



Newsletter

May 2019

Vol. 42 No. 6

Message From Our President

May 2019

Meeting Dates for 2018-19

January 12

February 9

March 9

April 13

May 11

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

Dear Members and Friends,

Our RSLI year wraps up (officially) on May 11th with the Annual Members Meeting and Election of Officers for 2019/20. For your reference, the slate appears elsewhere in this newsletter. Nominations (willing candidates only, please) for any of these positions may be made in advance of the meeting, by contacting our Secretary Jean Johnston, or from the floor that morning. Following this brief meeting, the regular playing session will be led by our own RSLI Music Director, Rachel Begley.

If you notice a certain "glow" surrounding some of our members at this meeting, it's likely the result of their having spent the previous weekend at RSLI's Advanced Workshop weekend with Bart Spanhove and Rachel Begley. A written report must necessarily wait until our September issue of this newsletter, but I'm sure it will be the hot topic during coffee break on the 11th.

Our Second Annual "June Soirée" is planned for Saturday, June 8th. Kara Kvilekval is again opening her home, hearth and swimming pool for this social gathering/performance opportunity. We had a wonderful time at this event last June and hope to see even more members, friends and family this year. Further details can be found within this newsletter.

Summertime is right around the corner and early music workshops abound. The current issue of the *American Recorder* (ARS) magazine has an extensive list of workshops being held nationwide and around the globe. Pretty much anywhere you are (or will be) this summer, you'll find opportunities for rewarding musical experiences, take advantage of them if you can.

A ton of thanks to everyone for their continuing participation, support and devotion to RSLI. Because of you all, our musical community will remain strong and relevant in the years ahead.

Your grateful Pres., Diana

Board of Directors 2018/2019

Rachel Begley, Music Director	Margaret Brown, Newsletter Editor
Diana Foster, President	Sheila Regan, Hospitality
Sue Hahn, Vice President	Kara Kvilekval, Workshop Coordinator
Beverley O'Connor, Treasurer	Karen Wexler, Librarian
Jean Johnston, Secretary	Patricia Laurencot, Web Manager
Pat Cassin, ARS Representative	Barbara Zotz, Member-at-Large

Publishing:

RSLI's newsletter is published in Sept., Jan. and April each year. Send news and announcements to: Margaret Brown, Editor maritbrown@optonline.net

RSLI Slate of Officers for 2019/20:

President – Diana Foster
 Vice President – Sue Hahn
 Secretary – Jean Johnston
 Treasurer – Beverley O'Connor
 Music Director – Rachel Begley
 Newsletter Editor – Margaret Brown
 Librarian – Karen Wexler
 Hospitality – Sheila Regan
 Workshop Coordinator – Kara Kvilekval
 ARS Representative – Pat Cassin
 Web Manager – Patricia Laurencot
 Member-at-Large – Barbara Zotz

If anyone wishes to add their name to this list for any office or member-at-large position, please let our Secretary, Jean Johnston know as soon as possible, or Saturday before the meeting.



Report from the Treasurer:

Beverley O'Connor, RSLI Treasurer, reported at our March 9, 2019 meeting that we had a balance of \$10,947.83 in our checking and savings accounts. This amount will change after expenses and income for the May workshop have been finalized.



From the RSLI Library

If you would like to borrow music or instruments from the RSLI Library over the summer, please talk to our Librarian, Karen Wexler to make arrangements.

You may call her (631-751-5969) or email her (krwexler@gmail.com), or talk to her at our Saturday meeting.



Here we are in October, after a wonderful morning of playing with Wendy Powers.



Two Concert Reviews
by Nancy Tooney
Il flauto magico

A fresh northern breeze -- the Boreads -- blew into NYC in late January. In classical Greek mythology the Boreads are two "wind brothers." In NYC we heard four "wind sisters" in the personas of the Boreas Quartet Bremen, BQB: -- Jin-Ju Baek, Elisabeth Champollion, Julia Fritz and Luise Manske. They may come from different countries, but they share the common experience of having studied with Han Tol in the Early Music Department of the University for the Arts in Bremen, Germany. BQB was joined by their mentor Han Tol in presenting *Il flauto magico* at Corpus Christi Church, NYC -- their first US visit! The program comprised four part music played by the BQB alone and five part music with Tol.

The opening work, Vivaldi's four part Concerto in D minor transcribed for Baroque recorders, was played on high pitch instruments (sopranos, tenor, bass). Baroque recorders were also used for three movements from Bach's *Art of Fugue* revealing the BQB's command of intonation, mastery of complicated harmonies and, above all, beautifully synchronized playing. A contemporary work by German composer Sören Seig followed. Based on his understanding of African music, he has written several suites. The BQB played a four part work called *Ixesha* which means "time" in one of the dialects. Seig's intent is to play around with time -- slowing down, going in circles, or standing still. I particularly liked the last movement *Simple Solutions*, which was not so simple: Constant meter shifts played at high speed with great energy. A Paetzold great bass was played in this music and those of you who sweat bullets to play the Paetzolds without audible clicking noises will be amused to know that this performance used the clicks as a percussive element! Check it out on YouTube.com/watch?v=w_7f7pXIBGE.

Han Tol joined the BQB for the balance of the program with richly textured five part music. The performers used a consort of various sized Renaissance recorders, copies of early 16th century German instruments. Music included religious works by Christopher Tye -- glorious music, interpreted with precision and great feeling. The quintet presented several

secular works expertly with nuance and grace. A setting by John Dowland based on his familiar *Lachrimae* pavan was paired with a lively galliard by Thomas Simpson also on the lachrimae theme. A sampling from Anthony Holborne's collection of five part consort music was represented by the *Paradizo* pavane and *The Fairie Round* galliard. Jumping across the English channel to the continent, Tol and the BQB offered five part music with two versions of the well-known La Monica tune on the text "Mother, don't make me be a nun" by two 16th century composers, the German Hans Leo Hassler and the Frenchman Eustache du Caurroy. The last work on the program was a technical as well as an aesthetic tour de force: Joseph Bodin de Boismortier's *Concerto for 5 flutes* played on various baroque alto recorders with flawless group intonation and synchrony. Jaw dropping!

Many audience members seemed initially unaware not only of the various sizes and styles of recorders, but also of the serious performance possibilities of the instrument. By the end of the first few measures of the music, BQB had the full, concentrated attention of the audience. They were completely captivated by the musicians and the music.

What's the "secret sauce" for BQB? I would say two things, the first and foremost being the collective ability of the BQB to absorb and express Tol's explicit views on the responsibility of the performer that informs them and focuses their considerable technical expertise. (An article about BQB scheduled to appear in the summer issue of the magazine *American Recorder* gives Tol's thinking on this topic.) Second, a perusal of their excellent web site shows that they have financial support from foundations: Foundation "Laudate, Cantate" and the Heinz-Peter und Annelotte-Koch foundation, both located in Bremen, Germany. Check out BQB's excellent web site <https://www.boreas-quartett.de/en/>

FOOTNOTE: A dozen or so NYC area amateur players were very fortunate to participate in a workshop led primarily by Elisabeth Champollion. Lots of good feedback on her teaching ability from those that I chatted with.



The Boreas Quartet Bremen, BQB

Continued on page 5

Name That Tune ...*reported by Patsy Rogers***January 12, 2019 Larry Lipnik leading**

1 - Two Carmens a4 (SATB) from MS 8° 328-31, Munich c.1530 (Musica Selecta edition, VIII)

2 - Heinrich Isaac, Carmen in sol

3 - Anonymous, Carmen in fa

Hans Leo Hassler, Two motets a4 (SATB) from his Cantiones Sacrae, 1591 (Cheap Trills edition, TR 73)

Quia vidisti me

Beata Es, Virgo Maria

February 9, 2019 Daphna Mor leading

1 - Anonymous. medieval . two equal voices.

2 - Pale Pale. Isaac. SATB

3 - Canzona by Pietro Lappi ssa+Attb

March 9, 2019 Larry Zukof leading - 15 players

Two pieces by Heinrich Isaac:

Ne più bella di queste

Donna, di dentro dalla tua casa

LPM AN11

Canto carnascalesco: Per scriptores "Orsu, orsu" - Anon

Das Chorwerk #43 Carnival Songs of the Renaissance

Canzona Villanesca/Mascherata "Chi la gagliarda" - Giovanni da Nola

[https://imslp.org/wiki/Chi_la_Gagliarda_\(Nola%2C_Giovanni_Domenico_da\)](https://imslp.org/wiki/Chi_la_Gagliarda_(Nola%2C_Giovanni_Domenico_da))

O Herre Gott - Michael Altenberg

Tel Aviv G&H Editions Edited by Ulrich Alpers

[https://imslp.org/wiki/Neuer_lieblicher_und_zierlicher_Intraden_\(Altenburg%2C_Michael\)](https://imslp.org/wiki/Neuer_lieblicher_und_zierlicher_Intraden_(Altenburg%2C_Michael))

In te Domine speravi - Josquin D'ascanio (Josquin des Prez)

Frottotele libro primo (Petrucci) edition by Alan Garvin

[http://www2.cpd.org/wiki/index.php/In_te_Domine_speravi_\(Josquin_des_Prez\)](http://www2.cpd.org/wiki/index.php/In_te_Domine_speravi_(Josquin_des_Prez))

April 13, 2019 Eric Haas leading - 13 players

A group of compositions by women, Eric presented a booklet called [Remember the Ladies](#) to each person. The composers represented were Maddelana Casulana, Victoria Aleotti, (music in 4 parts) and Mlle. Laurant, Sor Juana de la Cruz, Clara Schumann, Mel Bonis (5 parts). For further details, contact Eric Haas at eric@vonHuene.com

(Clicking on the links will enable you to download a PDF document with the music.)

[Casulana-O notte](#)

[Aleotti - Hor che vaga Aurora](#)

[Laurant - Symphonie](#)

[Laurant - Premier Air](#)

[Laurant - Air](#)

[Cruz-Madre - la de los primores](#)

[Clara Schumann - Fuga II](#)

[Bonis - Adoro te](#)

Continued from page 3

Vivace! Masters of the Italian, English, German and French Baroque

Daphna Mor and colleagues offered a program of reflection and rediscovery in early March at the Church of Transfiguration in NYC. In her program notes, Mor observed that she had wanted to revisit the Baroque sonatas “with exquisite melodies and thrilling virtuosity” that she has played since childhood whose composers “seem to become friends whom one has never met.” To that end, she was joined by Martha McGaughey, viola da gamba and Arthur Haas, harpsichord, both well-known to Long Islanders; and the brilliant violinist Daniel Lee, Juilliard grad, baroque specialist and currently on the faculty of Yale. Mor, of course, is well-known as a performer in the world music community as well as early music performance. For this presentation she used a Baroque alto recorder exclusively.

Solo works programmed by Mor included the *Telemann Fantasia No. 1 for recorder solo*, that demonstrated her complete command of the instrument. Pyrotechnics on demand, perfect choices for articulations and embellishments, and beautiful clarity of sound (with low F’s to die for). She also played J.S. Bach’s *Sonata in F major* BWV 1035 with grace and transparency.

Mor was joined by Haas and McGaughey for Handel’s *Recorder Sonata No. 3 in C major* for the opening work on the program. It’s always good to hear performers who have played together often and who *really* get in synch. The work is in five movements, each appropriately styled and performed for the markings for tempo and affect. The last movement seemed vaguely familiar and had an almost vocal aspect. After a little sleuthing, I discovered that, sure enough, Handel had “borrowed” three of the movements from his other compositions written at about the same time -- two of his operas and an oboe sonata! The three were joined by violinist Daniel Lee for the *Telemann Trio No. 2 in A minor*. The second movement, marked vivace, is for violin and recorder only and Lee and Mor gave us a veritable whirlwind of gorgeous sound. Following works that did not include the recorder, which I skip due to space limitations, the programs concluded with the *Trio Sonata in A minor for Recorder, Violin and Basso Continuo* by Telemann. A very satisfying finale to a very well attended performance.

—Nancy Tooney

Some Gems from GEMS (Gotham Early Music Scene)



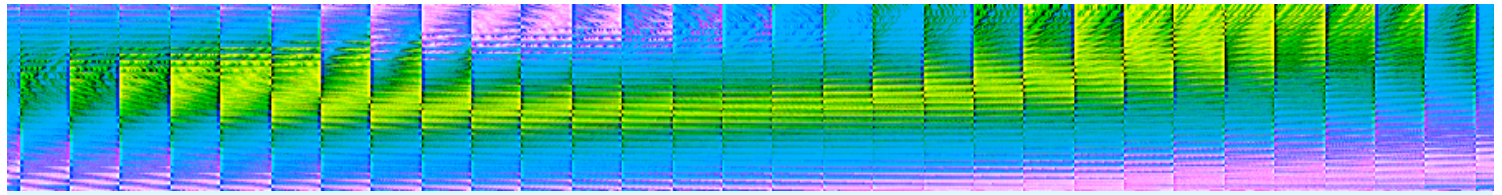
Monday, May 13 & Tuesday, May 14 at 8 pm - The New York Continuo Collective Spring Baroque Drama Concert
The Church of St Luke in the Fields - 487 Hudson St.
Wednesday, May 15, 6:30 pm - Music Before 1800 Annual Benefit Concert honoring Drew Minter
The Kosciuszko Foundation, 15 East 65th Street, Manhattan
Thursday, May 16 at 1:15 pm - Abendmusik - Kammermusik für Abendmusik (Patricia Neely, Carlene Stober, Larry Lipnik, Adam Young, violas da gamba.
Chapel at St. Bartholomew’s Church, 325 Park Ave at 51st St.
Thursday, May 16, 6:30 - 8:30 pm - Spring for S’Cool Sounds, with Nina Stern, hosted by Gerstein Fisher. 565 Fifth Ave. 27th Floor, Manhattan
House of Time with Monica Huggett, violin
Friday, May 17 at 7:30 pm at The Lounge at Hudson View Gardens, 128 Pinehurst Ave, Manhattan and
Saturday, May 18 at 7:30 at Holy Trinity Lutheran Church, 3 West 65th St, Manhattan
Sunday, May 19 at 3pm - Baroque in the Fields presents Clementi & Co. ~ Popular parlor music from London, Paris and Colonial America, c. 1800
The Church of St. Luke in the Fields, 487 Hudson St.
Sunday, May 19 at 4pm - Melius Consort: Inaugural Jean Stein Memorial Concert: “Virtuosic Handel”
Church of St. Ignatius of Antioch, 552 West End Ave, Man.
Saturday, May 25 at 7:30 pm Arnie Tanimoto and Friends - A Ticker Tape Recital, celebrating his 1st place win at the 7th International Bach-Abel Viola da Gamba Competition.
Christ & St. Stephen’s Church, 120 W. 69th St, Manhattan
Sunday, May 26 at 4 pm - Bacchanalia Baroque Ensemble - Love’s Gentle Spring: baroque music for winds and strings; Our Lady of Lourdes Church, 463 West 142nd St.
Cerddorion Vocal Ensemble, James John, Director - “Timeless Muse” - Exploring ties between past and present...
Friday, May 31 at 8 pm - St. Paul’s Episcopal Church, 199 Carroll St, Brooklyn
Sunday, June 2 at 3 pm - Church of St. Ignatius of Antioch, 552 West End Avenue, Manhattan.

For more information, go to GEMS Online. It’s a great resource!



ARS Practice Tips, Reviews, and Workshops, Workshops, Workshops, Workshops!

Don’t forget to check out your latest ARS American Recorder Magazine. The Spring issue has some great stuff, including the second in the series of the “How to Practice” workshops by Tina Chancey. There are many fascinating and helpful tidbits. It also lists most, if not all, the summer workshops all over the country. I’m not kidding - it would be impossible to attend them all, but wherever you are or will be, there is probably one within reach. And they sound very fantastic!



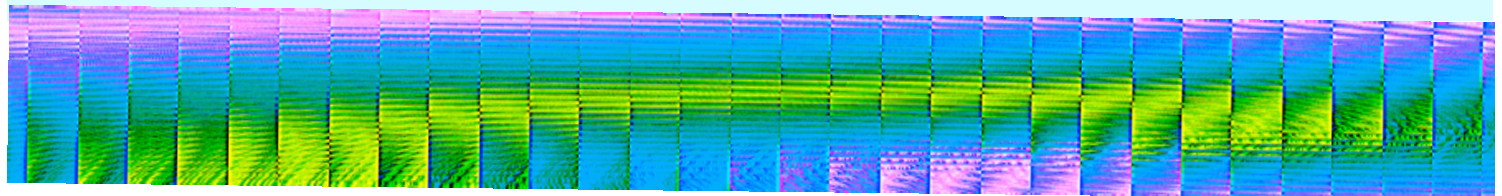
Tune up your instruments – grab your bathing suit and a towel – and make a beeline for
RSLI's Second Annual “not-to-be-missed” June Soirée!

WHEN: Saturday, June 8th, 2 – 4 p.m.

WHERE: Home of Kara Kvilekval, 13 Old Field Road, East Setauket, NY

WHY: To give RSLI members an afternoon to socialize and perform for each other.

Soloists and playing groups of any size are encouraged to prepare a piece to perform in a casual setting for RSLI members and guests — the best, most supportive audience available anywhere! The musical presentations will be followed by conversation, refreshments, laughter, and (weather permitting) a dunk in Kara's pool — possibly to the accompaniment of more laughter. In order for us to get an idea of who's playing and how many people to expect, kindly RSVP to diana_foster@optonline.net or call me at 516-524-2202 at least a couple of days before the event.



Working hard
at the May
workshop with
Bart Spanhove.

Must be time
for a needed
stretch - and
maybe a laugh!

MARK YOUR CALENDARS



Amherst Early Music

Memorial Day

May 24 - 27
Wisdom House
Litchfield, CT

Valerie Horst, Director

Faculty, the usual suspects, plus
Tom Beets will be doing the
orchestra again.
Go to info@amherstearlymusic.org
for more information

New York Recorder Guild

Thursday, May 23
Rachel Begley Conducting
Downbeat at 6:45 pm
All Souls Unitarian Church
1157 Lexington Ave, at the corner of 80th St

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Amherst Early Music Festival

Connecticut College
New London CT
July 14-21 and/or July 21-28
Director: Frances Blaker
"Music of Italy"
Go to info@amherstearlymusic.org
for more information

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:

Beverley 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 _____