



NEWSLETTER

January 2013

Vol. 37 No. 2

Meetings:

The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (Sept. through May) from 9:30 a.m. to 12:30 p.m. at St. Luke's Lutheran Church, Dix Hills, NY.

Playing begins at 10 a.m. with a break at 11:15 a.m. for refreshments and chat.

Finding Us:

Directions to St. Luke's Lutheran Church:

Deer Park Ave. south from Northern State Pkwy. (Exit 42) or north from the L.I.E. (Exit 51). Turn east onto Vanderbilt Pkwy. and after a very short distance turn right onto Candlewood Path; St. Luke's will be directly in front of you. Follow the driveway on the left of the church to the rear parking lot. Meetings are held in the education building,



On the web at:

www.RSLI.info

RSLI's newsletter is published in Sept., Jan. and April each year. To receive your copy, send your name and email address to: rsli_ny@yahoo.com

Diana Foster, Newsletter Editor

A Message from: RSLI's President

Dear Friends,

Happy New Year! I hope your holidays were cheery and restful and that you had some free time to pick up a recorder and play a few notes. As I write this, I have just returned from snowy upstate New York and it is now snowing here. Let's keep fingers crossed for fine weather for our first meeting of the New Year, January 12th. Our guest conductor on that date will be Bob Wiemken. It will be the first time he has led some of you, and you are in for a treat.

Rachel Begley will be appearing in January at the Cloisters in New York in a staged production on "The Play of Daniel", a 12th Century Mystery Play. I know she is very busy with rehearsals, as she has to memorize the music and will actually be acting, and singing, as well as playing recorders. There will be a number of performances over three weekends. You can go to the Cloisters website for dates and times, and also view a video from the last production in 2008, in which Rachel was on recorders. I attended in 2008 and highly recommended it; a lovely play in a beautiful setting.

As winter has settled in, our plastic recorders might benefit from a warm bath in soapy water. If you let them dry out while still soapy, it will prevent condensation from building up when you play. I wish you all the best in the coming year.

Barbara

The Recorder Society of Long Island

Directory of Officers 2012/2013

Rachel Begley, Music Director	Margaret Brown, Workshops	Karen Wexler, Librarian
Barbara Zotz, President	Diana Foster, Newsletter Editor	Barbara Zotz, Asst. Librarian
Sue Hahn, Vice President	Patricia Laurencot, Web Manager	Sheila Regan, Refreshments
Pat Cassin, Sec./Treasurer	Beth Heyn, Librarian	Patsy Rogers, Member-at-large

Name That Tune ...

The wonderful music we played at our Fall meetings.

— compiled by Patsy Rogers

September 2012
with Rachel Begley



Praetorius (1571-1621) - "**Ballet #268**" (Printed in Rosenberg's #4 Collection as #21) - SATB;

Lully (1632-87) - "**Chaconne des Africains**" from the opera "Cadmius et Hermione" - ATBGbCb (there is a recorder quartet version of this on YouTube);

Staeps (1909-1988) - "**Sambuca**" - one movement from "Sieben Flotentanze" - SAAT

October 2012
with Susan Ladone



Cancionero de Upsala, published 1556:

Si la noche haze escura (Anon.);
Vesame (Anon.);
Hay luna que reluzes (Anon.);
Dadme albricias (Anon.);
Con que la lavare (Anon.).

Cancionero de Medinaceli:

Tan buen ganadico (Juan del Encina)



November 2012
with Larry Zukoff

Ich Stund an einem Morgen c. 1500
from: Settings by Heinrich Finck (for 4 voices)
EML 312

Ne piu bella diqueste – H. Isaac (for 4 voices)
contained in collection: LPM AN11

Je Suis Desheritee I & II – Claude LeJeune
(for 6 voices) – LPM 554

Symphony No. 1 in 3 movements (SATB)
by William Boyce, Arr. Andrew Charlton
Recorder Ensemble Series – JR3



December 2012
with Gene Murrow

3 settings of "Joseph, Lieber Joseph Mein" as follows:

5-part setting by Johann Walther (1496-1570);

5-part "Resonet in Laudibus" by Lassus (1532-1594) LPM 502;

Magnificat by Scheidt (1587-1654) - "Joseph Lieber" SATB plus "bassus generalis."

Autumn Concert Reports



Rachel Begley (recorder, bassoon) and Jeffrey Grossman (harpsichord) of the ensemble **Fire & Folly** were joined by recorder virtuoso, Daphna Mor, and cellist, Ezra Seltzer to offer *An Italian Feast* at Stony Brook University on October 21st of this year. The concert which kicked off the current season of **Baroque Sundays at Three** at the university drew an enthusiastic audience that included many recorder aficionados. Although Baroque composers favored violins as solo instruments, this performance made a strong case for music written for recorders in that era.

Mancini's Sonata No.1 in d minor, the opening work, was written for alto recorder and basso continuo and performed here by Daphna Mor on recorder, with Rachel Begley Baroque on bassoon and Jeffrey Grossman on harpsichord. This fluid performance provided an object lesson in articulations as the legato of the recorder line was supported by the détaché foundation provided by Begley on bassoon. This piece contrasted with the **Vivaldi Trio Sonata in a minor**, where the two instruments were supported by Eric Seltzer on cello and Grossman on harpsichord. I found the second (allegro) movement especially impressive. Can't imagine how Begley breathed during the rapid staccato passages. No rest for the bassoon in the Largo, either. Daphna Mor gave a bravura reading of Corelli's Sonata in F major for Violin and Violone, with the recorder taking the violin line and the cello the violone line. Begley took a turn as recorder soloist in the **F major Sonata by Barsanti** with basso continuo supplied by cello and harpsichord. Barsanti is less well known than other composers on the program but his six sonatas for recorder and continuo are considered some of the finest in the literature (New Grove). I especially enjoyed Begley's fluent, sensitive playing in the final movement – a charming minuet that evoked the image of Baroque dancers. Men in high heels anyone?

In a sense, the spirit of Arcangelo Corelli hovered over this concert, though no specific works of his were directly presented. Francois Couperin in the preface to his musical work "The Tastes Reunited" acknowledged the stylistic differences between French music with the dance suite as its form and Italian music with its virtuosic expression in a sonata form. Couperin tried to unite the styles, as did other composers, and **Fire & Folly** performed his monumental homage "**Le Parnasse, ou l'Apothéose de Corelli**" in seven movements that describes, musically, his metaphoric ascent to the mountain top sacred to the Muses and to Apollo, a god of music. In this trio sonata written for two violins and continuo Begley and Mor alternated between voice flute and soprano recorder to elo-

— Nancy Tooney

quently express the range of feelings – from Corelli's grave request to the Muses to admit him to the mountain top, through the various movements depicting his joy, exhilaration, sleep and thanksgiving.

Alessandro Scarlatti, primarily known for his many vocal works, did publish some keyboard music. Grossman gave an impressive, fast-fingered performance on harpsichord of Scarlatti's rather florid "**La Follia**" variations. The theme is from the 15th century and so named because the dancing was done as if the dancers were out of their minds. It set the table for the final work on the concert, **Vivaldi's Trio Sonata in d minor** (Variations on "La Follia"). Vivaldi was strongly influenced by Corelli and this single-movement work that closed the program is considered his most overt "homage". A monumental set of variations on the Spanish "La Follia" theme that Corelli himself had used for his own set of variations was scored by Vivaldi for two violins, cello, and basso continuo. The brilliant, highly virtuosic piece challenges performers to demonstrate their technique in a relentless and difficult figuration. The first variations grow increasingly faster and more technically complicated, then, after a few slower movements to shift the mood, the pace picks up with a couple of variations that show off the cellist's virtuosity, then draws to a conclusion with musically dense and complex writing. Begley and Mor wowed the audience with their technical skill, period affect, and grace under pressure. What a fabulous ending to a wonderful afternoon!

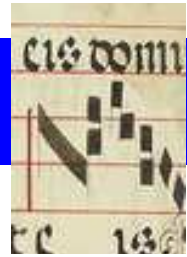
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Other interesting events this fall included a program called **Abend Music** organized by viola da gamba virtuoso Pat Neely for the Vassar Club of New York and held at the Montauk Club in Park Slope, Brooklyn. The music, featuring works primarily from the early 17th century by composers including Schütz, Scheidt and others, was performed by Neely, Larry Lipnik and Carlene Stober on viola da gamba, Judson Griffin and Margaret Ziemnicka, violin, Dongsok Shin harpsichord and Judith Malafronte mezzo soprano. Neely gave a short, illuminating talk about the devastating effects that the Thirty Years War (1618-1648) had on music in Europe, focusing on Schütz as an illustration. This period of warfare was fought by various European nations for a number of reasons -- religious, dynastic, territorial, and commercial rivalries. But, of course, money that had been available for various courts to support musicians was suddenly diverted to support the costs of warfare. Earlier,

(continued on page 4)

Concerts:



Celebrating its 75th anniversary year, The Cloisters is reprising the production of the Medieval *Play of Daniel* presented by Concerts at the Cloisters under the leadership of Museum Educator, Nancy Wu.

Produced by GEMS and directed by Drew Minter and Mary Anne Ballard, the fully staged, costumed production will run for twelve performances on the weekends of January 11-13 and January 18-20. The mystery play was written in Beauvais, France, in the twelfth century to celebrate the Feast of Fools, traditionally held around the New Year. Combining chanted drama, lively music on medieval instruments, dance, and sung processions, the 12th century music drama tells the timeless story of "speaking truth to power" as Daniel reveals warnings to the King, suffers the consequences, and is redeemed.

Rachel Begley and Daphna Mor will play recorders in this performance.

Check out <http://metmuseum.org/en/events/programs/concerts-and-performances/the-play-of-daniel-a?eid=3898>. Phone: 212-570-3949.

The Recorder Orchestra of New York

announces two upcoming concerts:

“A Recorder Tapestry”

Saturday, April 27th at 4 p.m.

Jamesport Meeting House,
Route 25, Jamesport, NY.

-and-

Sunday, April 28th at 2 p.m.

Bethpage Public Library
47 Powell Ave., Bethpage, N.Y.

Call 631-751-5969 for additional information.

N. Tooney—Autumn Concert Reports (continued from page 3)

Schütz had been sent by a North German patron to study with Gabrieli in Venice. He had returned from Venice after three years, but after his Saxon patron was drawn into the Thirty Year's War, he received permission to return to Italy where he was strongly influenced by Monteverdi and the then “new style” of music. He was eventually able to return north again to spread this new style of music that underpinned the Baroque era.

Deborah Booth who has led workshops for RSLI, as well as other area groups, recently made a CD called *Conversations: Baroque Sonatas from Italy, France and Germany* with her ensemble, Breve. Booth (recorder and flute) and Stephen Rapp Harpsichord, core members of Breve, were joined by Rachel Begley, Baroque bassoon, Maxine Neuman, Baroque cello and Lisa Terry, viola da gamba. The disc offers a charming comparison of flutes

and recorders of different timbres. For example Booth played a baroque flute at 415 pitch for a sonata by Telemann for flute, harpsichord and cello, but switched to a flute at a lower 392 pitch for the Suite in G by the French composer Hotteterre for flute, harpsichord and viola da gamba. Recorder works on the disc include two works for alto recorder -- a trio in B flat major by Telemann for recorder, cello and Harpsichord and Sonata #1 in d minor for recorder harpsichord and bassoon by Mancini. The remaining work on the disc is an early 17th century work, the engaging sonata prima for soprano recorder and organ by Costello. For me, it was a particular pleasure to hear the performers present much of this music in a live concert last October at a NYC museum space suited to a small chamber ensemble, and then to be able to “re-hear” the music to deepen my understanding and enjoyment. This CD is available at flute-recorder-deborahbooth.com.

The Recorder Society of Long Island

2012-13 RSLI MEMBERSHIP APPLICATION

Name(s) _____

Address _____

_____ Zip _____

Telephone (include area code): _____

email: _____

Membership: \$40/yr. Additional tax-deductible contribution: \$ _____

Total enclosed \$ _____ (checks payable to RSLI)

Please fill out and submit at the next meeting or mail to:

Pat Cassin, 82-40 Austin St., Apt. 6K, Kew Gardens, NY 11415

I would like to help RSLI with:

Coffee setup _____

Refreshments _____

Publicity _____

Fundraising _____

I am interested in being on the RSLI board of directors _____

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GoodSearch and **GoodShop** are search engines which donate 50 percent of its sponsored search revenue to the charities and schools designated by its users. You use GoodSearch & GoodShop exactly as you would any other search engine. Because they're powered by Yahoo!, you get proven search results. The money donated to your cause comes from its advertisers — the users and the organizations do not spend a dime!

If you want to try this easy way to generate a bit of income for RSLI just go to either site and enter: **RECORDER SOCIETY OF LONG ISLAND** as your charity and click the VERIFY button. Then do your internet search or shopping from their site.

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