

**MEASURE FOR MEASURE:
THE MUSIC OF SHAKESPEARE'S PLAYS**

ENSEMBLE CHACONNE

Peter H. Bloom, Renaissance Flute ~ Carol Lewis, Viola da Gamba
Olav Chris Henriksen, Renaissance Lute

with guest artist Burcu Gulec mezzo-soprano

The Westport Library, the Trefz Forum
Sunday, September 10, 2023, at 2:00 pm

I. A Year with Morley

The Lord Souches Maske (1599)	Thomas Morley (c.1557-1602)
O Mistress Mine (<i>Twelfth Night</i> , 1599)	Morley
La Volto (<i>Henry V</i> , 1599)	Morley
It Was a Lover and His Lasse (<i>As You Like It</i> , 1599)	Morley

II. Hamlet (1600)

Walsingham/How Should I Your True Love Know	William Corkine (fl.1610-1612)/Shake.
Bonny Sweet Robin	Anon.
Go from My Window/Tomorrow Is Saint Valentine's Day	Anon./Shakespeare

III. Songs from Sundry Plays

Hark, Hark! the Lark (<i>Cymbeline</i> , 1609)	Robert Johnson (c.1583-1633)
Take, O Take Those Lips Away (<i>Measure for Measure</i> , 1604)	Anon.
The Willow Song (<i>Othello</i> , 1604)	Anon.

IV. Ballad Tunes

Fortune My Foe (<i>The Merry Wives of Windsor</i> , 1600)	Anon./John Dowland (1563-1626)
Callino Casturame (<i>Henry V</i>)	Anon.
Greensleeves (<i>The Merry Wives of Windsor</i> , 1600)	Anon.

V. The Winter's Tale (1609)

The Satyrs' Dance	Robert Johnson
Lawne as White as Driven Snow	Anon.
Whoope Doe Me No Harme	Richard Sumarte (17 th century)
Two Maids Wooing a Man	Robert Johnson
Jog On	Richard Farnaby (c. 1594-?)

VI. The Tempest (1611)

Full Fathom Five	Robert Johnson
The Tempest	Anon.
Where the Bee Sucks, There Suck I	Robert Johnson

VII. Macbeth (1606)

The First Witches' Dance (<i>The Queen's Masque</i> , 1609)	Robert Johnson
The Second Witches' Dance (<i>The Queen's Masque</i> , 1609)	Robert Johnson
Come Away, Hecate (<i>The Witch</i> , 1616)	Robert Johnson

THE INSTRUMENTS:

Flute in C4 by Boaz Berney after Bassano
Flute in G4 by Boaz Berney after Schnitzer
Flute in C5 by R.O. Shaw after 16th century models
Ten-course lute by Michael Lowe, Oxford 1979, after Tieffenbrucker
Bass viola da gamba by Guy Derat, Paris 1989, after Jaye
Tenor viola da gamba by Guy Derat, Paris, after Rose

ABOUT ENSEMBLE CHACONNE

Founded in 1985, **Ensemble Chaconne** is dedicated to vivid, historically informed performance of renaissance and baroque music on period instruments. The group concertizes widely, with tours in the United States and abroad. Ensemble Chaconne has performed at The National Gallery in London, Atlanta's famed Spivey Hall, the venerable Edison Theatre in Saint Louis, The Bach Festival Society of Winter Park Florida, The Yale Center for British Art, the Royal Shakespeare Company Residency at Davidson College, The National Music Museum in Vermillion SD, Boston's acclaimed Jordan Hall, and the National Gallery of Canada in Ottawa, among others.

One of Ensemble Chaconne's signature concerts is *Measure for Measure: The Music of Shakespeare's Plays*, praised by *The Portland Press Herald* as "the perfect Elizabethan evening." The ensemble has given more than 85 performances of the Shakespeare concert across the United States. The group's CD of the same name (on the Americas Musicworks label) has been hailed for "vitality and character...style and verve" (*MusicWeb International*) and called "pleasingly evocative, as close a glimpse of the musical pleasures accorded Shakespeare's audiences as we are apt to experience" (*Bostonia Magazine*).

Peter H. Bloom, flute, whose playing has been called "breathtaking" (*Ivan Rod Review*, Denmark), "warm and nuanced" (*Textura Magazine*, Ontario) and "a revelation for unforced sweetness and strength" (*The Boston Globe*), concertizes in North America, Europe, Asia, Australia, New Zealand; is featured on 48 recordings (SONY Classical, Leo, other labels); and is a winner of the American Musicological Society's Noah Greenberg Award for "distinguished contribution to the study and performance of early music." He performs with Ensemble Aubade, Henning Ensemble, D'Anna Fortunato, the Aardvark Jazz Orchestra (51st season) and others. Among his many concerts on historical flutes are programs for Animusic Portugal, New York Flute Club, American Musical Instrument Society, American Antiquarian Society, The Metropolitan Museum, and the Museum of Fine Arts Boston. He is contributing editor for Noteworthy Sheet Music and has given lectures across the globe.

Olav Chris Henriksen has been acclaimed in Europe and North America as a soloist and ensemble player on lute, theorbo and early guitars. He has performed and recorded with the Boston Camerata, Handel & Haydn Society, Boston Baroque, Chanticleer, Waverly Consort, Emmanuel Music and other renowned ensembles. He performs and lectures frequently at the Museum of Fine Arts Boston, and has lectured at Harvard University; Lincoln Center Institute; Musikkhögskolen, Oslo; and elsewhere. His latest solo recording, *Guitar of the North*, is on the Centaur label; his first solo recording, *La Guitarre Royale: French Baroque and Classical Guitar Music*, is on the Museum Music label. He has also recorded for Nonesuch, Erato, Pro Musica, Telarc and Decca. He maintains an active teaching studio, and taught previously at Boston Conservatory and University of Southern Maine. *The Boston Herald* praised his playing, saying, "Henriksen was able to dazzle with his virtuosity."

Carol Lewis has been called a "zestful and passionate champion" of the viola da gamba. A former student of Jordi Savall, she holds a soloist diploma from the Schola Cantorum Basiliensis (Basel, Switzerland). Ms. Lewis has given recitals in the United States and abroad, and has toured and recorded extensively with Hespèrion, the Boston Camerata, and Capriccio Stravagante, among other noted groups. Ms. Lewis has taught at Festival dei Saraceni (Pamparato, Italy), Milano Civica Scuola di Musica (Italy), New England Conservatory of Music, Amherst Early Music, Pinewoods, Somerville High School (MA), and elsewhere, and has lectured at the Museum of Fine Arts Boston. She has recorded on Astrée, EMI, Nonesuch, Erato, Lyricord, Harmonia Mundi, Atma Classique and Koch International. *The Boston Herald* called her playing "brilliantly florid," and *Centre Presse* (Poitiers, France) admired her "technique and musicality, her breathtaking dexterity."

Mezzo-soprano Burcu Gulec, guest artist, has performed in New York, Boston, Detroit, Seattle, and other U.S. locations, and throughout Turkey (in Ankara, Antalya, Kastamonu, and other cities). Acclaimed for charisma, versatility, and impressive vocal range, she has appeared with Grammy-nominated Mehmet Ali Sanlıkol, Robert Larabee, the early music/world music group Dünya, and other noted ensembles.

Management by Americas Musicworks, Rebecca DeLamotte, director
Telephone: 617-776-8778 ~ Visit: www.americasmusicworks.com

PROGRAM NOTES

William Shakespeare (1564-1616) lived in a time when literary arts were at a peak and music enjoyed a golden age. His plays reflect the range of humanity, from the common to the sublime. This vision is evident in the music that Shakespeare used extensively, writing poems for new songs and using tunes that were already familiar. Although he gives many directions using music, no tunes or scores are included in the published plays, leaving us today with a few surviving pieces from period sources and a large collection of tunes popularly associated with the plays and dating from the following century. Ensemble Chaconne will focus on the tunes with settings dating from Shakespeare's time.

Some of the most prominent Elizabethan and Jacobean composers wrote music for the Bard's plays. In 1599, Thomas Morley contributed music to no less than three of the plays, publishing settings in *The First Book of Consort Lessons* (London 1599) and *The First Book of Ayres* (London 1600). This set includes "O mistress mine" (sung by Feste in *Twelfth Night*), the "La Volto" as called for in *Henry V*, and "It was a lover and his lass", originally sung by two pages in *As You Like It*, but published for solo voice by Morley.

In Shakespeare's day, there were, as now, plenty of popular tunes. Both text and melodies of these pieces were so familiar that musicians used them as the basis for sets of variations, and poets would write new verses, often based upon news of the day, publishing them as broadside ballad sheets with instructions on which tune should be used to fit the verse foot. Shakespeare took advantage of this: in Ophelia's mad scene in *Hamlet*, she quotes several ballad tunes. Ensemble Chaconne will perform the openings of the original ballads, followed by period variations and, finally, Shakespeare's poems. In the piece "Robin", Shakespeare's fragment is the only surviving text.

From many of the plays, only a single memorable song has survived. "Hark, hark! the lark", "Take, O take those lips away" and "The Willow Song" are all such timeless tunes. Following Morley, Robert Johnson became the most important musical contributor to Shakespeare's plays, and several of the anonymous settings may be his, as well. Johnson was a lutenist and composer to James I, and his dramatic musical style, with a touch of the macabre, suits Shakespeare's plays well.

Throughout the plays, Shakespeare refers to ballad tunes in passing. His audience was familiar with the songs and their stories, and they serve as shortcuts in conveying various ideas and circumstances. Bystanders taunted prisoners who were being led to the gallows by singing "Fortune my Foe." This song is mentioned by Sir John Falstaff in *The Merry Wives of Windsor* (the lute part is by John Dowland). "Callino Casturame" is an Irish/English ballad quoted in *Henry V*. "Greensleeves", the most famous ballad tune, is mentioned twice in *The Merry Wives of Windsor*; this tune was known in both duple and triple meters. It's largely forgotten that the title refers to ladies of ill repute, recognized by their green sleeves.

Several pieces of music from *The Winter's Tale* have survived, largely because the roguish character Autolycus peddles broadside ballads.

While the songs from *The Tempest* were clearly written for the play, the story behind the music for *Macbeth* is very different. In productions following Shakespeare's death, three pieces by Robert Johnson, originally from other masques and plays, were incorporated into this play. They are the first and second "Witches' Dance", from Ben Jonson's *The Queen's Masque* (1609), and "Come away, Hecate", from Middleton's *The Witch* (1616). In these pieces, we can see the beginnings of further developments in music for Shakespeare's plays beyond the playwright's age.

- Olav Chris Henriksen