

Rejoice and Be Merry!

An Early Music Christmas Celebration

In awe we wait...

Verbum supernum, prodiens

Stella splendens

*O come, O come, Emmanuel!

Angelus ad Virginem

Sarum chant (13th century)

Anonymous (Spanish, 14th century)

Bibliothèque Nationale Ms. (13th century)

Cotton Fragments (14th century)

For that glorious date.

Ave Regina coelorum

Resonet in laudibus

Hostis Herodes

*Unto us is born a son

Walter Frye (fl.1410)

S. Gall Ms. (15th century)

Guillaume Dufay (c.1400-1474)

Piae cantiones, 1582

Now praise the King!

Nowell sing we

Gaudete!

Nowell: The boar's head

*Good Christian men, rejoice!

Cambridge, Trinity College, Ms.0.3.58 (c.1500-50)

Jistebnice Cantional, 1420

Richard Smert (fl.1428-77)

13th century tune

Pause

Sweet lullabies, sing!

Sweet was the song

*Lo! how a Rose, e're blooming

O Lord, thy faithfulness

John Attey, *First Booke of Ayres* (1622)

Michael Praetorius (1571-1621)

John Bartlet, *A Booke of Ayres* (1606)

Let church bells, ring!

*God rest you merry, gentlemen

Guillo, pran ton tamborin!

Ding! dong! merrily on high

English traditional

Gui Barozai, *Noei borguignon* (1701)

Thoinot Arbeau (1520-95)

Though cold winter is here,

L'Hiver, comme l'ete

Now winter nights

Beat up a drum!

Sebastien Le Camus (c.1610-1677)

Thomas Campian, *Third Book of Ayres* (c.1617)

Anon, NYPL Drexel 4257 (c.1630)

Be of good cheer!

*Here we come a-wassailing

The Boar's Head Carol

The Delights of the Bottle

English traditional

English traditional

Matthew Locke (c1621-1677)

Let's celebrate the New Year!

*Deck the hall with boughs of holly

The old yeare now away is fled

We wish you a merry Christmas!

Welsh traditional

New Christmas Carols, 1642

English traditional

* audience participation welcomed

Chicago Early Music Consort



Stephanie Sheffield recently completed her musical studies in Vocal Performance at North Park University in Chicago. While at North Park she performed several operatic roles including Blanche (Dialogues des Carmelites), Susanna (Le Nozze di Figaro), and several operatic scenes. Ms. Sheffield was also the soprano soloist in Brahms' Requiem and Mozart's Sparrow Mass (K.220). Since her graduation, she has performed in various operas for children with Stage One Productions, namely the title role in Barab's Little Red Riding Hood, Pamina in Mozart's Die Zauberflöte and Gretel in Hänsel & Gretel. She enjoys singing in several Chicago area ensembles, including the professional choirs at St John Cantius Church, Cantate, and Anshe Emet synagogue. Ms. Sheffield has performed the soprano solo in Schubert's Mass in G with Cantate and has been a featured soloist in services at St. John Cantius Church. She has also won several awards, including Second Place in the 2005 Society of American Musicians competition and Honorable Mention in the 2002 Chicago area NATS competition.

Gary Berkenstock has a Bachelor of Music degree in clarinet from George Peabody College and was a member of the Nashville Symphony (under Thor Johnson) and Chicago Civic Orchestras. He also has a Master of Music degree in music history and literature from Northwestern University, where he specialized in early music and directed the Northwestern Collegium Musicum. During that time, he also performed with the University of Chicago Collegium Musicum and did extensive graduate research in early music performance under the renowned scholar, Howard Mayer Brown. Mr. Berkenstock twice received scholarships for the study and performance of early music at Yale University, and has a performance diploma in early music from Penn State University. He has attended master classes in recorder with Marion Verbruggen and David Hart. Mr. Berkenstock is founder and artistic director of the Chicago Early Music Consort.

Joel Spears is an active lutenist and guitarist based in the Chicago area. He is a founding member of two ensembles: Sweet Fretting, a quartet dedicated to playing 17th and 18th century trio sonatas, and Weissduo, featuring baroque duos for flute and lute. Mr. Spears has performed extensively with Chicago-area musical organizations, including Lyric Opera of Chicago, Chicago Opera Theater, Music of the Baroque, Ars Antiqua, Scholars of Cambrai, Heroic Bard, and Harwood Early Music Ensemble. In addition to playing for numerous radio broadcasts on 98.7 - WFMT, he has appeared at the Brooklyn Academy of Music, the Chicago Cultural Center's Preston Bradley Hall, the Bach Week in Evanston Festival, and the Handel Week Festival. As a lecturer and performer, he has appeared at the Art Institute of Chicago, the Madison Early Music Festival, and as Guest Artist and Lecturer at Grand Valley State University. Mr. Spears is Artistic Director of the Early Music series at Byron Colby Barn in Grayslake, Illinois.

Phillip W. Serna holds a Bachelor of Music degree from the San Francisco Conservatory of Music and Masters Degree & Doctorate from Northwestern University School of Music where he studied double bass with Michael Hovnanian and DaXun Zhang as well as viola da gamba with Mary Springfels. Phillip is an active double bass performer with numerous Chicago area & Midwest orchestras as well as viola da gamba and violone with many early music ensembles including the Apollo Chorus of Chicago, Ars Antiqua, the Boston Early Music Festival, Chicago Early Music Consort, Period Opera Cossi fan Tutte with Chicago Opera Theater, Classical Arts Orchestra, Comic Intermezzo, Early Music Chicago, the Gravitas Continuo Consort, the Janus Ensemble, the Newberry Consort, the Evelyn Dunbar Memorial Early Music Festival at Northwestern University, the Oriana Singers, the Second City Musick, the Spirit of Gambo — a Chicago Consort of Viols, the Viola da Gamba Society of America Conclave Consort Cooperative, as well as the Concert for Compassion Viol Consort and the Forces of Virtue Ensemble and Choir, dedicated to raising money for disaster relief and other charities. Phillip is the current President of the Chicago chapter of the Viola da Gamba Society of America as well as a member of the board of the Early Music Chicago arts advocacy and performance organization. In addition to his busy performance schedule, he is a dedicated instructor of double bass, viola da gamba, guitar and bass guitar at numerous Chicago area institutions. Phillip lives in Plainfield, IL with his best friend and wife, Magdalena.

Rejoice and Be Merry! An Early Music Christmas

Rejoice and be merry in songs and in mirth;

O praise our Redeemer, all mortals on earth!

For this is the birthday of Jesus our King,

Who brought us salvation: His praises we'll sing.

Welcome. It's Christmastime again! What better way to celebrate this special season than through the ravishingly beautiful music of times long ago?

Many tunes you will know, but in settings you've never heard before. Many others will be completely new to you. Some instruments will sound remotely familiar, but have an unfamiliar look. Others defy any comparison with today's "modern" instruments. Most had gone out of favor by the American Revolution.

We'll re-tell the story of the birth of Jesus and then re-capture the ways in which our European ancestors celebrated the season. And this celebration won't be complete without your participation, so please lend your voices where indicated in the program.

We're so happy you're a part of this joyous celebration! A most Merry Christmas and Happy New Year to you and yours from the Chicago Early Music Consort!

And now let all the company in friendly manner all agree,

For we are here welcome, all may see, unto this jolly good cheere;

I thanke my master and my dame, the which are founders of the same;

To eate and drinke now is no shame: God send us a merry new yeare!

Chicago Early Music Consort

Stephanie Sheffield soprano

Gary Berkenstock recorders, crumhorn, rackett

Joel Spears harp, lute, theorbo

Phillip W. Serna vielle, viola da gamba

www.ChicagoEarlyMusicConsort.org

*This program is dedicated to the memory of Gary's parents,
Howard and Muriel, and his son, Seth.*

This program is funded by Janet and Gary Berkenstock.

ABOUT THE CHICAGO EARLY MUSIC CONSORT

Acclaimed as an ensemble of "imaginative" programming and "delicate, flawlessly played music", the Chicago Early Music Consort recreates the rich and diverse sounds of the late Renaissance and early Baroque chamber repertoire in a historically informed manner. Founded by Gary Berkenstock, the consort performs throughout the Chicagoland and Wisconsin areas. The core ensemble consists of a "broken" consort of voice (Stephanie Sheffield), recorders (Gary Berkenstock), lute/theorbo (Joel Spears), and viola da gamba (Phillip W. Serna), but the ensemble is supplemented as needed by the dictates of the music. Programs are built around historical themes in order to provide modern audiences with a meaningful social context that will enrich their musical experience.

For more information, visit www.ChicagoEarlyMusicConsort.org.

ABOUT THE INSTRUMENTS

Recorder – No woodwind instrument other than the recorder could lay claim to a regular partnership with the most aristocratic and refined instruments of the day. From the 15th to the mid-18th century, the recorder was regarded as the flute, and throughout this period, any references to flute without adjectival qualification always mean recorder. The recorder was extremely popular in England. An inventory following Henry VIII's death in 1547 revealed he owned 78 recorders! By the end of the Renaissance period, the recorder family consisted of eight sizes, from the tiny garklein down to the great bass in F. Recorder instruction manuals demonstrating a high degree of technical accomplishment date to the mid-sixteenth century. During the Baroque period, the soprano, and then the alto recorder, was favored as a solo instrument.

Lute – From the 15th to the late 17th century, the lute unquestionably occupied a special place of honor, second only to the human voice. A plucked string instrument, it was the courtly instrument *par excellence* and its repertoire was enormous. The importance of the lute is reflected by the other arts. Philosophers discussed it, poets praised it, and painters depicted it in a variety of roles. The most salient characteristics of the lute are the flat table with a carved circular sound-hole or "rose", the pear-shaped back and the bent-back pegbox.

Theorbo – The largest member of the lute family, the theorbo (from the Italian tiorba) was originally developed in the 1580s to accompany singers. It quickly proved useful not only for accompaniment, but for playing basso continuo (the art of harmonizing over a bass line) in ensemble music. It remained popular throughout the baroque period. There is a significant body of high quality solo music written for this instrument. Although other kinds of 17th and 18th century lutes have extended bass strings attached to a second pegbox, the theorbo is distinguished by its size and re-entrant tuning, limiting the upper range of the instrument.

Viola da gamba – The viola da gamba is a bowed string instrument that probably developed in Spain during the fifteenth century. Its Italian name is descriptive of the between-the-legs playing position. The instrument made its earliest appearance in England about 1540, where it was called the "viol." The viola da gamba shared the aristocratic attributes of the lute and was cultivated among courtly society. Three sizes became standardized during the Renaissance: treble, tenor and bass. Violas da gamba were played together in consorts and the bass instrument was often used in lute songs to reinforce the lowest part.

Harp – Still small and light by modern standards, the Gothic style Harp was the standard harp throughout Europe during the late Middle Ages and the Renaissance period in music history. Harps were strung with gut strings at a much lower tension than we are accustomed to today. Earlier models had 19 to 22 strings, later harps known as early Renaissance harps were larger and had 26 to 30 strings. They were tuned diatonically with the soundbox generally hollowed from a plank of hardwood, giving the harp a distinctive plucked sound to complement the lute, an instrument the gothic harp often played with in consort.

Vielle – The vielle is a bowed stringed instrument used in the Middle Ages and early Renaissance, somewhat similar to a modern violin but in a multitude of shapes and sizes, three-six strings often tuned to accommodate drones, and a leaf-shaped pegbox with frontal tuning pegs. The instrument was also known as a fiedel or a viuola, although the French name for the instrument, vielle, is generally used. It was one of the most popular instruments of the Medieval period, and was used by troubadours and jongleurs from the 13th through the 15th centuries. The vielle was ideal for either solos or accompaniment.

Crumhorn – A woodwind instrument popular during the Renaissance, the crumhorn derives its name from its distinctive shape (the German Krumhorn meaning "curved horn"). The crumhorn is a capped reed instrument and its construction is similar to that of the chanter of a bagpipe. A double reed is mounted inside a windcap so that the player's lips do not directly contact the reed. This produces the characteristic "buzzing" sound. The crumhorn was popular throughout the Renaissance, and like most other Renaissance instruments, came in a family of multiple sizes which were performed together in a consort.

Rackett – The rackett was played throughout the late Renaissance and Baroque periods, and is a distant relative of the bassoon. A double reed wind instrument, it came in several sizes and produces an amazingly low sound despite its small physical size. This is achieved through its ingenious construction. The body consists of a wooden chamber into which nine parallel cylinders are drilled. These are connected, alternately, at the top and bottom, resulting in a long wind passage contained in a very small body. The alto of the family (at 10 inches tall) can play as low as a modern bassoon! The Renaissance theorist, Michael Praetorius, wrote that "when a single rackett is used together with other wind or stringed instruments and a harpsichord or the like, and is played by a good musician, it is indeed a lovely instrument. It is particularly pleasing and fine to hear on bass parts."

Glenview Community Church

1000 Elm Street, Glenview, Illinois 60025 www.gccucc.org

GLENVIEW COMMUNITY CHURCH

Simple Gifts

a community concert series

presents

Chicago Early Music Consort

in

Rejoice and Be Merry!

An Early Music Christmas



Sunday, December 9, 2007 4:00 pm
Glenview Community Church