

Recorder Reporter

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

Chicago Chapter & the West Suburban Early Music Society

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Chicago Chapter Events

A great weekend! Nobody thought about snow or cold. Andrew Schultze joined us for a lesson on February 16 about Austro-German music of the 16th and 17th centuries, and he brought along his choir too, the Syntagma Singers. This mixed group of 13 voices offered us their debut as an ensemble. They sang for us:



Chicago Syntagma in their first performance

And later they sang while we played:



Choral works with recorder accompaniment

Europe in the 16th century was a time of change and turmoil, with the Renaissance challenging customary thought and practice, and the Reformation, launched with

Martin Luther's 95 Theses in 1517, challenging the authority of the Catholic Church directly, and contending for the souls of men as well as for their minds. The continent was wracked with religious revolution and war from 1546 to 1648. The 30 Years War (1618-1648) ravaged much of Germany and disrupted government, commerce, and the arts. An exhausted Europe came to a tense settlement that allowed Germany and Scandinavia to be Lutheran and the Netherlands, Switzerland, England, & Scotland, Calvinist. After 1650, music making and composition revived in the German-speaking lands.

The era was known for generations of gifted composers, including many who died too young; Herman Finck (1527-1558), a professor at Wittenburg, Paul Hofhaimer (1459-1537), organist at Salzburg Cathedral, Adam Krueger (1634-1666) of Leipzig, and Johann Schein (1586-1630), who produced great music despite suffering from tuberculosis, gout, kidney stones, and scurvy.

Schein was one of the four German "Sch's" of the 17th century, including Heinrich Schutz, Samuel Scheidt, Johann Schein, and Schomeone Else, namely, Michael Praetorius. His real name was Michael Schultze. Look, why can't I do that? If Michael Schultze can call himself Michael Praetorius, and John Cooper can become Giovanni Coprario, why can't I impress other recorder players with something more compelling, and more Italian, than "Mark Dawson"? Please email your suggestions. We will publish them in the next newsletter.

Anyway, we played, and heard sung for us, the original version of the old hymn *O Sacred Head Now Wounded*, which Bach adapted for his *St. Matthew's Passion*, and which became the most enduring melody from the early 17th century. Before Bach, this hymn was a secular tune by Hans Leo Hassler, an emotional piece called *Mein G' Mueth*. We closed with a grand two choir piece by Hassler, an Austrian Catholic who studied under Giovanni Gabrielli in Italy, and who is most celebrated for his elegant *Dixit Maria*. In fact we had four choirs for *Im Kuhlen Maien*, two for recorder and two for voice.

It was a wonderful afternoon. Andrew Schlutze will be leading an ensemble offering the works of Henry Purcell at Bond Chapel in Hyde Park on May 10 and at St. Mark's in Evanston May 11. We will provide more details soon for these events, and for the next performance of The Syntagma Singers.

March Meeting in Oak Park

For our March 16 meeting, join us at the Oak Park Public Library, 834 West Lake Street, as part of the Play the Recorder Month. We will gather in the lobby, starting at 2 PM, and Lisette will lead an open rehearsal. We welcome our friends from the West Suburban Early Music Society, and Pam Wiese plans to bring students from Longfellow School in Oak Park. Take the L to Oak Park Avenue and walk, or walk from the Metra stop. Parking is available.

University of Chicago Folk Music Festival

For the first time in 54 years the Annual University of Chicago Folk Music Festival provided a recorder workshop on Saturday, February 15. Six members of the Chicago chapter, Lynette Colmey, Mark Dawson, Ben Eisenstein, Arlene Ghiron, Nadine Petersen, and Esther Schechter, and led by Lisette Kielson, shared recorder music with a crowd of guests in the West Lounge on the second floor of Ida Noyes Hall. We were joined by a new friend Chris Claytor.



Chicago chapter members play at the Folk Festival

We first demonstrated two pieces, *Alle psallite* from the late 13th century, for both high and low choirs, and two sections from Handel's *Royal Fireworks*. Then, we spread out among our audience, carrying instruments and stands, and Lisette directed everyone in playing works from the Elizabethan era. It was a blast. The music sounded great in the room, and we had an eager group of players in the audience. We met some people possibly interested in joining us for our monthly meetings, and offered brochures, business cards, and handshakes. We are already thinking about returning in 2015.

A Hurdy Gurdy workshop followed immediately after our class at 11 AM, but I must admit that I crept out shortly before the end because I could hear a sweet blue grass band jamming outside.



After that I returned to the West Lounge for a third time to hear Alioni, a group that sings folk music from the Republic of Georgia.



Followed later by music from Russia:



I explained at the beginning of the workshop at the Folk Music Festival that recorders were folk instruments too, folk instruments from the 16th century. And in fact we

absolutely belong at the University of Chicago Folk Music Festival. With choral groups representing Georgia and Russia, people strumming banjos and guitars, English Country and Cajun dance bands, sacred harp and hurdy gurdy, we are part of a grand tradition of ordinary folk gathering to make music together for no better reason than because they love creating something beautiful. Often the music making has been in a member's living room, or parlor, or cottage, or tent, with no audience beyond family and farm animals. So we share in a tradition that is found all over the world and that has persisted for centuries.

Our eagerness to take part in this Folk event is part of our effort to keep our own traditions alive. The Chicago chapter has been meeting since 1959, and we are working hard to attract new members and friends. So far we have played in public at the Chicago Public Library and for the Folk Festival, with plans for the Oak Park Public Library in March and Make Music Chicago in June. We have buffed up our web site and brochure and sought to make our chapter known in other ways. Will our efforts succeed? Too early to tell. We see hopeful signs, as newcomers have started to appear at our meetings or send us electronic mail. But either way we are having a great time sharing our music with the rest of Chicago.

West Suburban Early Music Society

The February WSEMS meeting was led by Laura Kuhlman. For light comic appetizer, we started with a Paul Schmidt arrangement of the theme from the English claymation series Wallace and Grommit. Laura led us through a rigorous workout with our Salamone Rossi pieces, *Barechu*, *Hashivenu Elohim*, and a new piece which he had not previously played, *Sinfonia à 5*. After snacks, we broke into the Krumhorn, Library, and Leftover groups. Jim Heup worked with the Leftovers on consistent phrasing and articulation of the *Kanon für drei gleiche Stimmen* by Friedrich Kühn. We practiced playing the two parts in various combinations of players so that we would all be familiar with the sound.

Our next meeting will be on March 9 at the Naperville Covenant Church, followed shortly by our workshop on March 29. Hope to see everyone there!—*Eric Stern*

WSEMS Workshop, March 29

Join members of the West Suburban Early Music Society on Saturday, March 29 for a day-long workshop with Vicki Boeckman, *Around the World in One Afternoon*. Boeckman, a Seattle-based recorder player, teacher, and coach, and has been a featured soloist with the Portland Baroque Orchestra, the Portland Opera, the Philharmonia Northwest Orchestra, and the Skagit Symphony. She

performs 17th and 18th century works with her own trio, Ensemble Elctra, and has been a returning guest with the Seattle Baroque Orchestra and the Medieval Women's Choir, led by Margriet Tindemans. She has also traveled across the United States, Canada, and Europe offering concerts and workshops. Boeckman lived in Denmark from 1981 to 2004, where she taught at the Royal Danish Academy of Music in Copenhagen. After moving to Seattle in 2004, Boeckman joined the faculty of the Music Center of the Northwest and the early music program at the Cornish College of the Arts, both in Seattle.

The event is at the WSEMS regular meeting place, the Naperville Evangelical Covenant Church, 1150 Hobson Road, at the SW corner of Naper Boulevard & Hobson. The \$65 fee includes music, lunch, refreshments, and a great time with friends. To learn more contact Kathy Hall-Babis, at Kathy.hallbabis@gmail.com, or call her at (630) 464-1828. You can also visit westsubems.org or ChicagoRecorders.org.

Quincy Workshop, April 4-6

The Quincy, Illinois Early Music Consort presents their 19th annual Recorder and Double Reed Workshop, April 4-6, with Louise Austin as the presenter. The cost is \$30 per session or \$75 for all four sessions. To learn more call Mecki at (217) 430-2395 (cell) or (800) 747-0521 (work), or email mecki@travelhouseofquincy.com.

Music Coming Up

The **Bach Week Festival** returns!

- Friday, March 21, 6:30 PM, celebrate Bach's birthday at a private home in Evanston, great music for a good cause. This is a fundraiser for the festival.
- Friday, April 25, 7:30, three piano concertos and the cantata *Mensch, ich Sundenknecht*. Then, 10 PM, candlelight concert. Music Institute of Chicago, 1490 Chicago Avenue, Evanston.
- Friday, May 2, 7:30, several pieces including Brandenburg Concerto #6 and Concerto in D Major. Anderson Chapel, North Park University, 5149 North Spaulding, Chicago.
- Sunday, May 4, 2:30, several pieces including Mass in G Major, and *Cantata Nun is das Heil und die Kraft*. Anderson Chapel, North Park University, 5149 North Spaulding, Chicago.

To learn more, visit bachweek.org or call 800 838-3006.

Consider the **Bach Cantata Vespers** series at Grace Lutheran Church, 7300 Division Street in River Forest. The next concert is Sunday, March 30 at 4 PM, and it features Bach's BWV 150: *Nach dir, Herr, verlangt*

mich, Telemann's Sonata in F minor for bassoon, and Mozart's Sonata da chiesa in B-flat Major. Call (708) 366-6900 or visit www.bachvespers.org. The next concerts in this monthly series are April 27 and May 16.

Schola Antiqua explores chant and polyphonic music for the legendary St. Anne in this program of chant and rich polyphony, including works by Pierre de la Rue and Jean Mouton. Friday May 9, 7:30 PM, Bond Chapel, Ellis Avenue and 59th Street, University of Chicago, and Saturday, May 10 at 8 PM, St. Clement Church, 642 West Deming Place in Chicago. \$25 for Adults, \$10 students and seniors. Tickets available at the door for cash or credit, or visit schola-antiqua.org. Several members of this group are familiar to members of the Chicago chapter and WSEMS, including Andrew Fredel and William Chin.

The women's choral ensemble **Anonymous 4** sings at Rockefeller Chapel Friday April 4 at 7:30 PM, offering 13th century motets from the Montpellier Codex. Visit <http://chicagopresents.uchicago.edu/> or call 773 702-2787.

Patrick O'Malley performs music of 16th century Venice with the Secret of the Muses, also featuring Stephanie Sheffield, soprano, Joel Spears, lute, and Philip Serna, viol. Sunday, March 2 at 4 PM at Byron Colby Barn, 1561 Jones Point Road in Grayslake, Illinois. Call (847) 543-1202 or visit www.prairiecrossing.com/bcbarn. Individual concert tickets for adults are available at the door for \$18 (cash or check). Children under 16 are admitted free to Early Music Series concerts.

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.

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.

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 west of the church and go to the large fellowship hall on the right.

Chicago Chapter ARS (ChicagoRecorders.org)

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| President | Ben Eisenstein (BenEisenstein@comcast.net) (847) 998-0198 |
| Vice President | Mark Dawson msjddawson@sbcglobal.net (773) 334-6376 |
| Secretary | Lynette Colmey (Eljacee@hotmail.com) (708) 366-7720 |
| Treasurer | Esther Schechter (Alandes1@sbcglobal.net) (773) 667-0934 |
| Outreach | Hildé Staniulis (773) 363-7476 and Arlene Ghiron (afghiron@aol.com) (773) 525-4026 |
| Webmaster | Ben Eisenstein Dennis Sherman Lisette Kielson lkielson@lensembleportique.com |
| Music Director: | |

West Suburban Early Music Society (westsubems.org)

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| Convener/Chapter Representative: | Laura Kuhlman (laura@thekuhlmans.com) (630) 462-5427 |
| Vice Convener: | Marguerite Re (margueritere@comcast.net) (630) 968-5967 |
| Secretary: | Kathy Hall-Babis (khababis@yahoo.com) (630) 293-1494 |
| Treasurer: | Nancy Good (Good-Naperville@wowway.com) (630) 355-6690 |
| Membership: | Kathy Hall-Babis (khababis@yahoo.com) (630) 293-1494 |
| Hospitality: | Chris Culp (cg.culp@gmail.com) (630) 690-7304 |
| 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

Mark Dawson, newsletter editor
2425 W. Leland, Chicago, IL 60625-2913
Msjddawson@sbcglobal.net / (773) 334-6376
Visit us at chicagorecorders.org

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