

Twelve of us met in the small room at Ruishton. Our conductor, the well-known Joyce Rudall, opened the proceedings with a pithy diatribe on the short-comings of the M5.

Our first piece was the first of Four Fugues, by Georg Philipp Telemann (1681-1787) arr. Walter Bergmann. Descant and treble entries were copied two bars later by tenors and basses. The four basses played their chromatic entry rather too loudly and were asked to pipe down. (shock! horror!) Two minutes of blaming the acoustic and threatening strike action followed, and the decibels dropped. (the fact that two of us couldn't play for laughing may have had something to do with it) Brought to order, we played the fugue very nicely and all parts had their moments of glory.

We then played Three Short Works with Miss-Matched Keys by Daniel Rose-Jones, set for SSATB. It began with a deceptively simple tune in G, with off-beat accompaniment by tenors and basses. All parts had at some time to play off-beat, while obeying very precise dynamics (sff! you cannot be serious) Fortunately the notes were not demanding so we could concentrate on these aspects. The second work was an Adagio in F major, modulating to D minor. Like the first piece, it made use of dotted crotchet/quaver rhythm, quavers slurred in pairs, off-beat acc. and sudden changes of dynamics. Two bars from the end there was a delicious chord of D minor 6 with B flat in the bass. The third work was an Allegro in 6/8 time, but the beats were accented in a 2beat or 3beat pattern (not always regular) so concentration was essential! We debated the best way to conduct this and decided that a steady 2 in a bar was best, with players counting 6 if they wished. Joyce took it at a moderate tempo so we could play it successfully, but it would be fun to try it again at a faster tempo.

We moved on to Bach Chorales, transcribed by Theo Wyatt for SSAT recorders. The first chorale was in D minor, starting on the last beat of the bar and ending on a chord of D major. The second was in G major, starting on the first beat of the bar. Tenors had almost continuous quavers, adding interest to a simple melody. As in all chorales, phrasing was very important.

We adjourned for tea, with lovely cake supplied by Felicity K and Diana.

The second half began with Fantasia 2 by Alfonso Ferrabosco the younger (1575-1628) He was born in Greenwich and was highly regarded in England as a composer and performer on the lyra viol (a small bass viol) The fantasia is in cut time. Parts enter singly...alto, tenor, bass then descant. There was no key signature but the first half ended on a sustained G major chord at bar 29. This was followed by a chord of C minor, and a contrasting feel to the second half. The 'conversations' between the parts lent themselves to dynamic contrasts and we ended on a chord of G major.

Partita for Recorder Trio by Joseph Haydn arr. Walter Bergmann was our next piece. We played the Allegro and the Minuet and Trio. In the Allegro the three parts (SAT) interlocked beautifully so that 2bar quaver passages were passed around, then neat quaver/crotchet jumps of a third. These patterns were developed in the second half, with more semiquavers and opportunities for nifty tonguing. The Minuet in D major was followed by a trio in F major which somehow modulated to D ready for a repeat of the minuet. No problems, but it was essential to observe all rests accurately in order not to spoil someone else's line. Bergmann hoped his arrangements retained Haydn's original spirit. I think they did.

We finished with a third Bach Chorale. This one was unusual because after 23 bars of 4/4, it moved seamlessly into 15 bars of 3/4 time. (seamlessly takes a bit of practice!) Points to notice: repeated notes need different amounts of stress in order not to be boring, the second

half is lighter, almost dance-like. The tenor part often moves chromatically. It was a satisfying piece to play.

Many thanks to Joyce for an enjoyable extra meeting.

Gwyn Flitters