



# Newsletter

May 2016

Vol. 40 No. 3

## Message From Our President

Dear RSLI Members and Friends,

With our last meeting of the year upon us, I take this opportunity to acknowledge everyone who has had a part in making 2015-2016 such a great success.

Our Music Director, Rachel Begley, presented us with a topnotch roster of guest conductors for our monthly meetings. We were challenged, educated and delighted with the music-making. Rachel and Héloïse Degrugillier joined forces for RSLI's one-day workshop in October, and she made arrangements to team with Eva Legêne for our 3-day advanced workshop, April 30-May 2. Unfortunately, and literally at the last minute, Eva was prevented from boarding her flight to the U.S. due to a visa glitch. Rachel jumped right into action and, bless her, Daphna Mor was able to step into the breach, earning the gratitude of all. I was not in attendance, but am told that it was a strenuous, challenging and greatly rewarding three days.

Upcoming is a full-day workshop on June 11 for intermediate players (details appear elsewhere in this newsletter). Thank you, Rachel, for an extraordinary job!

I am very grateful for our dedicated Board of Directors. They have all done a phenomenal job this year, both individually and collectively and, with your vote of approval at RSLI's Annual Member's Meeting on May 14, will continue to do so in 2016-2017. Please remember that the Society's board meetings are open to all and your participation is encouraged.

Attendance at our meetings has been very gratifying, and the addition of nine new members even more so. I salute everyone who has mentored a less-experienced player, contributed snacks, offered a ride, set up chairs, helped with clean up or passed out music – you are what makes our society “tick”, and our meetings such a rewarding way to spend a Saturday morning.

My sincere thanks to all,

Diana Foster

## 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 (September through May) from 9:30 a.m. to 12:30 p.m. at St. Luke Lutheran Church 20 Candlewood Path, Dix Hills, NY 11746

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

## Publishing:

RSLI's newsletter is published in Sept., Jan. and April each year. To receive your copy, send your name and email address to: [rsl\\_i@yahoo.com](mailto:rsl_i@yahoo.com) Margaret Brown, Editor [maritbrown@optonline.net](mailto:maritbrown@optonline.net)

## Board of Directors 2015/2016

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

Dear Friends,

Another inspiring year of music-making for RSLI members is drawing to a close. For me personally, I still have the sounds of the amazing workshop for advanced players echoing round my head, especially the first movement of Bach's Brandenburg Concerto No.3 arranged for 10 recorders, and the astonishing triple choir Magnificat of Zielenski played on the Prescott renaissance consort instruments! I think the workshop won't be forgotten in quite some time, especially given that Eva Legêne was denied boarding a flight to the US the day before the workshop due to a bureaucratic hiccup.

We were incredibly fortunate that Daphna Mor was available for most of the workshop, and stepped in at quite literally the 11<sup>th</sup> hour, not only rescuing the workshop in its proposed format, but with grace and panache too. Anyone who knows anything of Daphna's professional and family obligations will realize that her availability was nothing short of miraculous, and I am most grateful both to her for stepping in so ably, and to the workshop participants for their understanding, flexibility, and welcome. But it was the music-making that made this workshop so outstanding, and I can't wait to lead the next one!

Speaking of the next one, I will be leading a very special workshop specifically **for intermediate players** on **Saturday June 11** at our usual meeting place. A flyer for this workshop will be posted very shortly, both to our mailing list and to guests from further afield, as well as on our chapter website: [www.rсли.info](http://www.rсли.info). To whet your appetite, this workshop will be available for either half-day or full-day (specify upon registration), and is aimed at players who consider themselves intermediates: you should play at least two sizes of recorder (regardless of comfort level), and have enjoyed RSLI playing meetings but sometimes struggled with more challenging pieces.

For this special workshop, we will accept both upper and lower intermediates, and the music will be selected specifically for the registered participants. The workshop will focus on all the skills you need to acquire and/or improve in order to advance to the next level of ensemble playing, including playing with others, sight-reading, more complex rhythms,

playing one to a part, switching instruments, playing "alto up", playing in "cut-time" (with a half-note beat), improved intonation, listening skills, and so on. If you're not sure if this workshop is for you, PLEASE ASK! Above all, the workshop is aimed at giving you greater confidence and ease at our playing meetings and at workshops elsewhere, as well as in any groups you play in. Please sign up as soon as possible, so that the workshop can be planned with YOU in mind!

Looking back at the playing meetings 2015-16 season, it has been a most varied one. At the last minute, due to illness, I stepped in to conduct the January meeting. In February, Bob Wiemken came up from Philadelphia to lead us through music with chromatics; Wendy Powers took us to the Renaissance in March; and Will Ayton guided through his own compositions based on Renaissance melodies in April. I'm very much looking forward to leading a less-hastily planned meeting on May 14!

If you're looking for the music that was played at a particular session, we keep a mostly-up-to-date listing on our website. This can be very useful if you're looking for something similar in style to something you've played to borrow from the RSLI music library, or if you want to buy the specific piece to practice or play with others. And if you've particularly enjoyed a conductor, do let me know: members' preferences do guide my choices for the coming year!

Please let me know if there is anything I can do to enhance your recorder experience within our wonderful RSLI community: [rachelbegleyrecorder@yahoo.com](mailto:rachelbegleyrecorder@yahoo.com) In the meantime, I wish you a wonderful summer of music-making!

Rachel Begley  
Music Director



### Report from the Treasurer:

Currently we are able to balance the budget and expect to break even by the end of the year.

It is a good time to remind people that 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 also 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

### Message from Eva

Dear all,

Indeed it is pretty devastating to miss the workshop and after 24 years of teaching at Indiana University and yearly visits to the US since 1977, to be denied entry to the US. This {was} probably since I just abandoned my green card.

I wish you all a very successful workshop and thank Rachel, the board, and you all for your understanding, and a warm thank you to Daphna Mor for stepping in!

Warm greetings from,

Eva Legêne

## Concerts 2016 Winter-Spring Concert Reviews

The year 2016 began with ARTEK's 30th anniversary concert in early January. Music director Gwen Toth assembled more than 60 singers and instrumentalists associated with ARTEK over the years to mount a truly spectacular recreation of a Medici wedding in Florence, Italy. The performance at St. Jean Baptiste in NYC was titled **The Florentine Intermedii of 1589**. Following customs and practices of the time, wedding celebrations of the nobility mounted on this scale took place over the course of a week. Music played a major role, and the set of "intermedii" for this wedding consisted of several musical interludes sandwiched in between the acts of a spoken play. The event was spread out over several days. Although the music itself has no spoken narrative, the six intermedii were organized around a theme, in this case the power of music to sustain the cosmos, overcome chaos and influence the lives of mythic gods and heroes. The implication of the performance is that the Florentine rulers are beneficent "deities" who will bring a happy future to their subjects.

The original performance had no curtained stage and the acts of the theater piece were marked by the insertion of the intermedii music, itself staged and presented to reflect the splendor of the court. Each of the musical interludes included works of several composers related to the specific theme of the particular interlude. The play itself (not part of the ARTEK performance) was deemed a work of modest interest, and it is the music of the intermedii that we today find interesting and significant. It has been suggested that this form of entertainment led to opera, and indeed, one of the participants, did later write an opera libretto, perhaps the first.

Recorder players were featured -- six, count 'em six! -- including Joan Kimball and Robert Wiemkin of Piffaro, and Nina Stern -- all who have led RSLI workshops in the past -- plus Liza Malamut a freelancer from Boston and Priscilla Herreid and Grant Herreid. Most of these artists also played other early instruments such as sacbut (early member of the trombone family), dulcian (early member of the bassoon family) or shawm (early oboe). In addition, instrumental forces included three members of Parthenia Viol consort (Ros Morley, Beverly Au and Larry Lipnik (Larry has often coached RSLI, as you know). Grant Herreid, who currently teaches at Yale, served as assistant director and score editor. I especially enjoyed Nina Stern on recorder with Grant Herreid on lute beautifully playing "Dal vago e bel sereno" (From the lovely, serene place) performed as part of the final section: Intermedio VI: Gift of Dance and Song to Mankind.

ARTEK is to be commended for presenting this musical "tour de force"!

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Alas, no other concert that I attended this spring employed recorders. However early instruments were featured in **Cantores y ministriles: Music in Seville in the GoldenAge** presented by Music Before 1800 in April. The Boston-based Blue Heron, a small vocal ensemble, joined forces with Dark Horse, a small ensemble of early "loud" instruments: sacbut, cornetto, shawm and dulcian. The latter group takes its name from the bronze horse statues outside the Basilica of San Marco in Venice.

Church music tended to be strictly vocal in the late 15th and early 16th century. It is interesting to note that the great cathedral in Seville was one of the first to add wind instruments; documents from 1526 make this clear. In this concert a wind band even provided purely instrumental music for sections of the mass, in addition to frequently doubling the vocal lines.

The first half of the program focused on a collection of songs from the early 1500's royal court of Ferdinand (yes, that Ferdinand). These primarily were secular works on the vicissitudes of love -- pining and whining lovers, etc. Mostly vocal works, they were interspersed with some purely instrumental wind band music. This segment of the program also included religious works, some just vocal and some with added instruments. Music after intermission featured familiar composers including Guerrero, Lobo and Morales in a mix of vocal and instrumental music plus music using both forces. The final spectacular Magnificat by Vivanco had instrumental music attributed to Philippe Rogier interpolated in between sections of the text. Those of you who attend Amherst Early Music events may be familiar with the AEM publication of music collected by the Duke of Lerma which includes several works by Rogier. Having played music from that collection with some like-minded friends, I'm pretty sure I recognized at least two of them.

Blue Heron has a stable of singers that it draws upon for various concerts and it was particularly great to hear Michael Barrett and Jason McStoots perform as part of the ensemble. Vocal singing was all one on a part, as were the instrumental segments. The two cornetto players, Kiri Tollaksen and Alexandra Opsahl were fabulous. The cornetto has finger holes sort of like a recorder, but a trumpet-like mouthpiece and sound color; it is difficult to play. They both had a very beautiful, fluid sound and made it seem easy.

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The following text is borrowed and condensed from a lengthy review by Alan G. Artner, Chicago Tribune.

"The famed Newberry Consort, based in Chicago, completed its season in early April by delving into the Newberry Library's collection of choir books from the

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Convent of Our Lady of the Incarnation in Mexico City for a program of vespers music by little known Mexican Baroque composer Juan de Lienas. The music is an impressive collection of antiphons, motets and psalm settings for two or more choirs. Research has indicated that women alone performed music at the convent, singing the low parts, transposing them higher or playing them on a viola da gamba or bassoon [added note by NMT: RSLI music director Rachel Begley played early bassoon in this performance]. Director Ellen Hargis chose diverse music to provide a program thoughtfully assembled and presented in a visually and acoustically satisfying setting.”



How I wish I could have attended! You can read the full review on Rachel's Facebook page.

By Nancy Tooney

## Name That Tune ...

reported by Patsy Rogers

January 9, 2016 Rachel Begley substituted at the last minute, leading 17 players in this music:

- 1 - Claude Gervaise (1525-83): *Pavanne de la Guerre*. SATB.
- 2 - Giovanni Pierluigi da Palestrina (1525-94): *Sicut Cervus (Psalm 42)*. SATB.
- 3 - Percy Wenrich (1887-1952): *Red Rose Rag (1911)*. SATB.

February 13, 2016 Bob Wiemken led the session in this beautifully organized music:



- 1 - Guido of Arezzo (c. 991 - after 1033); *The Gamut: Hymn to St. John, Guidonian Hand*
- 2 - Peter Philips (c. 1560 - 1628): *Pavana Dolorosa* SATTB
- 3 - Orlande de Lassus (c.1532-1594): *prologue to Prophetiae Sibyllarum: Carmina Chromatico* ATTB
- 4 - Giovanni Maria Trabaci (c. 1575 - 1647): *Durezza et Ligature S/AATB/Gb*
- 5 - Carlo Gesualdo (1560 - 1613): *Gagliardo del Principio Venosa* ATBGb
- 6 - Gesualdo: *O vos omnes* SATTB
- 7 - Johann Sebastian Bach (1685 - 1750): *Chorale to BWV 276: Christ ist erstanden* SATGb

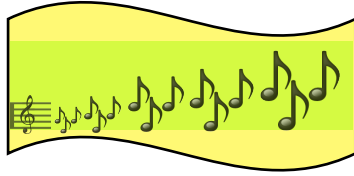
March 13, 2016 Wendy Powers led the RSLI session presenting the following pieces:

- 1 - Josquin dez Prez (c.1450-1521) - *Chanson, "Mille Regretz"* - SATB plus lows;
- 2 - Nicolas Gombert (c.1495-c.1560) - *"Mille Regres"* - SATBBGb;
- 3 - Gombert - *Motet: "Constitues eos"* - LPM RB14 - 6 parts (SAupA/TA/TB);
- 4 - Josquin - *"Salve Regina"* - SATB;
- 5 - Gombert - *"Salve Regina"* - ATTB;
- 6 - Gombert - *Chanson - "Le Chant des Oyseaux"* - STB???

April 9, 2016 Will Ayton led 20 enthusiastic players in the following music:

- 3 settings of *ADIEU MES AMOURS*, a popular tune from c.1500
  - 1 - the melody with text (harmonized by W.A.)
  - 2 - a 4-part setting by Josquin des Pres (1440-1521)
  - 3 - a 4-part setting by Will Ayton
- 2 settings of *SANTA MARIA AMAR* from the *Cancionero da Palacio* (c.1550)
  - 1 - the melody alone (with text)
  - 2 - a 4part setting by Will Ayton
- a trio by Will Ayton *DANCE FOR MAY EVE* (SAT)
- a quartet by Will Ayton *ANAM CARA* (SATB)

 Here is a little nugget of RSLI lore. Rachel celebrated her 50th Birthday on May 7! Happy Birthday Rachel!! And guess what? She joined RSLI 25 years ago and became our music director in 1994. So Rachel has been a part of our family for half her life!! Are we lucky or what???? Just thought you'd like to know. 



## Welcome New Members!

We are delighted to welcome new faces who have joined us since September:

Linda D'Abate  
 Maya Cydulkin  
 Erica Davis  
 Chris Judge  
 Elise Lauterbur  
 Louis Lima  
 Debbie Love  
 Beverly O'Connor  
 Linda Rogers

You are enriching our playing sessions with your enthusiasm and eagerness to take on the challenges of playing recorders.

Welcome aboard!

### Slate of Officers For 2016-2017

**President - Diana Foster**  
**Sue Hahn - Vice President**  
**Kara Kvilekval - Treasurer**  
**Barbara Zotz - Secretary**  
**Margaret Brown - Newsletter Editor**  
**Patricia Laurencot - Web Manager**  
**Karen Wexler - Librarian**  
**Sheila Regan - Refreshments**  
**Pat Cassin - ARS Representative**  
**Patsy Rogers - Member-at-large**

The election of officers will take place during the regular May Meeting. All paid members may vote. Nominations may be made from the floor, but the nominees must have been consulted beforehand. No surprises!



### ARS News from Pat Cassin

ARS, the American Recorder Society included the introduction of the new Traveling Teacher Program in its most recent ARS NOVA, our e-magazine. Some of our favorite conductors, including Anne Timberlake and Larry Zukoff, have volunteered to be part of this new endeavor.

"The Traveling Teacher Program subsidizes the travel of professional teachers to participating communities. Up to \$400 in travel reimbursement is available per teacher visit to applicants who guarantee teachers at least 10 hours of teaching per visit at \$50 per hour, a rate below the national average. These 10 hours of teaching could be distributed between private lessons, coachings, master classes, group playing sessions, etc. Local applicant groups must also provide housing, food, and local transportation for the teacher, and must contain three or more American Recorder Society members.

The ARS will subsidize one-year commitments consisting of three to four visits to take place over the course of one fiscal year by the same teacher to the same community. This fiscal year's program will run from September 2016 through August 2017. The deadline to apply for funds for the next fiscal year is July 1st, 2016."

Further details can be found at [Americanrecorder.org](http://Americanrecorder.org).

# MARK YOUR CALENDARS



## Marion Verbruggen

Sunday, May 22nd, 2016 at 3pm  
**Old Whaler's Church**  
 44 Union Street  
 Sag Harbor, NY 11963

Dutch recorder player Marion Verbruggen is one of the most extraordinary virtuosos of her generation. She has dazzled audiences throughout Europe, North America, Japan and Africa.

Music of the Baroque:  
 Bach, Telemann,  
 Handel  
 and others

with  
 Walter Klauss, harpsichord

Tickets - \$20 at door



## RSLI Presents

### Spring One-Day Workshop!

June 11, 2016

St. Luke Lutheran Church  
 20 Candlewood Path, Dix Hills, NY 11746  
 (Where we meet for RSLI)

### A recorder workshop for Intermediate players

*featuring*

**Rachel Begley**

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