



NEWSLETTER

January 2015

Vol. 39 No. 2

Meetings:

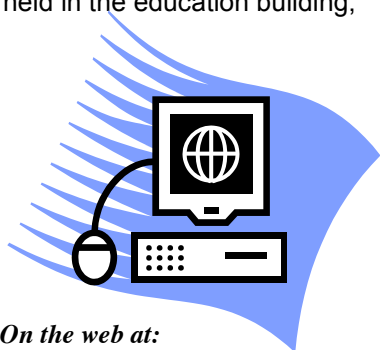
The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (Sept. through May) from 9:30 a.m. to 12:30 p.m. at St. Luke's Lutheran Church, Dix Hills, NY.

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

Diana Foster, Newsletter Editor

A Message from: RSLI's Music Director



Dear Friends,

The second half of our 2014-15 season awaits! The Fall playing meetings featured the distinguished leadership of Susan Iadone, Stan Davis, and yours truly, all part of the rich heritage of RSLI and recorder teaching and playing on Long Island. The Spring playing meetings will feature familiar friends from further afield: Deborah Booth and Larry Lipnik from New York City, Larry Zukof from Connecticut, and Joan Kimball from Philadelphia. I anticipate a diverse and dynamic array of music, AND I look forward to leading you again myself at the May playing meeting!

I would like to take this opportunity to thank Patsy Rogers for helping make the playing meetings such a positive experience for ALL. Firstly, she ensures that the mentor system works optimally, for both mentors and mentees, which allows for a satisfying experience for players of all levels. Secondly, she keeps a record of music played at meetings, and gets that information to our webmaster, Patricia Laurencot, who in turn gets it onto our website. That information then enables our visiting conductors to plan music which is both varied and appropriate to our membership, again enhancing our playing meetings. Thank you from us all!

At this time, I am very excited to announce our Spring weekend workshop for advanced and advanced intermediate players, to be held in Setauket (North Shore), on April 18 & 19. My co-teacher for the workshop will be the renowned Eva Legene. PLEASE SAVE THE DATE!! Information about the workshop, together with a registration form will go out shortly to RSLI members from our Workshop Coordinator, Margaret Brown, so watch for the email notice. Early registrants get a discount on the workshop fee!

Wishing you all the best for a most musical 2015!

— Rachel

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, Vice President/Sec.	Patricia Laurencot, Web Mgr.	Patsy Rogers, Member-at-large
Kara Kvikleval, Treasurer	Beth Heyn, Librarian	Pat Cassin, Member-at-large

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

A most Happy and Healthy New Year to you all! December 2014 provided us with wonderful mild weather for holiday shopping and for planting those bulbs we forgot we had.

Now the forecast is for a smidgeon of snow followed by bitter cold. It's time to hunker down and engage in indoor activities, which just might include practicing some scales and arpeggios on our C and F

recorders. Getting together with friends for some duets or trios (or more) would be great fun as well. Our music library has a gazillion sets of music to lend you, ranging from medieval to modern, so remember to peruse it during coffee break.

It will be good to see you all on January 10th, when our Guest Conductor will be Deborah Booth.

Best Regards, Barbara



As of December 31, 2014, RSLI has a balance of \$5443.56. We have had a total income of \$1647.00 and total expenses of \$1245.00 since September 2014. This includes dues, playing fees, contributions, rent and conductor fees to date.

— *Kara Kvilekval, Treasurer RSLI*

Name That Tune ...

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

Sept. 2014
with
Rachel
Begley

Felix Mendelssohn (1809-47): Organ Sonata IV, 2nd movement – SATB
arranged by Christian Mondrup.

Dario Castello (c.1548-c.1630): Sonata Decima Quarta a 4 – ATBGb

Oct. 2014
with
Susan
Iadone

Bach (1685-1750) - Chorale: Komm her zu mir – SATB
Mozart (1756-91): Andante from Divertimento II (K.439b) – ATB
Victoria (2548-1611): O Magnum Mysterium – BGbGbc (ATTB low)
di Lasso (11532-1594): Jubilate Deo (Psalm 100) – SATB
Schutz (1585-1672): Vater Unser – TBGbc

Nov. 2014
with
Rachel
Begley

JS Bach Cantata 151, Chorale: Lobt Gott, ihr Christen, allzugleich (BWV151.5)
set by R. Begley – SATB TBGbc

JS Bach Prelude: Lobt Gott, ihr Christen, allzugleich, S&Co. 6278 – SATB

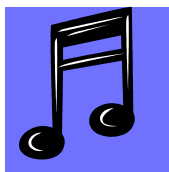
Haydn Fugue on Two Subjects, Oriel Library (1988) set by Philip Hazel – SATB

Dec. 2014
with
Stan Davis

The Holly and the Ivy
Fum,Fum,Fum
Three Traditional Carols
Sing We All Noel
Chanukah Melodies
Greensleeves, Deck the Halls

Concert Reports - Winter 2014

— Nancy Tooney



I hope everyone had happy holidays in December and is revving up for the New Year! The end of 2014 was filled with wonderful performances in the greater NY area. Many groups performed Handel's *Messiah*, including the choir of

Trinity Church Wall Street, located near Ground Zero. The church has an excellent and imaginative music director, Julian Wachner, who uses a relatively small, excellent chorus and deploys various members as soloists. I heard the Dec 19th performance and found it one of the most emotionally compelling concerts of the season.

With the various winter holidays comes a flourishing of recorders – a bit like an irruption of birds during migration season. After a relatively slow fall season, suddenly recorders popped up all over the place. One of the most novel concerts, a seldom performed *Christmas Oratorio* by Heinrich Schütz, was presented by a newish small vocal group called Musica Nuova which combined forces with a Boston group of early instrumentalists called the Weckmann Project. The imaginatively staged performance took place at a church in Brooklyn Heights, my 'nabe. Two sackbut (trombone) players switched to recorders for “pastoral” music associated with the shepherds. No surprise there. The singers were very good, with special kudos to a countertenor who sang the role of Gabriel. The audience, including many children, seemed to thoroughly enjoy it!

Another must-see event for me was one of the four Early Music New York performances of *A Dutch Christmas ~ the Age of Rembrandt* in the small chapel of the Church of St. John the Divine in NYC. A male chorus of 9 (one ominously listed as bass baritone and bagpiper) was joined by four well-known recorder players: Rachel Begley, Daphna Mor, Tricia Van Oers and Nina Stern plus lutenist Jason Priset. As it happened, a fine young recorder player and student of Stern's, Martin Bernstein, subbed for Begley at the concert that I attended. The vocalists largely performed “a capella” or accompanied by lute. Some of the 16th century polyphonic vocal music they presented called “liedkin” was published by Susato and included works by de Leeuw, Goudsmit, Berkelaers and others. The recorder ensemble performed beautifully – a very smooth and polished sound – dare I say approaching a level we associate with FRQ. Much of the music for recorders came from familiar sources such as Susato and Sweelinck, including two Van Eyck solos, performed by Mor from a small alcove high above the audience. I sat along the side of the stage and could watch audience reactions. It was pretty clear that many had never heard a professional recorder ensemble and were

pleased, and I think a bit astonished, by the beauty and quality of the virtuosic recorder sound and performance. The program closed with recorders and voices performing a “cantiones natilitae” – a polyphonic sacred folk song – “Fistulis, lyris et organis.” As we departed the sanctuary, the bagpiper “piped” us out!

In what I hope is becoming a December tradition at Trinity Wall Street church in lower Manhattan, Gotham Early Music Scene, Inc (GEMS) presented four performances of the 12th century “medieval musical” *The Play of Daniel*. The listener-friendly staging by Drew Minter takes place both at the stage and up and down the center aisle. To help the audience, especially children, the performance this year began with a very short narrated plot synopsis and introduction of the main characters. The church's set of TV screens also helped the audience follow the action. The music was prepared from the original 12th century manuscript by musicologist (and player of medieval strings), artistic director Mary Anne Ballard. The original provides information about pitches, but few clues about “rhythm”, so one really appreciates how skillfully Ballard accomplished this. The plot follows the familiar Biblical story of the prophet Daniel in the episodes from Belshazzar's feast and overthrow, followed by Daniel and the lion's den. The costumes of the “lions” and the related roaring sounds were quite wonderfully done. All the performers and musicians were costumed appropriately for the period. Instrumentalists included performers on vielle and rebec (small bowed strings), lutes, percussion and recorders (Rachel Begley and Daphna Mor on soprano and tenor recorders). It was fun to hear and see Rachel playing a tenor recorder while leading the procession at the start of the concert -- and a firm, resonant sound it was!

The Bishop's Band gave another of the late December performances at Trinity Wall St. The multitalented Tom Zajak and soprano Nell Snaidas share the artistic direction of this fascinating group, which draws its inspiration and musical sources from the Trujillo codex. In the late 18th century, the Bishop of Trujillo del Peru and his retinue made a multi-year journey through parts of Latin America to get to know the people and resources of the region. Some of the manuscript shows images of dancers and instrumentalists together with musical scores; the latter is the source for the lively and energetic music performed on the concert. Instrumentalists included recorder virtuosos Nina Stern and Priscilla Herreid together with a small array of violins, guitars and percussion. The band was joined by a pair of period dancers and five singers to provide a rollicking introduction to the villancicos, tonadas and other musical forms typical of the period. Serious fun!

H H H **SAVE THE DATES** H H H

The Recorder Orchestra of New York
GALA 20TH ANNIVERSARY CONCERT

Recorder Rendezvous

May 3, 2015 • 3 p.m.

at Peconic Landing, Greenport, NY

Joining the orchestra for this special occasion will be former music directors,
Ken Andresen, Stan Davis and Deborah Booth.

* * * * *

Pre-Gala Performance: April 5th, 4 p.m., Jamesport Meeting House, Jamesport, NY.

For further details and directions: Contact Karen Wexler at 631-751-5969

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:

Kara Kvilekval,

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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