



Newsletter

May 2018

Vol. 42 No. 3

Message From Our President

Dear Members and Friends,

Our RSLI year wraps up on May 12th with the Annual Members Meeting and Election of Officers for 2018/19. The proposed slate is set out for you elsewhere in this newsletter. Nominations (willing candidates only, please) for any of these positions may be made in advance of the meeting, by contacting our Secretary Barbara Zotz, or from the floor that morning. Following this brief meeting, our playing session will be led by our very own Music Director, Rachel Begley.

But, hold on ... It ain't over till it's over!

We have an extra added attraction planned for this year: Our "June Soireé". This will be a performance opportunity/social gathering on Saturday, June 23rd that we hope will become an annual event. You'll find further details elsewhere in this newsletter.

I hope that you are making plans to attend one or more of the many early music workshops being offered around the country this summer. Total immersion at one of these events is a great way to move forward with your technique and consort playing skills. I look forward to hearing about your experiences when we reconvene in September. A big "Thank You" goes out to each and every one of you for making this a wonderful year for RSLI.

Your Prez, Diana

➡➡➡ Find the Proposed Slate of Officers on Page 7 ➡➡➡

Note from the Library

The music in the library, as well as several instruments may be borrowed for the summer. Call or email Karen Wexler to make arrangements. Phone: 631-751-5969 krwexler@gmail.com

Board of Directors 2017/2018

Rachel Begley, Music Director	Margaret Brown, Newsletter Editor
Diana Foster, President	Patricia Laurencot, Web Manager
Sue Hahn, Vice President	Karen Wexler, Librarian
Kara Kvillekval, Treasurer	Sheila Regan, Hospitality
Barbara Zotz, Secretary	Beverley O'Connor, Workshop Coord.
Pat Cassin, Member-at-Large	Patsy Rogers, Member-at-Large

RSLI

The Recorder Society
of Long Island, Inc.

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,

The last playing meeting of the 2017-18 season is just around the corner – on Saturday May 12 – and as I prepare the music, I look happily back over the year and all the wonderful music we've enjoyed together.

In recent months, we've had guest conductors travel from Connecticut, from upstate New York, and from New York City: Priscilla Herreid, Tricia van Oers, Wendy Powers and Larry Lipnik, each of whom brought both familiar and unfamiliar music to share with the assembled players, to our great delight. It's both an honor and a pleasure to bring my talented colleagues to lead our playing meetings, and if you want a repeat visit from one or more of them, please let me know soon so that I can include your wishes in my planning for next season.

On behalf of the chapter, I also want to express our gratitude to Patsy Rogers, who not only coordinates our invaluable mentoring program, but also keeps a record of the pieces played at each meeting, which is then posted on RSLI's website for all to see. Not only is this a valuable resource for our members, who may want to track down a piece that we've played at a meeting or to see what they've missed, but also for our conductors, who like to both avoid duplication of material and confirm the playing level of the chapter. Thank you, Patsy! Our meetings are as good as they are, because of you!

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**Report from the Treasurer:**

As of May 2018, RSLI has a balance of \$8,039.93. Dues so far have brought in \$950 and playing fees, \$1655. We have an estimate of expenses for the year of \$7255.67 for rent, conductor's fees, and insurance. This also includes expenses for workshops, refreshments, etc. Our income in total so far has been \$8094.93.

Our fundraising has produced \$1633 in total this year. Our fall workshop brought in \$1070 with expenses of \$1325 for the conductors and rent.

The spring workshop brought in \$2615 with expenses of \$2362 for the conductors and fees.

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

“Play the Recorder Month” celebrated on Long Island

by Diana Foster

March 2018 marked a unique “Play the Recorder Month” celebration here on Long Island, as it coincided with the 50th anniversary of the **Eugene Reichenthal Recorder Festival**. This annual event (formerly known as the Long Island Recorder Festival) was organized in 1969 by Gene Reichenthal and Gerry Burakoff, and since 1999 has been under the auspices of the Suffolk County Music Educators' Assoc. (SCMEA). This year's co-chairpersons, Donna Basile and Patricia Laurencott, are both members of the **Recorder Society of Long Island (RSLI)**.

This day-long event took place on Sat., March 17th at Brentwood High School, Brentwood, NY. Guest artists at the festival were four members of RSLI: Karen Wexler, Barbara Zotz, Sue Hahn and Margaret Brown (pictured l. to r. below). The 250 young recorder players (grades 3 to 7) in attendance were “all ears” as this quartet played a Courant by Johann Krosch for them, using it to demonstrate the range of recorder voices from garklein to Contrabass. The day concluded with an all-festival concert by the students, and the RSLI quartet performing J.S. Bach's “Brich an, o schönes Morgenlicht” (BWV 248) for the assembled students, teachers and parents. The group felt they had achieved their goal of spreading the word that playing and enjoying the recorder continues well after grade school.



Fond Adieu to FRQ -- Breaking Up is Hard To Do!

By Nancy Tooney

Many RSLI members were deeply saddened to learn that the Flanders Recorder Quartet is taking its farewell tour this year. This pre-eminent group has been concertizing world over for many years, stunning audiences with their technical prowess, impeccable intonation, imaginative programming, and sheer artistry. And it was with a mix of joy and sadness that a large contingent of recorder players attended the final NYC performance of FRQ at the Morgan Library performance space in Manhattan this past February. Waiting for the performance to begin, my mind wandered back to FRQ workshop experiences shared by RSLI members, as well as their concertizing in our area and at Amherst Early Music.



Thanks to the organizing and arranging of Long Island area FRQ workshops by RSLI music director Rachel Begley and our officers, RSLI members and people from around the tri state area have happy memories of wonderful sessions! In 2003 FRQ members Joris van Goethem, Paul van Loey, Bart Spanove and Han Tol offered a two day weekend workshop at Villa Maria-Siena Spirituality Center in Watermill, NY. The event was so successful that in 2004 Rachel joined Bart, Joris and Paul for a three day event that drew players from as far away as Colorado and Alabama. The center, with its broad expanse of grounds, had gardens, a labyrinth, and a stunning view of Mecox bay that all contributed to a sense of peace and reflection that counterbalanced the intensity of the workshop sessions. In 2006, the three day event shifted to St. Joseph's Villa in Hampton Bays.

Technique classes led by these top performers were very useful and interesting. FRQ members work very hard to make their music flow seemingly effortlessly and it was a pleasure to pick up advice and tips from them. Much of value was learned from cleaning recorder blocks with a toothbrush (!), to properly "playing" rests, to insights on articulations, intonation, mouth shaping and shaping of lines. We were encouraged to bring recorders that play at 8'pitch, as well as the smaller instruments. **Classroom repertory** ranged from the early: Josquin, Bach, Picci, Telemann, Taverner, Hessler, Holborne, Brade, Byrd, Ward, Locke, Schein, to contemporary works by van Nieuwkerk and Geysen. [I'm sure I've forgotten lots others] The evening performances by faculty at these three workshops, and at a Manhattan concert in 2004 following the workshop, were awesome. I particularly remember FRQ presenting Bach on "low" instruments -- a very organ-like sound reflecting their superb intonation -- and The New Amsterdam Trio comprising Rachel Begley, Daphna Mor and Tricia, Van Oers joining the FRQ in music by Brade and Bach.



Back to the February 2018 Morgan Library concert. Focusing primarily on 16th Century English consort music, the FRQ used the four seasons (but not the Vivaldi work) as a framework for music to provide the affect or "feeling" linked to each season. The current instrumental consort of Tom Beets, Joris Van Goethem, Paul Van Loey and Bart Spanhove

primarily played Renaissance recorders at 8' pitch, placing the sonic range within the human vocal range that beautifully blended with the voice of singer Cécile Kempenaers. The acoustic of the auditorium suited the recorders and singer very well. The low notes of the large recorders were projected clearly over the wood flooring of the elevated stage to the audience. Those who sat in the first ten rows had a particularly thrilling, clear, resonant soundscape.

The opening **Spring** section featured two anonymous 16th century vocal works: *This Merry Pleasant Spring* and *When May is in His Prime*, as well as Richard Nicholson's *Cuckoo*. The two inner sections of **Autumn** also featured Kempenaers's clear, graceful singing in the early 17th century songs *In the Dark is My Delight* (anon) and Campion's *The Peacefull Westerne Winde*. Here the instrumental underlay and text are more somber. The autumnal transition from a sense of regret to darker days was brilliantly presented in contemporary composer Pieter Campos's instrumental work: *Meditation - Fire*. In the *Meditation* section a melody line floats across a quiet foundation of chords that evoke gently moving water. *Fire* is more assertive and restless; the chiffling recorders invoke dancing flames while the familiar tune *The Leaves be Green* undergirds the melodic lines -- FYI I loved, loved, loved this piece -- very well composed! This tune is featured on FRQ's recent CD 5[five].

After intermission **Summer** reflected carefree activities -- the joys of dancing, drinking, and loving. Familiar tunes included Henry VIII's *Pastime with Good Company*, Dowland's *Can She Excuse My Wrongs* and an anonymous *Tourdion*, a lively early dance in triple meter with lyrics in praise of good wine and a fat ham. Kempenaers sang in turn the rollicking soprano, alto and (bravely) tenor lines over the recorder accompaniment. **Winter** music, often in minor keys, reflected on the days before Christmas. This section opened with two vocal settings of the anonymous 16th century text *Sweet was the song (the virgin sang)*. The lively, late 14th century dance tune *Czaldy Waldy* then led to the final number on the program, *Lullay, Lullay*, also a familiar 14th century melody. In this section, as throughout the concert, Kempenaers's supple, limpid voice blended gracefully with the recorders.

FRQ made a very interesting choice of instrumental interludes at the end of each section of the program. Each featured a repeating bass or melodic line. They included Sweelinck's *Ballo Granduca* with highly virtuosic musical patterns over an ostinato bass line; a work by Parsons full of patterns and counterpoint based on the hexachord *Ut, re, mi, fa, sol, la*; and Preston's hypnotic *Upon la, mi, re*. Kempenaers joined Beets to sing the repetitive *la, mi, re* figure while Van Goethem, Van Loey and Spanhove wove an increasingly intricate and mathematically interesting pattern around it. (Hint -- Fibonacci numbers). What a gorgeous work! FRQ and Kempenaers gave Miller's *Moonlight Serenade* as an encore before closing the concert and leaving the stage.

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For the crowd of recorder enthusiasts in the audience, the evening was especially bittersweet. As the group gently put down their instruments and left the stage, the awareness that this was the final chance to hear the ensemble perform in our area saddened us all.



But wait folks, there's one more chance -- FRQ is scheduled to be teaching and performing at the Amherst Early Music program at Connecticut College in New London, CT this summer. From the AEM website: "**Flanders Recorder Quartet perform Final Favorites**, a program of some of the best pieces the group has performed over the years, including works by Costanzo Festa, Robert Parsons, Matthew Locke, and J.S. Bach. Don't miss this opportunity to hear the quartet in their final season together as a group. After the performance they will receive the American Recorder Society's Distinguished Achievement Award."



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Name That Tune ...

reported by Patsy Rogers

January 13, 2018

Priscilla Herreid led 15 players in 3 pieces by Melchior Franck (1580-1639):

- Ich sucht des Nachts - SSATTB
- Viva la Musica - S S/A T T T/B B/gB
- Audi Domine hymnum - SSAATTBB doubled by TTBBgBgBcBcB

February 10, 2018

Tricia van Oers led 20 players in the following music:

- John Dowland - Now o now, I needs must part (a4)
- William Byrd - Ye sacred Muses (consort song, a5)
- Thomas Tomkins - Pavan (low instruments) (a5)
- Anthony Holborne - Almaine (Honie-suckle) & Galliard (Fairie-round) (a5)
- Peter Phillips - Pavan & Galliard 'Dolorosa' (a5) (low instruments)
- Orlando Gibbons - Dainty fine bird (madrigal a5)

March 10, 2018

Wendy Powers – **Mo' Better Motets: Mostly Motets of the 15th and 16th Centuries**

- Anonymous - Solitude in the Grove (a4)
- Eric Haas - Fantasia on a shape-note hymn (a4)
- Guillaume Du Fay (1397-1474) - Alma redemptoris mater II (a3)
- Johannes Ockeghem (ca. 1410-1497) - Ave Maria (a4)
- Alexander Agricola (ca. 1445-1506) - Sy dederō (a3)
- Orlande de Lassus (ca. 1530-1594) - Prophetiae sibyllarum: Prologue (Carmina Chromatico)
- Giovanni Pierluigi da Palestrina (1525-1594) - Nigra sum sed formosa (a5)
- William Byrd (ca. 1540-1623) - Salve regina (a4)

Continued on Page 6

Tune up your instruments – grab your bathing suit and a towel – and make a beeline for

RSLI's first ever "not-to-be-missed"



TA-DAH  **June Soireé!!**



WHEN: Saturday, June 23rd, 2 – 4 p.m.

WHERE: Home of Kara Kvilekval, 13 Old Field Road, East Setauket, NY

WHY: To give RSLIers an afternoon to socialize and perform for each other.

Many of you will remember that, in the past, RSLI held an annual member concert at the regular May meeting, but has not done so for many years now. We hope to revive this activity by giving it a new face:

The June Soireé "Happy Face".

Soloists and playing groups of any size are encouraged to prepare a piece to perform in a casual setting for RSLI members and guests — the best, most supportive audience available anywhere! The musical presentations will be followed by conversation, refreshments, laughter, and (weather permitting) a dunk in Kara's pool — possibly to the accompaniment of more laughter!

In order for us to get an idea of who's playing and how many people to expect, kindly RSVP to diana_foster@optonline.net or call me at 516-524-2202 at least a couple of days before the event.

Continued from page 2

Our Spring weekend workshop is only just over, and I had the great pleasure of teaching alongside my dear friend and colleague, Héloïse Degrugillier. For me, playing meetings are for playing, and workshops are for working! And boy, did our participants work... From right-hand technique to expression through musical rhetoric, from elements of the theory of harmony to learning to feel the momentum of triple meter in the body, the weekend's repertoire stretched from the 14th century to the 20th, with music in 3-8 parts, including a wonderful septet by Stefanini that we played on 3 tenors, 3 basses and a contrabass. What a thrill! A special extra day, Renaissance Monday, was devoted to playing renaissance recorders, and took all the participants both out of their usual musical comfort zones and to new technical and musical heights. So inspiring to see and hear! All in all, I can't think of anyone at the workshop who wasn't educated, energized and exhausted by the time their recorders were finally packed up, including the teachers!

But sometimes the best-laid plans go awry, and it happened not once but twice this year. First of all, the December playing meeting was cancelled due to poor weather conditions. And then the eagerly anticipated one day Intermediate Workshop for ensemble skill development, scheduled for April 7, had to be postponed due to logistical difficulties. I had very much hoped that we would be able to reschedule it during the current season, but unfortunately the church is not available on the dates that I can give the workshop. We are therefore planning to hold it early in the coming season, perhaps even in late September or early October, in order that attendees can then build on the skills learned during the rest of the year. Fingers crossed (but not while playing)! I look forward to seeing you all at the May playing meeting, at the RSLI social event on Saturday June 23, and at the first playing meeting of the new season in September!

Wishing you a most musical summer,
--Rachel

RSLI Spring Weekend Workshop 2018

This was a workshop as it should be. Rather than playing through a lot of music and ignoring our weaknesses the teachers, Rachel Begley and Héloïse Degrugillier, asked us to take a serious look at skills to help us through the hard parts and play them well. For two days we studied techniques, followed by appropriate music to use those skills. The challenges were many! We worked hard. Despite being exhausted I think everyone had successes and satisfactions.

Héloïse worked to train us to keep an open throat and a steady breath throughout the scale. Working to relax our hands we were able to make beautiful notes in the higher and lower register more easily. Two Bach pieces on alto gave us the opportunity to practice. We also worked on a page of exercises for the right hand. This exercised our brains to recognize various chromatic changes not so familiar to us.

We spent time with Rachel learning to feel music in three/ two with our body, emphasizing the first and third beat of each measure. This was hard to do but is more likely to ensure that an ensemble keeps the tempo and moves along well.

On Monday, Rachel focused with a smaller group on playing Prescott Renaissance recorders. They require specific fingerings different from the Baroque instruments. These have challenges of their own, particularly when playing combinations of notes with tricky finger positions. Rachel helped us with pointers that had us playing music with new understanding of these instruments and of the music we were playing.

These two teachers have a wealth of experience and they shared details of what they know to help us play better. It was clear that they work well together and were thoughtful about each player's needs. With four classes each day it was necessary to have some breaks, stretch and take walks. Time was provided to do these things.

The workshop was held at the home of Kara Kvilekval. This worked well for two separate classes and provided us with a wonderful happy hour site on Saturday. The teaching and hospitality for the weekend made this an outstanding workshop.

Reported by Jean Hopkins



Music Available!!

Patsy Rogers has a huge collection

of music for recorders, and needs to downsize.

Anyone who wishes to own some of that music is invited to visit Patsy in New Suffolk and browse her collection. PLEASE! come and adopt some pieces - they mustn't go to the dump!

Call her first at 631 734-7485.

Name That Tune ...

reported by Patsy Rogers

Continued from page 4

April 14, 2018

Larry Lipnik led 20 players (including 3 guests) in the following music:

Johann Schop - Paduana 24 a5 (SSATB)

Claudio Monteverdi - Cantate Domino a6 SV 293 (SSATTB)

*Orlando di Lasso - La nuit froide a4 (SATB)

Monteverdi - Laudate pueri a5 SV 196 (SATTB)

*Anthony Holborne - Pavan "Paradizo" (SATTB)

**In memory of Karen Rowley*

MARK YOUR CALENDARS



RSLI Proposed Slate of Officers for 2018:

- President – Diana Foster
- Vice President – Sue Hahn
- Secretary – Jean Johnston
- Treasurer – Beverley O'Connor
- Music Director – Rachel Begley
- Newsletter Editor – Margaret Brown
- Librarian – Karen Wexler
- Hospitality – Sheila Regan
- Workshop Coordinator – Kara Kvilekval
- ARS Representative – Pat Cassin
- Web Manager – Patricia Laurencot
- Member-at-Large – Barbara Zotz

Nominations may be made from the floor, but please be sure the nominee is willing to be nominated. (No surprises!)

Workshop News

Amherst Early Music

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

Summer Texas Toot

June 3-9, 2018

Featuring: Alison Melville, Héloïse Degrugillier, Therese Honey and Brent Wissick

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.)

Early Music at Mideast

July 15-21, 2018

Pittsburgh, PA

The workshop offers a wide variety of classes and ensembles from beginning through advanced levels.

Pinewoods Early Music Week

August 11 – 18, 2018

Plymouth, MA

Faculty includes Héloïse Degrugillier, Judith Linsenberg and Larry Zukof

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 _____