



LUTHERAN
SUMMER
MUSIC

ACADEMY & FESTIVAL

The Baltimore Consort

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

Mark Cudek
cittern, lute, bass viol


Custer LaRue
soprano

Larry Lipkis
bass viol, soprano recorder

Ronn McFarlan
lute

Steve Rosenberg (guest artist)
recorders and bandora

*Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Sunday, July 6th, 7:00 p.m.*



Program

The Gowans are Gay from <i>Cantus, Songs and Fancies</i> (1662)	John Forbes
Adeu Dundee	Skene MS (c. 1630-33)
Adeu O desie of delyt	Andro Blackhall (1535-1609)
Scotch cap <i>The English Dancing Master</i> (1651)	John Playford
Bobbing Joe <i>The English Dancing Master</i>	
What mightie motion <i>Thomas Wode's Partbooks</i> 1562-1590 text, Alexander Montgomery	Anonymous
A fancy	John Dowland (1563-1626)
On the Cold Ground from <i>Dancing Master</i> , 3rd edition (1657)	John Playford
The Queen's Delight from <i>Dancing Master</i> , 13th edition (1706)	John Playford
Well Hall from <i>Dancing Master</i> , 6th edition (1679)	John Playford
Mr. Isaac's Maggot from <i>Dancing Master</i> , 9th edition (1695)	John Playford
You Lasses and Lads from <i>Pills to Purge Melancholy</i>	Anonymous

Intermission

- The Scots Rant
Dancing Master, 3rd edition (1657) John Playford
- Remember Me My Deir
from Robert Edwards' commonplace-book (1630-65) Anonymous
- The Queen's Treble
from Jane Pickering *Lute Book* (c.1616)
- Jockey's Lamentation
from *Pills to Purge Melancholy* Anonymous
- Crossing to Ireland (An t-aiseadh dh' Eireann)
Cape Breton, Nova Scotia, today
- The Ladyes Delight and Jumpe at My Cozen
from *Paris Virginal* MS c.1630 Anonymous
- The English nightingale
Der Fluyten Lust-hof (1646) Jakob van Eyck
- The dark is my delight
from Giles Earles's Songbook 1615 Tune: Anonymous
text: John Marston's *The Dutcli Courtesan* (1605)
- Green Garters
John Johnson
(c.1588-1597)
- The Buffens (Les bouffons)
from *Tiers livre de danseries* (1559) Jean d'Estrée

Biographies of the Performers

Founded in 1980 to perform the instrumental music of Shakespeare's time, the Baltimore Consort has explored English, Scottish, and French popular music of the 16th to 18th centuries, focusing on the relationship between folk and art music. Their interest in early music of English/Scottish heritage has also led them to delve into the rich trove of traditional song and dance preserved in North America. Recordings on the Dorian label have earned them recognition as Top Classical-Crossover Artist of the Year (*Billboard*), as well as rave reviews elsewhere. Besides touring in the U.S. and abroad, they often perform on such syndicated radio broadcasts as St. Paul Sunday, Performance Today, and the CBC's OnStage.

Mary Anne Ballard researches most of the Consort's programs. She also plays and records with Galileo's Daughters and the Oberlin Consort of Viols. Formerly, she directed or coached early music at the Peabody Conservatory, Princeton University, and the University of Pennsylvania, where she founded the Collegium Musicum. She is currently on the faculty of the Oberlin Baroque Performance Institute

Mark Cudek, a versatile musician who plays many early instruments, also appears with ensembles such as Hesperus and Apollo's Fire. In recognition of his work as Founder/Director of the Peabody Renaissance Ensemble at Johns Hopkins University and also the High School Early Music Program at the Interlochen Arts Camp, Mark received the 2001 Thomas Binkley Award given by Early Music America.

Custer LaRue has specialized in singing medieval and Renaissance music, as well as traditional ballads. Her prize-winning CDs, *The Dæmon Lover*, *The True Lover's Farewell*, and *Lullaby Journey*, have received the highest ratings in such publications as *Billboard* and *CD Review*. She also tours as a ballad singer and sings with Canticum Novum of Virginia.

Larry Lipkis is Composer-in-Residence and Director of Early Music at Moravian College in Bethlehem, PA where he also served as Chair of the Department of Music. His cello concerto, *Scaramouche*, appears on the Koch label, and his bass trombone concerto, *Harlequin*, was premiered by

the Los Angeles Philharmonic Orchestra to rave reviews. This past January the trilogy was completed when his bassoon concerto *Pierrot* was premiered by the Houston Symphony.

Ronn McFarlane has released over twenty recordings on the Dorian label, including the 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 25 new pieces for the lute. In 1996 the Shenandoah University conferred upon him the honorary degree of Doctor of Music for his work in bringing the lute and its music to a worldwide audience.

Steve Rosenberg (guest artist) has toured five continents as a recorder soloist with chamber orchestra and as a member of the French ensemble Les Menestriers, as well as playing for the Comédie Française. Now Professor of Music at the College of Charleston, he directs the Piccolo Spoleto Early Music Series, and performs here and abroad in recital, and with his newly-formed Quartetto Brio. His collections of recorder music have sold more than a half-million copies world-wide and his solo children's concerts have made him "the pied piper of the recorder world."

Baltimore Consort CDs on the DORIAN label

On the Banks of Helicon: <i>Early Music of Scotland</i>	DOR 90139
Watkins Aie: <i>Music of the English Renaissance</i>	DOR 90142
The Art of the Bawdy Song (<i>with The Merry Companions</i>)	DOR 90155
Custer LaRue Sings The Dæmon Lover (<i>traditional ballads</i>)	DOR 90174
La Rocque 'n' Roll: <i>Popular Music of Renaissance France</i>	DOR 90177
Bright Day Star: <i>Music for the Yuletide Season</i>	DOR 90198
A Trip to Killburn: <i>Playford Tunes and their Ballads</i>	DOR 90238
Tunes from the Attic: <i>An Anniversary Celebration</i>	DOR 90235
The Ladyes Delight: <i>Music of Elizabethan England</i>	DOR 90252
The Mad Buckgoat: <i>Ancient Music of Ireland</i>	DOR 90279

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Notes on the program

Today's rage for "Celtic" music echoes the situation in 17- and early 18th-century England when "Scotch tunes" became popular in the theaters and pubs, as well as in the salons of aristocracy and royalty. The lure of Scottish melody with its gapped scales and "scotch snaps" (short-long rhythms) motivated the English to set new words to Scottish tunes or to write new tunes in imitation of Scottish style. This activity culminated in the publications of the Playfords and Thomas D'Urfey, the latter of whom is represented on our program by the two selections from *Wit and Mirth; or Pills to Purge Melancholy*: *You Lasses and Lads*, and *Jockey's Lamentation*, and the former by *Scotch Cap* and *Bobbing Joe* in the Scottish vein. While these Anglo-Scottish tunes were charming, the oversimplification of the concept of "Scotch" character in music around 1700 mirrors the situation with "Celtic" today in masking the true complexity of the sound-picture that existed.

Our program explores the secular music of both England and Scotland in the 16th and 17th centuries. The earliest piece, *The Gowans are gay*, with its child-like four-note melody and incessant refrains, harks back to the Middle Ages, although it wasn't written down until the seventeenth century. Several vocal pieces originate in the courtly milieu, particularly during the reign of James VI of Scotland, and show strong French influence due to various marriages between royalty of Scotland and France. James, still a teen-ager in the 1580s, gathered poets and musicians to form a society called the "Castalian Band". Led by the poet Alexander Montgomerie, they set fine poetry to music stylistically derived from the French chanson. *Adeu O Desie of Delight* is the best of a number of poems on the "Helicon stanza" which were set to the Pavan tune variously titled "On the Banks of Helicon" or "The Cherrie and the Slae." The simple declamation of *Remember me my deir* is, at the same time, based on a pan-European ground (*La Folia*) and imitative of the declamatory French *air de cour*. *What mightie motion* and rounds out the French-inspired courtly repertory.

Side by side with the courtly music of Scotland, there exists a large body of native airs—folk tunes without text—preserved by amateur collectors in 17th-century Scotland who, staying behind after the court moved to London, feared the loss of their native music if it weren't written down. Their manuscripts are all instrumental. *Adew Dundee* from the Skene MS was originally set for the mandora, a small lute-like instrument.

The singing of broadside ballads belongs to a long and venerable tradition in England and occurred in a wide variety of social settings—the tavern, the drawing room, and on the stage. Circulated during the Elizabethan period on single printed broadside sheets which were hawked about the streets by ballad-mongers, the genre became so popular at all levels of literate society that, by the end of the 17th-century, ballads were collected by connoisseurs of popular culture and published in anthologies. Samuel Pepys, the diarist, accumulated a vast store of broadside ballads which still resides in his famous library, now at Magdalene College, Cambridge. The culmination of ballad publication was the appearance of Thomas D'Urfey's collections, the last of which was the six-volume *Wit and Mirth: Or Pills to Purge Melancholy*, 1719, containing over 1100 ballads and other songs, from which the broadside-style ballad *Jockey's Lamentation*, and *You Lasses and Lads y* are drawn.

The Baltimore Consort is basically an "English Consort" as described in sources around the year 1600. Combining such instruments as the sultry viols, the ethereal flute (or recorder), the 'sprightly and cheerful' cittern, and the 'noble' lute, the ensemble is capable of many "humors". It is also a medium which connects the worlds of art music and popular song. One of the most common forms of purely instrumental music was the variation set in which a repeated chord progression is topped by a series of improvisatory ornamental melodies. In the 16th century, instrumental music had emerged from an unwritten tradition of dance accompaniment, improvisation over a ground, recitation formulae, and the like. Newly captured in tablatures and written notes, these genres preserved prominent features of their improvisational past, such as the breaking up of melodies into

virtuosic ornamental *diminutions*. *Green Garters* and *The Queen's Treble* are examples of improvisatory variation sets for which the diminutions have been preserved in writing, and we have followed this ornamental style in creating our other arrangements of instrumental dance tunes, such as those from Playford's *Dancing Master*. We have also included a set of variations by the blind Dutch carillonneur, Jacob van Eyck, in which a solo recorder imitates the sound of an "English nightingale."

John Dowland, although one of the greatest musicians and finest lutenists of his time, was forced to leave England for a good part of his career in order to find employment, accepting invitations at Wolfenbüttel and Kassel, and then entering the service of Christian IV, King of Denmark. His solo lute music, which ranges from sprightly dances to profound fantasies (also called "fancies") represents the highest achievement of the renaissance lutenist-composers.

The migration of music from the British Isles to North America is represented on our program by *Crossing to Ireland*, a Scottish fiddle tune which came to us from Cape Breton, Nova Scotia.

— notes by Mary Anne Ballard

Texts

The gowans are gay

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 askèd 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 returnèd home again pansing what
Maiden that had been. reflecting

Adeu, O desie of delyt

Adeu, O desie of delyt;
Adeu, most plesand and perfyt;
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.

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

My cairns they do increas;
Untill I see your face agane
I live in hevynes.
Sair weeping, but sleeping
The nights I overdrye;
Whiles murning, whiles turning
With thoughtis 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.

What mightie motion

--poet, Alexander Montgomerie

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.

My Hopeless hairt, unhappiest of hairts,
Is hoild and hurt with Cupid's huikit heeds *hooked 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 either 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!...

You lasses and lads

You Lasses and Lads take leave of your Dads,
And away to the Maypole hye,
There is every he has gotten a she,
And a Fidler standing by;
There is Jockey has gotten his Jenny,
And Johnny has gotten his Jone,
And there they do jugget, and jugget,
And jugget up and down.

You're out said Dick, you lye said Nick,
The Fidler play'd it false:
And so said Natt, and so said Kate,
And so said nimble Ealse:
With that the fidler he
Did play the Tune again;
And then they did foot it , and foot it,
And foot it unto the Men.

Three times in an Hour they went to a Bower,
To play for Ale and Cakes,
And kisses to whom they were due,
The Lasses held the Stakes:
The Lasses they began
To quarrel with the Men,
And bid them take their Kisses back,
And give them their own again.

Remember me, my deir

Remember me, my deir,
I humbly you requair
For my request that loves you best
With faithfull hart inteir
Then all my plesur is bot pane

My hart sall rest within your breist.
Remember me my deir.

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

Remember me in thrall
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.

Jockey's lamentation

Jockey met with *Jenny* fair
Betwixt the dawning and the Day,
And *Jockey* now is full of Care,
For *Jenny* stole his Heart away:
Altho' she promis'd to be true,
Yet she, alas, has prov'd unkind,
That which do make poor *Jenny* rue,
For *Jenny's* fickle as the Wind:

And, 'Tis o'er the Hills, and far away,
'Tis o'er the Hills, and far away,
'Tis o'er the Hills, and far away,
The Wind has blown my Plad away.

Jockey was a bonny Lad,
As e'er was born in Scotland fair;
But now poor *Jockey* is run mad,

For *Jenny* causes his Despair;
Jockey was a Piper's Son,
And fell in Love while he was young,
But all the Tunes that he could play,
Was, *O'er the Hills, and far away....*

I now must wander for her sake,
Since that she will no Pity take
Into the Woods and shady Grove,
And bid adieu to my false Love:
Since she is false whom I adore
I ne'er will trust a Woman more,
From all their Charms I'll fly away,
And on my Pipe will sweetly play;

'Tis o'er the Hills, &c.

There by my self I'll sing and say,
'Tis o'er the Hills, and far away,
That my poor Heart is gone astray,
Which makes me grieve
both Night and Day.
Farewel, farewel, thou cruel she,
I fear that I shall die for thee:
But if I live, this Vow I'll make
To love no other for your sake.

Tis o'er the Hills, and far away,
The Wind has blown my Plad away.
'Tis o'er the Hills, and far away,
'Tis o'er the Hills, and far away,

The dark is my delight

The darke is my delight,
So tis the Nightingales;
My Musicke's in the night,
So is the Nightingales.
My body is but little,
So is the nightingale's;
I love to sleep gainst the prickle,

So doth the nightingale.

We ask that all members of the audience refrain from photographing or recording the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are turned off.

*A high-fidelity recording of this performance may be ordered.
A brochure will be available following the performance.*

*You are invited to attend the next events of
The 2003 Lutheran Summer Music Festival:*

Sine Nomine Vocal Faculty Recital

Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Monday, July 7th, 7:30 p.m.

Intern/Counselor Recital

Main Hall
Center for Faith and Life
Luther College
Tuesday, July 8th, 7:30 p.m.

Movēre Woodwind Quintet Recital

Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Wednesday, July 9th, 7:30 p.m.

*This concert is the eleventh event of
The 2003 Lutheran Summer Music Festival*

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