

Early Music Hawaii
presents

AdeW Dundee
Early and Traditional Music of Scotland
The Baltimore Consort

Mary Anne Ballard *treble, tenor, and bass viols, rebec*
Mark Cudek *cittern, bass viol*
Larry Lipkis *tenor and bass viols, soprano recorder, crumhorn*
Ronn McFarlane *lute*
Mindy Rosenfeld *flutes, whistle, crumhorn*
Danielle Svonavec *soprano*



Saturday, November 2, 2019 † 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street

Sunday, November 3, 2019 † 3:30 pm
Queen Emma Community Center
Christ Church, Kealakekua

WESTAF

This concert is supported in part by the Western States Arts Federation (WESTAF),
and The National Endowment for the Arts

An Ancient Ground

Whip my toudie

Anon. Straloch Lute Book

Remember me at evening

Anon. Skene MS

A Scot's tune

Anon. Skene MS

On the Banks of Helicon

Adeu O desie of delyt

music, Andro Blackhall 1537-1609;

text, Alexander Montgomery

O lustie May

Anon. Thomas Wode's Partbooks

On the banks of Helicon

Andro Blackhall

* * *

Notes and Texts

Early Scottish music is a magical array of the courtly and native folk arts. The court itself absorbed the most enchanting and rarified styles from its neighbors to the South—the English, French, Netherlandish and Italian, and long after the court of James VI of Scotland had moved to England in 1603, the Scots who remained in the north self-consciously preserved their musical heritage, while the English imported Scottish tunes and began to write new music in “the Scotch humour.” Our program explores the secular music, both courtly and native, of sixteenth- and seventeenth-century Scotland, plus two folk melodies which traveled to the new world, and one (*The Strily Vale*) which was chosen in the twentieth century as a setting for an early sixteenth-century poem.

The gowans are gay

Adew Dundee

Many Scottish songs seem to have existed long before their appearance in written form. *The Gowans are gay* harks back to the Middle Ages, with its child-like four-note melody and a refrain-riddled text, although it is only found in seventeenth-century sources. Sung on “the first morning of May,” it evokes the timeless ritual of the Maypole dance as the background to an attempted seduction. *Adew Dundee*, the first of many native airs in our program, is characterized by the gapped scale (in this case pentatonic) and the “Scotch snap”—short-long—rhythmic figure associated with Scottish folk melody.

The gowans are gay, my jo, the gowans are gay, *daisies*
They make me wake when I should sleep, the first morning of May.
About the fields as I did pass I chanc'd to meet a proper lass.
Right busie was that bonny maid and I thereafter to her said,
“O Ladie fair, what do you here?” “Gath’ring the dew, what needs you
speir?” *ask*
“The dew” quoth I, “what can that mean?” she said, “to wash my Ladie
clean.”

Remember me, my deir

Two canaries

Ane ground

Branles d’escosse

This set demonstrates the wide variety of foreign styles in the Scottish Renaissance repertory.

The simple declamation of Remember me my deir imitates the humanistically-inspired French *air de cour*.

Remember me, my deir,
I humbly you requir
For my request that loves you best
With faithfull hart inteir
My hart sall rest within your breist.
Remember me my deir.

The lute solos, a pair of “canaries,” were originally named and transmitted by Spanish and Italian musicians, after having originated in the Canary Islands. A seemingly pre-sixteenth-century work, *Ane ground* is reminiscent of the Burgundian court *basse danse*, with its stately long-note tenor ornamented with syncopated duplum and triplum melodies. The tenor itself, an eight-bar sequence of notes repeated four times in the piece, is also found in Elizabethan virginal music as *Hugh Aston’s Grownde*. *Branles d’escosse* are actual French dances, published in Paris, but claiming to have a Scottish origin.

What mightie motion

The talent of poet Alexander Montgomery, artistic leader of the court of young James VI, shines forth if one only reads aloud the first line of this song. The entire text is a masterpiece of alliteration.

What mightie motion so my mynd mischeives?
What uncouth cair throu all my corps doth creep?

What restless rage my resone so bereives?
What maks me loth of meit, of drink, of sleep?
I knou not nou what continence to keep
For to expell a poyson that I prove.
Alace! alace! that ev'r I leirnd to love.

Crossing to Ireland

Gypsen Davey (Child Ballad no. 200)

Beyond written sources, we also trace the path of traditional Scottish Song, passed down through the generations from one singer to the next, which followed the migrations of Scots farmers and artisans to the New World—to the isolated hollows of Appalachia and far reaches of Cape Breton, Nova Scotia. In an old Scottish manuscript c.1630, the forerunner of *Gypsen Davey* is called “Lady Cassiles Lilt.” The ballad appears in the eighteenth century as *Johnny Faa, or the Gypsie Laddie* (*The Scots Musical Museum*, II, 1788). It relates the legend of a certain Lady Cassilis who left her husband for a gypsy. The distinctive refrain of nonsense syllables represents the magic spell—the “glamour”—which the gypsies cast over this lady. This version is a collation of several collected by Cecil Sharp in the Appalachian Mountains of North Carolina and Kentucky, 1916-18.

It was late last night when the squire came home
Enquiring for his lady;
The serving-woman answered him:
She has gone with a gypsen Davey.
 Ra-ta-ta-ta tim, ta-ta tim, ta-ta tim
 Ra-ta-ta-ta tim, die-aisy,
 Ra-ta-ta-ta tim, Sing liddle diddle din
 Sing liddle diddle Gypsen Davey.

The Scotch cuckold

Green grows the rashes

The popularity of “Scotch” style (heard most clearly here in the use of the “gapped” scale) reached its zenith in late seventeenth-century England, culminating in the publication of anthologies such as *Wit and Mirth; or Pills to Purge Melancholy* (1719), and continued in the north and south of the British Isles through the eighteenth century. The *Scotch cuckold* is an English imitation of the Scotch style, while the tune *Green grows the rashes* is a genuine Scottish tune. Appearing as early as 1627, the latter held its popularity throughout the eighteenth century, when Robert Burns polished a song text which is fitted to it. A version of our *Green grows the rashes* tune, without

words, also appeared in James Oswald's *Caledonian Pocket Companion* of 1742.

One yeir begins

A reflection on the passage of time and cycle of nature, this beautiful poem by an unknown Scottish author may have been written by a woman—there are clues in additional verses. Editor Kenneth Elliott suggests that since it is from an Aberdeen source, and Aberdeen printers were famous for their almanacs, it could also be an almanac poem set to music. The melody itself erases any doubt about the extraordinary range of Scottish singing. If the words were not present, a modern witness might judge this to be an instrumental tune, but the wide range only adds to the vocal expressiveness, transforming the song into a primal wail.

One yeir begins ane other ends,
our tyme doth pass and go.
All thus to our instruction tends
gif we culd tak it so;
The sommer's heat, the winter's cold
whois seasons lets us sie
whan youth is gone and we wax old
lyk flours we fade and die.

Suit smiling Katie loves me

Here arranged for cittern this folk tune is a perfect example of Scottish native melody preserved in the manuscript collections for lute and Mandora of the early seventeenth century.

Rorate coeli desuper

The words *Rorate caeli desuper*, with which William Dunbar (c. 1460 – after 1513) opens his lovely poem, are originally from the Old Testament prophet Isaiah. Serving as the Introit for the Fourth Sunday of Advent, the liturgical text evokes thoughts of the Second Coming and Judgment Day as penitential preparation for Nativity. Both the light/dark imagery and the pouring down of the dew (or righteousness) from the heavens, preceding the opening of the earth on Judgment Day, would have struck a familiar chord with Christians of Dunbar's time. Dunbar follows the Biblical words with verses on the glories of creation and man's debt to the Lord. The poem was set to music by the editors of the first edition of the Oxford Book of Carols (1928), who chose a Scottish folk tune, *The Strily Vale*, for the setting. The melody was probably

known to them through James Oswald's eighteenth-century arrangement of folk tunes.

Rorate coeli desuper!

Heavens, distil your balmy showers;
For now is risen the bright Day-star,
From the rose Mary, flower of flowers:
The clear Sun, whom no cloud devours,
Surmounting Phoebus in the east,
Is comen of his heav'nly towers,
Et nobis puer natus est. [and to us a child is born]

Whip my toudie*

Remember me at evening

A Scot's tune

Existing alongside the courtly music, the native Scottish airs were prized by literate musicians and amateur collectors—aristocrats in 17th-century Scotland—who feared the loss of their native music if it weren't written down. Their manuscripts are all instrumental (Skene for the mandora, a small lute-like instrument, and Straloch for the lute), even though some of the tunes they record may have originally been set to words. The mandora and lute arrangements are mostly rudimentary—simple melodies with sparse accompaniments which invite improvisation. The set beginning with *Whip my toudie** is primitive and all the more powerful for being so. These three tunes betray their origins in an improvised oral tradition through the short repeating bass formulae of *Whip my Toudie* and *Remember me at evening*, the double-tonic (i.e. two chord) harmonization of *A Scots tune*, and the melody pattern itself of *Whip my toudie*, which first winds around the dominant, then around the tonic.

*toudie refers to a hen that doesn't lay eggs, or else a young woman who is not married.

Adeu, O desie of delyt

O lusty May

The Banks of Helicon or The Nine Muses

King James VI, born the son of Mary, Queen of Scots, in 1566, and still a teenager in the 1580s, had gathered a circle of poets and musicians to form a society which called itself the "Castalian Band" (after the mythical spring on Mount Parnassus, a symbol of the inspiration of the Muses). Led by the poet Alexander Montgomerie (1540?-1610?), they set fine poetry to music derived stylistically from the French chanson and dance measures, and fostered an

intellectual climate directed toward beauty, gentility, classical myth, and *amour courtois*.

Adeu O Desie of Delight, a famous song in its time, was emblematic for the court of King James VI. One of a number of poems on the “Helicon stanza” (a metrical scheme), it is set by Andro Blackhall to a tune, *The Nine Muses*, which fitted other important poems on the stanza such *The Banks of Helicon* and *The Cherrie and the Slae*.

O lustie May completes the journey we began at the top of this program with a May song and chansons of the French-inspired court. Alexander Montgomery’s celebration of spring, dressed in the images of myth and the “dainty devices” of alliteration and rhyme, and coupled with a galliard-like dance tune, is a miniature masterpiece of the Scottish courtly sensibility governing the wedding of poetry and music.

Adeu, O desie of delyt;
Adeu, most plesand and perfynt;
Adeu, and haif gude nicht:
Adeu, thou lustiest on lyve;
Adeu, suete thing seperlatyve;
Adeu, my lamp of licht!
Lyk as the lysard does indeid
Leiv by the manis face,
Thy beutie lykwyse suld me feid
If we had tyme and ace.
Adeu nou; be treu nou,
Sen that we must depairt.
Foryet not, and set not
At licht my constant heart.

O lustie May with Flora quene
The balmy drops from Phebus schene
Preluciand bemes befor the day,
Be that Diana growis grene
Thru’ glaidnes of this lusty May.

*radiant
heralding by shining*

—Notes by Mary Anne Ballard

Founded in 1980 to perform the instrumental music of Shakespeare's time, the Baltimore Consort has explored early English, Scottish, Spanish, and French popular music, focusing on the relationship between folk and art song and dance. Their interest in early music of English/Scottish heritage has also led them to delve into the rich trove of traditional music preserved in North America. Recordings on the Dorian label earned them recognition as Top Classical-Crossover Artist of the Year (*Billboard*). Besides touring in the U.S. and abroad, they have often performed on such syndicated radio broadcasts as *St. Paul Sunday*, *Performance Today*, *Harmonia* and the CBC's *OnStage*. They have also enjoyed many teaching residencies at K-12 schools, as well as at the Madison Early Music Festival and other university engagements. The musicians of the Baltimore Consort bring diverse musical backgrounds together to produce a unique sound.

Mary Anne Ballard researches many of the Consort's programs. She also plays with Galileo's Daughters, Mr. Jefferson's Musicians, and Fleur de Lys. Formerly, she directed or coached early music at the Peabody Conservatory, Princeton University, and the University of Pennsylvania, where she founded the Collegium Musicum and produced medieval music drama. She now teaches viol at Oberlin's summer Baroque Performance Institute, as well as at the University of Notre Dame. A resident of Indiana and New York City, she music-directed the *Play of Daniel* for the 75th Anniversary of the opening of The Cloisters Museum in New York and at Trinity Wall Street Church in New York. She is on the Board of Directors of Early Music America.

Mark Cudek is Chair of the Historical Performance Department at the Peabody Conservatory and also Artistic Director of the Indianapolis Early Music Festival. In recognition of his work as Founder/Director of the Peabody Renaissance Ensemble and also the High School Early Music Program at the Interlochen Arts Camp, Mark received from Early Music America the 2001 Thomas Binkley Award and the 2005 Award for Outstanding Contribution to Early Music Education. He has toured and recorded with Hesperus and Apollo's Fire and in his youth, worked as a café guitarist in the Virgin Islands. Mark is the 2014 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award and in 2019 was promoted to the rank of Full Professor at Peabody.

Larry Lipkis is Composer-in-Residence and Director of Early Music at Moravian College in Bethlehem, Pa. He has also served as Director of Early Music Week at Pinewoods, and is a longtime music director for the Pennsylvania Shakespeare Festival. His cello concerto, *Scaramouche*, appears on the Koch label, and his bass trombone concerto, *Harlequin*, was premiered

by the Los Angeles Philharmonic to rave reviews. The trilogy was completed when his bassoon concerto, *Pierrot*, was performed by the Houston Symphony. Larry is on the Board of Managers of the Bach Choir of Bethlehem, and often lectures on the topic of Bach and Rhetoric. He served as a faculty member at the NEH Bach Summer Scholar Institute in Leipzig in July 2012 and 2014.

Ronn McFarlane has released over 40 CDs on Dorian and Sono Luminus, including solo collections, lute songs, lute duets, music for flute & lute, Elizabethan lute music and poetry, the complete lute music of Vivaldi, and Baltimore Consort albums. In the tradition of the lutenist/composers of past centuries, Ronn has composed new music for the lute. These original compositions are the focus of his solo CD, *Indigo Road*, which received a Grammy Award Nomination in 2009. *One Morning*, and *Barley Moon*, feature “Ayreheart,” an ensemble brought together to perform Ronn’s music. Ronn’s newest solo album, *The Celtic Lute*, features his arrangements of traditional Scottish and Irish music from the 17th and 18th centuries. Visit www.ronnmcfarlane.com.

Mindy Rosenfeld plays wooden and modern flutes, and also recorders, whistles, crumhorns, bagpipes, and early harp. A member of San Francisco’s Philharmonia Baroque Orchestra, she has performed under Nicholas McGegan (and guest conductors, such as Jordi Savall and Gustav Leonhardt), and has appeared in NYC’s Mostly Mozart Festival, the BBC Proms, Amsterdam’s Concertgebouw, and Carnegie and Disney Halls. A graduate of the Peabody Conservatory and the San Francisco Conservatory, she has been a guest artist with several ensembles such as American Bach Soloists and Apollo’s Fire, and she is Principal Flutist in the Mendocino Music Festival. Mindy divides her time between performing, teaching, and driving to and from her Northern California home.

Danielle Svonavec, soprano, is a graduate of the University of Notre Dame (BS in mathematics, and MM in Voice). While still a student, she stepped in as soloist for the Baltimore Consort’s nine-concert 1999 Christmas tour. Since then she has toured with the Consort and appeared with the Smithsonian Chamber Players, Pomerium, and the South Bend Symphony. She currently serves as the Cantor at the Basilica of the Sacred Heart, and teaches Middle and High School music at the Trinity School Greenlawn, where she is also Dean of Girls. Danielle lives with her husband and three daughters in the countryside near Goshen, IN and is frequently heard as a soloist in northern Indiana, performing virtuosic cantatas and arias with the baroque ensemble, Fleur de Lys in South Bend.

The Baltimore Consort lists 17 CDs on the Dorian and Sono Luminus Labels, including two available for purchase during this evening's intermission: *Adew Dundee* and their most recent recording *The Food of Love: Songs, Dances and Fancies for Shakespeare*

Sponsors and Contributors

Season Sponsors (\$500 and above). We are most grateful to sponsors of the 2019-2020 concert series, without whose support these concerts would not be possible: Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Yvonne Hsieh, Lynne Johnson, Carol Langner, Bernice and Robert Littman, The Pikake Foundation, Bill Potter, Mark Russell and Rudy Riingen, Garrett and Julie Webb, Eldon Wegner.

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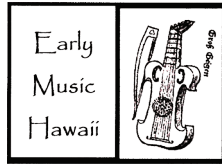
Many thanks to our loyal teams of volunteers in Honolulu and Kona who consistently give their time and efforts to make these concerts run smoothly. Special thanks to Katherine Crosier for artistic direction and for the design of promotional materials and concert programs; and to Jeannette Johnson-Capps for managing the complex logistics of concerts, accommodations and transportation on Oahu.

Lutheran Church of Honolulu

Early Music Hawaii thanks the Lutheran Church of Honolulu for continuing to host our concerts for more than a decade. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the early music repertory so well.

Queen Emma Community Center

For the first time in some years, the Queen Emma Community Center at Christ Church, Kealakekua, welcomes a visiting ensemble of Early Music Hawaii back to Kona. We are delighted to present the Baltimore Consort here during their 40th anniversary tour of the United States. Our thanks to the Center for its hospitality.



www.earlymusichawaii.org

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 encourage historical performance practices. Each concert year, we present one major choral/orchestral concert in Honolulu and one chamber concert on Oahu and Hawaii Island, all with local performers. We also present two leading professional early music ensembles from the mainland who perform in Honolulu and Kailua-Kona, as well as teach at workshops in Kona when appropriate.

Modest membership dues, concert proceeds and freewill donations sustain these efforts. Ticket sales alone cannot cover the cost of concert presentations, here or elsewhere in the US or abroad. We are most grateful to a select number of generous sponsors and hope you will consider making a donation at the desk tonight or online at www.earlymusichawaii.org.

2019-2020 Season

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