



NOTES

www.washingtonrecordersociety.org

November 2018

WRS YEAR AT A GLANCE

Nov. 19	Antiqua
Dec. 3	Nova
Dec. 17	Holiday Party
Jan. 7	Nova
Jan. 28	Antiqua
Feb. 4	Nova
Feb. 25	Antiqua
Mar. 2	Shelley Gruskin Workshop
Mar. 4	Nova
Mar. 16–17	Amherst Early Music Workshop in Washington, DC
Mar. 18	Antiqua
April 1	Nova
April 15	Antiqua
May 6	Nova
May 18	Spring Recital
May 20	Antiqua
June 3	Nova

Regular meeting, workshops, and spring recital at Presbyterian Church of the Atonement.
Amherst Early Music Workshop at George Washington University

Holiday Party

On Monday, December 17, we will all get together for our annual holiday party—playing holiday music in one group and enjoying refreshments and each other's company.

Please bring your favorite finger-food snacks to share. Paper products and beverages will be provided.



Biweekly “Antiqua” and “Nova” Meetings

To recap for new members details about WRS meetings: We meet twice a month, generally on the first and third Mondays of the month, except for adjustments for holidays. The year's schedule is posted on our web page, www.washingtonrecordersociety.org.

At our Antiqua meetings, we begin with a short concert by a local recorder ensemble or other music group, and then split into two groups to explore and rehearse different types of music together. The larger Antiqua group usually has several players per part, and is open to anyone who can play at least one type of recorder (alto, tenor, bass, or soprano). This group is led by Leo Angulo, an accomplished musician who is a trained pianist, conductor, and recorder player. The other Antiqua group is open to players who can play several different types of recorders and are comfortable playing one to a part, and is coordinated by David McGown, an outstanding musician with extensive knowledge of music history, and by long-time WRS member and former WRS President Jayme Sokolow.

At our Nova meetings, we all play together in one large group, as a kind of “recorder orchestra.” David McGown leads the Nova playing sessions.

Shelley Gruskin Is Coming—Save the Date!

Save the date—Shelley Gruskin is coming to WRS on Saturday, March

2, 2019, for his 42nd recorder workshop.

Here are some of the reasons you should save this date:

- Shelley was one of the original members of the professional early music group the New York Pro Musica, which helped put the recorder and early music on the map in the United States.
- Shelley has received a prestigious lifetime achievement award from the American Recorder Society for his many contributions to the recorder.
- Shelley is a masterful teacher whose zest for the recorder and early music remains undiminished.

Shelley's workshop will be held at the Presbyterian Church of the Atonement from 10 a.m. to 4 p.m. In 2019, you will receive more information and a flyer to register. If you enjoy playing the recorder, want to learn more about early music, and want to improve your playing of Medieval, Renaissance, and Baroque composers, pencil in March 2 for Shelley Gruskin's 42nd WRS workshop.

Gwyn Roberts Workshop: Playing the Recorder at Lower Registers

At our workshop with Gwyn on October 27, she emphasized a steady breath support mindful of the size of instrument we were playing and very little altered from higher register notes to lower ones. She also did two wonderful impersonations to illustrate where wind should come from as it is blown into a recorder.

The first was of a Gomer Pyle type character who talked from the back of his throat; the second was akin to Lily Tomlin working the switchboard on Laugh-In, very nasal and from the front of the mouth and nasal passage. Wind should not come from either of these places when blown into a recorder!

We played music from Purcell's Fairy Queen, including a Dance for the Fairies, a chaconne for a Chinese Man and Woman, a Monkey Dance, and music by Ferrabosco, Tallis, Simson, Fermier, and Holborne. Through it all, Gwyn insisted that we always keep what good tuning would sound like in our imaginations so that we might achieve it in real life. She emphasized the importance of vertical rhythm, of starting and ending at the same moment, and of articulation, including the rules of contour.

One element that stood out for me at this session was how surely and clearly Gwyn is able to conduct for a large group of players at different levels of expertise. Her signals were perfectly clear, with a downbeat even I couldn't miss. We rarely had to stop in the middle of a piece; Gwyn kept such clear time and called measure numbers, so most of us were able to stay in, even over difficult musical terrain at quick tempi. There were 18 of us, and we had never played together. And Gwyn was able to bring us together to at first make something that sounded vaguely like music, and then like music, and then like even better music.

I was sad this year that Gwyn did not dance for us; she seems to know the steps to all of the renaissance and baroque dances. She did clap them out for us, though. Gwyn is always upbeat, insightful, informative, and supporting. As is the case for me after each meeting with her, I felt exhilarated after her workshop, and recommitted. I want what Gwyn

Roberts has to offer, and the way she gives it is irresistible.

Gwyn Roberts is co-director of Tempesta di Mare. She is Professor of Recorder and Baroque Flute at the Peabody Conservatory, Director of Early Music at the University of Pennsylvania, and directs the Virtuoso Recorder Program at the Amherst Early Music Festival. After graduating from Bryn Mawr, she went to Utrecht Conservatory in the Netherlands, where she studied recorder with Brügger's protégé Marion Verbruggen as well as with Leo Meilink, and also studied baroque flute with Marten Root.
—*Brie Salzman*

Upcoming Capitol Early Music Events

On Friday, February 8, at 8:00 p.m., renowned baroque dancer Caroline Copeland will perform 17th and 18th century French dances in costume, accompanied by an instrumental ensemble, including well-known recorder player and Baroque flutist Allison Mellville. A workshop for instrumentalists and dancers will be held on Saturday, February 9. Registration opens 6–8 weeks beforehand. For more information and for tickets, visit <http://capitolearlymusic.org>.

Plan on Attending Amherst Early Music's Washington, DC, Weekend, March 16–17, 2019!

Next spring, Amherst Early Music (AEM)—the largest presenter in the country of early music workshops for recorder players, other instrumentalists, and singers—is going to give a 2-day workshop in Washington, DC, for recorder, lute, and viol players. This past March was their first workshop in DC. It was attended by a number of WRS members and received rave reviews.

A 2-day weekend in Washington will be an ideal introduction to AEM for those who have not yet experienced it. It will be an opportunity to explore

early music, as well as advanced technique and musicianship, more intensively than is possible in a 1-day workshop. It will also be a chance to learn from new and different teachers; to meet other recorder players from the mid-Atlantic region; and to meet, hear, and play with lutenists and viol players.

More information about the Washington, DC, weekend, and opportunities to help for those who are interested, will be forthcoming soon. In the meantime, reserve the dates!

In Case of Inclement Weather

If there is inclement weather on a Monday night when an Antiqua or Nova session is scheduled, or on a Saturday when a workshop is scheduled, contact the Church of the Atonement to find out whether the church is closed. The phone number for the church is 301-649-4131; the email address is officemgr@atonementlife.org. The church's website is <https://www.atonementlife.org>.

Local Recorder Teachers To Help You Improve Your Playing Technique

ADÉLA GARDAVSKÁ

Washington, DC
Phone: 240-688-2809
Email: cameladel@gmail.com
Lessons offered: children, teens, and adults. Individual lessons and ensemble coaching.
Other information: Higher Professional Education Degree in Music-Recorder, Evangelical Academy Conservatory in Olomouc, Czech Republic

RACHEL ISAACSON

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)

CAROLE ROAGENTINE

Bethesda, MD
Phone: 301-530-6386 (home); 301-523-5515 (cell)
Email: crogentine@gmail.com
Website:

www.learnrecorderwithcarole.com

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

Other information: Offers harpsichord accompaniment; former music director, WRS; recorder faculty at the Levine School; studies with Gwyn Roberts; past study at Indiana University School of Music and the Oberlin Summer Performance Institute

JOHN BENAGLIA

Washington, DC
Phone: 202-234-1837
Email: jbenaglia@aol.com.

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

Solution—4 answers:

Answer 1:—cOUpErIn fOntAmA

Answer 2. 8—thE nAmEs Of thE cOmpOsErs

Answer 3. All of them—AEIOU

Answer 4. 16—thEnAmEs Of thE cOmpOsErs cOUpErIn And fOntAnA.

NOTE: This is Bruce Crane's final puzzle for *WRS NOTES*. Thank you for the fun brain-twisters you have provided for the last several years, Bruce!



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