these in preparation for a concert, and ii) Special Events (such as the Langmans' annual Bicheno weekend where larger quantities of music are needed).
- The loan period for music and books is for a maximum of 6 weeks. To renew the loan, the music needs to be brought in, returned, and formally re-borrowed.
- Subject to a signed Borrowing Agreement [wherein the borrower agrees to help pay for repairs (where instruments are damaged beyond normal wear and tear), or replacement (where lost or irreparably damaged)], instruments are available on loan for a maximum of 6 months at a time. The loan can be renewed unless another member is waiting to borrow the instrument.
- Whilst the borrower's membership of the Recorder Society includes access to instrument loans without any bond or fees, additional voluntary donations are always welcome.

Recent Additions to Library: Nothing to report

No Longer Missing from the HSRPI recorder collection

Many thanks for the return of the Schneider rosewood descant that belonged to Don Widdicombe.

From the Music Director

Nicholas has provided the following 'ten commandments'. There will be more to follow!

Ten Commandments

Please observe the following at HSRPI playing sessions.

1. Be ready to commence playing at 7:30 pm sharp.
2. Bring a soft pencil.
3. If possible, share a single music stand between two players. This will minimise clutter and enable us to make best use of an increasingly crowded space.
4. Keep chatter to a minimum when playing or instruction is in progress.
5. Don't play with one recorder whilst others sit on your lap. This will avoid the inevitable fumbling which is very distracting for those around you and risks dropping and damaging instruments. The safest place for unplayed recorders is either on the floor beneath your chair or on a simply constructed stand. These can be made from a wooden batten drilled to hold several pieces of dowelling vertically. Alternatively, flute, clarinet or oboe stands can be adapted to this purpose.
6. Try to watch the conductor, especially at beginnings and endings, at entries after longish rests, and at cadence points.
7. If condensation from your breath collects in the windway of your recorder hindering its tone and response it is unwise to clear it by putting your finger on the window ramp and blowing sharply. The ramp is very thin and easily damaged, and the resulting high-pitched hiss can be distressing to others.

Best practice is, in fact, simply to quickly suck the moisture out without touching the window. This procedure is more effective, completely silent and will go unnoticed by your audience. The use of an anti-condensation agent will go a long way towards reducing this bugbear.

8. Always tune in unisons, fifths or octaves. If these intervals are out of tune the beats can easily be heard. Tune the three fingerings 0 12- ----, 0 123 ----, and - -2- ----.

9. Provided they are in tune, the following fingerings are to be preferred **in the first octave**:

c# (g#) or **d b (a b)** is best fingered 0 12- 45/-, but some recorders respond well to 0 12- 45— or 0 12- 456-. The correct fingering must be determined for each instrument. This note is often painfully out of tune in ensemble work and needs careful attention!

b b (f) should be fingered 0 123 4-67. If you omit closure of the lowermost finger hole this note will be intolerably sharp.

In the second octave note the following:

e b (b b) or **d# (a#)** is usually fingered / 12- 456-, which is often conspicuously sharp, thus many recorders require / 12- 456/.

To learn more about recorder fingerings see my online article at

<http://www.recorderhomepage.net/technique/fingering/>

10. Alternative fingerings make the recorder harder to play, not easier! They are a necessary evil and their application demands considerable study and practice. Their use is to be avoided wherever possible in recorder ensemble playing.

Recorders on the Internet

This space is dedicated to interesting/humorous/topical/educational internet sites dedicated to, or featuring, mostly the recorder.

Carol submitted a delightful graphic which, for ease of formatting, appears on the final page.

I'm always happy to receive contributions for inclusion in the *Newsletter* .

HSRP webpage

This is currently being revamped and moved to a different platform. Watch this space.

FOR YOUR DIARY

End of Year Concert: 4 November 2018.

Newsletter Contributions: 29 May for June, 31 July for August, 25 September for October and 27 November for December.

TSO Friends Quiz Night: Sat 5 May, 6.30pm for 7pm in TSO Studio (entry via Federation Concert Hall foyer). Nicole has booked a table. Let her know if you are keen to participate.

Reminder Musica Dolce concert: Sunday April 22nd at 2.30 p.m. at St George's Church, Battery Point. More information on this concert was circulated separately on 11 April.

Jane Turner Memorial: Sunday morning 8th July at Taroona Beach. See details earlier in Newsletter.