

Newsletter

Hudson Mohawk Chapter of the A.R.O.

Spring Update Edition 2010

A note from the Editor's desk:

We have had a *very* productive year with so many talented leaders giving of their time and expertise to the Chapter! In particular, the capacity crowds at the meetings speak volumes about what the quality and diversity of the programming. The history project as a background for future grants is essentially complete, we have a fabulous workshop planned (thanks, Ole, Allen, and Lee!), we generated a press release (let's see if it is actually published!), Emmy Grubb is celebrated this month (see below), Laura Hagen has passed her hearings for her April 8th Performer's Recital at IU, and a solid "Play-the-Recorder Month" group performed at Deb Segel's store during an open house.

Note: June 2 Recital

The date has been changed from June 3 (see the note from Lee below) due to a conflict at the Pruyn House.

Early Music Workshop With John Tyson and Tina Chancey

The annual workshop is all set for May 8th (8:30 – 4:30) at the Glenn Eddy Retirement Center. Our distinguished faculty has extensive experience in both recorders and strings and are internationally know soloists and educators. The Recorder Shop will be with us and will have instruments and music available. An evening faculty concert will follow at the Community Reformed Church of Colonie (701 Sand Creek Rd; we will supply a list of potential dinner venues for the break).

Places are going fast, so if you have not received a flier and registration materials, please let Ole Christensen (olechris@verizon.net ; 518-446-0811) know immediately.

Celebrating Emmy Grubb



At the Annual Meeting of the **Adirondack Baroque Consort**, retiring member **Emmeline Grubb** (third from left) is presented with an Emeritus Resolution by Artistic Director Joseph Loux and Assistant Director Laura Lane (right). Emmy became a member of the consort in 1993. Jane Coffey, a member from 1962 to 2004, is on the left, and wrote a poem honoring Emmy at the retirement dinner.

To Emmy

She loves to play recorder;

A very fine pianist too.

She rehearses hours every day

On all the music we do.

On Soprano, Alto, Tenor, Bass,

She can play any line.

I think she has a favorite part

But on all parts she did fine.

She even played some solos

In that elite Etude club.

She educated those ladies

So that recorders they would not snub.

She joined ABC thirteen years ago

And has enjoyed it ever since.

So, Emmy, we do honor you –

We think you are a Prince.

Oh, excuse me, Emmy,
"Princess" the word should be.
But anyway, we'll miss you
As you retire from the ABC!

Jane Coffey, March 14, 2010

Sweetbrier II History by Emmy Grubb

(Editor's Note: This contribution was edited for the grant template, but we reprint it here intact to honor Emmy, who tells a delightful tale)

In the late 1980's, my newly retired husband, Tom Grubb, met Michael Waldbillig while they were studying with Laura Hagen. Tom and Mike played duets and soon Jutta von Schwerin, Sue Wright, Ann Githler, Connie Rowley, Deb Segel, and George Tregaskis (a friend of Connie's) came on board. The Sweetbrier II consort was born and was named after the street that Tom and I lived on and rehearsals were in the members' homes.

I'll never forget the night that Tom came home from Ann's after getting a flat tire in front of Ann's house. **He hardly got the jack out of the trunk when along came Jutta who took charge and changed the tire herself!** How I wished I'd seen that!

Each year in the late Spring, Mike entertained the chapter members with their families at a barbecue at his place in Altamont. Naturally, everyone brought instruments and played. The pure, joyous, singing sound had me hooked and I started playing and learning (a year or so with Laura) myself. What a pleasure to discover the treasure of Renaissance and Medieval music with these great folks!

Jack Ishman joined us (until he became quite busy with his academic life) and brought more rare and unusual instruments – some bigger than us!

Today (2010) our members include Marie-Louise Carreno, Lee Danielson, Monica Judd, John Scherer, Jutta von Schwerin, and Sue Wright. We play at the Pruyn House for their Christmas Open House, for senior residences, churches, and have even performed at antique car shows.

President's Corner:

This is "Play the Recorder Month", so let's get out there and play! I am happy to see so many early music enthusiasts at the Pruyn House these past few weeks. We welcome all newcomers, so tell others you think may be interested. Conductors have been super, too. Hope everyone can make it to the Workshop on May 8. Thanks to all for keeping the chapter active and enthusiastic!

Also, the **date of our Spring recital is Wednesday, June 2**, rather than Thursday, June 3. The reason for the date change is that Pruyn House has a huge event on June 3. June 2 was selected based on a poll at the last Pruyn House meeting. The recital will be a regular "formal" recital, although formal for us is not all that formal. Hopefully groups are getting some pieces prepared for this much anticipated Spring event. Also, **I am looking for a volunteer to receive email lists of pieces from performers and compile them into a program to pass out at the recital.** It's not that big a job, but I do need someone to volunteer for it (just call or email me).

Lee Danielson

Important Chapter Information and Web Links:

HMRS Website and Yahoo Group Page:

- <http://www.hudsonmohawkrecorder.org/>
- <http://launch.groups.yahoo.com/group/hudsonmohawkrecorder/>

Consorts:

- **Adirondack Baroque Consort**
<http://abconsort.org>
- **Corelli Clash** <http://www.corelliclash.org/>
- **Sweetbrier II**
- **The Bleecker Consort**
<http://www.facebook.com/group.php?gid=168565940063>
- **Crow Hill Consort**
- **Lycaeides** (formerly the Hagen Consort)
- **Yamaha Mamas**

Recorder Resources:

- **The Recorder Shop**
<http://www.therecordershop.com/>
- **Courtly Music**
<http://www.courtlymusicunlimited.com/>

Addendum

Library Corner *from Librarian, Nancy Crowther* *Please save for future Library reference*

This is the first in a series of columns about our chapter's music library -- its use, contents, and the changes that I have made. I follow humbly in the footsteps of our long-standing librarian, Lee, who did a great deal of organizational work in this huge stack of music. Since I am kind of new to the chapter, I don't know who preceded him and what they did. But I am standing on the shoulders of all who came before.

For this column I will focus on its use, specifically its location and the list of contents. There are 12 boxes of manila folders of music, all labeled by composer and in a discernible order. We found the stack of boxes kind of buried in a closet in Pruyne House. Will had trouble getting them out -- he had to do a lot of bending and lifting and moving things. And most of us are not as strong as Will! So we decided to move all the boxes to our house. We realize this is a long way to go for most people in the chapter, but when you need something from one of the boxes just ask us and we will bring it to the next chapter meeting. If we are away, Sandy also has access to our house. Thus the first rule when using the library is to PLAN AHEAD for when you might need the music, and send me an email or call (nancy@crowther.org, or 698-0531).

Second, how do you know what's in there? Lee has made an Excel spreadsheet which contains a list of all pieces of music and collections in the library. This list currently runs to 22 pages! There are a number of columns, which I will explain. I know that many of you do not have Excel or know how to use it, so I have also saved the list as a pdf file, which you can read on your computer with Adobe Acrobat. I have also been passing out printed paper copies of the list at chapter meetings.

Third, how do you borrow music? When you find something you want, I will get it to you in a heavy brown envelope, and enter in the spreadsheet who has it. Please tell me the following information: the box number, the composer, and the piece title. Return it in its folder in the brown envelope.

How to use the Yahoo group files: The two files, .xls for the Excel file, and .pdf for the printable file, are found on the Yahoo group website. Our yahoo group name is hudsonmohawkrecorder, and you would log in with your Yahoo user name and password. The group's web page can be found at <http://launch.groups.yahoo.com/group/hudsonmohawkrecorder/>

. In the left hand column of that page, click on the word Files. This will take you to a page which has on it our constitution, and a directory labeled H-M Library Files. Click on H-M Library Files. This takes you to a list of the files which index the library, and their pdf printouts. Click on the one you want to look at, and it will download to your computer. If you download the .pdf version, you can then print it or simply look at it. If you download the .xls version, you can do those things too, PLUS you can use Excel to sort it in different ways to help you find what you are looking for, such as all pieces from Medieval times or all pieces by Palestrina. There are currently only two versions of the list on the Yahoo page: the complete list, and the list of only Ready To Play pieces (see below for what this means). There may be other arrangements in the future.

On the webpage listing the files there is also a file called Library Notes, which was written by Lee and explains the columns in the spreadsheet. I have added to the spreadsheet itself a legend at the bottom of the spreadsheet to help you figure out the columns. So when you have your printout, turn to the last page to see an explanation of what "E" means or whatever. More on that below. I have also added at the top of the spreadsheet the date of the last update of the spreadsheet.

On the yahoo group page there is also something called Database which you can click on. This has the complete list in Table form, which Sandy made. It is a little out of date since I haven't yet figured out how to update it, but there haven't been a whole lot of changes since it was put there.

Organization of the library and list:

A simple summary of how the library is arranged is as follows:

The library is arranged in order of number of parts.

That is, the first box has all the solo recorder pieces. Within that ordering, it is grouped by the parts themselves, in the order SATB. That is, the first bunch of pieces is for solo soprano recorder (column B has an S in it); the second for solo recorder with piano or other keyboard (S-P), the third for solo alto (A), etc. Within that ordering, it is arranged by type of music. The first group is E for exercise books; the second is C for collections; and the third (largest) group, is everything else. Within each group, the music is arranged alphabetically by composer or arranger last name.

I am here inserting the Library Notes file which Lee made, which explains the organization of the library in detail, and has been updated slightly to reflect my changes. I have inserted a new column "I" which is the predominant century of the piece (e.g. 18th or var.) I am still working on filling in this column for the whole library. This makes the comments column now "J". I have also inserted a new column "K" which tells who has checked out that folder. I am making a procedural change to let you check out an individual folder of music, rather than a whole box.

The other change I made to Lee's Notes is that they used to say that users (you) should update the Comments column when you have an opinion about the piece. Since Yahoo group files will not let you do that (I am now the "owner" of those files), the procedure is to please let me know by phone, email, or face-to-face, your opinion of a piece you played, and I will make the change in the master spreadsheet. Will has played through all of Box 1 and has made comments, which we are in the process of inserting into the list.

The Library Notes file from Lee, updated by me:

Hudson-Mohawk Recorder Library Catalog
Notes 3/5/2010

The catalog is arranged in Excel by the number of parts. The spaces between entries denote a file divider (new section) in the boxes.

Following are notes to help you interpret the columns.

1. Column A, # Parts: For clarity and consistency, the number of parts excludes counting the piano or the guitar. This in no way diminishes the exceptional contribution a piano or guitar can have to the ensemble sound. The one exception is that if the piano is the only instrument, it is counted as one part. Books with arrangements for a various number of parts are listed separately after the books or works with a specific number of parts.
2. Column B, Parts: Instrument abbreviations are as follows: So = Sopranino, S = Soprano, A = Alto, T = Tenor, B = Bass, GB = Great Bass, CB = Contra Bass, P = Piano, G = Guitar, L = Lute, Z = zither, V = violin, F = flute, Cl = clarinet, M = Mezzo-soprano, Va = viola, C = violoncello, or viol da gamba. Note that many pieces can be played with arrangements other than the one listed. For example, SSA may be playable in other configurations such as SAT, with alto reading up an octave. And soprano and tenor may often be interchangeable. If there was a choice on the music, the first listed instruments were chosen. Most rounds are listed with no parts, even though they have several.
3. Column C, Composer or Arranger: this field contains a) the composer if known, or b) the arranger if known, or c) Anonymous if neither is known, or d) the editor/collector if the work is a collection of pieces by different composers.
4. Column D, Title: The words "a" and "the" are kept in the title.
5. Column E, Notes: Collections are defined as books with various composers. Collections are indicated by the letter "C", are listed in bold type, and are filed in the boxes preceding the works of individual composers. For a collection, the editor or arranger and the name of the collection is written on the manila folders. If several pieces are in the library by a single composer, it is not considered to be a collection but is listed alphabetically. In this case, only the composer's name is written on the manila folders. A folder with the composer's name can contain several pieces by that same composer.

Other abbreviations are as follows: O = oversize (kept in a separate box), E = Exercise (listed in bold), R = Round, B = book, Ch = Christmas, M = Missing (that is, its on the spreadsheet but we can't find it in the boxes.)

6. Column F, Copies: The number of copies listed is the number of "score-equivalents." If a piece has three complete scores, that is counted as three copies. If a piece has three individual parts plus a score, that is counted as 2 copies, since two trios could play together with that amount of music, assuming they could see it OK.

7. Column G, Ready-to-Play: Y = Ready to Play (there are enough copies in the library for all players), and P = Partially ready to play (only some selections have enough copies for all players).

8. Column H, Box number.

9. Column I, Century: This denotes the century of the composer, e.g. 16th, (for a composer writing in the 1500's), if known. This column has not yet been filled in for most pieces.

10. Column J, Comments: These comments are fairly random. When you play a piece and have an opinion about it, please let the librarian know and s/he will make the change to the spreadsheet. You can note whether you liked the piece, difficulty level, and anything else.

11. Column K, Borrower: This is filled in with the name of the person if anyone has checked out the folder.

Next Pruyn House Meetings:

Thur. **Ann Githler**
04/01/10

Wed. **Bring Your Own Music**
04/14/10

Sat. **Workshop (TBD)**
04/24/10

Thur. **Debbie Segel**
05/06/10

Saturday **Workshop with John Tyson**
05/08/10 **and Tina Chancey**

Wed. **Recorder/Choral Ensemble**
05/19/10 **(Details TBA)**

Thur. **Spring Recital**
06/02/10

Wed. **Picnic 6:00-7:30**
06/16/10 **Joseph Loux**