



April 2017

NOTES

www.washingtonrecordersociety.org

WRS YEAR AT A GLANCE

April 24	Auction and Antiqua (note change)
May 1	Nova
May 6	Spring Recital
May 15	Antiqua
June 5	Nova

Regular meeting and workshops at
Cedar Lane Unitarian Universalist
Church

Spring Recital at Presbyterian Church
of the Atonement.

Solution to Last Issue's (February's) Puzzle

EAR + LG is ELGAR, RULES + GG is
RUGGLES, BET + IZ is BIZET,
HUMAN + SC is SCHUMAN
(William), BOY + CE is BOYCE,
CHIN + OP is CHOPIN, and DEUS +
LI is DELIUS.

Schedule Change—the Next Antiqua Meeting and Instrument/Sheet Music Auction Will Be Monday, August 24

We had to move the next Antiqua
meeting to accommodate the church,
so it will be on April 24—not on April
17.

On April 24, we will have our annual
auction of instruments and sheet
music. In order to have enough time
for the auction and still leave time for
the Antiqua groups to rehearse, **the**

**auction will begin at 7:00 p.m. and
last until 8:00 p.m.**, at which point
the large and small Antiqua groups
will rehearse.

Our auction this year will include
several unusual instruments. We will
also have a selection of interesting
sheet music, organized by type—
advanced methods for practice,
solos, duets, trios, and music for four
or more parts—as well as several
books. All of the music and books,
and of course the instruments, will
have a modest minimum price, but
since this is a fundraiser for WRS, we
welcome competitive bidding on any
item!

Please join us for this important
annual event.

Reminder—Spring Recital and Reception on Saturday, May 6, at the Church of the Atonement

Please join us, and bring your family
and friends, for the annual WRS
Spring Recital. As in the past several
years, the recital will be at the Church
of the Atonement, 10613 Georgia
Avenue, Silver Spring, Maryland. You
can find directions at
<http://atonementlife.org/directions>.

The recital will begin at 3:00 p.m.,
and will be followed by a reception.

The Spring Recital is a great
opportunity for WRS members to
enjoy a wide range of music, get
some experience playing for a
friendly audience, learn what other
recorders players in our community
are up to, and socialize together. For

more information, contact Jane
Udelson at jtake@comcast.net.

Upcoming Early Music Concerts in the Washington, DC Area

April 28–30—Folger Consort, “**The
Play of Love**” (music of the
medieval troubadours and
trouveres), Folger Theater, 201 East
Capitol Street, SE, Washington, DC.
For more information, visit
[http://www.folger.edu/events/the-play-
of-love](http://www.folger.edu/events/the-play-of-love).

April 30—Washington Bach Consort,
Handel's Messiah, National
Presbyterian Church, 4101 Nebraska
Ave NW, Washington, DC. For more
information, visit
<http://www.bachconsort.org>.

Information on the following concerts
is available on the web page of Early
Music DC,
[http://earlymusicdc.org/emdc/index.ht
m](http://earlymusicdc.org/emdc/index.htm):

April 15—Eya: Ensemble for
Medieval Music, **Music of
Renaissance Florence**, National
Gallery of Art, 6th and Constitution
Avenues NW, Washington, DC.
April 22—Carmina, **In the Footsteps
of Ockeghem**, Episcopal Church of
the Redeemer, 6201 Dunrobbin
Drive, Bethesda, MD.

May 7—Illuminare, **The Play of the
Virtues by Hildegard von Bingen**,
Fairfax United Methodist Church,
10300 Stratford Avenue, Fairfax, VA.
May 12—Eya: Ensemble for Medieval
Music, **The Three Marys (medieval
liturgical drama)**, Christ Church
Georgetown, 3116 O Street NW,
Washington, DC.

May 20—Eya: Ensemble for Medieval
Music, **Music of Renaissance**

Florence, St. Mary Mother of God Catholic Church, 727 5th St NW, Washington, DC.

• June 11—Chantry, **Byrd and Josquin: Masterpieces for Corpus Christi**, St. Bernadette Church, 70 University Boulevard East, Silver Spring, MD.

Shelley Gruskin's 42nd WRS Workshop

On a warm, sunny Saturday, Shelley Gruskin led his 42nd WRS workshop at the Cedar Lane Unitarian-Universalist Church. The March 25th workshop attracted 20 WRS and non-WRS participants, two of whom came from distant Hagerstown.

Shelley's workshop was entitled "The First and Last Pages." The first pages referred to early medieval music's first notated polyphony from anonymous composers. By the end of the day, we had covered 31 pages of music, reached the late Baroque era, and performed some of the last music specifically composed for the recorder by Giuseppe Sammartini and Johann Christoph Schultze.

We began the day with the 12th and 13th centuries. Shelley discussed the birth of polyphonic music in Europe, and showed us examples of complex pieces built out of very simple figures combined in ingenious ways. The aim of these (mostly anonymous) composers, he explained, was to create music that reflected the natural order of the universe and to give homage to its creator.

We then played French two-part and three-part motets and estampies (dances) that Shelley had arranged for altos and tenors. Shelley also provided some examples of the original notation and explained how we could read them. The music was not difficult, but the tempos and rhythms were sometimes challenging. After a lunch break, Shelley turned our attention to very late Baroque compositions that featured the

recorder. These were four-part musical compositions scored for soprano, alto, tenor, and bass that would be recognizable to most recorder players. Shelley also included a piece from early 19th century Vienna for the *czaken* (a late version of the recorder) and strings, arranged for soprano recorder with accompaniment by tenors and basses.

Throughout the workshop, Shelley worked with us on proper intonation, technique, and how to use musical texts to perform instrumental music more effectively.

As usual, Shelley was very charming and humorous, but never at our expense. He used different kinds of analogies to help us understand the music, marched to show us different tempos and rhythms, and played the recorder to illustrate his points. And most importantly, he encouraged us to study the music carefully to play it with the right *esprit*.

When the workshop ended, we were tired but pleased. We had learned a great deal and perhaps would play the recorder more expertly as a result of Shelley's instruction.

For 42 years, WRS has been extremely fortunate to have Shelley as a master teacher. If you missed the Gruskin workshop this year, join us for Shelley's 43rd next March. You will not be disappointed.

In Memoriam: Kay Jones

Katherine Cox Jones, known to family, friends, and recorder players as Kay Jones, died on February 22, 2017, at the age of 96.

Kay was born in Connecticut and was a graduate of Wellesley College, class of 1941. After World War II, Kay and her husband Vincent C. Jones moved to the Washington, DC, area. Vincent was an historian for the U.S. Army and wrote the Army's official history of the Manhattan Project.

For 50 years, Kay taught music and the recorder in Washington, DC, and Maryland, inspiring thousands of people of all ages to learn to read and enjoy music. Kay taught the recorder at local libraries, nursing homes, and through the Montgomery County Recreation Center. She also was a passionate advocate for the arts and arts education on the local and national levels.

With her close friend Peg Hoenack, Kay coauthored *Let's Sing and Play*, a popular series of music education books.

Kay was an active member of the Washington Recorder Society for many decades. Even into her early 90s, Kay continued coming to WRS and playing music. Although she often joked about her declining dexterity, it did not stop her from enjoying and playing the music she loved. In many different ways, Kay was an energetic and generous supporter of WRS.

Those who knew her well will always remember how Kay embraced every challenge and change with a charming blend of curiosity, grace, wit, and a smile. We also will remember Kay's half-century dedication to promoting the recorder as a serious musical instrument.

Kay spent her adult life promoting what she considered to be the good and the beautiful. She understood the importance of music and the arts in leading a balanced and full life. And she embodied that balance and fullness through her teaching and recorder playing.

Local Recorder Teachers To Help You Improve Your Playing Technique

Many of us have found that studying on a regular basis with a good teacher improves our technique and increases our enjoyment of playing the recorder. Our area has several

very good recorder teachers who are available to work with individuals who would like to improve their playing. We encourage you to take advantage of these opportunities.

CAROLE ROGENTINE

Location where lessons offered:

Bethesda, MD

Phone: 301-530-6386 (home);

301-523-5515 (cell)

Email: crogentine@gmail.com

Lessons offered: Teens and adults.

Individual students and ensemble coaching.

Other information: Offers harpsichord accompaniment; former music director, WRS; studies with Gwyn Roberts.

RACHEL ISAACSON

Location where lessons offered:

travels to students' homes in the Washington, DC, area.

Phone: 571-338-4606

Email: isaacson.rachel@gmail.com

Lessons offered: Children, teens, and adults. Individual students and ensemble coaching.

Other information: Studied in the Historical Performance Institute and Early Music Department at Indiana University (Bloomington).

DAVID MCGOWN

Location where lessons offered:

Silver Spring, MD

Phone: 240-338-5107

Email: drmcgown@gmail.com

Lessons offered: Young adult (high school) and adult individual students.

Other information: Studies with Gwyn Roberts.

JEAN CIOFFI

Location where lessons offered:

Alexandria, VA

Phone: 202-378-8223

Email: jeanncioffi@gmail.com

Lessons offered: All ages; individuals and ensembles.

JOHN BENAGLIA

Location where lessons offered:

Washington, DC

Phone: 202-234-1837

Email: jbenaglia@aol.com

Puzzle Corner

CIPHER QUOTE –

Once more, a little insight into the mind of the composer disguised with a simple cipher. Can you read it?

KJLQ RB JW JBCAXWXVNA

MRBLXENARWP CQN VXBC

VJAENUXDB BCJAB.

KNNCQXEJW LQJUUNWPNB

CQN

DWRENABN. R XWUH CAH CX

NGYANBB CQN BXDU

JWM CQN QNJAC XO VJW—

LQXYRW.

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