



Newsletter

January 2017

Vol. 41 No. 2

Message From Our President

Dear RSLI members and friends,

The turning of a new year is a perfect time to think about where we stand, as an organization, and what direction(s) we hope to take in the months, and years ahead. As your president, I am very grateful to be steering RSLI's future with our dedicated and enthusiastic board of directors. We could not function without them. Please give some thought to becoming part of the planning process yourself. RSLI members are always welcome at board meetings, and we all benefit through the sharing of fresh outlooks and opinions.

Take the time to mark your 2017 calendars now, because this New Year is bringing us some exciting opportunities. RSLI is offering an intermediate workshop on April 1, with Rachel Begley; and a 2-day advanced workshop on May 6 & 7, with Rachel and Gwyn Roberts. Details on both will be forthcoming. Our recent RSLI workshops have been wonderfully successful, and we hope that you are able take full advantage of these special events. Our top-notch faculties will open new doors, refine your musical skills, and send you soaring. It's also a time to enjoy the company of your fellow musicians, and the camaraderie that develops through our mutual love of music, and music-making.

Our growing membership is a constant source of delight for me. That, together with the excellent attendance at both our regular monthly sessions and our workshops, clearly indicates that RSLI is "alive and well" and addressing the needs of its members. I look forward to seeing and playing with many of you on Saturday, January 14th, when RSLI welcomes as guest conductor, the fabulous Susan Hellauer.

Happy New Year to you all,

Diana Foster, Pres. RSLI

Meeting Dates for 2017

January 14

February 11

March 11

April 8

May 13

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

Sad News

Karen Wexler's beloved husband Gary passed away on December 16 from a very unexpected and catastrophic medical event. Their son David was able to come for a few days, and Karen's neighbors have been very supportive. Services may be held in the Spring. Our love and sympathy go out to Karen.

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 Margaret Brown, Editor maritbrown@optonline.net

Board of Directors 2016/2017

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From our Music Director

Dear Friends,

I hope you are looking forward to making music in 2017 as much as I am! RSLI is gearing up for an exciting and recorder-filled winter and spring, complete with playing meetings and workshops.

Looking ahead to our playing meetings, all our upcoming leaders are early music specialists, so if you love medieval and renaissance music, you are in for a special treat! That's not to say that you won't experience anything else: baroque and modern music enthusiasts, never fear...

- January 14: Susan Hellauer (early music faculty at Queens College; member of the now-retired vocal ensemble, Anonymous 4)
- February 11: Larry Lipnik (faculty at Wesleyan College; member of Parthenia, Lionheart and others)
- March 11: Wendy Powers (faculty at Queens College; Assistant Director of Amherst Early Music Festival)
- April 8: Valerie Horst (retired faculty Mannes College of Music; Director Emeritus of Amherst Early Music)
- May 13: Rachel Begley (longtime RSLI Music Director; active freelance performer on recorders and historical bassoons in NYC and beyond)

Along with warmer weather, the spring also brings with it two special workshops, some of my favorite events of the year.

Following the success of our dedicated Intermediate Workshop last June, we will once again be holding an all-day workshop for intermediate players, this year on April 1, at our usual meeting place in Dix Hills. While the workshop is designed as an all-day experience, we will accept players who are able to attend only for the morning or afternoon sessions. I am very much looking forward to addressing the challenges of playing ensemble music (sight-reading responding to a conductor and to the players around you, being someone who "plays well with others"), and in particular the specific demands of recorder ensembles.

A special emphasis of this workshop will be rhythm in an ensemble context, so if you are not always able to hold a steady beat when playing with others, are uncomfortable with or unable to play in 'cut-time' and other less familiar meters, or

More Sad News

We have learned that long-time, and indefatigable RONY member Jackie Mirando died October 25, 2016 of an aggressive form of leukemia. While she was a member of the Westchester Recorder Guild, she was also a steadfast member of RONY, traveling weekly in all weather to orchestra rehearsals. Her warmth, friendship, and enthusiasm will be missed by many.

are aware that your counting of rests, dotted notes and ties is unreliable then this workshop is for you in particular. A brochure with full details together with a registration form will be coming out shortly, so watch your inbox! In addition, it will be posted on RSLI's website.

Our other special event this Spring is for advanced players and is a 2-day workshop, held in Setauket over the weekend of May 6-7. This year, the faculty will be Gwyn Roberts and myself. Gwyn teaches at the Peabody Conservatory in Baltimore, as well as being the co-Director of the baroque ensemble "Tempesta di Mare", based in Philadelphia. As always at our multi-day workshops, the repertoire and focus will be guided by the ability, experience and interests of the participants.

Last year I was delighted to teach the technique for, and then direct, a 10-part arrangement of the first movement of Bach's Brandenburg Concerto No. 3. In addition, all participants enjoyed playing on renaissance recorders. This year's adventure is already "cooking", but will ultimately depend on those who sign up. The brochure should be out in early February, and those who sign up early can take advantage of our early bird rate!

Are you excited yet? I am!

Wishing you a most musical 2017! — Rachel



Report from the treasurer:

As of December, 2016, RSLI has a balance of \$8166.08 in our combined checking and savings accounts. We have spent \$3350.88 to date for rent, conductor's fees, and the fall workshop and have brought in \$3,600.57.

At the current level we are almost able to balance budget and expect to be close to breaking even by the end of the year. In addition to our conductor fees and rent, we have insurance of \$505 and other miscellaneous fees that bring our total expenses in the range of \$5900 for the year (this does not include spring workshop expenses).

Last year it was the income from our workshops that kept us in balance. We also had contributions equaling \$1680 total.

We can continue to offer assistance to anyone for whom the playing fees are 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 encourage anyone who can do so to contribute to RSLI and to the scholarship fund, as this enables us to continue these efforts, as well as to keep our budget in balance.

Respectfully,
Kara Kvilekval, RSLI Treasurer

Autumn Concert reviews for RSLI

The world-famous **Flanders Recorder Quartet** visited New York City in October to perform at a benefit for Amherst Early Music. Musical works performed included **Sonata en quator** by the early 18th century composer Louis-Antoine Dornel, followed by earlier music by Isaac, Van Ghizeghem, and de Stockem. J.S. **Bach's Passacaglia in g minor** closed out a superb concert. The instruments used were from Tom Prescott, Peter van der Poel and the late Friedrich Von Huene. The tall, awesome Von Huene Sub Contrabass could hardly fit into the living room of a large NYC apartment! The FRQ blends peerless intonation with emotional expressivity and great ensemble "feel." But there was a bittersweet feeling to the event; after thirty years or so of concertizing and leading workshop classes, including several on Long Island, the quartet plans to disband in 2018. They will be sorely missed.

Gotham Early Music Scene, Inc (GEMS) sponsors a weekly program of free lunch hour concerts on Thursdays in the chapel of St. Bartholomews church in New York City. Quite a wide variety of musical professionals are presented on the series. The ensemble **East of the River** opened the fall Midtown Concerts season in mid-September with an exciting program, **Baladi**, featuring local musicians Nina Stern and Daphna Mor on recorders and John Hadfield and Shane Shahan on frame drums and sundry other percussion instruments: doumbek, bells, cymbals and more. Stern opened the concert with a soulful, energetic solo performance of an anonymous 13th century Armenian work, **Oor Yes Mayr Im** (this is not a typo) and then was joined by Mor in an anonymous **Estampie** from an early French MS. Both numbers employed cylindrical recorders in G and were supported by lively percussion including frame drum and doumbek. Toe-tapping music.

The next section of the program began with a work by J.van Eyck, **Fantasia en echo**. It was written to be played on a single soprano instrument with certain sections marked "piano" to indicate the "echo" phrases. However, the performers chose a different approach: Mor played the leading line and Stern, from a distance, played the "echo" part. Both used Ganassi soprano recorders instruments for this charming music, as they did for Van Eyck's **Batali**. The composer surely was fully aware that Spain and the Netherlands were at war and **Batali** effectively incorporates several musical battle clichés. The recorders who sometimes alternated and sometimes played beautifully in unison were propelled by Hadfield and Shahan on frame drum and tambourine in a very lively performance.

In a change of mood Mor and Stern offered a lovely, delicate **Prelude** by Hotteterre performed on voice flutes and written in typical French Baroque style -- flatterment, overdotted and the like. Grace epitomized! Next came **Suite en Sol** by the influential 18th century French composer (and flautist) Michel Blavet played on Baroque soprano recorders. Blavet's compositions included works for the stage and instrumental music, as well as music written for two unaccompanied flutes of which **Suite en Sol** is a charming example. Hadfield and Shahan then improvised a fascinating, high energy, back-and-forth **Battement** (Battle) with drums and other percussive instruments. Totally amazing what a range of pitches they obtained, especially from the frame drums. And the different quality of tones ranged from brush-like to quite sharp. Very expressive and very toe tapping!

The program closed with a rousing, traditional Bulgarian work, **Belasick**, which was begun on baroque altos, completed on sopranos and supported by the marvelous percussionists. The audience loved it!

Midtown Concerts hosted another recorder "treat" this past fall: the St. Louis-based Kingsbury Ensemble featuring recorder virtuoso Cléa Galhano. New Yorkers have had few opportunities to hear her in recent years. Others in the ensemble are violinist Margaret Humphrey, cellist Ken Kulosa and harpsichordist Maryse Carlin. The concert, titled **The Italians and their Influence** opened with music from the Italian early Baroque period-- Biagio Marini's **Sonata sopra la Monica**. La Monica is a "dancey" pop tune, well known in parts of Europe in his day. It tells the story of a young girl forced to become a nun, a recurring theme in much Italian folk literature. Though written for two violins and continuo, Galhano played one of the two violin parts on recorder. The music is certainly difficult enough for the violin and was quite challenging for recorder. Galhano sailed through the virtuosic music on a lovely Baroque alto, I believe made by Fred Morgan. Her tone was fabulous! Other works that featured the recorder included a charming dance suite for recorder and continuo by early 18th century French composer Pierre Philador, **Cinquémente suite in g minor**. The last work on the program, the **Trio Sonata in F major** by Handel, brought all the players together in a rousing finale. Overall, I was struck by Galhano's emotional expressivity -- interweaving delicate articulations and lovely, pure long notes. My sense of it was that most members of the audience had little familiarity with recorders as played by highly skilled pros, but by the

Continued from page 3

end of the concert they were on their feet applauding enthusiastically.

The opening up of the Americas following Columbus's voyages resulted in an influx of Europeans: adventurers, exploiters, missionaries and, though we don't typically learn about this in standard history books -- church musicians. The Jesuit missionaries were particularly active in Latin America, and this fall the Church of St. Ignatius Loyala in NYC organized a concert around the 17th century music of Domenico Zipoli. He was a member of the Jesuit order and a highly skilled European-trained musician, active in what is now Argentina.

I was so happy that the performance featured Rachel Begley and Dapha Mor on recorders! My ears did not pick up any particular suggestion of indigenous influences on straight-ahead Euro music of the period. The music itself reflects Italian Baroque practice and while perhaps not breaking any new ground musically, was quite "listenable" and enjoyable. The smallish professional choir and three soloists were supported by a very small orchestra of eleven players. This allowed for the recorders to be heard quite clearly. Even the tenor recorders! I especially liked Begley and Mor's performance with the three soloists in an 11th century Salve Regina. Overall they played with a lovely sound, well-blended with each other and with the orchestra. The soprano soloist, Sarah Griffiths, was outstanding among the singers for clarity of sound and emotional impact.

by Nancy Tooney



Name That Tune ...

reported by Patsy Rogers

October 8, 2016

Gene Murrow led a small but enthusiastic group of 13 players in 5-part music by John Dowland (1563-1626), originally written for viols.

- 1 - Mrs. Nichols Almand
- 2 - M. John Langton's Pavan (at 4 foot and 8 foot pitch, together or alternating))
- 3 - The Earl of Essex Galliard

November 12, 2016

Priscilla Herreid led 20 enthusiastic players in music from the Mulliner Book of keyboard pieces, probably compiled between 1545 and 1570, and arranged for recorders by Priscilla. Most of the pieces were scored A-upTTB; today, Priscilla added lower instruments in some cases.

- 1 - My Friends
- 2 - Like as the Chained Wight
- 3 - When shall my sorrowful sighing slake -Thomas Tallis - A-upTT
- 4 - Quia fecit - John Sheppard
- 5 - In Nomine - John Taverner – SATB

December 10, 2016

Larry Zukof led a happy group of players in the following pieces:

- 1 - Vom Himmel hoch by M. Praetorius 2 settings: #1 STB and #2 SSB (LPM/EML #300)
- 2 - Vom Himmel hoch double choir setting (also M.Praetorius), SAAT (texted) and SATB (instrumental) Hawthornes RA 102, Greg Lewin, ed.
- 3 - Barechu by Salomone Rossi SAB
[http://www0.cpd.org/wiki/index.php/Barechu_\(Salamone_Rossi\)](http://www0.cpd.org/wiki/index.php/Barechu_(Salamone_Rossi))
- 4 - Maoz Tsur (Rock of Ages text) old world melody with harmonization by B. Marcello (Facsimile) <https://hebrewmarcello.files.wordpress.com/2014/02/maoz-tsur-marcello.pdf> (We used a 4-part keyboard arr. by Marcello which Larry has if anyone wants it.)
- 5 - Gaudete Omnes by J. Sweelinck 5-part SSATB
[http://imslp.org/wiki/Gaudete_omnes_et_laetamini,_SwWV_182_\(Sweelinck,_Jan_Pieterszoon\)](http://imslp.org/wiki/Gaudete_omnes_et_laetamini,_SwWV_182_(Sweelinck,_Jan_Pieterszoon))

More Sad News

Alas, I am sorry to have to also report that Sue Hahn's husband, Harald, passed away September 17. We extend our sympathy and friendship to Sue as she works through this sad event.



Recorder making, second time around - 2016

By Kara Kvilekval

This past September I had the pleasure of going back to England for my second recorder making course with Tim Cranmore (right).

I wanted to learn a little more about voicing and to make an alto in 415. As I was the only student this time, I had plenty of attention.

The days were long and filled with wood turning, reaming, block making, windways and voicing but we also had time for interesting discussions about the various recorders he is making and how he gets some of his ideas; such as medieval recorders using images from old paintings, and recorders for the heavy metal early music bands!

All in all I had a lovely and productive time and look forward to my next trip!



Review of the October All-Day Workshop

At RSLI we are very lucky to have the opportunity to present quality workshops during the year. In October, 25 participants traveled to Long Island for a one day workshop, attracted by a stellar teaching faculty including Robert Wiemken (PA), who is the artistic co-director of Piffaro; Eve Legêne (Europe), who studied with Frans Bruggen, and taught in Copenhagen, Amsterdam and Indiana, (where Rachel studied with her); Rachel Begley (NY), who is well know to all of us for her virtuosity on recorders and bassoon, as well as her extraordinary teaching skills; and Larry Zukof (CT) who has just stepped down as Executive Director of the Neighborhood Music School in New Haven. We were privileged to have them lead each of the four groups in turn, throughout the day. The participants ranged in age from 20 through 70+ and were split into a large intermediate group and three smaller advanced groups (including one that spent the day playing Renaissance recorders.) Music from the 16th century to the 20th century came to the fore during the day.

Comments from some of the participants included -- “what a fantastic opportunity for playing beautiful music in a nurturing and positive environment. I found it to be a valuable experience to work with four instructors; each had a different emphasis on advancing our consort playing, and even some tips for improving our personal playing.” “It was a special treat to be able to play Renaissance instruments all day, and with such superb and sympathetic coaches. Thanks to everyone for making this day possible!” and “A very enjoyable RSLI one-day workshop on Long Island yesterday with recorder friends and four excellent coaches.”



MARK YOUR CALENDARS



RSLI Presents

Spring One-Day Workshop!

April 1, 2017

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!

RSLI Presents

Spring two-Day Workshop!

May 6 & 7, 2017

Private Home
Setauket

**A recorder workshop
for Advanced players**

featuring

Rachel Begley and Gwyn Roberts

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)

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 _____