

Portland Recorder Society Newsletter - April 2008

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1. Next Playing Session Friday 18 April

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Our next playing session will be on Friday, April 18. Eileen Hadidian, from the San Francisco Bay Area, will be back to conduct this session. All sizes of recorder are welcome, as are viola da gambas and other early instruments.

Our next playing session will be held at the McMenamins Kennedy School Community Room, 5736 NE 33rd Ave, Friday, 18 April. Eileen Hadidian, from the San Francisco Bay Area, will coach this month and the next. All sizes of recorder are welcome, as are Viola da gambas and other early instruments.

Please be there ready to play at 7:30 promptly. That way we will have time for a short stretching break in mid-session. Please bring a music stand and stand light if you have them. Please refrain from wearing perfume or cologne in this small enclosed rehearsal space.

The session is free to members, yearly membership dues (September through May) are \$40, with a nonmember drop-in fee of \$10 per session. The drop-in fee is waived for your first visit.

Our next session after this will be on Friday, 16 May, coached by Vicki Boeckman.

For directions, see the end of this newsletter.

This month's program:

“Outside the Mainstream” is the title of our April playing session. We invite you to join us as we explore medieval and Renaissance music from Scandinavia, Eastern Europe and the New World. We will play samples of some of the beautiful and lesser-known repertoire written

and performed outside of Western Europe, from the cathedrals and courts of Finland and Poland, and the missions of Mexico and South America. Influenced by the folk idiom of each region, this music sounds new and fresh to our ears, and includes a medieval song, villancico, motet and canzona.

Opening the evening will be a medieval piece from “Piae Cantiones,” the most important collection of monophonic and polyphonic song from Finland. Published in 1582, many of its songs are of medieval origin, and can be traced back to earlier sources in France, England, Germany and Bohemia. Finnish students enrolled in foreign universities learned these songs and brought them back home.

Next we journey Southeast to Poland. From the late Middle Ages, Eastern Europe was in close contact with the musical developments taking place in the West, particularly Italy. Because of its ties to the Roman Catholic church, new musical forms and styles spread easily from Rome and other Italian cities to the kingdoms of the East. The Canzona by Adam Jarzebski provides a good example of how Italian influences made their way to Poland during the 16th century.

We continue our journey across the Atlantic to the New World, known as Nueva España, where the Spanish established missions in the 16th and 17th centuries. Musical life centered around the cathedrals and their schools; the most musically active countries included Mexico, Guatemala, Peru, Bolivia and Columbia. The native Americans (and later the African immigrants) were drawn to the music they heard from the Spaniards; and the Europeans were fascinated, and often influenced, by the new sounds they heard. They learned the native dialects and actually encouraged the use of the vernacular, as well as dancing and percussion, in church rituals.

Most of the surviving repertoire is sacred. There were two kinds:

- 1) Contrapuntal, Renaissance polyphony, used in Latin motets and masses;
- 2) The homophonic villancico, with its dance-like rhythms, catchy refrains, and the use of native dialects.

Juan de Lienas is known as the Mexican Palestrina. His compositions rank among the finest and most technically fluent in the large repertory of colonial America. His motet “Coenantibus autem illis” illustrates smooth and melodious lines, transparent textures, and fluid imitative polyphony.

We end our evening with a lively villancico by Tomás de Torrejón y Velasco, chapel master at Lima Cathedral in the late 17th century. His vast collection of villancicos were known throughout Central and

South America, and he also wrote the first surviving opera from the New World.

“A este sol peregrino” is a Vailete (Dance), and delightful example of how the church and its musicians assimilated and adapted many characteristics of folk and popular art.

2. Free Harpsichord consort by Bonnie Garrett

Sunday, April 20, 2–3 p.m. at the Central Library, Bonnie Garrett will be performing harpsichord music of 17th and 18th century Europe. She will play compositions by Louis Couperin, William Byrd, Padre Antonio Soler and Johann Sebastian Bach.

Garrett has been active as performer and teacher of harpsichord and piano throughout the western United States. A co-founder of Portland Pro Musica, known for its popular Saturday Baroque series in the 1980s, she has also produced the series Papa Haydn and Friends and Vienna circa 1830, portions of which were aired on Oregon Public Broadcasting. Selected by The Oregonian as an "Art Star of the Nineties," Garrett directs the private music instruction program at Reed College, where she also teaches piano and harpsichord and directs concert series including Friday at Four, Music in the Gallery, and Bach in High Places. In demand as adjudicator and presenter of workshops and master classes, she is presently engaged in a project focusing on performance considerations in the keyboard sonatas of Haydn.

3. Instruments for sale

Kung double-key bass (pearwood). Includes hard-sided case and detachable foot support. \$600

Moeck 329 soprano (boxwood). Includes hard-sided case. Needs new cork. \$200

Holz "low pitch" Alto (blackwood). Includes padded soft-case. \$400

Email: laurie.ortega@att.net

4. Handmade Musical Instruments Exhibit

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Saturday & Sunday April 19th & 20th 12:00pm to 5:00pm
Marylhurst University, Clark Commons

Performances in Flavia Hall

Admissions are \$3, children under 12 are free.

for more information see:
www.nwmusicalinstrumentsshow.org

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5. Contact us
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Questions? Email pdxrecorders@comcast.net
or call Zoë Tokar at (971) 235-1060.
We're online at <http://home.comcast.net/~pdxrecorders>

Free music classifieds for members !

If you wish to form a consort, have an instrument to sell, or announce a music event, send the notice to Sean Nolan (sean.nolan.public@comcast.net). The deadline for the next newsletter is Friday, one week before the next playing session.

If you wish to be added or removed from this email list, please contact Robin Teitzel (rteitzel1@comcast.net).

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6. Directions to the Kennedy School
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For a map to the Kennedy School, check out our web site at
<http://home.comcast.net/~pdxrecorders/>

You are encouraged to carpool and/or arrive early and park in the surrounding neighborhood. The area across 33rd Ave. to the west has ample on-street parking.

Two busses go near the Kennedy school:

Bus #72 goes along Killingsworth, one block south of the Kennedy School. Bus 72 heads North up 82nd Ave from the Clackamas Town Center Transit center on the east side, then basically follows Killingsworth west to Swan Island (this is an approximate route - please check www.trimet.org/schedules/r072.htm for exact details) You can catch

the 72 bus at the N Killingsworth stop on the yellow Max line, or at the NE 82nd stop of the red and blue Max lines.

Bus #10 goes from Portland City Center, through the Rose Quarter Transit Center, then up 33rd Ave past the Kennedy school. Again, this is an approximate route - please check www.trimet.org/schedules/r010.htm for exact details. Do not confuse this with the #10 bus in the SE !

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