

## Bonjour, Mon Coeur!

### The Sublime 16th Century French Chanson

Ce moys de May	<i>Jean Le Bouteiller (fl.1530s)</i>
Il fait bon aimer l’oisillon	<i>Hilaire Penet (1501-1540?)</i>
Soyons joyeux	<i>Roland de Lassus (1532-1594)</i>
Qui la dira	<i>Adrian Willaert (c.1490-1562)</i>
Perot, viendras tu aux nopces	<i>Adrian Willaert</i>
La rouse du moys de May	<i>Adrian Willaert</i>
Content desir – Vivre ne puis	<i>Claudin de Sermisy (c.1490-1562)</i>
Amour et crainte et esperance	<i>Thomas Crecquillon (c.1505-1557)</i>
De noz deux cueurs	<i>Jean Guyon (c.1512-1588)</i>
Branle simple	<i>Anon, pub. by Pierre Attaignant (1530)</i>
Branle gay: C’est mon amy	
Haulberroys	
Branle de Poictou	
De moins que rien	<i>Thomas Crecquillon</i>
En m’oyant chanter quelque fois	<i>Claude Le Jeune (c.1528-1600)</i>
Pavanne et Gaillarde de la Guerre	<i>Anon, pub. by Claude Gervaise (1557)</i>
Pause	
Bon jour, mon cœur	<i>Roland de Lassus</i>
Cessez, mes yeulx, de tant vous tormenter	<i>Thomas Crecquillon</i>
Jouissance vous donneray	<i>Claudin de Sermisy</i>
Or sus, or sus vous dormes trop	<i>Clement Janequin (c.1485-1558)</i>
Changeons propos, c’est trop chante d’amours	<i>Claudin de Sermisy</i>
Or sus a cop, qu’on se resveille!	<i>Thomas Crecquillon</i>
La, la, maistre Pierre	<i>Claudin de Sermisy</i>
Hau, hau, hau le boys	<i>Claudin de Sermisy</i>
Ballet – Bransles	<i>Anon</i>
Rossignollet qui chante	<i>Rinalde del Melle (c.1554-c.1598)</i>
Tu as tout seul, Jan Jan	<i>Jan Pieterszoon Sweelinck (1562-1621)</i>



### 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, recorders, lute/theorbo, and viola da gamba, 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](http://www.ChicagoEarlyMusicConsort.org).



### The Spirit of Gambo – a Chicago Consort of Viols

The Spirit of Gambo is a Chicago area viol consort featuring Ken Perlow, Phillip Serna & Russell Wagner. The Spirit of Gambo performs music throughout the rich viol consort repertoire and was formed in 2005 to address a growing deficiency of viol consort performers in the Midwest region, especially in the Chicago area. All being professional performers, the Spirit of Gambo are passionate advocates of the performance of music for early instruments, especially music composed for the viola da gamba family. All of the members of Spirit of Gambo have a vast experience with this lovely and varied literature, and it would give us much joy to bring this repertoire audiences. Additionally, the Spirit of Gambo – a Chicago Consort of Viols is dedicated to outreach in the community with the program ‘Viols in Our Schools’ organized by Phillip W. Serna and sponsored as a pilot program by the Viola da Gamba Society of America. Outreach and bringing this music into the school setting is essential in growing future interest in the concert goes and performers in tomorrow and we believe it to be a noble investment of time and energy.

For more information, visit [www.spiritofgambo.org](http://www.spiritofgambo.org)

### The Musicians

**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. Stephanie 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. Stephanie enjoys singing in several Chicago area ensembles, including the St. Cecilia Choir and Sine Nomine Ensemble at St. John Cantius Church, Bella Voce, and Anshe Emet synagogue. Stephanie 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 University 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 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** holds a Bachelor of Music degree from the San Francisco Conservatory of Music, and Masters and Doctorate degrees 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 bassist with numerous Chicago area and Midwest orchestras as well as a performer of violas da gamba, violone, and vielle with many early music ensembles. Phillip is the current President of the VdGS Third Coast, the Chicago chapter of the Viola da Gamba Society of America and has championed the viola da gamba with his initiative ‘Viols in Our Schools,’ bringing solo and chamber music for viols into Chicago area classrooms. 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, Illinois with his best friend and wife, Magdalena.

**Ken Perlow** is the manager of the Newberry Consort and has been a guest artist with the Catacoustic Consort, Second City Musick, Ensemble Musical Offering, and the Illinois Philharmonic, having studied viola da gamba performance at Roosevelt University with Mary Springfels. Ken is treasurer of the Viola da Gamba Society of America and served as the Interim Executive Director of Early Music America in 2001-02 after retiring as a computer engineer and business planner from Lucent Technologies’ Bell Laboratories. He is an avid student of Renaissance neo-Platonism.

**Russell Wagner** began his studies in early music performance with Ben Bechtel at the College Conservatory of Music in Cincinnati, OH. As a founding member of Musica Camerata, he toured throughout the Midwest and made appearances on The Prairie Home Companion Show and with the Cincinnati Symphony Orchestra. He is a frequent performer in Chicago’s early music community including appearances with The Newberry Consort, Bella Voce, Bach Week, The Second City Musick, and with the Catacoustic Consort in Cincinnati. Wagner is a leading restorer of cellos in this country, working from his studio, Chicago Celloworks.

## Bonjour, Mon Coeur!

Social and political conditions in France during the early 16th century were particularly favorable to the growth of popular music. During the long reign of Francis I (1515-47), French composers developed a uniquely new song form, or *chanson*, that was distinctly national in both poetry and music. Typical of the new Renaissance fervor, Francis I was an impassioned supporter of the arts. The genesis of the new French *chanson* style is most closely associated with his Parisian court composer, Claudin de Sermisy (c1490-1562), and his Parisian court poet, Clement Marot (1496-1544). Claudin and other French composers set many of Marot's poems to music. The humanist's texts covered a broad range of subjects, from serious and philosophical to light-hearted and frivolous, and were the perfect vehicle for the new song form.

Still, the new *chanson* in general, and Claudin's settings in particular, might not have been so popular were it not for the presence of another individual at Francis's court: the King's printer, Pierre Attaignant (c1494-1552). Attaignant invented a method of printing using movable type and single impression which made printing faster and more affordable. Between 1528 and 1552, Attaignant published more than 50 collections of *chansons*, some 1500 pieces altogether. Of these, Claudin is by far the most represented composer with 230 of his *chansons* printed by Attaignant.

Soon after Attaignant's achievement, other printers such as Jacques Moderne in Lyons, Tielman Susato in Antwerp and Antonio Gardano in Venice, ensured the continued broad dissemination of the new *chanson* throughout Europe. Additionally, more and more composers seized on this popularity and began composing their own *chansons*, adapting the *chanson* to their own stylistic and regional preferences. The Franco-Flemish composer, Thomas Crecquillon, was the leading *chanson* composer in the generation following Claudin. His output of nearly 200 *chansons* is somewhat more contrapuntal in character than the more straightforward, homophonic style of Claudin. For the remainder of the century, composers across Europe enthusiastically continued to create these new songs in the French manner.

And thanks to this wide dissemination and broad selection, the *chanson* continued to be enormously popular throughout the 16th century. *Chansons* were performed in a myriad of ways, from all parts sung, to some parts sung and some parts played on instruments, to all parts played on instruments. *Chansons* were performed by amateurs in the home and by professionals at the court. Hundreds of *chanson* transcriptions for the lute and arrangements for solo voice with lute accompaniment were also published and became the catalyst for the French *air de cour* in the 17th century.

Thank you for attending today's concert. Please follow the provided texts and translations as they add significant insight to the character of the *chansons*. This will allow you to experience the full *joie de vivre* in these wonderfully intimate songs!

*This program is partially funded by Janet and Gary Berkenstock.*

## 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.

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

**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 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](http://www.gccucc.org)

# Simple Gifts

a community concert series

## Chicago Early Music Consort

with

### The Spirit of Gambo

a Chicago Consort of Viols

presents

# Bonjour, Mon Coeur!

The Sublime 16th Century French Chanson



featuring

**Stephanie Sheffield**, soprano

**Gary Berkenstock**, recorders, crumhorn, rackett

**Joel Spears**, lute

**Phillip W. Serna**, Bass Viol

**Ken Perlow**, Tenor Viol

**Russell Wagner**, Treble & Tenor Viols

Sunday, May 18, 2008 4:00 pm

Glenview Community Church