

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

We recorder players, we're tough. The Chicago Chapter members are models for other musicians in the American Recorder Society. On January 20 we met as usual, with aplomb, offering a casual air, not allowing 14 feet of snow to trouble us (OK, OK, six inches, but still).

Lisette directed Giovanni Gabrielli (1557-1617) in his *Canzone Seconda*, followed by a Bach fugue on an afternoon where we looked at fantasias, canzones, and fugues. A fantasia—rendered “fantasy” in English, could also simply be called a “fancy.” These instrumental pieces were all known for imitative entrances for multiple parts and echoed passages. They sometimes served as technical exercises for new musicians, and we spent time repeating themes, and then following the example set by the sopranos in phrases and eighth note runs.

Join us in February. Lisette will direct *Viva Italia*, and we plan to play a piece composed by one of our Chicago chapter members—Peter Beck's “14 Days in Georgia.”

West Suburban Early Music Society

On a sunny January Sunday the West Suburban Early Music Society met to start the New Year off right, with crescendos and camaraderie! About a baker's dozen of us gathered to play a rich mix of favorites provided by Elaine Gillies, a retired music teacher and a participant in the Clearing recorder workshop for over 20 years. She brought with her a variety of personal gems and favorites for our group. Some were early pieces (King James Almandes 1; 2; and 6), some by Grieg (Holberg Suite; Ballad), as well as a beautiful arrangement of the 23th Psalm by Don Callendar, a contemporary composer and friend no longer with us. There were whimsical pieces too, some known to most recorder players and some not. We had hoped to play *The Military Suite* in F major by Holst with 12 parts (including a contra bass!) but we realized this would benefit with time to prepare at a future meeting, and when we have more members present. It's a wonderful arrangement, so our New Year's resolution is to revisit this, perhaps at the summer picnic. We'll put up parts on our website and people can sign up to cover a part (or two) and can prepare ahead of time.

We welcome Mirja Lorenz February 10, and Laura Osterlund directs on March 10 and April 14. Join us as we “chase the cold winter away!”—*Joanne Miller*



This is an organetto, a portable organ commissioned by and built for the Newberry Consort in 2018. The organetto, popular in Europe in the 15th and 16th centuries, is one of the earliest keyboard instruments and was regularly used in churches to accompany singers. It was also used by traveling minstrels, who carried it with a strap and played while walking or standing. In the performance at the Newberry Library on January 11 the instrument was tuned to 460 Hz. This instrument weighs about 25 pounds and features pipes made of a tin and lead alloy and a bellows (operated with the left hand) made of sheep skin and cherry wood. There are no organettos that survive today to serve as a model. This “replica” is really more of a sculpture, as it was based on paintings from the period and stone carvings found in medieval churches.

Folk Music Festival

We are scheduled to provide a recorder workshop at the University of Chicago Folk Music Festival on Saturday February 16 at 11 AM (one hour), playing Morley's “Those Dainty Daffadillies.” We will be in the library of Ida Noyes Hall, 1212 East 59th Street. There should be plenty of street parking available, but you can also take either the #6 Jeffrey Express bus to 59th Street or the Illinois Central to 57th Street from downtown, and walk. The music is available at chicagorecorders.org, our web site, Resources/Meeting Downloads/U of C Folk Music Festival downloads. The Folk Festival offers a day of workshops on Saturday and concerts on Friday and Saturday nights at Mandel Hall. Visit www.uofcfolk.org.

As of our January meeting we only had about five members committed to attend, and we can manage with that, but it would be better if more of you would sign up. Please let a board member know if you can join us. We also need you to bring as many percussion instruments as you can find—drums, triangles, wood blocks, whatever you can offer so we can invite children, and people who don't play recorder, to participate. After playing recorder, find a Sacred Harp singing session at noon, and, probably, jug band music, Cajun dancing, Irish fiddle, and blue grass jam sessions in the stairwells.

April Workshop with Clea Galhano

Don't forget to save Saturday April 13 for our recorder Workshop with Clea Galhano! Registration flyers will be sent out early in February, and will also be available on our website, <https://chicagorecorders.org/events/>.

The workshop topic, "A Musical Mosaic through Time," will feature a range of music from Renaissance and Baroque to popular Brazilian. This workshop will focus on interpretation and how to explore the 'affetti' of each piece, through use of articulation, punctuation, phrasing and tuning. As defined by Clea, "affetti" refers to human passion and feelings expressed through musical gesture.

This event will be held at Covenant Presbyterian Church, with a continental breakfast and a deli lunch included in the workshop fee.

Early Music Festival, Whitewater

Whitewater returns Friday May 31-Sunday June 2. Philip Serna returns to teach viol da gamba, and this year we have a new instructor on recorder, Eric Haas. Eric Haas has taught at the New England Conservatory, Tufts University, Brandeis University, and Wheaton College, as well as at early workshops like Pinewoods and the Amherst Early Music Festival. He was the Music Director for the Boston Recorder Society for 15 years and performs on early flutes with lutenist Olav Chris Henriksen in the duo *Pentimento*. Haas serves as the sales manager for von Heune Workshop, and notes on his Linked in page that his mind is a "fount of knowledge for all things Early Music." Registration opens March 1. Visit www.whitwaterearlymusic.org.

Jenifer Buckley, Recorder Player of the Month, and new chapter member

Jenifer Buckley works for the Chicago Police Department as a civilian Project Strategy Manager in their Office of Reform Management. She has spent most of her career in the public sector, but working with her father's tree service as a teenager gave her a fascination with plant diseases. So she finished a degree in plant pathology from the University of Wisconsin Madison

and a masters in Ecological Agriculture from Wageningen University in the Netherlands, and then a PhD in Community Sustainability from Michigan State. She studied piano and oboe in years past, and last year regularly joined the Oak Park Recorder Society on Tuesday nights. More recently she has started playing with the Baron's Noyse in Chicago.

Jenifer grew up in Waukesha, Wisconsin. She started taking piano lessons when she was six years old and continued until she was 18. She also played cello in the fourth grade and flute two years later. Because band and orchestra met in the same period, she had to choose, and she chose flute. The band teacher wouldn't compromise with the orchestra teacher, and Jenifer thought band was cooler. So the future of music in the west was forever altered for no better reason than because of complacent scheduling and unresponsive bureaucracy in a middle school in Wisconsin in the mid-1970s.

Well, not really.

But Jenifer's mother is still irritated with that band teacher more than 40 years later.

As high school flute playing features endless challenge contests over holding the first chair, Jenifer later decided to switch to oboe, and played oboe through high school and into college, including at the Wisconsin School Music Association State Honors Orchestra in 1981. After that she decided to take a year and a half backpacking around the world and left the oboe at home. She had priorities that did not include majoring in performance, so she decided to sell the instrument. That provided the oboe with a good home with a musician who would play it regularly. "Music has always been a casual hobby, not an identity," she says.



Winds of Southern Wisconsin, at the Wisconsin State Capitol rotunda, May 28, 2016. Louise Austin is directing, Jenifer Buckley is in red in the middle.

A desire to live abroad led Jenifer to pursue a master's degree in the Netherlands. There she bought her first recorder (a soprano) at a flea market. It was an impulse purchase, though she did miss ensemble music and it was hardly an expensive fling. It turns out recorder ensembles are everywhere across the Netherlands.

Jenifer did not need access to the Internet in 1993 to find a group to play with in Wageningen, or to find an instructor. Soon she was joining Wil Lyklema's group Vrij Spel in offering concerts around Holland.

While in the Netherlands Jenifer joined a housemate at a concert of the Amsterdam Loeki Stardust Quartet. While waiting for a train to go home, they ended up chatting with another traveler, someone named Paul (Paul Leenhouts!) "Wisconsin," he said. "I have a friend in Lake Mills—Louise Austin." Then he got on his train and rolled away. Jenifer returned to the United States in 1995, moved to Madison, Wisconsin 18 years later, and started playing recorder again there with the Winds of Southern Wisconsin in 2013. There she at last met Louise Austin!

Jenifer moved to Washington, DC, in 2016 and joined the Washington Recorder Society, and also played with Jayme Sokolow and Margie Odle in the Palisades Recorder Consort. At one point she and other members of the Society played for a civil service wedding at the DC courthouse. After hanging out with the Oak Park Recorder Society during a visit to Chicago last summer, she moved to Chicago in the fall of 2018, though she kept us guessing—we were worried that she would decide to move to Madison instead. She also went to Whitewater for three years, 2014-2016. "I can't wait to go back this year and see my Madison buddies again," Jenifer says.

Chicago Recorder Quartet

We have a remarkable privilege, as members of the Chicago Chapter and WSEMS, to be able to regularly play with and listen to a fine group of professional musicians in the Chicago Recorder Quartet. Lisette Kielson, Mirja Lorenz, Patrick O'Malley, and Laura Osterlund were invited to play live on WFMT Radio (98.7) on Monday January 7, and a few of us were lucky enough to be invited to form the studio audience.

The performance was called "Double Take: Musical Pairings through the Ages," and included music from the late 1400s to 21st century works. Bach was represented, and Vivaldi, and Samuel Scheidt (1587-1654), but also Arvo Pärt and German composer Matthias Maute. It was an excellent, intimate evening.

A recording of the concert is available from WFMT, <https://www.wfmt.com/programs/live-from-wfmt/>.



Music and more

The **Musicians Club of Women** offers their Award Winners in Concert series with Annette Bjorling on harp and Laura Osterlund on recorder at the Chicago Cultural Center, Washington and Michigan Avenue, on Monday February 25, 2019 at 12:15 p.m.

The War to End All Wars Cabaret, created by Andrew Schultze, is offered on Saturday February 9 at 8 PM and Sunday February 10 at 2:30 PM at the Old World Theater Company. The event features skits, readings, and music from the Great War on 100th anniversary of the war's end, and is dedicated to the memory of all those who served in the epic struggle. The Old World Theater is at 5130 Touhy Avenue in Skokie, \$25. Call 312 857-8487 for reservations. For more visit <https://www.oldworldtheatre.com>.

Handel Week Oak Park returns this month, with the first concert on Sunday February 10 at 3 PM, the opera "Acis and Galtea. A series of harpsichord and chamber works are offered on Saturday February 23 at 7:30, and the Solomon oratorio on Sunday March 3 at 3 PM. All

concerts are at Grace Episcopal Church at 924 Lake Street in Oak Park, an easy walk from the Oak Park L stop on the Green line or the Oak Park Metra stop. Visit <https://www.handelweek.com/> to learn more.

Bach Week Festival returns for 2019, with the opening night Friday April 26 at 7:30 PM at the Music Institute of Chicago, 1490 Chicago Avenue in Evanston. Among the pieces are the Concerto in C Minor for Harpsichord and Viola da gamba and Vivaldi's Concerto in F Major.

The Candlelight Concert that same evening at 10 PM features a late Bach work for violin and lute, while the Sunday concert on April 28 at 3 PM (also at the Music Institute) offers Bach's Concerto for Two Violins in D minor and the Keyboard Concerto in D Major. Finally, attend the last concert on Friday May 3 at 7:30 PM at Anderson Chapel of North Park University, to hear our own Lisette Kielson on recorder playing Telemann's Suite in A Minor for Recorder and Strings, along with two motets, a cantata, and the Prelude and Fugue in B Minor.

Anderson Chapel is at 5149 Spaulding Avenue (Foster and Kedzie). The Music Institute of Chicago is an easy walk from Purple line L stop at Davis Street and from the Davis Street station on the Union Pacific North Line, and North Park University campus is likewise an easy walk from the Kedzie stop on the Brown line L, or you can reach the chapel on the Foster Avenue bus. Visit www.Bachweek.org for more.

Bach in the Subways is on Friday March 22 at 12:15, at the Merchandise Mart in Chicago, free. The idea is to offer the works of JS Bach in a way that is accessible to all, in an event that features thousands of performances all over the world, including in subway stations and on trains. Visit <https://bachinthesubways.org>.

On Sunday March 24 at 5:30 PM Bach Week offers the Gallery Gala Benefit at the Evanston Art Center, 1717 Central Street, Evanston. Your \$60 includes a music program plus light food and drinks, and helps support this excellent annual festival. Visit www.bachweek.org.

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)

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Chicago Chapter meetings: The third Sunday of each month, September through May, 2 PM, at Covenant Presbyterian Church, 2012 West Dickens, Chicago.

Enter either door of the parish building west of the church and go to the large fellowship hall.

West Suburban Early Music Society (westsubems.org)

President/Chapter Representative:	Joanne Miller (Wan1@sbcglobal.net) (847) 359-8750
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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.

Like us on Facebook: 

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

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