

Recorder Society of Long Island

3-day Weekend Workshop for Advanced Recorder Players with Bart Spanhove and Rachel Begley

May 4-6, 2019



Incredible opportunity! Limited enrollment! Sign up now!

Level: Advanced – All players must play, and bring, at least SATB as well as play “Alto up”.
Well-matched groups are a priority for this workshop.

Location: Setauket, Long Island, NY

Workshop Description: This is a multi-day, “commuter” workshop, with classes beginning around 10am and ending around 5pm on all 3 days. In addition to classes, Bart will give a solo recital on Saturday evening, and on Sunday evening we will hold “Recorder Mania”, at which laughter is guaranteed!

To ensure attention to both musical details and the individual players in smaller ensembles, the workshop is limited to a maximum of 16 players. Acceptance will be subject to placement in a well-matched group.

Classes may include technique, consort playing, masterclass, recorder choir - in short, everything you want from a recorder workshop! We welcome advance requests for specific topics (eg. playing consort music on renaissance instruments, recorder care, ornamentation, repertoire focus, a particular piece or pieces...).

Out-of-town participants may stay in local hotels, or request housing with chapter members.

Bring your own lunch, together with your instruments, a music stand, a pencil and something for Happy Hour. All music, together with coffee & snacks will be provided. Happy Hour takes place on Saturday and Sunday at 5pm! Arrangements for dinner on Saturday and Sunday will be made at the workshop.

Questions? Call 631-921-4229 or email rachelbegleyrecorder@yahoo.com

Our Faculty

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. Recent performing highlights include appearances with The Metropolitan Opera, Trinity Baroque Orchestra, Newberry Consort, American Classical Orchestra, Boston Early Music Festival, The Play of Daniel, Early Music New York, Bacheler Consort 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 recordings of renaissance and baroque music as well as 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 was a visiting scholar at Indiana University's Early Music Institute. In addition to performing, she teaches at festivals and workshops in both the USA and Europe, and maintains private studios in both New York City and Long Island. She has been Music Director of the Recorder Society of Long Island since 1994.

Bart Spanhove has been professor for recorder, ensemble playing and "practice practising" at LUCA, campus Lemmensinstituut in Leuven in Belgium since 1984. His students come from Belgium, USA, Taiwan, France, South-Africa, Japan, Brazil, Portugal, Germany, Scotland, Luxembourg, Austria and Hong Kong, many of whom have become internationally successful musicians. Bart Spanhove is also member of the ensemble, *Flanders Recorder Quartet*, with whom he has recorded 28 CDs and given more than 2,500 concerts in more than 54 different countries, besides giving countless master classes and workshops worldwide.

As regards practising, he has been inspired by professional sports people. Making and teaching music is his greatest joy. Every day is a small life with music. As the musical director of the *Flanders Recorder Academy*, founded in 2014, he devotes himself to infecting others with the musical bug. Bart Spanhove has published his insight and experiences in *The Finishing Touch of Ensemble Playing* (Recordia, Korea), *Das Einmaleins des Ensemblespiels* (Moeck, Germany) and *De Blokfluitmuziek van Frans Geysen* (Mieroprint, Germany). For the past ten years he has focused his interest on methods of practising and has given many readings and workshops for musicians on the topic of practising strategies. "Learning is practising without repetition" is his motto for life long lively and exhilarating music making. His insights are published in *The Finishing of Practising* (Moeck, Germany) and *Das Einmaleins des Übens*. At the moment, he keeps writing more books on practice strategies for all musicians (with translations in English, German and Mandarin).

Workshop Fees

\$295 – register before April 2, 2019

\$325 – register April 2, 2019 or later

The Fine Print

- Be sure to register by April 2, 2019 to get the "early bird" discount!
- Priority will be given to applications from current RSLI members received during March 2019
- 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 no later than April 15, 2019.
- Cancellation prior to April 15, 2019 results in a full refund. Cancellation April 16-26 results in a 50% refund. No refund for cancellations in the week of the workshop.
- We do not expect there to be places available for those who cannot attend all 3 days. Sorry!

Spring Workshop 2019 with Bart Spanhove and Rachel Begley

Please make checks payable to **RSLI**, and mail your registration form to:
Kara Kvilekval, 13 Old Field Road, E. Setauket, NY 11733

*Acceptance at this workshop is subject to placement in a well-matched group.
You will receive directions, a detailed schedule, and other information when your place is confirmed.*

NAME _____

ADDRESS _____

PHONE _____ EMAIL _____

You must be able to play (and bring!) at least SATB and Alto up

I will bring the following instruments to play (please circle):

Sopranino Soprano Alto Tenor Bass Great Bass Contrabass

Prescott renaissance recorders you will bring:

Special requests (eg. renaissance recorder consort, technique class, masterclass, specific repertoire, recorder care, etc)

If you have not played for Rachel in 2018/19, please give a brief summary of your playing experience, including such things as private lessons, ensembles you play with (coached and otherwise), workshops you have attended, especially recent activities, and anything else you think might be useful in ensuring that this workshop will be a good fit for you. If you would like to participate in any classes offered for players of Prescott renaissance consort recorders, be sure to describe your experience with these instruments.

Any other details? (Housing/transportation requests, early confirmation needed for travel plans, etc.)