

Recorder Reporter

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

Chicago Chapter & the West Suburban Early Music Society

Our 65th Anniversary Year!

February 2024

Volume 65, Number 6

Chicago Chapter News

A wonderful warm and cheerful gathering of recorder players on a cold January 21, with Lisette leading us. Lots of laughter this time, and a lot of solid sight reading. After drills, we started with Philip van Wilder's 16th century *Fantasia*, and then moved to the early Baroque with Antonio Bertali's five-part *Sonatella*.



We worked on *La Todeschina* by Gioseffo Guami (1542 – 1611) a lot, as we plan to perform this as an opening work for the recorder workshop at the University of Chicago on February 10. Guami was a prolific composer and one of the finest organists in Italy in his day. We also found time for William Cornysh's *FA LA SOL* and Pierre de Manchicourt's *Adieu!*



Another wonderful afternoon of music making for the 16 who participated. Join us again on February 18 when Lisette returns to lead us at 2 PM with selections from Tomaso Albinoni's 4-movement *Sinfonia* op.2, Franz

Tunder's sacred *Ach Herr* arranged in 2 choirs for recorders (SATB, SATB), and movements from Celtic Cluster (SAATTB) by England's popular Steve Marshall. Nancy Chabala will open the meeting at 1 PM.

West Suburban Early Music Society

A little bit of cold weather didn't deter 11 enthusiastic players on January 14th! Stephanie Duesing, a WSEMS member with a choral performance and directing background, lead the group. We began with *A Day in The Park*, published by LaNoue Davenport in 1955. A pioneering figure in the revival of early music and period instruments, Davenport formerly directed the New York Pro Musica and led the American Recorder Society. The piece, a "Children's Suite for Four Recorders," was in three parts, Arrival, Dance, and Carrousel.



We played *Pozname*, a Renaissance tune by Paul and Bartholomeus Hessen, and *Planxty Connor* and *Carolán's Receipt* by Turlough O'Carolan, a blind Irish harpist, composer and singer. The story behind Carolán's Receipt is that he played his music while staying in an inn. He wanted to pay but the innkeeper said that he didn't owe anything. So O'Carolan gave him the music that came to be known Carolán's Receipt!

Finally, we played *Blue Toots*. This is the music that our group, along with members of the recorder group at the Clearing in Door County, commissioned in memory of Joanne Miller. We enjoyed playing this jazzy tune and hope to play it again at a mini-concert in May.

After the break we played three 16th century pieces: Intrada by Melchoir Franc; Est Bel et Bon by Passereau; and Dance #23 by Susato. Finally, we played Brich an, o schönes Morgenlicht by Bach.

Join us at 2 PM on Sunday, February 11th. We will be led by Mary Anne Gardner.—*Kathy Hall-Babis*

Recorder Music Center, Regis University

Many of you would be familiar with Mark Davenport, formerly an instructor at Whitewater and a board member of the American Recorder Society. Mark teaches at Regis University in Denver, Colorado, and founded the Recorder Music Center there in 2004. The Recorder Music Center is a repository of sheet music and historical documents related to recorder playing in America. The Center also features a strong collection of musical instruments.

I recently gave Mark Davenport PDF copies of the newsletters I have produced since January of 2006. But I know we have a lot of other materials much older than that, and thus, much more compelling. A few years ago, one of our older members gave me a stack of chapter documents from the earliest days of our meeting together, including a chapter directory from 1965, a newsletter from September of 1960, and other newsletters and materials from the 1960s, 70s, and 80s. Lee Newcomer of Performer's Music recently provided some materials as well. Some of you have vintage treasures of similar exceptional value.

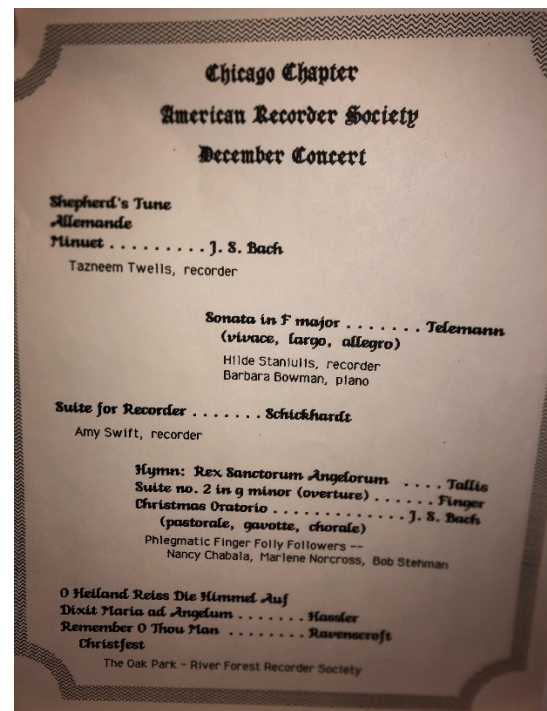
The Recorder Music Center accepts donations of music scores for recorder and other early instruments, papers, art work, and documents related to recorder playing. I would like to consider donating some of our historical content, including early newsletters, concert programs, directories, and other material, to the Recorder Music Center. I was thinking that we could also offer to donate material to the Chicago Historical Society archives, and to the special collections of the Chicago Public Library. Over the years I have used the archives of the Chicago Historical Society for research, as well as the excellent Neighborhood History Collection at the Conrad Sulzer Regional Library at Lincoln & Montrose. I have three manuscripts of my own in the CHS archives and CPL special collections, and transcripts and tapes from an oral history project I completed about 30 years ago. As we are a part of Chicago's history, our history could and should be preserved by these institutions.

There's no hurry, but this matter is urgent. I'm worried that irreplaceable papers might end up tossed in a recycling bin in response to a move or to meet a felt need to clean up by someone not connected to the chapter but

with a passion for decluttering. My first goal would be to identify the historical documents we have left, who has them and where, and the types of content available. Then, I would like to make sure that these materials are secured for now. After that we can talk about how to protect them permanently by donating them to an institution designed to care for historical content.

In the late 1980s I delighted in hanging out with an elderly neighbor, Ambrosius J. Lange, who had moved to Artesian & Lawrence as a child in 1914. Besides great stories of the history of the community, and of serving in the United States Navy during World War II, AJ lived in a flat packed with historical relics. After he died in September of 1996, the executor of AJ's estate let me go through his house and look for materials to donate to the Sulzer Library. I came away with two large boxes full of photos from the 1920s and 30s, vintage advertisements, a high school annual from the 1920s, other papers and materials, and best of all, my own *Tyrannosaurus rex* discovery, a copy of the guide to the Lincoln Lawrence & Western Festival Week from June of 1915. This breathtaking 50-page 8½ x 11-inch document I found folded in half and stuffed under a pile of old padded mailers in AJ's basement. I kept a photocopy, but the original is safe with the Chicago Public Library today.

I know we have a lot of historical materials scattered about. If you have materials documenting the history of the Chicago chapter, please let me know.



A Chicago chapter concert program from about 1979, featuring the Phlegmatic Finger Folly Followers, including Nancy Chabala

Folk Music Festival

Lisette Kielson plans to direct chapter members in a recorder workshop at the University of Chicago Folk Music Festival on Saturday, February 10 at 10:30 AM. We meet in the library on the first floor of Ida Noyes Hall, 1212 59th Street in Hyde Park. Members of the chapter will play *La Todeskina* by Gioseffo Guami. Then we will invite those who attend to participate in playing a series of Renaissance dances, and we will provide free soprano recorders to these our guests.

Immediately after the recorder workshop Dennis Sherman plans to lead a hurdy gurdy workshop. The day is otherwise full—folk dances, Sacred Harp singing, blue grass jamming in the stair wells, sea shanties, harmonica, and more, besides concerts Friday and Saturday nights. Visit <http://www.uofcfolk.org> for a full schedule.



The Baron's Noyse provides Christmas Eve music at Ebenezer Lutheran Church in Chicago

More Thoughts on our History

I reflected on the recent death of Rosalie Guttman with Lee Newcomer, another old friend of the Chicago chapter. He opened Performer's Music in the Fine Arts Building on Michigan Avenue in 1981. After losing Rosalie, I found myself wondering about the earliest days of the chapter. We seemed to have started drawing 50 or 60 people to monthly meetings as early as 1958. Where did they come from? Lee, better equipped than I am to speculate, nonetheless tended to confirm my theories. The Early Music movement paralleled the Folk Music movement of the 1960s and in fact the two musical trends featured a lot of the same people. In each case musicians gathered to *make* music; they wanted to participate. And in each case, they were often playing "new" music. For the Early Music movement, the giants of the Renaissance and later that we celebrate regularly, John Dowland, William Byrd, Orlando De Lassus, Anthony Holborne, and many others, had been neglected for centuries.

Further, Lee tended to agree with my speculation, that the Early Music and Folk Music movements were in part a challenge to 20th century classical music trends. From the 1930s all the way until the late 1970s, atonal music dominated classical music composition. Did Folk and Renaissance music of the 1960s and 70s represent, at least in part, a rebellion against atonal forms?

I wonder if a lot of people wanted to create something fun and beautiful, in contrast to the new music of the time, composed mostly by university professors who had good health insurance and retirement plans and who thus didn't need to think in terms of creating music that ordinary people would actually want to pay to listen to. Audiences commonly hated atonal works, because they generally sound like small animals being tortured on top of a huge pile of empty soft drink cans. Thankfully classical music moved on. We can now enjoy a lot of remarkable modern classical works, particularly choral works. Estonian composer Arvo Pärt comes to mind, and Eric Whitacre, as well as John Williams.

A reach, perhaps. I would welcome a conversation, or an argument. I remain fascinated at how recorder playing emerged, and why it emerged so quickly. If you have thoughts regarding the early days of the Chicago chapter, and our role in broader musical trends in the United States at the time, I would be happy to hear from you.

Music and More

Whitewater returns May 31 - June 2, 2024. After two excellent events in a row, lots of terrific music making with 40 attending in 2022 and 60 in 2023, we look forward to growing back to pre-pandemic levels.

One of our members is looking for a used bass recorder, preferably a Zenon. If you have or know of a bass recorder that might be available, please contact Mark Dawson.

Here is a video of the 1967 Beatles hit, "When I'm 64." This is relevant as I was 64 myself a few days after our January meeting:

<https://youtu.be/wUDRIC5RSX4?si=Mixa1fpTjXg0eWGB>

Will you still need me/will you still feed me/when I'm 64?

So far for me, the signs seem promising.

The **Newberry Consort** offers "I Sing a New Song," European minstrel music from 1250 to 1500, Friday March 1 at 7:30 at Bond Chapel at the University of Chicago, Saturday March 2 at 7:30 at Ganz Hall at Roosevelt University on Michigan Avenue in the Loop, and Sunday March 3 at 4 PM at St. Luke's Episcopal Church in Evanston. Any one of these venues is worth a visit with the music tossed in, especially the handsome Bond Chapel. <https://www.newberryconsort.org/newsong>



The annual medieval gathering 12th Night returned on January 6 at Union Church in Hinsdale. A most agreeable afternoon jamming on recorder (and gamba).



The Cleveland Baroque ensemble **Apollo's Fire** offers *Hispania!*, a musical journey to 16th century Spain and Baroque music from Latin America. Sunday March 24 at 6 PM at the Music Institute of Chicago in Evanston, and Monday March 25 at 7 PM at the Art Institute of Chicago. <https://apollosfire.org/event/hispania-chicago>.

Handel Week returns, performances are on Sunday February 18 at 3 PM, featuring Handel's Water Music, Sunday February 25 at 3 PM, The Intimate Handel, and Sunday March 3 at 3 PM, the Messiah. All performances are at Pilgrim Congregational Church, 460 Lake Street in Oak Park. Receptions follow, and pre-concert lectures are provided at 2:15 PM for the February 18 and March 3 events. To learn more visit www.handelweek.com.

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 as well as 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	Mark Dawson
Vice President	Open
Secretary	Open
Treasurer	Carl Foote
Facebook	Hyacinth Egner & Cheryl Kreiman
Web site	Larry Johnson & Peter Beck
Members at Large	Ruth Dunnell
Chapter Representative	Larry Johnson
Music Director:	Lisette Kielson lisettekielson@gmail.com

You can contact the chapter through our web site.

Like us on Facebook: 

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

Chicago Chapter meetings: The third Sunday of each month, September through May, 1 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:	Kathy Hall-Babis (kathy.hallbabis@gmail.com)
Vice Convener	Linda Schub Lgschub@yahoo.com
Treasurer	Stephanie Duesing (stephduesing@gmail.com)
Secretary/Membership:	Elaine Gillies (Jegillies@comcast.net)
Hospitality:	Norm Adams Norman_adams@frontier.com
Web page support	Chris Culp cg.culp@gmail.com (630) 415-8413

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.

Visit us at chicagorecorders.org
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