

Recorder Reporter

Newsletter of two chapters of the American Recorder Society (ARS),
Chicago Chapter & the West Suburban Early Music Society

May 2021

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Chicago Chapter News

Partly continuing Patrick's focus in March on music for the musette, Lisette lead our April Meeting in duets by Boismortier and Chédeville, two French composers who also wrote for bagpipes and hurdy-gurdy. She added duets by Jacques (James) Paisible, a French transplant who settled in London. Lisette started with *Le Plaignif* by Chédeville, in which we used inégal eighth notes, and also the ornaments port-a-voix (an appoggiatura from below) and battement (a downward mordant) to make the piece sound more 'plaintif' by creating passing dissonances.

The *Grave* by Paisible presented the choice between using a French or English style, due to the composer's dual influences as a Frenchman in England. Lisette chose a French style, and used double-dotting on the dotted eighth-sixteenth figures. She also explained how different breathing choices arose in the piece, which changed the phrasing and effects of different sections in the Grave.

We also played Paisible's *Presto* whose title indicates an Italianate style. Lisette suggested a shorter, staccato-like articulation to start out with, in order to establish a clean finger/tongue coordination, and later varying the articulation according to your ease and interpretation of the music. Next was the entertaining and rewarding *Passacaille* by Boismortier, which began with two flats (in G minor); Lisette suggested using inégal, and adding ornaments in repeated sections.

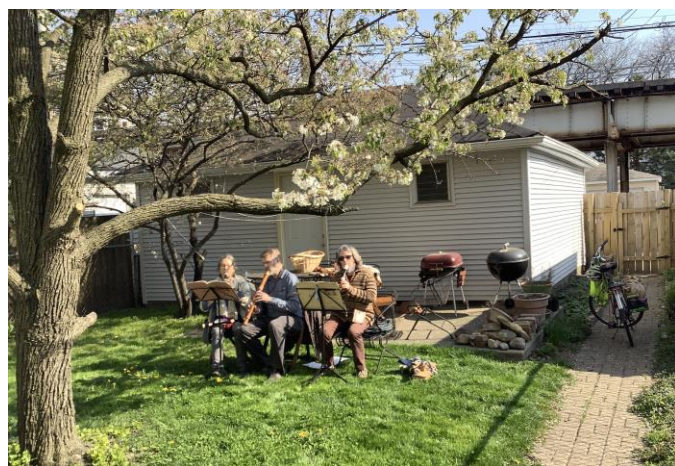
The key turned to G major in the middle, and Lisette suggested differentiating with articulation and brightness, instead of increasing the tempo. The final section returned to G minor.

The final two pieces by Chédeville, *Menuet 'L'Italian* and *Gavotte 'La Française*, indicated in their titles the style of each piece. The Gavotte was especially nice, with many written-in ornamentations; Lisette also indicated inégal could be used. We ended the meeting with a repeat of *Passacaille*, the clear favorite of the day.

In spite of the virtual, online format, the meetings this season have been excellent, with a rewarding and enjoyable concentration on the French Baroque, by Lisette, Patrick and Andrew Schultze. While expecting to return to regular, in-person meetings in September, we also look forward to further excellent instruction from such wonderful and talented musicians!—Larry Johnson



My first concert since March of 2020. Quartet for the End of Time, Olivier Messiaen, March 28.



Some more back yard jamming

Chicago Online Spring Concert

Please join us, and perform if you like, at our Spring Concert on May 16th. We have the opportunity to be creative for this virtual concert, perhaps playing a solo, perhaps playing a pre-recorded piece, or some other creative idea!

There will be a general playing session afterwards, with music to be specified and made available in advance on our website. If you'd like to perform, or have questions, Larry ll_johnson1239@sbcglobal.net.

Hope to see you on the 16th!

WSEMS meets in April--in person (almost)

Members of the West Suburban Early Music Society had planned to meet under sunny skies on April 11 in Downers Grove. But cold and rain intervened, strange weather for April in northern Illinois. They plan to try again outdoors for their May 2 meeting, 2 PM, at the Friends Meeting House.



They met on Zoom again in April instead, thanks to Linda Schub, Chris Culp, and Kathy Hall-Babis who did all the prep work ahead of time, enjoying works by Praetorius, Holborne, and many other composers. Perhaps May 2 meeting will have more favorable weather. Bring 12 copies of your favorite pieces to share if you would like to take part. We will send a notice the week before. Contact Chris Culp at cg.culp@gmail.com with questions.

Chicago Recorder Trio

In their first concert since the pandemic, the Chicago Recorder Trio presented "Simply Remember: Our Favorite Things" on Friday, April 9th, featuring music from the 14th to the 21st centuries. The performance was live-streamed without audience from Fourth Presbyterian Church in Chicago, as part of the Musicians Club of Women Artists in Recital Series.

Each member of the CRT selected three pieces they especially liked, from medieval to modern, providing 55 minutes of uninterrupted, glorious recorder music. Patrick O'Malley's picks included a medieval, beautifully ethereal *Virgo Splendens*, a wonderfully complex *Browning* (an often-arranged Renaissance tune) by Bevin, ending with three enjoyable movements from *Berliner Sonate* by Staeps.

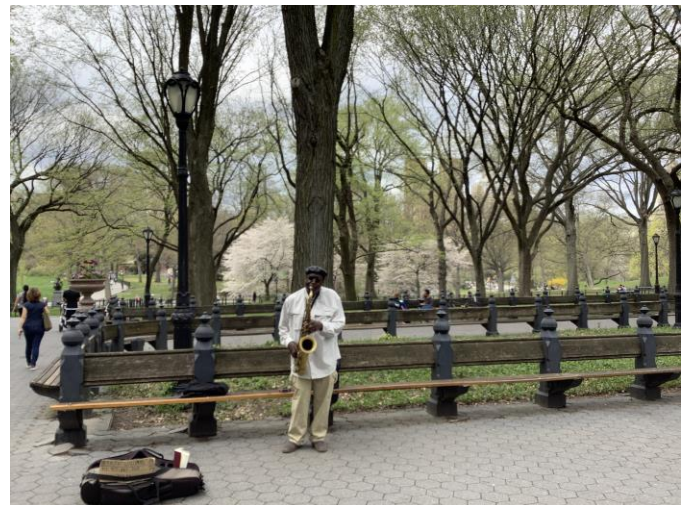
Lisette Kielson selected the Allegro from 'Trio Sonata No. 5', after a Bach organ work, explaining that she played the right hand, Patrick the left hand and Mirja the feet of the composite organist. Next came the very modern *Sicilian-ish* by Melika Fitzhugh, the Boston-area composer who wrote this as the most recent Play-the-Recorder-Month piece for the American Recorder

Society. It was a fun composition, although I couldn't detect the Sicilian in it, myself. Then, "La Follia" from Trio Sonata, Op. 1, by Vivaldi, a beautiful piece with a very interesting bass solo, performed without any apparent breathing!

Mirja Lorenz chose three movements from *Sonata No. 7 in D Minor* by Louis-Antoine Dornel, expertly played on voice flutes (essentially recorders that start on D). Next, from *Sonate, arie et currenti* by Uccellini, the 'Aria sopra la Bergamasca', another often-arranged dance tune, fun to play and to hear. Finally, the *Kadanza, 1987* by Willem W. van Niewkerk. This contemporary piece, originally done as a children's folk dance, seemed very active, eliciting excellent ensemble work by the trio.

The CRT again showed its strengths in range of abilities, mastery of widely varying musical periods and styles, and impressive rapport among the players, providing a wonderfully memorable program.—Larry Johnson

Music in Central Park in April



Jazz



Bagpipes



Recorders



Mark & Susan Dawson and their grandson Silas joined Roseanne Levitt at Bethesda Terrace

Andrew Schultze Workshop

This somewhat unexpected topic, “Chief Chicagou and Jean Philippe Rameau, an 18th Century Musical Interplay,” was presented by Andrew Schultze on April 17 and 24 to a gathering of music and history buffs.

Chief Chicagou has become famous as the possible namesake of the city of Chicago. His Illiniwek tribe called Mitchigamea is the probable namesake of all things called Michigan. It is much less known that he traveled to France around 1725 with three different tribal chiefs and others of the Illinois nation. While in Paris, some of the group (although not Chicagou himself) performed indigenous dances at the Theatre Italien, which was attended by Jean Phillippe Rameau.

Inspired by this performance, Rameau wrote a keyboard piece titled *Les Sauvages*. Later, he elaborated on the piece to create the fourth act of a 1735 opera titled *Les Indes Galantes*. The fourth act is similarly called *Les*

sauvages and includes the two most famous pieces of the opera, *Danse des sauvages* and *Chacone*. Although I can't confirm yet, I'm sure there is a recorder arrangement of *Les Sauvages*, possibly by Todd Weatherwax. Please let me know if you have seen it!

Andrew's seminar covered many more details of the history of the Illinois nation in the Midwest, Chicagou's life, French colonial outposts in Illinois, the French court of Louis XV and Rameau's life and music. As a whole, the presentation was a fascinating meeting of unlikely subjects, an indigenous Illinois chief and a French Baroque composer.—Larry Johnson

Whitewater Early Music Festival

Registration for the festival is open until May 21st. You can sign up for eight one-hour sessions over two days for \$75, or four one-hour sessions on one day, for \$40. The festival, scheduled for June 5-6, offers 16 classes to choose from, with no limit on class size. This year's faculty includes Laura Kuhlman, Lisette Kielson, Eric Haas, Gayle Neuman, Phil Neuman, James Chaudoir, Clea Galhano, Larry Lipnik, Jennifer Carpenter, Adaiha MacAdam-Somer and recorder maintenance guru David Ohannesian. Visit www.whitwaterearlymusic.org.

Music (still) online

Here the Collegium Vocale from Ghent, an ensemble from Belgium, offers several cantatas by Bach, and some recorder playing!

https://www.youtube.com/watch?v=Pl_1iOZO40

Gambas. Yes. Here L'Achéron, a French Baroque ensemble directed by François Joubert-Caillet offer *Luci Musici* by Samuel Scheidt (1587-1653).

https://www.youtube.com/watch?v=_Z06sndnuPE&list=RD-3wgZZ9qu34&index=5

And two more links from L'Achéron:

<https://www.youtube.com/watch?v=-0gOwY8nRA4>
<https://www.youtube.com/watch?v=-3wgZZ9qu34>

Try www.AncientFM.com for early music. This site functions as a non-commercial radio station, without the ability to choose songs, but it's free and offers professional recordings of medieval and Renaissance music, sacred and profane, song and dance. The names of the pieces and performers appear on the playlist.

Here is a piece from National Public Radio about Johann Sebastian Bach's lost instrument, the Lautenwerck:

<https://www.npr.org/sections/deceptivecadence/2021/03/25/975575571/bachs-favorite-instrument-youve-probably-never-heard-of-the-long-lost-lautenwerck>

The people who use Lautenwercks these days are forensic musicologists, building instruments based on what they *think* they looked and sounded like.

WFMT Radio offers *Baroque and Before* every Wednesday at 10 PM, concert recordings from prestigious early music festivals and recordings from the station's vast library of works composed before 1750. You can read about and listen to past episodes on their web site at www.wfmt.com/programs/baroquebefore.

Classical King FM 98.1, based in Seattle, also offers a Baroque radio program, Sunday Baroque, Sunday mornings from 9 -11 AM. That's Pacific Time, so we would hear Sunday Baroque online at 7 AM. Look for the program at www.king.org/sunday-baroque. If you don't start your Sundays that early, find past episodes at <https://sundaybaroque.org/listen>. This is also music before 1750, offered on radio stations across the country. King FM became a classical music station in 2011.

Our coming season, 2021-2022

Since October 2020, when we had room, we have offered this notice each month in this newsletter:

Note that indoor, in-person meetings of the Oak Park Recorder Society and the two ARS chapters are still suspended. When we return to normal activities, we will announce that in this newsletter or by email. In the meantime, these meetings are happening online. See the chapter websites for details, or contact Larry Johnson learn about the Oak Park Recorder Society.

We close this strangest of seasons with our online spring concert on May 16. But we approach May 2021 in a moment of hope. The number of daily infections in both Chicago and Illinois continue to drop, and for the first time, vaccine appointments are not just easy to get—you don't need an appointment at all! President Biden suggests back yard barbecues on July 4. The Old Town Art Fair plans for a live gathering June 13-14. The owner of the Chicago Cubs expects 40,000 fans in the stands at Wrigley Field this summer. And we look to return to regular monthly meetings for the Chicago chapter at Covenant Presbyterian Church on September 19. Look for news from us this summer!

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)

President	Larry Johnson (ll_johnson1239@sbcglobal.net) (773) 631-6671)
Vice President	Lynette Colmey (jttlkd@gmail.com) (708) 638-7721
Secretary	Jenifer Buckley (jenifer.a.buckley@gmail.com)
Treasurer	Cheryl Kreiman (chekrei@aol.com) 773-972-7679
Web site and Facebook	Hyacinth Egner
Member at large	Esther Schechter & Ruth Dunnell
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	Linda Schub Lgschub@yahoo.com
Treasurer	Marguerite Re (margueritere@comcast.net)
Secretary/Membership:	Suzanne Scott (SIRDS@sbcglobal.net) (630) 605-2326
Hospitality:	Nona Freeman (574) 286-5960
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.

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

Visit us at chicagorecorders.org
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