

Simple Gifts

a community concert series

Chicago Early Music Consort

performs

"Shakespeare's Songbook"

Sunday, October 22, 2006 4:00 pm
Glenview Community Church

"If music be the food of love, play on" writes William Shakespeare in his play, *Twelfth Night*. Popular songs of Elizabethan England played an important role in many of Shakespeare's plays. Shakespeare frequently chose to insert, quote or cite these songs to reveal the thoughts and emotions of his characters. Although many have been lost, it is fortunate that some of these songs survive today. "Shakespeare's Songbook" provides a glimpse into the rich musical palette of Shakespeare's theater. The concert will feature spoken excerpts from Shakespeare's plays to provide context for the music.

Chicago Early Music Consort

Stephanie Sheffield *soprano*

Gary Berkenstock *transitional recorders*

Joel Spears *baroque lute*

Phillip Serna *viola da gamba*

Richard Spears *spoken words*

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 an 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 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, contact Gary Berkenstock at cemconsort@comcast.net

ABOUT THE INSTRUMENTS

LUTE - During the Renaissance 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.

VIOLA DA GAMBA - The viola da gamba was 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 viola da gamba 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.

RECORDER - No Renaissance woodwind instrument other than the recorder could lay claim to a regular partnership with the most aristocratic and refined instruments of the day. The recorder was extremely popular in England and for that reason was often referred to as "flute d'Angleterre". An inventory following Henry VIII's death in 1547 revealed he owned 78 recorders! By the end of the Renaissance, 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.

Glenview Community Church

1000 Elm Street, Glenview, Illinois 60025
847-724-2210 www.gccucc.org

Shakespeare's Songbook

"If music be the food of love, play on"

[Twelfth Night 1.1]

As You Like It – 5.3

It Was a Lover and His Lass Thomas Morley, *First Booke of Aires* (1600)

As You Like It – 2.5

Under the Greenwood Tree Anon, *Edinburgh Univ. MS Dc.1.69* (1660s)

(An Aside...)

Tarleton's Riserreccion John Dowland (1563-1626)

Tarleton's Jigge Anon

Allemande a Globe Anon

Kemp's Jig Anon

Othello – 4.3

Willow, Willow Anon, *British Library MS 15117* (1614-16)

(An Aside...)

The Witches' Dance I Robert Johnson (c1583-1633)

The Satyrs' Dance Robert Johnson

Hamlet – 4.5

Walsingham William Byrd(?) *Shirburn Ballad MS* (1595)

Bonny Sweet Robin Anon, *Mynshall Lute Book* (1597-99)

And Will He Not Come Again Anon, *Folger Lib. MS V.b.280* (c1590)

(An Aside...)

Walsingham Anon

The Lord Zouche's Masque Anon, *Mynshall Lute Book* (1597-99)

Twelfth Night – 1.1

Flow, My Teares John Dowland, *Second Booke of Songes or Ayres* (1600)

Twelfth Night – 2.3

Farewell Dear Love Robert Jones, *First Booke of Songes* (1600)

(An Aside...)

A Fantasy John Dowland

Gaillarde Farabosco Alfonso Ferrabosco II (c1575-1628)

Tempest – 5.1

Where the Bee Sucks Robert Johnson, *Birmingham Cntrl. Lib. MS 57316* (1660)

Tempest – 1.2

Full Fathom Five Robert Johnson, *Birmingham Cntrl. Lib. MS 57316* (1660)

(An Aside...)

The Tempest Robert Johnson

The Witches' Dance II Robert Johnson

Merry Wives of Windsor – 5.5

Greensleeves Anon, *Folger Lib. MS V.b.280* (c1590)

Cymbeline – 2.3

Hark, Hark, the Lark Robert Johnson, *Bodleian Lib. MS Don.c.57* (1625-50)

The series is funded by freewill offerings.

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 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 studied recorder with David Hart and viola da gamba with Grace Feldman. Mr. Berkenstock is founder and director of the Chicago Early Music Consort, an ensemble that has performed extensively throughout the Chicago area.

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagemes and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Mark the music."

[The Merchant of Venice 4.1]

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 Antigua, 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 has a Bachelor of Music degree in double bass performance from the San Francisco Conservatory of Music where he studied with Stephen Tramontozzi. He also has a Master of Music degree from Northwestern University and is currently pursuing his Doctorate in performance there, studying double bass with Michael Hovnanian and viola da gamba with Mary Springfels. Mr. Serna is principal double bass with the Northbrook Symphony and has performed with Chicago Symphony's Civic Orchestra of Chicago, Elmhurst Symphony, Fort Wayne Philharmonic, Illinois Philharmonic, Kenosha Symphony, New Philharmonic, Racine Symphony, Rockford Symphony, Southwest Michigan Symphony and the Memphis Symphony. As an avid early music enthusiast, Mr. Serna has performed on the viola da gamba and period double bass/violone with the Apollo Chorus of Chicago, Ars Antigua, Period Opera Cosi fan Tutte with Chicago Opera Theater, Classical Arts Orchestra, Comic Intermezzo, Early Music Chicago, Ensemble Reverie Viol 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 Viola da Gamba Society of America Conclave Consort Cooperative, as well as the Concert for Compassion Viol Consort & Forces of Virtue Ensemble and Choir, dedicated to raising money for disaster relief and other charities. 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.