



Notes

September, 2025

www.washingtonrecordersociety.org

Dear WRS members,

Greetings and welcome back to a new WRS season! I hope you all had a good summer. We are off and running with both our online and in-person meetings beginning this month. The calendar of all the meetings is included below in the newsletter. Please remember to pay your annual dues for the year which is your "ticket" in to ALL the meetings. I look forward to seeing you soon!

Monica Boruch, President

First In-Person Meeting--Rainer Beckman & Helen-Jean Talbott

We will have our first in-person meeting October 11, 2025 at St. Columba's Episcopal Church, Tenleytown, DC 10:30AM-12:30PM with two terrific guest music leaders! Rainer is the music leader of the Philadelphia Recorder Society and Helen-Jean is a member of both the Philadelphia and the Washington recorder societies. WRS received a chapter grant from the American Recorder Society that will offer a collaborative meeting between the Philadelphia Recorder Society and the Washington Recorder Society providing an opportunity to experience original recorder orchestra arrangements with in-residence composer, Helen-Jean Talbott. Next to Helen-Jean's settings of "Country Gardens" by Percy Aldridge Grainger and "Lilliburlero" by Henry Purcell, Rainer and Helen-Jean will lead a colorful mix of pieces from England of the 16th century at the session. Lusty and mournful songs from the Court of Henry VIII will be followed by a pair of dances composed by Augustine Bassano, a member of the Elizabethan Court's recorder consort. An elegant and flowing fantasia by Robert White will be juxtaposed with a clever round of country dances from Thomas Ravenscroft's **Pammelia** collection. In short, a fun program for all to enjoy! Hope to see many of you there!

Time to Renew Your Membership for 2025-2026

The fiscal year for the Washington Recorder Society ends on August 31, so it is time to renew your membership for another year of great benefits. The cost is still \$55. Go [here](#) and then click on "Pay Now" which will take you to PayPal. You do not need to have a PayPal account – you can pay with a credit card. If you are a new member or your contact information has changed, please complete the membership form on the same page. While you are there, click on "Donate" to give an additional amount to support WRS if you are able. We are so fortunate to have excellent teachers from near and far to teach our Zoom and in person meetings! Dues alone do not cover the expenses of these terrific teachers.

WRS 2025-2026 Meetings

In-person meetings are held at St. Columba's Episcopal Church, 4201 Albemarle St. NW, Washington DC 20016. The closest Metro stop is Tenleytown on the Red Line. Online sessions are held on Zoom. You will receive an invitation and music after registration [here](#).

2025-2026 Schedule

Date	Type	Schedule	Group
2025			
Mon, 09/15	Online	7:00-7:30pm 7:30-9:00pm	Virtual Happy Hour Session led by Frances Blaker
Sat, 10/11	In person	10:00-10:30am 10:30am-12:30pm	Meet and greet Play music with Rainer Beckmann & Helen-Jean Talbott
Sat, 11/08	In person	10:00-10:30am 10:30am-12:30pm	Meet and greet Play music with David McGown & Adéla Balima
Mon, 11/17	Online	7:00-7:30pm 7:30-9:00pm	Virtual Happy Hour Session led by Jody Miller
Sat, 12/13	In person	10:00am-1:00pm	Holiday party and music playing led by David McGown & Adéla Balima
2026			
Sat, 01/17	In person	10:00-10:30am 10:30am-12:30pm	Meet and greet Play music with David McGown and Adéla Balima
Sun, 01/25	Online	1:30-2:00pm 2:00-3:30pm	Virtual Happy Hour NOTE: DATE and TIME Session led by Sarah Jeffery
Sat, 02/07	In person	10:00-10:30am 10:30am-12:30pm	Meet and greet Play music with David McGown and Adéla Balima
Sat, 03/07	In person	10:00-10:30am 10:30am-12:30pm	Meet and greet Play music with David McGown and Adéla Balima
Mon, 03/16	Online	7:00-7:30pm 7:30-9:00pm	Virtual Happy Hour Session led by Anne Timberlake
Sat and Sun, 04/11-12	Amherst Spring Break Workshop		St George's Episcopal
Sat, 04/18	In person	10:00-10:30am 10:30am-12:30pm	Meet and Greet Play music with David McGown and Adéla Balima
Sat, 05/16	In person	3:00-5:00pm	Recital
Mon, 06/01	Online	7:00-7:30 7:30-9:00	Virtual Happy Hour and Annual Business Meeting Session led by Gwyn Roberts

Reports from Summer Workshops

Mideast Early Music Workshop--Anthony Coyne

This past July 20-26, I attended the Mideast Early Music Workshop in Pittsburgh, a comfortable half-day drive from Washington. This is a spectacular midsized workshop that offers nearly anything you might want: recorders, lutes, crumhorns, voices, viols, English Country Dance, and more. Every period from medieval to modern was represented. There were opportunities to play in groups from very small up to large ensembles. There were five main class periods per day, a large group ensemble in the evening, and country dance after that. The top-level faculty was drawn from the United States and Europe. I have one caution. There is so much at the workshop that you will need to choose your classes carefully to avoid burnout.

The friendly and welcoming staff was very attentive to the needs of attendees. Everything is located in two adjacent buildings, so walking is minimized. All the rooms are air conditioned with private baths. The Van Huene Shop was in residence for our shopping needs.

Amherst Early Music Workshop, Week 1—Carolyn Lincoln

Several WRS members attended the Amherst Early Music Festival at Muhlenberg College in Allentown, PA. I was there for the first week, June 29 to July 6. The theme this year was Music of the German Lands. There are auditioned programs for singers and instrumentalists, but I chose classes in the Central Program which are not auditioned. The fabulous faculty includes many of the teachers that WRS has had our online classes. I played recorders in small ensembles doing Renaissance music and also sang in a large group that focused on Ludwig Senfl. My last class was learning how to use a hand drum so I can add percussion to my local consort. In addition, there were many concerts by faculty and participants—even a madrigal sing-along. The variety of instruments was breathtaking: baroque winds, strings, lutes, viols, harpsichords, organs. And it was fun to talk to WRS members that I don't see often, along with musicians from all over the country. Consider attending the festival next year.

Amherst Early Music Festival, Week 2—Zulema Garraffo

I participated in the second week of the Amherst Early Music Festival in Allentown, Pennsylvania from July 7-13. I totally enjoyed the combination of class content and input by the excellent teachers. I took the following classes: Music from the Glogauer *Liederbach*, Music from Leipzig and Dresden (by a group of viols, recorders and singers conducted by Larry Lipnik, including performance by the whole group in the student concerts), Renaissance Consort, and Music of Isaac and Senfl.

We had wonderful concerts, including two faculty concerts featuring a huge variety of instruments and voices. The Choral Workshop presented works of J.S. Bach, Ludwig Bach, and Buxtehude. The student performances included an outstanding concert by the students of Benjamin Bagby's Medieval Project, with songs of Oswald von Wolkenstein. You can check the Amherst Early Music Facebook page for a clip of Bagby's demonstration/lecture of Oswald von Wolkenstein.

For me, the second week of the festival was very inspiring and educational; it was exceptional even by the Amherst demanding standards. I strongly recommend attending next year's festival.

Virginia Baroque Performance Academy Workshop —Monica Boruch

I was fortunate to receive a workshop scholarship from the American Recorder Society to attend the Virginia Baroque Performance Academy (VBPA) this past June in Harrisonburg, VA. The workshop was designed to serve as an educational component of the Shenandoah Valley Bach Festival.

Seven recorder students participated in a week-long masterclass focusing on James Paisible Recorder Sonatas, taught by Anne Timberlake. According to Anne, she chose Paisible... “because his sonatas are a really interesting fusion of styles and are a great object lesson in tracing the various streams of musical influence in England toward the end of the 17th century. Plus, I think they are very beautiful in an off-the-beaten-track kind of way.” The class was divided into 3 sections; solo performance, technique, and ensemble playing. Each of us played twice during the week, coached by Anne who helped us understand and play the music within the context of the period and the composer, with attention to ornaments, trills, cadences, fast and slow notes and musical styles.

Four recorder players were asked to play in the opera: “*The Judgement of Paris*” adapted from settings of three composers, including Daniel Purcell. Together with performances of chamber music learned during the workshop week, this comprised the Final Workshop Concert and included all Participants. It was a great week for me--moving forward on my recorder.



WRS Players--Front row on the right: Monica Boruch. Back row: fifth from left: Judy McGraw, sixth from left: Reiko Yoshimura.

Next Level Recorder Retreat with Frances Blaker & Tish Berlin—Edie Tatel

During the week of August 17-22, fourteen recorder players convened at Shrinemont retreat in beautiful Orkney Springs, Virginia to improve our skills and enjoy the pleasures of group playing. Tish and Frances divided us into daily technique workshops on “Airflow” (inhalation, exhalation, blowing control, arches, phrasing), “Fingers” (stretching, flexibility, placement, scales), and “Articulation” (of *tttt*, *dddd*, *tddd*, *tdtd*, *tdtt*, *tdtdt* patterns). Later we concentrated on both Renaissance and modern music. Each day ended with consorts. Actually, we ended each day with a cheerful happy hour before dinner and an evening of rehearsal, faculty concert, and “open mic” student performances and stories. One highlight for me was playing a Monteverdi trio with Judy McGraw and Candy Burger (Nashville). Another was performing a Scarlatti piece (arranged by one of the players) with a quartet of Texas/Philadelphia/DC players. Next Level packed each day with substantive learning and expansive musicology. It inspired us all.

Mountain Collegium—Nina Dodge

This was my second Early Music camp. The Mountain Collegium this summer had too many highlights to capture here. Seamlessly run, with a wonderfully talented faculty of super teachers, terrific students, an inspired choice of music, a supportive, expansive atmosphere, well-appointed campus, good air, good food, beauty all around -- it was intensive, it was fun -- such learning, such joy! A special bonus was having WRS's Rachel Isaacson and her father Stephen as fellow participants, and listening to Gwyn Roberts' terrific Baroque Orchestra class perform, with Rachel as a section leader.

My class placements as an intermediate recorder player were spot on and my main goal achieved ... to advance listening and playing both with recorder ensembles and with mixed instruments, across widely varying music traditions. Capturing and conveying the “feel” of the music through honed technique and listening skills, and learning to choreograph performance were strong features of my experience too.

Spanish medieval “cantigas” with their palpable Moorish influence, played on pilgrimage routes, were introduced to us in lively musical, cultural and historical context. Our renaissance recorder consort class highlighted techniques for listening and for modulating tone. The recorder orchestra class introduced hauntingly beautiful modern English sound harkening way back in time. Chipping away at playing and singing (!) old time Appalachian folk music by ear, humbling as it was, deepened my listening and interpretation and contributed to the confidence I gained during the week overall.



From the first day, regular all-hands-on participant playing, with its blast of disparate music selections and instruments, punctuated with background and coaching by faculty leaders, gave us a sense of our mettle as a group, of our leaders, and of engagement with the tone and feeling of different traditions of sound. Faculty concerts too were fabulous. For me, there was far too much to absorb to participate fully in evening jams and renaissance dancing. That would be for another time!

At left, Rachel Isaacson and another participant at the Mountain Collegium.

Become a Better Player

Local Instructors

ADÉLA BALIMA Washington, DC Phone : 240-688-2809 Email: adelabalima@gmail.com Website: http://adelabalima.com	RACHEL ISAACSON Arlington, VA Phone : 571-338-4606 Email : isaacson.rachel@gmail.com	CAROLE ROGENTINE Bethesda, MD Phones: 301-530-6386 (home); 301-523-5515 (cell) Email: crogentine@gmail.com Website: www.learnrecorderwithcarole.com
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Where to Hear Early Music

Look for Announcements Online for 2025-2026 Season

Washington Bach Consort <https://bachconsort.org/calendar/>

Folger Consort <https://www.folger.edu/performances-events>

Tempesta di Mare <https://tempestadimare.my.salesforce-sites.com/ticket/#/>

Capitol Early Music <https://capitolearlymusic.org/>

Piffaro—The Renaissance Band <https://www.piffaro.org>

Cedar Lane Early Music

On Sunday, October 19 at 4pm, Synnet (early baroque ensemble, based out of the DMV) will perform at Cedar Lane Church, featuring music by Italian and German masters including rare music by women composers. Synnet is an ensemble specializing in the performance of 16th and 17th century music on historic instruments. For more information, go to <https://cedarlane.org/>

American Recorder Society

WRS is a chapter of the American Recorder Society. ARS provides many resources for all recorder players, including its own YouTube channel, which has many free videos and information. The ARS site also has free music and play-alongs. The website address is <https://americanrecorder.org/>.

There has been a slight dues increase for the 2025-2026 season. The initial membership fee is \$30, with an annual charge of \$60 thereafter, for access to many resources. Consider joining. The ARS offers scholarships for workshops and classes, but only for members. After logging in, click on the Resources drop-down to see what is available and register.

WRS Website

The WRS website, <https://www.washingtonrecordersociety.org/>, has lots of useful information. The main page provides an introduction to the organization and the latest news. The footer has links to the meeting schedule and newsletters. The menu and the buttons both take you to more detailed information such as links to handy websites. Check out the Members Only section for a directory of members and the Roger Morris Collection of recorder music. Email carolyn.lincoln@verizon.net if you have renewed your membership and need the password which changed September 1.

Biographies of New Board Members

Anthony Coyne—My wife Linda and I relocated to Fairfax three years ago in retirement to join our 2 children and 3 grandchildren. Linda is the musician in the family, while I am a mere lover of music. My career fell neatly into 2 halves. During the first half, I taught philosophy and history of culture. The second half was spent in academic administration. I taught from pre-kindergarten through the master's level, as well as adult continuing education. I very much enjoy teaching and learning.

Two things I always emphasized were the importance of a sense of beauty and the necessity for creativity. The arts are the motivating center of human achievement. I welcome the opportunity to help the Washington Recorder Society to bring the joy of music to an ever-larger community. The quality of the society in which we live depends of the success of efforts like these.

Edie Tatel—When I stopped playing oboe nearly twenty years ago, I missed music so much that I decided to try recorder. It has the same hand arrangement as oboe. It is also free from the complicated chords of piano and guitar. I loved it. Carole Rogentine was my first teacher, and I soon played with her many groups: duets, trios, quartets, the big group with all the instruments—it was a great start. Then I began with Gwyn Roberts and still work with her by Zoom and in her Philadelphia studio. I attended 2 Next Level summer workshops with Tish Berlin and Frances Blaker, and one year I took weekly lessons in Baltimore with one of Gwyn's amazing Peabody students. I performed with many of my WRS friends at Dumbarton Oaks, retirement homes and other venues.

It was an immense treat playing with WRS both in person and through Zoom sessions with so many great teachers. During the Covid pandemic, I lost my inspiration, and spent three intense years writing a book with my husband, which turned out to be a full-time adventure. Even then I lurked on WRS in-person events. As a new board member, I hope that my deep background in teaching English, editing, and writing will be an asset to WRS.

WRS In-Person Meetings—Revised COVID Policy Modified 11/20/22

WRS leadership will stay informed and cautious about COVID-19 risks. We will make every effort to keep the membership updated about COVID-related changes in our schedule or plans. The WRS Board recommends that members follow current CDC guidelines for vaccination. In addition, participants in WRS in-person meetings must:

- Be free of COVID-19 symptoms.
- Have no recent exposure to individuals known to be infected with COVID-19
- Play only their own instruments during sessions

Board of Directors

Monica Boruch	President, fmboruch@comcast.net
Anthony Coyne	Vice President, coyne29150@gmail.com
Gabe Johnson	Secretary, gabriel.p.johnson@gmail.com
Carolyn Lincoln	Treasurer and Webmaster, carolyn.lincoln@verizon.net
Marge Hogarty	Newsletter Editor, margehogarty@verizon.net
Adéla Balima	Music Director, adelabalima@gmail.com
David McGown	Music Director, drmcgown@gmail.com
Edie Tatel	Program Coordinator, edietatel@gmail.com