

The San Diego Early Music Society

*presents*



## *Baltimore Consort*

### *“Adew, Dundee”*

Mary Anne Ballard • treble, tenor, and bass viols, rebec

Mark Cudek • cittern, bass viol

Larry Lipkis • bass viol, soprano recorder, crumhorn

Ronn McFarlane • lute

Mindy Rosenfeld • flutes, whistle, recorder, crumhorn

Danielle Svonavec • soprano




Friday, January 22, 2010

8:00 p.m.

St. James by-the-Sea

743 Prospect Street, La Jolla



# *Adew Dundee*

## *Early and Traditonal Music of Scotland*

### ***The First Morning of May***

The gowans are gay  
Adew Dundee

John Forbes *Songs and Fancies* 1662  
Skene MS c. 1630-33

### ***Mirror of the Renaissance World***

Remember me my deir  
Two canaries  
Ane ground  
Branles d'escosse

Anon. Robert Edwards' *Commonplace-Book* 1630-65  
Anon. Straloch *Lute Book* c. 1627-29  
Anon. Duncan Burnett's *Music Book* 1610  
Estienne du Tertre, *VII<sup>me</sup> livre de dancieries* 1557

### ***A Courtly Poet***

What mightie motion

Anon. Thomas Wode's *Partbooks* c.1562-1590  
*text*, Alexander Montgomery 1540?-1610?

### ***Crossing to the New World***

Crossing to Ireland (=An t-aiseadh dh' Eireann)  
Gypsen Davy (=The Ballad of Johnny Faa)

traditional, Cape Breton, Nova Scotia  
Tennessee and North Carolina 1916-18

### ***The Scotch Humour***

The Scotch cuckold  
Green grows the rashes

Anon. *Pills to Purge Melancholy* 1719  
Anon. Balcarres *Lute Book* 1692-94

— INTERMISSION —

### ***Native Aires***

One yeir begins (=Lady Lothian's Lilt)  
Suit smiling Katie loves me  
Rorate caeli desuper

Andro Melville's *commonplace book* 1621-1640  
Anon. Panmure MS c.1680  
*tune*, *The Strily Vale*, traditional; *text*, Wm. Dunbar c. 1460 – after 1513

### ***An Ancient Ground***



Whip my toudie  
Remember me at evening  
A Scot's tune

Anon. Straloch *Lute Book*  
Anon. Skene MS  
Anon. Skene MS

### ***On the Banks of Helicon***

Adeu O desie of delyt  
O lustie May  
On the banks of Helicon

*music*, Andro Blackhall 1537-1609; *text*, Alexander Montgomery  
Anon. Thomas Wode's *Partbooks*  
Andro Blackhall

- Please be sure to turn off any electronic devices that could make noise during the performance.
  - No videotaping or recording without express permission from the performers.
  - You are warmly invited to join us for a reception in the Van Schaik room following tonight's concert.
  - This concert has been underwritten in part by the Mike Mullin Memorial Fund.
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## 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.”  
I ask'd farther at her sine to my will if she would incline.        then  
She said her errand was not there her maiden-head on me to ware.        expend  
Thus left I her and past my way into a garden me to play  
Where there was birds singing full sweet unto me comfort was full meet.  
And thereabout I past my time while that it was the hour of Prime  
And then return'd home again pansing what Maiden that had been.        reflecting

### **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 requer  
For my request that loves you best  
With faithfull hart inteir  
My hart sall rest within your breist.  
Remember me my deir.

Remember me in pain  
With unkindness neir slain.  
That through delay of cruel wae,    woe  
That in you dois remain  
Remit, I say; alas, always  
Remember me in pain.

Remember me, alace,  
And lat all rigour pass  
That I may prove in you some love  
To my joy and solace.  
True love to move I most behove;  
Remember me, alace.

Remember me in thrall servitude  
Ready whan I do call.  
With true intent I do consent  
Hart, mind, body and all  
Ne'er to repent, bot stand content.  
Remember me in thrall.

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 continece to keep  
For to expell a poyson that I prove.  
Alace! alace! that ev'r I leirnd to love.

My Hopeless hairt, unhappiest of hairts,  
Is hoild and hurt with Cupid's huikit heeds arrowheads  
And thirlit throu with deidly poysond dairts pierced  
That inwardly within my briest it bleids.  
Yit fantasie my fond affection feeds  
To run that race but ather rest or rove. without respite  
Alace!....

All gladness nocht but aggravats my grief:  
All mirriness my murning bot augments.  
Lamenting toons best lyks me for relief, tunes  
My sickness soir to sorou so consents;  
For cair the cairfull commonly contents;  
Sik harmony is best for their behove. such  
Alace!...

—Alexander Montgomerie

### 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.

Go saddle me my milk white steed,  
The black one ain't so speedy,  
I'll ride all night to the broad daylight,  
And I'll overtake my lady.  
Ra-ta-ta-ta tim....

He rode till he came unto the town,  
He rode till he come to Barley,  
The tears came rolling down his cheeks,  
And there he spied his lady.  
Ra-ta-ta-ta tim....

O, come go back, my own true love,  
O, come go back, my honey,  
I swear by the sword that hangs by my side,  
You shall never lack for money.  
Ra-ta-ta-ta tim...

I won't come back, your own true love,  
I won't go back, your honey.  
For I'd rather have a kiss from a gypsen's lips  
Than all your lands and money.  
Ra-ta-ta-ta tim....

Then hand me back those high heeled shoes,  
Made of the Spanish leather,  
And give to me your lily white hand,  
And we'll bid goodbye forever.  
Ra-ta-ta-ta tim....

She handed him those high heeled shoes,  
Made of Spanish leather,  
And she gave to him her lily white hand,  
And they bade goodbye forever.  
Ra-ta-ta-ta tim....

Last night I lay in a feather bed,  
Between my husband and baby,  
Tonight I'll lay on the cold, cold ground,  
In the arms of a gypsen Davey.  
Ra-ta-ta-ta tim....

### **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.

Men for the most pairt does rejose  
Whan sons are to them born  
wha's weiping voice bewails thair woes  
our folishnes to scorn.  
Thes ar the mesengers to schow  
our tyme is passing fast.  
When we decrease still they do grow  
till death us pairt at last.

In spring tyme of our youth we suld  
the seeds of learning saw,  
weed furth our vices gif we could,  
our sinful lusts o'erthraw.  
Wha in the prime of youth taks pains  
thair service to bestow,  
in harvest of his age again  
the grapes of grace do grow.

Thus all things creat have an end  
nothing bot fame remains.  
Happy is he wha wyslie spends  
his time in vertue's pains.  
Bot when the pain is past away  
the pleasor sall abide:  
Now happy happy thrice are they  
that taks tyme at the tide.

### **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 Strilly 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]*

Sinners be glad, and penance do,  
And thank your Maker heartfully;  
For he that ye might not come to,  
To you is comen full humbly,  
Your soules with his blood to buy,  
And loose you of the fiend's arrest,  
And only of his own mercy;  
*Pro nobis puer natus est.*

Celestial fowlès in the air,  
Sing with your notès upon height,  
In firthès and in forests fair  
Be mirthful now at all your might;  
For passèd is your dully night;  
Aurora has the cloudès pierced,  
The sun is risen with gladsome light,  
*Et nobis puer natus est.*

Sing, heaven imperial, most of height,  
Regions of air make harmony,  
All fish in flood and fowl of flight  
Be mirthful and make melody:  
*All Gloria in excelsis cry,*  
Heaven, earth, sea, man, bird, and beast;  
He that is crowned above the sky  
*Pro nobis puer natus est.*

### **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 started at the beginning 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.

Albeit my body be absent  
My faithfull hairt is vigilant  
To do you service true,  
Bot, when I hant into the place  
Whair I was wont to sie that face  
My dolour does reneu.  
Then all my plesur is bot pane  
My cairis they do increas;  
Untill I sie your face agane  
I live in hevynes.  
Sair weeping, but sleeping  
The nights I overdryve;  
Whiles murning, whiles turning  
With thoghtis pensyve.

O lady, for thy constancie,  
A faithfull servand sall I be,  
Thyn honour to defend;  
And I sall surelie, for thy saik  
As doth the turtle for her maik  
Love to my lyfis end.  
No pene nor travell, feir nor dreid  
Sall caus me to desist.  
Then ay when ye this letter reid  
Remember hou we kist;  
Embracing, with lacing  
With others teiris sueet,  
Sik blissing in kissing  
I quyt till we tua meit.

—Alexander Montgomery

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

Than Esperus that is so bricht

Till wofull hairts castis his sicht  
With banks that blumes on ev'ry bray,  
And schurs ar sched furth of thair sicht  
Thru' glaidness of this lusty May.

to  
meadow  
showers

Birdis on bews of ev'ry birth  
Rejosing notes, makand thair mirth  
Rycht pleasandly upon the spray,  
With flurissings our field and firth  
Thru' glaidnes of this lusty May.

boughs  
practice rejoicing

All luvaris that ar in cair  
To thair ladeis thay do repair  
In fresch mornyngs befor the day  
And ar in mirth ay mair and mair  
Thru' glaidnes of this lusty May.

return  
more and more merry

Of all the moneths of the year  
To mirthful May there is no peer  
Hir glistring garments are so gay.  
You luvars all mak mirrie cheer  
Thru' glaidnes of this lusty May.

—Notes by Mary Anne Ballard

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## SDEMS Non-Subscription Concert



*Helène Schmitt, violin*

"From Passacaglia to Chaconne"

Friday, April 16, 2010, 8:00 pm  
Congregational Church of La Jolla

Check our website  
for more info: [www.sdems.org](http://www.sdems.org)

## BIOGRAPHIES of the PERFORMERS

Founded in 1980 to perform the instrumental music of Shakespeare's time, the Baltimore Consort has explored early English, Scottish, 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. Recently, they have developed a program of music from Renaissance Spain. Recordings on the Dorian label have 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. .

**Mary Anne Ballard** researches many of the Consort's programs. She also plays with Galileo's Daughters, Brio 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 is now on the faculty of Oberlin's summer Baroque Performance Institute. A resident of Indiana and New York City, she recently music-directed the *Play of Daniel* for 50<sup>th</sup> Anniversary at The Cloisters in NYC.

**Mark Cudek** is Director of the Early Music program at the Peabody Conservatory, and also Artistic Director of the Indianapolis Early Music Festival. In recognition of his work with 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 regularly performed with Apollo's Fire, The Catacoustic Consort, and Hesperus.

**Larry Lipkis** is Composer-in-Residence and Director of Early Music at Moravian College in Bethlehem PA. 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. He has also served as Director of Pinewoods Early Music Week, and is currently a Music Director for the Pennsylvania Shakespeare Festival.

**Ronn McFarlane** has released over 25 CDs on Dorian, including solo music of John Dowland, lute song recitals, and recordings with the Baltimore Consort. Inspired by the lutenist-composers of the Renaissance, he has also composed over 40 new lute solos, many of which can be heard in arrangements for several instruments on his Grammy-nominated album entitled *Indigo Road*. In 1996 Shenandoah University conferred upon him an honorary Doctorate for bringing the lute and its music to a worldwide audience. He has taught lute at the Peabody Conservatory and Indiana University, in addition to many summer workshops. [www.ronnmcfarlane.com](http://www.ronnmcfarlane.com).

**Mindy Rosenfeld**, a founding member of the Baltimore Consort whose playing graced our first decade, is also a long-time member of San Francisco's Philharmonia Baroque Orchestra. Fluent in a wide range of musical styles, she plays both wooden and modern flutes in addition to recorders, whistles, crumhorns, and early harp. Mindy actively freelances on the West Coast and is Principal Flute at the Mendocino Music Festival in her hometown. The mother of five boys, she loves dancing and tending her organic garden at home on "The Boy Farm".

**Danielle Svonavec**, soprano, is a graduate of the University of Notre Dame (BS in mathematics, 1999, and MM in Voice, 2003) where she now teaches voice. While still a student, she stepped in on short notice 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, the South Bend Chamber Orchestra, and the South Bend Symphony. She currently serves as the Cantor for the nationally televised mass at the Basilica of the Sacred Heart at Notre Dame. Danielle lives with her husband and three daughters on a farm near Goshen, Indiana.

### **Baltimore Consort CDs on the DORIAN label**

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