

Recorder Reporter

Newsletter of two chapters of the American Recorder Society (ARS),
Chicago Chapter & the West Suburban Early Music Society

February 2010

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West Suburban Early Music Society

On January 10 at the Naperville Evangelical Covenant Church about 45 people gathered for an afternoon of fine music, the annual Winter Festival of Song & Dance. About 25 musicians participated, performing 30 works in the two-hour concert. Nearly all of the works were from the middle ages and Renaissance, but the variety was most agreeable. Laura Kuhlman introduced the rebec, a medieval instrument with three strings:



Kathleen Gaiden & Karen Owen on rebec



The crusaders brought the rebec, the ancestor of the modern violin, to Europe from the Levant in the 1300s. Arabic musicians made the original rabab from gourds. As gourds don't grow in the cold and damp European climate, French, Italian and English makers had to use wood instead, but they used a similar technique. They chiseled out the body of the rebec from a single block of wood, unlike lutes and gambas from the same period. The rebec was very popular in the 15th and 16th centuries.

We heard bagpipes and harpsichord, guitar, krumhorn, organ, and serpent. The concert closed with two

beautiful works from Thomas Morley, featuring a choral section amid many recorder players. We recorder players need to sing more.



Mike Ferris, a new member of WSEMS, joins Marilyn Linden, Nancy Good, and Laura Kuhlman

We enjoyed some very nice work by Jim and Ina Heup, particularly *Triosonate in e-moll* by Johann Christian Schickhardt (1680-1762), with Laura Kuhlman joining Jim on recorder and Ina accompanying on harpsichord. The chapter also welcomed back Eleanor Good, home on break from college. Thanks to our friends from WSEMS for another fine afternoon of skilled music making and an excellent reception.



Woodland Consort

*Da CLaN**Everyone on Stage, directed by Laura Kuhlman*

Chicago Chapter News

On January 17, John Langfeld returned to lead the Chicago Chapter for a lesson on counting and keeping time. John offered basically the same lesson to the Chicago chapter almost exactly 30 years ago! On January 20, 1980, he handed out mimeographed pages rather than photocopies, and didn't need to ask anyone to turn off their cell phones. We spent a lot of the session clapping, but in unison. The goal was to work on creating a pulse, an internal beat, and to think of the individual notes, however they appear, as a series of "events" or phrases within a broader rhythm. John offered the example of Renaissance musicians who used the heart beat, 60 to 72 beats per minute (cut time) as an intuitive cadence to guide them in music, and divided from there. He insisted that learning to count and keep time is primary. "The rule of thumb is 'Don't screw up the rhythm,'" John said. "I don't care how many bad notes you play." Count and then fix the notes later.

Or, as he offered in his printed guide:

Never make rhythmic mistakes.

(If you make a mistake, keep your place and move on.)

That part of the lesson done, John used pieces from the Rosenberg book to help drive home his point. John returns February 21, to continue his lesson on rhythm. Please bring with you the materials that were handed out on January 17, as well as your Rosenberg books. John will also provide some of his own music, pieces by Shostakovich (*Shostakovich?*) set to recorder, and maybe some atonal recorder works (*atonal?*). The Dearborn Winds will provide the concert interlude. March 21 and April 25 Andrew Schultze, another old friend of the chapter, will lead our meetings, and our spring concert is on May 16.

For the concert portion Patrick O'Malley directed the Recorder Orchestra of the Music Institute of Chicago in several pieces by Henry Purcell.

*Patrick O'Malley directs the Recorder Orchestra**Music Institute of Chicago Recorder Orchestra*

In the next several items I ask you to contact me:

Mark Dawson

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773-334-6376, or msjddawson@sbcglobal.net

Whitewater Scholarships

The 50th annual Early Music Festival at the University of Wisconsin/Whitewater is scheduled for June 4-6. This terrific event features a crowd of recorder players and early music enthusiasts who gather for a long weekend of playing and workshops, with a concert at the end.

We would like you to join us, especially if you have never attended before. Please note that the Chicago Chapter ARS has a scholarship fund available, from the Kroessen Fund, to encourage new players or new friends of the chapter to attend workshops like Whitewater. Contact Mark Dawson if you would like an application.

Concordia Recorder Workshop

We have made plans for our next recorder workshop at Concordia University in River Forest for Saturday, April 9, 2011. Our last workshop there was a most agreeable gathering in April of 2009 led by Lisette Kielson. Before we make plans for a leader for our next workshop, we would like to hear from you. Do you have ideas for someone you would like to lead? What have you enjoyed about past workshops (either at Concordia or elsewhere), and who was your favorite leader? What are some of your memories from workshops you have attended in the past? What would you like to learn about and what kind of music would you like to play at our April 2011 event? Send your comments to Mark Dawson. Thanks for your help. We look to select a leader for our 2011 workshop by the end of February.

Chicago Early Music Festival

The City of Chicago's Department of Cultural Affairs plans to sponsor the first annual Chicago Early Music Festival April 20-25, 2010 with a full schedule of concerts, lectures, classes, and other special events. We have been invited as the Chicago Chapter to help sponsor a master's class for Piers Adams, the celebrated English recorder player who will be in town for a concert at Millennium Park on April 20. He will be joined by harpsichordist Howard Beach. We seek to give the city at least \$400 to \$500 for this sponsorship, and to raise the funds by asking our friends and members to donate personally.

This represents an excellent opportunity for the chapter to join with the city in promoting early music and recorder playing. We also gain publicity, as we will be named in the festival literature as a sponsor, and will be able to distribute our brochure at festival events. Please

consider sharing in this effort. Make your check out to the **Chicago Tourism Fund** and give or mail it to Mark Dawson. I will deliver them to the Department of Cultural Affairs personally, and keep track of the total number of contributions from chapter members and friends. Your gifts are tax deductible.

Further, the free master's class would be open to two or three recorder soloists or ensembles of all ages. To apply, submit to dcaprograms@yahoo.com a cover letter, a resume or performer biography, references, and preferred repertoire. Specify which pitch you intend to play at and whether you intend to bring your own accompanist. Learn more at chicagoearlymusicfest.org.

New Chapter Brochure

You should have received an enclosed or attached copy of the new Chicago chapter brochure. We plan to distribute copies at events related to the Chicago Early Music Festival in April. But if you can think of music stores or institutions in the Chicago area where you could leave copies of these brochures, let Mark Dawson know and he will send you a batch.

Recorders Seeking a New Home

Damien Fosse offers for sale a Baroque alto recorder, very nice condition, beautiful wood and bright finish, \$100. Includes original case, "Weiss Superior," made in Germany. Contact him at 773-472-2510. Also, Mark Dawson would be interested in buying a quality wood tenor. If you have one available, let him know.

Reaching Out

Music is a transformative force that has the power to transport the listener and the performer to a better world, a world devoid—even if momentarily—of pain and suffering. With this in mind the opportunity for members of ARS to go out into the community and perform for folks that might not otherwise have access to live music would benefit all of those concerned. Nursing homes, hospitals, homeless and battered-women's shelters, churches, libraries, and schools, are a few institutions that come to mind as places that might welcome the presence of live music. And musicians would not only have a chance to hone their skills by performing before live audiences, they would gain satisfaction knowing that they have done some good for other human beings.

Two ways of reaching the goal for performing live for appreciative audiences that don't usually have access to live music come to mind:

1. Existing groups such as the Oak Park Recorder Society, the West Suburban Early Music Society, or smaller groups of interested players could solicit,

through its members, places to play.

2. A database could be set-up whereby any ARS member could send, via e-mail, information about performing opportunities. Once posted, other members or groups could respond with their interest in performing and their availability. Details could be worked out from there.

I'm sure there are other ways to organize such a venture and all ideas are welcome. Please feel free to respond to this article. By having the ARS and its members reach out to the community with the gift of live music it will not only enhance the lives of those who listen and perform, it will also bring positive awareness of our organization with the possibility of increased membership. —Mark Cleveland. *Feel free to send comments or ideas to Mark Dawson too. We are making plans for several events where we will need recorder players to participate.*—The editor.

Music Coming Up

The Oak Park Symphony Orchestra performs on Sunday, February 14 at 4 PM at the First United Church, 848 Lake Street in Oak Park. Amy Pikler plays recorder in La Campanella by Paganini, and in Bach's Brandenburg Concerto #4. The program also includes Beethoven's Ninth Symphony. Single tickets are available on the day of the concert for \$20, seniors \$15. Children through college age are free.

The 11th annual Handel Week Festival is coming up February 20 & 26 and March 7, 2010, at Grace Episcopal Church, 924 Lake Street in Oak Park. On February 20 the Handel Week Orchestra and Chorus offers *Jubilate & Te Deum for the Peace of Utrecht* at 7:30 PM. Friday, February 26 (also at 7:30) features cantatas by Handel, Scarlatti, and Bach, and on March 7 (3 PM) they offer Handel's opera *Rodelinda, Regina de' Longobardi*. A fund raiser is available on May 2 from 2:30 to 5 PM in River Forest. To learn more call (708) 383-2261 or visit www.handelweek.com.

Chapter Information

Our chapters are open to anyone, regardless of musical training, who wants to cultivate and sponsor love and appreciation of the art, history and use of the recorder and related instruments. Our meetings, programs and publications help members to come together and to find others with similar interests. Chicago Chapter Dues begin September 1, and West Suburban dues cover June 1 through May 31 and are due in September. Both groups include membership in either chapter and in the *American Recorder Society*. Members are listed in the ARS directory, receive *The American Recorder* magazine and

this newsletter. The *Recorder Reporter* is published monthly from September to May jointly by the Chicago Chapter and the West Suburban Early Music Society.

Chicago Chapter ARS (chicagoars.org)

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Chicago Chapter meetings: Usually third Sunday of each month, September through May, 2 PM, at Covenant Presbyterian Church, 2012 West Dickens, Chicago. Enter the front door of the parish building immediately west of the church and go to the large fellowship hall on the right.

West Suburban Early Music Society

President/Chapter Rep:	David Johnson (david.johnson@foresitewireless.com) (630)740-9220
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WSEMS meetings: Second Sunday of each month, September through April, first Sunday of May, 2-4:30 PM at the Naperville Evangelical Covenant Church, 1150 Hobson Road, Naperville, southwest corner of Naper Boulevard and Hobson Road. Exit I-88 at Naper Boulevard and travel south. The church entrance is on a side street, more obvious from Hobson Road.

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