



# Notes

February, 2026

[www.washingtonrecordersociety.org](http://www.washingtonrecordersociety.org)

**Dear WRS Members,** We are slowly moving away from the cold winter into a warm spring. We have several more in-person and online meetings ahead, including our end-of-year recital in May, which will be led by Adéla and Leo. A huge thank you to Marge Hogarty, our newsletter writer extraordinaire, for this latest winter issue! I hope to see you all soon at our next meeting.  
**-- Monica Boruch, President**

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.

## 2025-2026 Schedule

Date	Type	Schedule	Description
Sat, 3/07	In person	10:00-10:30am 10:30am-12:30pm	Meet and greet Play music with Leo Angulo and Adéla Balima
Mon, 3/16	Online	7:00-7:30pm 7:30-9:00pm	Virtual Happy Hour Session led by Anne Timberlake
Sat and Sun, 4/11-12	Amherst Spring Break Workshop		St George's Episcopal Church, Arlington
Sat, 4/18	In person	10:00-10:30am 10:30am-12:30pm	Meet and Greet Play music with Leo Angulo and Adéla Balima
Sat, 5/16	In person	3:00-5:00pm	Recital
Mon, 6/01	Online	7:00-7:30pm 7:30-9:00pm	Virtual Happy Hour and Annual Business Meeting Session led by Gwyn Roberts

## Calling for Recital Entries!

On May 16, 2026, we will have our annual recital at St Columba's Episcopal Church (our usual in-person meeting place) beginning at 3pm. This is an opportunity to share a piece of music with the group, no matter what level you are! It's a moment of sharing our love for recorders with each other. WRS will perform several pieces as a group. We will continue working on these until the recital time in May. If you think you might like to play something by yourself or with someone else, now is the time to start thinking about it or asking people at the next meeting to join you. Performances should be limited to 5 minutes, and I would need the composer, piece, and movement(s) for the program emailed to me by May 2, 2026 to [fmboruch@comcast.net](mailto:fmboruch@comcast.net) Please let me know if you have questions, and I will be happy to answer them. --Monica

## 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>

## Become a Better Player

### Local Instructors

<b>LEOPOLDO ANGULO</b> DC, MD, VA Recorder and Piano Lessons Conducting Lessons Coaching Sessions Ph : 240-204-3355 <a href="mailto:leoang2000@gmail.com">leoang2000@gmail.com</a>	<b>ADÉLA BALIMA</b> Washington, DC Ph : 240-688-2809 <a href="mailto:adelabalima@gmail.com">adelabalima@gmail.com</a> <a href="http://adelabalima.com">http://adelabalima.com</a>	<b>RACHEL ISAACSON</b> Arlington, VA Ph: 571-338-4606 <a href="mailto:isaacson.rachel@gmail.com">isaacson.rachel@gmail.com</a>	<b>CAROLE ROGENTINE</b> Bethesda, MD Ph: 301-530-6386-h 301-523-5515-c <a href="mailto:crogentine@gmail.com">crogentine@gmail.com</a>
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## *Amherst Early Music Spring Break Workshop*

*for recorders, voices, viols, and lutes*

**REVOLUTION! Music from Times of Rebellion**

**April 11-12, 2026**

**St. George's Episcopal Church, Arlington VA**

***The Recorder Program with  
Rainer Beckmann, Letitia Berlin, Frances Blaker, Wendy Powers***

Political and civil upheavals have always shaped music and art. Musicians across Europe lived through—and responded to—eras of conflict and transformation. In England, composers such as William Lawes, Matthew Locke, and Thomas Tompkins wrote during and after the turmoil of the Civil War. In Germany, Ludwig Senfl and Heinrich Isaac witnessed the changes of the Reformation, and Samuel Scheidt persevered amidst the devastation of the Thirty Years' War. Franco-Flemish masters like Pierre de Manchicourt and later Jan Pieterszoon Sweelinck navigated the complexities of Spanish rule and rebellion in the Low Countries. In France, Claude Le Jeune, a Huguenot composer, created enduring works during the fierce religious conflicts of the late 16<sup>th</sup> century.

**Tuition \$250, Work-Study \$125**

**Details and Registration:** <https://www.amherstearlymusic.org/workshops/spring-break-workshop>

## **Whence the Recorder— Edie Tatel**

**Do you have a musical family?** Our parents weren't musical but expected all 4 of us children to learn piano and then graduate to another instrument. Our brother played tuba (even in his 80s he played with community groups), while my 2 sisters and I all played oboe. As an adult and parent, I marvel at our parents' tolerance for the squeaks and wails of three novice oboe players on our way to musical competence.

**Did you sing or play other instruments before you took up recorder?** First piano, then in junior and senior high school, our instrument became our own choice. Our 6<sup>th</sup> grade music teacher assigned me to clarinet. I hated it. But in 7<sup>th</sup> grade, I began oboe, which I loved immediately. I played (off and on) until my mid-60s, when a stroke-while-playing-oboe (not unheard of, even occurring while performing), interrupted a Mozart rehearsal. That's how I discovered I have a tiny hole in my heart (not at all uncommon, and usually inconsequential--unless one blows and sustains a very high note and happens to have a surprise blood clot circulating.) Missing music, I switched to recorders, where relaxed exhalation reigns supreme.

**Do you sing or play instruments other than recorder now?** I'm learning to play the Celtic Harp. It's fun but frustrates me in the same ways as piano: multiple lines of music and two independent hands all at the same time. And chords. My wonderful harp teacher, Allison Hampton (of Barnes and Hampton fame), encourages me, but each time I become proficient enough to move forward, it becomes ridiculously daunting. And then there are the explosions of breaking strings.

**Do you compose or arrange music?** Not since I was 16 years old when I filled pages of blank staves with imagined oboe solos.

**Do you think there's any type of music that doesn't sound good on the recorder?** No. I love every genre.

**What's your approach to playing recorder?** This is for fun. I want to be worthy of my musical partners.

**How do you find the time?** This is my biggest challenge.

**Do you have a teacher?** I began with Carole Rogentine, then Gwyn Roberts, and am currently with Tish Berlin. As creative as many teachers have been—first in response to Covid and since then as a viable option that defies geographic boundaries—for me, Zoom lessons are not at all as satisfying as in-person.

**Do you play duets or in larger ensembles? Do you attend workshops?**

Playing with other people has been immensely fun and satisfying, and I love the challenges of musical ensemble playing. But since moving to rural Virginia, I've had no regular music partners. Alas. Returning to DC for duets/trios with friends and for WRS monthly music with Leo, Adéla, and David McGown helps to keep me inspired. I've attended terrific week-long Next Level Workshops with Tish Berlin and Frances Blaker.

**Do you approach performance with enthusiasm or dread?** Enthusiasm. After years of teaching highschoolers and college students, no audience intimidates me anymore.

**How long have you been a member of WRS?** 12 years

**Has membership benefited you in ways you didn't anticipate?** Monthly playing and the recital performance help me feel committed to our craft.

**Do you have any good stories about meetings, recitals, or other group activities over the years?**

For a few years Carole convened a group, which introduced me to both the possibility and the joy of playing in a recorder orchestra. I'd been a bit scared to play bass, but the ensemble required us to play bass, so I did, and felt triumphant. I even bought and played a C-Bass.

**Is there a performer—solo or group—that has inspired you throughout your recorder-playing life?**

Solo: My friends Reiko and Mollie from Carole Rogentine's long-ago recitals were my first personal inspirations. They were wonderful models and musical partners. *Tempesta di Mare* knocks me out with their virtuosity and immense repertoire.

**What are your 3 favorite recordings featuring recorder?** I love many.

**If you were a castaway on a desert island, which one of your recorders would you hope you had with you?** Alto

## **ARS--March is Play-the-Recorder Month!**

Recorder players from across North America celebrate March as Play-the-Recorder Month (PtRM). **2026 will mark 34 years of celebrating Play-the-Recorder Month.** PtRM and Play-the-Recorder Day grew out of a one-day worldwide event on April 1, 1989, during the 50<sup>th</sup> anniversary year of the American Recorder Society. Its success caused the ARS to declare an annual celebration starting with Play-the-Recorder Day on March 28, 1992. This single day was later expanded to monthlong activities plus a focus on one day, which is observed on the third Saturday in March. This is a great way to bring energy and excitement to the recorder community and to gain new members.

The Washington Recorder Society will participate in a school assembly again this year to celebrate this month-long commemoration of the recorder. Several WRS members will join the Oakland Terrace Elementary school, Silver Spring, MD, in a recorder-focused assembly. Students will learn a song and hear several pieces arranged for the recorder.

## **Art Jacobson Obituary**

Arthur Jacobson, a long-time member of WRS and president from 2005-2012, passed away on November 9, 2025, at the age of 97. A native of New York City, Art was an exceptional scientist, colleague, counselor, and role model. He was a veteran who served his country, a chemist and pharmaceutical researcher who served his profession, and an eminent, award-winning scientist who served his field. In 1990, he received the J. Michael Morrison Award as recognition for his outstanding contributions in scientific administration related to substance use disorders. He is survived by his wife Linda and their children Laura Rose and Jay Jacobson.

## **WRS Website**

The WRS website, <https://www.washingtonrecordersociety.org/>, has lots of useful information. The main page introduces the organization and provides 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.

## **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, and play only their own instruments during sessions

**Classified FOR SALE.** Beha & Gibbons Stanesby Junior alto in f' (A-415). Specs include: grenadilla wood, modern fingering, double holes. Original bill of sale from 1983 available. Price: \$1700 as recommended by Von Huene workshop. Contact: Coriolana Simon: [jaifizz@aol.com](mailto:jaifizz@aol.com).

## **Board of Directors**

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