

May 2013

WRS on the web: <http://metosrv2.umd.edu/~baer/WRS>

WRS

YEAR AT A GLANCE

04 May	<i>Spring Concert</i>
06 May	Nova
20 May	Antiqua
03 Jun	Nova

Spring Concert

Location Changed

Events at Cedar Lane Unitarian Church have forced a change in the location of our Spring Concert. The concert will now take place on May 4 at the Presbyterian Church of the Atonement in Silver Spring. It will begin at 3:00 p.m. in the church sanctuary. It will end between 4:30 and 5 p.m. and be followed immediately by a beverage and cheese event (sorry, no wine) in the Nave outside the Sanctuary. The day will end by 6 p.m.

You may arrive as early as 1 p, m, for practice. Dick Shrager's large Antiqua/Nova group will meet in the Sanctuary at 2 p.m., and several practice rooms will be available for other groups.

Jane Udelson will again serve as coordinator of the performing groups. For more information, please email her at jtake@comcast.net.

Here are directions for the new venue:
 Presbyterian Church of the Atonement
 10613 Georgia Avenue
 Silver Spring, MD 20902

The church is just off Georgia Avenue about a mile north of the beltway, not too far from Cedar Lane.

From Cedar Lane Unitarian

Church:

1. From Cedar Lane Unitarian Church, make a right-hand turn on Cedar Lane.
2. Continue straight onto Summit Avenue (after a series of sharp curves in the road--same road, but the name changes at this point)
3. At the second traffic light, turn right onto Knowles Avenue. Stay in the far right-hand lane and then turn left onto Connecticut Avenue and stay in the far right-hand lane.
4. At the first traffic light, turn right onto Plyers Mill Road (*beware of the camouflaged speed bumps on the first part of Plyers Mill road*). After about 1 1/2 miles, Plyers Mill will cross over Georgia Avenue. Church of the Atonement is on the right immediately after you cross Georgia.

The parking lot is the first driveway entrance off Plyers Mill Road behind the church. The main doors are the big glass doors between the two towers off the parking lot. When you enter the church you can either go up the stairs to your right or use the elevator to your left.

From the Beltway:

1. Take exit 31A to merge onto MD-97 N/Georgia Avenue toward Wheaton.
2. After about 1.3 miles, turn right on Plyers Mill Road (you will pass the church on your right). The parking lot is the first driveway entrance off Plyers Mill Road behind the church. The main doors are the big glass doors between the two towers off the parking lot. When you enter the church you can either go up the stairs to your right or use the elevator to your left.

Note: There are two churches

diagonally opposite each other at the intersection of Georgia Avenue and Plyers Mill Road. **Church of the Atonement** is the smaller of the two and is on the Southeast corner of the intersection.

Winners of Composition Contest Announced

WRS has held a contest for a new recorder composition to celebrate our 50 year affiliation with the ARS. During the past two months playing groups from WRS have played through the 19 compositions we received. Results of these sessions narrowed the field to six possible selections, and at a final session on April 17 The Federal Fantasia and Fugue by Glen Shannon won the First Prize of \$750. Second prize of \$500 was awarded to The Gypsy Recorder Consort in Washington! by Keith Terrett.

The judges for the final session were Tina Chancey, Richard Spittal of the Baltimore Early Music Group, and Col. Michael Colburn, Director of the Marine Band.

You'll get to hear both pieces performed at the Spring Concert and play them yourselves because the music will be on our website to download for a year. Congratulations to the winners.

Elections Are Upon Us Again

Nominations to fill places on the WRS Board were announced at the Apr 22 meeting. Vickie Walter, Helen Eliot and Bruce Crane were nominated. Elections will be held at the May Antiqua meeting. The nominees have given brief biographies/statements to Notes.

Vickie Walter - I first learned to play the recorder "by ear" about 25 years ago, studied with Kay Jones for about a year, and then did not play for many years before joining WRS in 2004. Since then, I've studied with Scott Reiss and Suzana Cooper, and have attended numerous WRS workshops, which I always find interesting and valuable. I became president of WRS last summer and hope to continue to find ways to help WRS grow and thrive in the coming years.

Helen Eliot - During some 35 years of cancer research at NIH, I studied recorder with Carole Rogentine. At Carole's urging I eventually decided to join WRS in 1984. Since then I have benefited greatly from the group playing under different leaders, the various workshops, the mini-concerts, and our yearly Spring Concert. After retiring I decided to help with the hard work of running this nonprofit organization. It would be a pleasure to serve another term on the Board.

Bruce Crane - I've played and sung music most of my life here in the Washington area. I've found a place in WRS by editing the issues of Notes with great help from other members of the Board. This past year I've helped organize the Composition Contest to celebrate our ARS anniversary. I'm looking forward to helping

WRS move into the future.

Shelley Gruskin's 2013 WRS Workshop

On Saturday, April 6, 2013, the Washington Recorder Society hosted a recorder workshop at the Cedar Lane Unitarian Universalist Church in Bethesda, Md., by the legendary teacher and musician Shelley Gruskin. It was his 39th session at WRS.

The theme of this year's workshop was "The Edge of the Imitative Style: Its Early Development and its Summit - Josquin and the Elizabethans." Shelley began the workshop by explaining how Josquin de Prez (1440 - 1521) developed the imitative style, which was then spread by him and by other Flemish composers around Europe. It reached its apogee in Elizabethan England, where Flemish musicians were in great demand.

Afterwards, we began playing religious and secular music by Josquin and interspersing these pieces with music by the English composers Thomas Tomkins, Robert Parsons and Richard Nicholson. Some of these pieces were light fantasies, while others were musically intricate and challenging to play.

As usual, Shelley was in high form. Throughout the workshop, he illustrated the imitative style on his favorite instrument, the alto recorder. He also displayed his gentle humor and his ability to make insightful analogies between music and other things. And he emphasized important techniques of good musicianship, such as not tapping your feet to the music and not overblowing. And who could explain empty beats in a

measure better than Shelley?

This Renaissance musical feast ranged from Flanders to France to London! Everyone enjoyed themselves on a beautiful spring day and left the workshop slightly better recorder players.

Next year will be Shelley's 40th WRS workshop. Plan to join us for what promises to be another memorable musical day by one of WRS's most enduring and endearing visitors.

Solution to last issue's puzzle:

Take the word celery and change the c to a g. Change the y to an i. Rearrange the letters to find the Russian Composer - Gliere.

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