4-22-1997

Chicago Baroque Ensemble

Center for Performing Arts

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Chicago Baroque Ensemble

The Center for Performing Arts

AT GOVERNORS STATE UNIVERSITY
The Center for Performing Arts
at Governors State University

Jeffrey Ortmann, Acting Executive Director

presents

Chicago Baroque Ensemble

April 22, 1997
Chicago Baroque Ensemble

Anita Miller - Rieder Transverse flute
David Schrader Harpsichord
Christopher Verrette Violin
Jeri-Lou Zike Violin & Viola
David Hays Violin
Susan Rozendaal Viola
John Mark Rosendaal Cello & Viola Da Gamba
Jerry Fuller Contrabass

Program

Ouverture II in Bb
Ouverture
1. Air Entrée
2. Air Courante
3. Air Ballet
4. - 5. Air Menuet - Air Trio
6. Air
7. Air Sarbande
8. Air Trio
9. Chaconne

Concerto Primo in G-Major, “Paris Quartet”
Grave - Allegro - Grave - Allegro -
Largo - Presto -
Largo - Allegro

Concerto # 5 in D, “Brandenburg,” B.W.V. 1050
Allegro
Affetuoso
Allegro

Concerto VI for Flute and Strings in E-minor
Adagio e grazioso
Allegro assai
Amoroso

Concerto in A - minor for Harpsichord, Flute and Violin, B.W.V. 1044
Allegro
Adagio ma non tanto e dolce
Alla breve
Chicago Baroque Ensemble was formed in 1993 to perform music of the seventeenth and early eighteenth centuries on period instruments. To date the Ensemble has presented four seasons of critically acclaimed, sold-out concerts as well as six live broadcast concerts for WFMT radio and three commercially released compact discs. The Ensemble’s discography includes A Vivaldi Concert with soprano Patrice Michaels Bedi and Quintets of Antonio Soler, featuring CBE harpsichordist David Schrader, both on the Cedille label and Harmonic Joys, Musical Friends: Music of Philipp Heinrich Erlebach on the Centaur label. The Ensemble presents educational programs for both musicians and general audiences and has been presented on numerous concert series, including the Boston Early Music Festival. The Ensemble’s core of instrumentalists often is enriched by the participation of guest vocal soloists. A typical program presents a mixture of vocal and instrumental works from a specific place of period. Informal commentary by the performers on the repertoire helps the audience to share the spirit of the music-making.

In May 1997 the Ensemble will join forces with the Newberry Consort and His Majestie’s Clerkes to perform J. S. Bach’s Magnificat on The University of Chicago’s Howard Mayer Brown Early Music Series. Chicago Baroque Ensemble’s members are “period instrument veterans” (Wynne Delacoma, Chicago Sun-Times), former members of The City Musick, Basically Bach and the Harwood Ensemble. Chicago Baroque Ensemble is ensemble-in -residence at The Music Center of the North Shore.

About The Instruments
Chicago Baroque Ensemble performs exclusively on “period instruments.” This means that our instruments have either been restored to their original eighteenth century specifications, or are reproductions of instruments that would have been used in the period. Each differs from its modern counterpart in important ways.

In the eighteenth century the transverse flute was made of wood and fitted with only one or two keys. The instruments of the violin family were set up with gut strings (most modern players use metal), low tension necks, sound posts and bass bars and were played with light bows. The most usual keyboard instrument of the period was the harpsichord which produces its sound by plucking the strings with quills (the piano strikes the strings with hammers). These instruments produced warm, expressive sounds, capable of very detailed phrasings and articulations. They are perfect for the lively dance rhythms of baroque chamber music, ideal for accompanying voices; their transparent lines make complex counterpoint thrillingly audible.

In the course of the nineteenth century, many of the older stringed instruments were refitted with modern necks, sound posts, bridges and bass bars. As these alterations produced louder tones, warmth and subtlety were lost. Thus, an instrument made in the sixteenth or seventeenth century may actually be a “modern instrument.”

About H.I.P* Music-Making
Period instruments alone do not make an exciting performance. To transport our listeners back to the age of Bach and Handel, our performers have dedicated years of study to the eighteenth-century performers, musicians of the time wrote extensively and in detail about such matters as ornaments, tempo, intonation, rhythmic alterations and articulations. Study of these texts, as well as pictures and peripheral sources (diaries, account books, etc.) offers a surprising wealth of valuable information about exactly how baroque musicians thought and worked. For us, this study has not been an academic pursuit of “authenticity.” We do it because we find that the repertoire comes to life most vividly when performed with the techniques and instruments of its own time. Our studies continually reveal to us new perceptions about favorite masterpieces (such as the Brandenburg concertos) and thrilling new appreciation for works previously less highly esteemed.

*Historically Informed Performance