

***Recorder Society of Long Island
Fall One-Day Workshop
October 3, 2015
9 am-4:30 pm***

Héloïse Degrugillier and Rachel Begley



Location: St Luke Lutheran Church, Candlewood Path, Dix Hills, NY
(This is where RSLI meets each month)

Level: Intermediate, Upper-Intermediate, Advanced.
Placement in a well-matched group is a priority for RSLI workshops

Rachel Begley performs as a soloist and with ensembles across North America, and has been hailed for her virtuosic and sensitive playing on both recorders and historical bassoons. Recent engagements include Metropolitan Opera, Play of Daniel at The Cloisters and at Trinity Wall Street in New York as well as touring regionally, as a soloist with the American Classical Orchestra at Alice Tully Hall, with Symphonie des Dragons at the Boston Early Music Festival, as co-director of the baroque ensemble Fire & Folly, with the Newberry Consort, Sonnambula, Early Music New York, Mercury, North Carolina Baroque Orchestra, and at the Utrecht Early Music Festival Fringe.

In addition to her work in early music, she has premiered solo works for recorder by such luminaries as Leonard Bernstein and Joan Tower. Following studies at the Early Music Institute at Indiana University, she earned a Doctor of Musical Arts degree in recorder and early music from SUNY Stony Brook, and now teaches at festivals, workshops, universities and conservatories in both the US and Europe. She has held the position of Music Director for the Recorder Society of Long Island for 20 years.

Héloïse Degrugillier has worked extensively as both a recorder performer and teacher throughout Europe and the United States. She has performed with leading period ensembles, including the Boston Early Music Festival Opera, Newport Baroque, Harmonious Blacksmith, and the Dunya Ensemble in Jordan Hall, Boston. Recent performances included concerts with Mercury Baroque in Houston, Texas, and a concert at the Indianapolis Early Music festival that was praised by the Indianapolis Nuvo: "Recorder players Justin Godoy and Héloïse Degrugillier blended their dissimilar-looking instruments to near perfection." In addition, she recently had a recital at the National Music Museum in South Dakota.

Héloïse also enjoys an active teaching career. She started teaching at Tufts University. She has worked with the Amherst Early Music Festival, Boston Recorder Society, Recorder Guild of New York, Pinewoods Early Music Week, and others. She has recently completed her studies in the Alexander Technique and has a Masters in Music from the Utrecht Conservatory in the Netherlands. She studied recorder with Heiko ter Scheggett, Saskia Coolen, and Pedro Memelsdorff. Heloise is the president of the Boston Recorder Society.

Workshop Details and Registration

We are limiting enrollment to no more than 16 participants, with up to 8 in each class. **Sign up ASAP!**

Classes will largely feature consort playing, with special attention to technique, ensemble skills, and musical expression. Repertoire will be wide-ranging! Requests welcome in advance!

9am	Workshop begins: registration and class assignments
9:30 am	First class begins
4:30 pm	Workshop ends: pack up and bid a fond farewell

Coffee & snacks will be provided. Bring your own lunch!

PLEASE BRING: the instruments you list below, together with a music stand, a seat cushion if you would benefit from one, a pencil, a coffee mug, your lunch, and a smile.

Workshop fee: \$75

*Acceptance at this workshop is subject to placement in well-matched groups.
In the event of an uneven enrollment, players may be put on a waiting list for a suitable place.
Assume you have been accepted if you do not hear from us.*

Questions? Please email RSLI's Music Director: rachelbegleyrecorder@yahoo.com

Please make check payable to RSLI in the amount of \$75, and mail to:

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

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Fall Workshop 2015

NAME _____

ADDRESS _____

PHONE _____ EMAIL _____

I will bring the following instruments to play (please circle):

Sopranino Soprano Alto Tenor Bass Great Bass Contrabass

Do you read "Alto Up" comfortably? Yes / No

Please include any other information about your playing, particularly any changes that have taken place in the last few years, to help us in finding the right class for you. (eg. Taken private lessons, in regular coached ensembles, been to workshops? Have any newly-acquired skills, or any physical changes that affect your playing? Are you "rhythmically-challenged", eager to play as many notes as possible, less experienced in ensembles? And so on...)