



NOTES

www.washingtonrecordersociety.org

April 2019

Reminder—Spring Recital and Reception on Saturday, May 18, at the Church of the Atonement

Please join us, and bring your family and friends, for the annual WRS Spring Recital. The recital will be at the Church of the Atonement, 10613 Georgia Avenue, Silver Spring, Maryland.

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

May 5—Washington Bach Consort, **Easter and Ascension Oratorios**, National Presbyterian Church, 4101 Nebraska Ave NW, Washington, DC. For more information, visit <http://www.bachconsort.org>.

Information on the following concerts, as well as others, is available at

<https://www.facebook.com/pg/Early.Music.DC/events/>.

April 26—**Works by Corelli, Veracini, and Geminiani**, private residence in Chevy Chase; see <https://www.28chairs.org> for more information.

May 2—**Capriccio Baroque presents English early keyboardist Colin Booth**, Aberfoyle Place NW, Washington, DC.

May 2—Colin Booth presents **Queen Elizabeth—Her Musicke**, Woodend Sanctuary & Mansion, 8940 Jones Mill Road, Chevy Chase, MD.

May 3—Washington Cornett and Sackbutt Ensemble, St. David's Episcopal Church, 4700 Roland Avenue, Baltimore, MD.

May 11—Carmina & Illuminare: **The Soulful Heart of Italy**, The Episcopal Church of the Redeemer, 6201 Dunrobbin Drive, Bethesda, MD.

May 13—**Capriccio Presents Thomas Dunford 'All Bach, All Lute,'** Capriccio Baroque, Aberfoyle Place NW, Washington, DC.

May 19—Washington Cornett and Sackbutt Ensemble, Baker Memorial Chapel, 2 College HI, Westminster, MD.

American Recorder Society Grant to Our Own Adéla Balima!

We are delighted to report that Adéla has received a Professional Development Grant from ARS, for the recorder residency at the Sikta Center for Arts and Ecology on the Oregon coast. According to Adéla, she will work with Jacob van Eyck's melodies and variations, developing her own style of interpretation and expression and exploring possible applications to Czech or Slavic melodies. Congratulations, Adéla!

Practice Tips From David McGown and Tina Chancey

As part of Tina Chancey's ARS-sponsored tips on practicing, she and David recently made a video that explores Handel's Sonata in C Major. You can watch the video at

<https://www.youtube.com/watch?v=LD-YNK6pC6w>.

WRS YEAR AT A GLANCE

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.



March 2 Shelley Gruskin Workshop

On Saturday, March 2, Shelley Gruskin led his 43rd WRS workshop. This surely must be a record for the American Recorder Society.

Thirteen participants—including three from Richmond and Charlottesville—met at the Church of the Atonement for a day of stimulating music and instruction. Among the instruments, we had two great basses and a contrabass, which made for a strong low chorus throughout the day.

In the morning, we played Medieval and Renaissance program music, or music designed to illustrate some concrete action of event, such as the sounds of birds. Perhaps the most unusual piece was from the South of France in the late 1300s on the joys of smoking opium. This languid piece—composed centuries before Columbus and his crew first learned about tobacco—was both amusing in its composition and enjoyable to perform.

After lunch, Shelley turned to the art of cantus firmus, which is a pre-existent melody that underlays a polyphonic music composition. We played several examples of cantus firmus music and ended with a remarkable set of three compositions by the Swiss Renaissance composer Ludwig Senfl, a pupil of Heinrich Isaac. We first played two separate folk melodies by Senfl and then a third piece by Senfl that combined both melodies note-for-note, harmonized with the help of rests.

As usual, Shelley was delightful director. There are few recorder teachers who know music like Shelley and who can illustrate their points with insightful analogies, historical information, a sly sense of humor, and superb recorder-playing. Shelley has won a lifetime achievement award from the American Recorder Society. This workshop is one more reason why his award is so well-deserved.

Join us next year for the 44th WRS Shelley Gruskin recorder workshop.

Musings on the Amherst Early Music Weekend Workshop

The Amherst Early Music Weekend Workshop took place March 16 and 17 on the campus of George Washington University in DC. Eighteen WRS members attended—

approximately 40 percent of active members. Here are some comments from WRS attendees.

Daniel Bruner, WRS President, had this to say about the workshop: “I have so many great memories of the weekend! Highlights for me were the group playing session Sunday afternoon (and the chance to hear 20 lutes playing together!); experiencing parts of John Taverner's "Western Wind" mass with Valerie Horst (loved it so much I bought a CD of a performance the same night); being stretched, as always, by Heloise Degrugillier; and learning about Renaissance "In nomine" pieces with Tish Berlin. I can't wait for next year!”

For Carolyn Lincoln, WRS Webmaster, “The highlights of the AEM Spring Break Weekend Workshop for me were meeting or talking to other members of WRS and playing in a large group of instruments. Eighteen members of WRS attended the workshop, and some I had never met or played with before. It was Interesting and fun to get to know them a little better and hear their thoughts on WRS meetings. The last session on Sunday was a play-along for all participants, which included viols and lutes. I had never played with those instruments in such a large gathering before, and the overwhelming sound was spectacular. I highly recommend attending next year if you can; it will be March 21–22.”

Here is what Jane Udelson, past president and ex-officio Board member, had to say:

“Weekend workshops are full of surprises, whether it's who will be your instructors, who you will be playing with in your small-ish (or not-so-small) groups, and what will be happening when all are assembled together to play and listen to each other in small or large groups. Spring Break Workshop this March was no exception.

“First, I kept wondering why we had to meet in two separate buildings, until it dawned on me at the last workshop session that there were 18 lute players among the participants, who treated the rest of us to a lovely performance. Who but Amherst would have the capacity to draw together that many lutenists from across the country?”



“Another surprise was being in a class of 12 recorder players who were focused for two sessions on making beautiful music out of a four-part piece by Barsanti (Sonata 6, op. 6) that Heloise had arranged and was convinced we could play well despite our overwhelming numbers. She was right, and we loved it.”

Local Recorder Teachers To Help You Improve Your Playing Technique

ADÉLA BALIMA

Washington, DC

Phone: 240-688-2809

Email: cameladel@gmail.com

Website: <http://adelabalima.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 ROGENTINE

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.

WRS Board Members

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Daniel Bruner, 202-669-3388

pdanielbruner@gmail.com

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les291@nyu.edu

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Leader

David McGown, 240-338-5107

drmcgown@gmail.com

Antiqua Large Group Leader

Leopoldo Angulo, 240-204-3355

leoang@gmail.com

Antiqua Small Consort Leaders

David McGown

Jayne Sokolow, 301-938-5888

jsoko12481@aol.com