

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

Yet another excellent meeting in February for the chapter in Chicago! Lisette directed us in a pair of Italian pieces, first the 16th century *Sinfonia a Sei* by Giovanni Battista Vitali, and then a modern work, *Christie Eleison* by Fulvio Caldini, written in 2003.

Fulvio Caldini, pianist and musicologist, was born in 1959, in Arezzo, Italy. A minimalist composer, Caldini favors wind instruments in his works, and has written frequently for his brother, Sandro Caldini, who plays the oboe, oboe d'amore, and cor anglais. Caldini's music has been published by Bèrben Edition, Flautando Edition and Moeck Verlag. In 2008 the Amsterdam Loeki Stardust Quartet recorded an album, [*Fade Control*](#), focusing on Caldini's recorder quartets.

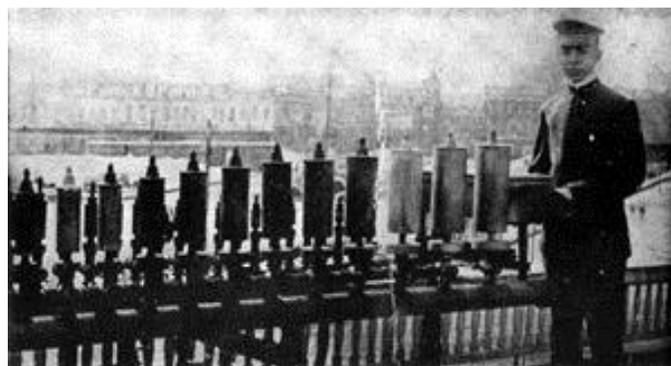
The piece we performed in February on YouTube at <https://www.youtube.com/watch?v=RUtHvkOA4M8>.

Here the recorder quartet New Generation plays Caldini's Clockwork Toccata, for WQXR: https://www.youtube.com/watch?v=VaSc_10oxI0

We closed our playing session by providing the world premiere of a 2018 composition of one of our members, Peter Beck, "14 Days in Georgia." For this piece, the image in Peter's mind was of an old-fashioned steam ship calliope. He talked about jazz pianist Fate Marable (1890-1947), who served as the band leader on a Mississippi paddle wheeler, traveling for 33 years between New Orleans and St. Paul, Minnesota.

Marable, an African-American, was born in Kentucky and taught how to play piano by his mother. He was responsible for finding and training band members for dance cruises, and many of his musicians went on to distinguished careers, including Louis Armstrong.

Early in his career, Marable also served playing the ship's calliope, an instrument loud enough to be heard miles away. The idea of the calliope was to announce the arrival of the ship in port and attract partiers, rather like how the Good Humor ice cream truck attracts children today. The keyboard to play the pipes was hot, because the calliope was steam powered, and the steam tended to condense and fall back on the musician. To protect himself Marable would stuff cotton in his ears, wear gloves, and don a raincoat and hat, including in the sweltering summers of the southern Mississippi Delta region.



Fate Marable at the keyboard of his calliope



A musician at the keyboard of a calliope, and wearing a raincoat for protection



A light moment when playing with Lisette

It was great fun performing a piece written by one of our own, and we immediately thought that we should perform it again at our spring concert in May.

For our **March 17** meeting, Andrew Schultze leads us for “Felix Austria!” Inspired by his four-concert fall tour of Austria with the ensemble Affetti Musicali, the session will present a survey of Hapsburg Empire music for recorders from the Renaissance and Baroque eras, including works from the Austrian National Library, which celebrates its 651st anniversary in 2019. We will play through music from its archives written by Emperor Leopold I himself, as well as pieces by Antonio Draghi, Heinrich Isaac, Heinrich Finck, adding some well-known popular songs of Emperor Leopold's time. Of special interest will be anonymous arrangements for recorders of music from the recently published Marianne Ronez/Ernst Kubitschek edition of the Gottweig Manuscript of music for the viola d'amore.

Lisette returns **April 14**, for our last regular meeting of the year, the day after our workshop with Clea Galhano. And we close the 2018-2019 season **May 19** with our annual spring concert. This will be the 60th anniversary, almost, of our first concert, held in May of 1959.—*Thanks to Peter Beck for pictures, and to Cheryl Kreiman for details about Fulvio Caldini.*

Workshop Registration with Clea Galhano now open!



Mark your calendar and register now for the spring workshop with Clea Galhano, April 13. Find everything you need at <https://chicagorecorders.org/events>.

Join us as we learn to put more life in our music, using gesture, articulation and phrasing to interpret Spanish rhythms and playful Irish dances. We will also learn to

apply robust Italian “affetti” or “musical passions and feelings,” to a wide-ranging repertory, from the European Renaissance and Baroque to contemporary Brazil. In our “Musical Mosaic through Time,” selections will encompass works of Tomas Luis de Victoria, John Wilbye, G.F. Handel, traditional Celtic, and Brazil’s Ari Barroso.

West Suburban Early Music Society

The West Suburban Early Music Society welcomed Mirja Lorenz to our February meeting as she led us in music from the late 1500’s to the early 17th century. We played the Canzon by Samuel Scheidt from his super Cantionem Gallicam (Est-ce Mars). Scheidt studied in Amsterdam with Jan Pieterszoon Sweelinck whose music we also played. This piece was Gaude et laetare, from his Cantiones Sacrae.

We welcome Laura Osterlund back to our group for both March & April. Come join us for some camaraderie and cadence and we celebrate our journey out of winter into the spring sunshine!—*Joanne Miller*

University of Chicago Folk Festival

Another fine gathering for the University of Chicago Folk Music Festival on Saturday February 16. We started by playing “Those Dainty Daffadillies” and then moved into the audience for Renaissance dance music. We had a hearty crowd, and many of them brought their own recorders! As usual, Lisette’s presentation and teaching were excellent.



Chicago chapter members return to Ida Noyes Hall

After the event, a splendid day of blue grass, Klezmer, and Cajun music, a barn dance, hurdy-gurdy, Sacred Harp singing, a jug band session, and more. Lots of old folkies in attendance but some young people as well, and a rush of sales at the box office left the organizers with a stronger turnout for the evening concert than they had anticipated.

Few empty seats in Mandel Hall, and the ushers ran out of concert programs. Next year we can take part in the 60th annual Folk Music Festival.



And a crowd joined us for the recorder workshop



A Sacred Harp hollow square



Jamming in the stair well at Ida Noyes

Early Music Festival, Whitewater

Whitewater returns Friday May 31-Sunday June 2. Registration opened as of March 1; if you have attended in the past you can expect a flyer in the mail or by email, or you can visit www.whitwaterearlymusic.org. You can also look for the Festival page on Facebook. More will be coming soon both from this newsletter and from the Festival organizers.

Music and more

Lisette Kielson will be teaching this year at the 5th annual **Summer Chamber Music Workshop** sponsored by the Madison Bach Musicians, July 23-26 in Madison, Wisconsin. Register by March 15 for a discount. Visit <https://madisonbachmusicians.org/summer-workshop>.

Bella Voce offers two concerts of interest. "Tudor Splendour" allows you to compare two great English choral works, the *Missa gloria tibi Trinitas*, by John Taverner (c. 1490-1545), and the *Edinburgh Mass* (2001), by Gabriel Jackson, a contemporary English composer, born in 1962. John Taverner's *Missa Gloria* has been called "one of the greatest compositions ever to have been written in England" by Peter Phillips of the Tallis Scholars. Gabriel Jackson has composed works for King's College Cambridge, the Tallis Scholars, and Merton College Oxford, as well as commissions for Bella Voce. Come hear a musical conversation across the centuries in March. Run time, including 15-minute intermission, is about 80 minutes.

Saturday March 2 at 7:30 PM at Buchanan Chapel, Fourth Presbyterian Church, 126 East Chestnut in Chicago, and Sunday March 3 at 3:30 PM at St. Luke's Episcopal Church, 939 Hinman Avenue in Evanston. Then, "Welcome to all the pleasures" features works by Purcell, Handel, and Vivaldi, with the choral group plus their new chamber ensemble, Bella Voce Sinfonia. Saturday May 18, 7:30 PM, Buchanan Chapel, Fourth Presbyterian Church, and Sunday May 19, 3:30 PM, St. Luke's Episcopal Church. Visit <https://www.bellavoce.org>.

The **Music of the Baroque** offers three concerts soon, including "The Grand Tour," featuring works by Handel, Corelli, and Rameau, Sunday March 3 at 3 PM at the North Shore Center for the Performing Arts in Skokie and Wednesday March 6 at the Harris Theater in Chicago. Sunday May 12 at 7:30 PM at the North Shore Center and Monday May 13 at the Harris Theater the ensemble offers "Pulpit and Playhouse" offering Handel's *Dixit Dominus*, Bach's Cantata 131, and parts of Henry Purcell's *The Fairy Queen*. And march 31 at the North Shore Center, and April 1 at Harris Theater, works of Bach and Haydn, including the Coffee Cantata (<https://www.baroque.org>).

Bach and Beethoven Experience offers *From Stockholm to Chicago: An Immigrant's Journey in Music* on March 2 at 8 PM, at St. Clement's Church in Chicago. This program features the court music of "Sweden's Handel" Johan Helmich Roman, as well as music by Anders von Duben and Sweden's folk traditions. The program culminates with a performance of Dr. Kurt Westerberg's *Swedes in Chicago*, a musical biography of his immigrant grandfather's journey from Sweden to Chicago. St. Clement is at 642 Deming Place, near DePaul University and a short walk from the Fullerton L stop. Tickets are \$25 at the door. As they have offered in the past, this BBE concert features modern music offered on medieval instruments, and includes David Schrader on harpsichord, Kate Shuldiner on gamba, and our own Patrick O'Malley on recorder. To learn more visit <http://bbexperience.org>.

The medieval choral ensemble **Marion Consort** performs at the Byron Colby Barn Sunday March 24 at 4 PM, offering *Tell Me True Love: Lute Songs of the English Renaissance*. Visit the Early Music website, <https://byroncolbybarn.com/early-music-series/>.

You can support the **Newberry Consort** with their gala on Sunday April 7 at 6 PM at the Halim Time & Glass Museum in Evanston. The Museum is well worth a visit by itself, a fine collection of antique clocks and Tiffany stained glass at 1560 Oak Avenue in Evanston, near Ridge and Davis, an easy walk from the Davis L stop on the Purple line and from the Davis Street Metra station. Enjoy a four-course French dinner while being serenaded by Consort members, and contribute to a fine cause—the excellent Medieval and Renaissance music making of the Newberry Consort. Tickets are available for \$250, <http://tickets.newberryconsort.org>.

And here is a fine video on the historical development of the piano, starting from the clavichord, offered by Chicago's piano virtuoso, David Schrader. https://www.youtube.com/watch?v=4uCCw_hmILA.

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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Webmaster	Ben Eisenstein
Member at large	Valerie DePriest
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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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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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