

Recorder Reporter

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

Chicago Chapter & the West Suburban Early Music Society

September 2017

Volume 59, Number 1

Chicago Chapter Notes

We hope you've all had a great summer, and that you are returning energized for all the recorder playing and performing you will have opportunities to do! For 2017-2018, the Board welcomes back our wonderful music director Lisette Kielson! The Board has also developed a new meeting format designed to encourage improvement in our recorder playing, welcome new members, and address some of our financial challenges.

The new meeting format will include a playing session with the director from 2 to 3:50 PM, followed by a short break, and then our own chapter hour. This chapter hour will include chapter business and announcements, a breakout session for lower-level players led by experienced members, rehearsal for upcoming programs at Covenant church, and other informal group playing.

Lisette plans to start each session with a technical topic, and then proceed to playing. The theme for the year will be "We've Got Rhythm" and the music Lisette chooses will work on various different rhythms and meters. The programs for our monthly meetings this season include:

September 17	Lisette Kielson, breathing
October 15	Mirja Lorenz directs
November 19	Lisette Kielson, tone
December 17	Yuletide concert
January 21	Lisette Kielson, tuning
February 18	Lisette Kielson, technique
March 18	Andrew Schultze directs
April 15	Lisette Kielson, rhythm/counting
May 20	Spring concert

The host of our monthly meetings, Covenant Presbyterian Church, is aware that carrying liability insurance is a financial hardship for the chapter, and they are willing to help. We plan to provide music for two Sunday worship services during Advent and Lent, December 3, 2017 and March 4, 2018. In return the church will pay us for this service, and their generous offer will cover the cost of our insurance policy. We will plan to provide the pieces at our September meeting. We want to perform as well as we can, so anyone who wishes to perform must commit to showing up at monthly meetings for rehearsals and to practicing in between monthly meetings. This way, we'll be able to apply in practice what we'll be learning from Lisette during the year.

To make newer members feel at ease, we plan to bring back the custom of wearing name tags. We also want to keep up with all who attend our meetings by using a sign-in book. Please remember to stop by the registration table at the start of every meeting.

The Board hopes that making a few changes will give us all some new energy, and renew our commitment to our ongoing study of the recorder. We are looking forward to another year of recorder fun, friendship, and many opportunities for learning and playing!—*the Board of the Chicago Chapter*

Chapter Membership Dues

Chicago chapter dues are \$40 for the 2017-2018 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. Find the membership form at the end of this newsletter, or on our web site. Renewing your membership on time helps us to plan our yearly expenditures. Lynette Colmey will be available to take membership checks during our next two meetings, or you can mail in the form provided.

A Survey for Chicago Chapter Members

The board of the Chicago chapter would like some comments from members and friends regarding how to make our chapter meetings more enriching. Please take a few minutes to answer a short survey through this link.

<https://www.surveymonkey.com/r/C7SXQHK>

West Suburban Early Music Society

We gathered for our annual Summer Picnic on July 30, and welcomed some Chicago members as well. Many members brought music to share and Nancy Chabala brought an arrangement of HYMNE by Vangelis. The wide variety of music matched the wide variety of taste delights at the potluck and we all enjoyed this highlight of our season. September 10 we welcome Nancy Chabala as our director. She will bring some musical treats and we'll start looking toward a holiday program as well.

The Recorder at the Clearing gathering this year featured four members of WSEMS. For the first time in 42 years the event did not include Adrienne Paffrath, one of the teachers who helped start this annual class. Our good

friend and musical talent passed away on July 4. We honored her decades of contribution to the music world and our little woodland consort with song and musical instruments, including recorder. Pat Badger, a long term director with Adrienne, directed a full week of study music as well as favorites and participant sharing.

Highlights included the Gustave Holst, Ave Maria for double choir, Peter Seibert's, Ten Bass Hit, Glen Shannon's Peanut Butter Prelude & Fugue, and some Christmas music, notably, Pat-a-Pan. We were happy to welcome Adrienne's son Mark, who sang and played guitar on one of our favorites, Calon Lan.

We look forward to next year's gathering (July 22- 28, 2018) to tackle musical challenges, share camaraderie, and fill the woods with a joyful sound.--Joanne Miller



Jamming, Friday night at Whitewater

Memories of Louise Austin

Our Saturday night session at Whitewater this year was a little sad, as we were without Louise Austin for the first time ever. We played a pair of two choir works, *Beatris estis* by Peter Phillips (1560-1628, Antwerp 1613) to start. Then we did *After You're Gone* by Henry Creamer and Turner Lanton (1918). The Milwaukee Area Recorder Society first looked at this piece last September 11, and performed it for the first time together at their October meeting, just a few weeks after Louise died. *After You're Gone*. . . We closed the evening with a rousing dance, the one Louise always used to lead, *Go to Joan Glover and tell her I love her, and by the light of the moon, I will come to her*. Nancy Chabala led the dance this time.

Patrick O'Malley fell in love with the recorder as a teenager in Ohio. But it was a lonely relationship, as recorder players, evidently, were rare in Ohio in those days. "All I could do was play duets with myself on a little cassette recorder," he said. That's why he was

delighted to move to Chicago, and he remembered early lessons with Louise Austin. She taught him how to play the high e flat at the Oak Park Recorder School in the early 1980s. Whenever he reaches for that high note he thinks of her.

Laura Kuhlman remembered sessions with school children, where David Fitzgerald would be the king, Laura the fair maid, and Louise the jester, hiding among the children. "Where is my jester?" David would say. "Louise had a way of making you feel you were a part of something," Laura said. Lois Scargie of Eau Claire, Wisconsin, said that her husband Bob (who also died last year) started attending the Early Music Festival at Milton College in 1960. "This is a part of our life," she said. "Louise gave us a lot of happiness."

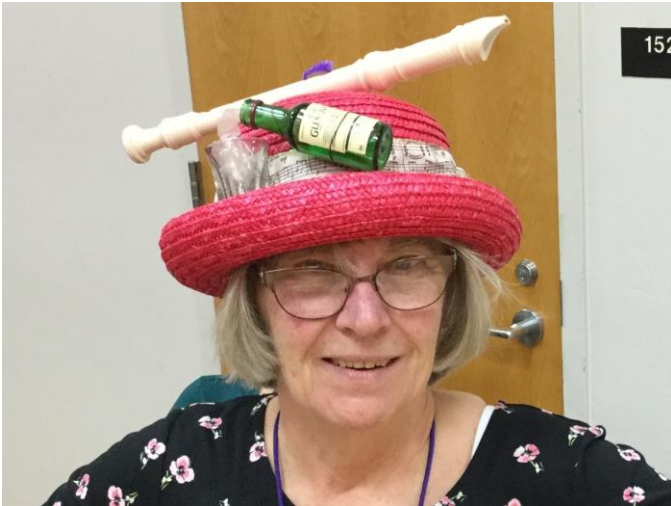


Alpine horns at Whitewater

Louise was known for her birthday parties in Lake Mills, Wisconsin, except that they weren't birthday parties at all. Every year she would celebrate the anniversary of the Battle of Bosworth Field on August 22, 1485, the battle that made Henry Tudor King Henry VII of England. These celebrations featured milking goats, a fish broil, and jamming on whatever instruments were available. One Bosworth party featured jousting on horseback ("it was like Camelot"). A potbellied pig ran around in slippers, using its own ramp to enter the house; guests were introduced to the Koi fish in her backyard pond, each one named after one of the members of the swing band the Andrews Sisters (1925-1967).

David Echelard said Louise gave him permission to be an artist. "I remember meeting this really eccentric wild woman," he said of his first encounter with her as a teenager at Whitewater in 1980. Pam Wiese started taking classes from Louise at the Oak Park Recorder School when it opened in 1976. Eventually, Pam the student became Pam the teacher, and leader. "Louise

was a presence that allowed you to do what you needed to do.” And celebrated recorder player and conductor Frans Bruggen, who himself died in 2014 at the age of 79, and who was called “one of the great pioneers of the early music revival” by the *New York Times*, said that Louise Austin his favorite American.



The best hat worn in memory of Louise Austin, by Diane Kuntzelman of the Milwaukee Area Recorder Society

On Saturday night at Whitewater Shelley Gruskin showed off some of the instruments once played by the New York Pro Musica (1953-1973), the nation’s premier early music ensemble in the 1950s & 1960s. Among the instruments he played was a Gemshorn, made from the real horn of a South African Gemsbuck antelope. Modern Gemshorns are made of plastic; the animal once used to create these instruments is now endangered.

Shelley observed that audience members would ask “How does the krumphorn make that strange sound?” He offered a limerick in response:

*That question does often arise
We don’t know, but we can only surmise
That under their caps
A tiny reed flaps
And the curve lets us hear the surprise.*

Shelley Gruskin joined the New York Pro Musica in 1960, and left when the group disbanded in 1973 to teach at the College of St. Scholastica in Duluth, Minnesota, the only college in the country to offer an undergraduate major in early music. This Renaissance ensemble suffered from a very 20th century problem—oil price shocks and gas shortages. The Ford Foundation, a major source of support, ended their grants because auto sales fell, and audiences dwindled because people were afraid that they would not be able to find gas, and were limiting unessential travel.



The Pippins singing for Make Music Chicago on June 21 in Preston Bradley Hall, Chicago Cultural Center



A painting made of the Pippins while they sang!

Music and More Coming Up

The **Newberry Library** offers a project this fall of likely interest to our members and friends called *Religious Change, 1450 to 1700*. This project runs through 2017-2018 and explores “how religion and print challenged authority, upended society, and made the medieval world modern.” An exhibit opens September 14 in the exhibit hall featuring over 150 objects from the Newberry collections including tracts, bibles, maps, poems and art the exhibit shows how the Reformation transformed Europe and America through the eyes of those who lived through it. The event also features a seminar on the Politics of Conversion from September 14 to 16, and a series of lectures, including, Cosmopolitan Early Modern Venice on October 28, 500 Years of Book-Burning and Book Learning on November 1, & Why the Reformation Still matters on November 7. A blog and online resources are also offered on the web page, www.newberry.org.

Consider the exhibit at the Edgewater Historical Society in Chicago, "**Made in Chicago: An Industrial History in Everyday Objects, 1900-1970**," featuring 200 artifacts manufactured in Chicago in the 20th century. The museum is at 5358 North Ashland. Visit edgewaterhistory.org to learn more, or www.madeinchicagomuseum.org. The museum is open 1 to 4 on Saturdays and Sundays and is always free. The exhibit is available until April 2018.

Enjoy **Barokksolistene**, playing English tavern music from the 17th century at the International House of the University of Chicago, 1414 East 59th Street, Chicago, Friday October 6 at 7:30 PM. With theaters closed by the religious government, alehouses turned into "Musick-Houses," where many composers could be found playing concerts and presenting new works. For tickets visit <http://chicagopresents.uchicago.edu/>.

Chapter Information

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: 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.

Chicago Chapter ARS (ChicagoRecorders.org)

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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 Lisle. 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.

Visit us at chicagorecorders.org

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

Membership Form

Membership fees for 2017-2018 for the American Recorder Society are now due.

Name _____ Email Address _____

Address _____

City, State, Zip _____	
_____ \$40 Chicago chapter _____ \$30 WSEMS	Please mail this form to: Chicago Chapter ARS c/o Valerie DePriest, PO Box 2132 Oak Park, IL 60303-2132
_____ \$50 National ARS Membership	
_____ \$90 Chicago chapter and National ARS	
_____ \$80 WSEMS and National ARS	
_____ \$140 Sponsoring Membership Month you would like to sponsor: _____	

\$ _____ Donation to _____ Chicago chapter _____ WSEMS

Total amount enclosed \$ _____

Kathy Hall-Babis
245 Indianwood Lane
West Chicago, IL 60185

If you are willing to receive publications from the ARS electronically, rather than by US Mail, the membership is \$45.