

SRP MEETING 17th June 2017

Twenty of us met despite the heat, ready to enjoy the pieces chosen by our conductor, Joyce Rudall.

Notes for Noreen by Julia McKinley, dedicated to the memory of Noreen Johnson, secretary of SRP Dorset Branch. This was the centre spread of the Recorder Magazine, Summer 2017. This piece uses the canon form, with the bass starting and tenor treble and descant joining in at one bar intervals, followed by a different pattern played together. Both sections of the piece are repeated, so you have time to appreciate the modulations. It ends with a repeated 3 bar coda, played on bass only. It is most effective if dynamics are carefully followed (but don't go mad on the fortissimo) and keep 3 bars of silence after the coda.

West Country Suite, is an arrangement of traditional folk tunes by Eileen Silcocks, for SATB. By strange coincidence Eileen had died the previous weekend, so we hope this was a fitting tribute to her. Starting with 'Heave Away', the pieces are all in 6/8 or 3/4 time. The melody moves from the two higher parts to the tenor and bass. In 'The Keys of Canterbury' the Descant has the melody, alto and tenor have undulating semiquavers and the bass plays a drone! In 'The Cuckoo' each part gets a turn at being the bird. Not difficult but very enjoyable.

The Queenes Alman and Galliard William Byrd (1542-1623) arr Dom Gregory Murray. SATB Lively Alman, but not too fast, with clever use of staccato to increase the 'bounce'. There were a few mutters of 'Oh no, not 3 flats!' but actually we made it sound vaguely C minorish. The Galliard was in 3/4 and leggiero. By that time we were used to the 3 flats!

Time for tea, with lovely cakes made by Gill Rummings and Jill Tolley (dates unknown)

Fugue on Two Subjects - final movement of Haydn's string quartet No 5, arr for SATB by Theo Wyatt. The first subject is a striking, rather solemn melody consisting of long notes, and can be heard (not overpoweringly) while the second subject, composed mostly of crotchets and quavers, is played. The three staccato crotchets in the 2nd subject were used 'spasmodically' by Haydn, but Theo Wyatt has put dots on them every time the motif occurs, and it certainly makes it stand out, particularly in the final 20 bars, after the **three** General Pauses!

Someone said it would be nice to finish with 'Something modern'. So..... our last piece was **Prelude 2** by George Gershwin arr by Paul Richards. I think we need to tackle this in the first half of a meeting, when we are relatively awake and can produce a piece that Mr Gershwin might recognise, if he wasn't dead! But it did give us cause for laughter, and thank you so much Joyce for being a good sport.

Gwynneth Flitters