

# Recorders and Early Music Union

# NEWSLETTER



April 2024  
[remu.org.nz@gmail.com](mailto:remu.org.nz@gmail.com)

This REMU Newsletter is intended for recorder and early music players (especially *hobbyist*<sup>1</sup>) and supporters throughout New Zealand.

## **REM U**

### **Upcoming REMU's meetings**

**Soiree Saturday November 30th 4pm to 7pm** Johnsonville Uniting Church, Dr Taylor Tce., Johnsonville, Wellington.

This last event for the year will be a soiree with playing by groups, soloists, and duos. We will share a pot-luck dinner. Come along - remember there is no expectation to play because an audience is always appreciated.

### **Strathean notes**



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<sup>1</sup> Prefer *hobbyist* to *amateur* because of the latter's pejorative implications.

First, a huge thanks to all who attended the recent recorder weekend at Strathean in Otaki. We were brilliantly led with inspiring and invigorating tutoring from Simon Borutzki, Kamala Bain and Katrin Eickhorst.

A huge thanks to the organising team so capably and competently led by Roger, with assistance from Lizzie Varley, Ron McNulty and John Lister. To anyone else who helped, my apologies if I haven't named you. The organisation of the whole weekend was superb.

It was wonderful to meet two recorder players who came all the way from Australia, we hope you are now home safe.

Helen Pollock

Simon Borutzki provided some excellent advice on playing F# on a Kung great bass though the alternative fingering poses some challenges. Nevertheless, this instrument is favoured by Simon for the Berlin Blockflöten Orchester.

Highlights for me at Strathean had to be Copeland's *Appalachian Spring*, Josquin De Pres and of course the Ortiz (taken at a rollicking pace). The Verdi *Prisoners' Chorus* from *Nabucco* was a great piece to finish the weekend.

Ron Ward

Strathean was such a great experience and I'm looking forward to attending the next one.

When I started learning the recorder back in Oct/Nov 2023, I never imagined I'd so quickly become part of something as special as REMU and then have a weekend dedicated to meeting other amazing recorder enthusiasts and playing music together. Thanks to *Strathean* I was able to gain more confidence in my recorder playing and I learnt so much from everyone (especially from the tutors, Kamala, Katrin, and Simon, who were all so encouraging and supportive).

Johnny Hulton

Seven members of Mistral attended the recent Strathean weekend in Otaki. All were very impressed with the tutors particularly Simon Borutzki visiting from Germany.



Simon tutoring an *elective* at Strathean

It was so invigorating and inspiring working with Simon, Kamala and Katrin on so many different pieces. It was also very pleasing to meet some new players, and to chat and find out what recorder work they all participate in.

## Consorts' news

### *Time Out*

After many years of silence it was with great musical joy that the *TimeOut* ensemble once again made music together. We had a wonderful reunion in May this year, meeting at Lorrie Mundy's home, we enjoyed two hours of playing before having afternoon tea and a good catch up.

*TimeOut* has since had a few more playing meetings and it is hoped we can continue to do so once a month. Our eldest existing member, Nabila Hikmet, at 88 is unfortunately no longer able to play with us but we do hope to meet with her soon for a morning tea catch up.

We take this opportunity to invite anyone else in the Auckland area who would like some casual playing to know you are welcome to join us. We enjoy a wide selection of music but would welcome any new music ideas.

Please contact Lorrie at: [lorriemundy@gmail.com](mailto:lorriemundy@gmail.com)

## ***Dulcis Tibia and Three Blind Mice***

Dulcis Tibia (Tessa Coppard, Katrin Eickhorst, Roger Palmer and Rachel Patrick) and Three Blind Mice's (Katrin, Roger and Rachel) concert performances are half way through. Earlier in the year, Dulcis performed in both the St Andrew's on the Terrace and Wellington Cathedral of St Paul lunchtime series. This programme will be repeated at **Wednesday, 30<sup>th</sup> October** at St Mark's Church, Lower Hutt at 12.15pm.

The programme this year includes arrangements/transcriptions of two beautiful



Renaissance pieces by Marini and Monteverdi, two J.S. Bach pieces (an aria and an organ composition), and the gorgeous organ prelude, Rhosymedre by Vaughan Williams, arranged for recorder. We also play the well known (to recorder players) Andrew Charlton Bouquet of Fancies - fantasies on four British folk tunes. The concert finishes with a Roger Palmer's arrangement of Beatles tunes.

**Saturday, 2nd November:** Dulcis Tibia and Three Blind Mice's perform at Waikanae, Presbyterian Church Hall, 43, Ngaio Rd, Waikanae, 4.00pm. It will be a combination concert. We have picked our favourites from this year's programmes, including something old, something new, lots of borrowed (arranged) and a bit of sparkle.

## ***Mistral***

While Helen was away for 2 months, the group was led by Susanne and Monika, with some arrangements by Susanne of Tower Sonata by Pezel and Rodrigo Suite by Handel .

There are six Christmas carol services that Mistral will be involved in between now and December 16th so we are hard at work brushing up our carols.



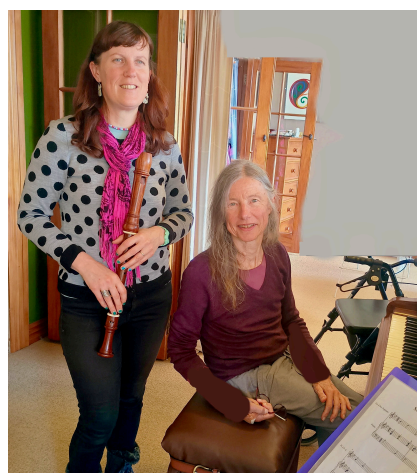
It is so important to all of us to get out into the community and play so that more people know how great the recorder sounds.

### **Valley Players**

Valley Players (Trio) meets regularly in Khandallah and is currently works on a Lully Sarabande and Chaconne using great bass, treble and tenor, and a couple of Hook trios. My great bass playing is largely restricted to participating in Mistral. Contrary to rumour, I can and do play descant, treble and tenor when required.

### **Something Special**

Anna (piano) and Lizzie (recorders) have been playing as the *Something Special* duet for the last 2 years. They meet frequently and play baroque and arranged classical music, with some jazz and folk in the mix! They're currently working on the Romanian folk tune Brâul by Béla Bartók.



## **Society of Recorder Players (NZ) Incorporated**

**AGM 3 November, 4 pm by zoom** (internet video conference - no special software is needed). The SRP will be wound-up this year. The Annual General Meeting will consider a motion to dissolve the Society. Email [remu.org.nz@gmail.com](mailto:remu.org.nz@gmail.com) (reply to this newsletter's email) to participate or add your name to the apologies.

SRPNZ was first registered as a society in February 1954. It was founded by Layton Ring, no doubt others, and Ron Dellow, who said in a talk celebrating 50 years of SRPNZ:

Layton wanted to spread his wings and off he went to be with the Dolmetschs in Haslemere [England]. So he said "Here you are Ron, here is the society. I formed it but I can't run it from over there..."



AT BOB SPRAGG'S, AROUND 1975  
Bruce Carey, Arthur Farr, Bob Spragg, Tom Coomber, David Coomber.

In his speech Ron made a point of mentioning some of the people who were important in the early days of SRPNZ. They included Lola Gregory, Arthur Farr, Barbara McEwen, Alec Loretto, David McKenzie, Bob Spragg and Winifred Wylie. John and Rosemary Lister also got a mention.

In a booklet, *Recorders in New Zealand; a retrospect of the first forty years of the Society of Recorder Players (New Zealand) Incorporated* (1995), Ron wrote:

For all those years the present has been much more important than the past,



AUCKLAND BAROQUE ENSEMBLE, 1960'S  
David McKenzie, Alec Loretto, Barbara Gordon, Lola Gregory

and the business of exploring early music with an instrument technically within the grasp and financially within the pocket of the music loving Kiwi has remained the chief attraction... It is great fun to play with others, and socially rewarding in a way that other musicians do not always experience until fully trained.

Further documentation of the history of SRPNZ, or possibly a more general history of recorder societies and activities in New Zealand would be valuable.

The SRPNZ Committee has done important work to see that the Society's assets continue to support the organisation's objectives.

### ***Frank Carpay Scholarship***

Frank Carpay Scholarship was established to support early music students in Auckland and became a responsibility of the SRP(NZ) when the Early Music Society came to an end. The Committee of SRP(NZ) made grants to NZBarok for its Winter Baroque Academy and to a family for their daughter, who is a promising and enthusiastic student, to have lessons with Imogen Morris.

NZBarok reported that,

We are extremely grateful [to SRPNZ for the Carpet Scholarship], and the inaugural academy was a huge success. We had 17 participants, all of whom had submitted an audition before acceptance. The purpose of the academy was to share our expertise with the classical music community and help others understand and apply the intricacies of baroque performance practice.

### ***Cash assets***

The Recorder and Early Music Union has negotiated with SRPNZ to established a fund to support recorder activities in anywhere in New Zealand with a large portion of the remaining cash assets of SRPNZ

The ***Recorder Players' Fund*** will support activities that feature recorders, raise the profile of recorders (including how it is a family of versatile instruments, and that there are virtuosi players), and encourage new players and support the current recorder community. Its orientation is towards community music making in contrast to commercial, academic and professional activities.

REMU has set out how the Fund will be managed by a subcommittee of REMU's governing committee. That subcommittee will comprise two REMU Committee members and initially two players who were members of the SRPNZ Committee this year. The Fund subcommittee will meet at least once a year and as often as

needed to consider applications for grants. Applications may be made at any time or in response to advertising in the REMU Newsletter and social media.

**Applications for grants** from the Fund can be made at any time. Contact [remu.org.nz@gmail.com](mailto:remu.org.nz@gmail.com) for details.

## ***Instruments***

The committee has disposed of SRP(NZ) instruments as far as possible. Roger and Rachel Patrick travelled to Auckland in July to complete some of the tasks involved.

Four instruments have been given to SRP(NZ) members and eight instruments to Imogen Morris for her students' use. Imogen also purchased the great bass recorder.

The Hopf recorders remain. There are twelve instruments but all in a variety of different, unuseful keys. They were given to SRP(NZ) and are believed to have belonged Alec Loretto. They were made at the Kobiczek factory (now the Thomann Company). Their quality is questionable. Another set of these instruments is owned by the European Association of Recorder Teachers.

## ***SRP(NZ) Archives***

The Auckland City Libraries have agreed to receive the archives. They comprise SRP(NZ) documents such as annual reports, committee proceedings, photographs and audio recordings. The Alexander Turnbull Library (part of the National Library in wellington) advised that it requires that regional libraries archive records such as these.

The **Barbara McEwen Memorial Library** (1700 volumes of recorder music) is now owned the Christchurch School of Music. Borrowing is currently arranged through REMU: [remu.or.nz@gmail.com](mailto:remu.or.nz@gmail.com)

## **Concerts**

### ***Recorder Treats***

I had the rare opportunity last week to enjoy two recorder concerts on two consecutive days. Admittedly one was in Wellington and one in Auckland and I flew between them.

## NZBarok Celebrating 20 years

Last night's concert in Auckland was from NZ Barok and featured the Telemann concerto for recorder and baroque bassoon. These were played respectively by the New Zealanders Jessica Shaw and Ben Hoadley, both exceptional players. This wonderful 20th Anniversary celebration concert was outstanding.



## Simon Borutzki lunchtime recital



And on Friday, 18 October in Wellington, the St Paul's Cathedral *Thank God it's Friday* series showed off the recorder talents of Simon Borutzki from Berlin. Simon is conductor of the Berlin recorder orchestra and a talented tutor and performer. He was in New Zealand for the Strathean weekend, an annual gathering of recorder players in Otaki, one hour North of the capital. He has a fresh approach to group playing seeking soft tonguing and a gentle unified tone. For further enjoyment, look at Berliner Blockflöten Orchester on [YouTube](#).

Liz Westbrooke

Simon's recital surprised me. The programme comprised works by JS Bach *only* but was so varied there was no possibility of boredom. There were some familiar pieces and melodies, and other unexpected ones such as the organ *Pedal Exercitium* (BWV 598). The second surprise was Simon's virtuosity. I didn't expect it; he doesn't show off. He did not fill his programme with passages of fast-as-possible notes nor decorations at every opportunity (like some international performers), but played *Music* (as distinct from collections of notes) with every piece and like his teaching at Strathean, melody, and for example, its shape, was always his first priority.

Roger Palmer



## ***Blast from the Past with Jacks and Pipes.***

**Wednesday, 23rd October: Katrin Eickhorst** (recorders) and **Michael Stewart** (organ and harpsichord) presented *Blast from the Past with Jacks and Pipes* at St Andrew's on the Terrace at lunchtime (12.15pm).



The sixty strong audience were treated to a recorder repertoire programme. Hearing Fontana's (1589 - 1630) *Sonata Prima* with St Andrew's baroque organ was ideal because the organ's colours blended very well with Katrin's recorder. Staeps' setting of one of Van Eyck's solo pieces brought together 17th century and 20th recorder composers, the *Fantasia* absolutely based on van Eyck's piece with Staeps' harmony and counterpoint. The *Bergamasca* melody, in this performance set by Frecobaldi for organ, the Telemann recorder solo *Fantasia No 7 in D major* and *Sonata in C* for recorder and basso continuo are known to many recorder players and were ideal choices for this audience who were most probably less familiar with the repertoire. The final piece, the CPE Bach *Sonata in g minor for flute/violin and obbligato harpsichord* was delightful. Katrin and Michael played especially well, with light and lively dialogue; for example the rapidly repeated single notes exchanged between the performers were fun and had a cheekiness about them.

Roger Palmer

## Other news and information

### *Irish Recorder and Viol course – review*

I attended this week-long course for the first time in August this year. It is held in a village about 30K north of Dublin.

There were about 50 on the course, evenly split between recorders and viols and from Ireland, the UK and various European countries. It is very much a recorder and viol course – the only other instruments were harpsichords for use in the small groups. We had 5 tutors – Ibi Aziz, Peter Wendland, Philip Thorby, Caoimhe de Paor and Pamela Flanagan (who is also the organiser). All were excellent.

The day was organised into five sessions which included a permanent group (same people all week), a variable group (different each day), various ensembles or workshops, recorder or viol orchestra, Choir, and Massed Playing after dinner. You don't have to do all the groups! There is also a bar for those still awake after the massed playing.

A substantial library of music was available for us to choose from to play in our various groups, and tutors on hand to help choose.

It was a great course – good tutors, good music, comfortable beds, good food, and lovely people to play with. Participants came from Ireland, the UK and various European countries. Maybe next year some New Zealanders?

Sarah Kirk

### *Norvis 2024*

Bob and Jenny Cross were delighted to attend Norvis 2024 in August! Norvis is a week-long residential early music school held at Barnard Castle in County Durham, England. There were viols, recorders, lutes, harpsichords, a baroque orchestra and a choir – plus the afternoon *Choice of Delights!*

Musical highlights included participating in ensemble performances, recorder technique classes, wonderful tutor concerts and the medieval duo *Trouvere*, who demonstrated instruments (including a sweet-sounding bone flute) and led us in fun village dances!

Norvis was also a great opportunity to find music, instruments and CDs at The Early Music Shop, the London Recorder Shop, Jacks, Pipes & Hammers plus the extensive Norvis music library.

### ***Inégal and St Mary's Consort***

Back home in Central Hawkes Bay Bob and Jenny have been busy playing at local markets and garden events. They also perform with their Baroque Ensemble, Inégal and are currently preparing a Christmas Programme with their recorder group, St Mary's Consort.



Jenny Cross

*Trouvere* performing at Norvis

### ***Christchurch School of Music Recorder Day***

Saturday September 18, 2024

Thirty-five recorder players aged 5 to 65 years plus and four tutors gathered together for a day of group recorder playing, organised by Celia Stewart, Director of the Christchurch School of Music (CSM).



The players joined others at similar levels in three groups: junior, intermediate and senior, and a home tutor assigned to each group. Players worked on music assigned to each group, and also music for performance with the other groups.

Kamala Bain, our guest tutor, worked with each group in turn, during the day, providing her wonderful depth of musical expertise in recorder playing and motivating enthusiasm. Home tutors were Luka Reardon (Senior), Susan McKeich (Intermediate) and Carole Gibb (Junior).





The day ended with a concert, each group playing individual pieces and combining for *La Volta*. Kamala showcased the recorder in a performance of the Ortiz *Recercade Segunda*, with the senior group ensemble.

The concert was well supported by families and friends. We are very grateful to the SRPNZ (Society of Recorder Players NZ) for their generous donation supporting the day, which meant fees were not a barrier to attending – this was especially important for families with both parents and children participating.

Recorder Day was a great success. I was greeted at the next Saturday morning lessons by excited children asking ‘when is the next recorder day?!’ and looking disappointed with ‘next year’ certainly confirmed how successful it was!

Thank you Celia for your work in making Recorder Day happen, it was a lot of fun!

Carole Gibb

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