



CONSORT 8

IN DULCI JUBILO

**Music for Advent & Christmas
for
countertenor, recorders, violas da gamba, lutes,
theorbos & percussion**

**6pm Saturday 30 November 2019
St Paul's Anglican Church
Burwood Road
Burwood**

THE PROGRAM

Der Engel Sprach zu den Hirten

Heinrich Schütz 1585 -1672

Qui Creavit Coelum (Song of the Nuns of Chester)

*Anon 13th century
arr Richard Rice & Consort 8*

Of the Father's Love Begotten

Anon 10th century

Musète de Choisi

*François Couperin 1668 -1733
arr Consort 8*

Noel Nouvelet
Tambourins

*Anon 15th century
Antoine Lefébure-Wely 1756 -1831
arr Consort 8*

Noe, Noe, Psallite

Gregor Aichinger 1564 -1628

Ich steh an deiner Krippen hier
Machet die Tore weit

*Johann Eccard 1553 -1611
Andreas Hammerschmidt 1611-1675*

SHORT INTERVAL

Noëls sur les instruments:
*Les Bourgeois de chastre
Ou sen vont ces guays bergers
Joseph est bien marié*

Marc-Antoine Charpentier 1643 -1704

Christum wir sollen loben schon
A Boy is Born (the round & the carol)
Angelus ad Virginem

*Martin Agricola 1486 -1556
Brian Kogler
Anon 14th century arr Clive Lane*

El Noi de la Mare
Todo quanto pudo dar

*Anon trad Catelan
Francisco Guerrero 1528 -1599*

Brandenburg Concerto no 1
1st movement Allegro

J S Bach 1685 -1750

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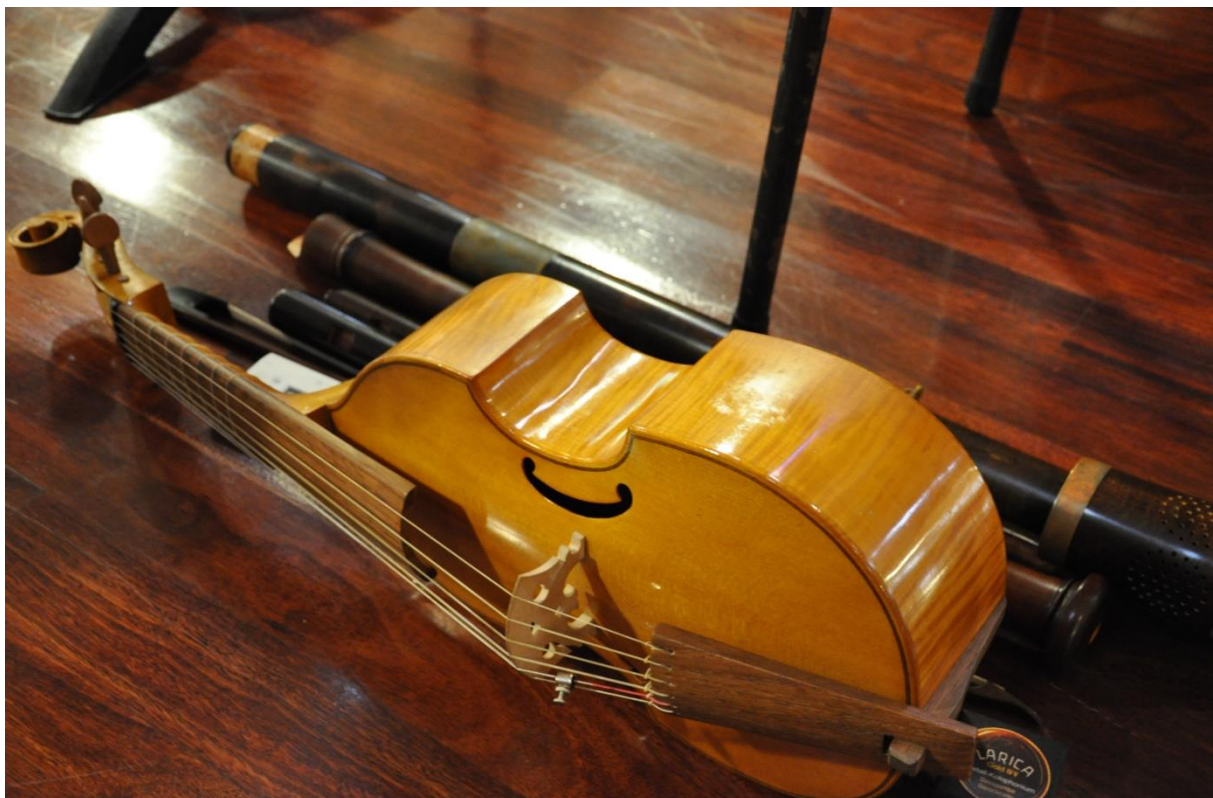
Michael Praetorius 1571 -1621

THE INSTRUMENTS

We use a variety of renaissance and baroque **recorders** when we perform. Of particular interest is the recorder consort that we use throughout the concert. These renaissance recorders are reconstructions of instruments from the Hofburg Museum in Vienna. They were bought as a matched consort and they range from the small soprano down to the big contra-bass which has to be played standing up. This gives us the flexibility of performing with a high bold sound or a deep, mellow organ-like sound. The contra-bass is lightly amplified to bring it to the same loudness and sound quality as the other recorders, without using excessive breath pressure.

The **viola da gamba (viol)** first appeared in Spain in the mid to late 15th century. These instruments are played upright, supported between the legs. They are fretted like a guitar and have 6 or 7 gut strings. They are bowed underhand. Like the recorder, viols were popular in the renaissance and baroque periods. Henry VIII, whose consort music gave our group its name, owned 76 recorders and a “chest” of viols at the time of his death.

The **lute** is set apart from other hand-plucked instruments by its pear shape, carved rose and several paired gut strings (“courses”). The lute occupied the highest place in Renaissance esteem for musical instruments, second only to the voice. The Renaissance lute came in many different sizes, from treble to bass. The number of strings varied, increasing with time. The **theorbo** is a later development of the lute with an extended neck and a second pegbox. Theorbos were developed during the late 16th century in Italy, inspired by the demand for extended bass range instruments for use in vocal accompaniment and continuo playing.



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Susan Christie *recorder, viol*
Susan Foulcher *recorder*
Jane Grimm *viol, percussion*
Jude Huxtable *recorder*
Clive Lane *viol*
Carroll Morgan *recorder*
Shaun Ng *viol, lute, theorbo*
Robert Small *recorder*
Catherine Upex *viol*
Louise Welsh *percussion*
Bernie Williams *recorder, lute, theorbo*

Tim Chung *countertenor, percussion*

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Please join us for a glass of bubbly after the concert

Consort 8 would like to thank Father James and all our friends at St Paul's Burwood for their help and support and for the privilege of performing in this beautiful building. We would also like to thank Ailsa, Marjory, Clive, Catherine and Samit for their help with front of house and supper.

