

Recorder Reporter

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

Chicago Chapter & the West Suburban Early Music Society

May 2020

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Chicago Chapter May Meeting Online

Who says we can't get together, even while in quarantine?

Though our in-person concert in May is not possible, we will have an online, virtual meeting and music session, so we won't have to go another month without some recorder playing and socializing!

This year's Spring Concert will take place on Zoom online meetings, on Sunday, May 17th, at 2 PM as usual, led by Lisette Kielson, who will send out email invitations to all those interested.

All are welcome to perform a solo, or just listen. If you'd like to play, choose a short solo piece, 2 to 4 minutes.

Additionally, you have two performance options. You can simply perform the piece, or, if you're working on something and would like advice, Lisette will give you a mini-master class and provide commentary on your playing.

To either perform or listen, and to ensure you receive the invitation, please sign up beforehand by contacting Larry Johnson at ll_johnson1239@sbcglobal.net.

Afterwards, please plan to join in an experiment in online group-solo (?) playing. To be further explained later!

If you are not familiar with the Zoom application and online meetings, please let us know and someone can help you set up your computer or device in advance.

Hope to see you on May 17th!--*Chicago Chapter board*

West Suburban Early Music Society

Due to the Shelter in Place order, the West Suburban Early Music Society did not meet in April and will not meet in May. We are pleased to announce the WSEMS board for the 2020-21 year:

- Chris Culp
- Marguerite Re
- Suzanne Scott
- Nona Freeman
- Linda Schub

We hope to host a play/potluck event in August but that is not confirmed. An email will be sent out when we have selected a date. The board will meet in early summer to

plan the upcoming year. Please contact any board member if you have suggestions.—*Kathy Hall-Babis*

From the Chicago Chapter Board: Cheering up, keeping up with the recorder

Although we have not been able to meet in person as we'd like, to play music and socialize, eating wonderful treats and gabbing about recorders, we can still maintain our skills and even play together (kind of) in virtual get-togethers and online activities:

- The Board has met several times using Zoom, and we even had a trial run of our plans for the May 17th meeting (which should be great fun). But there are other online meeting options; if you're a Facebook kind of person, you can check our chapter Facebook page for suggestions. Or feel free to contact any Board member for ideas on virtual meetings, and what the limitations are.
- You might also consider taking some remote recorder lessons. All of our area recorder professionals are able to teach online. Patrick O'Malley has very generously offered to give a free online lesson to any local ARS chapter member, which would be a good trial run of online activities (contact him at patrickrecorder@mac.com). Other recorder teachers are listed on our Chicago ARS webpage under Resources / Recorder Teachers, and also on the National ARS webpage under Resources / Find Recorder Teachers. Keep in mind that most recorder professionals have lost all their in-person performance and workshop appearances during this stay-at-home period, and so may be available for online instruction.
- Elsewhere in this newsletter, there are suggested online performances, hopefully by recorders, that you might be interested in hearing. YouTube is a great source for online entertainment and, one hopes, edification.
- Finally, although the newsletter takes the summer off, during this time of potential isolation, it's important to keep contact among ourselves. So, the chapter plans to send out a short bulletin occasionally, to let members know what others are doing to keep busy, what resources are available and possibly about

further online meetings, for both playing and socializing. All chapter members are invited to share their suggestions and their stories in the bulletin.

We hope we have cheered you up a bit, by banishing the thought that you're completely on your own for the summer. We'll try to keep June, July and August a little busier and more enjoyable for you. And just wait until September!

Andrew Schultze study, "To Trill or Trillo?" now on YouTube

Monday April 27 **Andrew Schultze** presented an online class on his study of 16th and 17th century trilling. It is currently posted as a document to the chapter web site, chicagorecorders.org, and a video version of the live presentation is available from Early Music America:

www.youtube.com/EMAearlymusicamerica

Look under "Recent Activities."

Be sure to take advantage of a really interesting presentation and improve your mind, and possibly your playing, during this otherwise challenging time!

Our Virtual World

If you're looking for a way to play ensemble music during this time that we can't play in ensembles, the website **flutetunes.com** includes a number of pieces that come from recorder music, including both PDF sheet music and recordings of accompaniment that you can play along with (all free):

<https://www.flutetunes.com/tunes.php?q=recorder>

Thanks to Linda Schub for this resource.

Lots of ensembles are offering free access to online performances, and other resources are available too.

St. Bartholemew's Episcopal Church in Manhattan (one of the most beautiful churches I've ever seen, by the way) offers a weekly series of Midtown concerts, Thursdays from September to June. Someday I want to be in Manhattan on a Thursday at lunch time so I can hear a concert live. For these days of sheltering at home, they offer recordings of their concerts on YouTube:

https://www.youtube.com/playlist?list=PL_h8FnOMFN-K6_DsJKedPjCrDCs4wJpbG

You might like the Ancient Art Podcast, offered by a curator at the Art Institute of Chicago.

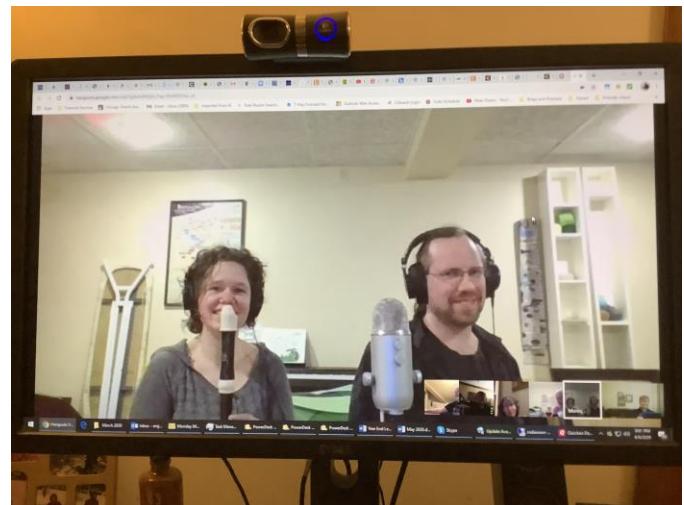
<https://www.ancientartpodcast.org/blog/>

Hear discussions of ancient dragons in art, and how these images were influenced by ancient discoveries of fossil

remains. The author offers a discussion of the painting *A Witches' Sabbath* created around 1650 by Dutch artist Cornelis Saftleven, and a view in the relationship of early Bhuddism and Greek thought, in "Hercules and Buddha Walk into a Bar."

Some thoughts on the future of Early Music:

<https://www.earlymusicamerica.org/web-articles/leaders-in-early-music-ponder-the-future/>



The Baron's Noyse on Zoom



The Pippins on Zoom



Grandson on Zoom (well, Skype, actually)

Blue Heron offers the Kyrie and Gloria from the Missa M Maistresse by Johannes Ockeghem (ca 1420-1497)

<https://www.youtube.com/watch?v=rkNzTpMVkcQ&feature=youtu.be>

Here an Italian ensemble, Tritonus offers *L'Ultimo Dì di Magio* by Sebastian Festa (ca 1490 – 1524):

https://www.facebook.com/aboutumbria/posts/10158451216872490/?tn_=K-R

And *Ave Verum Corpus* by Mozart:

<https://www.facebook.com/tritonus.vocal.group/videos/vb.1680987922153495/233002527756390/?type=2&theater>

Here is the Sacred Harp Quarantine Chorus offering the Easter Anthem, recorded last month. This is my favorite Sacred Harp tune.

<https://www.youtube.com/watch?v=LDbOD3OO20g&fbclid=IwAR0xngCrtEYHQUGNq8Blgf1juGev2m1KQcUsZkyC9GYaduB4itBLTIU63VU>

Here is a virtual choir with the Pippins!

<https://youtu.be/5Fiy0iMor7c>

We all made videotapes of ourselves singing solo on our parts, and then sent our MOV files (by Dropbox) to our talented tenor Jeff Lee to assemble. This is a chanson by Pierre Attaingnant (1494-1552).

Not nearly as good as the extremely cool work done by the AcaLumni Project several years ago:

https://www.youtube.com/watch?time_continue=1&v=t4EcZUTk1vA&feature=emb_logo

But I guess not bad for a first effort.

You know, I think that the AcaLumni Project actually did a better job on “Listen to the Music” than the Doobie Brothers themselves did back in 1972. And the people with the AcaLumni Project *certainly* have better hair.

The France Musique web page offers a selection of live concerts to replay and listen to in high definition audio streaming. The works are performed the Radio France Philharmonic Orchestra, the National Orchestra from France, and many other orchestras and soloists.

<https://www.francemusique.fr/concerts>

The Renaissance Street Singers is an ensemble that offers free concerts of choral works from the 15th through early 17th centuries on sidewalks and public spaces in New York, generally two Sundays a month from 2 to 4 PM. Here is their web site:

<http://www.streetsingers.org/>

Here they are signing on Christopher Street in Greenwich Village:

https://www.youtube.com/watch?time_continue=8&v=cr4raP3NBaA&feature=emb_logo

Father/daughter duet Mat and Savana Shaw have been recording songs together from their Utah home only since early March 2020, and a huge success:

https://www.youtube.com/channel/UCR_SOhBL-5BSaIuqhj1U18g/videos

Les Canards Chantants sings Gabrieli’s *Sopra la morte d’Adriano* while paddling in a pair of canoes!

<https://www.youtube.com/watch?v=Nd9O4O5ZJG0>

The Newberry Consort offers past performances on their web site, <https://newberryconsort.org>.

In January the Pippins joined me in singing for my grandson Silas, “Fair Phyllis” (John Farmer, 1599):

https://photos.google.com/share/AF1QipO2hCc_mqVtvpd7ZvES0ff0oqRnpMXTIFH9xegIXCCjYfo7Wp1aV066v7Yklh3yA/photo/AF1QipM1NY8C1R5UVA7C8MNzqlpZwm3Hj-3ArI5j2znY?key=c0ZLMnhITzJOeE9XYm1fcHpBaJpWF12aXpzdkxB

A Risk for Not-for-Profits

Recently the Internet Corporation for Assigned Names and Numbers (ICANN) made plans to sell their control of the .ORG domain to Ethos Capital, a private equity firm. The London Guardian published an article about the transaction, pointing to fears of significant price increases and censorship for non-profits.

<https://www.theguardian.com/technology/2020/apr/23/or-g-sale-nonprofits-censorship-fears>

A petition was circulated to stop the sale at <https://savedotorg.org>.

Ethos Capital provides a variety of information about the transaction in response at <https://www.keypointsabout.org/>.

An Article from *Early Music America*

In recent weeks I have been working from home, but I have not been able to crowd my evenings and weekends with all the wonders that Chicago has to offer, besides singing and jamming on recorder. So I painted one of our bedrooms, and the dining room. We cleaned our basement, and then another part of our basement, the back stair, two closets, and sundry desk and dresser drawers. I also sorted through boxes of hoarded papers, and tossed enough to fill the recycling bin in the alley twice. It was fun, if exhausting, and I found a few treasures. Like the card my son made for me for my 40th birthday (he was 9) featuring drawings of a lot of old men with long beards, and the playbill for “Young April” in a high school performance, featuring my father, from 80 years ago.

I also turned up a copy of an article from Early Music America, "How Early Music Helped to Save Western Civilization" by Heather MacDonald, Spring 2011.

Here Hector Berlioz speaks bitterly of the mid-19th century custom of "improving" classic works to make them more modern, or to satisfy the whims of a contemporary musician or audience:

No, no, no, a million times no! You musicians, you poets, prose writers, actors, pianists, conductors, whether of third or second or even first rank, you do not have the right to meddle with a Shakespeare or a Beethoven in order to bestow on them the blessings of your knowledge and taste.

During a performance of Christoph Gluck's 1779 opera *Iphigénie en Tauride*, Berlioz shouted from the audience at the performers on stage in protest to the unscripted use of cymbals. "Who has dared to correct Gluck?"

Berlioz set a standard for more modern musicians to follow. After about 1950, an artistic community emerged to savor not just the music, but the period instruments and performance practice of the Medieval, Renaissance and Baroque eras. They challenged the disregard for history then common in classical composition circles (dominated by atonal works that have been mostly abandoned since) and recovered works from composers celebrated in their time but forgotten for generations. Large orchestras for Bach and Handel were replaced with smaller, much more nimble ensembles. Historic pieces that had started to sound fit for funerals were played more like dance music instead. And an eager audience for this "new" Early Music quickly emerged.

We are happily heirs of this fine rebellion against 20th century norms. I can provide you with a copy of this article if you like, or you can download it from the Early Music America web site.

Chapter Information

Note that regular meetings for both chapters and for the Oak Park Recorder Society are currently on hold.

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.

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 ARS (ChicagoRecorders.org)

President	Larry Johnson (ll_johnson1239@sbcglobal.net) (773) 631-6671)
Vice President	Lynette Colmey (jttlkd@gmail.com) (708) 638-7721
Secretary	Hyacinth Egner (hyacinth_egner@yahoo.com) (608) 316-5486
Treasurer	Cheryl Kreiman (chekrei@aol.com) 773-972-7679
Webmaster	Ben Eisenstein
Member at large	Valerie DePriest
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 either door of the parish building west of the church and go to the large fellowship hall.

West Suburban Early Music Society (westsubems.org)

Convener/Chapter Representative:	Christopher Culp (cg.culp@gmail.com)
Vice Convener:	Marguerite Re (margueritere@comcast.net)
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, 2-5 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.

Like us on Facebook: 

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

Visit us at chicagorecorders.org

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