



Newsletter

January 2025

Vol. 48 No. 2

Message From Our President

January 2025

Dear Members and Friends of RSLI,

50 years of RSLI!! Over the past 12 months we have celebrated the longevity of our beloved organization, and applauded the enormous role RSLI plays in bringing music into our lives. This anniversary was a major milestone. We should all be very proud and eager to jump into 2025 for more music making, camaraderie, and all the things that we love about RSLI.

The following was published in a much earlier edition of our newsletter, but I think it is worth digging out again for your amusement and its wisdom:

RSLI Resolutions

Adapted from the Dalai Lama:

1. Play no note before its time.
2. Follow the three Rs:
 - Respect for key signatures
 - Responsibility for accidentals
 - Repet as necessary :||
3. Remember that not getting the part you want is sometimes a wonderful stroke of luck.
4. Learn the rules of music theory, so you know how to break them properly.
5. When you realize you've made a mistake, console the player to your right.
6. Take into account that achieving great music on the recorder involves great risk.
7. Open your arms to changes of tempo, but don't let go of your note values.
8. Remember that silence is often the loveliest music.
9. Share your knowledge of folding music stands. It's a way to achieve immortality.
10. Develop a love for music which exceeds your need to play the soprano.

I hope to see you and personally deliver New Year's greetings at our January 11th playing session, but in the meantime . . .

May the New Year bring you joy and music, music, music!

—Diana Foster, RSLI President

Board of Directors 2024/2025

Rachel Begley, Music Director	Kara Kvilekval, Workshop Coordinator
Diana Foster, President	Karen Wexler, Librarian
Jean Johnston, Secretary	Margaret Brown, Newsletter Editor
Beverley O'Connor, Treasurer	Patricia Laurencot, Web Manager
Donna Basile, Member-at-Large	David Hahn, Member-at-Large

Larry Long, ARS Representative

Meeting Dates for 2024/25

September 14	January 11
October 12	February 8
November 9	March 8
December 14	April 12
	May 10

Meetings:

The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (September through May) from 10:00 a.m. to 12:30 p.m.

Place: In-person at St. Luke Lutheran Church.

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: 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

Ed. Note: This article came from a group of articles written by Judith Wink and is included on the New York Recorder Guild* web page. It never hurts to be reminded of these basic facts, and Judith has a witty way with words. Thanks Judith!

The Joy of Consorts

By Judith Wink

Just as one rotten apple can spoil the barrel, one rotten recorder player can spoil a consort. Tom rushes. Dick drags. Harry's sharp. April's flat. May knocks her stand over whenever she tries to turn a page. June mixes up her music. They all get lost, and they all ask those questions that chill the blood: "Where are we starting?" "Did you mean the very beginning?" "Were we supposed to repeat?" "What piece are we on?" Most groups have one of these treasures. Groups with exceptionally bad karma have two or three. If it takes that little to wreck a group — and it does, believe me it does — why do we bother? Why come to meetings? Why go to workshops? Why play in a group at all? Because when things go right, they're extraordinary.

Someday Tom will have a cold, Dick will be out of town on business, Harry will be minding the children for a change, April will be meeting with her lawyer, May will be trying to talk her daughter out of divorcing her husband, and June will be having root canal. Those who are left won't be world-class musicians, but with luck they'll at least be competent. With that as a starting point, good things can happen.

The first time through a new piece you're not likely to do much listening because you're too busy figuring out your own part. But the next few times, if you have any aptitude at all for consort playing, you'll start to hear things. Now and then the soprano line copies your tenor part. Let's agree on phrasing and articulation. The alto's got the tune here, so everybody else, let's pipe down and let it stand out. Here, in the middle of this fantasia, is a little galliard. Let's play a little shorter and make it sound like a dance. Here's a grand pause. Let's look up and make sure we start together.

In fact, let's make sure we're doing everything together. That's the whole point of consort playing. You're not a soloist, you're part of a whole, and the whole is a lot more than the sum of its parts. One veteran teacher used to arrange a class in a circle and then point to the center: "That's where you should hear the sound."

Recently, I heard the Boreas Quartet Bremen, four gifted young women playing recorder music from four centuries. The pieces had hot licks for everybody, and the players made the most of them, but in the middle of even the most intricate passages they kept looking up at each other, making sure that this was a group project instead of four solos. The best accompanist I ever saw was a young guitarist named Robin Polseno. Onstage with four singers, two on each side of him, he kept looking up at them like a border collie keeping track of his flock.

At its best, a recorder consort sounds like an organ, with one mind in control. Of course the sound isn't a lot of undifferentiated mush, you can certainly hear individual lines, but there's a sense of common conception and purpose. The tuning's locked in, everybody's phrasing the same way, the dynamics rise and fall together. It's like watching the four cygnets in Swan Lake or a beautifully executed football play. It's a miraculous thing to be part of.

**Reprinted with permission of the New York Recorder Guild.*



RSLI Tidbits

It will be wonderful to have Rachel in the conductor's chair Saturday, for our first meeting of 2025! The year will clearly get off to a proper start!

Please be sure to let Beverley O'Conner know if you are planning to come on Saturday. This gives the conductor (Rachel, in this case) an idea of how many copies of the music to bring. Beverley's numbers are:

beverley.oconnor@stonybrookmedicine.edu
and
(631) 444-4003

Remember to bring your music stand, a pencil, your instruments, including the big ones, a sense of humor, and the conviction that music is always the right answer.

See you Saturday!!

**NAVRS Dates:**

Zoom at 2 pm

Playing Meetings:

Jan 25, 2025
Feb 22, 2025
Mar 22, 2025
Apr 26, 2025
May 17, 2025
June 21, 2025
July 26, 2025
Aug 23, 2025
Sept 27, 2025
Oct 25, 202
Nov 15, 2025
Dec 13, 2025

Workshops:

Jan 12 with Jennifer Carpenter - Practice with Purpose
Feb 16 with Tali Rubinstein - Jazz II
March 16 with Beverly Lomer and Sian Ricketts
Plus Medieval Mondays
with Annette Bauer at 12:30 - 2:00 pm Eastern
Check the website for workshop details!

**NYRG Dates:**

Jan 18 - Larry Zukof
Feb 8 - Deborah Booth
Mar 8 - David Hurd
Apr 5 - Lewis Baratz
May 17 - Deborah Booth

News from ARS

Being a member of ARS (American Recorder Society) has so much to offer and is such a trove of information that it would be a shame if you are not a member. Besides the richly informative winter issue of ARS magazine, *American Recorder*, there is also a special on-line issue offering numerous virtual opportunities this winter. For instance, every Tuesday in January Annette Bauer will be teaching beginning Soprano & Tenor recorder at noon, and then at 5pm, Anne Timberlake will teach beginner's level classes on Alto. The classes are free and you just have to register on the website. Imagine. January Tuesdays devoted to excellent recorder classes. If you're not a beginner, there are numerous other virtual possibilities mentioned in this special ARS email, from NAVRS to Amherst Early Music. In the magazine itself, you will find great articles: an interview with Nina Stern about her extraordinary project of bring recorders to Nairobi and around the world; France's largest Recorder Orchestra; Four Recorder Resolutions for 2025 by Anne Timberlake; and heaps more, including the lovely news that Patrick von Huene has received the ARS Distinguished Achievement Award! Congratulations Patrick! For more, Go to americanrecorder.org

Interesting Question....

David Hahn came across this tidbit about recorders and shares it here:

Is it true that recorder players sometimes imitated church organs that were destroyed in the WWII bombings of London so that church services could still be held with music even though the organ had been destroyed?

ChatGPT said:

Yes, this is a fascinating and true historical detail! During and after World War II, many churches in London and elsewhere in the United Kingdom suffered extensive damage from bombing raids, including the destruction of their organs. In some cases, recorder players were brought in to imitate the sound of the organ so that music could still accompany church services despite the loss of the traditional instrument.

The recorder, with its ability to sustain notes and produce a pure, vocal-like sound, was well-suited for this purpose. Ensembles of recorder players, often playing in multiple sizes (soprano, alto, tenor, and bass), could mimic the texture and harmonies of an organ. These efforts were particularly poignant because they allowed congregations to maintain a sense of normalcy and spirituality in the face of wartime devastation.

The use of recorders in this way also coincided with a broader revival of interest in early music and historically informed performance practices during the mid-20th century. The recorder, which had largely fallen out of favor in the orchestral repertoire, found new life in both educational contexts and as a versatile instrument for historical and contemporary music.

This story highlights both the resilience of communities and the versatility of the recorder as an instrument!

March - Play the Recorder Month

The SCMEA Eugene Reichenthal Recorder Festival will take place on March 15, 2025 at Brentwood High School. This event is mainly for elementary school students but members of RSLI have often performed at the culminating concert. The audience enjoys being introduced to the various sizes of recorder and they gain a better appreciation for the scope of the instrument. Last year, Diana Foster, Jean Johnston, Larry Long, and Karen Wexler played several pieces for an audience of around 200 students plus parents, and brought all the sizes of recorders that we play (except maybe the garklein - which they brought, but nobofy really wants to hear it). If you would like to be a part of the ensemble that performs this year, please contact Diana. It's fun and a great way to spread the word about the recorder world!

Donna Basile



Report from the Treasurer

January 2025

Wishing everyone a happy 2025. I'd like to thank those who donated for your remarkable generosity during our end of the year appeal. I'm very happy to report we received \$1330 in donations.

At year's end, RSLI has an account balance of \$13,463.14. Our dues have brought in \$640. Due to the fee increase to \$20 our in-person playing meeting fees are averaging \$285 per session. Our total for the fall meetings was \$1140. We were very excited to host a fall workshop again. Our registration fees brought in \$1310. Our workshop expenses were \$1425, this includes coaching fees and rent. Our expenses for the year are estimated at \$5200 for rent, conductor and admin fees, insurance, Meetup fees, Web fees, and the Huntington Arts Council.

We are very appreciative of the donations we've received this fall; please consider donating if you haven't done so already. RSLI is a not-for-profit 501c3 organization, so your gift is tax deductible.

Respectfully,

Beverley O'Connor, RSLI Treasurer

From your Editor...

It has occurred to me that many of the musical offerings I suggest in this newsletter take place in New York City or Philadelphia or Boston, or some other far-flung place (far-flung at least for many of us). And I realized that we actually have lots of music and performances right here on Long Island, often within much easier reach. Of course there are wonderful concerts at Stony Brook, but also at various churches, libraries, and schools, some with regular schedules. I'm thinking of Le Petit Salon de Musique, located at the UU Fellowship in Stony Brook for one. And I'm sure there are more. Perhaps, if we put out our antennas, we could gather a list. It could be included in the Newsletter, of course, but maybe also sent out once a month from RSLI. There is also a wealth of music online, sometimes free, and sometimes for a reduced ticket price. Boston Early Music Festival has loads of concerts, as do Parthenia, ARTEK, Music Before 1800, Alkemie, Tempesta di Mare, and tons of stuff on GEMS. Look on page 6 for these websites and happy listening!

From the RSLI Library



If you need music to practice at home or play with a group, look at the library listings at RSLI.info, to find something you would like to borrow. Librarian Karen can bring it to our meeting. Instruments are also available. If you have borrowed instruments and are considering purchasing them, let Karen know. And please return loaners if you're no longer using them. Happy playing!
(631-751-5969) or email her - krwexler@gmail.com.



MARK YOUR CALENDARS



Early Music is Thriving!!

NYRG News

The New York Recorder Guild is going strong and starts the New Year January 18 with Larry Zukof. Meetings are from 1:30 - 3:30, doors open at 1pm. 1st hour: Eng. Renaissance; 2nd hour: Baroque They meet at Church of Saint Mary the Virgin on 145 W. 46th Street. Bring a stand light!

Go to the NYRG website for member info & playing fees.

~~~~~

### NAVRS

Play all year! The New Year begins January 25 with Miyo Aoki leading. NAVRS meets the 3rd or 4th Saturday of each month. Annual membership is \$20 with \$15 playing fee/session for members. Zoom link opens at 1:30 Eastern time and playing begins at 2pm.

Go to [www.navrs.org](http://www.navrs.org) for tons more info. Including 2-minute YouTube "recitals"

## *More places to play and hear music:*

### Amherst Early Music!!

#### ~~~~~ GEMS

Check their listings, and don't forget the Thursday mid-town concerts. Every Thursday at 1:15, there is a concert. Check GEMS for locations, venues, and performers. There are loads of real treats awaiting those lucky enough to be nearby on Thursdays!! [gemsny.org](http://gemsny.org)

#### And more music!

ARTEK [www.artekearlymusic.org](http://www.artekearlymusic.org)

Parthenia [parthenia.org](http://parthenia.org)

Alkemie [alkemie.org](http://alkemie.org)

Midtown Concerts [www.midtownconcerts.org](http://www.midtownconcerts.org)

Music Mondays [musicmondays.org](http://musicmondays.org)

Boston Early Music Festival [BEMF.org](http://BEMF.org)

Tempesta di Mare [tempestadimare.org](http://tempestadimare.org)

## 2024-25 RSLI MEMBERSHIP APPLICATION

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

Telephone (include area code): \_\_\_\_\_

email: \_\_\_\_\_

Membership: \$40/year \_\_\_\_\_ Monthly Playing Fee \$20/month

- OR - \$200 for membership & all 9 playing sessions \_\_\_\_\_

Additional tax-deductible contribution: \$ \_\_\_\_\_ 😊

\$ \_\_\_\_\_ **Total enclosed** (checks payable to RSLI)

#### I want to help RSLI:

Coffee setup \_\_\_\_\_

Refreshments \_\_\_\_\_

Publicity \_\_\_\_\_

Fundraising \_\_\_\_\_

RSLI Board of Directors \_\_\_\_\_

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

**Beverly O'Connor, 77 Washington Hgts. Ave, Hampton Bays, NY 11946**

Payments can also be made through your PayPal or Venmo account to: [treasurer@rsli.info](mailto:treasurer@rsli.info)