



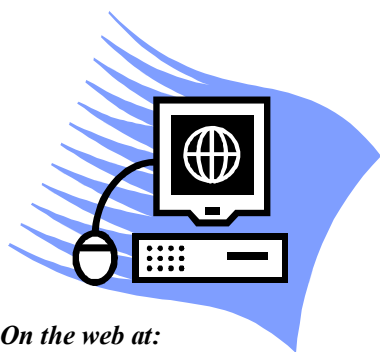
# NEWSLETTER

April 2012

Vol. 36 No. 3

## Editor's Notes:

The [RSLI Newsletter](#) is now designed for electronic distribution via email and publication on RSLI's website:



On the web at:

**[www.RSLI.info](http://www.RSLI.info)**

Our goal is to make distribution more convenient and economical for RSLI and allow greater flexibility with content. As this "coming-of-age" approach evolves, we look forward to bringing you a wider variety of features, photos and **COLOR!**

If you receive this issue via "snail mail" it means that we do not have a valid email address for you. We will phase out all regular mailing over the course of this coming year. To continue receiving the [RSLI Newsletter](#) you must provide us with an email address as soon as possible.

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,

What a year it has been! I haven't seen some of you since our playing meeting and workshop in September, and I must say that I have missed you all. However, I know that the playing meetings have been in very good and varied hands, with both old friends and new faces. We've been led by yours truly, Larry Zukof, Susan Hellauer, Deborah Booth, Ann Bies, Lisette Kielsen, Larry Lipnik, Wendy Powers, and still to come, Tri-cia van Oers and Susan Iadone. It is an incredible line-up, and I hope you've enjoyed it.

Still to come, also, is our 3-day workshop for advanced players, with myself and Paul Van Loey from the Flanders Recorder Quartet. Astonishingly, the workshop was full with a waiting list more than a month early! Paul and I are very much looking forward to it, and are planning all sorts of interesting sessions.

I want to thank you all for the lovely card the chapter sent when I was recuperating from surgery, and I'm happy to report that I'm almost back to my customary break-neck pace! It has been a long winter for me with not much playing, so when I was offered the chance to go to Houston, TX to perform two Beethoven symphonies in May with Mercury, I jumped at the chance. Unfortunately the airlines couldn't get me back in time to direct the end-of-year meeting, so Susan Iadone will be more than filling my shoes. Hopefully I'll be back at the helm for the September meeting.

Even with Susan conducting the May meeting, there is still the opportunity to perform in the Members Concert that we traditionally hold that day. If you'd like to perform, either solo or with your ensemble, please let me know as soon as possible, so that Susan can plan that day accordingly.

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## The Recorder Society of Long Island

### Directory of Officers 2011/2012

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

## 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, ground floor, rear of the church.

### Director's Message

(continued from page 1)

And with the end of the year comes my annual request for suggestions. Which of our conductors have you particularly enjoyed (or not)? Who would you like to have come and direct a playing meeting? What kind of workshops do you enjoy? Anything else you'd like to see more of in the Long Island recorder scene? It's very good to have all this information BEFORE our big board meeting of the year (late May or early June), so don't be afraid to let me know your opinions sooner rather than later.

I wish you all the best for a most musical spring and summer, and for those of you not attending our 3-day workshop, I look forward to seeing you again at the September playing meeting!

*Rachel*

## Recent Concerts – Nancy Tooney



Susan Iadone and Karen Snowberg joined the 24 voice Cerddorion vocal ensemble and other instrumentalists this past February in a concert presented in Brooklyn Heights and Manhattan. The program, *Music of Solace and Rejoicing* was given in memory of tenor Steve Parkey, who served as president and chair of the Cerddorion board for many years. Following "a capella" vocal works by Purcell, Monteverdi and Brahms, Iadone and Snowdon played alto (and tenor recorders for the very low notes) in Bach's very moving choral work, *Gottes Zeit ist die allerbeste Zeite*, BWV 106. This cantata was specifically written for two alto recorders, two violas da gamba (Motomi Igarashi and Patricia Neely) and basso continuo (Carleen Stober on cello and Dongsok Shin, baroque organ). Bach was quite young when he wrote the cantata and it is thought that it was written for a funeral, perhaps that of Bach's uncle. The recorders echoed each other over a background of strings and continuo; Iadone and Snowberg played with great depth of feeling in this mournful work.



Two days later, Deborah Booth and Tricia van Oers joined sopranos Johanna Rose and Karol Steadman, Jason Prest, theorbo and Patricia Neely, viola da gamba in a program at Advent Lutheran church in NYC titled *Kleine Musik*. Contemporary composer Ivan Moody has written a work that reflects Eastern liturgical chant and music of the Eastern Orthodox Church. Moody considers his work, *Kleine Geistliche Konzerte*, to be a kind of reflection of the music of Heinrich Schütz that bears the same title and he sets music to the same vocal texts. The group performed both works by alternating movements from each of the two. Moody's music uses the extended melismas and narrow intervals – whole step, half step and I think even microtonal – which we associate with "eastern" music. Not to mention cadences which sound unusual to our ears. The singers and instruments performed in different combinations, with Booth and van Oers using soprano, alto, tenor and bass recorders to add variety. I particularly enjoyed some of the movements that used instruments only, including Schütz's "Ihr Heiligen, lobset" with two alto recorders and "Elle mich, Gott, zu erretten" on two bass recorders. Moody did not use much of Schütz's music directly, but I did recognize his quotation from the familiar "Verbum caro factum est." Johanna Rose used the crowdsourcing tool, Kickstarter, to raise funds to record a CD and present 3 performances of this music.



This year the venerable early music series Music before 1800 was extended to include a new, informal short series in March of three performances called Music in Hell's Kitchen, held at the DiMenna Center in NYC. This year, the focus was on improvisation. The first concert, *Le Jeu D'amour, Game of Love*, featured soprano Anne Azema with Shira Kamen on the harp and vielle (an early string instrument), improvising on the gorgeous poetry and music of the 13<sup>th</sup> century from northern France. The following week brought the two Tabassian brothers from

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## RSLI President's Letter:

Dear Friends,

Welcome to spring after the winter that never was. It certainly is a beautiful time of year.

RSLI has been humming along, with wonderful guest conductors. We just enjoyed the leadership of Trisha van Oers in April and are eager for our May meeting with Susan Iadone. We will not be having members playing this year, since Rachel is unable to be with us. I hope this tradition will be continued, however, in 2013.

At our last meeting several members had recorders to sell, some plastic and some wood. We will have them available in May as well. Some of these recorders are donations from past members and are pretty nice instruments. Prices are reasonable and proceeds from any sale will be donated to RSLI.

A reminder that our May meeting is also our Annual Meeting, when we elect officers. Although it is hoped that many current Board Members will be willing to serve again, we welcome new members, even 'members-at-large'. We are always looking for new ideas and ways to attract recorder players who aren't currently RSLI members, and you might be the one who has them! Please send me an email or give me a call at 631-421-0039 if you are interested in serving. Everybody should try to attend the May meeting!

Our upcoming workshop with Rachel and Paul van Loey is fully booked and has a waiting list. Those lucky ones attending should have a wonderful three days in late April.

The Recorder Orchestra of New York, in which many of our members play, is giving two concerts in the next few weeks, one in Jamesport at the Jamesport Meeting House on April 29<sup>th</sup> and one in Huntington at the South Huntington Library on May 6<sup>th</sup>. Our conductor is our own Patsy Rogers and we are preparing some beautiful music. I hope to see many of you there.

I want to thank you all on behalf of the Board for your continued presence and support of RSLI. Have a wonderful summer!

Best regards, **Barbara**

THE RECORDER ORCHESTRA OF NEW YORK  
*brings you an afternoon of music*



### *Concert Dates:*

**Sunday, April 29, 2012**  
**at 4:00 p.m.**

**Jamesport Meeting House**  
**1590 Main Road, Jamesport, NY**  
— \$15 (\$10 students) —

**Sunday, May 6, 2012**  
**at 2:30 p.m.**

**South Huntington Public Library**  
**145 Pidgeon Hill Rd., Huntington Sta., NY**  
— free of charge —

# Name That Tune ...

Been scratching your head to remember music from our playing meetings? Look no further. — compiled by Patsy Rogers

**February 11, 2012**



**with Larry Lipnik**

Da Milano (1497-1543): *Fantasia #3* - ATB

Two settings of "*Baci Suave e Cari*" - poetry of Guarini:

1. Monteverdi (1567-1643) - TTBGbCb (SSATB) - #3 from the *First Book of Madrigals* (1587)
2. Gesualdo (1566-1613) - SSATB - #1 from the *First Book of Madrigals*

**March 10, 2012**



**with Wendy Powers**

Italian Madrigals #1: Arcadelt (c.1504-1568) - *Il Bianco e Dolce Signo* - A(up)TTB;

Italian Madrigals #2: Verdelot (c.1480-c.1530) - *Italia Mia* - A(up)ATBB;

English Madrigals #1 Wilbye (1574-1638) - *As Vesta Was Descending* - SSATTB;

English Madrigals #2: Weelkes (1576-1632) - *O Wretched Man* - SSA(up)TTB

**April 14, 2012**



**with Tricia van Oers**

Cornelius Canis (Dutch-mid 16th century) STTT done low (TTBBGb);

Tallis: *Music Divine* (1622) - Eric Haas edition - SSATTB done A(up)A(up)TTTB (last 2 doubled);

Francesco Cortecchia (1504-1571) - *Ingedere* - an 8 part ceremonial Madrigal for a Medici wedding - SSAATTB (not 2 choir);

Holborne (c.1545-1602) from 5-part *Almains*, etc. - #17 *Paradizo* and #18 *The Sighes* - SATTB low.

## Recent Concerts (continued from page 2)

the group Constantinople playing a setar (a lute-like instrument) and tombak & frame drum that provided tonal and textural effects to the percussion. Although the music they offered was not classical Persian, it was improvised using the modes and melodic types from that tradition. Astonishing and quite beautiful to hear. The series closed with a performance by recorder virtuoso **Paul Leenhouts**, with **Gabe Shuford** on harpsichord and organ. The program was titled *D'amours me plains, embellished chanson and madrigals of the 16<sup>th</sup> and 17<sup>th</sup> centuries*. Leenhouts chatted a little about the practice of diminutions and some of the manuals of how to create them written by Gnassi, Ortiz and others. Sixteenth century performers were expected to produce melodic variations that substituted for longer notes in chanson and madrigals, thus turning them into highly virtuosic works. Leenhouts played a number of works with diminutions by Italian and Spanish composers and added his own diminutions to them. Technically it was not a performance with improvisation, per se, as he appeared to have written out some, if not all of them. But the music and performance were so enthralling that it didn't matter. I particularly liked his take on Bassano's "Susane un giur" and Ortiz's embellishments of "Doulce memoire." Did I mention that free wine was poured before each performance?

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If you want to try this easy way to generate a bit of income for RSLI just go to either site and enter: RECORDER SOCIETY OF LONG ISLAND as your charity and click the VERIFY button. Then do your internet search or shopping from their site.



## Instruments For Sale:

Hopf Garklein – chip in bell \$50

Moeck Rottenburgh Maple Sopranino \$100

von Huene Rippert Ivory Soprano (6712) \$6,000

von Huene Terton Boxwood Soprano (6721) A=415 \$1,300

Moeck Steenbergen Boxwood Soprano \$400

von Huene Ganassi Soprano (6912) - one piece tiger maple \$800

von Huene Denner Boxwood Alto (6128) A=415 \$1,800

von Huene Stanesby Junior Boxwood Alto (4317) 4=415 \$1,800

Dolmetsch Rosewood & Ivory Alto (14328) with bell key \$500

Moeck Steenbergen Boxwood Alto \$600

Moeck Rottenburgh Maple Tenor – chip in edge of upper turning \$200

von Huene Rosewood & Ivory Bass with silver keys & bocal (8869) with hard case \$6,000

first crafted in the 70s and finished on order in the 90s

von Huene Rosewood & Ivory Great bass with brass keys & bocal (1777) with hard case \$9,000

sold 5/25/73 to Ralph Taylor of Caswell-Massey

– the bass and great bass are a virtual matched pair in perfect condition

Roessler Pearwood Contrabass – reworked by Friedrich von Huene – with custom stand and hard case \$4,000

Interested? Contact: Ken Andresen (kandresen@aol.com)

## Save the date ...

**Sonnambula** will perform a program of Music from the Spanish Golden Age on the evening of Wednesday, May 16, as part of the American Musical Instrument Society conference. New York City venue, TBA.

John Mark Rozendaal, *viola da gamba*

Elizabeth Weinfield, *viola da gamba*

Rebekah Ahrendt, *viola da gamba*

with

James Kennerly, *tenor*

Rachel Begley, *recorders/dulcian*

Esteban La Rotta, *vihuela*

For further details: [www.sonnambula.org](http://www.sonnambula.org).

It would be great to share this wonderful music with you all!



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