



Newsletter

September 2015

Vol. 40 No. 1

Meeting Dates for 2015-16

- September 12
- October 10
- November 14
- December 12
- January 9
- February 13
- March 12
- April 9
- May 14

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.

On the web at

www.RSLI.info

Message From Our President

Dear RSLI Members and Friends,

Welcome to another year of wonderful music-making with RSLI. I am pleased, and humbled, to be your newly-elected President and thankful to be teamed with a strong and enthusiastic Board of Directors and an extraordinary Music Director. During the summer hiatus, both the Board and the Publicity Committee met to discuss (along with the regular business at hand) how we can promote RSLI, in the hopes of increasing our membership. Their efforts have provided us with an updated RSLI web site, a Facebook page, and an informational flyer. This flyer has been distributed to all Suffolk County public libraries. I now call upon you all to assist with this effort. You can easily make our web presence known to your friends and acquaintances, and a supply of flyers for your use will be available at our Sept. 12th meeting.

In line with the recommendations of its Treasurer, the board has decided to retain the \$40 RSLI annual membership fee, and raise the monthly meeting fee from \$10 to \$15. This increase will effectively stem the slow, but steady, drain on our coffers for now, and for the foreseeable future. The board, however, has no wish to impose any hardship on its members or discourage attendance at our monthly meetings. You are important! — and a word in private to our Treasurer, Kara Kvilekval, is all that is necessary. On the other hand, we are exceedingly grateful for and encourage your generous donations, large and small, which help cushion the inevitable financial needs of our organization and its members.

Our Fall/Winter schedule is looking great. We have a roster of renowned and talented directors lined up for our meetings (more on that from Rachel); and an all-day workshop for intermediate to advanced players, with Heloise Degrugillier and Rachel Begley, on Oct. 3rd. You will have received a "Save the Date" from Margaret Brown, with more detailed information coming soon.

Be sure to swing by an ATM before our meeting on the 12th. Beth Heyn has "weeded" her personal music library and will have many choice editions available for purchase. All proceeds will go directly to RSLI – a WIN-WIN! No jewelry this month but, not to worry, it will be on display again in October. Last notes: The board has plans to expand our music lending library, to include books on recorders and early music, and plastic recorders for loan. Karen Wexler will take charge of your donations. Kara has generously offered to lend her copy of Geoffrey Burgess' new book, *Well-Tempered Woodwinds – Friedrich von Huene and the Making of Early Music in a New World*, to anyone interested in the life of this iconic instrument maker.

It's all about the music!

Diana

Board of Directors 2015/2016

Rachel Begley, Music Director	Barbara Zotz, Secretary	Karen Wexler, Librarian
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Publishing:

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
Margaret Brown, Editor
maritbrown@optonline.net

Message from our Music Director

Dear friends,

Each new season for RSLI is one of great promise, and this year is no exception. Our playing meetings - always a great mix of challenge and fun, of learning and mastery - will be as varied as ever. We welcome back long-time favorites, like Wendy Powers and Larry Lipnik; we welcome back less frequent visitors, like Bob Wiemken from Philadelphia, and Nina Stern and Daphna Mor from New York; and we especially welcome a "new" face to us - Will Ayton, longtime recorder composer and player, from Rhode Island. I'm thrilled to have such a wide-ranging array of leaders for our playing meetings this year.

I am also delighted to announce our workshops for the coming season.

October 3 is our special Fall one-day workshop: two groups of players (up to 8) of similar levels will work with two alternating teachers for four classes. It's a wonderful opportunity for all to work in a more focused environment with world-class musicians. This year I am thrilled to be joined again by Heloise Degrugillier, fabulous French recorder player and teacher now based in Boston, and current Director of the Boston Recorder Society. This workshop is designed for both advanced and intermediate players. Don't delay - sign up today!

Looking ahead to the Spring, we hope to have another weekend workshop for advanced players. The workshop will feature none other than the acclaimed recorder artist and master teacher, Eva Legene. For those who don't know of her, she was on the faculty at Indiana University in the Early Music Institute, and was one of my most influential teachers. As Eva now lives in Europe, this is a unique opportunity! The workshop will take place over the weekend of April 30-May 1, and will very likely include a 3rd day, either the Friday before or the Monday following, to be determined shortly. In the meantime, advanced players should be sure to pencil in the dates now and to sign up early!

I am very much looking forward to the 2015-16 season, and hope you will be a most active part of it. See you at the September 12 playing meeting!

~ Rachel

Report from the Treasurer:

As of September, 2015, RSLI has a balance of \$4,513.33. We have an estimate of expenses for the year of \$3440.00 for rent, conductor's fees, and insurance. This does not include any additional expenses for workshops, refreshments, etc.

With our current level of playing fees we are losing between \$800-900/year, which is not sustainable and using up our reserves. **As such, we regretfully have to increase our playing fees to \$15 per session.**

We have a fund to assist anyone who finds this a hardship. In addition, we have established a scholarship fund to assist anyone who would like to attend our workshops but cannot due to financial reasons. Please contact me if you have any questions about this. We would encourage anyone who can do so to contribute to RSLI and to the scholarship fund.

Respectfully,
Kara Kvilekval, RSLI Treasurer

Sad News

Many of you know Tom Zajak from RSLI or AEM and that he had been battling an aggressive brain tumor for several years. We are sad to report that he lost his life Monday August 31 in the afternoon, with his wife at his side. He had been in a lovely hospice for the last few days. His progress was logged on CaringBridge and you can link to <http://www.caringbridge.org/visit/tomzajak> and establish a user name and password to follow what his friends have said. To help with his medical bills, see <https://www.giveforward.com/fundraiser/8cf9> -- or do a google search on Tom Zajak medical fund.

2015 Spring-Summer Concert Reviews

The Recorder Orchestra of New York (RONY) put on a block-buster concert at Peconic Landing, Greenport, NY on May third. Conductor Patsy Rogers led the 17 member ensemble in a bravura program featuring music from medieval to contemporary times. Two former conductors of the group, Ken Andresen and Stan Davis joined the musical celebration as soloists.

The medieval section included a 14th century dance and a devotional work from the same period *O Virgo Splendens* played in 3 part canon. Two other early works were both played and sung by orchestra members: *Santa Maria Amar* from the Cantigas de Santa Maria and *Alle Psallite*, an English rondellus. This music was not written for professional singers, so it was a manageable and enjoyable experience for the orchestra, as well as the audience.

Moving ahead in time, the orchestra paired the very famous and lovely four part chanson *Mille Regretz* by Josquin des Prez with Nicholas Gombert's somewhat later reworking of the music into a beautiful six part setting. Two 16th century delightful French works, Pierre Certon's rather rustic chanson *La, la, la, je ne l'ose dire* (loosely translated as "I shouldn't spread this gossip") and Claude LeJeune's more elegant "*Reveney venire du Printans*," a charming chanson celebrating the pleasures of spring were paired. Following a setting for recorders of a Gabrieli canzona for a double choir, each in 4 parts, former conductor Ken Andresen joined RONY in his own transcription of the very lively *Badinerie* from J.S. Bach's Orchestral Suite in B minor.

A set of twentieth century music began with the haunting *Prayer of St Gregory* by Alan Hovhaness with Stan Davis as clarinet soloist. The clarinet blended very well with recorders -- quite lovely. Next, Andresen returned as a soloist in the *Introduction and Jig* from *Concertino number 4* -- an engaging contemporary work by Steve Marshall. RONY closed the concert with one of the orchestra's favs: the setting of the *Ave Maria* by Franz Xaver Biebl. Ken Andresen, Stan Davis and Patsy Rogers were recorder soloists in this very moving musical work, Tim Campbell and Margaret Cowden performed the chant lines. The very enthusiastic capacity crowd of well over a hundred were generous with their applause.

RONY will take a break from performing this

RSLI Welcomes Objét back to Long Island

You may remember the last visit of the Objét – the unique treasure and iconic fundraiser of the Amherst Early Music Festival. Every summer, it is auctioned off twice – once each week during the two-week festival. For those of you who don't quite remember, it is a smallish ceramic lemon(?) tree in the Italianate decorative arts genre. It is a Great Honor to be the successful bidder on this object, especially during the second week auction because that entitles the new steward to entertain, or be entertained by, said Objét for the entire year until the next summer festival. This remarkable coup was made possible by the vigorous group bidding of the Long Island contingent, including Wendy Powers, against strenuous efforts of other similarly passionate groups. Incidentally, the Objét happens to be transgender – very au courant! During her stay on Long Island she will be referred to in the feminine nomenclature – she, her, etc. Naturally, now that the Objét is happily situated on Long Island, many activities are anticipated – vineyard tours, beach trips, celebrity events, and of course Recorder Society gatherings. Please welcome her and bask in the glory she brings to our shores. Long live the Objét!

fall, and we hope it will return to concertizing in the late spring. We'll keep you posted.

The Amherst Early Music summer festival in July served as a sleep-away camp for (mostly) adults interested in recorders, strings, voice, brass, early double reed instruments and the like. It brings together instructors and students from all over the world. The first week featured a baroque opera performed by students and some faculty. This year Handel's *Il Pastor Fido* (the faithful shepherd) was performed to a welcoming and receptive audience of workshop participants and members of the broader community. The opera is based on a 16th century epic poem by Guarini set in the mythical Greek countryside of Arcadia. The convoluted plot involves bewildered lovers trying to appease the goddess Diana. The fully costumed AEM baroque production featured student singers, dancers and orchestra members. Larry Rosenwald provided a synopsis of the action which he delivered in his inimitable

Continued from page 3

poetic style. In keeping with baroque traditions, the orchestra for the opera made some use of baroque recorders -- very capably played by two of the young recorder "hot shots."

Of course, where there is a "faithful shepherd" you'd expect a flock of sheep to appear at some point. Check out the adorable stand-in for sheep at http://www.paulrjohnson.com/AEM2015/Week%201/Friday/II%20Pastor%20Fido/index_12.html You can see a gazillion pictures from the baroque opera on the photographer's website <http://www.paulrjohnson.com/AEM2015/Main.html>.

Week two brought two evening concerts of special interest. The first, *From Bassano to Corelli: Three Centuries of the Recorder in Italy* (sonatas, canzonas, etc) was delightfully performed by various small ensembles of recorder faculty, including RSLI music director Rachel Begley. Friday night brought the wizardry of multifaceted Grant Herreid in a semi-staged concert called *The Celestial Lyre of Orpheus*. This year the Lute Society was part of the AEM program and Herreid assembled a dozen or so lutenists and some other instrumentation and singers to bring to life the pre-medieval concept of the Harmony of the Spheres. This is an ancient philosophical concept that regards proportions in the movements of celestial bodies—the sun, moon, and planets—as a form of music. The Pythagoreans thought that the heavenly bodies are separated from

one another by intervals corresponding to the harmonic lengths of strings. A totally fascinating production.

You may not be in the know, but Amherst Early Music specializes in publishing editions from early sources translated into modern musical notation. The latest addition to their musical library is a set of six manuscript partbooks known as the Regensburg Partbooks of 1579. The six part music is printed in partbook form, meaning that each line or voice has its own set of pages. The set also includes a flash drive containing the music in score form with text underlay for singers or to help instrumentalists with interpretation. The performance of this music originally involved instrumentalists on the cornetto, shawm and sackbut. The editors have made the scores and parts very accessible to recorder and viol players. I recently joined five like-minded recorder buddies to play through about a half dozen pieces; they suit players at an upper intermediate level or higher. There's a lot of wonderful music by unfamiliar composers as well as by familiar ones like Lassus, de Wert and Andrea Gabrieli. Thus far we've liked everything we've played. As a bonus, the paper is of relatively heavy stock and the spiral binding helps keep the pages flat. This music can be ordered directly from the AEM website -- you may want to share the costs with friends. Or the von Huene shop may bring a copy or so to CitiRecorder in October.

Nancy Tooney



Name That Tune ...

— compiled by Patsy Rogers

The wonderful music we played at our May 9, 2015 meeting, where Rachel led 21 members and guests in the playing of music she chose to honor the memory of John DeLucia, and the many roles he played in the lives of those who loved and admired him:

As a private teacher:

Quntarpeggiations and The C Syndrome (J. DeLucia)

As an ensemble coach:

Waltz, from Dance Suite (vol. 2) by Maryas Seiber, arr. Dennis Bloodworth (Schott Ed. 12252)

As a performer:

Wir danken, wir preisen, from Cantata BWV 134 by J.S. Bach, arr. Charles Nagel (Baroque Ensemble Series, 2000)

As a colleague, mentor and friend:

Adieu, Adieu by Dominique Porte

MARK YOUR CALENDARS



Amherst Early Music

presents

City Recorder Oct. 24-25, 2015

New York City

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

Optional events include a group dinner at Persepolis Restaurant.

Details at: www.amherstearlymusic.org

RSLI Presents

Fall One Day Workshop

October 3, 2015

St. Luke Lutheran Church

A recorder workshop
for Intermediate to Advanced players
featuring
Rachel Begley and Héloïse Degrugillier
Enrollment limited - sign up early!

Watch for flyer!

2015-16 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, 13 Old Field Road, E. Setauket, NY 11733

I would like to help RSLI with:

Coffee setup _____

Refreshments _____

Publicity _____

Fundraising _____

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