

Recorder Reporter

Newsletter of two chapters of the American Recorder Society (ARS),

Chicago Chapter & the West Suburban Early Music Society

November 2009

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Chicago Chapter News

For October 18 we once again welcomed Louise Austin as our leader. She skillfully directed us through a lot of fast pieces and kept encouraging us to keep up, and mostly we did. For the concert segment, PAR Tre, a trio of Dennis Sherman, David Holland, and Craig Shupee, provided us with music of 14th century Italy by Johannes Ciconia (ca 1370 – 1412). They also performed works by the talented but clearly bewildered Francesco degli Organi or Francesco il Ciceo or Francesco da Firenze or Francesco Landini—or maybe it was Francesco Landino (ca 1325 – 1397). Francesco must have been related to Orlande de Lassus or Orlandus Lassus or Orlando di Lasso or Roland de Lassus or Roland Delattre or was it Orlando de Lassus (1532, or maybe 1530-1594). Nobody had driver's licenses in those days.

Well, the music wasn't confusing. It was elegant, and played very well. Our next meeting is November 22 at 2 PM at Covenant Presbyterian. Dennis Sherman will serve as the director, and join in a performance by the ensemble AND a' 3 with Nancy VanBrundt and Anne Cook. Remember, we are meeting on the fourth Sunday of the month, not November 15, to allow our members to attend John Langfeld's performance at St. Luke's (see below). Remember to bring your Rosenberg books with you!

Yuletide Concert 2009

Please join us for another festive year-end afternoon of holiday music making on Sunday, December 20 at 2 PM, Covenant Presbyterian Church. This time we are inviting the members of the church to join us, and we in turn have been invited to have our concert in the sanctuary next door.

Please limit the playing of your ensemble to five to seven minutes. Any kind of music is welcome on recorder; you can introduce other instruments like gamba or lute or keyboard, or offer choral works, but these must be early music. If you would like to perform, please contact Larry Johnson at ll_johnson1239@sbcglobal.net or at (773) 631-6671, and provide the following:

- Name of the piece(s)
- Composer name, nationality, and dates (if known)
- Movement names (if any)
- Performers' names and instruments

Or contact Mark Dawson at msjddawson@sbcglobal.net. And don't forget to bring holiday treats that we will share with the audience and participants!

Here's the schedule for the rest of the season:

January 17 Performance	John Langfeld, director Recorder Orchestra, Music Institute
February 21 Performance	John Langfeld, director Dearborn Winds
March 21 Performance	Andrew Schultze, director St. Cecelia Consort
April 25 Performance	Andrew Schultze, director Da CLaN
May 16	Spring Concert



PAR Tre offers music over 600 years old

West Suburban Early Music Society

At our October meeting, the West Suburban Early Music Society was joined by a special guest director, Bob Wiemken, co-director of the Renaissance band Piffaro. He generously guided us in renaissance interpretation, discussing the intricacies of iambic, trochaic, and dactylic rhythms and accents. We played some selections from the Italian Renaissance. In these pieces which also had vocal lines we were instructed to pay particular attention to the phrasing and rhythm of the vocal part, especially since these were expressive Italian works. We started with *All' arm' all' arm'* by Ludovico

Agostini (1534-1590), and continued with *Sassi, palai, sabbion* which was written to celebrate the life of Adrian Willaert by Andrea Gabrielli. It uses a marine metaphor with rising and falling waves of eighth notes in different parts to represent the sea. We then played a love song by Willaert himself. We finished with selections from the *Odhecaton*, the first printed music that celebrated its 500th anniversary in 2002. Our next meeting will be on November 8 at 2 PM at the Naperville Covenant Church. We hope to see everyone there!—*Eric Stern*

Music Coming Up

Join John Langfeld on Sunday, November 15 at 4 PM at the St. Luke's Evangelical Lutheran Church, 1600 West Belmont, for "Wanted: Dead or Alive," a concert of anonymous composers. This program includes Baroque Solo and Trio Sonatas, vocal and recorder quartets, a guitar suite and—Patrick O'Malley & Lisette Kielson.

The Collegium, a chamber group, is in concert at Roosevelt University on Thursday, December 10, 2009, at 7:30 PM. The concert is in the elegant Ganz Hall at the 430 South Michigan campus. David Schrader plays harpsichord, with Masahito Sugihara on recorder, for Bach's Brandenburg Concerto #2 and Concerto #4, the "Peasant" Cantata. The concert is free.

Boar's Head Festival, a Medieval Christmas Celebration, Saturday and Sunday, December 12 & 13 at 4 PM, St. John's Lutheran, 305 Circle Avenue, Forest Park, Illinois. Tickets \$15 at the door, advance prices \$12 general audience and \$10 for students and seniors. This popular event has featured Chicago chapter members playing recorder in the past. Visit www.stjohnforestpark.org or call (708) 366-2593.

Golosa, the Russian folk choir at the University of Chicago, offers vigorous singing of sacred and secular folk tunes. These people are terrific! Find out why I say that on Friday night, January 22 at 7 PM at Covenant Presbyterian Church, 2012 West Dickens. This is our new host for the Chicago chapter monthly meetings, near the corner of Damen & Armitage. Visit www.golosa.org to learn more. Tickets cost \$10 at the door. Come join Mark Dawson as he celebrates his 50th birthday.

The Oak Park Recorder Society

In order to recall the beginnings of the Tuesday night group (the Oak Park Recorder Society) and the Oak Park Recorder School, I have to return to my beginnings as a recorder player. I played my modern flute at a church service in Greenbush, WI, one Sunday in 1965, and was invited to the home of a parishioner that afternoon. It was a historical home with a piano with a soprano recorder sitting on it. I asked what it was, and seeing her

fingering chart, began playing her music instantly as the fingering was so close to flute. I was fascinated with the sound and proceeded to buy the only available soprano in the music store. As bad as it was, I was still intrigued. I mentioned my new toy to a friend and fellow ballet mom, and she said her back-door neighbors played recorder also. Soon I was contacted by these neighbors, who some of you who are "seasoned" players may remember; Harry and Jeanne Kroesen. Jeanne was persistent enough with her invitations that I finally decided to give it a try. The group met at a park facility in Oak Park, every other Tuesday.

Enter Sam Lesner, a *Chicago Daily News* entertainment critic. He also played (and sold) recorders, and liked to teach groups. I'm not sure why he picked Oak Park, but when I looked up some information about him, I discovered his wife was from Oak Park. He came to the high school every other Tuesday to direct a group. There were so many interested players that they decided to meet on the other Tuesdays, directed by Ed Paul, who was a percussionist and recorder player when he wasn't being an architect. The Oak Park group was quite more advanced than was average for the times, playing the full complement of SATB recorders. Also of interest was Ed's way of conducting. He used a baton, and all players sat in sections according to their instrument (they mostly played only one) with altos on Ed's left, sopranos on the right and basses and tenors in the center. Players never changed instruments. Programs were given in the park and other venues from time to time. Ed also enjoyed having a quartet for special occasions. I was fortunate to be asked to play with that group.

About a year later, Ed and his wife moved to France and I was asked to take over. For the next several years I made it my quest to learn more of all aspects of the instrument and the music by going to workshops, and an occasional lesson when the pros were in town. I encouraged players to learn both C and F fingering and change around, and even sit with other parts surrounding them. I made a pact with one Dave Fitzgerald, who played only tenor (and a little soprano), to learn F fingering. I beat him by a little, but he definitely moved right along in learning to play everything, including serpent. Eventually, we moved our meetings to Pilgrim Church, making them a deal they couldn't pass up. We would play before, during and after a service in the holiday season in exchange for the use of the basement.

One mandatory Tuesday night event was singing. It became very important to me as I realized that hearing and reproducing intervals sharpened a players' ear for accurate pitches and harmonies. We devoted a section of the Tuesday evening to singing madrigals and

rounds. It was a tad like pulling teeth at first, but the group gradually began to enjoy it. About that time a wonderful young recorder-playing dentist joined us and was thrilled that we also sang. So were we—he had a beautiful tenor voice. It came to a point that I had to stop the singing so we could play recorder for a while.

In 1976, the Oak Park Recorder School was formed. The class split in two as many people who already played recorder came disguised as beginners because they wanted a place to play. Soon I had recorder groups, after school classes for children and the Tuesday group. One of our classes met on Tuesday before the general group came, and they would join in. For a while we used the second half of the evening to split into small groups that I would coach. I was teaching afternoons (flute) and most evenings and decided the long Tuesday was too much. I hoped the Tuesday group would join the classes, but they preferred the less formal format, so I discontinued as their leader, and Dave Fitzgerald took over. Dave continued until his health began to fail and Nancy Chabala and Kim Katulka teamed up as leaders. Nancy continues to keep a great group going.

Meanwhile, from '76 on, the School continued with four playing levels and outlines for graduating from one level to the next. Doris Van Pelt, Pam Wiese, Marguerite Clarke, Laura Sanborn and Bill Nelson were all teachers at different times, even for a while after I moved to Wisconsin. After that, the OPRS, which obtained its 501C3 status in 1978, remains the sponsor of the Whitewater Early Music Festival. Sometime, when you have a get-together party or playing event, ask each player to tell where they began their acquaintance with the recorder.—*Louise Austin*

Lisette Kielson Workshop

On Saturday, October 3, in Bloomington, Illinois, Lisette Kielson held her annual workshop with the theme: *Inspire the Flute: The Music of Henry Purcell (Celebrating 350 Years!)*. Chicago-area attendees, including Nancy Chabala, Nancy Good, David Johnson, Carol Stanger, Benjamin & Eric Stern, and Nancy VanBrundt, accounted for half of the participants.

For the workshop, Lisette assembled two suites, pulling selections from “The Purcell Collection, Volume II” (DOC 121), “Ten Songs and Dances of the Playhouse” (Earls Court Repertory #2085), “The Four-Part Fantazias” (DOL 324) and “Chaconne from *Dioclesian*” (PP 151). Lisette led us carefully through the suites, considering each piece for tuning and musical feeling. For example, The Chaconne from *The Gordion Knot Unty'd* had long runs throughout all lines and Lisette demonstrated the effect of a “slight or soft” uneven

feeling. Another piece (known as “8” from the Purcell Collection of 25 pieces) demonstrated the slowness at the beginning and holding of the notes out to their full beat, going into a short “drag” section and contrasting with the following “brisk” section to the end requiring a more definite attack in the quarter note runs. “Overture” from *Dioclesian* began with a Largo and finished with a more disjointed $\frac{3}{4}$ time with the need for universal rests.

We were given a Repertoire List of the collections to be purchased individually. Other pieces were public domain from <http://saers.com/recorder/mondруп/>, a site maintained by Christian Mondrup. These included “Hornpipe [Wells Humour]” from *Theatre Ayres*; “Hornpipe [Hole-in-the-Wall]” from *Abdelazar* and “Chaconne” from *The Gordon Knot Unty'd*.



Recorder players in Bloomington, IL

The complete Repertoire List is available from Lisette at lkielson@lensembleportique.com, or you can ask those from the Chicago area who took part. Bookmark her next workshop on September 11, 2010.—*Carol Stanger*



Lisette Kielson leading her workshop

For Sale

Vintage Baroque Alto Recorder, very nice condition, beautiful wood and bright finish, \$100. Cork light & clean before first waxing recently. Mouthpiece & slight case wear on ridges. Includes original case, "Weiss Superior," made in Germany. This alto sounded and played beautifully in accomplished hands. Arrange a meeting with this instrument! Local Pick-up only. Damien Fosse at winterclown@hotmail.com, or call 773-472-2510.

Web Pages of Interest

Etsy.com provides a means to buy and sell handmade items and crafts, vintage items, and craft supplies. Members can host their own art pages (online storefronts), and you can also place requests for specific items that you would like to buy, and thus invite proposals.

Check out the non-slick archive of recorder music at <http://saers.com/recorder/mondруп>, provided by Christian & Annette Mondруп. This site offers free sheet music and audio files. A related site, somewhat better known and remarkably comprehensive, is the Werner-Ickling, (icklingmusicarchive.com).

The Medieval Music & Arts Foundation offers another agreeably simple web page, www.medieval.org. The Early Music FAQ offers articles describing the music and the repertory, as well as links to online resources related to scores, performers, composers, and instrument builders. They also offer a page on world traditional music.

Tuesday Night Recorder Sessions

The Oak Park Recorder Society offers a fine way to gain regular experience in playing with a group. OPRS members meet Tuesday night, 8 to 10 PM, in the basement of the Pilgrim Congregational Church, 460 Lake Street. Go to the back entrance near the parking lot and ring the buzzer for the basement.

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* newsletter 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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Hospitality:	Nancy Finley (nfelma3@comcast.net) (630) 554-4363

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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