



# NEWSLETTER

September 2013

Vol. 38 No. 1

## Meetings:

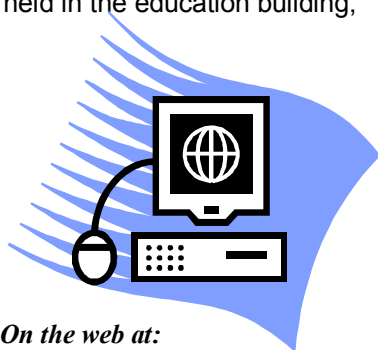
The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (Sept. through May) from 9:30 a.m. to 12:30 p.m. at St. Luke's Lutheran Church, Dix Hills, NY.

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](http://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,*

I am already excited about our coming season, and it's still summer! Our workshop teachers are now confirmed: Gwyn Roberts will join me for our Fall one-day workshop on September 28, and Heloise Degrugillier will return to the chapter to give a weekend workshop in the spring (late March, dates TBA).

Our monthly playing meetings will be directed by the usual diverse range of teachers, which this year includes the first visit to our chapter by the multi-talented Tom Zajac, perennial favorite Larry Lipnik, and return visits after a hiatus by Valerie Horst and Wendy Powers, among others. If this lineup doesn't have you dusting off your instruments and unearthing your music stand, nothing will! Oh, and do give those plastic recorders a bath while you're at it!

Looking forward to seeing you all again in September, and don't forget to secure your workshop place by registering ASAP!

*Rachel*

## The Recorder Society of Long Island

### Directory of Officers 2013/2014

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,*

As I write you on this hazy August day, Glenn Gould is playing away on my favorite radio station, WSHU. It's Bach's Toccata in D, and he is humming to himself as he spins out the gigue. I miss having the dexterous piano fingers I once possessed, but turning to recorder for musical fulfillment has been a great substitute. Many of you also started out on other instruments before discovering the joy of recorder playing. Music is a necessity in our lives.

It's time to look ahead to fall and the resumption of our monthly Recorder Society meetings. Our first gathering will be Saturday, September 14<sup>th</sup> at St. Luke Church in Dix Hills. Rachel Begley, our esteemed Music Director, will be leading us in playing her usual wonderful choices of recorder literature. We all enter St. Luke a bit rusty and emerge greatly improved after our sessions with her. One great aspect of Rachel's leadership is that she knows exactly what she wants of us musically, and she absolutely knows how to get it!

Margaret Brown, our Workshop Coordinator, and Rachel are preparing a workshop for us on Saturday, September 28<sup>th</sup> at St. Luke. It will run from 9am to 4pm. Gwynn Roberts and Rachel will be our leaders for that. It should be a great day and I hope you all will register for it. I will have some flyers at our

first meeting, and I know Margaret will be sending out email flyers before then for you as well.

Our meetings for the 2013-2014 year will be on the second Saturday of each month through May. Rachel is currently arranging for our guest conductors. We start to play promptly at 10am, so it is wise to come earlier so you can be set up before then. Dues are \$40 per year with a \$10 playing fee each time you attend. Treasure Pat Cassin would be happy to receive your dues at the first meeting. Guests are free the first time.

Sheila Regan, our Hospitality guru, would like to know ASAP if you will bring goodies to our September meeting. Coffee and tea are provided, of course, as we all need that caffeine to 'keep on truckin'. Also remember to bring your mug so we can live up to our motto of being Green.

Finally, we are continuing Patsy Rogers' Mentoring program. Be sure to look for the MENTOR signs and sit next to one if you are either trying out an unfamiliar instrument or are unsure you are up to the challenge of the music.

I'm looking forward to seeing all of you in a few weeks!

*Barbara*

### **Name That Tune ...**

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

**May 2013**

**with  
Rachel  
Begley**

1. Bartholomaus Praetorius: Paduana & Galliard (#1 in g minor) a5  
[http://imslp.org/wiki/Pduana and Galliard \(Pradtorius, Bartholomaus\)](http://imslp.org/wiki/Pduana_and_Galliard_(Pradtorius,_Bartholomaus))
2. Benjamin (arr. Galloway): Jamaican Rumba  
Fentone: M106 (Mimram Music)
3. Gabriel Faure: Pavane (Op. 50) a6  
<http://Javanese.imslp.oinfo/files/imglnks/usimg/4/48/IMSLP127811-WIMA.7831-pavane.pdf>

## Summer Music 2013

— Nancy Tooney



Does anything strike more fear and trembling into the hearts of amateur recorder players than being asked to create diminutions or other embellishments to a line of music at the spur of the moment? I would guess that requiring that a piece be memorized and performed without written music is right up there on the “scary scale”. At some time in the past, we may have memorized piano music for a recital, but the thought of playing recorder ensemble music without the written music seems very iffy. That is, until you see and hear it done.

*The Royal Wind Music, an ensemble of thirteen musicians founded in Amsterdam in 1997 by Paul Leenhouts, gave a stunning performance of ensemble music on recorder on June 9<sup>th</sup> at Park Ave Christian church in Manhattan. The group is drawn from relatively young performers who have studied at the Amsterdam Conservatoire. They play on Renaissance instruments created by Adriana Breukink and Bob Marvin that range from sopranino to sub-contrabass (an octave below a C bass) and specialize in Western Music written between 1520 and 1640. AND they performed a lengthy program from memory without a conductor, though different members led the starting and stopping. Intonation --flawless; ensemble feel--amazing!*

The musical selections were organized in two dimensions, so to speak, by association with the cities of Venice, Naples and Rome, and by music that reflects three levels of allegory characteristic of the period--angels (represented by motets by Corfini [a7], Agostini [a4] and Trombetti [a6], as well as Palestrina[a6], all in the Catholic tradition, plus a setting in Hebrew by Rossi[a6]. Shepherds connote the ideas of harmony and balance in music, as well as in the art of the period, and musical examples were by Andrea Gabrieli, Guami, and the less familiar Orologio, Alberti and others. Zingare (gypsies) represent aspects of human life that may be hidden or unusual as represented by experiment and extravagance in the music of Frescobaldi, Trabacci and Ruffo. In particular Frescobaldi's Ricercar Ottavo[a4] is an example of fantasy/eccentricity wherein no stepwise motion is allowed. Leenhout's arrangements made varied use of the range of the instruments. In some cases two on a part, in other examples doubling at the octave. There was some lovely one on a part playing, in particular Ruffo's El Travagliato played on alto, tenor and bass and Gabrieli's Ricercar del Primo Tono[a4] on G alto, two tenors and a great bass. In contrast, the Frescobaldi Ricercar Ottavo[a4] mentioned above used all 13 players and all parts were doubled: line

1 on soprano and tenors, line 2 on alto and bass, line 3 on tenor and great bass, and line 4 on bass and contra bass. Although there were times when I could not hear the lowest notes on the sub contra bass, it was fun to hear it in pieces like the opening Intrada[a6] by Orologio where the 6<sup>th</sup> line was essentially covered in three octaves by bass, contra bass and the subcontrabass. The Trombetti Diligam te Domine was completely low choir beginning with line one covered by basses down to line 6 by sub contra bass.

*The concert was a warm-up for the group's performance at the Boston Early Music Festival. I was interested to learn that their East Coast performances were supported by a combination of funding from the Netherlands-America Foundation and a successful Indiegogo crowd-funding effort.*



In July, many RSLI & RONY members attended first week of the Amherst Early Music Festival at Conn. College, New London. The Flanders Quartet was a big draw; I'm sorry that I didn't hear them. I was an outlier in that I went to the second week to focus on playing from early notation and, in a first for me, I took the “Flutes and Drums” course offered by Nina Stern, recorders and Glen Velez, master drummer. This is an “ear training class” in that the class participants learn the recorder music by listening to Nina play, phrase by phrase. Since the focus was on Mediterranean/Near Eastern music which uses a lot of repetition or near repetition of melodic lines, the process was not as scary as I had feared, but I found it not as easy as learning chant with Susan Hellauer at workshops. For me, going from “ear in” to “voice out” is relatively easy. After all that's how most of us pick up tunes as children. However, recorder players have those pesky fingers as an intermediate between the ear and the sound production. Doing this as part of a larger group was quite helpful. I struggled a bit with drum patterns -- I think I missed percussion as an elementary school kid -- but got some of the easier ones.

My late afternoon notation class was quite special. Pat Peterson presented it as a way to nurture the nascent interest of some good instrumentalists -- eg gamba, flute, vielle -- it left me to serve as a kind of “notation anchor” for the group. What was special fun for me was to double the vielle on my great bass -- hadn't realized they were in the same range. The young (under 30!!) vielle player had a deep interest in learning the genre of music in Nina's flutes & drums class as well as notation from the late medieval -- early Renn period. So while currently studying

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**RSLI TREASURY August 1, 2012-July 31,2013**BALANCE BROUGHT FORWARD 31-JUL-12 **\$5,802.46**

<b>INCOME</b>		<b>EXPENSES</b>	
<b>DUES</b>		<b>CONDUCTOR</b>	
September, 2012	520	September, 2012	175
October, 2012	240	October, 2012	200
November, 2012	80	November, 2012	225
December, 2012	40	December, 2012	200
January, 2013	40	January, 2013	250
		February, 2013*	100
<b>TOTAL</b>	<b>920</b>	March, 2013	225
		April, 2013	200
<b>PLAYING FEES</b>		May, 2013	200
September, 2012	160	<b>TOTAL</b>	<b>1775</b>
October, 2012	160		
November, 2012	130	<b>REFRESHMENTS</b>	
December, 2012	170	October, 2012	16
January, 2013	170	March, 2013	23.55
February, 2013 (cancelled)	0	April, 2013	30
March, 2013	120	May, 2013	5.06
April, 2013	140	<b>TOTAL</b>	<b>74.61</b>
May, 2013	170		
<b>TOTAL</b>	<b>1220</b>	<b>INSURANCE</b>	320
<b>WORKSHOP PARTICIPANT FEES</b>		<b>SUPPLIES</b>	
Fall, 2012	845	September, 2012	25
Spring, 2013	1600	<b>TOTAL</b>	25
<b>TOTAL</b>	<b>2445</b>		
		<b>WORKSHOP EXPENSES</b>	
<b>SWING BAND RENT</b>		Fall Workshop Rent	125
October, 2012	45	Fall Workshop Conductors	725
December, 2012	45	Fall Workshop music copies	25
April, 2013	45	Spring Workshop Conductors	1450
<b>TOTAL</b>	<b>135</b>	Spring Workshop Refreshments	20.03
		Workshop Administration Fee	300
		Hostess Gift	75
		<b>TOTAL</b>	<b>2720.30</b>

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RSLI Treasury (continued from page 4)

<b>DONATIONS</b>		<b>RENT</b>	
September, 2012	10	Fall 2012	320
December, 2012	11	Swing Band	135
February, 2013 (CDs)*	34	Spring 2013	325
May, 2013	1500	<b>TOTAL</b>	<b>780</b>
<b>TOTAL</b>	<b>1555</b>		
<b>INTEREST INCOME</b>		<b>WEB HOSTING</b>	
September, 2012	4	<b>TOTAL</b>	<b>15</b>
December, 2012	3.94	<b>ADMINISTRATION FEE</b>	<b>250</b>
March, 2013	3.87		
June, 2013	3.79		
July, 2013	0.27		
<b>TOTAL</b>	<b>15.87</b>		
<b>JEWELRY SALES: 10%</b>		<b>TOTAL EXPENSES</b>	
Sept.-Dec. 2012	53		<b>5959.64</b>
Jan.-May 2013	2	<b>INCOME LESS EXPENSES</b>	<b>386.23</b>
<b>TOTAL</b>	<b>55</b>		
<b>TOTAL INCOME</b>	<b>6345.87</b>		
		<b>BALANCE JULY 31, 2013</b>	<b>\$6,188.69</b>

## GoodSearch.com & GoodShop.com

**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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**N. Tooney—Summer Music 2013** (continued from page 3)

‘cello at the Peabody Institute, he wants to engage his fellow students with earlier instruments and musical genres. You go, Nicolo! I hope AEM can develop this kind of interest among the young’uns.

I arrived on campus in time to attend the Baroque Opera production at the end of week one. Gary Thor Wedow did a splendid job with the orchestra in the production of the Purcell’s “Fairy Queen” (made me wish I could have heard the realization of Cavalli’s “La Calisto” that he and Larry Lipnik have collaborated on in the past — but I digress). The singing and dancing was engaging and fun. Costumes and sets were done on a “shoestring” but worked. The “plot” is loosely based on Shakespeare’s “Midsummer Night’s Dream,” but as with most Baroque Operas, the plot was the least of it.

I caught many of the student ensemble performances from week one. The two ensembles featuring RONY members (and at least one other NY area player) on a matched consort of instruments gave by far and away the best performances. Great intonation and ensemble playing! You know who you are -- well done! I think RONY and RSLI members have been instrumental (pun intended) in facilitating the use of 8’ instruments in AEM Collegium and I include a link to a short video clip recorded by Gene Murrow from the week two Collegium performance: <https://www.facebook.com/photo.php?v=10151491850011135>

The New London Assembly English Country Dance Program was held concurrently with Week two regular programming and was a success. They’ll be back next year and I hope that their house band (Shira Kammen strings, Emily O’Brien recorders and Jacqueline Schwab keyboard) rejoins them. The band and other workshop colleagues gave a fabulous late morning add-on concert highlighting the evolution of English country dancing tunes from early times through the present.

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Finally, as a Gotham Early Music volunteer, I get to hear a lot of wonderful early music concerts during the year. In what has become a new summer “tradition,” GEMs sponsors the 4 x 4 series of concerts at St. Peters church in Manhattan, organized by hotshot harpsichordist and continuo specialist, Avi Stein. Top flight baroque specialists such as violinist Robert Mealy regularly participate. I was particularly smitten by the early August performance of Handel’s “Apollo and Daphne”, one of the cantatas that Handel wrote during an early sojourn in Italy. These “mini operas” are full of luscious music written for Italian nobility. The dramatic duet of Apollo and Daphne is considered the most ambitious of these. [standard plot: a god chases nymph, nymph rejects him and is “saved” by being turned into a laurel tree] Soprano Laura Heims and baritone Jesse Blumberg gave dramatically compelling vocal and acting performances. Both have rich, velvety voices that suit the music well. Mealy led the small baroque ensemble in this musical bon-bon. Priscilla Smith on recorder backed up Heims’ arias with great beauty and feeling.

**The Recorder Society of Long Island**

**2013-14 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 \_\_\_\_\_