

Recorder Society of Long Island Winter Workshop 2024

Rachel Begley and Priscilla Herreid



Saturday February 17, 2024
9:00 a.m. - 4:30 p.m.

RSLI's annual one-day workshop is back!
 Featuring two dynamic performers and teachers

Level: Intermediate, Upper Intermediate and Advanced
 Participants should play a minimum of both F fingerings and C fingerings, ideally SATB
 If you are not sure whether this workshop is right for you, please ask!

Location: St. Luke Lutheran Church, 20 Candlewood Path, Dix Hills, NY 11746.
 This is RSLI's regular meeting place. LIE Exit 51, Northern State Exit 42.

*****To get to the workshop using public transportation,
 the nearest LIRR station is Huntington, an easy 1-hour ride from Penn Station.
 We will arrange pick-up from the station prior to the workshop and drop-off afterward.
 We can also transport those using the Bridgeport-Port Jefferson ferry from Connecticut*****

Enrollment is limited: advanced groups have no more than 8; intermediate groups have no more than 12.
 Classes will focus on ensemble music

We may offer a class for those who are experienced players of renaissance consort instruments if there is interest.

Workshop Schedule	Workshop Fee	
9:15 Registration and set-up	RSLI Members	Non-Members
9:45 Class 1	Early Bird \$80	Early Bird \$85
11:00 Break	Regular \$85	Regular \$90
11:30 Class 2	Early Bird registrations are due no later than February 6, 2024	
12:45 Lunch	Priority given to RSLI members	
1:30 Class 3	<i>Partial scholarships available in cases of need: please note on your registration form if you would like assistance.</i>	
2:45 Brief break		
3:00 Class 4		
4:15 Pack-up and farewell		

Coffee & snacks will be provided. Bring your instruments, your lunch, a music stand, a pencil, and a smile.
 We also encourage open minds, together with a generous supply of enthusiasm!
 Acceptance at the workshop will be subject to placement in well-matched groups.

Questions? Email RSLI's Music Director at rachelbegleyrecorder@yahoo.com

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Our Teachers

Rachel Begley performs as a soloist and with ensembles across North America, and has been hailed for her virtuosic and sensitive playing on both recorders and historical bassoons. A freelance performer based in New York, recent performing highlights include both solo and ensemble appearances with The Metropolitan Opera, Newberry Consort, Boston Early Music Festival, Apollo's Fire, Tempesta di Mare, Trinity Baroque Orchestra, American Classical Orchestra, The Play of Daniel, Early Music New York, Crescendo and more. Though her musical focus is currently in early music, she has premiered solo works for recorder by such luminaries as Leonard Bernstein and Joan Tower, and her recording credits include both recorder and dulcian on a number of movie soundtracks, including Disney's "Casanova", the Warner Brothers documentary, "The Mystery of Dante", and a modern adaptation of "Macbeth".

A native of England, Rachel holds a Doctor of Musical Arts degree in recorder and early music from SUNY Stony Brook, and has been a visiting scholar at Indiana University's Early Music Institute where she has also taught. In addition to performing, she has been on the faculty of CUNY Queens College and at numerous festivals and workshops in both the USA and Europe, as well as maintaining private studios in both New York and Long Island. Rachel is a frequent guest conductor at ARS chapters including those in Connecticut, Massachusetts, New York, New Jersey, Florida, Michigan as well as Canada. She is currently in her 30th year as Music Director of the Recorder Society of Long Island. Since 2020, Rachel has become immersed in the world of online music-making, and she co-founded the North American Virtual Recorder Society, for whom she served as their inaugural Music Director 2021-2023, designing their extensive music program, engaging teachers from among the finest in North America, and providing playing and learning opportunities for hundreds of recorder players of all levels from across the continent and beyond.

Priscilla Herreid plays period oboes, recorders, and a multitude of renaissance wind instruments with some of the finest ensembles in the US and abroad. A longtime member of Piffaro, the Renaissance Band, Priscilla is now their Artistic Director, taking the reins from beloved co-founders Joan Kimball and Bob Wiemken this season. With Piffaro, she has appeared at major festivals and series throughout the US, Europe, and South America. Priscilla was part of the onstage band for the Shakespeare on Broadway productions of Twelfth Night and Richard III, starring Mark Rylance. Other appearances include The City Musick, Tenet Vocal Artists, The Gabrieli Consort, Hesperus, Ex Umbris, The Waverly Consort, The Dark Horse Consort, Bishop's Band, and The Rose Ensemble. Equally at home in the 18th century, Priscilla is principal oboist of Boston Baroque, Tempesta di Mare, and New York Baroque Inc., performs regularly with The Handel + Haydn Society and Trinity Baroque Orchestra, and has appeared with Philharmonia Baroque, the Boston Early Music Festival Orchestra, Venice Baroque, Portland Baroque, The Sebastians, Les Delices, American Bach Soloists, and Mr. Jones and the Engines of Destruction. She is a founding member of the quartet New World Recorders.

Priscilla's playing has been called "downright amazing" by the Philadelphia Inquirer, and the New York Times has praised her "soaring recorder, gorgeously played..." She is a graduate of Temple University, where she was a student of the late Louis Rosenblatt, and The Juilliard School, where she was a student of Gonzalo Ruiz. Priscilla is a former director of the Early Music Ensemble at Temple University, where she introduced music majors to new (old) instruments and aspects of performance practice. She is also frequently brought in to coach recorder, renaissance wind band, and baroque ensembles at Yale University and The Juilliard School. She has taught baroque oboe at the Oberlin Baroque Performance Institute and renaissance winds and recorder at the Madison and Amherst Early Music Festivals.

The Fine Print

- Be sure to register by February 5, 2024 to get the "early bird" discount!
- Preference will be given to current RSLI members.
- Acceptance at this workshop is subject to placement in a well-matched group. We will inform you of your acceptance/placement on a waiting list by February 12, 2024
- Cancellation **prior to February 12, 2024** results in a full refund. 50% refund for cancellations due to health reasons only in the week of the workshop.

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Please note:

*Early registration is strongly encouraged. Priority will be given to RSLI members.
Acceptance at this workshop is subject to placement in well-matched groups.*

RSLI Members: Early Bird \$80, Regular \$85
RSLI Guests: Early Bird \$85, Regular \$90

- Send payment via PayPal or Venmo (treasurer@rslinfo) AND email this completed form (also attached separately with this email) to RSLI's Music Director (rachelbegleyrecorder@yahoo.com)
- Alternatively, make your check payable to RSLI, and mail it together with this completed form to: Kara Kvilekval, RSLI Workshop Coordinator, 13 Old Field Road, East Setauket, NY 11733

**Early Bird registrations must be received no later than February 5, 2024
We will notify you of acceptance no later than February 12, 2024**

Contact our Workshop Coordinator, Kara Kvilekval, at kvilekval@vascularassociates.com or 631-804-1555 with any questions about the workshop.

NAME _____

ADDRESS _____

PHONE _____ EMAIL _____

Do you need transportation from Huntington LIRR station or the Port Jefferson ferry terminal?

I will bring the following instruments to play (indicate with an x in the box):

Sopranino Soprano Alto Tenor Bass Great Bass Contrabass

If you have not played for Rachel Begley, either solo or in a small group setting, in 2023-24, please give details of your recorder-playing experience, in particular whether you play regularly in a group (coached or otherwise), take or have taken private lessons, or have attended workshops recently. The continued success of RSLI workshops relies on our having well-matched groups, so please answer with as much detail as possible – continue overleaf if necessary!

If you would like to be considered for a class playing Prescott consort instruments, please list the instruments you will bring (if any), together with a brief summary of your experience playing renaissance recorders.