

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 February meeting of the West Suburban Early Music Society featured some of our usual rehearsing with time to remember a prominent figure of many years in the Chicago-area recorder world.

Laura Kuhlman began the session with two new pieces from the 1553 Francesco Bendusi collection *Opera Nova de Balli*. “Pass’ e mezzo ditto il Romano” and “Bella foresta” provided opportunities for working on playing alto up, determining whether phrases had a pulse of two or three, and recognizing accidentals. The May 5 concert will include these two pieces. For members who could not attend in February, check them out on pages 2 and 14 in your Bendusi book before our March meeting. Laura then moved on to our Giovanni Gabrieli Christmas motet for double choir, “Hodie Christus natus est.” Each month we are becoming more comfortable with the antiphonal handoffs, the tutti articulations, and the tricky rhythms of the solo lines. We went to break with Stan Davis’ adaptation of Irving Berlin’s “Puttin’ on the Ritz.”

The first part of the afternoon also gave us moments to recall the legacy of Ann McKinley, who died on January 21 at age 83. Ann, who taught music history and theory at North Central College for many years, also played recorder in both the Chicago and West Suburban ARS chapters and joined Vi and Earl Manning in the ensemble M³ & Company. She championed the music of David Goldstein, and offered some of her own compositions. *Sonata da Chiesa* and *Bantam Ballads* were published by the Members’ Library of the ARS. Jim Heup led the group in playing “Elegy,” one of the six *Bantam Ballads*. In the notes to these pieces Ann explains, “They were written to give my friend Betty Peavyhouse and me music of our own to play. Betty expressly asked for something to challenge her growing command over the bass recorder. I try to hold my own on the tenor.” The collection is both technically accessible and musically rewarding, often reflecting Ann’s quirky wit. We grabbed our tenors and basses and enjoyed the sweet melancholy of Ann’s simple, haunting phrases. We hope she heard us.

After break we spent the last 45 minutes in our small groups. The altos continued to dissect and woodshed Gottfried Finger’s “Sonata III in C.” The Krumhorn group got together and had an enjoyable time. The beautiful music put them in a trance and they don’t

remember what happened. The Library group played more Baroque music and practiced trills. They find it is more important to listen to live performances or recordings of ornaments and not to try to figure it out from books. In March, they will need to think about which Renaissance and Baroque pieces to perform for the May concert. People working on alto up should practice at home and impress everyone at the next meeting.

Both the large ensemble and the small groups will perform on the May 5 concert. Please consider taking a risk and being part of this program in another way—perhaps as a soloist or member of a consort. Challenges like these keep our minds young!

Our next meeting will be at 2 PM on March 9 at the Naperville Covenant Church. The large group will be working on the tunes for the May recital: Gabrielli, Bendusi, and some jazz for spice. Hope to see everyone there!—*Jim Heup*

Make plans to join the West Suburban Early Music Society on Sunday May 5 at 2 PM for their spring concert. Find them at Naperville Evangelical Covenant Church, 1150 Hobson Road, at Naper Boulevard.

Chicago Chapter

We should keep inviting Andrew Schultze to our monthly meetings, especially if he continues to bring food. This time, to complement his talk on the music of Englishman Henry Purcell, he offered us Elegant & English Ginger & Lemon Biscuits for Tea. The box features a quote from Samuel Johnson (1709-1784), the celebrated essayist, poet, literary critic, and author of *A Dictionary of the English Language*. Though Johnson never wrote anything for recorder, he is famous for his quotes, and this one features his thoughts on tea:

Tea’s proper use is to amuse the idle, and relax the studious, and dilute the full meals of those who cannot use exercise, and will not use abstinence.

Henry Purcell, unlike Samuel Johnson, who has whole web pages full of clever quotes, is a puzzle. We aren’t even sure who his parents were; no baptismal record survives, so we aren’t sure where he was born, or when.

He didn't say much about himself—he had more important things to do. We know that Purcell died far too young, like Mozart, and Mendelssohn, and Schubert, and also like these later composers Purcell is known both for his stature and for passionately and relentlessly producing great music up to the very end of his life. In fact, Purcell signed his will on the day he died, November 21, 1695, too consumed with producing music to be distracted by so pedestrian an errand. His death also, curiously, marked the end of a great era of English composers that had started with John Taverner (1490-1545). The next English composers who deserve to be mentioned in the same sentence with the giants of the Renaissance and Baroque era appear nearly two centuries later, first Edward Elgar, and then Ralph Vaughan Williams and Benjamin Britten.

Visit the new Chicago Chapter web page, chicagorecorders.org. You can download this newsletter there, including back issues, and find out about upcoming events.

We do know that Henry Purcell had an early connection to the English court as a member of the Chapel Royal as a child, and then served as assistant to John Hingston, who was the keeper of the king's wind instruments. Purcell may have been composing as early as his ninth year; he was court composer for Charles II from 1680 to 1685, and that he was heavily involved in producing music for theater into the 1690s, as well as a variety of works for organ, sacred pieces, and operas. Purcell is regarded as one of the greatest of English composers.



The Baron's Noyse, playing German music

We enjoyed playing pieces by Purcell, and were also directed in performing several new compositions by Andrew's composer friend, Timothy Dwight Edwards, including his piece *6-voice Invertible Canon*, a mixed

round. The Baron's Noyse, directed by Dennis Sherman, performed German works from the 16th century by Hans Leo Hassler, Ludwig Senfl, and Heinrich Isaac.

John us March 17 when John Langfeld directs us in playing a recorder version of Bohemian Rhapsody (see below). Laura Osterlund directs on April 21, and Dennis Sherman and Mirja Lorenz will perform.

April 6 Workshop with Bob Wiemken

Please send in your registration now for the April 6 recorder workshop at Concordia University in River Forest. Visit ChicagoRecorders.org, or contact Mark Dawson at msjddawson@sbcglobal.net or at (773) 334-6376. Workshop Fee is \$65 for ARS members, \$70 for non-members, \$70 at the door.

Bob Wiemken, the artistic director of Piffaro, has agreed to present our workshop this year. Everybody loves a puzzle! And who hasn't had fun singing or playing canons? Composers from the late 14th through the 16th centuries loved to create puzzles and canons either as a challenge to the performer or just as musical games, or simply to prove it theoretically possible. Many of these works are as entertaining as they are fascinating, laced with humor and evincing wink-of-the-eye feats of compositional mastery. There is something for everyone in these pieces, from intermediate to advanced players. Bring your instruments, stand, pencil and enthusiasm! The fee includes continental breakfast, lunch, refreshments at two breaks, and music for use in the workshop.

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. Players of all levels are encouraged to participate. Note that our plan is to meet in the sanctuary of Covenant Presbyterian Church, rather than the fellowship hall next door. This will provide more room and a keyboard.

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.

Spring Recital, Chicago Chapter

Please join us for another festive season-ending afternoon of music making on Sunday, May 19 at 2 PM, at **Covenant Presbyterian Church**. 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, or offer choral works, but these must be early music. If you would like to perform, please contact Ben Eisenstein at BenEisenstein@comcast.net or Mark Dawson at msjddawson@sbcglobal.net and provide:

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

Don't forget to bring treats to share!

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 in a workshop entitled "English Music Lessons from Across the Pond."

The fee for Saturday is \$75 for ARS members, \$80 for non-members, and Sunday, \$25 ARS members, \$30 non-members. If you want to stay over Saturday night the Lodge is offering single rooms for \$109 and \$139 for two beds; lunch is included for each day. Saturday features English consort music in the morning, masques, galliards, in nomines, and fantasias in the afternoon, and an evening large group playing session. Sunday offers a "Yellow Submarine Session," which we are told we won't want to miss. Nothing else is offered regarding this submarine, but it likely has something to do with the Beatles.

Make your check to MARS and mail it to the Treasurer, Milwaukee Area Recorder Society, 6641 60th Avenue, Kenosha, WI 53142. For more details or of the workshop flyer contact Diane at dkuntzman@wi.rr.com.

Early Music Festival, Whitewater

The Early Music Festival returns May 31-June 2 this year at the University of Wisconsin Whitewater. Recorder players of all levels, gamba players, and singers have been gathering for a weekend of classes, jamming, dance, and concerts every June since 1960. We will also have vendors on site providing music, instruments, musical supplies, and repairs. The first event is 7 PM Friday night May 31, and the weekend concludes with a Sunday afternoon concert. The University of Wisconsin

Whitewater is about 45 miles southeast of Madison and about 150 miles from Chicago.

Both the Chicago Chapter and the West Suburban Early Music Society have scholarship funds available. Contact Pam Wiese at gcaosapam@gmail.com or call (708) 386-1297. Please try to register by May 18. For more information, contact Nancy Chabala (708) 442-6053 or visit ChicagoRecorders.org.

Music Coming Up

Found your good newsletter online --

I was fortunate to attend the Music of the Baroque concert this past Friday evening, and thought Mirja Lorenz' performance was wonderful. I'm editor of a music trade magazine out here in Elmhurst, and a fan of original instrument performance. Mostly Mozart, but I don't mind a little Handel every once in a while.

David Zivan

Editor, Upbeat Daily

Schola Antiqua sings works of Guillaume de Machaut, most notably his masterwork Mass for Our Lady, as well as the 14th century composers 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.



Chris Culp, Dave Johnson, Judy Stephens, and Laura Kuhlman offer krumhorn quartets at the WSEMS 2012 spring concert. Join them on May 5, 2013.

Music of the Baroque offers J.S. Bach's the St. John Passion on Sunday, May 19 and Monday, May 20, both at 7:30 PM. Sunday's concert is at Pick-Staiger Concert Hall at Northwestern University in Evanston, and Monday is at the Harris Theater in Chicago. Visit www.baroque.org.

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, the cantata *Himmelskoenig, sei willkommen*, the Goldberg Variations, Toccata in F Major, Brandenburg Concerto #2, the Magnificat, and more. To learn more visit www.bachweek.org or call 847-293-6686.

Ars Antigua, directed by Jerry Fuller, performs music from the Renaissance through Classical eras on period instruments. They offer a series of monthly free audio web cast programs of music from the Renaissance, Baroque, and Classical eras on their web page ArsAntiguaPresents.com. On Sunday April 7 at 3 PM they join Eve Straussman-Pflanzer, the Patrick G. and Shirley W. Ryan Associate Curator of European Painting and Sculpture before 1750 at the **Art Institute of Chicago**, for a special program event. The event features an exploration of the Art Institute's best Renaissance and Baroque art through discussion of the art itself and performances of music related to the art. Tickets are \$30 or \$15 for students. For more on location and tickets visit mostlymusicchicago.com.

Start thinking about **Make Music Chicago** (Friday, June 21). Why can't we provide some early music ensembles to participate? In 2012 over 900 performers provided "spontaneous musical combustion" at 65 sites. It was great! Everything is free for both musicians and audiences. All you need to do is reserve a time and place. Visit www.makemusicchicago.org.

Chapter Information

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

Web page www.ChicagoRecorders.org.

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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

President	Ben Eisenstein (BenEisenstein@comcast.net) (847) 998-0198
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Webmaster	Ben Eisenstein Dennis Sherman

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.

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.

West Suburban Early Music Society

Convener/Chapter Representative:	James Heup (jamesheup@aol.com) (630) 851-5364
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Recorder Reporter contact:	Eric Stern (egstern1@netscape.net) (630) 428-8464
Music Director:	Laura Kuhlman (laura@thekuhlmans.com) (630) 462-5427

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.