



# NEWSLETTER

May 2013

Vol. 37 No. 3

## Meetings:

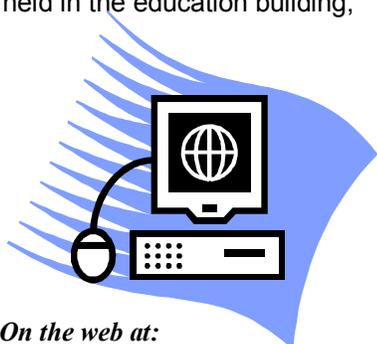
The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (Sept. through May) from 9:30 a.m. to 12:30 p.m. at St. Luke's Lutheran Church, Dix Hills, NY.

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](mailto:rsli_ny@yahoo.com)

**Diana Foster, Newsletter Editor**

## A Message from: RSLI's Music Director



### Dear Friends,

As Spring blooms into being, the end of RSLI's 2012-13 season approaches! Yes, it's time for our special end-of-year meeting, which, in addition to our usual large-ensemble playing, traditionally features a short Members Concert. Those members who wish to perform, either a solo or with their ensemble, please let me know by Friday May 10. I'm very much looking forward to seeing you all and making music together again.

We've had a busy year as a chapter, with our playing meetings being led musicians from three states: Susan Iadone, Gene Murrow and Deborah Booth from New York, Larry Zukof and Bruce Larkin from Connecticut, and Bob Wiemken from Philadelphia PA. At our outstanding workshops – the Fall one-day and the Spring weekend – I was joined by two wonderful musicians from further afield: Heloise Degrugillier from Boston and Anne Timberlake from Richmond, VA. The weekend workshop in particular was an intense experience for all, and as I write, I still have the sounds of recorder ensembles spinning through my head...

Our mentor program continues to be a success (Thank you, Patsy!), and our chapter is regarded by my colleagues as one of the best (in terms of playing level) and healthiest in the country. Bravo!

A special thanks and goodbye to our dear friend, Karen Rowley, who passed recently. Karen loved playing recorders, especially tenor, bass and great bass. She played in a number of ensembles regularly, took occasional lessons, was a frequent workshop participant, and was a stalwart of Swing Band. Though she was never on the board of RSLI, Karen helped our weekend workshops immeasurably, not only by arranging for the use of the Post-Morrow Foundation but also opening her own home for our use on many occasions. We will miss her enthusiasm for life, her

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## 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

## A Message from: **RSLI's President**

*Dear Friends,*

Another season of Recorder Society's monthly meetings is about to end. May 11th is our final gathering. And our own Musical Director, Rachel Begley, will be leading us. Be sure not to miss it! It is also time for our Annual Meeting and election of officers for 2013-2014. Rachel has kindly agreed to continue as our Musical Director. Our current Board has agreed to run again. Nominations will be accepted from the floor, so please feel you can volunteer to serve. The official election will be held at this Annual Meeting.

We've had a good year with outstanding guest conductors and two successful workshops, the most recent of which took place the weekend of April 20-21 at the home of member Kara Kvilekval. Rachel and Anne Timberlake led

a challenging and rewarding program, including some head-scratching studies in chromatics by composers both early and modern. Comments from attendees were positive, and RSLI will offer more workshops next season.

The Recorder Orchestra of New York, led by Patsy Rogers, performed two concerts the last weekend in April in Jamesport and Bethpage. A wide variety of selections spanned Early Music through 20th Century Pops.

In closing, I want to thank you all for your support of the past season. Special thanks go to Sheila Regan, our refreshment hostess (what would we do without that great shot of caffeine midway through?) and to those of you who brought in delicious treats. Have a wonderful summer. See you in September.

*Barbara*



**Karen Rowley**  
Sept. 13, 1936—April 14, 2013

fellow musician  
opera lover  
avid reader  
community activist  
bird watcher  
star gazer  
passionate gardener  
world traveler  
gracious hostess  
fierce environmentalist  
doting grandparent  
lively conversationalist  
treasured friend.

♥

Goodbye, Karen

### **Music Director's Message** (continued from page

“That was fun!” after a particularly challenging playing session, her willingness to go to the ends of the earth (or so it seemed) for music and friendship, and her commitment to recorder playing, which I witnessed for over 20 years. Though she was never on the board of RSLI, Karen helped our weekend workshops immeasurably, not only by arranging for the use of the Post-Morrow Foundation but also opening her own home for our use on many occasions.

Karen's generosity to our chapter continues in the form of leaving a recorder, an almost-new von Huene alto (Rippert model in grenadilla), to be sold with the proceeds coming to RSLI. If you are interested in this instrument, please let me know.

I look forward to making music with you all again on Saturday May 11, and wish you a very happy summer of music-making!

*Rachel*

## Name That Tune ...

The wonderful music we played at our recent meetings. — compiled by Patsy Rogers



### January 2013 with Bob Wiemken

#### Music from El Nuevo Mundo in the 16th & 17th Centuries:

1. Hanacpachap cussincuinin SATB (attr. Juan Perez Boncanegra-Peru)
2. Xicochi xicochi conetzintle AATB (Gaspar Fernandes-Mexico)
3. Tururu farara con son AATB (Gaspar Fernandes-Mexico)
4. Christianos ATBBc (Anonymous-Bolivia)
5. Tantum ergo ASATBBc (Francisco Lopez Capillas-Mexico)
6. Quantelcta SATB (Anonymous-Guatemala)



### March 2013 with Bruce Larkin

1 - J.S. Bach Motet *Komm Jesu komm* (BWV 229) - SATB x 2 + 2 Contrass;

2 - The Beatles' *Day Tripper* adapted by Bruce from arrangements made by Jonathan Rathbone of The Swingle Singers. - A/S,STTTGb;

3 - *Fantasy on Dargason* - To quote Bruce "My arrangement borrows from Gustav Holst (combine Greensleeves with Dargason) and Grant Herreid (8 bars of harmonization.)"

### April 2013 with Deborah Booth

- 1-Isaac - *Innsbruck* (circa 1500)....2 versions (SATB, STTB);
- 2-Schultz - *Intrada VIII* (publ.1617)....SATB(Gb) - EML 337;
- 3-Franck - *Intrada XX* (1608)....ATBBGbCb (and a few highs);
- 4-Finck - *Christ Ist Erstanden II*....TGbBGBbCb;
- 5-G.Gabrieli - *Canzona Quinta a 7* (c. 1610)....SSAATBB (Eric Haas)
- 6-Telemann - *Concerto in Am*....AATTTTCb (originally for 2 flutes, 2 oboes, 2 violins, continuo) - only did 2 mvmts - Amadeus BP 2293



## Spring Concert Reports



To celebrate its 75<sup>th</sup> anniversary year, the Cloisters in NYC revived the production of the Medieval *Play of Daniel* for a twelve performance run in January of this year.

The Play of Daniel closely follows the narrative of the story of Daniel at the court of Belshazzar: the familiar tales of mysterious handwriting on the wall and Daniel in the lion's den. Though considered to be a liturgical drama, it really came across as a kind of Medieval opera, combining chanted drama, engaging music performed on medieval instruments, dance, and sung processions. This "mystery play" was written and performed by Cathedral schoolboys in Beauvais, France in the twelfth century to celebrate the Feast of Fools, traditionally held around the New Year.

The Play of Daniel was produced by Gotham Early Music Scene's Gene Murrow, with Drew Minter, stage director, and Mary Anne Ballard, music director. Musicians well as singer/actors performed in costume and included two recorder virtuosi, RSLI music director Rachel Begley on recorders and Christa Patton on shawm and recorders. Other period instrumentalists played lute, harp, psaltry, rebec, vielle and percussion. Minter had his singers very clearly and dramatically act out their roles. A couple of the singers doubled as a lively, "scary" pair of lions. The chapel space at the Cloisters is fairly small and the production made full use of the aisles to supplement the stage, drawing the audience closely into the performance. The period instrumentalists fully participated in processions, dancing and singing when called upon, as well as showing emotional responses to the activity on stage.

The fully staged and costumed production the Play of Daniel will be featured as part of the Rockport Chamber Music Festival in Rockport, MA on Friday, June 21st at 8 pm in the Shalin Liu Performance Center. Contact [www.rockportmusic.org](http://www.rockportmusic.org) for information. There is also a performance at the Connecticut Early Music Festival in New London, CT on Sunday, June 23rd in the Harkness Chapel at Connecticut College at 4 pm. For more information, contact [www.ctearlymusic.org](http://www.ctearlymusic.org).



Music Before 1800 has presented Sunday afternoon concerts of early music in the acoustically splendid setting of Corpus Christi Church in Manhattan for nearly forty years. A couple of years ago the organization decided to expand its offerings to include three one-hour concerts in a smaller secular, less formal space at the DiMenna Center (a.k.a the Hell's Kitchen series). This year two of the three performances featured

## — Nancy Tooney

recorders. On March 31<sup>st</sup>, the new ensemble, PHOENIXtail presented a program of music primarily from the Italian and French Baroque. Priscilla Smith, who plays recorder and shawm with the Renaissance ensemble Piffaro, here played baroque oboe and a bit of recorder (one movement of one sonata -- too small an amount, IMHO). Other PHOENIXtail members are Ezra Seltzer, Baroque Cello, Jeffrey Grossman, Harpsichord and ensemble director and violinist Beth Wenstrom. French works included music by Jean-Marie Leclair for the ensemble and by Couperin for Harpsichord. Italian works included a trio sonata for violin and oboe by Brescianello, as well as a sonata for oboe and continuo by Sammartini. Corelli's F major trio sonata rounded out the Italian component. The group imbued their performance with passion, technical skill and excitement.

Nina Stern and Daphna Mor, recorders, were joined by percussionist John Hadfield on April 4 as part of the same series in a concert that began with music from the haunting early oral traditions of Armenia and early notated 14<sup>th</sup> century English and Italian pieces. The English keyboard work, "Petrona," played by Nina and Daphna on recorders, is one of the earliest known examples of counterpoint. A 14<sup>th</sup> century Italian estampie, "Ghaetta" written for one melody instrument was arranged by the performers for two recorders and percussion. Both these works were given highly energetic and dazzling performances. Two works on the program by the 18<sup>th</sup> century Armenian poet/troubadour/composer Sayat Nova, considered a great master of "sound painting," are also part of Near Eastern oral tradition. Though traditionally these love songs were played on stringed, lute-like instruments, they work beautifully for recorder (alas, absent the poetic texts). I especially liked the mournful, highly melismatic "Havoon, Havoon" by 10<sup>th</sup> century Armenian saint, monk and poet Grigor Narakatsi. Although a vocal work, the instrumental version clearly expressed the underlying deep religious feeling. Continuing on to the Western musical tradition, the artists gave us engaging performances of "Batali" and "Fantasia en Echo" of Jacob van Eyck, and charming duets, originally for flute, by 18<sup>th</sup> century French composers Pierre Phildor and Michel Blavet. John Hadfields used a number of different drums and percussion instruments to accompany the earlier repertory and gave us a virtuosic percussion solo appropriately called "American Dervish."

The ensemble East of the River united Nina Stern and Daphna Mor with Jesse Kotansky violin and oud, Shane Shanahan, percussion and Tamer Pinarbasi on the kanun.

(continued on page 5)

# Concerts:



**Don't forget the 2013 Boston Early Music Festival!  
June 9-16 (attend for 1-8 days)**

**A true feast of early music ...**  
including many concerts with recorders,  
a fully-staged performance of Handel's "ALMIRA"  
and an exhibition featuring makers and  
music shops from around the world!

**Concerts, exhibition, workshops, masterclasses ...**

Some days have concerts from  
9 in the morning until 11 at night!  
Going to the festival has become a biannual  
pilgrimage for some of our chapter members.

Go see and hear what brings them back  
time and time again.

[www.bemf.org](http://www.bemf.org) 617-661-1812

RSLI music director Rachel Begley will be playing bassoon  
with Symphonie des Dragons at the Boston Early Music  
Festival on Tuesday July 11, 2013 at Jordan Hall at 5 PM.  
Woodwind and recorder people -- this is for you!

## N. Tooney—Spring Concert Reports

(continued from page 4)

They really rocked the Barge at the April 14 concert as part of the Bargemusic series "There and Then." The kanun is a Near Eastern zither-like instrument that features special tuning keys for each string that allow the performer to make adjustments to pitch on the fly, so to speak. This allows for production of microtones and other subtle adjustments. Pinabarsi is a phenomenal Kanun player and uses all his fingernails rather than two plectra, allowing for a really dramatic sound. Daphna and Nina between them used a variety of renaissance and baroque recorders, chalumeau (early version of a clarinet) and ney (a very early and very soft end-blown flute). They reprised a few of the tunes from their earlier performance, though these were transformed by the different instrumentation. Additional music included traditional Bulgarian, Greek, Andalusian, and Arabic sources, as well as newer compositions in Near Eastern genres. The concert also served as a sampling and a "release party" for their new CD "Levantera." Their first CD titled "East of the River" is available through CDBaby and "Levantera should be shortly. Truthfully, I never thought I would have much interest in "world music," but East of the River has opened my ears to the beauty of Near Eastern and Eastern European traditional music and its connection to early music from the Western tradition. Thanks, ladies!

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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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