

Friday, June 23, 7:30 PM ~ pre-concert chat 7:00 PM

Hesperus

The Three Musketeers

**Julie Bosworth, soprano; Tina Chancey, director, treble viol, renaissance fiddle
Brian Kay, tenor, lute; Daphna Mor, recorders; Niccolo Seligmann, bass viol**

**Running time is 119 minutes
There will be no intermission
Partial list of tunes**

L'Amour de Moy	Anonymous
Je Suis d'Allemagne	Anonymous
Margot Labourez les Vignes	Jacques Arcadelt (1507–1568)
En Revenant de Charenton	Traditional
Queen's Bransle	Pierre Phalèse (1510–1573)
Baisez Moy	Traditional
Il Faut Bien Aimez le Oyselet	Antoine de Févin (1470–1512)
Gentil Galans	Anonymous
Champagne Bransle	Claude Gervaise (1510–1558)
Tant que Vivray	Claudin de Sermisy (1490–1562)
Queen's Bransle Gai	Claude Gervaise
En Amours	Antoine de Févin
Nous Sommes de l'Ordre de Saint Babouin	Loyset Compère (1445–1518)
La Lune	Traditional
Dit le Bourguignon	Anonymous
En Venant de Lyon	Traditional
Pavan, Passpied, Bransle, Alamandes	Claude Gervaise
Voilà ma Jou	Traditional



Innovative, historically informed, and multicultural, Hesperus's collaborative artists perform a variety of programs that make connections between the rich musical past and curious twenty-first-century concertgoers: early music soundtracks for silent movies; partnerships with theater, mime and dance; 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 lively sense of irony.

Program Notes

Silent films were seldom silent. In the early twentieth century, they were accompanied by a score written for the film with a pianist or an organist improvising to the screen or by a small combo playing light music of the day. Nowadays, you may hear a newly composed score for percussion ensemble or a rock guitar with distortion pedal. Hesperus does something different: we use music from the time the film was set, not made. We take early music that reflects the mood of a scene and arrange it for early instruments. This gives us a score that adds context to the performance, and grounds the rather extravagant acting style of the day.

This score to Fairbanks's *The Three Musketeers*, a mixture of French renaissance and traditional music, is a tribute to the seven summers I've spent in France in a small village in the Ardèche accompanying renaissance balls (towns around France celebrate their local history by putting on village fêtes where they teach renaissance dances to the party goers), driving around to see friends and play concerts, and learning traditional tunes.

Most of our music was originally monophonic: single lines which have been arranged by the publishers or, in our case, by the performers. The majority of the polyphonic composed pieces have been found in Howard Mayer Brown's wonderful collection, *Theatrical Chansons of the 15th and Early 16th Centuries*, while others appear in the *Harmonice Musices Odhecaton*, the first book of instrumental music printed in moveable type in 1501. We've selected dances from sixteenth-century published collections by Claude Gervaise and Pierre Phalèse. Songs have been discovered in the renaissance ball repertoire, in old recordings, and at parties. If any of our movie scores can be called ethnographic, this is the closest. We perform it on early instruments with copious amounts of spontaneous improvisation and ornamentation with the hope that you'll find that it reflects the spirit of the film.

—Tina Chancey