

Recorder Reporter

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

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West Suburban Early Music Society

The West Suburban Early Music Society had a great start to 2013 at our Jan. 13 meeting. Laura Kuhlman got us all fancied up with a Stan Davis arrangement of Irving Berlin's *Puttin' on the Ritz*. We then went back about 400 years to Venice with Giovanni Gabrielli's double choir setting of *Hodie Christus Natus Est*. After the break, the Krumphorns played several pieces, including the perennial favorite *Paduana à 4* by Schein. The Library group had a lot of fun starting the book "Baroque Debut" by Maurice Whitney. One advantage of this series is that it can be played by 1-3 recorders which can be doubled at the octave, with or without a keyboard and bass recorder. A Hornpipe by Henry Purcell was recognized as the English country dance "Hole in the Wall." Everyone was on the melody for the first reading, which gave us a chance to work on articulation and dynamics. We found that Baroque ornaments are different from the Renaissance divisions practiced last fall. Less familiar was a Gigue by Johann Mattheson, a lively tune which gave them a bit of a workout. A Minuet by Johann Sebastian Bach was very familiar to anyone who had piano lessons, but this was a somewhat different arrangement than they were used to.

It's not too early to start thinking of a piece or pieces you would like to play at our spring recital on May 5. Our next meeting will be 2:00 pm February 10 at the Naperville Covenant Church. Hope to see everyone there!—*Eric Stern*

Chicago Chapter

On January 20 the Pippins offered a medieval tradition of celebrating Advent into January. The Pippins sang German holiday songs from the 15th and 16th century; 12th Night was the evening of January 5, the last day of the Christmas holiday season, the day before Epiphany and a time for feasting and merriment. Then Andrew Shultze spoke about Polish music from the Renaissance and Baroque, and led us in playing Polish works on recorder.

Poland's identity as a Slavic nation began to emerge in the 10th century, as King Mieszko I (930-992) forged the kingdom by using diplomacy and military might to absorb neighboring lands. He also converted to Christianity in 966. The name Poland refers to the country as the land of the fields. These vast fields allowed the Poles to raise much grain, but also they also made Poland a target of

jealous neighbors, and made the country hard to defend. Poland was overrun from the east by the Mongols in the 13th century and from the west by the Teutonic knights in the 14th, who were finally defeated in 1410.



The Pippins

Modern Polish history begins with the Jagiellon dynasty, formed by a marriage of Jogaila, the Grand Duke of Lithuania, and Jadwiga of Poland in 1386. This political union between Poland and Lithuania lasted for four centuries and created prosperity for both nations. The dynasty ended in 1572 with the death of Sigismund Augustus, and the creation of the Polish-Lithuanian Commonwealth. The Golden Age of Polish culture arose during this period and lasted for about 150 years, from the early 16th century under Sigismund I through the middle of the 17th century. But we see the beginnings of Poland taking its place in Europe as a center of music and culture well before that. French composer and poet Guillaume de Machaut (1300-1377), spent time in Poland and Russia as a young man, from 1327-1330, and his creative spark appears in later Polish music. The Italians, with their fashions and musical tastes, arrived in the early 16th century, with the marriage of Bona Sforza of Milan to Sigismund I in 1517. By the early 1600s over 100 Italian singers, composers, lutenists, and other performers are said to have been a part of the royal court in Warsaw or Krakow. In 1611 a collection of double choir works, *Offertoria/Communes totius anni*, by Polish composer Mikolaj Zielenski, was published in Vienna. Almost nothing is known about Zielenski save this one published

work, but this set of 131 liturgical and polychoral works established Polish music as a peer to the composition traditions of Italy, France, and Germany. That the collection was published in Venice, the capital for European music at the time, indicates its influence.



Poland flourished in the 1500s and 1600s politically, economically, and culturally. The country was known for its vibrant artistic community, its tolerance of religious diversity, its innovations in democratic government, and its ethnic and religious diversity, with German Lutherans, Polish Catholics, Russian Orthodox, Jews of several nations, and other groups living together in relative harmony. But growing tensions between these groups, constant warfare in the middle of the 17th century, and a weak monarchy dominated by the parliament gradually undermined the kingdom. King John III Sobieski (1629-1696) briefly restored Poland's glory, leading combined Polish, German, and Austrian armies in a defeat of the forces of the Ottoman Empire at Vienna in 1683.



After the great victory at Vienna in 1683, Polish King John III Sobieski led his troops in playing recorder

But the kingdom continued to decline after that, and within a century Poland was systematically divided up by its ambitious neighbors Prussia, Russia, and Austria. By 1795 Poland had officially vanished from the map of Europe as an independent country. A new Poland, in the form of the Second Polish Republic, did not reappear until the end of World War I.

As part of his discussion Andrew led us in playing a variety of really nice pieces by Polish composers, and he also offered us a box of Polish chocolate covered plums!



Andrew Schultze returns to the Chicago Chapter February 17 to lead a discussion of the music of English composer Henry Purcell, with the featured ensemble the Baron's Noyse, directed by Dennis Sherman.

John Langfeld, Recorders Rock

For our March 17 meeting we will welcome John Langfeld for a special workshop, where he will introduce his new arrangement of Queen's *Bohemian Rhapsody* for Recorders and Continuo. We need as many recorder players as we can find. Members from the West Suburban Early Music Society are welcome, and any other recorder players who want to take part.

During the workshop, Langfeld will be dealing with various pedagogical issues with regard to pitch, rhythmic, articulation, and balance. This experience is designed to inspire us all to get a little "out of the Bachs" (as John would put it) once in a while. Players of all levels are encouraged to participate.

If you are planning on attending this meeting, please contact John Langfeld at langfeldjohn@gmail.com so he can arrange for the appropriate workshop space. The more the merrier (and more regal)! Tell John the instrument(s) you play, and he will email the part(s). If you request a working score for the Rhapsody, John will be happy to email that as well.



The Baron's Noyse & the Pippins, 12th Night, January 12



Ann McKinley, 1929-2013

An old friend and member of WSEMS for many years, Ann McKinley, died on January 21. She was 83. Ann earned a PhD in Musicology from the University of Michigan and joined the faculty at North Central College in 1968, teaching piano, theory, music history, American music, opera, and the music of other cultures. She taught for 26 years before retiring as Professor of Music in 1994. Her recorder compositions were published as part of the ARS Editions, and she was an active performer as well.

Recorder Repairs

On Friday January 10 I picked up my Zenon bass recorder to practice for 12th Night the next day, and knocked it against a table top. The stand was too close to the edge. Deeply affronted at such a show of disrespect, my bass recorder refused to cooperate further. One of the valves had jammed. I had to borrow a plastic Yamaha for the 12th Night concert. The following Monday after work I biked to PM Woodwind in Evanston. PM Woodwind usually works on saxophones and clarinets, but their repairman accepted my recorder. Thirty minutes and \$25

dollars later my bass was working fine, and within two hours I was once again jamming happily on my Zenon with the Baron's Noyse, my Monday night group.

PM Woodwind, Paul Maslin, proprietor, is at 822 Custer Avenue in Evanston, around the corner from Main Street and along the L train viaduct. Call them at (847) 869-7049 or visit pmwoodwind.com.

Early Music Festival, Whitewater

Our annual Early Music Festival at the University of Wisconsin Whitewater approaches (May 31-June 2). Save the weekend; brochures should be in your hands by the end of March. Both chapters have scholarships available. For information, contact Nancy Chabala [(708) 442-6053] or Carol Stanger [cvstanger@aol.com.]

April 6 Workshop with Bob Wiemken

The Chicago Chapter welcomes Bob Wiemken of Piffaro to our next workshop at Concordia University, River Forest, on April 6. Bob focuses on recorder and double reed instruments from the Medieval through the Baroque periods. The theme for the event will be "Puzzles, Canons and Renaissance Unica." You should receive a copy of the flyer shortly; to ask for a flyer contact Mark Dawson at msjddawson@sbcglobal.net or at (773) 334-6376.

Paul Leenhouts, MARS Workshop

The Milwaukee Area Recorder Society offers a recorder workshop with Paul Leenhouts April 27-28 at Lake Lawn Lodge in Delavan, Wisconsin. Paul, a founding member of the Amsterdam Loeki Stardust Quartet, will direct English Renaissance consort music. For more details or of the workshop flyer contact Diane Kuntzelman at dkuntzelman@wi.rr.com.

Music (and Events) Coming Up

Schola Antiqua sings works of Guillaume de Machaut, most notably his masterwork Mass for Our Lady, as well as the 14th century composer's motets and songs, on Sunday April 28 at 4 PM at Rockefeller Chapel. The Chapel is at 5850 South Woodlawn, on the University of Chicago campus. Visit www.chicagochant.org for more.

The **University of Chicago Folk Music Festival** is February 8-10 at Ida Noyes Hall. Two days of free workshops plus three evening concerts, relentless bluegrass, blues, Cajun, Celtic, and world music plus lots of jamming in the hallways. Email uofcfolk@gmail.com to learn more or visit www.uofcfolk.org.

The **Lake Shore Symphony Orchestra** offers "Magnificent Mozart" on Sunday, March 3 at 3:30 PM at the Queen of All Saints Basilica, 6280 North Sauganash in Chicago. Donations accepted. The concert features

Mozart's Requiem and Bach's Magnificat. The Basilica is a landmark on Chicago's far north side, at Devon & Central, close to the Peterson Avenue exit on the Edens Expressway. Tickets are \$20, \$15 for seniors and students. Visit www.lso.org to learn more.

Music of the Baroque offers Handel's complete Water Music Friday, February 22 at the Harris Theater in Chicago and Sunday, February 24 at the North Shore Center for the Performing Arts in Skokie. Both concerts are at 7:30 PM. Visit www.baroque.org or call 312 551-1414 for more. The Chicago chapter's own Mirja Lorenz will be playing recorder as part of the performance.

Handel Week returns Sunday, February 17 at 3 PM, Sunday, February 23 at 7:30 PM, and Sunday, March 3 at 3 PM at Grace Episcopal Church, 924 Lake Street, two blocks west of Oak Park Avenue. The concerts include *Concerti Grossi Opus 3* on February 17, Music for Soprano, Recorder & Basso Continuo on February 23, and the oratorio *Theodora* on March 3. Call 708-524-0695 or visit www.handelweek.com.

This year's **Bach Week** festival features concerts Friday night April 19 at 7:30 and 10 PM (candlelight) at the Nichols Concert Hall of the Music Institute of Chicago in Evanston, Sunday April 21 at 3 PM (also at Nichols), and Sunday May 5 at 2:30 PM at Anderson Chapel of North Park University. Performances include two piano concerti, cantata *Himmelskoenig, sei willkommen*, Brandenburg Concerto #2, the Magnificat, and more. Visit www.bachweek.org or call 847-293-6686.

The **Center for Renaissance Studies** at Newberry Library offers a free lecture on Friday, February 22 at 2 PM, "Diuerse lingue: Thomas Morley and the Problem of National Language in Renaissance Music." A reception will follow the lecture. Newberry Library is at 60 West Walton in Chicago, a few blocks from the Clark & Division subway stop. The public is welcome, but register at www.newberry.org/renaissance.

Start thinking about **Make Music Chicago** for Friday, June 21. In 2012 over 900 performers provided free music at 65 sites. Everything is free for both musicians and audiences. All you need to do is reserve a time and place. Visit makemusicchicago.org.

Chapter Information

Visit the Yahoo group <http://groups.yahoo.com/group/ChicagoARS>.

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 (ChicagoRecorders.org)

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Webmaster	Ben Eisenstein

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

Convener/Chapter Representative:	James Heup (jamesheup@aol.com) (630) 851-5364
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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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