

SRP REPORT 15th SEPTEMBER 2012

We began with our AGM, which was finished with customary speed and efficiency, as everyone is so willing to volunteer /do as they are told !

Our conductor was Joyce Rudall, who broke us in gently with a lovely, deceptively simple piece. *Magnificat* by Orlando Gibbons (1583–1625) It had a simple flowing melody, which moved from one part to another. It was essential to recognise when you were *not* playing the melody so you did not drown those who *were*. And when we did this, the result was very pleasing.

Another 16th century piece followed. *O Magnum Mysterium*, from *In Nativitate Domini* by D Pedro de Cristo. It was in D major and despite being in cut time, the long notes caused problems with breathing and tuning. Mainly chordal, it had a lovely bass part, and the phrase 'beata virgo' passed between the parts. The mid-section of the piece was a fugue.

After tea, and very good cake provided by Sue Walker, we played the first of *Three Fantasias* by Alfonso Ferrabosco II. This was fugal, and we had already practiced piping down so did not need reminding very often. There were lots of quavers, and ascending and descending scale passages, which lent themselves to expressive dynamics. The theme alternated between high and low instruments, followed by a tutti. The 2nd fantasia introduced by the treble section, was in cut time in C major and had lots of accidentals of the deliberate kind.

We moved on to more modern pieces. *Klezmer Quartet*, written in 2009 by Andrew Melville, was in E minor, in typical Jewish wedding music style. Starting slowly, with an attractive triplet motif, and short repeats, it gradually increased in tempo from crotchet=66 to crotchet= 160 (ish !) Excellent practice for E minor scale and more fun !

The final piece was *Surrey Leaves* by Anne Martin. In triple time with a direction 'lively', some parts had rests of 12/13 bars, sometimes followed by 'interesting' entries when people got blown away by listening to other parts. You could hear the leaves the leaves blowing around in the fast quaver passages, followed by steady crotchets (people trudging through them?) and neat on beat / off beat staccato, There was even a General Pause, or Great Panic, caused by people arriving too soon/late or starting too soon/late as happens at mini roundabouts..... But we did it in the end, thanks to our hard working conductor. Thank you Joyce for a good afternoon's playing.

Gwyn Flitters

