

Recorder Reporter

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

Chicago Chapter & the West Suburban Early Music Society

Our 65th Anniversary Year!

January 2024

Volume 65, Number 5

Chicago Chapter News

Another fine Yuletide Concert to close 2023, with a splendid reception to follow and our traditional year-end jam session directed by Nancy Chabala. The meeting featured 22 participants, and that was without Larry Johnson for the first time since 1569, as he had tested positive for COVID-19. So we held the concert in his honor, and will welcome him back in January.



The Baron's Noyse and the Oak Park Recorder Society offered 16th century pieces, Holborne, Parsons, Hassler, and the chapter closed the event with an arrangement of *Le Marche des Rois* for recorder provided by Peter Beck.



Peter Beck and Jacob Shermer also played Peter's version of *He's Gone Away*, an Appalachian folk song, probably from the 18th century. This lament of a young woman bidding farewell to her lover seems to be rooted in Scottish folklore. Peter added a "bird like" alto accompaniment to the original piece, featuring Jacob playing in the hallway!

In the first hour of our next meeting on January 21, Lisette will bring in the new year with technique in F Major, followed by Philip van Wilder's 16th century Fantasia and Antonio Bertali's baroque. For the 2 PM session we will rehearse the music we plan to bring with us to the Folk Music Festival on February 10, and explore William Cornysh's FA LA SOL and Pierre de Manchicourt's *Adieu!* Plan to join us on January 21.



West Suburban Early Music Society

The West Suburban Early Music Society welcomed 13 members on December 10 to play holiday music. We also invited members of the Friends Meetinghouse and one gentleman came to play his guitar and sing! We began by playing *Luke 11*, an original work written by Darleen Kay in 1970. We also played transcriptions by Darleen of holiday traditional music, such as *White Christmas*, *Frosty*, and *Let it Snow*. Linda Schub brought her hammer dulcimer. We broke around 3:45 for a snack and resumed playing until 5 PM.

Please plan to join us on January 14th at 2 PM. Stephanie Duesing will lead us in playing music that she has chosen. Stephanie is fairly new to recorder but not to music. She is a vocalist and experienced director!—

Kathy Hall-Babis



Folk Music Festival

We are planning to provide a recorder workshop at the University of Chicago Folk Music Festival on Saturday, February 10 at Ida Noyes Hall on 59th Street, directed by Lisette Kielson. Send Lisette or me an email message if you would like to participate. We will perform a piece for those who gather, and then invite the audience to join us in playing a series of Renaissance dances. The dance music is provided on our web site, chicagorecorders.org, at Resources/Meeting Downloads/ U of C Folk Music Festival Downloads. As a chapter we will play *La Todeschina* by Gioseffo Guami (1542-1611), found on our web site under Meeting Downloads for the November 2023 meeting.

Rosalie Guttman, 1932-2023

We celebrate our 65th season as a chapter in 2023-2024. The Chicago chapter started meeting in September of 1958, and we were chartered as the third chapter in the American Recorder Society on January 1, 1963. For decades recorder players have been gathering on Sunday afternoons to make great music together.

Hilde Staniulis and Rosalie Guttman were part of that tradition from the beginning. I wish I had thought to ask them for their memories of those early days. Where did the first members and musicians come from, exactly? It looks like we had a crowd from the start, lots of people eager to learn this “new” instrument and finding their way to our monthly gatherings long before the Internet and social media made wayfinding easy. What was it that prompted recorder players to suddenly start meeting regularly, several years before joining the ARS as a chapter? Hilde and Rosalie could have provided some insight, as I believe both of them were charter members.

Well, we carry on this grand tradition, but we lost our last link to those early days when Rosalie Guttman died in November. She was 91.

Born in London in 1932, Rosalie was evacuated as a child from London to Reading in Berkshire in 1940 during the War, and stayed in a small town, Woodley, until 1944. There wasn't a lot to do in Woodley on Sundays except to go to church, so that was what Rosalie did, even though she was the granddaughter of a rabbi. She loved the singing and joined the choir, thus learning many Protestant hymns. She became a good Episcopalian of sorts, though when her family returned to London she went to Hebrew school, eventually becoming fluent in speaking the language and learning of her Jewish heritage.

Rosalie emigrated to the United States at 25. Her original goal was to study archeology, specifically pre-Columbian societies at the University of Mexico. But life in England after the war was hard. Food and fuel were rationed for 20 years after the war ended, travel was difficult as mines along the English coast took years to clear, and rebuilding infrastructure took decades. Post-war austerity meant that Rosalie could only take \$50 out of the country, so she landed in Chicago, with plans to get a job and save money for the future. She met a handsome young man named Bernard Guttman instead, and they got married in 1958.

Rosalie and Bernie connected over a French Film called *Forbidden Games* (1952), about children in France making a cemetery for animals in their garden, in the midst of the trauma of war. The film featured a Spanish melody that Rosalie had been working on at the time, as part of lessons she was taking in classical guitar. She asked Bernie about the music, and he started humming the tune. Bernie was for a time the Comptroller for the Lyric Opera, so he knew all the stars by their first names, but rather than status, it was music that brought them together. They raised two sons, David and Philip, moving to Hyde Park in 1964.

Bernie Guttman had a PhD in Political Science from the University of Chicago and was a professor in the subject at a small college in Indiana. But he didn't like teaching, so he went back to school and finished an MBA, and then became an accountant. He liked people who were smart and well educated—unlike the typical undergraduate. But Rosalie met those standards nicely. Initially trained as a nurse, Rosalie completed a PhD in Public Health from the University of Illinois at Chicago and a masters' degree in Sociology, from Roosevelt University, and ABD in Clinical Psychology from Roosevelt as well.

Rosalie taught some classes as an adjunct professor at the University of Illinois, as well as at Concordia College in

River Forest, Elgin Community College, and elsewhere. But she worked primarily at the American Medical Association, doing public health research. She edited a newsletter, *Gerontology News and Views*, and she set up internships at the AMA for students from the University of Illinois' School of Public Health. She has also served as a staff writer for the Council on Scientific Affairs.



Rosalie playing at the March 2009 Chicago chapter meeting

Rosalie taught herself to play recorder as a child, playing folk tunes and such by ear. In time she learned to read music; she also played the piano, besides singing with the University of Chicago Community Chorus. In 1960 the chorus made plans to stage a performance of *Noye's Fludde* by Benjamin Britten, and they announced that they needed recorder players. Rosalie volunteered, and she ended up sitting next to Esther Schechter. That's how they met.



In London with her granddaughters, 2011

"She suggested we get together after the performance," Esther said. "We established a relationship in which we played for several years with Hilde Staniulis, who lived around the corner from Rosalie. During the last year or so she began teaching recorder to a young man living in her building, Michael Kuby, who has since played several times with the Oak Park group on Zoom and with the

Chicago chapter. She, Michael and I continued to play until the day before her death."

Rosalie took lessons from Louise Austin with the Oak Park Recorder School in the 1970s, and regularly played with the Hyde Park recorder ensemble, for a while meeting in the basement of the Hyde Park Co-Op grocery store.

"I loved the way Rosalie would smile when she told a story," Susan Dawson remembers. "We had a common interest in gerontology. She loved telling me about the research she had done when she was working at the AMA. One of the things she was most proud of was starting a support group for caregivers for people with Alzheimer's, at the AMA office."

Susan and Rosalie had another shared interest, a tendency toward chemical sensitivity. They both avoided products like Fantastic and 409 spray. "She told her housekeeper, who wanted to use chemicals, 'You can clean anything with hot water!'" Susan said. "I think about that a lot when I'm cleaning house."

Rosalie Guttman was a remarkable lady, and we sadly say goodbye to the oldest of friends to the chapter and to many of our members. A few years ago I remember she fell and broke her wrist, and I wondered if that would mean the end of her music making. It didn't—in time she returned to Tuesday nights in Oak Park. She was with us as recently as our October 15 meeting. Send me your memories of Rosalie, and I can include them in the February issue of this newsletter. The family also has plans for a memorial service in the spring.

Recorder Concert Review

I attended a recent concert by the Chicago Recorder Trio, "Winter's Charm," at the Byron Colby Barn in Grayslake, Illinois, on Sunday, December 10. If you've heard this group perform before, you know that Lisette, Mirja, and Patrick are not only brilliant recorder players, but that they also bring an intelligence and wit to their programming and performing that serves to elevate all of their concertizing to a sublime level.

Organ players can do amazing things with their feet.

The concert opened with a three-recorder transcription of a Bach sonata for organ, and Mirja Lorenz, playing the pedal part on the bass recorder, absolutely went to town. It would take some fancy feet indeed to play all those notes while also playing the other two parts with one's hands on the organ manuals.

Recorders sound terrific playing jazz. The final piece on the program was "New Braun Bag" (1992) by the American composer Pete Rose that was nothing but pure

jazz and seemed to be just as entertaining to play as it was to hear.

There is a simple explanation for why roughly one third of the audience was middle schoolers. Mirja Lorenz teaches music (and recorder) at the Da Vinci Waldorf School in Wauconda, and was quite successful in urging her students to attend the concert.

The instrument called “voice flute” has an odd name but sounds good, particularly in multiples. The trio performed Johann Mattheson’s Sonata, Op. 1, in G minor, and instead of playing it on three alto recorders, used three voice flutes instead. A voice flute is a recorder sized in between an alto and a tenor, with the lowest note being the D above middle C.

Elway Bevin won the contest for best composer name on the program. Any program featuring Michael Praetorius and Giovanni da Firenze presents tough competition for best composer name, but Elway Bevin (Welsh; 1554-1638) took the prize. The trio played a piece called “Bevin’s Browning,” which featured lots of virtuosic playing around variations on the Renaissance tune “The Leaves Be Green.”

If you have a Paetzold bass recorder, everybody will want to talk to you about it. Patrick O’Malley played a Paetzold bass on some of the pieces. I wish I could tell you whether it was a great bass or a contrabass or a sub-basement bass, but I didn’t get to ask him about it. After the concert, there was such a constant long line of people wanting to gab with him about the instrument that I just gave up.

The 16th Century Christmas Carol “Maria durch ein Dornwald ging,” in the arrangement created by the trio, begins with the most wonderful tenor recorder solo ever, as played by Lisette Kielson.

Fast-slow-fast is even better when it’s shepherds-Holst-shepherds. Every piece on the program was a splendid choice and brilliantly played. But I was particularly impressed by the decision to sandwich a new arrangement, by Will Ayton, of Gustav Holst’s “In the Bleak Midwinter,” between two rousing 19th Century Christmas Carols, both of whose narratives are about the shepherds hurrying to Bethlehem to visit the newborn Jesus.

It was a fine concert. “Winter’s Charm” was a perfect example of the Chicago Recorder Trio at its best.—*Peter Beck*

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 (stephdusing@gmail.com)
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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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