



# NEWSLETTER

May 2015

Vol. 39 No. 3

## Meetings:

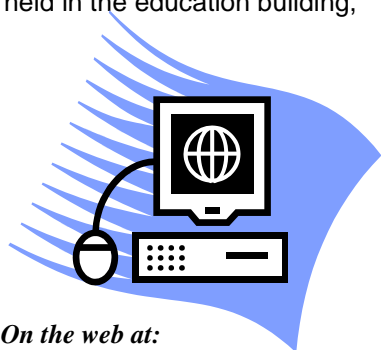
The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (Sept. through May) from 9:30 a.m. to 12:30 p.m. at St. Luke's Lutheran Church, Dix Hills, NY.

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](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,*

It has been another rich and varied year for RSLI, with both expected and unexpected delights. Among the delights for me was the wonderfully intense workshop for advanced players, held in March. It was a great pleasure to work with the select group of six players, as they embraced challenges large and small, technical and musical, focusing one day on baroque music and the next on the renaissance. Kudos to Margaret and Kara for such a great job organizing and hosting us!

Our successful regular playing meetings have been led yet again by the familiar plethora of talent from around the region: from New York, Susan Iadone, Stan Davis, Deborah Booth, Larry Lipnik and yours truly; from Connecticut, Larry Zukof; and from Philadelphia, Joan Kimball. As I travel around teaching at workshops, I am made very aware of how unique our chapter is. Our community of players is committed both to the recorder and its music, and to each other. Our visiting conductors are always amazed at the high quality of playing, and I am very proud to be your Music Director.

In March, long-time friend of RSLI and former Music Director of the New York Recorder Guild, John DeLucia died in New York City, of a massive heart-attack. In recognition of John's contribution to RSLI and to recorder playing in the region, I am dedicating our May Playing Meeting to his memory. John was a longtime faculty member at the Long Island Recorder Festival, teaching annually and inspiring dozens if not hundreds of players. He was also a guest director at RSLI playing meetings over the years, and taught some of our members privately, in addition to his leadership role in our sister organization, the New York Recorder Guild.

If you knew John, doubtless you have memories that bring a smile to your face. If you didn't, be sure to come to the playing meeting to find out more about the Man and the Legend! As his colleague, I experienced a different side of John than most of you, and though we often shared ideas about music and teaching, I was never "in the trenches" of the classroom/studio as so many of you were. If there is a piece or pieces that you associate with John, whether from LIRF, our playing meetings or elsewhere, please let me know, so that I can try to incorporate it. Likewise, it would be wonderful to share memories from the days of music-making you spent in his company.

I look forward to seeing you on May 9. Thank you for a wonderful year of recorder-music-making, and best wishes for the summer!

— 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 Laurecot, Web Mgr.	Patsy Rogers, Member-at-large
Kara Kvilekval, Treasurer	Beth Heyn, Librarian	Pat Cassin, Member-at-large

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

*Dear Friends,*

Welcome to Spring, which actually does seem to be here, and welcome all to our May 9<sup>th</sup> meeting, when our conductor will be Musical Director, Rachel Begley. Rachel is responsible for arranging our guest conductors each month. It's not an easy job, as our guests are also professionals with busy schedules.

Our May meeting is also the time of our Annual Meeting when we elect officers for next season, so it's even more important for you to attend. Our slate of officers (shown below) includes some familiar names in unfamiliar places:

Also at this time, we will be voting on proposed changes to our By-laws, relating to voting procedures and the separation of the positions of Secretary and Treasurer. Copies of our By-laws will be available to peruse at the May's meeting.

Earlier this year, the recorder community lost a beloved friend, John DeLucia. A consummate performer and

teacher, he will be sorely missed. To honor his memory, Rachel is dedicating May's meeting to John and music associated with him.

This past March, RSLI held a workshop for members at the home of Kara Kvilekval. In addition to playing fabulous music and trying to make it sound fabulous, participants learned a lot about breath and posture.

Finally, I want to thank all of you who made this season a success. Special thanks go to Patsy Rogers for her mentoring program, which continues to be very popular. Kudos to Sheila Regan for coordinating our refreshments each month and coming in early to set up the coffee. Special mention goes to Gerry Major, who arrives each month bearing a tray of specially baked scrumptious goodies. A cheer goes up among the members when we see her arrive.

This is my last newsletter to you as President. It has been an honor to serve you all these past seven years.

*Barbara*

**RSLI ANNUAL MEETING AND  
ELECTION OF OFFICERS FOR 2015/16**  
will be held at 10 a.m., Saturday, May 9th at St. Luke's  
Lutheran Church, Candlewood Path, Dix Hills, N.Y.

The proposed SLATE OF OFFICERS  
for 2015/16 is as follows:

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

Nominations will be accepted from the floor.



## Treasurer's Report:

**As of May, 2015, RSLI has a balance of \$5432.56.**

We started the year with \$5041.56, and have had a total income of \$3298.00 and total expenses of \$2907.00 since September 2014. This includes dues, playing fees, contributions, rent and conductor fees to date. We still have several expenses before the end of the 2014/2015 year of approximately \$800.

— *Kara Kvilekval*

## Name That Tune ...

The wonderful music we played at our recent meetings.

— compiled by Patsy Rogers



### March 2015 with Larry Lipnik

- 1 - Mouton (1459-1522) - Adieu Mes Amours (double canon) - SATB (+ single 8' instruments)
- 2 - Will Ayton - Fantasy on Adieu Mes Amours - SATB (TR 65)
- 3 - Will Ayton - Fantasy on Sermisy's Tant Que Vivray (TR 65)
- 4 - Gesualdo (1560-1613) - Or, Che Gioia (4th Book of Madrigals) - SSTB
- 5 - Vecchi (1550-1605) - Amor e Foco (Dialogo a 7) - 2 choirs-SATTTBB - (LPM ADC 11)

### March 2015 with Larry Zukof

- 1 - Guerrero: *Hombres, Victoria! Victoria!* (Villancico) .....AATTB (plus Gb,Cb)  
[http://imslp.org/wiki/Canciones\\_y\\_villanescas\\_espirituales](http://imslp.org/wiki/Canciones_y_villanescas_espirituales)
- 2 - Finck: *Christ Est Erstanden (II)*..... S/A TTTB (plus 3Gb & Cb).....EML 273
- 3 - Trombetti: *Cantemus Domino* .....AATTBBB (plus 3Gb & Cb).....LPM ADC 123
- 4 - Byrd: *Ye Sacred Muses-Ode on the Death of Tallis* (Consort Song) ....SATTB FR03 (Fretwork) Five Consort Songs arr. for recorders - played in remembrance of John DeLucia
- 5 - Moritz Moszkowski: *Spanish Dance* op.12 #2 .....SAATB (arr. Helen Hooker, Peacock Press).



### April 2015 with Joan Kimball

Joan Kimball of the Renaissance Band PIFFARO led 18 players at the April session. She based the entire day on settings of the famous Flemish tune *L'homme arme*. These included 4-part settings by Robert Morton, Josquin des Prez, Jean Japart, and Guillaume Dufay ... and a 7-part setting by Jean Mouton.

## Spring Concert Reviews — Nancy Tooney

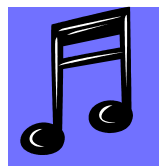


**Music Before 1800** in New York City presents each year a regular season of eight Sunday afternoon concerts at the acoustically superb Corpus Christi Church in Manhattan, and a short "off-site" concert series of three hour-long performances, usually in March.

This spring I heard two concerts on the MB1800 series that featured recorders. The ensemble **Juilliard 415** under the direction of the distinguished baroque violinist, Monica Hugget, gave a performance as part of the regular Sunday afternoon series. Juilliard415 is a showcase for the Juilliard school's students of the Historical Performance Program, or recent graduates. The concert, titled *Concerti Bizzarri*, featured some instruments not frequently heard in Baroque concerti: the viola d'amore, viola da gamba, oboe d'amore, Baroque guitar and recorder. A dozen or so string players performed at any one time. Recorder virtuoso Priscilla Herreid (nee Smith) joined viola da gamba player Arnie Tanimoto as soloists in George Philip Telemann's *Concerto in A minor for Recorder and Viola da Gamba*. The playing was uniformly excellent, although the sound of her baroque alto recorder was sometimes "lost" in the overall texture of the strings. The Telemann *Concerto in E minor for Recorder and Flute* was performed with Herreid on alto and Joseph Monticello on Baroque flute. The sound of the two instruments balanced quite effectively and beautifully, and could easily be heard over the strings. Priscilla Herreid also plays early wind instruments including shawms and recorders with Piffaro, the Renaissance band. As a rising star, I was impressed by her lovely balanced tone; she's well worth hearing.

**Wayward Sisters** performed on the off-site series held at the more intimate setting of the Kosciuszko Foundation in NYC. The original Wayward Sisters ensemble featured Beth Wenstrom (baroque violin), Anne Timberlake (recorders), Anna Steinhoff (baroque cello and viola da gamba) and John Lenti (theorbo and guitar). This performance substituted Edward Huizinga on baroque violin. The name "Wayward Sisters" refers both to Shakespeare's and

Henry Purcell's imagining of witches, as well as to the group members' far-flung lives. Timberlake has studied with Alison Melville at Oberlin and Eve Legene at Indiana University and won a Fulbright grant to study recorder in Belgium. The concert was amusingly titled *The Naughty List: Music by Braggarts, Hotheads, Curmudgeons, and Snobs* and included works by Wm. Brade (held 13 jobs over 30 years -- was called a mischievous, wanton fellow), the Italian, B. Castaldi, (murdered the man who had killed his brother), T. Merulo (dismissed for indecent behavior with students) and so on. Who knew! The ensemble performed in different groupings; Timberlake offered Merulo's *Sonata Prima* on (I think) a transitional soprano and gave a very exciting performance of D. Castello's *Sonata Duodecima* on the same instrument, together with violin, theorbo and 'cello. I especially enjoyed her performance in M. Locke's *Suite in D major* on voice flute, together with the other performers. The relatively intimate performance space made it possible to clearly hear the full range of tones of the voice flute that might easily have been swallowed up in a larger hall. Timberlake plays with a compelling beautiful, clear sound. Though I'm just focused on the recorder, all the performers had a chance to solo or to solo with bass continuo and gave spirited and polished performances. My very favorite work for the full ensemble was an exciting, edgy *Ciaconna* by Merulo--it rocked!



### The Recorder Orchestra of New York Turns Twenty!

Long Island's own Recorder Orchestra of New York (RONY) celebrated its 20th anniversary during its 2014-2015 season, concluding with concerts at the Jamesport Meeting House in Jamesport, NY and at Peconic Landing in Greenport, NY.

RONY was founded in 1994 by a group of professional and experienced amateur recorder players under the leadership of Ken Andresen, founding music

## And the Beat Goes On ...

With our members performing on recorders for the greater community.



(l. to r.) Patsy Rogers, Lucille Field, Jean Johnston, Debbie Love, Diana Foster, Sue Moravek, Karen Wexler and Margaret Cowden

### **Feb. 8th** **Lucy &** **The Swingettes**

performed Swing tunes, arranged for recorder by Stan Davis, for the residents and local community at the Peconic Landing assisted living facility in Greenport , NY.

### **March 21st** **SCMEA** **Recorder Day**

RSLI members demonstrated recorders and played some pieces for the young musicians attending the Suffolk County Music Educators Assoc. at Brentwood High School's Sonderling Center.



(l. to r.) Donna Basile, Margaret Brown, Diana Foster, Debbie Love and Karen Wexler.



### **April 25 & May 3** **RONY** **20th Anniversary**

The Recorder Orchestra of New York played concerts at Jamesport Meeting House, Jamesport, NY and Peconic Landing, Greenport , NY, conducted by Patsy Rogers, in celebration of its 20th year.

### N. Tooney—Spring Concert Reviews

(continued from page 4)

director. In 2002, the baton was passed to co-founder Stan Davis, who conducted for a year. Deborah Booth, a baroque flute and recorder specialist based in New York City, then took over leadership of the orchestra in 2003. Composer and recorder instructor Patsy Rogers from Southold, our former associate conductor, "recruiting agent" and cheerleader since the beginning became music director in 2008.

To celebrate twenty years of music-making, the orchestra invited back former music directors to perform on the program at Peconic Landing. Ken Andresen joined the orchestra as soloist on the soprano recorder in the delightful *Badinerie* movement from the *Orchestral Suite No. 2* by Johann Sebastian Bach, and as contrabass soloist in a contemporary work, the *Introduction and Jig from Concertino No. 4* by contemporary English composer Steve Marshall. This is an engaging work, but it was sometimes difficult to hear the very low notes from the contrabass in the hall. Stan Davis was the clarinet soloist in the *Prayer of St. Gregory* from *Etchmiadzin*, an opera on an Armenian theme by Alan Hovhaness. I loved the sound of the clarinet with recorders in this reflective, haunting work. We're sorry that former music director Deborah Booth was unable to join us, but are pleased that she has a busy musical life in NYC.

The balance of the music on the program began with tunes and chant from the medieval period that

used percussion and "jingles" to add to the sound of recorders and voices. The early Renaissance era in music was represented by settings of *Mille Regrets* by Josquin and Gombert. While Josquin is revered for developing the emotional content of music in his compositions, Gombert was valued by composers of his day for the seamless textures of his music constructed from various lengths of the same phrases. Next, two delightful works by 16th century French composers, Pierre Certon and Claude Le Jeune, illustrated the way in which composers were beginning to fully integrate the cadences of poetic texts into music as music evolved into the baroque era. *Canzon Septimi Tone a 8*, a rousing instrumental double choir work by the Italian composer Gabrieli, who worked during the same time period at San Marco in Venice, rounded out this section of the program. Following the performances by Davis and Andresen, described above, they were joined by music director Patsy Rogers and the orchestra in the very moving *Ave Maria* by 20th century composer Franz Biebl. Two audience-pleasing encores concluded the event: Marshall's *Bodies that Count*, music that requires performers to stamp their feet, clap hands, count out loud and play a few notes, and Davis's arrangement of the golden oldie *Side by Side* featuring Lucille Field on vocals. After the concert, performers, former orchestra members and friends retired to a local restaurant to re-hydrate and reminisce. What a wonderful day!

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