



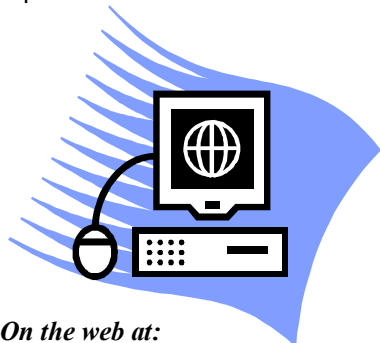
NEWSLETTER

September 2011

Vol. 36 No. 1

Editor's Notes:

The [RSLI Newsletter](#) is now designed for electronic distribution via email and publication on RSLI's website:



On the web at:

www.RSLI.info

Our goal is to make distribution more convenient and economical for RSLI and allow greater flexibility with content. As this "coming-of-age" approach evolves, we look forward to bringing you a wider variety of features, photos and **COLOR!**

If you receive this issue via "snail mail" it means that we do not have a valid email address for you. We will phase out all regular mailing over the course of this coming year. To continue receiving the [RSLI Newsletter](#) you must provide us with an email address as soon as possible.

Send your name and email address to: rsli_ny@yahoo.com

Diana Foster, Newsletter Editor

A Message from: RSLI's President

Dear RSLIers,

Welcome back to Recorder Society! It's time to dust off your recorders and practice some scales and arpeggios, so you'll be ready for another season of great conductors and gorgeous music. A number of your fellow members attended various workshops over the summer in order to polish up techniques and enjoy the camaraderie of players and teachers who live outside our metropolitan area. We will be having an all-day workshop of our own on Saturday, September 24th at St. Luke Church. Save the date. Margaret Brown, our Workshop Coordinator, will provide details shortly.

Our first regular meeting of the season is September 10, and Rachel is conducting. I hope to see you all there. It's a good time to renew old acquaintances, play great music and enjoy fabulous food. (Please get in touch with Sheila Regan if you plan to bring refreshments.) It's also a good time to renew your membership (\$40 per year). A membership form is on page 7 of this newsletter. We will meet on the second Saturday of each month through May 2012.

If you met anyone over the summer who likes to play the recorder, invite them to our meeting. Guests play free the first time and our mentors will be glad to help anyone needing assistance.

See you soon!

Barbara

The Recorder Society of Long Island

Directory of Officers 2011/2012

Rachel Begley, Music Director	Margaret Brown, Workshops	Karen Wexler, Librarian
Barbara Zotz, President	Diana Foster, Newsletter Editor	Barbara Zotz, Asst. Librarian
Sue Hahn, Vice President	Patricia Laurencot, Web Manager	Sheila Regan, Refreshments
Pat Cassin, Sec./Treasurer	Beth Heyn, Librarian	Patsy Rogers, Member-at-large

Meetings:

The Recorder Society of Long Island, Inc. regularly meets on the 2nd Saturday of each month (Sept. through May) from 9:30 a.m. to 12:30 p.m. at St. Luke's Lutheran Church, Dix Hills, NY. 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..

GoodSearch.com GoodShop.com

GoodSearch and **GoodShop** are search engines which donate 50 percent of its sponsored search revenue to the charities and schools designated by its users. You use GoodSearch & GoodShop exactly as you would any other search engine. Because they're powered by Yahoo!, you get proven search results. The money donated to your cause comes from its advertisers — the users and the organizations do not spend a dime!

If you want to try this easy way to generate a bit of income for RSLI just go to either site and enter: RECORDER SOCIETY OF LONG ISLAND as your charity and click the VERIFY button. Then do your internet search or shopping from their site.

Name That Tune ...

— compiled by Patsy Rogers

Here's the wonderful music we played in honor of Gene Reichenthal under Rachel's direction at our last meeting on May 14th.

1) Two pieces composed by Gene for the One-Day LIRF Festivals (children): "Hey Rube" and "Whistlin' Willy";

2) A 3-part piece by Rameau, "Rondeau des Songes" arranged by Gene for SAT and published in his collection "Music of the Royal Court" in the 1970s - (done today on low instruments);

3) A new piece by Sean Nolan, "Belmont Street Bergamasca," for ATB - published as the newest addition to the Members' Library of the ARS, thanks in part to the funds collected by RSLI and RONY in honor of Gene and due to be published in May as a supplement to the ARS magazine; on the front cover, "This edition published in memory of Gene Reichenthal (1918-2011), mentor and friend to generations of Long Island recorder players" (see related article on page 4);

4) The first movement of Hans Ulrich Staeps' "Saratoga Suite" (SAT) - Gene knew and corresponded with Staeps. He championed Staeps' music, and the Saratoga Suite was written as a remembrance of the Saratoga workshop in 1965, which was when they first met. It was also played at the last LIRF (L.I. Recorder Festival Workshop) that Gene taught at.



Rachel Begley

Concerts:

Sunday, October 30th at 3 p.m.

The Recorder Orchestra of New York, directed by Patsy Rogers will perform at the Jamesport Meeting House, Route 25, Jamesport, NY. Call 631-751-5969 for additional information.

Sunday, October 30th at 3 p.m.

The Recorder Orchestra of New York, directed by Patsy Rogers will perform at Peconic Landing, Route 25, Greenport, NY. Call 631-751-5969 for additional information.



The Recorder Society of Long Island

Treasurer's Report: August 1, 2010-July 31-2011

End of Fiscal Year

Balance Aug. 1, 2010	\$5056.13		
Income		Expenses	
Member Dues	\$1200.00	Conductor fees	\$1650.00
Playing fees	1710.00	Postage	11.88
Santa Ooops! sale	97.75	Refreshments	120.92
Swing band rent	135.00	Rent	855.00
		Fall Workshop rent	125.00
Ten Percent of Jewelry Sales	101.00	Fall Workshop Conductor fees	750.00
Donations	46.00	Spring Workshop Conductor	700.00
Fall Workshop Participant Fees	780.00	Spring Workshop Refresh-	46.20
Spring Workshop Participant	1040.00	Spring Workshop Misc. Ex-	69.18
Contributions in Memory of Gene Reichenthal	1010.00	Music Director Administrative Fee	250.00
Petty Cash Closeout	25.00	Web Hosting Fee	15.00
		Insurance	293.00
		Donation to ARS in Memory of Gene Reichenthal	1510.00
		Sec'y/treas. Misc. Expense	
		Transfer to Share Account	5.00
Total Income	\$6144.75	Total Expenses	\$6420.66
Balance July 31, 2011	\$4780.22		

Respectfully submitted,

Patricia E Cassin
Secretary/Treasurer

IN MEMORY OF EUGENE REICHENTHAL

Thanks to the wonderful generosity of its members and friends, the Recorder Society of Long Island made a contribution of \$1510.00 to the American Recorder Society in Memory of Eugene Reichenthal, one of our founding members and a prime mover on the Long Island recorder scene. Many of us RSLI'ers play recorder due to Gene's influence. Our contribution is the result of so many RSLI'ers and friends donating \$1010.00 in Gene's name, plus a \$250.00 RSLI contribution and a \$250.00 RSLI matching gift. Members might like to see the correspondence between RSLI and the ARS that follows:

Letter from RSLI to ARS:

June 28, 2011

Ms. Lisette Kielson, President
American Recorder Society
1129 Ruth Drive
St. Louis, MO 63122

Dear Ms. Kielson,

Enclosed is our check for \$1510.00 to be deposited into the Katz Fund in memory of Eugene Reichenthal. The check includes a \$500.00 contribution from RSLI plus \$1010.00 in contributions received by us from friends of Gene.

We are so happy to have received an advance copy of *Belmont Street Bergamasca*, composed by Sean Nolan, and dedicated to Gene's memory, which we played at our final members playing meeting on May 14, 2011. The meeting itself was dedicated to Gene, and we played a number of pieces he had arranged. *Belmont Street Bergamasca* was especially enjoyable—we think Gene would have liked it very much.

Sincerely,
Patricia E. Cassin
Secretary/Treasurer, RSLI

Letter from ARS to RSLI:

Dear Patricia,

American Recorder Society is thrilled to receive the combined donations of RSLI and individuals in Memory of Eugene Reichenthal. It was a privilege to dedicate the May Member's Library edition to Eugene. Your wonderful donation will fund three future editions of the Member's Library. Thank you so much!

Kathy Sherrick, Administrative Dir., ARS

Letter from ARS Board Member Liaison for ARS Music Editions:

Recorder Society of Long Island
c/o Patricia Cassin, Secretary/Treasurer

On behalf of the Board of ARS I thank your society and members for their recent donation, in memory of Gene Reichenthal. It will be of great assistance to our music publications program for the enjoyment of all our members.

Yours very truly,
Mary McCutcheon

Summer Concerts Report

– Nancy Tooney

Fire & Folly at BEMF

The “newbie” New York based ensemble, Fire & Folly, has serious chops and aims to bring to audiences the “pop” music vibe and “improv” roots of baroque music. Rachel Begley, recorders and baroque bassoon; Abigail Karr, violin; Ezra Seltzer, ‘cello and Jeffrey Grossman, harpsichord shook the foundations of the Beacon Hill Friend’s House with the high energy program *Mixed Marriages*, one of the fringe performances at BEMF this June. The title of the program reflects the idiosyncratic nature of the trio sonatas performed, which generally were written for two of the same instruments plus continuo. However, in this concert, the ensemble selected works that “mixed & matched” music for winds and strings, high and low instruments, and national styles.

I was quite taken by the performance of *Ritratto dell’amore* (Portrait of Love) from *Les goûts-réunis* (The Tastes United) by François Couperin, an example of his blending of French and Italian styles in the early 18th century. Begley, accompanied by violin and supported by basso continuo, alternated playing a von Huene alto recorder and baroque bassoon in this very charming work. I also enjoyed another unexpected mix – the Italian composer Francesco Barsanti’s *A Collection of Old Scots Tunes*, also early 18th century. Begley played five of the tunes, backed by a continuo written in Italianate style. Here she played a von Huene voice flute in D or an Aesthe soprano in a very affecting performance.

More familiar Baroque composers – including Telemann and Vivaldi – had a place on the program, though not always in a familiar instrument grouping. In particular, Telemann surprises us with the B flat major trio sonata for violin, bassoon and continuo. In Begley’s hands the bassoon more than held its own against the higher register of the violin, and the music provided an interesting contrast with the Telemann A minor trio sonata for alto recorder, violin and continuo. The Vivaldi *Concerto in D* for recorder, violin and continuo which opened the program featured an energetic dialog between Abigail Karr, violin and Begley on voice flute backed by continuo. On the whole, the strings, particularly the violin, played with intensity and a sense of edginess, yet Begley’s virtuosity, tone colors and articulations were clearly present, never drowned out. Fire & Folly’s members are all virtuosos in their own right and, based on this concert, a tight, sparkling, balanced ensemble. No folly in this fire!

* * * * *

The Alba Consort Concert of Late Medieval –Early Ren Music

Just prior to her performance at BEMF, Rachel Begley joined Margo Gezairlian Grib, soprano, John Mark Rozendaal, tenor viol and Louise Schulman, lute and vielle in a New York City concert as the Alba Consort to perform very eclectic and rarely heard music from the Cypriot MS of the late 14th -- early 15th century. The composers of this *ars subtilior* style music are anonymous and no copy of the music, other than the MS in the library at Turin, is known to exist. I have heard music from this MS performed on faculty concerts only as instrumental works at Amherst Early Music workshops, and have struggled through a few ballades on recorder with considerable effort myself, so it was a real treat to hear it eloquently performed by voice and instruments. The top line was sung by Grieb or played by Begley on recorders, sometimes alternating and sometimes together. Begley used consort instruments by Peter van der Poel (Soprano, Alto, Tenor, Bass, Great Bass). The viol played the tenor line, while the contratenor was played on lute or vielle. The music is complicated and often “off the beat,” so to speak, so the listener can feel a bit unbalanced. Although very the musical form is very complex, Grieb’s vocal line was beautifully shaped to express the emotional content of each ballade. The program concluded with the more familiar music of Guillaume DuFay, with Grib and Begley again sharing the top line.

The following guide found its way to me a few months ago, and the students that I showed it to found it really thought-provoking, and a useful tool, not only in evaluating their playing right now but also in seeing what skills they need to acquire in the future. Why not give it a try? -- *Rachel*

Self-Evaluation Guide for Early Music Instrumentalists

Circle the selection that comes closest to meeting your current practices and abilities; then tally your responses at the end of the form. This form is for your own self-evaluation purposes and for your own use. Thus, the more honest the answers the more useful the evaluation will be for determining your skill level.

1. How often do you play or practice each of your instruments?

- A. Daily
- B. Once or twice a week
- C. Once or twice a month

2. Do you play regularly with a group or groups?

- A. Yes, often
- B. Yes, on occasion
- C. Rarely

3. How well do you sight-read music in these group occasions?

- A. Well, few mistakes
- B. Passably, some lapses
- C. Poorly, often lose my place

4. If you get lost in the reading, can you make your way back in without stopping the entire ensemble?

- A. Yes, almost always
- B. Some of the time
- C. Almost never

5. Do you seek out, enjoy and feel competent in the challenge of one-on-a-part playing?

- A. Yes, always
- B. Sometimes
- C. Never

6. How well do you play in tune and hear good intonation in ensemble settings?

- A. Mostly in tune
- B. Problems with some notes
- C. More often out of tune

7. When playing in ensembles, what can you strive for and what is foremost on your mind in the first reading of a piece?

- A. Good musical expression
- B. All the right notes
- C. Not to get lost

8. If something goes wrong in ensemble playing, are you capable of hearing where the mistakes lie and helping with the solution?

- A. Often
- B. Sometimes
- C. Never

9. How technically proficient are you with the mechanics of your instrument?

- A. Fluent with all notes
- B. Struggle with some notes
- C. Still learning the scales

10. How well do you read and understand more complex rhythms and intricate counterpoint?

- A. Mostly successfully
- B. With moderate success
- C. Not very successfully

11. In playing sessions are you capable of adding appropriate cadential ornaments and some internal divisions at sight?

- A. Yes, always
- B. Can ornament some cadences
- C. Can't ornament

12. If appropriate to your instrument, can you play with dynamic variety and shading?

- A. Yes, for the most part
- B. With some difficulty
- C. No dynamic control yet

13. Are you familiar with the techniques for varying articulation for musical expression on your instrument and can you achieve them?

- A. Yes, definitely
- B. Familiar, but can't achieve
- C. Not familiar

14. At a metronome marking of quarter note equals 60, at what note value do you consider yourself capable of moderately difficult passagework?

- A. Sixteenth note or faster
- B. Eighth note motion, some 16ths
- C. Quarters with only some eighths

15. Which of the historical clefs are you capable of reading with some fluency?

- A. G & F clefs and some C clefs
- B. G & F, but no C clefs
- C. Only G (treble) clef

Evaluation: Tally the number of A, B and C responses and assign the value of 5 points to each A, 3 points to each B and 1 point to each C response. Then, total the points for each and find the range into which your total score fits. This will give you a general idea of the level of your abilities, when compared with others.

Scoring Ranges: Beginner 15 - 25
 Low Intermediate 26 - 45
 High Intermediate 46 - 65
 Advanced 66 - 75

The Recorder Society of Long Island

2011-12 RSLI MEMBERSHIP APPLICATION

Name(s) _____

Address _____

Zip _____

Telephone (include area code): _____

email: _____

I would like to help RSLI with:

Coffee setup _____ Refreshments _____ Publicity _____ Fundraising _____

I would be interested in being on the RSLI board of directors _____

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:

Pat Cassin
12 Sherman Road
Glen Cove, NY 11542

Instruments For Sale

Ed Brumgnach, a professor at Queensborough College, has come into possession of some recorders which belonged to our late member, Tom Bergel. He contacted Rachel Begley recently to ask if anyone might be interested and then Karen Wexler and Kara Kvilekval went to take a look at them. Two of the instruments are old Hohners - a bass and a tenor. Although they are in good condition, they are single key. There is also a Kung alto (maybe boxwood), and a Paetzold bass in quite good condition. Mr. Brumgnach would like to sell the instruments. If you are interested, his phone is 718-631-6207 or you may email him at brumed@verizon.net.