

Newsletter

Hudson Mohawk Chapter of the ARS

Late Fall Update Edition 2010

A note from the Editor's desk:

The newsletter contains the Spring 2011 meeting dates for the Chapter (see below). The Fall 2010 conductors were excellent and we thank you! We are still looking for articles for future newsletters (e.g. your favorite instrument, etc.), so do please consider working one up. Classified submissions are also welcome! Also, the *American Recorder* is a great place to publish an article. Just look at their format and the kinds of research that goes into an article, outline your work, and begin writing! Gail Nickless, the AR editor, is quite helpful.

December Recital:

The informal recital for this year is set for Thursday, December 2. Consorts and individuals are asked to send Will Crowther (will@crowther.org) ca. 2 pieces of music and a list of players for the program. Music should be copied for group playing later.

Scholarship Reminder:

. The Adirondack Baroque Consort supports a national Scholarship and also the *William and Jane Coffee Regional Recorder Scholarship* through our Hudson-Mohawk ARS chapter.

http://abconsort.org/abconsort/who_we_are.html

Dues Reminder:

As agreed in the first meeting of the year, dues are now a modest \$20; if you wish membership in the national ARS (which gives you the magazine and newsletter) it is an additional \$45. Contact Carol Turner, Chapter Treasurer if your dues are not paid. Her address is 1478 New Scotland Road, Slingerlands, NY 12159. .

Favorite Instruments : Michael Murphy



- Bass Kellohorn in F at left; cut-away demonstrates the serpentine interior (image from the Kelischek Workshop)
- Above: Linda Botimer on soprano recorder and Michael Murphy on bass kellohorn during a performance by the group, *Lycaeides*.

While recorders are really my first (instrumental) love, I include this rosewood bass Kellohorn in F as a rich compliment to the broken consort. Designed by George Kelischek - maker of Susato instruments - it is similar in sound to the bass crumhorn. This is a modern version of a capped reed with surprisingly rich tones and an extremely easy fingering due to the serpentine interior. Mr. Kelischek has been able to get a long wind-chamber distance in a very short space. Consequently, the fingering of the bass is as easy as an alto recorder in its reach. Further, the typical nine-note capped reed is in a rich, lower range similar to the contrabass recorder (minus the upper octave). The instrument is particularly effective as a drone or as a bass line in early music, but also sounds wonderful as a solo instrument with a simple hand drum accompaniment.

The difficulty in playing the kelhorn is the same for all capped reeds: the amount of breath needed to vibrate the reed appropriately can be daunting. Further, the least variation in breath pressure affects the pitch, so both initial sounding and tuning takes some time to learn. Also, as with many of our instruments, the kelhorn is sensitive to temperature and must be warmed up to play well (something we are used to in any case). The rich "buzz", however adds an enormously interesting texture to the consort and can be played loud or muted against the body. Anyone wishing to try the instrument is more than welcome.

Music at the Pruyn House:

As in past years, three of our consorts are providing music for the Pruyn House **Holiday Open House** on Sun Dec 5th during the afternoon. It is a performance well received by the public. The following groups will appear: Sweetbriar II, Crow Hill Consort, and *Lycaeides*, beginning at noon.

Consort News

The **Adirondack Baroque Consort** is busy obtaining copyright permissions and mechanical licenses in preparation for recording and publishing two CD's. The first will be trios by 20th century composers. The **ABC** has an extensive concert schedule through 2012 which can be found at: <http://www.abconsort.org/abconsort/schedule.html> These include concerts in celebration of their 50th anniversary! Congratulations!!!

The **Bleecker Consort** will perform with the **Helderberg Madrigal Singers** at St. Paul's Church in Troy at noon on Tuesday, December 21st. These two groups will also perform together on April 15th a program entitled, "Shakespeare and Love", in celebration of the 25th anniversary of Early Music America at the First Universalist Society in Albany, NY in the new Emerson Hall <http://www.fuusalbany.org/emerson1.jpg> .

Lycaeides will perform with the Lisha Kill Concert Band and Percussion Ensemble a piece by Brian Balmages entitled, *Kitsune*, on March 16th at 7:00 PM at the Lisha Kill Middle School

Library Corner: Nancy Crowther

Our chapter library has a modest amount of Christmas music. You may want to borrow some of it during this season. There is solo recorder music, and music for 2, 3, 4, 5 and 6 parts, rounds, one double-choir piece. There are books of familiar and not-so-familiar carols, church music, and individual pieces. One of the books is Christmas-cellany, which our consort has used for years to play from at the Pruyn House open house. All of the Christmas music is found in library box 9. (Remember that the library is currently stored at my house.)

To review how to borrow pieces from our library:

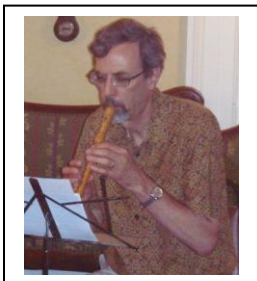
- 1) Look at the index of the library contents. This is in spreadsheet form, and I have also made pdf files of the spreadsheet contents. You can pick up a printed index at a chapter meeting, or get the files from our chapter yahoo group website.
- 2) How to get the index from the website for the yahoo group: The group's website is at groups.yahoo.com/group/hudsonmohawkrecorder/. The files are in the Files section of the website, in a directory called "H-M Library files". The Excel spreadsheet is called "H-M Library.xls", and if you don't have Excel, the pdf printout of the index is called "H-M Library.xls.pdf".
- 2) Get the name, composer and library box number of the piece you want to borrow. OR, you can borrow the whole box for one month.
- 3) Tell me in person, by phone (698-0531), or email (nancy@crowther.org) that you want to borrow it.
- 4) Arrange a time with me to get it, such as a chapter meeting, or some other time.



Editor's Note: If you have not seen Nancy's other music group, **Hillfolk**, here is the link on Facebook <http://www.facebook.com/profile.php?id=757189530#!/pages/Hillfolk/136066506425946>

Winter/Spring Calendar

<u>Meeting Date</u>	<u>Conductor/Events</u>
Thur. 1/06/11	TBA/Bring your own music
Wed. 01/19/11	Ann Githler
Thur. 02/03/11	Lee Danielson
Wed. 02/16/11	Linda Botimer
Thur. 03/03/11	TBA/Bring your own music
Wed. 03/16/11	Richie & Elaine Henzler
Thur. 04/07/11	Marty Lepow/Ole Christensen
Wed. 04/20/11	Carolyn Hermes
Sat. 04/24/11	Workshop (TBD)?? (date may change)
Thur. 05/05/11	Jack Ishman
Wed. 05/18/11	Will and Nancy Crowther
Thur. 06/01/11	Spring Recital
Wed. 06/15/11	Picnic 6:00-7:30 Joseph Loux: 7:30-9:30



Courtly Music: J.S. Bach Recorder Workshop
Four members of the Hudson Mohawk chapter (Carol Turner, Carolyn Hermes, Linda Botimer and Lee Danielson) attended a workshop given by Richie and Elaine Henzler in Glens Falls on November 6. The focus of the workshop was Art of the Fugue by J. S; Bach. Bach develops a theme in increasingly sophisticated ways for the twelve fugues in the collection. Richie emphasized three main parts of playing music: rhythm, melody, and intention. Intention is playing with knowledge of what comes next and knowing what the other parts are doing. This is particularly important for the Bach Fugues, since there is so much counterpoint. In the Bach Fugues all four parts are treated equally, and it is a very likely that whatever pattern you have in your part will be repeated shortly afterwards in another part. Bach had one basic melody holding all the pieces together. Richie said all 12 Fugues should be considered as chapters in a book rather than different sections such as movements. Three eight notes leading into the next phrase are very important and repeated in some form in all the fugues. These three notes should be emphasized as lead-in notes. We played six fugues, switching instruments between many of them, and then at the end we played through all six, in accordance with Richie's custom. Elaine provided much good biographical information about Bach, and said these Fugues were composed in the last decade of his life. Elaine also discovered that the names of Bach and his wife, Anna Magdalena, had been inserted into a Bach fugue in code. Bach uses the full two octave range for the recorder, as arranged by Eric Haas. Difficulty level was strong intermediate. I had a great time. Richie said maybe he would repeat the workshop next year so we could work on the remaining fugues.

Lee Danielson