

SRP meeting 20th June 2015 Conductor Joyce Rudall

We began with *Caro Ortolano* and *Saltarello*, two pieces by Giorgio Mainerio (1578)

The first piece was in simple cut time and every part had changes in rhythm, but nothing challenging, so we could work on obtaining a dance-like feel with appropriate dynamics. The *Saltarello*, in 6/4, had one tricky bar, where the 2 dotted minim beats suddenly became 3 dotted crotchet/ quaver beats.

And then something modern.. *Summer Blue* by Paul Richards (the centre spread in Recorder Magazine) Instruction at start – Gentle swing. Every part had to enter on the 2nd quaver of the bar. Basses first, followed after 4 bars by the tenors, then descants and at bar 17 the trebles had their moment of glory. This piece is fun, and the changing jazzy rhythms keep you on your toes. But for some of us the hardest thing was being told NOT to swing the quaver runs! *De Profundis clamavi* (I cried from the depths) Thomas Morley (1557-1603) A beautiful solemn piece, with interest in every part. It is important to observe the phrasing and rests exactly so entries are not obscured by held notes. The ending is delightful, with imitated dotted rhythms and a lovely D minor chord resolving to A major.

After tea and cake, made by Elsa, we stayed in the 16th century with Tiburtio Massaino, born 1550, to play *Canzona XXXIV* arr. Reginald Johnson. More fun – a double choir; Choir 1 SSAB and choir 2 AATB. They play question and answer, sometimes 4 bars apart, sometimes rapid-fire echoes played loudly then softly, and rhythm changes, led by different choirs. The whole thing builds to a climax; the rests get shorter, then disappear, and we finish with 3 bars of lovely quaver runs ending in a huge chord of F major.

Joyce asked if anyone had a sopranino. Without thinking, I put my hand up. (memo: before opening your mouth, find out what the piece is!) Oh it's Mozart Divertimento No 11 in C major K251.....there seem to be a lot of notes in my part.....and it's Allegro molto.....that's nice. "As you're sight reading, we'll forget the molto," says Joyce magnanimously. So we did, and on the second rendition I managed to get 80% of the notes in the right order, but everyone else sounded lovely, so that was all right.

Thank you Joyce, for an enjoyable afternoon's playing. Gwyn Flitters