

Early Music Hawaii
presents

Gut, Wind, and Wire

Ancient Airs and Dances



Mark Cudek, bass viol, cittern, percussion
Ronn McFarlane, lute
Mindy Rosenfeld, flutes, fifes, bagpipes



Friday, January 24, 2025 † 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street

Sunday, January 26, 2025 † 3:30 pm
Queen Emma Community Center
Kealakekua

WESTAF

This concert is supported in part by the
Western States Arts Federation and the
National Endowment for the Arts

Program

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|-------------------------------|------------------------------------|
| The English Dancing Master II | publ. by John Playford (1623–1686) |
| Portsmouth | Anonymous |
| Childgrove | Anonymous |
| Ladie lie near me | Anonymous |
| Chirping of the lark | Anonymous |
| Halfe hannikin | Anonymous |
| Maiden lane | Anonymous |

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|---|------------------------------|
| Musick's Silver Sound | |
| Honiesuckle (Heart's Ease) — Romeo and Juliet | Antony Holborne (d. 1602) |
| Bonny sweet Robin — Hamlet | Anonymous |
| Lady Carey's Dompe — Romeo and Juliet | Anonymous |
| The Buffens — various | Pierre Phalèse (1510–1573) |

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| Ancient Airs and Dances | |
| Ballo detto il Conte Orlando (Respighi Suite 1) | Simone Molinaro (ca.1565–1615) |
| Laura soave (Suite 2) | Fabritio Caroso (ca.1527–ca.1605) |
| Italiana (Suite 3) | Anonymous |
| C'est malheur (Arie di Corte, Suite 3) | Jean-Baptiste Besard (ca.1567–ca.1617) |
| Branles de Village (Danza Rustica, Suite 2) | |

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|--------------------------------|--------------------------------|
| Terpsichore; muse of the dance | |
| Ballet | Michael Praetorius (1571–1621) |
| Mrs. Winter's Jumpe | John Dowland (1563–1626) |
| Light of Love | Anonymous |
| Packington's Pound | Anonymous |
| Grimstock | Anonymous |

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| A Dram of Scotch | |
| Dorrington Lads | Anonymous |
| Yeil yeil | Anonymous |
| A wife of my ain | Anonymous |

INTERMISSION

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|---|-------------------------------|
| Dances of Dalza | |
| Saltarello and Piva | Joanambrosio Dalza (fl. 1508) |
| A Lovely Lilt and the Maddest of all Highland Reels | |
| Suit smiling Katie loves me | Anonymous |
| Reel of Tulloch | Anonymous |
| Scotch Baroque and forward | |
| Through the wood, laddie | William McGibbon (1690–1756) |
| Pentland hills | James Oswald (1710–1769) |
| Sycamore | Ronn McFarlane (b. 1953) |
| Beneath the Tasman sea | |
| Cathedral Cave | Ronn McFarlane |
| The English Dancing Master II | published by John Playford |
| Jon come kisse me now | Anonymous |
| Cuckolds | Anonymous |
| Argeers | Anonymous |
| Newcastle | Anonymous |

The Artists

GUT, WIND, AND WIRE (a trio formed by longtime Baltimore Consort members, Mark Cudek, Ronn McFarlane, and Mindy Rosenfeld) is named for the natural elements that bring our instruments to life: gut strings, wire strings, and wind (breath). Since its beginning, Gut, Wind, and Wire has explored a wide variety of music from the 16th and 17th centuries, music from folk traditions and even original music. Through maple, boxwood, spruce, rosewood, blackwood, tulipwood, strings of sheepgut and metal (on cittern, viola da gamba, riq, lute, flutes, fifes, and bagpipes), our sound springs forth through touch and breath. Mark, Mindy, and Ronn have been making music together for over four decades!

MARK CUDEK is the former Chair of the Historical Performance Department at the Peabody Conservatory of Johns Hopkins University, Artistic Director of the Indianapolis Early Music Festival, and a founding member (in 1980) of the Baltimore Consort. 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 Contributions to Early Music Education. He has toured and recorded with Apollo's Fire and Hesperus, performs regularly with the Folger Consort, and, in his youth, worked as a night club guitarist in the Virgin Islands. Mark is the 2014 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award and in 2018 was promoted to full Professor.

Mark has recorded over twenty-five CDs on the Analecta, Dorian, Greenhays, Koch, Linn, Sono-Luminus, and Windham Hill labels. He has appeared in concert at the Vienna Konzerthaus; Vredenburg, Utrecht; National Theatre of Panama; American Embassy, Panama; Glenn Gould Hall, Toronto; Metropolitan Museum of Art, New York; Boston Museum of Fine Arts; The Kennedy Center; Folger Shakespeare Library; Smithsonian Institution; National Gallery; National Portrait Gallery; Music Before 1800, New York; and the Frick Museum, New York. Festival appearances include Bloomington Early Music Festival, Boston Early Music Festival, Conciertos de la Villa de Santo Domingo Festival (Dominican Republic), Glasgow International Early Music Festival, Indianapolis Early Music Festival, Madison Early Music Festival, and the Ottawa Chamberfest (Ontario, Canada). Mark is an avid cyclist and lives in Baltimore with his wife, Lisa, their two daughters (Jenny and Gwen), and Jindo-mix, Kandi.

GRAMMY-nominated lutenist, **RONN MCFARLANE** strives to bring the lute — the most popular instrument of the Renaissance — into today's musical mainstream and make it accessible to a wider audience.

Born in West Virginia, Ronn grew up in Maryland. At thirteen, upon hearing "Wipeout" by the Surfariis, he fell madly in love with music and taught himself to play on a "cranky sixteen-dollar steel string guitar." Ronn kept at it, playing blues and rock music on the electric guitar while studying classical guitar. He graduated with honors from Shenandoah Conservatory and continued guitar studies at Peabody Conservatory before turning his full attention and energy to the lute in 1978. The next year, Mr. McFarlane began to perform solo recitals on the lute and became a member of the Baltimore Consort. Since then, he has toured throughout the United States, Canada, and Europe with the Baltimore Consort and as a soloist.

McFarlane was a faculty member of the Peabody Conservatory from 1984 to 1995, teaching lute and lute-related subjects. In 1996, Mr. McFarlane was awarded an honorary Doctorate of Music from Shenandoah Conservatory

for his achievements in bringing the lute and its music to the world. He has over 40 recordings on the Dorian/Sono-Luminus label, including solo albums, lute duets, flute and lute duets, viola da gamba and lute duets, lute songs, the complete lute music of Vivaldi, a collection of Elizabethan lute music and poetry, and recordings with the Baltimore Consort.

Ronn has composed new music for the lute, building on the tradition of the lutenist/composers of past centuries. His original compositions are the focus of his solo CD, *Indigo Road*, which received a GRAMMY Award Nomination for Best Classical Crossover Album of 2009.

MINDY ROSENFELD is a 4th generation California native, exposed during childhood to an eclectic mix of music, singing folksongs around the backyard campfire and at local hootenannies with her guitarist dad and classical violinist mom, and attending a gazillion orchestra and chamber music rehearsals and concerts. After an auspicious start on the flute — getting absolutely no sound for two weeks and throwing it under a chair in disgust and despair—Mindy persevered, and eventually graduated as Valedictorian of her class at the Peabody Conservatory of Music.

Mindy plays historic and modern flutes, recorders, whistles, crumhorns, bagpipe, and early harp. A member of San Francisco's Philharmonia Baroque Orchestra, she has performed under director Nicholas McGegan and guest conductors William Christie, Jordi Savall, Gustav Leonhardt, Andrew Parrott, Andrew Manze, Bernard Labadie, and Trevor Pinnock; recorded extensively; and appeared in Lincoln Center's Mostly Mozart Festival, (NYC) the Berkeley Early Music Festival, BBC Proms (Royal Albert Hall), Concertgebouw (Amsterdam), and both Carnegie and Disney Halls. Principal Flutist with the Mendocino Music Festival Orchestra, as a guest artist Mindy has performed with American Bach Soloists (SF), Musica Angelica (LA), Bach Collegium San Diego, Catacoustic Consort (Cincinnati), Apollo's Fire (Cleveland), Live Oak Baroque Orchestra (Sonoma Bach), San Francisco Chamber Orchestra, Portland Baroque Orchestra, Oregon and Carmel Bach Festivals, and Opera Lafayette, among others.

The mother of five grown children, with an MM in Modern and Baroque Flute Performance from San Francisco Conservatory and a BM in Flute Performance from the Peabody Conservatory (Baltimore), Mindy divides her time between performing, teaching, hiking forest trails, her chickens, her overly-ambitious flower and vegetable garden at the Magic Farm, and a crazy amount of driving to and from her coastal Northern California home.

Sponsors and Contributors

We are most grateful for the support of our sponsors, contributors, and audience. Your loyalty and generosity have sustained us throughout the years and especially during the difficult years of the pandemic when the performing artists of our islands and the mainland suffered disproportionately during the closure of most venues.

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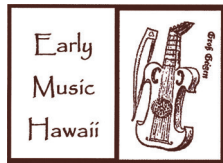
Many thanks to the loyal volunteers in Honolulu and Kona who give their time and efforts to make these concerts run smoothly, and to Jeannette Capps and Garrett Webb for managing the complex logistics of concerts on both islands.

Special thanks to Katherine Crosier for the design of promotional materials and concert programs.

Early Music Hawaii thanks the Lutheran Church of Honolulu and Queen Emma Community Center in Kealahou for continuing to host our concerts for the past 12 years. Their spaces resonate with the exceptional acoustics and warm aloha which suit the early music repertory so well.

Donations

Ticket sales alone cannot cover the cost of concert presentations, here or elsewhere in the US or abroad. We are most grateful to the many donors who add contributions to their ticket purchases. Please consider making a donation at: earlymusichawaii.org.



Early Music Hawaii

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and early baroque music in our islands, and to promote historical performance practices. Each concert season, we present two vocal and instrumental concerts in Honolulu, both with local performers. We also present two leading professional ensembles from the mainland who perform in Honolulu and Kona. Both local and visiting ensembles provide outreach to schools.

Remaining Early Music Hawaii 2024–2025 Concerts

☞ *An American Journey*

FROM "SINGING SCHOOLS" TO MISSIONARY HAWAI'I

Saturday, March 29, 2025 • Honolulu

☞ *"The Celestial Woman"*

IN PRAISE OF THE ETERNAL FEMININE

Friday, May 9, 2025 • Honolulu

Sunday, May 11, 2025 • Kealahou

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