

The Hobart Society of Recorder Players Inc.

<https://hobartrecorderplayers.com>

Newsletter July 2024



Reminders & Dates for your Diary:

Concert dates: 2024

Saturday August 10th at 2.00 p.m. at All Saints Church, South Hobart

This concert will feature a programme of Renaissance dance music.

Innocenzio Alberti - Pavin of Alberti and Gallyard
Tielman Susato - Ronde VI and Saltarello
John Dowland - The Earl of Essex Galliard
Johann Hermann Schein - Suite X (Robert)
Anonymous - Antimasque (Claire)
John Adson - Courtly Masquing Ayre No. 9 (Claire)
John Bull - The Bull Masque (Claire)
Peter Philips - Pavan Passamezzo
+ small ensemble works
Michael Prætorius - Volte from Terpsichore (encore)

Recordings of the pieces have been circulated to all members and the rehearsal schedule has been emailed to members.

End of year gala concert in early December (date tbc) at St Johns Church, Newtown

The programme will include the following:

Erasmus Widmann - Intrada XXV
Johann Sebastian Bach - Sonata from Himmelskönig, sei willkommen BWV 182
Salomone Rossi - Sinfonia
Leonora Duarte - Sinfonia

Anonymous - The Maypole (Claire)
Traditional/Ralph Vaughan Williams - Greensleeves (Claire)
Anton Bruckner - Locus Iste (Robert)
Wolfgang Amadeus Mozart - Andante, K. V. 315/285e (Robert)
Henry Gell - New Work
Hans Ulrich Staeps - Sieben Flötentänze
Jean Philippe Rameau - Danse du Grand Calumet de la Paix from Les Sauvages
(encore)

Recorder Society Activities

- A number of members attended Uta's fireworks party on the evening of Saturday, 25th of May including Claire, Ruth, Angela, Dan, Uta and Xavier who performed two movements from Georg Friedrich Händel's Music for the Royal Fireworks, the Réjouissance and the pair of Minuets and Diego Ortiz's Recercada Segunda, for which they were joined by Rachel, a cellist from the band that played that evening. The audience enjoyed the performance, with several positive reviews being received in the days after the party. In the audience were a number of Claire's primary school music students.
- The Mid-winter workshop and dinner/soiree June 22nd held at the Fern Tree Community Centre on June 22nd was a very productive and enjoyable day. The morning was spent rehearsing some of the items for our upcoming concert followed by a break in the afternoon to allow participants to attend the Ensemble Antiqua concert in the afternoon at St Mary's Cathedral. It was lovely to see so many members at the concert. After this, we resumed our rehearsal of Renaissance dance pieces followed by sumptuous feasting and a wonderful demonstration of ocarina playing by one of our new members Dan. Xavier and Angela also played some delightful duets.

Concert reviews

- Genevieve Lacey's concert 'Of Ice and Stars' at the Odeon on Thursday May 9th featuring works by Erkki Veltheim, Mary Finsterer, Olivia Davies and Anna Thorvaldsdottir.

This concert was a real treat for recorder lovers! The programme, which was devised by Genevieve Lacey, featured works selected for their evocation of immense skies and vast icy landscapes. While all of the works were by contemporary composers, some of which were commissioned by Genevieve Lacey herself, in a number of instances they referenced music from earlier eras. This was particularly the case with the works by Erkki Veltheim. His work—*The Beginning of the World*—which opened the concert, used materials from Johannes Kepler's *Harmonices Mundi* and the folk tune *Sellinger's Round*. This was followed by a delightful arrangement of tunes from John Playford's *The English Dancing Master* first published in 1651 performed by Genevieve Lacey on descant recorder accompanied by the TSO string orchestra and continuo, including theorbo player Simon Martyn-Ellis. Veltheim's third work on the programme—*Illuminations: O Ignis Spiritus*—was based on the chant 'O ignis spiritus' by medieval composer Hildegard von Bingen and was notable for the haunting

duet between recorder and double bass. These pieces were interspersed with two works for string ensemble—*Illumine*—by Icelandic composer Anna Thorvaldsdottir which evoked the first rays of light at dawn and *Crystalline* by Australian composer Olivia Bettina Davies featuring shimmering atmospheric effects. But the *pièce de résistance* was the final work on the programme – *The Philosopher’s Dream*—by Australian composer Mary Finsterer which had its world premiere at this concert. Originating from her opera *Antarctica*, which was recently performed in Hobart, Finsterer re-worked an extract from this opera for recorder solo and string orchestra with electronics at the invitation of Genevieve Lacey and the result was stunning! Making use of a wide range of recorders from the soprano to the bass, Lacey cast a mesmerizing spell over her audience. Particularly notable was her mellifluous playing of the tenor recorder whose elaborately ornamented melodic lines, infused with echoes of early Baroque madrigals, wove a luminous veil of dreaming and wonderment.

– Llewellyn Negrin

To hear more of Genevieve Lacey, Carol sent links to the following duets performed by her and piano accordionist James Crabb. There is also a link to a duet for the same combination performed by David Bellugi and Ivano Battiston:

<https://www.youtube.com/watch?v=5WOraA7WYFY>

Genevieve Lacey & James Crabb

<https://www.youtube.com/watch?v=Ogm1zQGLWA>

Genevieve Lacey & James Crabb

<https://www.youtube.com/watch?v=QdFu11gdMZO>

David Bellugi & Ivano Battiston

- Ensemble Antiqua’s concert ‘The Spirit of Italy’

Performers: Llewellyn Negrin-recorders, Christine Akerman-violin, Tim Lowe-guitar and Alexander Rodrigues-spinet and voice.



On Saturday June 22, after a fun and lively playing session at Fern Tree Community Centre, many members of the recorder society piled into cars and headed into Hobart to see Llewellyn's wonderful Ensemble Antiqua group perform at St Mary's Cathedral.

The St Mary's Cathedral is a fabulous venue for the music played by this ensemble. The warm resonance and beautiful surroundings give flight to the music. The group play together so well with wonderful musical communication evident between the members. The instruments complement each other and the music chosen highlighted the skill of the performers.

The first half of the programme featured works by prominent Italian Baroque composers including: Sonata in G major by Giuseppe Sammartini for alto recorder and violin with guitar and harpsichord

continuo; cantata 'All'ombra di sospetto' by Antonio Vivaldi sung by Alexander Rodrigues accompanied by a recorder obbligato and guitar and Alessandro Marcello's famous oboe concerto in d minor which features a particularly lyrical second movement. In this version, the solo oboe part was played on recorder with the violin, guitar and harpsichord playing the 'orchestral' parts.

The second half of the programme included works by composers who have been influenced by Italian Baroque music including: Sonata in G major by German composer Friedrich Wilhelm Rust (1739-1796) for recorder and guitar (originally for violin and lute) who spent some time in Italy where he studied with some of the leading composers of the day; 'Ave Maria' by Russian composer Vladimir Vavilov (1925-1973) sung by Alexander Rodrigues and accompanied by recorder, violin and guitar. Vavilov was a Russian guitarist, lutenist and composer who often composed works in the style of composers of the Renaissance and Baroque eras. Finally, there was a trio sonata in d minor by contemporary German composer and recorder player Winfried Michel who has written a number of pieces in the style of the early eighteenth century under the pseudonym Giovanni Paolo Simonetti.

I particularly enjoyed hearing Llewellyn's beautiful recorder shine through. The intimacy of the small group and the mix of instruments make such exquisite music together. Alexander's voice was simply lovely when he sang the stunning Ave Maria. It was most surprising to learn that the piece is relatively modern.

All in all, it was a most enjoyable excursion. A good break in the middle of the day and a wonderful opportunity for us to bond together as we travelled into Hobart and back out to Fern Tree. It was super special to hear such gorgeous recorder music in the middle of a day when we were ourselves improving our recorder skills under the batons of Xavier, Claire and Robert.

– Kate Sinclair

- ‘The Handel Project’ performed by Xavier Gandy (recorder), Rosemary Evenhuis (viola da gamba) and Victoria Burley (harpsichord)

On Sunday 23 June, on a cold grey Sunday afternoon I was very happy to go to St John’s Church in New Town to enjoy our musical director Xavier Gandy playing the six Handel sonatas for recorder with Rosemary Evenhuis (viola da gamba) and Victoria Burley (harpsichord) as accompanists. The setting was apt — peaceful and serene. Playing a Fred Morgan beautiful almost mellow treble recorder, Xavier filled the church with serene and peaceful sounds which echoed round the building as if they belonged. Playing all six sonatas was a quite a feat but Xavier played with sophistication and mastery. The concert was a joy to attend, and show-cased our instrument to its best.

–Clodagh Jones

Other items of interest

- Report from Carol Samuelson about recorder workshop in Tuscany

Once again, I have just completed a Recorder Corso in Italy. This was the 18th Corso since we started 20 years ago, two years having been missed due to Covid.

Our days always started at 9.00 with a physical warm-up, stretching, moving arms, breathing exercises, singing notes and then slow finger exercises without playing, following these, which took around an hour, we would blow long notes and scale patterns before starting to play through any music. By this time, it was at least 10.30.

This year we had 2 participants from Toronto, 1 from San Francisco, 1 from Italy, 1 from Taiwan, 4 from Boston, 1 from Tasmania with John Tyson from Boston tutoring us for the week. We finished most days at 19.00 with a 2 hour break during the day.

This year I got to play a variety of instruments – 415 Alto, 440 Alto, Renaissance Alto, Bass and Soprano. It was certainly lovely to be able to play all these instruments which gave the brain a great workout having to remember the different fingerings for each.

After eight days of the Corso we then presented the following pieces in a concert. As you can see from the programme, we had a lot of variety of styles, we also performed Glyn Marillier’s “Lorne Concerto” with Chingwei Lin from Taiwan playing the Sopranino part absolutely superbly.

Programme

Ljuljaj, ljuljaj - Victor Morosov Arr. Greta Haug-Hryciw

Concerto in G minor - Joseph Bodin de Boismortier - Adagio, Allegro, Allegro Canon
Coronato - Isabella Leonarda
Canzon Ottava: La Bancherina - Adriano Banchieri
O Rosetta - Claudio Monteverdi
Canzona XXXIV - Tiburtio Massaino
Serenade - Derek Bourgeois Arr. Carol Samuelson
Lorne Concerto - C.G. Marillier - Allegro vivace, Andante con moto, Allegro vivace

Soloists - Chingwei Lin, Carol Samuelson
Isn't She Lovely - Stevie Wonder Arr. Pietro Mareggini

- Carol has provided a link to these amazing young recorder players who recently competed in the TARF competition in Israel. TARF is a competition that aims to encourage the professional development of aspiring recorder players and to cultivate Israeli music for the recorder, alongside putting a spotlight on music composed by women all through history.

<https://www.youtube.com/watch?v=WmGFWSbHI9I&t=318s>

- The [*Gecko Newsletter*](#) from Orpheus Music contains a treasure trove of information about recorder music, upcoming workshops, concerts etc. For those of you who do not already receive it, present and past issues can be accessed via the above link.