



# Newsletter

May 2017

Vol. 41 No. 3

## Message From Our President

Dear RSLI Members and Friends,

Yet another wonderful RSLI year ---

Our workshops have been very successful, our membership has grown, the guest conductors at our playing meetings have been stellar, and we continue to benefit from the talents and leadership of our music director, Rachel Begley.

Our May 13th meeting is the last regular meeting until September, and the time for us to hold our Annual Meeting and Election of Officers. You will find the Slate of Officers elsewhere in this newsletter. Should you wish to be a candidate or to nominate a member to serve on the RSLI Board of Directors (with their prior permission only), you must contact Donna Basile (donnabasile3@gmail.com) in advance of the meeting. This board is the backbone of our Society and its members are dedicated to its well-being. Your vote is important and a show of support and thanks to our "Crew".

We continue to solicit much-needed funds for Nina Stern's ongoing project "S'Cool Sounds". Nina has been bringing music education (and recorders!) to underprivileged youth around the world for some time, with great results. She will be traveling to Kenya and Jordan this month, and you can assist her efforts. Every donation of \$5 will buy one recorder – and a lot of happiness. Even if you contributed last month, please consider opening your wallet again for this worthy cause.

This past year several members of our RSLI family have faced great personal loss. May the love and support of friends, and the joy of making music together, help in some meaningful way to lighten their hearts and minds. "Where words fail, music speaks." - Hans Christian Andersen.

I hope that you all have an enjoyable summer and will try to take part in some of the great early music learning and listening opportunities that will be available locally, and around the country, wherever you may be vacationing. Stay tuned: your RSLI Board is tossing around the idea of a casual summer gathering (picnic, playing, socializing). If this becomes a reality, you will receive the exciting news by email.

See you in September,

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](http://www.RSLI.info)

## Publishing:

RSLI's newsletter is published in Sept., Jan. and April each year. To receive your copy, send your name and email address to: [rsli\\_ny@yahoo.com](mailto:rsli_ny@yahoo.com)  
Margaret Brown, Editor  
[maritbrown@optonline.net](mailto:maritbrown@optonline.net)

## Board of Directors 2016/2017

Rachel Begley, Music Director

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Karen Wexler, Librarian

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*From our Music Director*

Dear Friends,

RSLI's season is approaching its close, and we still have two major events in the coming weeks! Our final playing meeting of the season will be on Saturday May 13, with yours truly conducting. We also have our annual weekend workshop for advanced players, May 6-7, where I will be joined by the delightful as well as distinguished Gwyn Roberts.

2017 has been a very rich year so far for RSLI members, with playing meetings directed by Susan Hellauer, Larry Lipnik, Wendy Powers and Valerie Horst, with musical selections mostly from the Middle Ages and Renaissance. It's interesting that some years our conductors are inspired by music from the same general time frame, while others are very diverse. This was our year of unintentional specialization!

In early April, I had the pleasure of leading a workshop for 12 intermediate players, including both RSLI members and our guests, who traveled by car, train and even boat from Manhattan, Westchester and Connecticut. To say that this workshop brought up the playing level of every player present is putting it mildly! Every player arrived with a different collection of strengths and weaknesses, yet also with an open mind, and I was impressed by the level of honesty and willingness to share their thoughts as each described their challenges and successes over the course of the workshop. It was an intense day, working on listening, sensing, absorbing, thinking and planning, as well as technical execution. Moving from Purcell to Handel to Josquin to Holborne to Staeps to Bach, these players achieved astonishingly good results, particularly in the Holborne Pavan. It was truly goose-bump inducing! Kudos to all who took part - I hope you can all continue to build on your excellent work on rhythm and ensemble playing, as you make the music you play more pleasurable for both yourself and others. Remember the Platinum Rule!

I look forward to seeing some of you in a few days at the weekend workshop, and more at the May Playing Meeting, our final session of the 2016/2017 season. In the coming months, many players attend summer workshops and festivals as a way to build on their enthusiasm for playing. This summer I will be

on Long Island more than usual, so if there are any players who would like a workshop experience here "at home", perhaps a part-day or single day, or a weekend or longer, please let me know. With enough interest and the right balance of players, anything is possible!

Musically yours,—Rachel



This picture was taken at the April Swing Band session, with many RSLI members in attendance after an invigorating morning with Valerie Horst.

### Report from the treasurer:

As of April 2017, RSLI has a balance of \$7717.20 in combined checking and savings accounts. We have spent \$4907 to date for rent, conductor's fees, and the fall workshop, and have brought in \$5639.

Our anticipated expenses are: conductor fees and rent (approx \$690/month), insurance of \$505, and other miscellaneous fees bringing our total anticipated expenses in the range of \$6400 for the year (this does not include spring workshop expenses).

At this time, I am projecting that at the end of the year, we will be even or have a small deficit, which we can absorb given our savings. As of this date, we have only had \$25 in donations, which may also change.

Last year it was the income from our workshops that helped keep us in balance and we had donations equaling \$1680 total.

We can continue to offer assistance to anyone for whom playing fees are a hardship and anyone who cannot attend our workshops 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. We are a non-profit organization so the donation is tax exempt.

Respectfully,  
Kara Kvilekval, RSLI Treasurer

### Sad News

It is with sadness that we report the passing of Carolyn Rosenthal's husband, Seth. You will remember his friendly presence as "audience" at our RSLI meetings, always very kind in his appreciation of our music making. Our sincere condolences go to Carolyn.

## Springtime Sightings and Glimpses of Recorders in Concert

### Major Sightings of recorders

Recorder virtuoso Nina Stern, gave a performance in March with harpsichordist Jeffrey Grossman, and bassoonist Stephanie Corwin at the Midtown Concerts series at St. Bartholomews Church in Manhattan in March. They opened the concert with Giovanni Battista Fontana's *Sonata no. 2* for recorder and harpsichord. Stern played a Gnassi transitional soprano for this early Baroque work. I was so impressed by her choices of articulation and lovely tone quality. Following Grossman's harpsichord solo by Merula, Stern continued with the very popular and super exciting *Follia Variations* by Arcangelo Corelli set for recorder, bassoon and harpsichord. This very familiar work was originally written in D for violin and continuo, but has been transcribed for recorder. Several movements develop the follia theme, more or less alternating relatively fast and relatively slow movements as it progressively becomes more complex and virtuosic. Although the recorder is the solo instrument, the bassoon and harpsichord have quite challenging music, as well. The recorder covered the faster movements and bassoon tended to play the somewhat slower, but still quite virtuosic sections. Stern used a baroque alto recorder for this very exciting and demanding music. It was a breathtaking, elegant, and very crowd pleasing performance. The program closed with the Vivaldi Trio in a minor for recorder, bassoon and continuo. The four movements alternate slow and fast as is typical for the period. I'm not a big Vivaldi fan, but this work was very well performed and quite compelling.

Dapna Mor and Nina Stern, recorder players par excellence, are members of the ensemble **East of the River**. The group explores Medieval classical repertory, as well as virtuosic and haunting melodies from Armenia, the Balkans and the Middle East. The 5 Boroughs Music Festival, Jesse Blumberg artistic director, sponsored East of the River in a program called *Sultana: Music of the Sephardic Diaspora* at Congregation Beth Elohim in Brooklyn this past March. Mor played several recorders and ney. The ney is an end-blown flute that traditionally consists of a piece of hollow cane or giant reed with five or six finger holes and one thumb hole. It's quite difficult to master. The ney has been played continuously for over 4,500 years, making it one of the oldest musical instruments still in use. Nina Stern played recorders and chalumeau; the latter is a very early form of clarinet, larger in diameter but much shorter than the modern instrument, though the sound is quite similar. Mor and Stern were joined by John Hadfield on various percussion instruments, Jesse Kotansky on violin and Kane Mathis on oud. The oud is a very early Persian

stringed instrument, pear shaped with a short neck, and probably an ancestor of the lute. The first half of the program comprised Sephardic music from Morocco, Constantinople and the Ottoman Empire while the second half had Sephardic and traditional music from the Balkans. Generally this music does not follow "western" music with its standard use of major and minor scales. Rather, various "maqam" modal systems are used, and you notice lots of microtones. The music has primarily been passed down by oral tradition. Each maqam may have a perfect fifth or fourth and perfect octaves, but the notes in between sometimes land on semitones and sometimes not. So the Sephardic music that we heard sounds "unusual" in tonality to a "western ear." In addition the meters are complex [15/16 time, anyone?]. Mor and Stern used several sizes of recorders for music usually of a single melodic line, sometimes together and sometimes with heterophony (but not polyphony). I brought a professional musician friend to the concert – she was quite impressed by Mor and Stern's perfect unisons and perfect octaves, as well as by the whole musical program. The violin, oud and percussionist had solo moments that were quite amazing, as was the back-up they provided for the recorder, ney and chalumeau. The concert was well attended and the audience responded as if at a rock concert. What an exciting evening of music!

### Glimpses of Recorders

**Guido's Ear** featured Dongmyung Ahn on two early stringed instruments: rebec and vielle; Aaron Brown on rebec and frame drum; and Christa Patton on bagpipe, harp, pipe and tabor, and recorder. The musicians gave a performance of music, mostly by anonymous, from 13th - early 14th century English and Italian sources in January as part of the Midtown Concert series at St. Barts. Patton performed expertly on harp, and the pipe and tabor combo and in one charming Italian work on recorder. Not enough recorder for me.

My next recorder sighting occurred in late January at a performance of **Alla Francesca** as part of the Music Before 1800 series at Corpus Christi church in NYC. This group, based in France, presented *Trobar & Joglar: Medieval Troubadour Songs and Dance*. Alla Francesca's singers and players used several medieval instruments—harp, recorders, panpipes, bagpipes, fiddle, and percussion—to combine the music of the "joglers," or minstrels of northern France, with the Occitan (southern France) poetry of the "trobars," or troubadours. Courtly 11th- through 13th-century songs were offered. Expressions of courtly love, some of it fairly "explicit," were the main focus of this medieval music. Again, I whine that the recorder made only a cameo appearance in this lively and very enjoyable music. The audience loved it!



Continued from page 3

Very exciting also to hear the Cuban ensemble **Ars Longa** which focuses on Cuban music of the colonial era and performs widely in Cuba and internationally. They appeared on the Music Before 1800 series at the end of February as part of their first US tour. The group gave a very highly polished presentation combining voice, Baroque instruments and some “dancy” movements in *Galumbá Galumbé: Resonancias de Africa en el Nuevo Mundo*. The program highlighted the African presence in Baroque music in Latin America as portrayed in villancicos. The music is described as an African “resonance” within the Western European musical tradition, rather than an explicit use of African musical forms. I especially enjoyed the innate wit and rowdy humor of the lyrics. The musicality and high energy level of the performers generated a standing ovation from the sell-out audience. But again, just a cameo appearance by recorders.



by Nancy Tooney

### *Name That Tune ...*

*reported by Patsy Rogers*

On Jan 14, 2017, **Susan Hellauer** led 15 participants in the following pieces:

From the Bamberg Codex (French, late 13th century)

Hocket: In seculum breve

Hocket: In seculum d'Amiens Longum

Hocket: In seculum viellatoris

From the Montpellier Codex (French, c. 1300)

Motet: On doit fin amor/La biaute ma dame/IN SECULUM

Motet: Ja n'amerai/[In seculum]/[In seculum]/IN SECULUM

**Larry Lipnik** led 17 members of RSLI in the following pieces on February 11, 2017:

1 - Guami (1540-1611) - "La Todeschina" (Canzonette Francese) - SATB

2 - Crequillon (1505-57) - "Toutes les Nuictz" (Chanson) - published by Susato - AupTTB

3 - Lasso (1532-94) - "Toutes les Nuits" (Chanson) - AupAupTTGb

4 - de Wert (1535-96) - "Vaghi boschetti..." (Madrigal, Book 6) - SAATB (+Contra)

On March 11, 2017 **Wendy Powers** led 12 players in a session she called “Regrets”

1 - Hayne van Ghizeghem (1445-c.1476) “Allez, Regrets” a 3 (LPM 197)

2 - Josquin des Prez (c.1450-1521) “Mille Regretz” a 4 (NAWM Vol. 1)

3 - Cristobal de Morales (c.1500-1553) “Sanctus” from “Missa Mille Regretz” a 6 - CPDL

4 - Tielman Susato (c.1500-1562) “Mille Regretz” a 3 (1544) - CPDL (not done, lack of time)

5 - Susato “Pavan 1: Mille Regretz” a 4 - LPM 101 (not done, lack of time)

6 - Antoine Brumel (c.1460-1512) “Tous les Regretz” a 4 - CPDL

7 - Nicolas Gombert (1495-c.1560) “Tous les Regretz” a 6 - CPDL

In addition, the group began with the ARS “Waltz” a 4 by James Chaudoir, written for the ARS’ Play the Recorder Month (1917), and ended with the “Hymn” (4 parts) from the tone poem “Finlandia” by Jean Sibelius (1865-1957).

On April 8, 2017 **Valerie Horst** led 16 players in the following pieces:

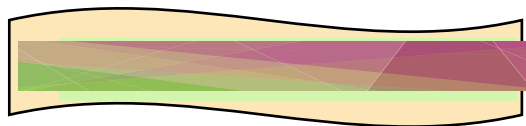
1 - John Black (c.1520-1587): “Report upon ‘When shall my sorrowful sighing slake’”, quoting the melody of Tallis’ earlier piece of the same name and combining it with a Scottish hymn tune. STT/AB.

2 - Gines de Morata, composer at the Portuguese Court (fl. 1550): “Ninfa Gentil” STupTB.

3 - Michael Praetorius (1571-1621): “Christ Lag in Todesbanden”: SATB + TBGbCb.

A note from our Librarian Karen Wexler—If you would like to borrow music or instruments from our RSLI library for the summer, please email her in advance of the May meeting and she will bring them. You can see what is available in the library by going to the RSLI website. Karen’s email address is:

krwexler@gmail.com



### Slate of Officers for 2017-2018

Diana Foster – President  
 Sue Hahn – Vice President  
 Kara Kvilekvall – Treasurer  
 Barbara Zotz – Secretary  
 Margaret Brown – Newsletter Editor  
 Patricia Laurencot – Web Manager  
 Karen Wexler – Librarian  
 Sheila Regan – Refreshments  
 Pat Cassin – Member-at-large  
 Patsy Rogers – Member-at-large  
 Beverly O'Connor – Member-at-large

Our May meeting will also be our Annual Meeting, complete with election of officers. If you would like to join the Board and place your name on the ballot, please contact Donna Basile, Nominating Chairman, or Diana Foster to let them know.



### Summer Workshops!

Here is a very brief list of workshops scheduled for this summer season, gleaned from the Spring ARS magazine. There are excellent workshops all across the country, but I will mention those that are within easy reach of the East Coast.

May 26-29 **Amherst Early Music Memorial Day Weekend** workshop at Wisdom House in Litchfield, CT, with Marion Verbruggen.

June 11-18 19th Biennial **Boston Early Music Festival** (and Exhibition June 14-17) in Boston. Featuring 2 baroque opera productions, many venues and tons of concerts.

June 22-29 **Early Music Week** at World Fellowship Center in Conway, NH. Faculty includes Héloïse Degrugillier and Anne Legêne. *'Tis Nature's Voice: Images of Nature in Music and Dance*.

July 9-15 **Mideast Workshop** at La Roche College, Pittsburgh, PA. New styles in 15th Century Music: Dufay, Dunstable, Binchois, Ockeghem.

July 9-16 and 16-23 **Amherst Early Music Festival** at Connecticut College, New London, CT, with loads of our favorite teachers. This is the big one!

☛ Look for more workshops on Page 6.....

### Recorder Mass Appeal as Part of "Make Music New York" for Fifth Year

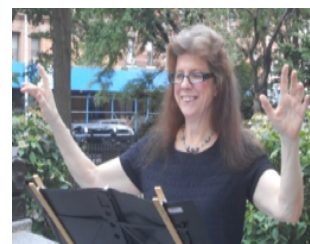
Noted recorder performer and conductor, Deborah Booth, will lead a recorder playing session at Straus Park, NYC as part of the Make Music NY Festival on **Wednesday, June 21, 2017 at 7:00pm**. All recorder players (non-beginners) are welcome. All sizes of instruments are welcome with repertoire including the Renaissance, Baroque and contemporary eras.

Make Music New York is a live, free musical celebration across the city with over 1000 free concerts. This will be the fifth time for recorder players, a wonderful way to raise the profile of our beautiful instruments.

Bring music stands and clips for outdoor playing. A chair or stool is also a good idea because provided seating is limited. There will be an \$8 music fee. For musical questions, please send an email to Deborah Booth at:

[deborah@flute-recorder-deborahbooth.com](mailto:deborah@flute-recorder-deborahbooth.com)

You must register to participate. Scores will be sent to each participant. Please send check to Deborah Booth, 884 West End Avenue #125 New York, NY 10025



# MARK YOUR CALENDARS



## 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!

Hope you can join us!

## More Summer Workshops:

August 12-19 Early Music Week at **Pinewoods**, Pinewoods Camp, Plymouth, MA. Some of our favorite faculty, directed by Larry Zukof.

August 27-Sept. 1 **Next Level Recorder Retreat** at Shalom House Retreat Center, Montpelier, VA Directed by Frances Blaker & Letitia Berlin.

September 1-3 **Bloom Early Music** Workshop at Catawissa, PA with Lisle Kulbach, Larry Lipnik, and Jody Miller.

November 17-19 Fall **Texas Toot** at Lakeview Methodist Conf. Center, Palestine, TX. Yes, I know this is not nearby, but it has a devoted following, including at least one of our members!

## 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 \_\_\_\_\_