

Recorder Reporter

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

Chicago Chapter & the West Suburban Early Music Society

November 2018

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Chicago Chapter

Another terrific meeting for the chapter this season. If you haven't joined us yet this year, it is time for you to stop finding excuses and show up! On October 21 we welcomed Mirja Lorenz as our director, a member of Black Tulip and of the Chicago Recorder Quartet. Mirja guided us in a program of music by German organ composers of the early Baroque. We spent nearly two hours on just two pieces, a canzone by Samuel Scheidt and *Gaude et Laetare* by Jan Pieterszoon Sweelinck. Mirja helped us work on articulation, and as a result we played together very well. She was also ambitious, and brought along a lot more music than we had time to touch. But no complaints were heard, just excellent music.

Samuel Scheidt (1587-1654) was a composer and keyboard artist of the northern German school, as well as a teacher and music director for the city of Halle. Scheidt moved to Amsterdam as a young man to study under Sweelinck (1562-1621), who took a position as a church organist, once held by his father, when he was 15 years old. Nicknamed "the maker of organists," Sweelinck was eagerly sought after as an organ teacher by talented young men. He composed sacred works for Catholic, Lutheran, and Calvinist services. Dietrich Buxtehude (1637-1707) served as a church organist in Lubeck, and in 1705 his work so inspired the young Johan Sebastian Bach that Bach walked 250 miles from Amstat to Lubeck to hear him play. Bach stayed for three months, but when offered his mentor's position he politely declined, because by succeeding Buxtehude's role as organist he would have been obliged to marry Buxtehude's daughter.

After our break around 4 PM, rather than working on chapter repertoire as planned, we asked Mirja to keep going. So she did, directing us in playing *Missa Brevis* by Dietrich Buxtehude for 45 minutes. We worked hard on this one too, and when we finished it sounded grand.

Join us again in November, and welcome back our regular music director Lisette Kielson. Note that viols and other compatible instruments are welcome.

- November 18 **Lisette Kielson, Tomato, Tomahto: English music**
December 16 **Yuletide concert**
January 20 **Lisette Kielson, Fancy That: Fantasias, Canzonas, Ricercars, Fugues and more!**
February 17 **Lisette Kielson, Dance Party!**

March 17

April 14

May 19

Andrew Schultze directs

Lisette Kielson, Viva Italia!

Spring concert

West Suburban Early Music Society

The West Suburban Early Music Society was directed by Dennis Sherman on October 14th. Dennis presented music from the *Harmonice Musices Odhecaton* or 100 songs of Harmonic Music. This was the first music to be printed with moveable type. The music was published by Petrucci in Venice in 1501 and prior to this time all music was produced via manuscript or block cut. There were three compilations, including Canti A, B, and C. Dennis led us in comparing the facsimile copies of several pieces with its modern notation. He found the modern editions on imsfp.org (see below).

The group enjoyed playing this polyphonic music in 3, 4 and 5 parts. We used the entire afternoon to play the music provided and did not go into smaller groups after the break. Thank you again Dennis for the wonderful program!—*Kathleen Hall-Babis*



Dennis Sherman directs WSEMS in October

Chapter Membership Dues

Chicago chapter membership dues are due now, \$40 for the 2018-2019 season. We are again offering the Sponsor Membership for \$140 a year. The additional \$100 allows you to sponsor one of our monthly meetings. You will be recognized in this newsletter, and invited to provide one to three pieces of music to perform at a future meeting.

Yuletide Concert

It's time to start planning for the annual Yuletide Concert for the Chicago Chapter. This year's event is on Sunday December 16 at 2 PM. All are welcome to perform, or just listen. To be included in the program, send the name of your group, the names of the participants, the names of the pieces you plan to play, and the composers, to Larry Johnson at ljohnson1239@sbcglobal.net.

This year our friends with the Chicago Recorder Quartet plan to join us!

Please plan to bring some snacks to share for the break after the concert, and also plan to join us for some jamming after the concert, as we close out another year playing recorder together.

An Online Music Library

The Petrucci Music Library (<https://imslp.org>) was launched in February of 2006 and provides scans of music scores where the copyrights have expired, making them in the public domain. Over 135,000 works from nearly 17,000 composers, including nearly half a million scores, are available for download for free. The library also offers scores published by contemporary composers who want to share their music with the world by releasing it under a Creative Commons license.

One of the main projects of the IMSLP was the sorting and uploading of the music of Johann Sebastian Bach in the Bach-Gesellschaft Ausgabe. The Bach-Gesellschaft was a society formed in Germany in 1850 to publish the complete works of Bach in their original form. Besides J.S. Bach's complete public domain works, all public domain works of Ludwig van Beethoven, Johannes Brahms, Joseph Haydn, Erik Sate, Robert Schumann, Giovanni Pierluigi da Palestrina, Maurice Ravel, and many more composers are available.

Music and more

The choral ensemble **Bella Voce** introduces Bella Voce Sinfonia, a period instrument orchestra, in a performance of Johan Sebastian Bach's Mass in B Minor. Pre-concert lectures begin an hour before each performance and last 30 to 40 minutes. Saturday November 3, 7:30 PM at St. James Cathedral in Chicago, 65 E Huron. Sunday November 4, 3:30 PM, St. Luke's Episcopal Church, 939 Hinman Avenue in Evanston. Visit www.bellavoce.org/mass-in-b-minor.

Performer's Music is offering a selection of used recorder music at the original printed price, some donated and other works rescued from library discards. The music includes cantatas with recorder parts by Bach, Pepusch, Porrcile and Telemann; a collection of original

pieces for low voice and two recorders; choral music that works well on recorders, including Schutz's St. John Passion; and some music written for recorders. Performers Music is on the 9th floor of 410 South Michigan Avenue in Chicago, 10-7 weekdays, 9-5 Saturdays and 12-5 Sundays. Visit www.performersmusicchicago.com.



*Early Music Festival, Milton College, Wisconsin, mid-1970s.
Dave Fisher appears on the left, front row.*



*Patrick O'Malley joined the Bach Beethoven Experience at the Den Theater in Chicago October 7. Baroque violin, recorder, Baroque flute, cornetto, and gamba, playing a recent piece about the new Bloomingdale Trail in Chicago—
Early Music and bicycles!*

Quinta Essentia Recorder Quartet offers "An Afternoon of Brazilian Flair" on Sunday November 11 at 3 PM at the First United Methodist Church of Ames, Iowa (516 Kellogg Avenue). The concert will feature many recorders ("in shapes and sizes you've never imagined," though I suppose we might have imagined, and played, some of them) and works from a variety of Brazilian composers created over the last 100 years.

Tickets are \$30 at the door, free for students. To learn more visit www.amestownandgown.org or email town.gown@gmail.com (515) 292-3891. Master's classes are also available on Saturday November 10, \$75 per person, if you want to make a weekend trip to Ames. Send an email to irmisrecorders@gmail.com.

The **Chicago Shakespeare Theater** on Navy Pier offers the play "Nell Gwynn" through November 4. Chapter members have been talking about this event, because the performance prominently features our own Laura Osterlund as a court musician. Arlene Ghiron writes

The play "Nell Gwynn" by Jessica Swale is a delightful musical comedy about the favorite mistress of King Charles II (1630-1685) of England. It features bawdy danceable Renaissance tunes we are familiar with, performed live by a quartet using recorders, shawms, guitar, bassoon, violin and a hurdy-gurdy in ways to create the sounds of 30 different 17th century period instruments. Laura Osterlund is the featured recorder player; the quartet is placed on a balcony of the set and not behind the scenes. Of course the major emphasis is on the actors and their story but as a recorder player knowing Laura and familiar with the tunes from Nancy, and from playing at the Bristol Renaissance Faire, I kept my eyes on the quartet.

Tickets start at \$58. To learn more visit the web site https://www.chicagoshakes.com/plays_and_events/nell.



Schola Antiqua singing Pierre de la Rue on 500th anniversary of his death, St. James Chapel, Quigley Center, October 20

I don't think I've ever mentioned the **Chicago International Children's Film Festival** in this newsletter, but the event returns to Facets Multimedia November 1-9. The fest is great fun, and don't feel like you have to borrow your niece and nephew's kids or grandchildren to attend. Lots of great short animated, live

action, and claymation works from all over the planet, plus some live action work. Facets is at Fullerton and Ashland in Chicago. Visit <https://festival.facets.org>.

April Workshop with Clea Galhano

Don't forget to save Saturday, April 13, 2019, for our recorder Workshop with Clea Galhano! The topic, "A Musical Mosaic through Time," will feature a range of music from Renaissance and Baroque to popular Brazilian. The repertory will include influences from Spanish rhythmic flavor to English and Irish playfulness, dance and robust affetti. The selections will contain works by Tomas Luis de Victoria, John Wilbye, and Handel, Traditional Irish and Brazilian Ari Barroso. The workshop will be held at Covenant Presbyterian Church; more details will follow after the Chicago Chapter board meeting this month.

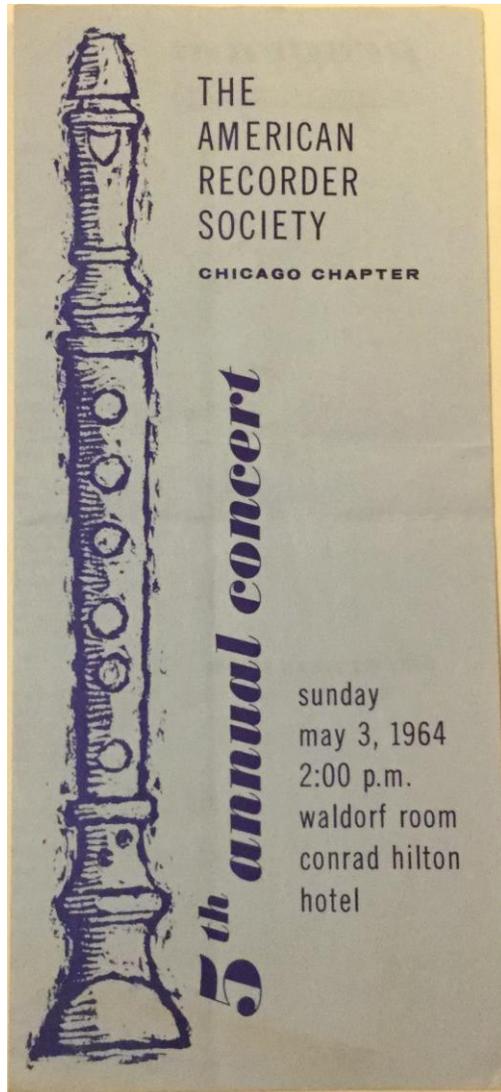
A Memory from Louise Austin

In the January 1984 *Recorder Reporter* newsletter, Connie Strait wrote to take issue with Louise Austin about her claim in an earlier newsletter that there were no female composers in the middle ages. Strait mentions Eleanor of Aquitaine of 13th century France, and notes that many women of noble birth were trained in music, including Margaret, Queen of Scotland (1050 AD), Mary Stuart, Queen of Scots (1542-1587), and Margaret of Austria (1480-1530). She also mentions Elisabeth-Claude Jacquet de la Gerre (1666-1729), a harpsichordist favored by Louis XIV, and Francesca Caccini (1581-1640), the first woman to write an opera.

Louise didn't disagree that these women were composers. She just wondered if they were overlooked simply because they weren't very good. "I should have added 'of any worth,' and that would probably have avoided the disturbance," she said. "I stand fully corrected in the *fact* that women composers have existed throughout history, but for all practical purposes my statement was as good as fact. Compositions 'extant today,' you say? I believe you, but I wonder that some ambitious individuals had not made them available to us. Heaven knows, editors have taken time to unearth compositions by 'little known' *male* composers who were 'little known' for good reason. Their works were dull and unimportant. Why don't we have editions of the *female* composers of the time? I suggest that their works were even duller, if that's possible."

Louise said, "I am aware of Elisabeth-Claude Jacquet's compositions. They are 'nice.' I've surely never heard Caccini's opera, or a single note of any of the noblewomen you mention. It would stand to reason that Eleanor of Aquitaine might have composed. Her daddy was a patron of the arts with plenty of money. I've never seen evidence of her compositions, but I would love to. If my remark was

worth correcting, perhaps it is worth the time to accept my challenge of finding playable music by female composers of the 13th, 14th, 15th, and 16th centuries. I am convinced that there is nothing of any worth or importance to find. But I would dearly love to be proved wrong!"



Chapter Information

Our chapters are open to anyone, regardless of musical training, who wants to cultivate appreciation of the art, history and use of the recorder and related instruments. Our meetings, programs and publications help members to come together with 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, September to May by the Chicago Chapter & the West Suburban Early Music Society.

Chicago Chapter ARS (ChicagoRecorders.org)

President	Larry Johnson (ll_johnson1239@sbcglobal.net) (773) 631-6671
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Secretary	Hyacinth Egner (hyacinth_egner@yahoo.com) (608) 316-5486
Treasurer	Cheryl Kreiman (chekrei@aol.com) 773-972-7679
Webmaster	Ben Eisenstein
Music Director:	Lisette Kielson lisettekielson@gmail.com

Chicago Chapter meetings: The 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.

West Suburban Early Music Society (westsubems.org)

President/Chapter Representative:	Joanne Miller (Wan1@sbcglobal.net) (847) 359-8750
Vice President:	Darleen Kay (630) 679-1506
Secretary/Membership:	Suzanne Scott (SIRDS@sbcglobal.net) (630) 605-2326
Treasurer:	Kathy Hall-Babis (kathy.hallbabis@gmail.com) (630) 464-1828
Hospitality:	Nona Freeman (847) 639-4614
Recorder Reporter contact:	Eric Stern (egstern1@netscape.net) (630) 428-8464

WSEMS meetings: Second Sunday of each month, September through April, first Sunday of May, 2-4:30 PM at the Downers Grove Friends meeting house, 5710 Lomond Avenue in Downers Grove. The church is located near Maple Avenue and 355. From 355, take the ramp and go east on Maple for 4/10 miles and turn right (south) onto Lomond street. The church is 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.

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<https://www.facebook.com/ChicagoARS>

Visit us at chicagorecorders.org
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