



Newsletter

February 2020 Vol. 42 No. 8

Meeting Dates for 2020
January 11
February 8
March 14
April 18
May 9

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

Message From Our President

January 2020

Dear RSLI Members and Friends,

A new decade – and RSLI is ready with lots more music-making opportunities. If you haven't done so already – mark your 2020 calendar for the second Saturday of the month through May, with the exception of April, when we'll meet on the 18th(3rd Saturday). Upcoming conductors include: Wendy Powers (Feb.), Roz Morley (Mar.) and Susan Thompson (Apr.) – you won't want to miss a note! In fact, if you are unable to drive yourself to meetings (for whatever reason), please get in touch via the email address below and we will put you in touch with a member who can offer a ride, or meet your train or bus.

A small group of our members will be performing on March 21st for the "Day of Recorder" program organized by SCMEA (Suffolk County Music Educators Association) and attended by 3rd and 4th grade recorder students from all across Long Island. Our own Donna Basile is co-chairperson of this annual event, and we are pleased to be participating again this year. In addition, this same group will entertain and demonstrate instruments to students at the Cutchogue East elementary school in April. If you have any ideas for additional community outreach please pass them along. We'd like the whole world to know more about recorders and the beautiful music they produce.

Our RSLI Workshop for intermediate and advanced players on November 23rd was a great success, thanks to our super-talented faculty, Gwyn Roberts and Rachel Begley, and the enthusiasm of the participants. But, hold on to your music stands, there's more! The weekend of April 25-27, 2020 brings a 3-day advanced workshop with a special guest from the Netherlands, and our own Music Director, Rachel Begley. This is an extraordinary opportunity for advanced recorder players, so please keep an eye out for details coming to your inbox. Also, look for forthcoming specifics on our June Matinée (formerly June Soirée) planned for June 13th. The response to our end-of-year appeal has been truly heartening. Your generous support is 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
RSLIpres@yahoo.com

Board of Directors 2019/2020

- | | |
|--------------------------------|--------------------------------------|
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Hi everyone,

Happy New Year! It might be the end of January, but as I always begin my new year's resolutions on February 1 instead of January 1, it seems the perfect greeting for me for today! I'm here to share a few of the things I'm doing with my students in the coming months that you may be interested in being part of.

RECORDER CARE PARTY - THIS SUNDAY!

One of my resolutions is to take better care of my instruments, and I know that many of you feel the same way about yours. As luck would have it, I am holding my annual Superbowl Sunday party this coming Sunday February 2. I don't know of any football fans among my students, so I figured it was the perfect day for a "RECORDER CARE PARTY"!!! It will be held at my home [23 Continental Drive, Port Jefferson Station, NY 11776] from 6pm-8pm, conveniently timed to avoid both pre- and post-game traffic/transit issues. If you'd like to come but don't have wheels, let me know and I will try to organize a station pick-up or ride-share for you. Snacks and beverages welcome.

What is a recorder care party? It's a chance for my students to not only meet each other and socialize together, but also to take care of their instruments in company, under my watchful eye. It's so much more fun to bathe (and possibly excavate from) your plastic instruments when you're not alone. And if you have wooden instruments, knocking out the block and/or oiling can be down right intimidating on your own, and always feels easier in company. What to bring? A snack and or beverage to share with your fellow players, along with your plastic instruments (everyone should wash theirs periodically, and ensure the windway is free of clogging agents), and any wooden instruments you'd like to work on. I will provide detergent, peroxide, oil and dowels, as well as brushes and rags, but if you have any materials of your own that you would like to bring along, please do so. In particular, if you have an instrument rack that holds recorders vertically, please bring it if you plan to oil your recorders. And do ask if you are not sure of anything, not only at the event itself, but also before and after too.

Just the facts:

- What: Recorder Care Party
- When: Sunday February 2, 2020 6pm-8pm
- Where: 23 Continental Drive, Port Jefferson Station NY 11776
- Bring: Snack and beverage to share. Recorders: plastics and any wood ones you would like to work on. Any tools and/or materials you would like to use or share. Good cheer!

PLEASE RSVP!!! It will help with having sufficient materials and appropriate set-up, as well as food and drink planning. Before noon on Sunday, RSVP to this email. On Sunday afternoon itself, please call my cellphone ([631](tel:6319214229)) [921-4229](tel:9214229) if you plan to come.

THE DUET PROJECT

Moving beyond Sunday, a new project I have running this year for my students will be "The Duet Project", working on the wonderful recorder duet repertoire. It's an original title, I know... This is available to all my students, regardless of playing level.

- For those that are interested in refining their recorder skills (including technique, style, playing with others), I am offering to pair you up with another of my students, making a suitable match in terms of playing level, musicianship, experience and personality, as well as geography and availability. You can also choose your own duet partner if you prefer. I will assign suitable pieces for your duo to work on, for both in your personal practice as well as when you play together.
- Since the Project is designed as an all-around way to improve your playing, during private lessons you will work on your individual needs (and desires) in the chosen repertoire, assuring you are optimally equipped, both technically and musically, to do your best with your partner. You will also get many opportunities in the lessons to play the duet with me, something everyone seems to find both enjoyable and invaluable.
- In addition, lessons when both duo players are present will allow you to develop the skills of playing together with someone who isn't the teacher (on whom you may be relying for all sorts of things), encouraging you to be more independent and secure within your duo, as well as refining your ensemble skills. The lessons with both players present can either be free-standing or be taken as part of solo lessons, assuming they are scheduled back-to-back: one player begins alone, is joined half-way through their lesson by their playing partner and you work together as a duo until the half-way point of the next lesson, at which point the second player works alone with the teacher. This has been a successful formula in the past, and can help reduce the amount of travel.
- I'm also hoping there will be an opportunity for all participants in the Project to get together to share their experiences, probably in the form of a private concert for family and friends. I'm also considering holding a small workshop specifically about playing duets, but this would depend on the needs and desires as well as availability of those taking part in the Project.
- There's no extra fee for being part of this project. You'll only pay for the lessons and any workshops you are part of.

Continued on Page 4





Officer and Committee Reports

Music we have played

September 14, 2019 Led by Rachel Begley

An "Ordinary" meeting: An international survey of 400 year of movements from the Ordinary of the Mass:

1. Cristobal de Morales: Kyrie from Missa "Ut re mi fa sol la"
2. Hans Leo Hassler: Gloria from Missa super Dixit Maria
3. Guillaume Dufay: Credo (from Bologna MS Q15)
4. Claudio Monteverdi: Sanctus from Missa di Capella a 4 voci SV257

October 12, 2019 Led by Larry Zukof

Theme: Music for Grand Occasions

1. Three dances from "IL Scolaro" (1645) by Gasparao Zanetti (*London Pro Musica DM6*)
La Bella Pedrina, La Mantovana, Aria Del Gran Duca
2. O che nuovo miracolo (from the Intermedi La Pellegrina 1589) by Emilio de' Cavalieri
[https://imslp.org/wiki/O_che_nuovo_miracolo_\(Cavalieri%2C_Emilio_de'\)](https://imslp.org/wiki/O_che_nuovo_miracolo_(Cavalieri%2C_Emilio_de'))
(main theme with the Ballo del Gran Duca/Aria de Fiorenza bass line)
3. La Balzana by Floriano Canali (late 16th c.) (*LPM VM8*)
Double choir based on Aria di Fiorenza bass
4. Chaconne des Africains from the opera Cadmus et Hermione (1679) by Jean Baptiste Lully
[https://imslp.org/wiki/Cadmus_et_Hermione_LWV_49_\(Lully,_Jean-Baptiste\)](https://imslp.org/wiki/Cadmus_et_Hermione_LWV_49_(Lully,_Jean-Baptiste))
5. The Foggy Dew (Irish traditonal) arranged by Pieter Campo

November 9, 2019 Led by Emily O'Brian

Scheidt - O Nachbar Roland 5 pt. SSATB available on IMSLP
Tomkins - Chromatic Pavan
Simpson - Galliard

https://www.recordermail.co.uk/acatalog/Accompanied_Four_Recorders.html

December 14, 2019 led by Daphna Mor

Selections from Eric Haas' new collection of trios for 3 altos.

January 11, 2020 Led by Valerie Horst

Three New Year's pieces by Guillaume Du Fay (all ATT)

Bon jour, bon mois,
Ce jour de l'an
Entre vous, gentils amoureux

Paul Leenhouts's arrangement of Beethoven's Fur Elise:
SATB CB

Anonymous 4-voice Christmas chorale
(in the style of Praetorius) SATB GB CB

Submitted by Patsy Rogers

Report from the Treasurer for January 2020:

Happy 2020 to everyone. I'd like to thank everyone for their generosity during our end of year fund raising. Our end of year appeal brought in \$1025, and the Santa Oops sale raised \$34.

At year's end, RSLI has an account balance of \$11,653.40. Our dues have brought in \$840 and playing fees have brought in \$1015, which includes the full year for several of our players. Our expenses for the year are estimated at \$3800 for rent, conductor and administration fees, insurance and travel expenses.

The fall workshop brought in \$855 in participant fees, and we spent \$1235 for rent and the conductor's fees, leaving us with a small deficit of \$380, which we can easily cover.

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. RSLI is a not-for-profit 501c3 organization, so your gift is tax deductible.

Respectfully,

Beverley O'Connor, RSLI Treasurer



From the RSLI Library
The library is open! See Karen at the meeting to inquire about available music and instruments, or you may call her (631-751-5969) or email her - krwexler@gmail.com.



Duet Project continued from page 2

I already know of a couple of duos who are planning to be part of the Project. Current projects include duets by Loeillet and Telemann, though we might well add other baroque composers, as well as renaissance and modern music to the mix. Would YOU like to be part of this too? Even if it's just an inkling of desire, perhaps with many questions about logistics, please let me know. I'd love for as many of my students as possible to be part of it. And if you know of other players who may not be my students (yet) who would be interested, please share this information with them too. The more the merrier!

MUSIC THEORY

A number of you have brought up the fact that you don't know as much about music theory as you'd like. Perhaps you'd like to understand more about what's written on the page, like different scales or intervals or harmony or rhythm or how pieces are put together or.... Perhaps you'd like to know more about what you are hearing - what is that rhythm, that combination of tones, that motif...? Or perhaps you'd like to be able to use music theory to play better, such as improving sight-reading, fine-tuning chords, aiding finger agility, playing more by ear, listening to others... Certainly, greater knowledge and understanding of music theory does make us better musicians and players. Would you be interested in learning more? In what context would you like to do this? Possible options might include incorporating theory into a pre-existing ensemble class or coaching session, including it as part of a private lesson, having a stand-alone class that meets regularly (weekly, bi-weekly, monthly), or including it in a workshop (either a class within a workshop, or one dedicated to theory). I'm sure there are other possibilities too.

I'm a firm believer that knowledge and understanding of music theory is a necessary part of the process of musical mastery. Music is a language, and the best language studies embrace three distinct communication skills in the mastery of that language: using the eyes to process the language as written (reading, writing), using the ears to process the language as heard (comprehending the sounds), and using the mouth to speak the language (execution in real time). [Yes, it IS the Three Wise Monkeys: "See no evil, hear no evil, speak no evil"....] The same is true with music: we use our eyes to read music on the page (and some write it), we use our ears to hear music (and sometimes listen!), and we use our tongues (and fingers and breath) to play music (and sometimes invent it). All three are critical to our musical development, so in putting something together for people to learn more about music theory I would want to include some work with notes on the page, some listening work, just dealing with sound, and some playing work, syncing together this understanding with our delivery. The aim is to use music theory as a means to improve our sight-reading, our listening within an ensemble, and our individual technique. If you are interested in anything like this, please let me know, together with your thoughts as to how you'd best like experience it. It's something that I may want to introduce after the summer.

LESSONS

And finally, a friendly reminder, particularly to those who are part of groups that I coach, that I'm always happy to give private lessons, whether in the city, on Long Island, or someplace else. I even give them by Skype these days! And my schedule is both flexible and fluid, to say the least! If you'd like a private lesson, or are even just thinking about what a lesson might do for you, just ask! There is no one-size-fits-all, at least not in my musical world, and while there are common technical aspects for recorder players to address, every player is unique, so my approach to each lesson or series of lessons is similarly unique.

Having a lesson doesn't have to be a regular commitment, though those with weekly or bi-weekly lessons will see more consistent improvements and get more enjoyment from their playing, of course. Some find a lesson every now and then is what keeps them practicing in a productive manner and their playing in focus, along with answering questions that arise in the interim. And some choose to have one-off lessons in order to address a single technical issue or to work on a particular piece. All are ways to help you to improve your playing and grow musically. Each of us is limited by our available time, energy, funds and passion for playing - we are all different! - and only you will know what lesson scenario fits your personal circumstances and desires best. When you are ready to advance your playing to the next level (and beyond!), I will be delighted to guide you further on your musical journey.

My very best wishes for a most musical 2020, and I look forward to hearing from you and seeing you very soon!

--Rachel

Notes from ARS

The American Recorder Society, our "parent" organization, sent a reminder about Play the Recorder Month, which is March. Play the Recorder Day is March 21. As Diana mentioned in her letter, a few of us will represent RSLI at the SCMEA "Day of Recorder".

Be sure to look at your Winter Issue of *American Recorder* magazine. Also, you can go online and download a new 4-part piece Frances Blaker composed for Play the Recorder Month. If you aren't already a member of ARS, now is a good time to join. Take advantage of the 1/2 price rate for first-time members!

Get immediate access to all the information available on the website,

as well as other [member benefits](#) including the quarterly American Recorder magazine.

USA: First year \$25

[Click here for info and registration form.](#)

RSLI Workshop Reviews

The RSLI playing season got off to a strong start with two workshops.

The Ensemble Skills workshop was held on Saturday, October 5 with 8 participants. This all-day workshop was coached by our Musical Director, Rachel Begley. Rachel came with a very well planned and full agenda of discussion points with perfectly aligned pieces of music to illustrate and reinforce the skills she discussed. We covered a number of the skills that in combination make us musicians with the goal of leveling up. We covered such interesting topics as developing a group sense of the ensemble, and making connections with the other players instead of being so narrowly focused on our own music. At the end of the day we all had that rewarding feeling of having new goals with an expanded toolset, and of being mentally challenged.

The Fall Workshop for intermediate and advanced players was held on November 23. We were coached by extraordinary musicians, Rachel and Gwyn Roberts. Our group of 11 was divided into two ensembles. We very much enjoyed having our morning and afternoon sessions alternate between the two coaches. One of my highlights was the article entitled Principles of Articulation put together by Gwyn and derived from examples in treatises from Ganassi (1535) through Quantz (1752). Gwyn coached us through this article teaching us how to take a layered approach at interpreting a piece. It's great to have this as a formula to guide us through interpretation, and to also have something in writing so we can pull it out again and again as a reference. It was truly a great day of learning and music making.

A huge thank you to Kara for planning these two events, they were coordinated beautifully.

We're so lucky to have access to have such fine coaching and conducting. There's so much to learn and improve upon whether it's skills as a player or ensemble skills. If you weren't able to attend this year, please consider doing so next year, you'll find it very rewarding and inspiring.

Beverley O'Connor

June ~~Soirée~~ Matinée!!

**June 14
2-4 PM**

Yes! A new name for our June frolic! Kara will graciously host our party again at her beautiful home. There will be eating, drinking, fun and music! Bring music to share, and perhaps music to perform, either in a group or as a solo. It's a perfect place to spread your wings and take the stage!!



Well, use your best judgement....But plan to come and have fun!

New York Recorder Guild

Winter/Spring Schedule:

January 23: Joan Kimball
 February 27: Susan Hellauer
 March 26: Larry Lipnik
 April 30: Valerie Horst
 May 28: Pricilla Herreid
 June 18: End of Season Bash!

New Meeting Location!!

[Advent Lutheran Church](#)

2504 Broadway (at West 93rd Street)

Doors open at 6:40 PM

Downbeat at 6:55 PM and the door will be locked.

☛ You will not be able to get in!
 Please be on time.

Enter through the side door.
 Bring your pencil and a music stand.
 Music stands will **not** be provided.



MARK YOUR CALENDARS



Amherst Early Music

Spring Break Workshop Washington DC

Join us for the third year of this exciting workshop!

March 21 – 22 2020

Byrd, Bach, and Beyond

Academic Center, George Washington University

Foggy Bottom Campus

Tuition \$230, Work-study tuition \$120
Scholarships available

[Registration now open!](#)

RSLI

Advanced 2-Day Workshop Rachel Begley

&

Special Guest

April 25 - 27, 2020

Setauket, Long Island
Enrollment limited to 16

Sign up early

Flyers coming soon!



2019-2020 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 _____