



Newsletter

January 2016

Vol. 40 No. 2

Message From Our President

January 2016

Dear RSLI Members and Friends,

Let me wish a "Happy New Year" to everyone, and a wealth of great music to play in the months ahead. This past year was a successful one for RSLI. We had excellent attendance at our monthly playing meetings, and also welcomed some new members. The Meetup website is one way we've discovered to reach people interested in playing recorder. If you haven't already, I encourage you to register at meetup.com and assist with this recruitment effort.

In October 2015, RSLI held a wonderful one-day workshop for players of Renaissance recorders with teachers Héloïse Degrugillier and Rachel Begley. It was a rewarding day of music-making, thoroughly enjoyed by the 16 players in attendance. Our organization received several significant donations from its members in 2015, which will help enormously to insure the future of RSLI. Please consider making your own year-end, tax-deductible gift to the Recorder Society of Long Island, Inc., before April 15, 2016, to support more of the activities you love.

Kicking off 2016, we are pleased to have Deborah Booth as the guest conductor for our regular meeting on Sat., January 9th and look forward to seeing you there. Don't forget to bring those holiday gifts that somehow missed the mark, or any other "perfectly wonderful" unwanted items to our "Santa Oops! Sale". Please price your donated items in advance, and get ready to pick up some bargains. All proceeds from the sale will benefit RSLI.

Looking ahead, we are currently planning a very special three-day recorder workshop to be held April 30 – May 2 for advanced players, with Eva Legêne and Rachel Begley instructing. You would be wise to mark your calendars now and be on the alert for details to follow. Upcoming guest conductors include Bob Wiemken, Wendy Powers, Will Ayton, and our own Rachel Begley. We certainly have the makings for a terrific year!

Diana Foster
President, RSLI

Meeting Dates for 2016

- 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.

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

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maritbrown@optonline.net

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Message from our Music Director

Dear Friends,

Happy 2016! May this be your best year of music-making yet!

In my role as Music Director, I'm happy to provide opportunities for you in the form of our regular monthly playing meetings and our annual Spring weekend workshop.

In the last few months, I've had the pleasure of leading playing meetings along with long-time favorites: Susan Ladone, Daphna Mor and Larry Lipnik. The coming months feature both familiar and unfamiliar directors, from close-to-home and far, far away: Deborah Booth, Bob Wiemken (Philadelphia), Wendy Powers, and Will Ayton (Rhode Island). I guarantee a wide range of selections, with both delights and challenges!

I'm also very happy to formally announce our Spring weekend workshop, featuring Eva Legene and yours truly.

Eva was Professor of Recorder at Indiana University for more than two decades before retiring to Germany to be near her grandchildren. She returns to the US once or twice a year to teach and give concerts, and to stay in touch with her many friends, colleagues, current and former students. I am fortunate to say that I am one of those former students, and I can confirm that Eva is one of the finest recorder teachers in the world. I am thrilled to bring her to Long Island, and to be teaching alongside her at this workshop.

The workshop will be held over THREE days, April 30-May 2 2016, and Kara Kvilekval has most generously offered to host us at her beautiful Setauket home. The workshop is for advanced players, and as usual we will restrict attendance to 16 players, subject to placement in well-matched groups. Mark the dates in your calendar NOW! Information about this workshop has been publicized nationally, so I strongly

encourage you to sign up as soon as you receive registration information. If you need further encouragement, there will be an early-bird special...

I am always delighted to welcome new players to our wonderful community, and I am very happy to hear that we have new members again this year. I encourage all of you, both new and long-time members, to make the most of our Chapter resources: playing meetings, workshops, library, contacts, information, and so on. If you are looking for others to play with, please announce this at our playing meetings: you may just find a new duet partner or ensemble to join.

Please reach out to me at:

(rachelbegleyrecorder@yahoo.com) if you have any questions or suggestions for our chapter music-making, both at our scheduled events and elsewhere. I'm always glad to hear your ideas and opinions, and to give information and advice whenever possible.

I look forward to meeting everyone when I direct the May meeting!

Wishing you beautiful music in 2016!

--Rachel

Report from the Treasurer:

As of December, 2015, RSLI has a balance of \$7476.06. We have an estimate of expenses for the year of \$4674.94 for rent, conductor's fees, and insurance.

At the current level we are able to balance our budget and expect to break even by the end of the year.

In addition we have received donations equaling \$1500; \$1000 is unrestricted and \$500 is for the new scholarship fund.

With this we can offer assistance to anyone for whom the playing fee is a hardship and 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. RSLI is a not-for-profit 501c3 organization, so your gift is tax deductible.

Respectfully,

Kara Kvilekval, RSLI Treasurer

Announcement:

RONY will not be a performing group for the foreseeable future, but

Patsy will be leading reading sessions monthly in the spring -

Wednesday nights as usual:

March 2, April 6, May 11, June 1 or 8.

The fee is \$10 per session.

If you are not a regular member but would like to join us for one or more of these readings,

please e-mail Patsy at

<musicpatsyr@optonline.net>

You would be most welcome!

Concerts of Remembrance, Sadness and Joy

In Memoriam Tom Zajak

My first recollection of Tom Zajak is from an Amherst Early Music Workshop. He did all the stage set ups for faculty concerts and then played in the concerts. Recorder, sackbut, shawm, percussion. How unfair, I thought, that he can so beautifully play such a variety of instruments, but my envy soon gave way to appreciation. Some of us are happy to play one instrument sort of competently, and then there are those, like Tom, who can pick up just about anything and make music with it. Including the hurdy gurdy and bagpipes I equally treasure the memories of his performances with the wind ensemble, Piffaro, the Bishop's Band [colonial Latin American Music] and with BEMF, the Boston Early Music Festival, among others. Tom also delved into early Polish and Eastern European music, medieval music and early music from the Ottoman courts. For many years he directed the Medieval and Renaissance workshops of the San Francisco Early Music Society. He was a regular at the Madison Early Music Festival, The Texas Toot and many more workshops and festivals. And, of course, we welcomed him to lead Saturday morning RSLI workshops.

Members of the early music community, including Rachel Begley, Daphna Mor and Nina Stern on recorders performed at his memorial service at St. John the Divine in early November in NYC. The concert included a veritable who's who of in early music performing early vocal and instrumental Ren and Medieval music, as well as remembrances by his wife and by colleagues. Examples of music included works performed by the members of Piffaro, the Bishop's Band and Ex Umbris -- Tom was a long standing member of them.

Truly a man for all seasons -- Sadly, at age 58, he was much too young to leave us, but brain tumors caught up with him. No doubt he is now with the angels, helping them brush up on shawm and percussion.

In Memoriam Lucy Cross

Lucy Cross -- well-known as a musicologist, lutenist and singer -- passed away in late June 2015. As a student at Vassar, she sang with the Vassar Madrigal Group which led to her love of early music. She performed on the lute with New York Pro Musica, the ground-breaking early music ensemble in the 1970's and, later, taught and led performing groups at universities including Princeton and Columbia, among others. As a guest artist, she performed with NY City Opera, the Met and others. She taught at Amherst Early Music events which is where I first encountered her in classes for mixed instruments. She earned a doctorate from Columbia in Historical Musicology with research based on the analysis of 14th century works of Machaut and others. I learned a great deal about hexachords, the use (and abuse) of "ficta", "isorhythms" and the like from her transcriptions. She was highly regarded and sought after for the writing of program notes for all manner of music and I will always be

grateful for the help and advice she gave me from time to time. Her ability to translate texts from a variety of languages into idiomatic English was awesome.

In early December of this past year, her former musical colleagues and other well-known early music performers gathered at Corpus Christie Church in NYC to honor her memory and share recollections. The performances of (mostly) medieval repertory (including, of course, Machaut) were outstanding and gave the listeners an unparalleled glimpse into the beauty and mysteries of 14th and 15th century music.

It may be too much of a stretch to imagine Lucy now improving the lute technique of angels. But she lived her life as she wished, and Frank Sinatra's "I Did It My Way" is as good a tune as any to remember her by.

Anonymous 4: The Last Noel

Sadly, Anonymous 4 performed its last and final concert in December -- thirty years after its founding. Ruth Cunningham, Marsha Genensky, Susan Hellauer, and Jacqueline Horner-Kwiatek (and Johanna Rose, earlier) have enriched our lives by finding and interpreting plainchant and other very early music from often obscure manuscripts. Their two December performances staged in the Medieval Sculpture Hall at the Metropolitan Museum of Art in NYC were sell-outs. Music was drawn from some of their 20 recordings and earlier performances -- a summation and celebration that ranged from the 12th century tune "Sainte Nicholaes" to the middle English "Edi beo thu" to a traditional Cornish "wassail" to Christmas music by the 18th century American composer William Billings. For a NY Times review check out http://www.nytimes.com/2015/12/24/arts/music/review-the-last-noel-anonymous-4s-farewell.html?ref=arts&_r=1. The reviewer got it exactly right!

The group's approach to music is best summed up in a clip from their web page: *"We sing with our own natural vocal production, which doesn't have very much vibrato, and work on a good blend and accurate tuning, with unity of musical intent. Elements like tempo, dynamics (loud and soft) and expression are not indicated in medieval scores -- they must be determined by the performer. From the very beginning we let go of all theories not explicitly described in medieval documents and, with time and work, let the music and our own intuition teach us what to do."*

Although the final concert brought sadness at the thought of their dissolution, it brought great joy to the audience and added to my storehouse of memories.

Finally -- Joy!

I'm a big fan of the wonderful small professional choir of St Luke in the Fields in NYC. Music Director David Schuler has an uncanny knack of selecting seldom heard music that's both interesting and exciting to hear. In December, he programmed *A French Baroque Christmas*, 17th century music of Marc-Antoine Charpentier. The

Continued from page 3

centerpiece of the program was the “Messe de Minuit” (Midnight Mass for Christmas) that blends secular and popular music by blending familiar carol tunes with his composed music. This is some of the most joyful and buoyant mass music I’ve ever heard! In addition to the singers, the performance used a small orchestra of 13, including two recorders. Daphne Mor and Nina Stern mostly played tenor recorders with a bit of soprano in the credo section of the mass. Recorders were also used in two very lively examples of other music specific for Christmas -- “In Nativitate Domini Nostre Jesu Christi” canticum H 416 for men’s voices and canticum H421 for women’s voices. More delicious, lively music based on Christmas scripture! I’m happy to report that the small size of the orchestra and the great acoustic of the small church made it possible to hear the lovely sound of tenor recorders quite clearly. In checking with Daphne and Nina afterward to clarify that they were using tenor recorders rather than voice flutes I was totally impressed to learn that they had to transpose the music into a challenging key signature because the concert pitch was (I think) a whole step down. A last minute challenge, ably met!

- Nancy Tooney

Henrietta Spilkia April 1916 - January 2016

Henrietta’s children sent us this message:

“It is with our deepest sorrow that we inform you of the death of our beloved mother, Henrietta, on January 2, 2016.”

A memorial service was held on Sunday, January 3, 2016. Burial followed at Beth David Cemetery in Elmont, NY.

Henrietta was a sparkling and indomitable member of our music community, Swing Band in particular, and a wonderful article can be found at the Huffington Post (www.huffingtonpost) from the time of her 95th birthday celebration.

Those angels are Swinging, Henrietta!



Theater Review - The Play of Daniel

January 2 & 3 - Trinity Church Wall Street

In early January of this year, Gotham Early Music Scene gave three excellent performances of a production of the Play of Daniel, an event that is becoming a staple of the Twelfth Night series at Trinity Church Wall Street. This year the production used a “story teller” at the beginning of the show to outline the plot and introduce the characters. Since most of us in the audience are not fluent in Latin, as it was pronounced in medieval France, this was quite helpful, as was the use of TV screens to project the action.

The Play of Daniel may, in a sense, be considered to be the forerunner of opera. The text closely follows material from chapters 5 and 6 of the Old Testament book of Daniel. The music was written in the 13th century by students at the school of [Beauvais Cathedral](#), located in northern France. The plot follows the episode of King Belshazzar’s feast with its revelations of the “handwriting on the wall” followed by the episode of King Darius forced to send Daniel to the lion’s den. The singers and instrumentalists were garbed in medieval costumes; instruments included lutes, rebecs, percussion, and harp plus recorders, played by Rachel Begley and Daphna Mor. Daphna also played shawm. The recorders, in addition to performing the music, also contributed to strange sounds associated with some of the mysterious events of the texts. The performance, as staged by Drew Minter, featured liturgical processions and liturgical dance, using the aisles of the church as well the stage area. Singing and acting was excellent and, as in past years the “lions” nearly stole the show.

- Nancy Tooney

Name That Tune ...

reported by Patsy Rogers

On September 12, 2015, Rachel Begley led the first session of the Fall season:

- 1 - Dominique Porte: "Adieu" - a 4-part round - in memory of Tom Zajac
- 2 - Christopher Tye (c.1505-73): "In Nomine" ("Weep No More, Rachel"). SATTB
- 3 - Robert Bateman (17th c.): "The Carnation" from a masque. SSATB
- 4 - Anthony Holborne (c.1599): "The New-Yeeres Gift" a Galliard. SSATGb
- 5 - Lyndon Hilling - Oriol 120: "Foxtrot". SATB + Cb

On October 10, Susan Iadone led 21 enthusiastic players through the following music:

- 1 - J.S. Bach (1685-1750): Chorale "Nun lob, mein Seel, den Herren." SATB + Gb,Cb
- 2 - Paul Hindemith (1895-1963): "Puisque tout passe," poem by Rilke. SATB + TBGb,Cb.
- 3 - William Byrd (1543-1623): "Lumen ad revelationem gentium" (third section of the Nunc Dimittis Nunc Dimittis). S A A T T B.
- 4 - Two settings of "Von Edler Art:"
 - 4a - Jorg Schonfelder (mid 16th). AATB + Cb. Cut time, melody in tenor;
 - 4b - Johannes Brahms (1833-97). SATB + Cb. Common time, melody in soprano.
- 5 - Marg Hall (living), English. Arrangement of a Russian folk song "Valodya's Farewell to Odessa." SATB + Cb

On November 14, Daphna Mor led 20 enthusiastic players in the following music:

- 1 - Jacob Van Eyck (c.1590-1657): Doen Daphne 111 - Melody, Modo 2, 5-part version.
- 2 - Jacob Handl (1550-91): Motet "Hodie Christus Natus Est" - 2 choirs SSA TTB
- 3 - Georg Philipp Telemann (1681-1767): Concerto for 4 violins without bass - arranged for 4 altos - movements 1 and 2 only.

On December 12, Larry Lipnik led 20 enthusiastic players in the following music:

- 1 - Cima (1576-1630) - *Hodie Christus Natus Est* - SATB
- 2 - Victoria (1548-1611) - *Quem Vidistis Pastore* - SSATB
- 3 - Peter Seibert, arranger - *The Wassails* from Suite #2 on Early Carol Tunes - SATB plus TBGbCb- PRB cco82.



In case you are eager for helpful practice tips, this article appeared in the current edition of The Juilliard Journal:

<http://www.juilliard.edu/journal/1509/practicehacks>

We had this sad message from Ken Andresen:

Norman Luff

It is with great sadness that I let you know of the passing of Norman Luff on December 12, having passed away peacefully in his sleep. He was a frequent visitor to the summer LIRF workshops and joined with RONY on our tour of England. He was always an enthusiastic player of the bass recorder, having played for years in the London Recorder Orchestra. He was also a fine arranger of recorder ensemble music with many of his arrangements having been published by Polyphonic Publications.

Ken



Announcing the
Santa Oops Sale!!
at the break
January 9

Bring those treasures
that were
Santa's little (or big)
mistakes —
Oops! to you and
Aaaahs! to your friends

Bring your wallets!
Plan to have some fun,
shop, and make room
for next year's
surprises!



MARK YOUR CALENDARS



Flanders Recorder Quartet

Sunday February 7, 2016

5:00pm

Ashton, Agricola, Susato

Bosismortier, Locke, Vivaldi & J.S. Bach

At The Frick Collection

1 East 70th Street
New York, NY 10021
Phone: 212-288-0700

Tickets \$40 \$35 for members of Frick

RSLI Presents

Spring 3 Day Workshop!

April 30 - May 2, 2016

St. Luke Lutheran Church

A recorder workshop
for advanced players

featuring

Rachel Begley and Eva Legêne

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)

**I would like to help RSLI
with:**

Coffee setup _____

Refreshments _____

Publicity _____

Fundraising _____

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

Please fill out and submit at the next meeting or mail to:

Kara Kvilekval, 13 Old Field Road, E. Setauket, NY 11733