



Newsletter

January 2018

Vol. 42 No. 2

Message From Our President

Dear RSLI Members and Friends,

Here we are – celebrating another year of our musical lives together. Isn't it wonderful that RSLI continues to provide us with an outlet for group playing, learning, companionship and laughter? My fondest wish is that 2018 (and beyond!) brings plenty more of the same. Many, many thanks to those of you who generously responded to our recent appeal. Every contribution, large or small, helps us to provide, and expand upon, what we can offer our membership. If your best intentions got away from you, don't fret. A backdated check will do the job nicely and allow a charitable deduction of the full amount on your 2017 tax return.

Can you recall the last time it snowed here in December? I can't. But the predicted nasty weather caused us to cancel our December playing meeting with Susan Thompson. This would have been Susan's first conducting gig with us, and the wintry conditions preventing that was a real disappointment, all around. We look forward to her possibly joining us on a future date. Barring the unforeseen, we will welcome Priscilla Herreid to conduct our next meeting, Saturday, January 13th. Let's have a record turnout to bring in the New Year with some amazing music.

We are still looking for a group of players to provide music (and some inspiration) to the young recorder students participating in the annual SCMEA "Day of Recorder" organized by Donna Basile. Just a couple of pieces and some "showing off" of the larger instruments is all that's required. The event is scheduled for Saturday, March 17th at Brentwood High School. Contact me, or Donna, if you can volunteer your time and talents to entertain and encourage some young musicians.

There are some exciting RSLI events coming up in April; an intermediate workshop on the 7th, with Rachel Begley, and a 2-day advanced workshop April 28th-29th with Rachel and Héloïse Degrugillier. In addition, there will be an all-day session for players with experience on Renaissance recorders with Rachel on the 30th.

It's going to be a great year for RSLI,

Diana

Board of Directors 2017/2018

- | | |
|-------------------------------|-----------------------------------|
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Meeting Dates for 2017-18
January 13
February 10
March 10
April 14
May 12

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.
Place: 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 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 Parkway and after a very short distance turn right onto Candlewood Path; St. Luke 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

Publishing:

RSLI's newsletter is published in Sept., Jan. and April each year. Send news and announcements to: Margaret Brown, Editor maritbrown@optonline.net

From our Music Director

Dear friends,

Happy New Year to you all! May 2018 bring you health, happiness, and much music-making!

I'm very happy to share with you all my "half-time report" on our last few months of activities, as well as announce the exciting activities in the coming months in more detail.

We began the season in September with a musical journey through the nations across time and space, and how music and its meaning have evolved across the centuries. I was delighted to see so many players, especially those new-to-RSLI at the meeting, and thrilled to hear you all come together over the course of the morning to make such a beautiful sound. The theme from Exodus was especially gorgeous!

Our other playing meetings were led by Karen Snowberg, who brought music in celebration of the 500th anniversary of the Reformation and the foundation of the Lutheran Church, and Susan Hellauer, who once again shared her unique insights into medieval music, and music-making in general. Unfortunately, our December meeting with Susan Thompson had to be cancelled due to inclement weather. Susan was very disappointed about this, but we very much hope to have her make her debut with the chapter next season; she's at the top of my list for next year's invitations!

One of the highlights of the Fall was our one-day workshop, featuring the talents of 3 teachers from New York: myself, Susan Iadone, and Nina Stern. With the teachers' different styles and repertoire interests, the players in the small and amazingly well-matched classes (only 5 in each!) enjoyed a lot of individual attention and a wide range of musical experiences. Special thanks to the donors to our Workshop Fund who made the small classes possible!

The second half of our season begins on January 13, with the return of the delightful Priscilla Herreid. On her previous visit to our chapter, Priscilla was amazed at the high level of playing, so you can expect her to challenge you a bit more this time around! Our February meeting will be led by the Dutch-American recorder player, Tricia van Oers, who returns to us after an absence of several years: what will she bring with her this time?! Our final two guest conductors, Wendy Powers and Larry Lipnik, are regular visitors to the chapter, and always bring interesting and varied music of all levels for us to enjoy. Finally, I lead the last meeting of what is hopefully a stimulating and rewarding season in May. I hope you enjoy both the breadth and depth in this season's stellar line-up

In addition to our monthly get-togethers, there are TWO special workshops this Spring. The first, on Saturday April 7, is a full day workshop (9:30-4:30) especially aimed at Intermediates and Upper Intermediates, and is designed to help players improve their playing skills, especially in ensembles. If you're one of the many players at this level who wants to be at the "next level", this workshop is a must! The small workshop - whose upper limit is 12 players to enable personalized attention - takes into account the various strengths and weaknesses of the participants, thanks to a pre-workshop

questionnaire. This approach has repeatedly enabled players to feel much more comfortable and successful in their group music-making. Previously we've addressed such issues as rhythm, sight-reading, staying with the ensemble rather than straying, making a beautiful consort sound and so on. This year, among the topics I would like to address is ease of switching between different instruments/fingerings/clefs, playing "alto up" comfortably, and playing in "cut-time" (2/2, 4/2 etc), as well as other aspects of ensemble playing that participants want to finesse. As in previous years, we will offer the option of doing a half-day only, for those for whom a full day is logistically impossible, but the more you do, the more you will get out of it, and I highly recommend the entire 4-period sequence if you can do it! Details and a registration form will be distributed at the end of the month, and there is an early-bird discount for those who sign up promptly. Watch your email inbox and/or www.rslinfo.com!

For our advanced players, we are once again offering a special weekend workshop experience. This year we are offering the option of 1, 2 or 3 days, depending on your interests. Héloïse Degrugillier will join me for April 28-29 for a varied, demanding and rewarding range of classes. There is an additional optional day on Monday April 30, for those who want to focus on playing on Renaissance consort instruments. You can do just the weekend, just the Monday, or best of all, do all 3 days! Class sizes are small, with an

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Report from the Treasurer:

As of December 2017, RSLI has a balance of \$8,132.13. Dues so far have brought in \$920 and playing fees, \$685. We have an estimate of expenses for the year of \$3115.00 for rent, conductor's fees, and insurance. This does not include any additional expenses for workshops, refreshments, etc.

Our fall fundraising produced \$620. Our fall workshop brought in \$1070 and our expenses were \$1325 for the conductors and rent. In the past the spring workshop fees have helped to keep us in balance and hopefully this will continue to be true.

We have a designated scholarship fund to assist anyone who finds the workshop fees, playing fees or dues a hardship. 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

Recorders in Concert: Summer/Fall 2017

by Nancy Tooney

Every two years, The Boston Early Music Festival (BEMF) offers a week long immersion in early music: performances of little known Baroque operas plus instrumental and vocal concerts by outstanding musicians, as well as a “fringe festival” comprising numerous groups including professional, college level and amateur enthusiasts. The fringe events provide free or low cost concerts throughout each day in various venues in downtown Boston. Lots of walking required!

The American Recorder Society (ARS) traditionally hosts a morning recorder fringe event at BEMF called the “Recorder Relay.” Recorder pros this year included Eric Haas of the Early Music Shop of New England; Emily O’Brien, who played charming duets with her father, a luthier and excellent guitarist; and Sheila Beardslee performed as leader of a small group that played and sang music from the time of Shakespeare. Rachel Begley’s ensemble **Fire & Folly** was by far the clear audience favorite, judging by the level of attention and the level of applause. Distinguished Boston based pro, Aldo Abreu brought a few young students to perform on recorder and other instruments -- they were a big hit with the young children in the audience. I was amused to see a couple of youngsters in the crowd fingering plastic water bottles as “make believe” recorders while watching the students perform. Very cute!

I heard some gorgeous recorder performances at faculty concerts in July at the Amherst Early Music Festival at Connecticut College, New London. I’d previously heard the Purcell “Three Parts Upon a Ground” before, played by three violinists, but it can be played on recorders. Emily O’Brien, Aldo Abreau, and Flanders Quartet member Tom Beets gave an outstanding performance of this work, accompanied by Loren Ludwig on Viol and Peter Sykes on Harpsichord. If you are not familiar with this music, here are some groups presenting it on YouTube. <https://www.youtube.com/watch?v=INo9r13ZNRk>.

“The Leaves be Green” is a tune that has been set by a number of composers to a text that seems very autumnal. “*The leaves be green, the nuts be brown, they hang so high they will not come down. Leave them alone till frosty weather, then they’ll all come down together.*” The five part version by William Byrd, as many know, starts deceptively easily in the tenor, moves to the bass and thence to the upper parts. The writing gets quite tricky. At AEM, Tom Beets, Saskia Coolen, Emily O’Brien, Pat Petersen, and Jennifer Streeter, except for a fleeting rocky moment, gave an impressive performance! Here’s another group with a YouTube performance of the Byrd. Check out <https://www.youtube.com/watch?v=Hcfznt3isdI>

My favorite recorder performance at AEM was given by Han Tol who, with Nigel North on lute, offered a work by a lesser known 17th century composer, Andrea Falconieri. Originally written for violin and continuo, “*La suava melodia, su corrente, su ament*”, Tol gave an intimate, jaw-droppingly beautiful, expressive rendition on recorder. You could hear a pin drop.

Music at the Morgan Library in NYC hosted acclaimed Dutch early music group **Camerata Trajectina** in “Music from the Age of Vermeer” this past fall. The group comprises recorder virtuoso Saskia Coolen and two singers, backed by a viola gamba and lute. The music included familiar composers -- van Eyck and Sweelinck and five that were new to me. The music was not that of the church or the court, but rather “pop” in nature, being primarily music played in the home (and likely in taverns). Coolen explained that many of these were quite bawdy and explicit in nature and the performers felt uncomfortable in providing translations :-). Tunes included some theater music, love songs and the like. Most interesting to recorder players was the opportunity to hear Coolen’s astonishing delivery of some of the familiar van Eyck recorder variations, for example the *English Nightingale*, coupled with vocal performances of the original tunes. Composer Jan Janszoon Starter similarly used English sources in his collection called Friesche Lusthof . His tunes included variations on English sources as well as examples of contrafacta -- setting new texts to pre-existing music. Although the vocal music was quite enjoyable, the two singers didn’t really come up to Coolen’s musical level, IMHO. Her recorder performance was fluid, emotional and really quite spectacular.

Gotham Early Music Scene, Inc organizes a FREE concert series called Midtown Concerts on Thursdays during the lunch hour/early afternoon between September and June in the chapel of St. Bartholomew’s church in Manhattan. In early October, Deborah Booth on alto recorder and flute paired with Louise Schulman, viola in “Der getreue Music-Meister: Duos by Georg Philipp Telemann”. Telemann was a good businessman and controlled the publishing and marketing of his work, so not surprising that most if not all of these sonatas were versatile in terms of instrumentation -- suitable for violin, flute or recorder, or even oboe. Booth and Schulman have played together for a number of years and are perfectly “in sync”. Booth alternated between flute for two of the sonatas and alto recorder for three sonatas. I particularly liked the Canonic Sonata TWV 40:121-122, but the real standout was Sonata TWV 40:125 in C major played on alto recorder and viola. This is a stunning, engaging virtuosic work and the three movements Allegro ~ Poco Allegremente ~ Poco Presto left the audience breathless. [Memo to self: I will never make a dismissive remark about Telemann again!]

Another October Midtown Concerts event featured Nina Stern and Daphna Mor, recorders; John Hadfield, percussion; and Kane Mathis on kora in a program “Sahel -- Medieval Meets Mandinka.” East of the River has previously featured Mathis performing on oud. He’s spent many years in rote learning of the kora from African experts and it was a delight to hear him. The kora is a large stringed instrument used among the Mandinka ethnic group which inhabits several West African countries. The group dwells in Sahel region just below the Sahara desert. A cool

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feature of the kora is that a large (actually ginormous!) calabash gourd provides the resonant box for the long necked, 21-stringed instrument. The strings face the player. Mor and Stern on soprano and tenor recorder with Hadfield on percussion opened the concert with a pair of 14th century medieval works: a dance, *La Manfredina*, and *la Quarte Estampie Royale*. Both offered the recorders plenty of opportunity for improvisation on the various musical sections. Quite wonderful! Mathis offered a pair of traditional Mandinka tunes which to my completely untutored ear sounded like improvisation over melodic themes. He sang as well as played in one of the works. Most fascinating to me were the two tunes in which recorders and kora, backed by percussion, collaborated on Mandinka tunes -- astonishing, exciting and highly enjoyable.

November brought **FIRE & FOLLY** to Midtown concerts. Founders Rachel Begley, recorders, and Jeffrey Grossman, harpsichord were joined by Sarah Davol, baroque oboe; Sian Ricketts, baroque oboe and voice; and Sarah Stone, cello to present *Totally Telemann*. To celebrate the 250th anniversary of his death, F & F offered a sampling of his vocal music in addition to instrumental works. The recorder and oboe generally sounded well-balanced in the *Trio Sonata in C minor*, music written for flute, oboe and continuo.

Begley played the flute part on Baroque alto and could be clearly heard, especially in the upper register. She on alto and Davol on oboe gave a well-synced, excitingly played performance. The last movement, Allegro, was breathtaking.

Soprano Sian Ricketts gave a moving performance of *Ein Jammerton, ein schluzend Ach* [a wail, a sob ...] backed by Davol on oboe, Begley on baroque alto, and continuo provided by Stone and Grossman. The emotional transition from somber to hopeful was clearly conveyed by the vocalist and instrumentalists alike. It was a little difficult to clearly hear some of the very low notes from the recorder, otherwise the two types of wind instruments played very well together. The pièce de résistance for the concert was the final work for two oboes, recorder and continuo. How could the sound of a recorder possibly be heard well against the two oboes? The clue is in the original title which is *Concerto a 4 for trumpet, two oboes and continuo*. Begley played the trumpet part on a soprano recorder in D! The vibrance and clarity of this instrument easily carried over the rest of the performers in true trumpet style. I rate the concert a "wow". Based on some audience chit chat before the start of the concert, I suspect that many had not previously heard recorders played by a virtuoso. But they listened attentively during the performance and gave the performers well-deserved rousing applause at its finish.

by Nancy Tooney

Name That Tune ...

reported by Patsy Rogers

September 9 - **Rachel Begley** conducting

Music of the Nations: music traveling through time and space, transcending the words of the moment.

The Star-Spangled Banner – John Stafford Smith (1750-1836)

God Save the King/Queen – Thomas Arne (1710 – 1778)

My Country 'Tis of Thee – freely arranged by Andrew Charlton (1928 – (1997)

Ballo di Mantua – Guisepppe Giamberti (c.1600-c.1662)

La Mantovana – Gasparo Zanetti (fl. 1626 – 1645)

Fuggi fuggi, fuggi da questo cielo – Guiseppino del Biabo (fl.c1600), arr. S Hendricks

Hatikvah – Traditional, arr. S Alman

Rossiyah (National Anthem of the Russian Federation) – Alexander Alexandrov (1883– 1946)

Theme from Exodus – Ernest Gold (1921 – 1999), arr. Andrea Bornstein

October 14 - **Karen Snowberg** led 16 players.

Karen said this about the music:

As a nod to the 500th anniversary of the Reformation, which is being celebrated this month, the music we played was based on various Lutheran hymn tunes.

1. Johann Walter (1496-1570) Nun bitten wir den Heiligen Geist, SATTB
2. Caspar Othmayr (1515-1553) Ein Feste Burg, SATB
3. Johannesburg Eccard (1553-1611) Vater Unser im Himmelreich, SATTB
4. Michael Praetorius (1571-1621) Nun bitten wir den Heiligen Geist, SATB/SATB
5. Michael Praetorius Nun Komm, der Heiden Heiland, SSATTB
6. Michael Praetorius In Dulci júbilo, SATB/SATB

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From Anne Timberlake's Blog

Three Terrific Recorder Resolutions for the New Year
Adapted and paraphrased from Anne's Blog

Instead of trying to shape up for the New Year by going on a fierce diet, giving up chocolates, or running three miles a day, here is another idea for improvement which is fun, purposeful, and very pride-building!

Here are three fantastic January resolutions for recorder players. Anne invites you to select one and stick with it for 30 days. (Why only 30 days and not the whole year? A year is really long and a month is manageable - and the habit might even stick!)

Recorder Resolution #1: Practice 15 minutes every day. That's it! You can practice more if you have time, but you don't have to. But you can't collapse your 15 minutes - so no 30 minutes one day and none the next! This is because small amounts of practice, distributed overtime, can be incredibly powerful, especially when you practice with full attention and engagement. And 15 minutes is manageable even on your busiest days.

Recorder Resolution # 2: Learn one new piece per week. Students often tend toward one of two extremes. Either they're repeaters, playing the same pieces over and over again, or racers, devouring new pieces but never working in depth. This month, try a middle way. Pick one new piece to learn each week - but really work in depth on each of your selections. By the end of the month, you should have made a good start on four new pieces.

Recorder Resolution #3: Sight reading boot camp. Do you have a sight-reading weakness? Is it counting in whole notes? Reading alto up the octave? Playing bass clef? Maybe you've been wanting to tackle c clefs. Pick your sight-reading poison, then stockpile some appropriate music. Every practice session this month, devote 10 minutes to sight-reading in your target area. You'll improve for sure!

In her blog, Anne generously says "Want some free accountability? Email me to say which of my resolutions you're embracing this month and I'll check in with you in early February."

And Rachel, who alerted some of us to this smart idea, says "Let me know if and how you take up the challenge!" This is a great help, because Rachel is right here if we need help or a gentle nudge to keep going!

Go to Anne's Blog: <http://www.annetimberlake.com/blog/>

Thank you Anne!

Name That Tune ...

reported by Patsy Rogers

Continued from page 4

November 11 RSLI - **Susan Hellauer** - 16 members present

Canons in the unison from Thomas Ravenscroft's

Pamelia (1609):

Conditor Kyrie

Hey ho nobody at home

Deuteromelia (1609):

Three blind mice

French Motets from the Montpellier Codex (collected c. 1300)

Mo. 77: *Que ferai biau sire/Ne puet faillier/DESCENDENTIBUS*

Mo. 138: *J'ai les biens/Que ferai biau sire/IN SECULUM*

Mo. 21: *Plus belt que flor/Quant revient et fuelle/L'autrier jour m'en alai/FLOS FILIUS [EIUS]*

Mo. 322: *Marie assumption official/Hujus chori suscipe/<TENOR>*



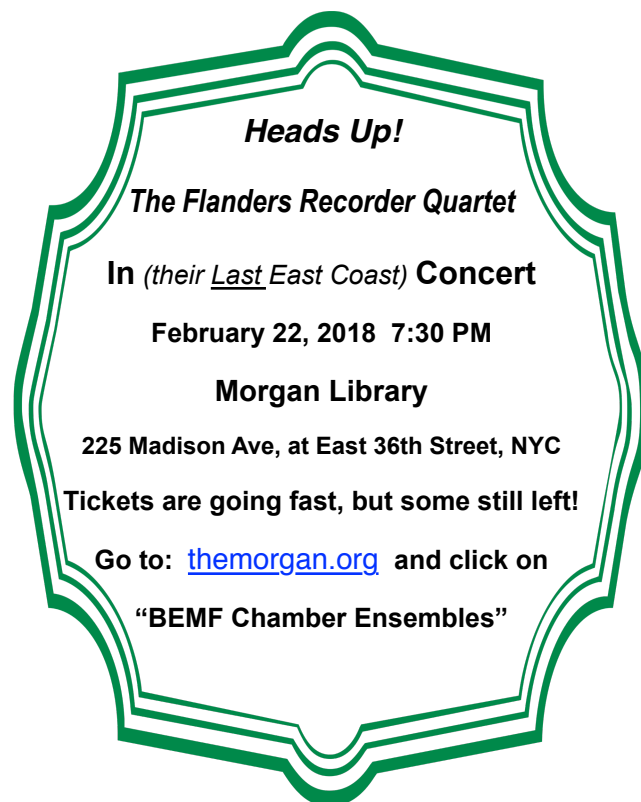
No music to report for December because of snow.

Rachel Message Continued from page 2

upper limit of 8 players, French-American, Boston-based Héloïse really enjoys coming to our chapter, and to our weekend workshops in particular, and we love having her here. As usual, participants can offer suggestions for classes, and we will do our best to fulfill those wishes. And let's not forget our wonderful Weekend Workshop Happy Hour, RSLI's social event par excellence... All in all, it's a very special experience. Publicity and registration forms will go out late-February or early-March, and again there will be discounts for our "early-birds".

So mark your calendars now, for both the playing meetings and the appropriate workshop(s), and be sure to secure your place by registering early. RSLI members get priority up to the Early Bird deadline! I look forward to seeing you all in the coming months, at playing meetings, workshops or both, and I wish you a wealth of happy music-making together for 2018!

--Rachel, Music Director



ARS News

from Pat Cassin

The half-price membership fee for new members is still in effect. That's \$25!! Among other benefits, this would allow *snowbirds* to find playing groups and teachers in Florida and other warmer states.

Just go to americanrecorder.org

Go to a concert!

Music Before 1800 – at Corpus Christe Church
 Jan 14 Julliard415 with Jonathan Cohen conducting
 "Madness and Enchantment"
 Sunday, January 14 at 4PM
 Boccherini's Sinfonia in D Minor "La Casa del Diavolo"
 Telemann's Overture "Burlesque de Quixotte"
 Excerpts from Purcell's the Fairy Queen

Thursday Concerts – Off Site

The Kosciuszko Foundation, Inc. 16 East 65th Street
 New York, NY 10065

Thursday, Feb 22 at 7:30
 Ignacio Prego, Harpsichord
 JS Bach's Goldberg Variations

Thursday, March 8 at 7:30PM
 LeStrange Viols

Hold Fast: Music of the Elizabethan Avant-Garde

Workshop News from Amherst

Winter Weekend Workshop
 January 12-15, 2018 in Historic Philadelphia and
 Rutgers-Camden
 Register for Winter Weekend Workshop!

Spring Break Workshop, NEW!
 March 17-18, 2018 in Washington D.C.
 Register for Spring Break Workshop!

Memorial Day Weekend Workshop
 May 25-28, 2018 in Litchfield, CT

Amherst Early Music Festival
 July 8-15, 15-22, 2018
 Connecticut College, New London, CT
 Register for the 2018 Festival!

(Shhhh - A tiny secret - The Flanders Recorder Quartet will play one last concert on Monday, 2nd Week of Amherst - just in case that affects your plans.)

MARK YOUR CALENDARS



RSLI Presents

Spring One-Day Workshop!

April 7, 2018

Intermediate & Upper Intermediate Players

St. Luke Lutheran Church

Dix Hills

(Where RSLI meets)

featuring

Rachel Begley

A perfect workshop to build skills!

Watch for the Flyer

Hope you can join us!

RSLI Presents

Two?-Day Advanced Workshop

Saturday April 28 - Sunday April 29

Optional 3rd Day Monday, April 30

The home of Kara Kvilekval

Setauket, NY

FACULTY

Rachel Begley & Héloïse Degruillier

SCHEDULE

4 classes Saturday, 3 classes Sunday

All day Monday

REPERTOIRE

Transcendent!

Watch for Flyer!

2017-18 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 _____