



# NEWSLETTER

January 2014

Vol. 38 No. 2

## Meetings:

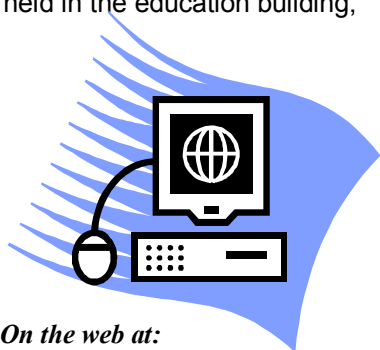
The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (Sept. through May) from 9:30 a.m. to 12:30 p.m. at St. Luke's Lutheran Church, Dix Hills, NY.

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](mailto:rsli_ny@yahoo.com)

**Diana Foster, Newsletter Editor**

## A Message from: RSLI's Music Director



*Dear Friends,*

Happy New Year to you all, and I hope that 2014 brings you much joy through music! Here at RSLI we have all sorts of delights for the remainder of this season! Believe it or not, this is my 20th season as Music Director of RSLI (gasp!) and, as always, I have tried to bring both new faces to our chapter as well as inviting back old friends.

This year is no exception, and for our "new face" I welcome Tom Zajac. Tom plays and teaches recorders and other early instruments throughout the US, and chapter members who attend workshops elsewhere will recognize him as a favorite. He's a longtime member of Piffaro and many other early music ensembles, and we appreciate the trip he will make to us from Massachusetts! Tom will direct the playing at our January meeting.

We also welcome back more "local" directors - Daphna Mor, Wendy Powers and Valerie Horst - who will join us for February, March and April respectively. As is traditional, I will lead our end of year meeting in May.

Those of you who enjoy our weekend workshops will be delighted to hear that our Spring Workshop is scheduled for March 29-30 in Setauket. My fellow teacher will be Heloise Degrugillier, whom many of you have met at previous workshops. She joins us from France, by way of Boston, where she is now based. You will be receiving a flyer about the workshop shortly, but put the date in your calendars now! As always, registration is limited, so be sure to send in your deposit once you get the flyer.

I wish you all the best for 2014, and look forward to seeing you again soon!

*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,*

Happy New Year! The holidays are over and winter is staring us in the face, but the days are actually lengthening. So be of good cheer, but keep the snow shovel handy.

The year 2013 was unique for RSLI, at least in my experience, in that we had to cancel two meetings because of bad weather. We got 23 inches of snow on February 10 and, of course, on December 14 when we looked forward to hosting Larry Lipnik, snow fell just enough at the wrong time to make driving hazardous. The emails among Board members were flying fast and furious as we tried to outguess the weathermen. We hope to get Larry

back soon, but in the meantime we have the pleasure of welcoming Tom Zajac to our January gathering. Karen Wexler will bring her yummy holiday cranberry cake which is a celebration of its own.

I'd like to offer a special thanks to all of you who brought delicious refreshments to our meetings this past year. A special thanks for those of you who baked homemade goodies, with special mention of Gerri Major who seldom attends a meeting without bringing another unique treat.

I wish you all health and happiness in the coming year and beyond. May life be good to you.

*Your Prez, Barbara*

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

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

**Sept. 2013**

with  
**Rachel  
Begley**

**Tallis: Purge Me, O Lord**

[http://imslp.org/wiki/Purge\\_Me\\_O\\_Lord\\_\(Tallis,\\_Thomas\)](http://imslp.org/wiki/Purge_Me_O_Lord_(Tallis,_Thomas))

**Muffat: Dances from Florilegium, Suite No.3 "Gratitudo"** (Bourree, Gigue, Gavotte, Minuet)

[http://imslp.org/wiki/Florilegium\\_Primum\\_\(Muffat,\\_Georg\)](http://imslp.org/wiki/Florilegium_Primum_(Muffat,_Georg))

**Japanese traditional (arr. T Kimura): Furusato**

Akiyama & Kimura Project

**NOTE:** Marian Hubbard was inspired to do some online research afterward, and writes: "Furusato is translated as "My Hometown", and the words are a longing to go back to a place from a happy past or childhood. [One] article...was from a missionary in Japan. It was being sung a couple of years ago by a group of people, mostly older, who survived the big earthquake and tsunami." Maybe the arrangement was inspired by hearing the tune revived in this way.

**Oct. 2013**

with  
**Deborah  
Booth**

1-*O Douce Amour* by Claudin de Sermisy - SATB (Oxford Anthology of French Chansons)

2-*Intrada & Allemand* by Thomas Simpson - AABupBGb - LPM TM15

3-*In Nomine* by John Bull - SAupATB (2nd voice = In Nomine)

Musica Britannica - Jacobean Consort Music

4-*Fantasia* by Cuperario - SSATBupB(+Cb) - MB-Jacobean

**Sept. 2013**

with  
**Rachel  
Begley**

Philippe Caron: Rose Playsant, from 5 Rondeaux for 3 voices or instruments (EML 299)

Anon: Mon Ami (PP 29) for recorder quartet

[Found elsewhere as Ninot le Petit: Mon amy m'avoit promis

<http://www2.cpd.org/wiki/images/sheet/nino-mon.pdf>]

Massaino: Canzon 33 for 8 trombones, arr. Young.

[http://imslp.org/wiki/3\\_Canzonas\\_\(Massaino,\\_Tiburto\)](http://imslp.org/wiki/3_Canzonas_(Massaino,_Tiburto))

## Adventures in Recorder Making

It all began with the idea that, upon retirement, I might learn to make recorders. I wasn't quite sure how it would all happen but, fortunately, I had time figure it out. About one year ago, I read in the American Recorder magazine about Tim Cranmore's five-day, "make your own recorder" course. I couldn't believe it and was so happy I could hardly sleep, confirming to all around that I was completely nuts.

It took a bit of planning to fit it into my schedule, work, family vacations etc., but the dates were finally set. I had asked Tim how to prepare for the course and he suggested that some woodturning experience would be helpful. This led to meeting a wonderful group of woodworkers who generously gave of their time to teach me some of the basics. Tim Cranmore and Adrian Brown's books on the basics of recorder maintenance and voicing were extremely helpful, and I discovered a beautiful book about Fred Morgan, an esteemed recorder maker. The book is a compilation of fascinating

testimonials by several artists about knowing him and about their personal relationship to their recorders.

The preparation for the course took several months but finally the trip was set and I flew to London. The course was held at the Cambridge Woodwind Makers, an organization dedicated to teaching people the art of making old wind instruments, recorders being one of them. It is situated a few miles outside of the city of Cambridge proper, on an old farm.

I had decided that I wanted to make a voice flute. I realize that this also fits into the category of "nuts", as I have absolutely no need for a voice flute, but I really wanted one. So ... it seemed like the perfect thing to make. The person taking the course with me was delayed because it turned out that the train from Oxford she had planned to take was not running this year. I was curious to meet someone as crazy as I, who also wanted to make a recorder. She arrived the second day, a lovely young woman who studies music at Oxford, is an excellent player and is pursuing a professional career in music (I hope to hear great things from her).

Tim Cranmore was a skillful instructor. Throughout the course, he made a demonstration model along with us.

He was very adept at showing complete novices complex and potentially dangerous maneuvers. In woodturning you are using a lathe, which rotates the wood at high speed. You use this to fashion a carefully measured shape with sharp instruments. He manages to let you do as much as you can and successfully complete the task.

The first day was dedicated to understanding the bore, making a reamer and a block hammer and getting practice woodturning. We also did the initial reaming of the head joint with the reamer we had made that day. The next day we turned all the sections of the recorder, following a diagram of the voice flute. Tim had brought maple sections cut to size and demonstrated by turning the section on his recorder, then helping us turn ours. This took the entire day, although there was always time for tea, coffee, a delightful lunch in the back, gazing over a bucolic scene and attempting to keep up with my colleagues playing a Quantz trio.



On day three we made the windway and window. The windway was done with a version of the Alex Lorenzio's windway machine, but we hand cut the window. This took most of the day, along with making the holes. It was starting to really look like a recorder!



Making the block took most of the fourth day. Tim said that, at this point in his life, he can make a block in about 30 minutes. For us novices, the conversion of a rectangular piece of cedar into the complex shape of a block fitting exactly into the windway we had made on the previous day, was a much longer process. First the rectangle was turned to a cylinder, then we loosely made the measurements of the windway and began to carefully chisel it out. As soon as the shape was close, we would knock it as far into the windway as it would go, then knock it back out and make small adjustments. This went on until the block fit.

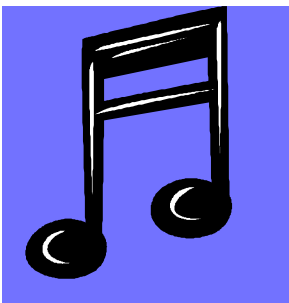


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## Autumn Music 2013

— Nancy Tooney

Chelsea Winds, a recorder ensemble based in NYC, consists of Gregory Eaton, David Hurd and Anita Randolfi. The three of them have played with the Manhattan Recorder Orchestra and with RONY, the Recorder Orchestra of NY, at various times in the past. The ensemble, initially organized by Eaton and supplemented sometimes with other local recorder players, celebrated its twentieth year with a concert at General Theological Seminary in NYC in October 2013. The concert titled **Friends at Play** opened with the Canonic Aria from JS Bach's *Cantata no.9*. In this arrangement by R.D. Tennent, one alto (Eaton) and one tenor recorder (Randolfi) played the flute and oboe lines, a second alto and tenor (Barrie and Lucinda Mosher) covered the vocal parts and the Bass recorder (Hurd) provided the foundation. Other works on the program included A. Scarlatti's *Sonata in F*, on four Bass recorders; Bach's *Lobet den Herrn* for SATB recorders played with perfect organ-like intonation; Dario Costello's *Sonata Terza* with Randolfi and Hurd on soprano recorders and Eaton on organ; Britten's *Alpine Suite* written for recorders, and contemporary composer Richard Busch's *Fantasy and Fuge -- a Major-Minor Amusement* that features many challenging shifts in time signature and harmony. The final work on the program featured all five performers in a lively rendition of three of Holborne's familiar *Renaissance Dances*.



theme (including a contemporary tango version) and Steve Marshall's *Rhapsody for Bassoon and Recorder Orchestra*, with Tim Campbell covering the bassoon part on a bass clarinet. The latter works were also presented by RONY at spring concerts at the Library in Bethpage, NY and a church in Jamesport, NY.

Noted recorder virtuoso Cléa Galhano gave a spectacular concert of Latin American music with guitarist Rene Izquierdo at Weill Hall at Carnegie Hall in December. Featured was music by Argentine tango composer Astor Piazzolla, as well as composers from Cuba and Brazil. Baiao, samba, choro, tango, toada, and guaguanco were some of the traditional rhythmic forms used by the composers to create highly virtuosic music. Izquierdo struck the guitar for percussive effects imitating sounds of the traditional claves. His playing is drop-dead gorgeous and a perfect match for Galhano's beautiful tone and effortless virtuosity. She performed on baroque alto and soprano recorders, tossing off diverse articulations and florid runs as complex as any Western European Baroque embellishments. In contrast, I especially liked the work *Two Moments for Recorder Solo* by Kilza Sette, a Brazilian composer. Sette has studied Brazilian black music, as well as folk and Indian music, and incorporated this material into the very touching music performed by Galhano on what appeared to be a Gnassi or similar transitional instrument. Check out [http://www.youtube.com/watch?v=sRf\\_mNQcnjU](http://www.youtube.com/watch?v=sRf_mNQcnjU) for what apparently is an amateur-level performance of Piazzolla's *Libertango*, the opening work on the program. The program closed with Piazzolla's *Histoire du Tango* for flute and guitar, one of his most famous compositions, that traces the evolution of the tango from bordello music to café music to nightclub music to concert music, here played by Galhano on recorder. You can hear a version for flute and marimba at <http://www.youtube.com/watch?v=HyRIAurPXtU>. The Galhano-Izquierdo Weill Hall versions are much more compelling than any of those I found on YouTube.

You may not know that Benjamin Britten used recorders in his opera *A Midsummer's Night Dream* based on Shakespeare's play. This past autumn, Rachel Begley and Susan Iadone performed on sopranino recorders in the Metropolitan Opera's production, in the charming scene where a townsman is transformed into an ass.

The Recorder Orchestra of NY gave concerts in Fall 2013 at Peconic Landing, Greenport, NY and at the Library at Cold Spring Harbor NY. The program included French chanson, three works based on Dowland's *Lachrimae*



## Treasurer's Report:

As of December 26, 2013 RSLI has a balance of \$6862.54. We have payables of \$285 for rent (including Swing Band for October) and have a receivable of \$45 for Swing Band rent, giving us working capital of \$6622.54. We are grateful to St. Luke's for waiving rent (\$80) and to Larry Lipnik for waiving his Conductor's fee (\$200) for Dec. 14th's hazardous weather cancellation. A full report will be forthcoming for the next issue of the newsletter.

Pat Cassin, RSLI Treasurer

(continued from page 3)

We then finished turning the head joint. That night the recorders were oiled with a vacuum process. Given the short nature of the course, the usual oiling could not be done, nor letting the wood dry and settle.

The last day arrived and was dedicated to making the beak and voicing the recorder. Most of this was done by Tim, as it is quite a complex sequence of adjustments and readjustments. It was fascinating to watch and I have a much better understanding of how minute changes can affect the sound and tuning. Unfortunately, my co-student had to leave early, so her voice flute was voiced first and she left before we could all play together on our newly made recorders, but we each played ours and they all sounded quite lovely.

I am very happy that I did this. It was all I had hoped for, and more. I know I will never make recorders professionally, but I certainly hope to be making more in the future.

P.S. I had a nice surprise after I came back home. The woodworkers have an annual show and asked me if I would let them have my recorder to put in the show. I was a little anxious about letting it out of my sight, but was assured it would be handled with great care. I went to see the show, and to my surprise found out that my recorder had won first prize in the novice woodturning section (I definitely have a new hobby!)

— Kara Kvilekval



**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 \_\_\_\_\_

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