

WRS on the web: www.washingtonrecordersociety.org

WRS YEAR AT A GLANCE

May 2	Nova
May 14	Spring Recital
May 16	Antiqua
Jun 6	Nova

Regular meetings and workshops at Cedar Lane Unitarian Universalist Church. Recital at Presbyterian Church of the Atonement.

Board Elections in May

Elections for membership on the WRS Board of Directors will be held at the May Antiqua meeting. Current Board members who are running again are David McGown, Brie Salzman and Laura Schattschneider. There are two openings on the Board this year as Vickie Walter and Bruce Crane are becoming ex-officio members. Vickie will continue as webmaster. The names which were placed in nomination at the last meeting are:

Jeff Snider -

I started playing the recorder when I was 8 years old, and played various brass instruments through middle and high school. In my mid-30s I picked up the recorder again as an instrument convenient to play anywhere (notably in the car) and because I am a big fan of early music -- especially Medieval and

Renaissance music. I take occasional lessons and attend every workshop time permits, in between work finishing my mathematics Ph.D. and spending time with my wife and 4-year-old son. Playing with WRS the last few years has been the most enjoyable way to improve my skills, and I would be honored to help WRS bring that opportunity to more people.

Jane Larrick-

I don't even want to say how long ago I started playing the recorder. I taught myself to play and much later studied with Suzana Cooper for a few years. There have been long periods when I haven't played at all for various reasons, but I love making music with other people. I've been a WRS member for more than 20 years, except for 2 years I spent in Minnesota. I have taken many WRS workshops and enjoyed every one. I was a member of the WRS board several years ago.

Spring Recital Coming Up May 14

Join us for the Washington Recorder Society's annual Spring Recital on Saturday, May 14, at 3 p.m., followed by a beverage and cheese reception.

As it was last year, the recital

will be held at the Presbyterian Church of the Atonement in Silver Spring, MD.

The recital will feature performances by about 10 groups and individuals. It will begin at 3 p.m. in the church sanctuary and will end between 4:30 and 5 p.m. The recital will be followed immediately by a beverage and cheese event in the nave outside the sanctuary. The day will end by 6 p.m.

Performers may arrive as early as 1 p.m. for practice. Dick Shrager's Large Ensemble group will meet in the sanctuary, and several practice rooms will be available for other groups.

LOCATION:

Presbyterian Church of the Atonement
10613 Georgia Ave.
Silver Spring, MD 20902

Map and directions to the recital can be found at http://atonementlife.org/Map_Directions.html

Great Success For April Sale

Our treasurer, Brie Salzman, reports that the instrument and music sale at the April Antiqua meeting went well. Proceeds from the sale of donated instruments totaled \$825. Another \$190 came from music and other items. This brought the total return from the sale to \$1015. Thanks to all who contributed and especially to those who purchased.

Shelley Gruskin's 41st WRS Workshop

On a balmy March 26, WRS hosted Shelley Gruskin's 41st WRS workshop at Cedar Lane Unitarian Universalist Church. The theme of this year's workshop was "From the Late 18th Century Baroque to the Early Recorder Revival of the 1940s."

Shelley began the workshop at the end by discussing the important role that Arnold Dolmetsch (1858-1940) played in reviving the recorder, recorder music, and early music beginning in late Victorian England. Dolmetsch was a French-born musician and instrument maker who spent most of his life in England. Some of his many admirers included William Morris, George Bernard Shaw, and William Butler Yeats.

We then played neo-Baroque music composed by Dolmetsch, Michael Kuntz, Zoltan Kodaly, and others in the first half of the 20th century. For participants, it was probably the first time that they had played Baroque music written in the decades before World War II.

After lunch, Shelley moved back into the heart of the Baroque period - the 17th and early 18th centuries. Shelley began with a four-part arrangement of J.S. Bach's Art of the Fugue, Contrapunctus I. Next, we played a complete concerto by Antonio Vivaldi and a complete sonata by Gottfried Keller. These were challenging pieces to perform, but under Shelley's patient and skillful direction they sounded good by the end of the afternoon.

As usual, Shelley was full of energy, insight, and wit. He also helped us by playing parts

of the music, which is always a treat because Shelley is such an accomplished recorder player. We were informed, entertained, and charmed, and we left the workshop with a broader and deeper understanding of the musical performance of Baroque music. Join WRS next year for Shelley's 42nd workshop. You will be glad you registered.

Solution to last issue's puzzle:

Rosemary is the mother of Gail and Don and the grandmother of Bill. She played second with a selection by Haydn.

Puzzle Corner

This issue's puzzle features five sets of three composers who have nothing in common except letters in their names. The clue to each composer is his date of birth and the fact that the three names are linked together by their shared letters. A little twist is provided by the fact that the middle name is spelled backwards. If for example the clues are 1897 1932 1857, you could look at lists of nineteenth and twentieth century composers and eventually come up with Korngold, Le Grand and Elgar. Your answer with the backwards twist would read KORNGOL(DNARGEL)GAR. Once you have the last name of each trio, you also know at least the first letter of the second name.

1. 1709 1867 1714
2. 1674 1644 1890
3. 1880 1692 1505
4. 1911 1916 1881
5. 1803 1925 1885

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