

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 presented its annual concert on Sunday, May 5 at 3 PM. We planned the event for a week earlier than usual so as to not conflict with Mother's Day. This year's concert presents pieces the chapter has been working on since last September. Laura Kuhlman directed everyone in music by 16th century Venetian Francesco Bendusi, Giovanni Gabrieli, 17th century Englishman Adrian Batten, and Irving Berlin.

The concert also featured solo and small ensemble pieces from Thoinot Arbeau to Francois Couperin, from Gottfried Finger, J.S. Bach, and Jean Baptiste Loeillet to living composers Glenn Shannon and Canadian David Donaldson. About 40 people enjoyed an afternoon of good recorder music, with occasional krum horns and a lute, a viol, and violin, the odd rebec or two, at Naperville Evangelical Covenant Church, with a reception and friendly conversation that followed.

At our April meeting on the 14th, we headed into the home stretch for our May concert. Laura and the large group focused on Gabrieli, Batten, and Berlin. The Library Group decided which pieces to play for the May program (four Arbeau dances from "Renaissance Debut"). Leader Nancy Good asks her charges to be thinking of a theme for next year's meetings—perhaps folk music from different countries. The Alto Leftovers enjoyed a full complement of players in rehearsing its Finger duet sonata with Jim Heup. Its members as well can give thought to what they would like to do next year.

As we look ahead, we also look back to thank everyone for their participation. We are especially grateful for the skilled, enthusiastic, and welcoming music direction of Laura Kuhlman and are proud to claim her as the national ARS president as well!—*Jim Heup*

Chicago Chapter

Those of us who have been a part of the Chicago chapter for a long time have enjoyed listening to Laura Osterlund perform and watching her develop her considerable talents over the years. On April 21, for the first time, we welcomed her as the director of one of our monthly meetings. She guided us through several Renaissance dances, mostly English pavanes and galliards, with a twist. Several were chromatic, by Thomas Simpson (1582-1630) and Thomas Tomkins (1572-1656) that

sounded great when we practiced them enough to get the syncopated rhythms right. We also worked on a modern piece based on traditional African folk tunes, *Children Playing*, arranged by Jen Hoyer, McGill University alumna. We played it again at our next Tuesday night meeting in Oak Park.



Dennis Sherman and Mirja Lorenz teamed up on a series of modern duets, works written over 350 years after Tomkins dances. These included pieces by James Rae (2006), Ryohei Hirose (1980), Ronal Autenrieth (1996).

Congratulations to Laura Osterlund, who was just named Music Programme Manager, Keiskamma Trust (www.keiskamma.org). She will serve for one year, starting in September, as recorder teacher and music administrator at the Keiskamma Music Academy in rural Hamburg, South Africa.

Early Music Festival, Whitewater

The Early Music Festival returns May 31-June 2 this year at the University of Wisconsin Whitewater. You should have your brochure by now; if you need to download a copy or the registration form visit chicagorecorders.org. 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. Please try to register by May 18. Contact Pam Wiese at gcaosapam@gmail.com or call (708) 386-1297. For more information, contact Nancy Chabala [(708) 442-6053] or Carol Stanger [cvstanger@aol.com].

Another Season Ends: Spring Concert

The first concert of the Chicago chapter of the American Recorder Society was held in May of 1959. We gather again, 54 years later, on May 19 to close out our year with our annual recital. Please join us 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 like gamba or lute or keyboard, 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!

Boston Early Music Festival

The Boston Early Music Festival, June 9-16, is one of the finest events on the planet to offer Medieval, Renaissance and Baroque performances. The Festival returns June 9 – 16 and several local members plan to attend. Of 30 official concerts offered during the week your editor bought tickets for five concerts, and made plans to attend five “Fringe Concerts” as well, out of 47 currently on the schedule. One of our own, Laura Osterlund, will join the Ensemble Musica Humana on recorder at noon on Monday, June 10 at Gordon Chapel, Old South Church. They will perform works of 18th century Irish composer and harpist Turlough O’Carolan. Visit BEMF.org.

A Message from the President

It has been a very successful year for the Chicago Chapter. Our programs were varied and educational with playing sessions led by both our regular leaders and new talent. Our monthly smaller spotlight performances continue to be of diverse content and of high quality.

Everyone enjoyed the April workshop which presented us with some great musical challenges which the participants met with an elevated level of playing. The chapter must continue to provide the high level playing opportunities and learning that has kept it going for over fifty years.

We need to maintain an environment welcoming and inclusive to new players were they can build their skills and have the pleasure of performing music in the social setting that we all enjoy. We need to give opportunities to our local teachers and performers that will be of mutual benefit to them and the society. We also need to think about educating the public about our instrument of choice.

The board will be seeking out new ideas to try. Several have already been suggested: encouraging local area teachers both private and associated with learning institutions, involving the students of these teachers, aggressive use of our scholarship funds, hiring a music director and more chapter performances. The board needs to evaluate and act upon these suggestions and rank them for success and reasonableness against our resources.

This is where you, the membership can help. Consider joining the board for these discussions. The position of secretary which is a voting position is available. We also invite interested members to attend the board meetings. If you can't get to the board meetings, send us an e-mail with your ideas. All suggestions are encouraged and will be considered by the board. This summer I plan to call a special board meeting to discuss and decide on a strategy to renew the Chicago Chapter for the years ahead.

Thank you to all who have made this year successful. I look forward to even more member participation next season!—*Ben Eisenstein*

The Italian Renaissance Virginal

Charles Metz, a harpsichordist playing with Ars Antiqua on Sunday, April 7, performed 17th and 18th century works by Monteverdi, Rossi, Vivaldi, Handel, Corelli, and others on this virginal. Similar to a harpsichord, the virginal was popular in the Renaissance because it had a brighter sound, and because was smaller and more portable. Unlike a harpsichord, the keyboard is mounted sideways against the sound board, rather than at the base, and the strings are plucked near the center of the string.



Metz found this instrument in an antiques shop in central Illinois in 2005. With the lid closed, it looked like a box, and it seemed old, so maybe it was worth something. That was about as much as the store owner knew. He had no idea what this “box” was. The sound board had 40 cracks. Keys were missing or suffering from dry rot;

pieces of wood had vanished from the legs and some of the 19th century art work had been covered in white paint. A careful restoration to bring the virginal back to playing condition and its original beauty took three years.

Metz also researched the instrument, and eventually learned that it was built by Francesco Poggi of Florence around 1590. It is one of 18 instruments known by this maker, and one of three in private ownership. Today this virginal sounds wonderful; how it found its way to being a battered relic in an antiques store in central Illinois 400 years after it was built is a mystery. But maybe that tormented journey does not matter so much, as long as the virginal is beautiful to sight and sound once again.

Lisette Kielson Workshop

Join Lisette at her annual fall workshop on Saturday, September 7, 2013, at the Bloomington Center for the Performing Arts, 600 North East Street, Bloomington, Illinois. The fee, \$90, or \$85 for ARS members (\$35 for full time students) covers music, four playing sessions, and snacks. Music stands are provided. The workshop, "It was a Dark and Stormy Night: Programme Music from the Baroque to the Present" looks at musical narratives provided by Lasso, Phillips, Handel, Telemann, Frances Blaker, and more. For more email LKielson@LensemblePortique.com or call (309) 828-1724. You can also find a copy of the workshop flyer on our chapter website, Chicagorecorders.org.

Music Coming Up

New Comma Baroque offers a concert of the works of Telemann featuring Laura Osterlund on recorder, and other artists on violone, theorbo, and Baroque violin, Saturday June 1 at 7:30 PM, Immanuel Lutheran Church, 616 Lake Street, Evanston, and Sunday, June 2, 3 PM, Grace Lutheran Church 7300 Division, River Forest. \$20, \$10 for students. To learn more call (847) 722-2093 or visit www.newcommabaroque.org.

The **Baroque Band** offers "The Godfather," with works by CPE Bach, JS Bach, & Telemann, with harpsichord soloist David Schrader, Friday, June 7, Saturday June 8, Wednesday June 12, 7:30 PM, \$35, \$15 for students. Visit baroqueband.org or call (312) 235-2368. Friday, Augustana Lutheran Church, 5500 South Woodlawn, Chicago, Saturday, Music Institute of Chicago, 1490 Chicago Avenue, Evanston, Wednesday, Chicago Symphony Center, 220 South Michigan Avenue, Chicago.

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This is the last newsletter of the season.

WSEMS Spring Concert



Instruments for Sale

Alverno College, a Catholic woman's college in Milwaukee, recently decided to close their early music program with the death of their director, Sister Janet Shurr, last September. Dr. Gerda Moehler, a musician

and psychologist who teaches at Alverno, was asked to sell the instruments owned by the college.

The instruments, in excellent condition, include a rebec, a lute, recorders, a hammer dulcimer, gambas, krum horns, violins, and Irish harps. Most are for sale on consignment at two stores in Chicago, Sherry-Brener at 226 South Michigan Avenue, and A440 Violin Shop, 2222 West Roscoe in Chicago, 773-349-4949. Note that most of the instruments are at A440 Violin Shop.

Some of the recorders include:

- Great Bass, Moeck #262 (\$1,200)
- Bass, Kung Meisterstück #60 (\$700)
- Bass, Moeck Renaissance in F - Maple #851 (\$900)
- Tenor, Moeck Pearwood (\$350)
- Tenor, Mollenhauser Pearwood (\$350)
- Tenor, Moeck Renaissance with key #840 (\$750)
- Alto, Dolmetsch #12239 (\$300)
- Alto, Aura (Holland) (\$350)
- Alto, Moeck Renaissance--Maple #830 (\$200)
- Soprano, Mollenbauer (\$50)
- Soprano, Moeck (Flauto Dolce) (\$75)
- Soprano, Dolmetsch #17119 (\$200)
- Soprano, Dolmetsch #282 (\$100)
- Flute, Tenor or Bass (wooden) (\$300)
- 22 sopranos by Moeck, Mollenbauer, Dolmetsch, Adler
- 15 altos by Bresson, Clarion, Von Huene, Moeck, Schreibser, Aulos, Yamaha, Rippert
- Five tenors by Herwiga-Rex, Yamaha and Aulos
- Four bass by Yamaha, Olympion, Heinrich

Other instruments include:

- SATB set of Moeck krumhorns
- Tenor-Bass Vilola da Gamba, Wolfgang Uebel 1973 W/case, Pfretzschner bow (\$4000)
- Trebel viol, Erich Stefanelli 1995 (\$2,500)
- Hammer dulcimer, David Kortier, Minn (\$500)
- Lute, probably English (\$500)
- Rebec, beautiful wood and workmanship (\$200)

To ask for more information contact Gerda T. Moehler, Psy.D, at gmoehler@sbcglobal.net. You can also contact her through the A440 Violin Shop.

International Beethoven Project

The International Beethoven Project was founded in 2009 in Chicago as a means to celebrate the life and work of one of the greatest composers who ever lived. The Project is known for its festivals, concerts, films, lectures, and art exhibits, both in Chicago and around the world. The Beethoven Festival of 2012, hosted on the north side of Chicago, lasted for nine days and featured

60 events, including a lecture series, art, and, of course, concerts, not just Beethoven (including *Creatures of Prometheus*), but also jazz, blues, and even commissioned rock pieces inspired by Beethoven.

The Chicago Tribune referred to the 2012 Festival as “an event of world class importance.” The 2013 Beethoven Festival is scheduled for September 7-13. Details are not available yet, but the event, “The Passion,” is meant to explore “themes of love, religion, suffering and the path of the true artist. As with the previous festivals, IBP’s goal is to engage with contemporary culture, cutting-edge creators and artists, and a public thirsty for an exciting experience that allows rare and inspiring encounters with artists of all stripes in a relaxed social environment.” Visit internationalbeethovenproject.com.

Chapter Information (ChicagoRecorders.org)

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 meetings: Usually third Sunday of each month, September - May, 2 PM, at Covenant Presbyterian Church, 2012 West Dickens, Chicago. Enter the front door of the parish building 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. Back entrance near parking lot—ring buzzer for basement.

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.