



NEWSLETTER

May 2014

Vol. 38 No. 3

Meetings:

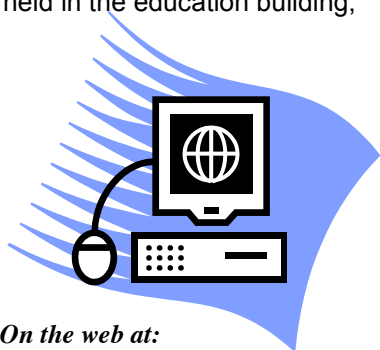
The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (Sept. through May) from 9:30 a.m. to 12:30 p.m. at St. Luke's Lutheran Church, Dix Hills, NY.

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

Diana Foster, Newsletter Editor

A Message from: RSLI's Music Director



Dear Friends,

As Spring is finally upon us, after such a LONG winter, both the flowers are blooming and the end of RSLI's 2013-14 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. Many members will have just played concerts with RONY in the weeks prior, but I encourage all of you who might wish to perform, either a solo or with your ensemble, to do so. It's not too late to polish that piece you've been working on, and there is an eager and most appreciative audience waiting for you! Please let me know by Friday, May 9, if you'd like to perform.

We've had a busy year as a chapter, with our playing meetings being led by both local and far-flung musicians: Deborah Booth, Larry Lipnik, Tom Zajac, Daphna Mor, Wendy Powers and Valerie Horst. At our outstanding workshops – the Fall one-day and the Spring weekend – I was joined by two wonderful musicians from further afield: Gwyn Roberts from Philadelphia and Heloise Degrugillier. If you are interested in getting details of music that was played at the playing meetings (to revisit a piece, or see what you missed), those details are being posted on the chapter website: www.rsli.info

Our mentor program continues to be a success (Thank you, Patsy!), and our guest conductors visit RSLI with the highest of expectations. Congratulations to such a wonderful community of players who bring the best out in each other! I am lucky to be your Music Director – this May marks the end of my 20th season!

I look forward once again to making music with you all on Saturday, May 10, and I wish you a very happy summer of music-making!

— Rachel

PS. Spring is in the air, and so is pollen and dust. Giving your instruments a quick rinse will mean they are less prone to clogging, and you'll be a lot happier.

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	Sheila Regan, Refreshments
Sue Hahn, Vice President	Patricia Laurencot, Web Manager	Kara Kvikval, Member-at-large
Pat Cassin, Sec./Treasurer	Beth Heyn, Librarian	Patsy Rogers, Member-at-large

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

Dear Friends,

Another RSLI season is about to end. We survived a wicked winter and are now rewarded with a beautiful, albeit nippy, spring. Our May meeting's leader is Rachel Begley, our Music Director, who is sure to bring challenging and beautiful music for us to perfect.

The American Recorder Society of which our Chapter is a member, is celebrating its 75th birthday. To mark the occasion they've designed two commemorative items for purchase. They are a capacious tote bag, a la L.L. Bean, and a mug, both displaying the ARS logo. Both are quite handsome and several members ordered them at our April meeting. Those of you who missed that will doubtless see these proudly displayed at May refreshment time. You can order your own by going to the ARS website.

This past March, RSLI held the second of this season's workshops. This one occurred over a weekend and was held at one of our members' home. Heading the teachers were Rachel and Heloise Degrugillier. Out-of-towners were able to stay overnight with local participants. We all had a jolly good time. Workshops like this provide a satisfying and fun way to update and enlarge technique, and we are lucky to have them here on Long Island so close to home.

In May, we will have a short Annual Meeting with the election of the Board for the coming year. If you are interested in serving, no position is very onerous, so sashay up to the podium and volunteer!

Barbara

**RSLI ANNUAL MEETING AND
ELECTION OF OFFICERS FOR 2014/15**
will be held at 10 a.m., Saturday, May 10th at St. Luke's
Lutheran Church, Candlewood Path, Dix Hills, N.Y.

The proposed SLATE OF OFFICERS
for 2014/15 is as follows:

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

Nominations will be accepted from the floor.

**Early Music
Festival of
New York**

**June 13 - 19, 2014
New York City**

New this year and not to be
missed by early music lovers!

Details at: www.emfnyc.org

Nancy Tooney's Concert Report
(pg. 4) contains some additional
information on the festival.

Name That Tune ...

The wonderful music we played at our recent meetings.

— compiled by Patsy Rogers

February with Daphna Mor

Daphna Mor led a small but enthusiastic group of players in the following medieval pieces:

- 1 - Anonymous Czech. duet (T,T)
- 2 - Andreas de Florentia (14th c): *Questa Legiadra Luce* - duet (A up, T)
- 3 - Landini (c.1335-97): *Ecco La Primavera* (Ballata) - duet (T, B up)**
- 4 - from the Llibre Vermeil (14th c.): *Mariam matrem* - trio (A up, T,B)**
- 5 - Dunstable (c.1370-1453): *O Rosa Bella* - trio (T,B,B)
- 6 - Johannes Ciconia (c.1410): *O Rosa Bella* - trio (A up, T,T)**

**setting by Al Coffrin

March with Wendy Powers

Wendy Powers led our session on March 8 in music by Lassus:

- 1 - Bonjour Mon Coeur (chanson)...SATB
- 2 - Scio Enim Quod Redemptor (Motet)...A^TBGb
- 3 - Quam Pulchra Es (Motet)...SSATTB
- 4 - Die Fasnacht ist ein schone zeit (drinking song)...TBGbGbCb
- 5 - Ein guter wein ist lobens werd (drinking song)...same
- 6 - La Nuit Froide et Sombre (chanson)...A^TTB doubled low

April with Valerie Horst

Valerie Horst led our April session in these pieces:

- 1 - Guillaume Faugues (flourished 1460-75): Agnus 1 & 2 from his *L'homme Arme* mass; TBBGb.
- 2 - Giovanni Gabrieli (1553-1612): *O Magnum Mysterium*; SATB + BGbGbCb (EML 148)
- 3 - Guillaume Machaut (c.1300-1377): *Ma Fin Est Mon Commencement*; TTb



March 8, 2014 meeting of RSLI - front row (l. to r.): Eleanor Schick, Patsy Rogers, Marian Hubbard, Karen Wexler, Sue Hahn, Kara Kvikval, Gerry Major; back row (l. to r.): Sheila Regan, Michael Rosenberg, Margaret Brown, Pat Cassin, Diana Foster, Jean Johnston, Nancy Tooney, Barbara Zoltz, Lois Stein

Winter/Spring Concert Reports

— Nancy Tooney



A year or so ago, I wrote about the engaging “**The Play of Daniel**,” a medieval work, presented in the small chapel at the Cloisters. Gene Murrow of GEMS brought back the staged production this past winter, this time to Trinity Wall Street Church.

Rachel Begley and Daphna Mohr on recorders were joined by a number of early music specialists on lute, harp, psaltry, rebec, vielle and percussion in this kid-friendly production. Musicians well as singer/actors performed in costume. I really love this production, but IMHO, the Trinity space is a bit too big for it, at least if you are more than 10 rows back. Here’s hoping it returns again this year in a right-sized space!

February brought lousy weather but a great concert at St. John the Divine in NYC. Recorder and chalumeau virtuoso Nina Stern and her musical colleagues of Rose of the Compass – Glen Velez, percussion; Ara Dinkjian, Oud; Tamer Pinarbasi, kanun; and Shira Kammen, Vielle – joined by cellist Arthur Fiacco, combined with The Cathedral Choir of the Church of St John the Divine in NYC to present a fascinating concert titled “**Ornament of the World**.” The focus was on the musical contributions of Muslims, Jews and Christians in Spain. Until the start of the 16th century the three cultures lived in peace in that region. Music ranged from “O Virgo Splendens” to traditional Andalusian folk music and Sephardic tunes to more familiar renaissance music by Cabezón, Ortiz, Flecha and Victoria. I particularly enjoyed Nina on recorder playing Ortiz’s divisions on “Douce Memoire” together with Kent Tritle on organ. Glen Velez was, as always, totally awesome on frame drum.

This year, I had the pleasure of hearing recorder virtuoso Eva Legêne for the very first time. For a number of years she served as a professor of music at the prestigious Indiana University school of music. Since stepping down from that position, she continues to concertize and teach master classes worldwide. This past March, she appeared with noted viola da gamba player Wieland Kuijken and Stony Brook professor and harpsichordist Arthur Haas in a program “**Virtuoso Brilliance in the Baroque**” held at the church of St. Paul and St. Andrew in NYC. The first half of the program focused on French music, represented by works by LeClair, Couperin, and Rameau, while the second half presented C.P.E. Bach, J.S. Bach and Vivaldi. Except for the Vivaldi, I believe Legêne performed on a voice flute; the lower register in particular was quite lovely. She has a warm, silken sound and offered embellishments played with great subtlety and beauty in Leclair’s Sonata no.2 in E minor for recorder and basso continuo, and his Trio Sonata in D major. A significant num-

ber of viola da gamba players were in the audience and Kuijken did not disappoint, whether contributing as a continuo player with the harpsichord or performing the J.S. Bach sonata in G major for gamba and obligato harpsichord. Alas, the church is carpeted and it was hard to hear the gamba low notes, which simply were swallowed up. In the second half of the program Legêne played the C.P.E. Bach Sonata in D major on voice flute. I don’t really know C.P.E.’s music very well, but this was quite wonderful; Legêne played it beautifully with a technique so refined that one does not notice it. Although I am not a big Vivaldi fan (how many times can one hear his “The Four Seasons”), she closed the program with the most gorgeous version of the familiar A minor Trio sonata I’ve ever heard, played on an alto recorder accompanied by gamba and harpsichord. I’m rethinking my position on Vivaldi -- thanks to Eva!



The Swingettes, a recorder septet led by Patsy Rogers, gave a performance of swing tune arrangements with vocalist Lucille Field for a very enthusiastic audience at the Mattituck-Laurel Library, Mattituck, NY in March. Many of the members belong to the Recorder Society of Long Island. Music covered the gamut from up tempo "Take the A Train" and "Sweet Georgia Brown" to ballads like "Embraceable You." The ensemble performed mostly on ATB recorders plus a contrabass. In what may be a first for the recorder world, the group was joined by tap dancer Lynn Cataldo who brought down the house with spirited tapping to "Singin' in the Rain".

Also in March, Pedro Memelsdorff led the ensemble Mala Punica in a program of late 14th century motets and songs by Johannes Ciconia as part of the Music before 1800 concert series. Memelsdorff is director of the prestigious Schola Cantorum Basiliensis, a well-known musicologist and a very gifted virtuoso recorder player. In 1987, Memelsdorff founded Mala Punica (Latin for “pomegranate,” a symbol of mystery, fertility and discord), a group of international musicians that specializes in secular and sacred medieval polyphonic music. They specialize in music from the ars nova and the intricate ars subtilior (subtle art) eras, what he calls “the musical avant-garde of that period.” It’s unpredictable, emotional music, fascinating in its beauty and in its unearthly dissonances (if you’ve ever played music from this time period, you know it is very challenging). The program really focused on singing, but Memelsdorff did join the singers to play a bit of recorder in his inimitable style. If you think isorhythmic motets are not your thing, you’d be blown away by the astonishing performance of Mala Punica!

(continued on page 6)

RSU TREASURY August 1, 2013-April 15, 2014

BALANCE BROUGHT FORWARD
31-Jul-13 \$6,189.09

INCOME

DUES

September, 2013	680
October, 2013	160
November, 2013	0
December, 2013	0
January, 2014	40
February, 2014	40
March, 2014	120

PLAYING FEES

September, 2013	160
October, 2013	160
November, 2013	120
December, 2013	0
January, 2014	190
February, 2014	120
March, 2014	170
April, 2014	110
May, 2014	

WORKSHOP PARTICIPANT FEES

Fall, 2013	750
Spring, 2014	

SWING BAND RENT

October, 2013	45
December, 2013	0
April, 2014	
TOTAL	

DONATIONS

September, 2013	10
February, 2014*	35
March, 2014*	5
April, 2014	2

INTEREST INCOME

September, 2013	3.3
December, 2013	5.8
March, 2014	3.43
June, 2014	

JEWELRY SALES-10%

Sept.-Dec. 2013	0
Jan.-May 2014	15

TOTAL INCOME \$4,724.53

EXPENSES

CONDUCTOR

September, 2013	200
October, 2013	200
November, 2013	200
December, 2013	0
January, 2014	250
February, 2014	250
March, 2014	200
April, 2014	200
May, 2014	

REFRESHMENTS

September, 2013	2
October, 2013	12.67
November, 2013	7
January, 2014	6
March, 2014	15
April, 2014	2

FINANCE TBD

SUPPLIES TBD

WORKSHOP EXPENSES

Fall Workshop Rent	125
Fall Workshop Conductors	750
Fall Workshop music copies	0
Spring Workshop Conductors	1450
Spring Workshop Refreshments	0
Workshop Administration Fee	200
Spring Workshop Hostess Gift	92
Spring Workshop Special Expense	108

RENT

Fall 2013	240
Swing Band (out)	45
Spring 2014	TBD

WEB HOSTING TBD

ADMINISTRATION FEE TBD

TOTAL EXPENSES 4554.67

INCOME LESS EXPENSES \$169.86

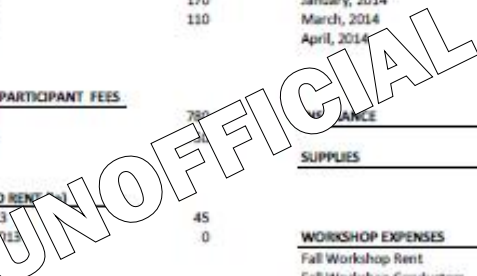
BALANCE April 15, 2014 \$6,358.95

N. Tooney—Winter/Spring Concert Reports

(continued from page 4)

If there's pastoral music of the baroque period, you're likely to hear recorders. In April, William Christie conducted Juilliard 415 in Charpentier's late 17th century chamber opera, Actéon at another concert in the Music Before 1800 series. The plot derives from Ovid's Metamorphoses, about which I will say no more. The (mostly) young singers and performers were excellent and there were a few "pastoral" interludes where Priscilla Herreid could be heard on recorders.

NYC based singer Jolie Greenleaf is organizing a minifestival of early music June 13th through 19th. A number of the concerts will be free, but the two big productions – the Monteverdi Vespers of 1610 and the Vespers for the Feast of St Jean Baptiste (an arrangement by Scott Metcalf) – are ticketed events. I think the rest of the performances are free and they include concerts by NY Polyphony, Parthenia viol consort, Organist John Scott, the Baroque ensemble Quicksilver, the Dark Horse brass ensemble (sackbut, cornetto, etc.) and more. For a detailed schedule, additional information and to order tickets for the Vespers, go to <http://www.gemsny.org/upcomingevents.html>



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