



Newsletter

January 2019

Vol. 42 No. 5

Message From Our President

January 2019

Dear RSLI Members and Friends,

I hope that your holidays were joyous – and full of beautiful music. Our December 8th meeting, with some lovely and challenging seasonal pieces led by Susan Thompson, was a great way to start – don't you think? In the New Year, RSLI will offer many more opportunities for us to spread our musical wings. If you haven't done so already – mark your 2019 (how did THAT happen?) calendar for the second Saturday of every month through May, so that you don't miss any of the action. We kick things off on January 12th with visiting conductor Larry Lipnik, a perennial RSLI favorite. Don't forget to bring those "regrettable re-gifts" to our Santa Oops! – priced, and ready to go. Someone is sure to love what didn't find a happy home with you.

We were pleased to welcome two students from the Stony Brook University School of Journalism to our meeting on November 10th. Through interviews and videography they gathered information for a proposed article about our society in their online publication, *The Osprey*. The article is now available at <https://www.theosprey.info/2018/11/>

Our RSLI Workshop for intermediate and advanced players on November 17th was a great success, thanks to our super-talented faculty, Priscilla Herreid and Rachel Begley, and the enthusiasm of the participants. But, hold on to your music stands, there's more! The weekend of May 4-6, 2019 brings a 3-day advanced workshop with Bart Spanhove, of the internationally acclaimed Flanders Recorder Quartet, and our own Music Director, Rachel Begley. This is an extraordinary opportunity for advanced recorder players, and you will want to keep an eye out for details coming to your inbox. Finally, you will hear more about plans for our 2nd Annual June Soiree as that time nears.

The response to our end-of-year appeal has been truly heartening. Your generous support is a testimony to the value you place on our RSLI community and the ongoing musical and social opportunities we strive to provide. Bravo! Well done.

Music holds the key,

Diana Foster, Pres. RSLI

Meeting Dates for 2018-19

September 8

October 13

November 10

December 8

January 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

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From our Music Director -



Rachel sends her New Year's Greetings. She urges us to bring our enthusiasm and best musical intuition as we're about to embark on wonderful music-making, with some outstanding and gifted coaches.

Remember to bring your stand and a pencil and a good sense of humor. It's going to be fun!

Coaches for Spring 2019

- January Larry Lipnik
- February Daphne Mor
- March Larry Zukof
- April Surprise!
- May Rachel



Memories of workshops-past and the promise of more great workshops to come!



Report from the Treasurer:

First of all, let me wish everyone a Happy New Year, and express gratitude for the successful fund raising efforts of this fall. Donations attributed to Patsy's generous gift of her music library, the music stand drawing, and the end of year appeal have brought in \$1,178.

At year's end, RSLI has an account balance of \$8527.96. Our dues have brought in \$900 and playing fees have brought in \$1200, which includes the full year for several of our players. Our expenses for the year are estimated at \$3385 for rent, conductor and admin fees, insurance and travel expenses.

The fall workshop brought in \$1,010 in participant fees, and we spent \$1,105 for rent and the conductor's fees, leaving us with a small deficit of \$95.

If workshop fees, playing fees or dues are a hardship, please don't hesitate to contact me. We have a designated scholarship fund for just those types of needs.

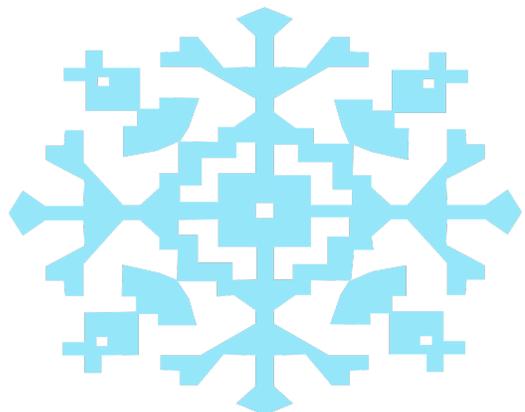
While we've done well with donations this fall, please consider donating if you haven't done so already. We expect our expenses to be higher this year since we will have travel expenses for Bart Spanhove for our much anticipated spring workshop. RSLI is a not-for-profit 501c3 organization, so your gift is tax deductible.

Respectfully,

Beverley O'Connor, RSLI Treasurer

News Flash!!

Beverley has just reported that contributions over the holidays have raised the total donations to **\$1553!!** This is very happy news for a very happy New Year and gifts are still welcome!!



Fall 2018 Concert Reviews

Reported by Nancy Tooney

Giovanniana! Music for sackbuts, cornetto and recorder by the Washington Cornett and Sackbutt Ensemble (WCSE), directed by Michael Holmes, kick-started the month of November at St. Bartholomew's Church in midtown Manhattan on November 1 as part of the Midtown Concert series. Familiar composers from the late 16th and early 17th century included 7 (count 'em) named Giovanni: Gabrieli, Picchi, Cima, Cesare, Gastoldi, Grillo and Priuli. Music by Andrea Gabrieli, Giovanni's uncle, and Giorgio Mainerio, rounded out the program. Instrumentation included tenor and bass sackbuts and two cornets, playing several lively canzona in double choir configuration with three instrumentalists per choir. Music by Gabrieli, Priuli, and Picchi were prime examples, marvelously played. I also loved Cesare's *Canzona in Ecco à 3 cornetti*; one echo part was performed from a doorway near the side of the stage and the second echo was produced when the instrumentalist played into a rear corner of the seating area for a softer effect. Loved it! S,A,T,B recorders were used for "non- canzona" music: Mainerio's charming *Pass'e mezzo antico & Saltarello*, with a cornetto incorporated into the saltarello, and Picchi's *Ballo alla Polacha*. The audience appeared to be a mix of early music fans, plus many people who were unfamiliar with the musical instruments used. But from the vigorous applause at concert's end, they are now enthusiasts!

A week later, WCSE returned to Manhattan with a November 8th evening performance of music from **Giovanni Gabrieli's Sacred Symphonies**, backing up the twelve voice professional choir of St Luke in the Field conducted by music director David Shuler. This music by Gabrieli comprises two ginormous volumes, both called "Sacred Symphonies." These contain both purely instrumental music for church use (e.g. canzoni and sonate) and polychoral and instrumental sacred motets for the liturgy. Usually the music was written for separated choirs (cori spezzati). Singers might include soloists as well as full choir. And the use of particular instruments was often specified. The practice of combining vocal with instrumental forces doubling the singers is called (colla parte) and the acoustic in San Marco in Venice inspired composers to use 2, 3 or more separate choirs.

In the St Luke's concert performance, motets were interspersed between mass movements. The mass movements were written for 12 parts, divided into 2 or 3 choirs. Movements sometimes included both colla parte and a cappella segments. Of particular interest to me was the a cappella motet *Timor and Tremor* (fear and trembling come over me) -- very chromatic and, for its time, harmonically daring -- much like later works by Gesualdo. The two eight part motets on the program divided voices into typical high and low choir format, colla parte, with instruments supporting the very high and very low voices. The Washington Cornett and Sackbutt Ensemble also gave a sonically splendid performance of a 6 part Canzona, spicing up the program. Since St Luke's has an organ loft at the rear of the sanctuary, I had hoped that the instrumentalists would perform from that area, but Shuler chose to have them adjacent to the vocalists. So, while distinctly grouped, the performers were not in a true spezzati arrangement. But no one really minded and the very well attended performance was very warmly applauded.

In between these two performances I attended **Music with her Silver Sounds** on November 4th, as did a number of RSLI and RONY members -- so great to see you in the audience! In fact many local amateur recorder players and gamba players were present. The afternoon performance was held at Corpus Christi Church near Columbia University. The acoustical environment that the space provides was perfect for the combined forces of the Parthenia Viol consort [Beverly Au, Lawrence Lipnik, Rosamund Morley and Lisa Terry] and a relatively new group formed in Philadelphia in 2017 called New World Recorders [Gwyn Roberts, Héloïse Degrugillier, Rainer Beckman and Tricia van Oers]. Music was offered for viol consort alone, recorder consort alone and for the groups together. When recorders played alone, the usual S,A,T,B instruments were used, but when playing with viols, the "low recorders" (in the same register) were often used e.g. T,T,B and Great bass in C. Much of the music was from the late renaissance instrumental repertory: canzoni, fantasias, spagnolettas, and so forth. Music originally intended for voices was included as well; to quote from Wendy Powers' program notes "Latin motets, English Anthems, Italian and English madrigals of the later 16th and early 17th centuries were happily played (in those times) by viols, recorders and other instrumentalists..."

Music performed by recorder consort alone at 4' pitch included some of the earliest works on the program: The very lively *Madonna mia fame bon'offerta* by Adrian Willaert was great fun to hear. Based on some YouTube performances of vocal versions of the Willaert that I checked out after the concert, the translated texts, I think, would be rated X or at least PG. The more familiar *Ancor che col parte* by Cipriano de Rore, featured wonderful diminutions by Degrugillier. The recorder consort also gave us lovely interpretations of music by Henry Purcell, a much later composer; *Fantazias #7 and #8*, plus the Chaconne from *The Gordion Knot Unty'd*. All expertly and engagingly played and such a joy to hear!

Viols blended beautifully with recorders for a veritable sonic feast of music by English and Italian composers. John Wilbye's six part vocal work *Draw on sweet night* was an exemplar of the melding of low choir recorders with viols. I also really liked the luscious "low choir - low choir" performance of Giovanni Gabrieli's vocal work *O che felice giorno*, as well as a personal favorite of mine, the anthem *O Clap Your Hands Together* by Orlando Gibbons. RONY members will recall our work on this 8 part piece which here used recorders at 4' pitch together with viols at 8' pitch to cover the range of the writing. Of course there was an excellent selection of music composed just for instruments: canzoni, fantasias, spagnolettas, and the lively sinfonia "La Bergamasca." The latter is based on the repeating musical bass pattern of the same name. [During this work, every string player's nightmare occurred when a string popped on a gamba], but it was very quickly repaired. The spagnoletta is another popular 16th century dance form of Italian provenance based on a fixed harmonic sequence; the viols alone performed three

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Name That Tune ...
reported by Patsy Rogers

September - **Rachel Begley** led the first meeting of the season in this music:

- 1- *Wayfaring Stranger*, arranged by Andrew Charlton
From "An American Potpourri: Fantasias on Well-Known Melodies" (1992, Provincetown Bookshop Edition #23)
- 2 - *So gehst du nun, mein Jesu, hin*, arranged by Paul Clark
From "Thirteen Melodies from Schemelli's Song Book, as harmonized by J.S. Bach (1998, Sweet Pipes #2329)
- 3 - *Fly not so fast*, by John Ward, arranged by Charles Nagel
From "Madrigals to 3, 4, 5, and 6 Voices" (1613), in "8 Trios for Recorders or Viols: Volume 1" (1987, Cheap Trills #6)

October - **Wendy Powers** led 15 enthusiastic players in the following pieces:

- 1 - Sermisy (1490-1562): *Au Joli Bois* - AupAupTB (score)
- 2 - Lassus (1532-1594): *La nuit froide et sombre* - AupTTB (score)
- 3 - Lassus " " : *Veni in hortum meum* - SATTB (parts)
- 4 - Monteverdi (1567-1643): *Ecco mormorar l'onde* - SSATB (parts)
- 5 - Joe Hisaishi (born 1950): *Windy Hill* (from a film score) – SATB

November - **Patsy Rogers** presented a collection of favorites from the past, stressing duple/triple changes:

- 1- *Estampie*-Anon. 14th century (Steve Rosenberg Collection) - unison
- 2- Suite of 4 *Bransles de Champagne* collected by Gervais - 16th century-SATB
- 3- *The Light of Love* (Praetorius) and *Packington's Pound* - 16th century-SATB
- 4- *Daphne* - anon. English and *The Fairie Round* by Holborne (died 1602)-SATTB
- 5- *O Virgo Splendens* - Pilgrim's Prayer - unison - 3-part canon-c.1399
- 6- *All Ye Who Music Love* - Madrigal - Donato (died 1603)-SATB
- 7- *America* from "West Side Story" - Bernstein (died1990) - Arr. Reichelt for SATB

December - **Susan E Thompson** conducted 19 players:

- 1 - *Nettleton* (SATB), Traditional Gaelic Tune, (arr. Nicholas Renouf)
- 2 - *Es ist ein' Ros' entsprungen (Lo, how a rose e'er blooming)* (SATB or TBGBCB)
Michael Praetorius (arr. Thomas A. Schneider)
- 3 - *El Cant des Aucells (Song of the Birds)* (SSA or TTB), Old Catalan Carol
- 4 - *Nun komm der Heiden Heiland (Now come, Saviour of the Heathens)* (SSATTB)
Michael Altenburg (1584-1640) from the *Cantiones de Adventu*, 1620
- 5 - *Heth sold ein meskin gain om wim (translation debatable...)* (SATT or TBGBGB)
Anonymous (ca. 1520)
- 6 - *Soe gracious (So gracious)* Anonymous (SSAATB or ATBBBGB)
- 7 - *In dulci júbilo (In sweet rejoicing)* (two choirs of SSAT ATBB or TTBGB BGBCBCB)
Hieronymus Praetorius (1560-1629)
- 8 - *Blues* (SATB), Mátyás Seiber (1905-1960) (arr. Denis Bloodworth), Schott ED 12252

Continued from page 3

delightful examples, then joined with the recorders for Girolamo Frescobaldi's charming *Capriccio sopra la spagnoletta*. The recorders and viols then closed the concert with Frescobaldi's *Canzona a8* and Giovanni Battista Grillo's *Canzon Terza a8*. The large and appreciative audience applauded enthusiastically, but perhaps a bit regretfully that the performance had drawn to an end.



Photo by Paul Ross of Gems

Early music from Latin America was presented on November 5th at St Ignatius of Antioch church in Manhattan, co-sponsored by the 5Boroughs Music Festival (Artistic Director Jesse Blumberg) and GEMAS [a collaboration between the Americas Society and Gotham Early Music Scene a.k.a. GEMS.] Celebrated soprano Nell Snaidas and Americas Society Music Director Sebastian Zubieta co directed the ensemble **Corónica** (a word that is used to mean a "chronicle.") The singers and instrumentalists thus served to present a "chronicle" of musical forms and cultural practices that reflect Latin American colonial times and places.

The program, **An Empire of Silver and Gold**, used music affected by interactions between European colonizers and colonized Latin American natives and imported African slaves. Examples of musical forms included chacona, xacaras, tientos and villancicos, other forms that were taken from Western European music, as well as music that was influenced by African slaves such as dance-song zarambeques and bailes. The music ranged from religious to secular. A number of composers on the program were born in Spain and then moved into church positions in Latin America. Others stayed in Spain but sent music manuscripts to their patrons in the new world. In addition there are music manuscripts by a second generation of Spaniards born in Latin America, as well as music from the area that remains anonymous. I especially liked the anonymous instrumental Xacara, transcribed for organ and here played on two guitars and plucked strings with the amazing Aisslinn Nosky on solo violin, as well as a work by Cabinilles, a

very dissonant tiento with Priscilla Herreid **recorder** and Nosky on violin. Wild music indeed, as was their performance of the anonymous *Lanchas para bayar*. Vocal forces included two sopranos, contralto, tenor and bass. All were excellent and really emotionally into the music. Soprano Nell Snaidas and tenor Joel Gonzalez Estráda sang beautifully together in music that conveyed both a sacred text and an erotic subtext. The superb five singers closed out the concert with *A este edificio celebre* by Andres Flores, a native of La Plata, Bolivia. The villancico text is by the 17th century Mexican poet Sor Juana Inéz de la Cruze. A magnificent ending to a thought provoking and exciting concert.

The Boston Early Music Festival hosts or sponsors a few musical events each year at the Morgan Library in Manhattan. On November 26th the BEMF Chamber Opera Series offered a rarity: *Alcina* by Francesca Caccini, an early 17th century Florentine composer who is the first woman to have an opera performed. The text for the libretto was drawn from the well-known chivalric poem -- Ariosto's *Orlando Furioso*. The music for this staged and costumed performance used just a dozen instruments, including three recorders at 4' pitch. Heloise Degruglier and Katherine Montoya were joined by viola da gamba player Christel Thielmann who exchanged viol for recorder whenever shepherds had any mention in the plot. I will not attempt to trace the plot except to say that it involves a good sorceress, a bad sorceress, some noblemen that the bad sorceress had turned into trees and shrubs, and a relatively happy ending. The music was quite charming and the recorders were not called upon to do anything too technically complicated. They could be heard well in the hall and played with a restrained beauty.

DON'T FORGET!!!

The Music before 1800 series will host **Han Tol and the Boreas Quartett Bremen** -- his new group --on Sunday January 27, 2019 at 4pm with a program titled *Il flauto magico*. From the MB 1800 website "*In nomines* by Tye and dances by Holborne and Dowland contrast with music by Vivaldi, Boismortier, and *contrapuncti* from Bach's *Art of Fugue*. Jin-Ju Baek, Elisabeth Champollion, Julia Fritz, and Luise Manske, protégés of Han Tol, play over forty recorders of different sizes." For tickets contact MB 1800 at <https://mb1800.org/tickets/>

FYI - It is usually easy to find parking near the church on Sundays. No meters in effect!

--Nancy Tooney

Some Gems from GEMS (Gotham Early Music Scene) 🎵

Here are some of the upcoming concerts:

January 10 & 11 at 8PM Corpus Christi Church - ARTEK doing The Complete (Monteverdi) Madrigals of Book 7

January 13 at 4PM Corpus Christi Church - Music before 1800 presents Academy of Sacred Drama

January 19 at 7:30 at St. Ignatius of Antioch Episcopal Church - Byron Shenckman, Harpsichordist

January 18 & 19 at 3PM The Bushnell Center - Hartford Symphony Orchestra -- Bach & Beyond

January 24 at 8PM Church of St. Luke in the Fields - Soloists from the Choir of St. Luke in the Fields and Baroque in the Fields

February 7 at 7:30PM Kaye Playhouse at Hunter College - Opera Lafayette performing (for the first time) Handels Radamisto

For loads of more complete information, go to gemsny.org



RSLI November meeting with Patsy Rogers at the helm. A great day of music!



You better watch out and you better not cry, 'cuz any mistakes Santa made can be fixed! We're having a SALE of all the "mis-directed" gifts that came our way, and all the proceeds will go to RSLI. So - - - good news all around!

Please bring those lovely items to our next meeting (Saturday!) and let's find them new, happy homes! (Please put prices on them ahead of time.)

Speaking of Playing.....and Practicing??

The ARS is introducing the American Recorder Practice Project - a project designed by Tina Chancey. It will be a four-part project and was launched in the December issue of ARS Magazine. The first installment looks interesting and helpful, and might make us better players if we actually do it. There are some intriguing ideas and ways of looking at playing - and ourselves. After doing lots of research and getting input from many very experienced musicians, she has arranged their advice into 7 separate "models".

Here are some examples:

I. Inspirational Model: Just Do It

Just do it—Don't ever give up—Practice early and often, every day
The hardest thing is to get the instrument out of its case—once you do that you're home free
Believe you can change some aspect of your playing or can overcome a musical difficulty

II. Philosophical Model: Keep Thinking

Never practice a mistake
Don't forget to be musical
Once you get it right the repetition begins, but not mindless repetition
Only take advice from good musicians

III. Psychological/Anti-Anxiety Model: Acceptance

Mistakes are friends that tell you things you need to know
Learn to observe without judging
Embrace your wrong notes
Talk to yourself with kindness, like a good kindergarten teacher ... (*my favorite*)

VI. Behavioral Model: Understand Yourself

Make it easy to practice/have your space set up/ have extra pencils, paper, food
Avoid distractions, put your phone in airplane mode
Practice with a timer
•*And more.....*

This is just a peek at the project and what it may have to offer you. Take a look. It's in your December/Winter issue of "American Recorder" which you receive if you are a member of ARS. And if you're not, see below! Membership also entitles you to the online version, which has lots of interesting links.

Pat Cassin, our ARS Representative reminds us that half-priced membership is still available for first time members. This could be a perfect way to start the new year!

MARK YOUR CALENDARS



RSLI Workshop

May 3-6 2019

3-Day workshop for advanced players featuring Bart Spanhove of the Flanders Recorder Quartet with Rachel Begley In Setauket

More Information to come!

Other Workshop News

Winter Weekend in Philadelphia

Amherst Early Music
Huge Faculty and Great Opportunities

January 18 - 21

[WWW registration](#)

Spring Break in Washington, D.C

Amherst Early Music

March 16-17, 2019

Directed by Frances Blaker

For more information go to amherstearlymusic.org

And then there's

Hawaii 2019 Recorder Workshop!!

March 29 & 30

Bach, Brazil and Beyond

In Kona Coffee Country, Kealahou, Hawaii (Big Island)



for more information and to register (...and why not??)

[Early Music Hawaii](#)

2018-19 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:

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

I would like to help RSLI with:

Coffee setup _____

Refreshments _____

Publicity _____

Fundraising _____

I am interested in being on the RSLI board of directors _____