



NEWSLETTER

September 2014

Vol. 39 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

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,

I want to take this opportunity to thank you ALL for the wonderful and complete SURPRISE at the May meeting, celebrating the close of my 20th season as Music Director of RSLI. The award hangs above my desk, the card is on the piano, the beautiful scarf is awaiting cooler weather in which to be worn more often, and the splendid cake is still vivid in my mind (and on my waist-line!). And it was all so unexpected! Thank you, all. It means so much to me.

My 21st RSLI year begins as I usually do: leading the September playing meeting. I'm planning to lead the November and May meetings too. The remainder of this season includes my illustrious colleagues: Susan Iadone, Stan Davis, Deborah Booth, Larry Lipnik, Larry Zukof and Joan Kimball. Susan and Stan are part of RSLI's long and rich history; Deborah and Larry L. form the New York City contingent; and Larry Z. and Joan will be traveling from Connecticut and Philadelphia respectively. Conductors from three states!

For the past few years we have enjoyed a Fall workshop. This year, however, we ran into a number of obstacles. Our first choice date was not available at St Luke's (our regular meeting place), and it turned out that as our second choice, we had unwittingly selected Yom Kippur. By the time we decided to return to the original date, having found another location, it proved to be impossible to hire a coach of the caliber we have come to expect in our chapter. Oh, to have such high standards!

However, all is not lost for workshop devotees! Please be sure to check out the Amherst Early Music "City Recorder" weekend workshop, taking place in Manhattan **October 19-20**. This workshop offers a multitude of different classes, all for recorders and at a variety of different levels. There are even possibilities for part-time attendance. The minor drawback is that you have to leave Long Island to get there, though being on the East Side, it is very easy to get to by car.

www.amherstearlymusic.org

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The Recorder Society of Long Island

Directory of Officers 2014/2015

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



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

Dear RSLIers,

I hope you've all had a good summer. I can't recall more pleasant weather and, except for the unlucky people in Islip and Babylon, we haven't had many rainy days.

We're all ready to start our 2014-2015 season, which begins Saturday, September 13th at St. Luke's Church in Dix Hills. As a reminder, we start playing right at 10, so come early to set up. We break midway for a caffeine infusion and goodies and finish up at 12:30.

It would be wonderful if you could bring a guest, regardless of playing level. At my local car wash the other day I noticed a license plate that read 'SATB'. I learned that the driver is a choral director, but that her husband plays recorder and owns several sizes. He hasn't played in a while, but I urged her to tell him about RSLI.

Pat Cassin, our wonderful Secretary-Treasurer has resigned that position, to the Board's dismay. She will, however, continue as a Board Member at Large. Sue Hahn has stepped up and agreed to be Secretary and we thank her so much for that! BUT we still need a Treasurer. Pat will assist with teaching her replacement the ropes. If YOU are willing to take on this position for the coming year, please let me or another Board member know right away.

Over the summer we have had donations of music and instruments. Bea Kramer contacted us via our website and has donated music, including an old Orr 'Basic Recorder Technique' Volume II for Alto, ca. 1962, and several other method books, two of which are authored by Sonya Burakoff. She's also donated a Yamaha plastic alto and one Suzuki plastic recorder. Beth Heyn has some music she plans to sell, as well. Be sure to have a look at these items during our break time.

I'm looking forward to seeing you all. Rachel is September's conductor and she always brings us great music.

— Barbara



MARK YOUR CALENDARS

The Recorder Orchestra of New York

directed by Patsy Rogers

Oct. 26th - 2 p.m. **Nov. 9th - 3 p.m.**

Bethpage Public Library
Bethpage, NY

Peconic Landing
Greenport, NY

For details call Karen Wexler at 631-751-5969 or visit: www.ronyonline.org

Amherst Early Music presents

City Recorder

Oct. 18-19, 2014
New York City

A recorder workshop for players from intermediate to very advanced levels with a top-notch faculty.

Optional events include a concert by *East of the River*.

Details at:

www.amherstearlymusic.org

The Recorder Society of Connecticut

honors its founder, Elise Jaeger and celebrates its 25th anniversary with a mini-workshop for all levels (except beginner), led by Susan Iadone, Music Director of RSC.

Where: St. Paul's on the Green, 60 East Ave., Norwalk CT **When:** Sat., Sept. 27th from 12:30 - 3:30 p.m. **Cost:** is \$60 (which includes a bound copy of music)

The deadline for registration is Sept. 15th
Questions? Contact Susan at 212-663-5336 or gambagoddess1@verizon.net

Name That Tune ...

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

Rachel celebrated her 20th year as RSLI's Music Director by leading us through these wonderful pieces:

1 - Juan de Lienas - **Miserere Domini Mihi a 3** - Mexico, c.1600 - chant, then AAB.

2 - Tomas Luis de Victoria (c.1548-1611) - **Motet: Vere Languores Nostros** - SSAT (found in a convent in Mexico, as was the first piece).

3 - G.F.Handel (1685-1759) - **Concerto** - originally an organ concerto in 4 movements (Larghetto, Andante, Andante Polonaise, Allegro) of which we played the first 2 - Oriel 136 - SATB.

Thanks,
Rachel
and congratulations
on your 20 YEARS
as Music Director
of the
RECORDER SOCIETY
of LONG ISLAND



Music Director's Message (continued from page 1)

We are planning a Spring weekend workshop for advanced players. At the moment we have 2 weekends selected as possibilities – March 28-29 and April 18-19 – and our choice will be made depending on availability of teachers. Please pencil in the dates! We will confirm as soon as we know.

I wish you all a very enjoyable 2014-15 RSLI season. If you have any special requests, I'll be glad to try to accommodate them. In the meantime, don't forget to dust off and rinse out your (plastic) instruments before the next playing meeting! You'll be glad you did.

— *Rachel*



Summer of Music – Nancy Tooney

Soprano and musician-entrepreneur Jolle Greenleaf collaborated with Donald Meinke, Associate Director of Music and Organist at the Church of the Holy Trinity in NYC to inaugurate and coordinate a weeklong early music festival in NYC this past June. The hope is to stage performances every two years so

as to alternate with the biennial Boston Early Music Festival. A number of this year's smaller events were free to the public (meaning that the performers were provided with a venue, but no compensation). I was able to attend a concert by the Dark Horse Consort at St. Malachy's Chapel - this five-member group (two on cornetto and three on sackbuts) played mostly late Renaissance - early Baroque repertory, including music by Scheidt and Schein. Cornettists Kiri Tollaksen and Alexandra Opsahl switched to recorders for Hammerschmidt's *Suite in G*; I particularly enjoyed the lively galliard movement. The group played cohesively with a great deal of sparkle, despite the warm temperatures and middling acoustic. I also caught the well-attended performance at St. Luke in the Fields by the viol consort Parthenia whose members include RSLI "fave" Larry Lipnik, as well as Lisa Terry, Beverly Au and Ros Morley. They were joined by countertenor Ryland Angel (who sings like one) in a program of music from Mary's Scotland and Elizabethan England.

The two showcase ticketed performances were the *Monteverdi Vespers of 1610* and a newly constructed *Vespers for St. John the Baptist*. That is, the latter was recently assembled from music by Monteverdi and others of the period. Having heard a couple of performances of the *Monteverdi Vespers*, I opted to hear the *Vespers for St. John the Baptist* and was impressed by the mostly one-on-a-part singing and (O joy!) the Dark Horse Consort in the performance. The Five Borough Music Festival group (5bmf) sponsored a truly amazing event as part of the Early Music Festival. Young cellist Paul Dwyer played all six of the Bach cello suites in "A Suite Ride Through NYC." Accompanied by 5bmf music director Jesse Blumberg, Dwyer hit the subways (with cello) moving from the Brooklyn Conservatory of Music at 9 a.m. to venues in Staten Island, Queens, the Bronx and Manhattan playing one suite in each location, except Manhattan heard two. I sloshed through pouring rain to the Brooklyn location, then heard the final performance in Manhattan at 5 p.m. Couldn't do the whole day,

but it was fun. Blumberg, FYI, is a fine baritone who performs with BEMF and at other major venues.

The July Amherst Early Music Festival featured the Flanders Recorder Quartet as performers and teachers. It's almost superfluous to say that their evening concert -- with music ranging from a 14th century Estampia from the Robertsbridge codex to the two contemporary works by Willem Wander van Nieuwerk -- was excellent and enjoyable. Their intonation and ensemble feel is as close to perfect as is humanly possible. A musicologist friend of mine, attending AEM for the first time, albeit as a baroque dancer, was really blown away -- as was the rest of the audience. The festival this year focused on music from the Low Countries and France and the quartet presented works by Flemish, Dutch and French composers. I especially liked the Agricola *Magnificat secundi toni* and the Sweelinck *Pavana Lachrimae*, but it's so hard to pick favorites when they play. For scheduling reasons two members taught during the first week and two during the second week. I didn't have any classes with FRQ, but heard much praise from other students. I also enjoyed seeing a wonderful picture posted of Tom Beets sitting on the floor in a class to check a student's thumbhole position. It's the details!

On the first week faculty concert, Saskia Coolen on baroque recorder really rocked a sonata by Nozeman, especially the gigue. The traditional first week Baroque Opera this year was Rameau's *Les Indes Galantes*. When the music was written, in the mid 1700's, Europeans apparently considered all manner of faraway places to be "Indes" (East Indies, West Indies). The opera was written in four scenes or acts based on French perceptions of the cultures of Turks, Incas, Persians and American Indians. Typical of French opera of the day, each of the scenes included dancing -- the last scene features a "peace-pipe" ceremony danced to a wonderful chaconne. I liked the AEM choreography by Dorrie Olsson (remember her from LIRF??) and Kaspar Mainz, but if you would like a good giggle, look at: <https://www.youtube.com/watch?v=3zegtH-acXE> for an over-the-top interpretation of the French concept of "noble savages." On the week two faculty concert, Pat Petersen on recorder with Bob Eisenstein and Mary Springfels gave a very expressive performance of two works from the so-called French Cypriot manuscript. I played from this ms in early notation in Pat's late afternoon class; this stuff is difficult, and hard to play expressively. In class her tips on how to approach this music were really helpful.

(continued on page 5)

RSLI TREASURY August 1, 2013-July 31, 2014 FINAL REPORT**BALANCE BROUGHT FORWARD**

31-Jul-13 \$6,188.69

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	190

WORKSHOP PARTICIPANT FEES

Fall, 2013	780
Spring, 2014	1750

SWING BAND RENT (in)

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

DONATIONS

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

INTEREST INCOME

Aug.-Sept., 2013	4.28
Oct.-Dec., 2013	5.22
Jan.-March, 2014	4.27
April-May 2014	0.83
June-July	2.89

JEWELRY SALES:10%

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

TOTAL INCOME \$5,009.49**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	200

REFRESHMENTS

September, 2013	2
October, 2013	12.67
November, 2013	7
January, 2014	6
March, 2014	15
April, 2014	2
May, 2014	40

INSURANCE

315

MISCELLANEOUS

Gifts**	77.12
Bank Overdraft Fee	15

SUPPLIES

0

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)	135
Spring 2014	400

WEB HOSTING

15

ADMINISTRATION FEE

250

CONTRIBUTIONS***

200

TOTAL EXPENSES 6156.79**INCOME LESS EXPENSES** (\$1,147.30)**BALANCE May 15, 2014** \$5,041.39

* IMO Doty Vining

**20th Anniversary Gift for Rachel
 ***\$100 to ARS IMO Doty Vining;
 \$100 to Indiana University Press for
 Geoffrey Burgess's book about
 Friedrich von Huene

Respectfully submitted,
 Patricia E. Cassin

N. Tooney—Summer of Music

(continued from page 4)

I had a taste of recorders at Tanglewood in mid-August. The San Francisco-based Philharmonia Baroque gave a semi-staged performance of Handel's seldom heard opera, *Teseo*, in the acoustically warm but physically very chilly Ozawa Hall. This being Tanglewood, the rear of the space is open to the elements and the temps were in the low 60's! The plot of *Teseo*, such as it is, is based on the exploits of Theseus, a character from Greek mythology. The orchestra and the singers were uniformly excellent, though Dominique Labelle, reveling in the character of the wicked Medea, came close to stealing the show. Oboist Gonzalo Ruiz and harpsichordist Hanneke van Proosdij switched instruments to play recorders for a bit during a couple of pastoral scenes.

In late August, I attended a critically lauded performance of Purcell's *The Fairy Queen*, loosely based on Shakespeare's *Midsummer Night's Dream*, in a smallish black box theater on E.13th St. in Manhattan. The Sebastians, a NYC based small group of Juilliard grads, backed up the performance, with some additional instruments in the mix. I was happy that the two oboists switched to recorders during "pastoral" interludes. The choreographer Christopher Caines set the production in a contemporary Central Park and there were plenty of asides and witticisms to keep the audience fully engaged during the three-hour performance. The dancing was terrific!

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.

The Recorder Society of Long Island

2014-15 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:

Barbara Zotz, 3 Mara Road, Huntington Station, NY 11746

I would like to help RSLI with:

Coffee setup _____

Refreshments _____

Publicity _____

Fundraising _____

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

REST IN PEACE, FRANS BRÜGGEN (10/30/34 - 8/13/14)

and thanks for the memories

Frans Brügggen gave the first performance on recorders that I'd ever heard in a concert with his group Sour Cream. Must have been in the early '70's soon after the group was formed and I think the performance was at Sanders Theater in Cambridge. The group, of course, played wonderfully well, but what sticks in my mind is that Brügggen played cross-legged. (Much later, when taking up the instrument myself, my teacher quickly told me that mere mortals should not attempt to play that way, as it would muck up one's breathing). I also remember clearly that at the beginning of the concert, when folks were still finding seats, the trio began noodling away with a kind of ricercar. When they stopped, the confused

audience applauded, thinking that the concert had begun with a piece not listed in the program. At that point the group looked confused, since it was just a warm up to settle the intonation. A year or so later I relocated to Brooklyn and went to a concert in one of the smaller performance spaces at BAM. Brügggen was scheduled to play with a small string ensemble. Due to flight mishgas he arrived ten minutes late. The performers immediately began to play, but it sounded weird. I think he was playing at 415 and the other folks were at 440 or vice-versa. Eventually he may have re-fingered the notes to compensate, as there was a definite improvement!

— Nancy Tooney

**Do you need recorder music for teaching?
for studying recorder literature?
for playing duets with your neighbor?
for other small ensembles?**

Patsy has LOTS and will give it away to anyone who is interested.

Please call her for details: 734-7485



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