

Early Music Hawaii
presents

Early Music ~ Early Movies

Period Music for Gems of the Silent Screen

performed by

Ensemble Hesperus

Tina Chancey viola da gamba, renaissance violin, recorder

Grant Herreid baroque guitar, vihuela, tenor

Priscilla Herreid recorders, shawm, bagpipe, crumhorn, soprano

Nell Snaidas soprano, renaissance guitar

Robin Hood

with Douglas Fairbanks

Saturday, January 16, 2016, 7:00 pm
Lutheran Church of Honolulu

The Hunchback of Notre Dame

with Lon Chaney

Thursday, January 21, 2016, 7:00 pm
Queen Emma Community Center, Kealakekua

WESTAF

Touring groups are supported in part by the Western States Arts Foundation (WESTAF), the Hawaii State Foundation on Culture & the Arts & the National Endowment for the Arts

Robin Hood

with live early music score

Partial List of Music

In Sherwood lived stout Robin Hood	Thomas Campion (1567-1620)
La Bounette/La Doune cella	The Mulliner Book (16th c. Eng.)
La Roque	Pierre Attaignant (1494-1551)
Ohne Fels	Tielmann Susato (c.1500-1561)
Pastime with good Company	Henry VIII (1491-1547)
And I were a Maiden	Court of Henry VIII
L'Homme armé	15th c. French
Palesteinlied	13th c. German
Chançonetta Tedescha	12th c. French
Istampitta Isabella/Istampitta Belica	14th c. Italian
Dame vostre douce viare	Guillaume de Machaut (1300-1377)

short intermission

Se d'amer	Machaut
Oh my heart	16th c. English
Tandernaken	Henry VIII
Blow thy horn, Hunter/Le Buffon	William Cornish (d. 1502)
Bransle de la Torche	Pierre Phalèse (c. 1507-1575)
Le Chat & Le Soulier/Tourdion	Pierre Attaignant
Helas Madame	Henry VIII
Washerwoman Bransle/Pease Bransle	16th c. French
Tant que Vivray	Claudin de Sermisy (c.1490-1562)
Philip van Wilder's Dompe	The Mulliner Book

Robin Hood

Douglas Fairbanks' 1922 silent film masterpiece

Program Notes

Silent films were never meant to be silent; they were intended to be performed with musical accompaniment. During the current silent film revival, musicians are approaching that challenge in a number of creative ways. Some are finding and reconstructing the original music written for a film when it was first produced. Others are writing their own scores, in every style from atonal music to jazz. More than a few old theaters have renovated their mammoth theater organs, and keyboard players improvise soundtracks today as they did in the 1920s. *Hesperus* is doing something different. We have crafted a soundtrack of music inspired by the time and place the film was set, early renaissance England, and perform the music on copies of period instruments.

Few characters from the past have captured the American popular imagination as completely as Robin Hood, even though he doesn't visit seasonally like Santa Claus or spring from the pen of a single author like Sherlock Holmes. Robin's life has been celebrated in dozens of books, TV series and movies. Young and old can describe the gallant archer dressed in green who robs from the rich to give to the poor, lives in Sherwood Forest with Little John and Friar Tuck, loves Maid Marian and hates wicked Prince John and the Sheriff of Nottingham. But if you ask when he lived, the answers will span almost 300 years.

In truth, the Robin Hood we revere today is an amalgam of centuries of myth and legend. Because of this, when *Hesperus* decided to create an early music soundtrack to accompany Douglas Fairbanks' marvelous silent film, at first we didn't know what musical repertoire to use. We chose music from the court of King Henry VIII for the court scenes; Henry was a Robin Hood fan and many of his favorite songs talk of hunting in the Greenwood. For the crusade scenes we play medieval tunes from the time of the crusades that have a Middle Eastern flavor. While our music is authentically early and we perform it on the appropriate instruments, every showing of the film is different and you'll hear a great deal of improvisation and spontaneous ornamentation.

We'll introduce our instruments just before the film starts, and then you'll have the pleasant choice of watching the screen or the performers as the action unfolds. When choosing music to accompany a film, the first goal is naturally to reinforce the mood of each scene. Music can add pacing, drama or irony, foreshadow tragedy or anticipate rescue. We hope that our combination of early film and early music really makes the story come alive.

-Tina Chancey

The Hunchback of Notre Dame

with live early music score

Partial List of Music

From 12th & 13th century Europe

Bache bene venies	Carmina Burana #200 (12th-13th c.)
Benedicamus Domino	Liturgical Chant
Congaudentes celebremus	Play of Daniel (c.1230)
Song of the Ass	Feast of Fools

From 14th & 15th century Europe

Five Chansons	Jehan de Lescurel (d.1304)
Par mainte foy	Jehan Vaillant (fl.1360-1390)
Dou Way Robin	13th century English
Danses Reales, petit Rienzi	
Istampitta Belica, In Pro, La Manfredina	
Saltarello	

Guillaume de Machaut

Rose lis, printemps, verdure	Guillaume de Machaut (1300-1377)
Comment qu'a moi	
Douce dame jolie	
Se d'amer	
Dame a vous sans retolir	
Foy porter	
Sans cueur	

Guillaume Dufay

Amour me fait désir	Guillaume Dufay (1400-1474)
J'attendrai tant	
La belle se siet	

The Hunchback of Notre Dame
Lon Chaney's 1923 silent Film

Program Notes

Silent films were never meant to be silent; they were intended to be performed with musical accompaniment. During the current silent film revival, musicians are approaching that challenge in a number of creative ways. Some are finding and reconstructing the original music written for a film when it was first produced. Others are writing their own scores, in every style from atonal music to jazz. More than a few old theaters have renovated their mammoth theater organs, and keyboard players improvise soundtracks today as they did in the 1920s.

Hesperus is doing something different. We have crafted a soundtrack of music inspired by the time and place the film was set, 15th century France, and perform the music on copies of period instruments. Actually, we've expanded our parameters to include French and Burgundian music from 1300-1500, giving us a chance to feature such masters as Guillaume de Machaut, Jehan l'Escurel and Guillaume Dufay, as well as lesser-known composers such as Vaillant, Morton and Borlet. We use this music in different ways - some individual characters, like Esmeralda and Quasimodo, have their own themes. There's also a love theme and a theme for the beggars. Some pieces were written in three and four parts and, although we may vary the instrumentation, we perform the music as written. Others are monophonic, single-line pieces and we use the melodies as vehicles for improvisation. Occasionally, we'll string together tunes with a similar spirit and make medleys; or we'll mirror the fight between the nobles and the beggars with contrasting tunes.

We'll introduce our instruments just before the film starts, and then you'll have the pleasant choice of watching the screen or the performers and the action unfolds. When choosing music to accompany a film, the first goal is naturally to reinforce the mood of each scene. Music can add pacing, drama or irony, foreshadow tragedy or anticipate rescue. We hope that our combination of early film and early music really makes the story come alive.

-Tina Chancey

Ensemble Hesperus

Innovative, historically-informed and multi-cultural, *Hesperus* collaborative artists perform a variety of programs designed to bring musical history alive, including silent movie soundtracks of early music, musical portraits of a single culture through time, fusions of European early music with American traditional styles and single-genre early music programs from medieval to Spanish and British Colonial music. Whatever the genre, Hesperus performs with creative energy, technical assurance and a sense of fun. Founded by the late Scott Reiss and his wife Tina Chancey, Hesperus has appeared throughout the US, Southeast Asia, Latin America and Europe, most recently at Kennedy Center, the Smithsonian Folklife Festival, Lincoln Center, the Carmel Bach Festival and the Cloisters, as well as at festivals in Italy, Germany, Indonesia and Bolivia. The ensemble can be heard in three Hallmark Channel specials (including the Emmy-nominated *Patrick: Patron Saint of Ireland*), the film *Sleepy Hollow*, and on fifteen recordings on the Koch International, Dorian and Maggie's Music labels.

Hesperus' awards include the Elizabeth Campbell Award from the Arlington Chapter of the American Association of University Women, the Logan Prize for Excellence in Educational Programming, the Music and Humanity Award from Music at Gretna, seven Wammies, and the Baltimore Chamber Music Award.

“Engaging stage presence, backed by programs put together with exceptional imagination...Irresistible!”

The Washington Post

The Performers

Tina Chancey is director of Hesperus. She plays medieval fiddles, viola da gamba and renaissance and modern fiddle on roots music from Sephardic and Irish to medieval and jazz standards. Her specialty is the pardessus de viole - she was awarded two NEA grants for debut recitals at Carnegie Recital Hall and Kennedy Center, and her recording of François Couperin's Concerts Royaux will be released in January 2016. A member of Ensemble Toss the Feathers and Trio Sefardi, she is a former member of the Folger Consort, the Ensemble for Early Music, New York Renaissance Band, Blackmore's Night and QUOG. Recent artist residencies took her to Berlin, Germany, Indianapolis, Oberlin College Conservatory, the Morgan County (WV) Arts Council, the Hong Kong Academy of Performing Arts and the City of Long Beach, CA, as well as the Smithsonian Resident Associates. Tina teaches, performs, improvises, produces recordings, composes and arranges, writes articles and directs the *SoundCatcher* workshops on playing by ear and improvisation. She received a Special Education Achievement Award from Early Music America and four Wammies from the Washington Area Music Association. www.hesperusplayszorro.com

Grant Herreid performs frequently on early reeds, brass, strings and voices with Piffaro, Hesperus and many other early music groups around the country. On the faculty at Yale University, he directs their Collegium Musicum and is artistic and music director of the Yale Baroque Opera Project (YBOP). Grant directs the New York Continuo Collective and has created and directed several early music theatrical shows. A noted teacher and educator, he was the recipient of Early Music America's Laurette Goldberg award for excellence in early music outreach and education. Grant appeared on Broadway playing hurdy-gurdy, lute, theorbo, cittern and percussion in Shakespeare's *Twelfth Night* and *Richard III*, starring Mark Rylance and Stephen Fry. He devotes much of his time to exploring the esoteric unwritten traditions of early music with the ensembles Ex Umbris and Ensemble Viscera.

Priscilla Herreid plays early instruments with Piffaro, Hesperus, the Waverly Consort, Ex Umbris, The City Musick (UK), ARTEK, Cañonier and the Rose Ensemble. She has played early oboes and recorder with Trinity Baroque Orchestra (NYC), The Handel + Haydn Society, The Sebastians, Philharmonia Baroque, Portland Baroque, Venice Baroque (Italy), Julliard Baroque, Tempesta di Mare, New York Baroque Inc., Wiener Akademie, Musica Angelica and Mr. Jones & the Engines of Destruction. Since its inception in 2012, Priscilla has been a part of Dans les Jardins de William Christie - the summer festival founded by William Christie and held at his home in the Vendée region of France. She was part of the onstage band for the 2013-2014 Shakespeare on Broadway productions of *Twelfth Night* and *Richard III* starring Mark Rylance. She directed the Early Music Ensemble at Temple University for two years and is on the faculty of the Madison (WI) Early Music Festival. Priscilla's performances have been called "spirited" by The New York Times and "particularly fine" by the Washington Post. <http://www.priscillaherreid.com/>

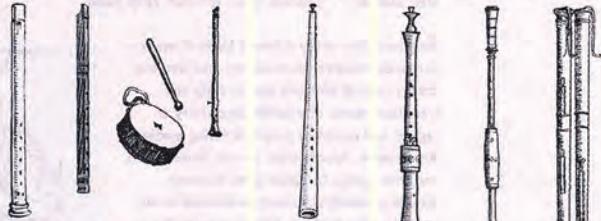
Nell Snaidas has been praised by the New York Times for her "beautiful soprano voice, melting passion" and "vocally ravishing" performances. Of Uruguayan/American descent, Nell began her career singing leading roles in *zarzuelas* at New York City's Repertorio Español. Operatic performances include her European debut in Alessandro Scarlatti's *Gli Equivoci nel Sembante* at the Teatro Garibaldi in Palermo, as well as creating the role "Princess Olga" in the world premiere of the Boston Early Music Festival's production of Matheson's opera *Boris Goudenow* in Boston and Tanglewood; and "Valletto" in Monteverdi's *L'Incoronazione di Poppea* with Festival Vancouver. Favorite projects include a North American tour of Roman Cantatas with lutenist Paul O'Dette and Tragicomedia, and singing with the Los Angeles Philharmonic at the Hollywood Bowl. She has recorded for Sony Classical, Dorian, Koch and Naxos and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song. Her most recent CD of the music of Colonial Spain was nominated for a Grammy in 2012. Nell is co-artistic director of GEMAS, a NY series devoted to the early music of the Americas. <http://www.nellsnaidas.com>.

About the Instruments

Wind Instruments

We chose musical instruments that would have been familiar to people in medieval and Renaissance England.

Recorder Whistle Pipe and Tabor Cornetto Shawm Rauschpfe Sordoune



These are all fipple flutes (like whistles) with 8, 6, and 3 finger holes. A pipe and tabor player holds a pipe in one hand, dangling a drum from the wrist and striking it with a stick held in the other hand.

A cornetto looks like a wooden flute but it is played with a trumpet mouthpiece.

These are double reeds, ancestors of our modern oboes and bassoons.

Viola da gamba Violin



The viola da gamba (viol) is like a bowed guitar. Its cousin, the violin, started life in a dance band.

Stringed Instruments

Lute Guitar



The lute and guitar are plucked. The lute, modeled on the Arabic *oud*, was the most popular amateur instrument of the Renaissance. Its cousin the guitar was a favorite of King Louis XIV of France.

Instruments from the Islamic World

Kamenj Vielle



Dumbek

The Middle Eastern dumbek says its name when you hit the center of the head (*dum*) and then its rim (*bek*).



The Crusaders brought the kamenj and the vielle back to Europe in the 12th century. The bow was also an Islamic invention.

Mahalo to our Generous Donors

Monteverdi (\$1,000+)

Jeannette & Ian Capps
Katherine Crosier

Josquin (\$500-\$999)

Anonymous (2)	Lynne Johnson
David Austin & Jennifer Loh	Herbert Sato in memory of Joseph McAlister
Marilyn & Carl Bernhardt	Garrett and Julie Webb
Robert Bowman & Coral Mack	
Yvonne Hsieh	

Palestrina (\$250-499)

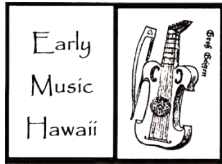
Charldyn Aina
Anonymous in grateful memory of Carl Crosier
The Department of Arts & Humanities
at Hawaii Pacific University

Tallis (\$100-\$249)

Paul Auslander	Irene Sakimoto
Adolf & Janet Austin	Jim Skibby
Thomas Blackburn	Cliff Slater
Robert & Alexandra Bley-Vroman	Mark & Carol Solien
Don Conover & Ernest Harada	Alan Teraoka
Glenn Goya	John Week
Blake Johnson	Eldon Wegner
Evelyn Lance	Sue & Len Welter
Robert Littman	

Friends of EMH (up to \$99)

David Behlke	Elizabeth Kaneshiro
David Braaten	Marcia Morse & Eliot Deutsch
Alice & Tom Daniel	Jane Mowry



www.earlymusicahawaii.com

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to explore historical performance practices.

Please consider helping us to achieve these objectives with a donation in the envelope provided or online at www.earlymusicahawaii.com.

Acknowledgments

Volunteers

We thank the lovers of early music on Oahu and Hawai'i Island who consistently give their time as volunteers to make these concerts run smoothly.

Lutheran Church of Honolulu

EMH gives special thanks to the Lutheran Church of Honolulu for hosting this and other concerts in the 2015-2016 season. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the early music repertory so well.

Queen Emma Community Center, Kealakekua

Managed by Christ Church Episcopal, the Center provides the intimate setting and vibrant acoustics ideal for early music concerts. The kitchen allows for creative refreshments and enhances the time for the audience to mingle with the artists afterwards.



EMH Season Finale in April

Bridging the Centuries 2

Shakespeare Songs Then & Now
Love Songs of Petrarch & the Song of Songs

The Early Music Hawaii Chamber Singers

Saturday, April 2, 2016 • 7:30 pm
Lutheran Church of Honolulu

Saturday, April 9, 2016 • 5:00 pm
Queen Emma Community Center, Kealakekua

We celebrate the 4th centenary of William Shakespeare's death in April 1616 with a selection of the best known songs set to music by his contemporaries Robert Johnson, Thomas Morley and many others; and follow with modern settings by Vaughan Williams, Matt Harris and contemporary colleagues.

This comparison of mostly secular song from the 16th to the 21st century follows the popular concert of all-sacred motets performed last season. It also features the love poetry of the Italian renaissance master Petrarch set by the famous 16th century madrigalists and the beautiful verses of the Song of Songs from all ages, including the lovely 1780 setting of *The Rose of Sharon* by the American song master William Billings.

Tickets \$25 available online 30 days in advance at
www.earlymusichawaii.com



EMH programs are supported in part by the State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawaii and by the National Endowment for the Arts

