

## REPORT ON SRP MEETING 20<sup>TH</sup> FEBRUARY 2010 – CONDUCTOR STEVE MARSHALL

### 3 Fugues by John Pachelbel – SATB

We worked on numbers 1 & 3. There was an initial tendency to rush the quavers and Steve emphasised the importance of strict timing and keeping together when playing fugues. We practiced this by all parts starting together at the point at which each came in, so that we were all playing the same rhythm but not the same notes – this gave a ‘Chinese’ sound to the music but did help us to listen to each other! We tried to ensure that the more important notes were well separated, although not staccato unless so marked, and that the runs of quavers were played smoothly. We worked on some of the trickier bars, particularly for the descants and trebles.

### Scarborough Fair – Arranged A. Marshall – SATB

A very nice new arrangement of an old favourite. Dynamics and accuracy were important as was watching out for the F Sharps! As we only had 2 descants playing the other parts had to listen carefully to avoid ‘drowning them out’. We played this fairly well even on the first run through.

### Farewell Blues – Elmer Schoebel, Paul Mares and Leon Rappolo – SATB

This was written about 1922 before ‘swing’ became fashionable and should therefore be played with straight quavers. Steve read out the words which were a bit ‘over the top’! The pace was fairly relaxed. In contrast with the first piece, there were hardly any staccato notes and we had to take care, particularly with some of the quavers, to play them smoothly. There were some lovely long phrases for the basses which required a deep breath before you embarked on them.

### Handel – Allegro Concerto Grosso No1 – Arranged by S & A Marshall – SATB

This was taken at a reasonable pace apart from the last 3 bars where there is a considerable and very important Rall. There is also a quaver rest for all parts in the 3<sup>rd</sup> to the last bar. It took us some time to master these bars and we still hadn’t got it quite perfect when we had the final run through. Steve urged us to resist the temptation to play every note in the piece staccato and I think this did improve with practice. The piece was written for strings and all recorder parts had some low notes which they needed to bring out. This was the most difficult piece of the afternoon but I think we made a reasonable stab at it after some practice.

### Dance Suite for Recorder Sextet – Ann Marshall – SAATTB

We looked at No1 ‘Folk Dance’ and No3 ‘Jig’. The Folk Dance needs to be played smoothly and certainly not in the staccato style of the baroque pieces. The slurs and dynamics are important. We didn’t have much time to work on the Jig but we sight read this piece quite well and managed to cope with the change to 6/8 time without too much difficulty.