



# CHAMBER MUSIC CONCERTS

2025-2026 ♦ 42nd SEASON

## Baltimore Consort



Friday, January 30, 2026 · 7:30pm  
Southern Oregon University Music Recital Hall

OREGON CENTER FOR THE ARTS  
AT SOUTHERN OREGON UNIVERSITY



# CHAMBER MUSIC CONCERTS

## Esmé Quartet

Friday, February 21 · 7:30pm

Ravel, Schubert

★★★★★ “The lyricism and airy limpidity of the four performers give these movements a profundity and unexpected allure.”

*Diapason, France*



ChamberMusicConcerts.org · 541-552-6154

# President's Message

On behalf of our Board of Directors is my pleasure to welcome you to this season of Chamber Music Concerts (CMC). This, our 42nd season, promises to be another year of world-class performances that continues our longstanding tradition of bringing some of the world's finest musical ensembles to the Rogue Valley.

This season we will once again offer many outreach programs for your enjoyment. You need only to make the time as there is no charge to attend. They are little treasures. I would encourage you to attend. They take different forms: some of the groups will conduct master classes for students, some will perform in local schools, and others will perform for retirement communities. Please check our website for more information on our outreach programs and how you can take advantage of them.

One of our most well-liked programs, the pre-concert lecture, also continues. The lectures are presented one hour before each performance. Having some understanding of what is about to be performed can enrich the concert experience. We are grateful Ed Wight continues his longstanding tradition of presenting the lectures and writing the program notes for each concert.

CMC is fortunate to receive wide ranging financial support. We could not bring high quality groups to our stage without it. Each and every contribution, no matter the size, makes a difference in helping assure CMC will continue to bring outstanding concerts to our stage so all of us who love chamber music can enjoy live performances. Thank you for your continued support and generosity.

Each concert is the result of hours of work by many volunteers including ushers, ticket takers, and those serving on our Board of Directors. Sincere thanks go to each and every one of those who contribute their time. As you read through the program, please take a moment to notice the listing of these volunteers.

Special recognition is owed to our remarkable Executive Director, Jody Schmidt. Chamber Music Concerts would not be what it is without her passion as well as her outstanding work and skill. Any time you want further information or need assistance, please contact Jody directly at 541-552-6154 or [Director@ChamberMusicConcerts.org](mailto:Director@ChamberMusicConcerts.org), or visit our website.

Enjoy the performance!

Alexis Packer, President  
Chamber Music Concerts



*Alexis Packer*

# 2025 2026 SEASON

## Dover Quartet

Sunday, October 12, 2025 – 3pm

## Reverón Piano Trio

Saturday, October 18, 2025 – 7:30pm

## Galvin Cello Quartet

Sunday, November 2, 2025 – 3pm

## By Request: Stile Antico, Underwritten by Dr. Margaret R. Evans & Anonymous

Friday, November 14, 2025 – 7:30pm

## Dudok Quartet Amsterdam

Friday, January 16, 2026 – 7:30pm

## Baltimore Consort

Friday, January 30, 2026 – 7:30pm

## Esmé Quartet

Saturday, February 21, 2026 – 7:30pm

## Mandelring Quartett

Saturday, March 14, 2026 – 3pm

## Trio Bohémo

Saturday, March 28, 2026 – 7:30pm

## Borromeo/Verona String Octet

Saturday, April 18, 2026 – 3pm

## Amit Peled, cello & Daniel del Pino, piano

Saturday, May 2, 2026 – 7:30pm

## By Request: Canadian Brass, Underwritten by Dr. Margaret R. Evans & Anonymous

Sunday, May 17, 2026 – 3pm

## CMC Board 2025-2026

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Oregon Center for the Arts

1250 Siskiyou Blvd, Ashland, OR 97520-5001

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# Executive Director's Message

Welcome to CMC's 42nd season of chamber music! It's you, our wonderful donors, subscribers, ticket holders, and volunteers who make this possible.



*Jody Schmidt*

This season, we're proud to present 12 incredible ensembles on our season, as well as a music scholarship benefit concert in collaboration with the Tutunov Piano Series. In addition to our regular outreach programs, we're continuing our successful Chamber Music in the Schools program: Student ensembles work with their teachers throughout the year on a piece of chamber music. At the end of the schoolyear, they are coached in person by one of CMC's world-class ensembles — this year, by the legendary Canadian Brass! This promises to be a life-changing musical experience for these fortunate kids, and you are welcome to attend this free event (after the final concert of the season on May 17).

One of the most enjoyable parts of being Executive Director of CMC is to be of service to you. I truly enjoy finding ways to help you better enjoy our events, whether it be a seating change, accessibility assistance, concert exchanges, or anything else that may come up. If I can be of assistance to you, please don't hesitate to ask.

Thank you, treasured patrons, for supporting world-class chamber music. We appreciate you.

Jody Schmidt, Executive Director  
541-552-6154  
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2025-2026 SEASON

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# THANK YOU TO OUR DONORS

Did you know that ticket sales cover less than 45% of CMC's expenses? We rely on your gifts to support our series. There are many benefits to giving to CMC, including priority seat selection, ticket pre-sale privileges, and receptions with the artists. Please call 541-552-6154 or visit [ChamberMusicConcerts.org](http://ChamberMusicConcerts.org) for details on how you can support world-class chamber music.

Gifts for the current season are listed below. Please let us know if your name has been inadvertently left out or misspelled so that we may correct the error. Thank you for your support of Chamber Music Concerts!

## Grants:

Oregon Arts Commission,  
a state agency funded by  
the State of Oregon and  
the National Endowment  
for the Arts.



The Barth Family Fund of Oregon  
Community Foundation

## Chamber Music Leadership: \$8000+

Anonymous  
Anonymous  
Jim Collier (in memoriam)  
Dr. Margaret R. Evans

## Chamber Music Circle: \$4000-\$7999

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Wayne Thomas & Carole Brown  
Cynthia White

## Tribal Land Acknowledgement

Southern Oregon University is located within the ancestral homelands of the Shasta, Takelma, and Latgawa peoples who lived here since time immemorial. These Tribes were displaced during rapid Euro-American colonization, the Gold Rush, and armed conflict between 1851 and 1856. In the 1850s, discovery of gold and settlement brought thousands of Euro-Americans to their lands, leading to warfare, epidemics, starvation, and villages being burned. In 1853 the first of several treaties were signed, confederating these Tribes and others together — who would then be referred to as the Rogue River Tribe. These treaties ceded most of their homelands to the United States, and in return they were guaranteed a permanent homeland reserved for them. At the end of the Rogue River Wars in 1856, these Tribes and many other Tribes from western Oregon were removed to the Siletz Reservation and the Grand Ronde Reservation. Today, the Confederated Tribes of Grand Ronde Community of Oregon ([www.grandronde.org](http://www.grandronde.org)) and the Confederated Tribes of Siletz Indians ([www.ctsi.nsn.us](http://www.ctsi.nsn.us)) are living descendants of the Takelma, Shasta, and Latgawa peoples of this area. We encourage YOU to learn about the land you reside on, and to join us in advocating for the inherent sovereignty of Indigenous people.



**In consideration of those who may be allergic to heavy scents,  
please refrain from wearing strong perfume or cologne  
at our concerts. Thank you!**

# Special Thanks

Andrew Gay and the Oregon Center for the Arts at Southern Oregon University

David Ruppe, Impact Publications

Ed Wight, program notes and pre-concert lectures

Rogue Mountain Euforia, stage flower arrangements

Gary & Coralie Farnham, Artist Housing Coordinators

## USHERS

Thank you to our fantastic ushering crew for taking care of our patrons at the concerts:

Kenny Anderson

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## CAN'T USE YOUR TICKETS?

Please call 541-552-6154 or email [Director@ChamberMusicConcerts.org](mailto:Director@ChamberMusicConcerts.org) to let us know if you can't attend a concert so that we may resell your seats. We will send you a letter acknowledging your ticket donation, which may be tax deductible.

**PLEASE TURN OFF ALL ALARMS, PAGERS, AND  
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# Community Outreach

**Educational outreach programs:** CMC offers exceptional free outreach programs by our world-class chamber ensembles, where you will learn about the instruments, composers, music, and musicians. We also present master classes for young and amateur musicians, as well as programs for schoolchildren, adults, SOU students/faculty/staff, Youth Symphony of Southern Oregon, Osher Lifelong Learning Institute, retirement communities, and many more. CMC's outreach programs are targeted to smaller audiences for a more friendly, meaningful experience with the artists. **All outreach programs are free.** Please contact the CMC Office for information on sponsoring an outreach program.

**Pre-concert Lectures:** CMC offers free pre-concert lectures one hour before every performance (evenings and matinees). These informative and entertaining lectures are presented by musicologist Ed Wight, and will give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 of the Music Building.

**Discounted tickets:** Our outreach effort to the community includes special discounted tickets so that CMC concerts are affordable for everyone — please contact the CMC Office for availability:

- Oregon Trail Card holders – \$5 tickets (up to two per card)
- Full-time college/university students – \$5 tickets
- Children 8+ years – \$5 tickets
- Economy Seats – \$20 tickets
- Teacher & Student Circle - free tickets for music teachers and music students, and half-price for accompanying parents (matinees only)

**Accessibility:** CMC strives to make our performances accessible to all. As part of that commitment, we offer an accessible box office and an assistive listening system for our concerts. Large-print versions of concert repertoire and program notes are also available (please give advance notice). For disability accommodations, please contact the CMC Office.

**CMC Office: 541-552-6154 or**  
**Director@ChamberMusicConcerts.org**

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October 10, 2025 at 7:30pm

**Alon Goldstein and  
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Sponsored by Mary Jane Morrison



November 7, 2025 at 7:30pm

**Antonio  
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December 5, 2025 at 7:30pm

**Eugene  
Skovorodnikov**



March 13, 2026 at 7:30pm

**Yoshio Hamano**



April 24, 2026 at 7:30pm

**Nikita Fitenko &  
Katerina Zaitseva**



May 15, 2026 at 7:30pm

**Pierluigi Camicia**

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Fridays, and subject  
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**SUNDAY, MARCH 22, 2026, 3:00PM**

SOU Music Recital Hall, Ashland



**Daniel del Pino, piano**

Virtuoso pianist Daniel del Pino returns following last year's sold-out performance. Winner of six international competitions including the Steinberg International, del Pino has performed from Carnegie Hall to Madrid's Auditorio Nacional. Experience Spanish salon music and Flamenco-infused pieces on nature themes, with new poems by resident poet Tiziana DellaRovere.

**SUNDAY, MAY 31, 2026, 3:00PM**

SOU Music Recital Hall, Ashland



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ANIMA MUNDI  
PRODUCTIONS

*"Pacific Dogwood" painting by Paula Feng*



*Henry IV, Part II*

Heart's Ease (The Honeysuckle)	Anthony Holborne, Pavans, Galliards, and Almains....1599
Queen's Goodnight	Thomas Robinson, 1560-1620
A Fancy	John Dowland, 1563-1626
The Carman's Whistle	anon, broadside ballad, c. 1600

I N T E R M I S S I O N

*Hamlet*

King of Denmark's Galliard	John Dowland
Tarleton's Riserrectione	anon., late 16th c.
Gravedigger song ("In Youth When I Did Love")	anon., late 16th c.
Tarleton's Riserrectione	anon., late 16th c.
Robin is to the Greenwood Gone	Dd.2.11, copied by Matthew Holmes. c. 1588-1600
Tarleton's Jig	anon., late 16th c.

*The Tempest*

Greensleeves	anon., 16th c., and John Johnson c.1545 -1594
Where the bee sucks	Robert Johnson, c. 1583-1634
Loth to depart	John Dowland
Full fathom five	Robert Johnson

*Merry Wives of Windsor & Othello*

Fortune my foe	anon., The Dallis Lute book, 1585
Willow Song	anon., The Lodge Lute Book, c.1559

*Midsummer Night's Dream*

Fairie Rownde	Holborne, Pavans, Galliards, and Almains....1599
The Mad, Merry Pranks of Robin Goodfellow	The Roxburghe Ballads, Ben Jonson, 1623

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MARIACHI

APRIL 2026  
25 SATURDAY 3:00<sup>PM</sup> 26 SUNDAY 3:00<sup>PM</sup>



## Baltimore Consort

Mary Anne Ballard – treble and bass viols

Mark Cudek – cittern, bass viol

Larry Lipkis – bass viol, recorder, krummhorn, gemshorn

Ronn McFarlane – lute

Mindy Rosenfeld – flutes, fifes, bagpipes, krummhorn

Danielle Svonavec – soprano

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. 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*, *Harmonia* and the CBC's *OnStage*.

**Mary Anne Ballard** researches many of the Consort's programs. She also plays with Galileo's Daughters, Mr. Jefferson's Musicians, the Oberlin Consort of Viols, 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 music-directed the *Play of Daniel* for 75th Anniversary of the opening of The Cloisters Museum in New York and at Trinity Wall Street Church in New York.

**Mark Cudek** is the former Chair of the Historical Performance Department at the Peabody Conservatory of Johns Hopkins University, 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 Apollo's Fire and Hesperus, 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 2018 was promoted to full Professor.

**Larry Lipkis** is Composer-in-Residence and Director of Early Music at Moravian University in Bethlehem, Pennsylvania. He has served as Director of Early Music Week at Pinewoods and is a longtime music director for the Pennsylvania Shakespeare Festival. He has taught at the Amherst Early Music Festival, the VdGSA Conclave, and many other early music workshops and festivals. 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's chamber opera *Simonetta* was premiered in September 2022 in New York City by the American Chamber Opera Co. Larry is on the Board of Managers of the Bach Choir of Bethlehem, and often lectures on the topic of Bach and Rhetoric. He has twice served as a faculty member at the NEH Bach Summer Scholar Institute in Leipzig.

**Ronn McFarlane** has released over 40 CDs on Dorian and Sono Luminus, including lute solo collections, lute songs, lute duets, music for flute & lute, viola da gamba & lute, 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. Other CD releases, *One Morning*, and *Barley Moon*, feature “Ayreheart,” an ensemble brought together to perform Ronn’s original music. Ronn’s most recent solo album, *The Celtic Lute*, features his arrangements of traditional Scottish and Irish music from the 17th and 18th centuries. Visit [www.ronnmcfarlane.com](http://www.ronnmcfarlane.com).

**Mindy Rosenfeld** plays historic and modern flutes; recorders, whistles, crumhorns, bagpipe and early harp. A member of San Francisco’s Philharmonia Baroque Orchestra, as a guest artist Mindy has performed with American Bach Soloists, Musica Angelica, San Diego Bach Collegium, Catacoustic Consort, Apollo’s Fire, Portland Baroque Orchestra, Oregon and Carmel Bach Festivals and Opera Lafayette, among others. With an MM from San Francisco Conservatory and a BM from the Peabody Conservatory, Mindy divides her time between performing, teaching, and a crazy amount of driving to and from her coastal Northern California home.

**Danielle Svonavec**, soprano, holds degrees in Mathematics and voice from the University of Notre Dame. 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 a Cantor at the Basilica of the Sacred Heart at Notre Dame, and teaches choral music at the Bethany Christian School in Goshen, Indiana.

### Our Instruments

*The Fairy Queen and her maides daunced about the garden, singing a Song of six parts, with the musick of an exquisite consort; wherein was the lute, bandora, base-violl, citterne, treble viol and flute.*

From *The Honourable Entertainment at Elvetham*, anon., 1591.

The “exquisite consort” that entertained Queen Elizabeth upon her visit to the Earl of Hertford in September 1591 was, in respect to the specific instruments employed, the exact equivalent of the Baltimore Consort. Referred to in modern times as a “mixed” or “broken” consort, this band enjoyed popularity in the Elizabethan and early Jacobean periods. Combining the sultry viols, the ethereal flute, the ‘sprightly and cheerful’ cittern, the ‘deep’ bandora and the ‘noble’ lute, the ensemble is capable of

many moods, from the joyful to the melancholy. The Baltimore Consort will not be using a bandora in tonight's concert; instead, we will provide additional instrumental color by including bagpipes, recorders, fifes, krummhorns, and a gemshorn.

Like the plays for which it often provided accompaniment, Elizabethan consort music, "reflected the remarkable synthesis of popular taste and humanist eloquence which gave vitality to the Shakespearean theatre" in appealing "to every level of spectator, from the simplest groundling who could hum along with his favorite ballad tune to the most sophisticated gallant who could take delight in the rich harmony and embroidery surrounding the melody" (from Sydney Beck's introduction to his edition of Morley's Consort Lessons).

### **The Music in Shakespeare's Plays**

There are hundreds of references to music in the works of Shakespeare. Shakespeare's music can be placed into three general categories.

**Incidental Music:** The individual titles of incidental music in Shakespeare's works are never named but the directions "music here", "music begins", "music for dancing", etc. are provided.

**Literary References:** Shakespeare refers to the music, music theory, and instruments of the time within the text of his works. A humorous example is found in the names of the musicians whom Peter confronts in *Romeo and Juliet*: Hugh Rebec, Simon Catling and James Soundpost.

**Songs:** Specific songs are included for performance in the text of Shakespeare's plays. Shakespeare authored the lyrics to some of these songs but also incorporated popular songs known to his contemporary audiences. The plays did not include notation of the tunes of these songs. However, we are certain that Robert Johnson's setting for *Full Fathom Five* is the same as when originally performed in *The Tempest*. Johnson is well documented as Shakespeare's composer. For the other songs that you will hear tonight, we are using the earliest surviving versions – both published and from manuscript – which are contemporary with Shakespeare's productions. These include, *It was a Lover and His Lasse*, *When Gripping Grief*, *Where the Bee Sucks*, *Heart's Ease*, *In Youth When I Did Love*, *Full Fathom Five*, *Fortune My Foe*, and *The Willow Song*.

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# Program Notes

CMC offers informative, entertaining pre-concert lectures one hour before every performance (6:30pm for evenings and 2pm for matinees). These free lectures are presented by musicologist Ed Wight, and are designed to give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 in the Music Building.

“If music be the food of love, play on” remains one of the most celebrated of all Shakespeare quotations. The Baltimore Consort further transports us to Shakespeare’s time by performing on the instruments of his day (the late 16th and early 17th centuries). Two of their performers write “The *exquisite consort* that entertained Queen Elizabeth in 1591 includes viols, flute, cittern, and lute...” The Consort also adds extra color in tonight’s concert “by including bagpipes, recorders, fifes, crumhorns and gems-horn” (Mark Kuddek and Larry Lipkis).

## ***As You Like It***

**Kemp’s Jig** Though defined as a “vigorous dance of the British Isles, originating in the 15th century,” it also has “many historical and regional variants” (Grove Encyclopedia of Music). This anonymous Jig, in duple meter for instrumental ensemble, falls on the more gentle, dulcet side of the continuum. Will Kemp was a famous Elizabethan actor and dancer, known especially for his comic Shakespeare roles. It is a depiction of a bet he made — to dance all the way to Norwich, a “nine day wonder.”

**It was a Lover and his Lass** Thomas Morley (1557-1602) became “the most influential figure in the Elizabethan vogue for the Italian madrigal.” The English madrigal “reached its peak during the eight years he printed them (1593-1601)” (New Grove Dictionary). So, it’s no surprise he turned to other vocal genres — and Shakespeare happened to live in the same parish. This delightful nonsense song begins with string accompaniment, and later adds winds.

## ***Twelfth Night***

**O Mistress Mine** As composer, editor, as well as author of the influential *A Plaine and Easie Introduction to Practical Musicke*, “Morley’s musical ac-

tivities were both more extensive and more varied than those of other English composers of the period.” They extend to instrumental ensemble as well. He includes *O Mistress Mine* in the 1599 *First Booke of Consort Lessons*. Morley arranged this book for the “specific English [ensemble] of treble and bass viols, flute [recorder], lute, cittern and bandora” (New Grove).

**Peg a Ramsey** William Ballet was an Irish astronomer and musician. His *Lute Book* appeared in the late 16th century, around 1594, though the precise date is not known. It contained a brief anonymous dance titled *Peg-A-Ramsey*. In *Twelfth Night*, Sir Toby Belch refers to Malvolio as a ‘Peg A Ramsey’ (not a compliment; it implies a person is lewd). Yet the dance, for solo lute in major mode, is quite pleasant.

**Farewell Dear Love** The title says it all. Robert Jones (flourished 1597-1615) published this in *The First Booke of Songs and Ayres* (1600), the first of his five collections of lute songs (which could also be played on cittern or bass viol). Terrified, the (male) singer dreams of other potential female encounters — but doesn’t truly believe such events could happen! Lively vocal/instrumental exchanges close each verse and reinforce his hopelessness.

**The Buffens** Jean D’Estree was a French composer and dance arranger who died in 1576. He published four books of dances, invaluable resources for 16th century dance because they were more extensive and inclusive than other mid-century French dance collections. His third book, published in 1559, includes *Les Buffons* (*‘The Buffens’ - Clowns*), a lively dance tune of French origin. This book features dances arranged for four-to-six parts, so we get to hear both strings and winds.

### ***Romeo and Juliet***

**When Griping Grief** Richard Edwards (1524-1566) earned a strong reputation as a poet and dramatist. Though only a handful of his compositions have survived, Shakespeare quoted *When Griping Grief* (as ‘When grypinge griefes’) in Act 4 of *Romeo and Juliet*. This song for soprano and lute notes the potential soothing comfort of music in times of stress and grief.

**My Lady Carey’s Dompe** The Norton/Grove Encyclopedia defines ‘Dump’ as “doleful English pieces [of the 16th and 17th centuries], possibly written *in memoriam*.” However, in *Romeo and Juliet* Shakespeare mentions both “doleful dumps” and “merry dumps.” *My Lady Carey’s Dompe* is one of

the earliest in the genre and falls much closer to the ‘merry’ end of Shakespeare’s continuum. Dumps often feature an *ostinato* bass supporting a series of variations, and tonight the recorder provides the melody.

**Complain My Lute** Peter is a servant of the Capulets, and when he hears of Juliet’s death, he calls for the musicians to play *Heart’s Ease* “because my mind is full of woe.” That is the final line of the sad ballad *Complain my Lute*. Accordingly, this song is set in the minor mode for soprano and string accompaniment.

## ***Henry IV, Part II***

**Heart’s Ease (The Honeysuckle)** Little is known of Anthony Holborne’s life, including his exact birth and death dates, though he died in 1602. He may have intended the 65 pieces in his 1599 publication *Pavans, Galliards, Almans and Other Short Ayres* (for various ensemble scoring) as a “comprehensive collected edition.” It includes *Heart’s Ease*, a sprightly piece for strings and winds (unlike the mournful song with this title just performed above). This 1599 consort collection includes “his most successful and enduring works...the short lively galliards, almans and similar pieces” (New Grove).

**The Queen’s Goodnight** Thomas Robinson was a composer who flourished from 1589–1609. As a performer, he also mastered the lute and cittern, and wrote instruction manuals on both. He wrote *Queen’s Goodnight* as a lute duet in his influential lute method *The Schoole of Musicke*, published in 1603. It is a work both charming and — especially in the second half — quite challenging.

**A Fancy** John Dowland (1563–1626) is currently recognized as “the greatest English composer of lute music and lute songs” (New Grove). The ‘Fancy’ genre was the English Renaissance predecessor of the free fantasia, and Dowland sets this one for solo lute. He may have been inspired by Falstaff’s claim (in *Henry IV Part 2*) that all the tunes he sang “were his own fancies or good-nights.

**The Carman’s Whistle** In this play, Falstaff also mentions that “he heard the carmen whistle.” ‘Carmen’ were the drivers of horse-drawn carriages, and their whistles sometimes signaled the horses. Though anonymous, this tune was quite popular. The lyrics could get quite bawdy, making for a delightful vocal solo.

## Hamlet

**King of Denmark Galliard** Though an English composer, John Dowland spent a great deal of his career on the European continent. Among other international posts, he twice became a lutenist at the Danish court, in 1598-1603 and 1605-06. He dedicated this ensemble piece to his employer, “*The King of Denmark, his Galliard.*” The galliard became one of the most prominent Renaissance dances of the 16th and 17th centuries, and this one, not surprisingly, brings the lute to the fore among the other instruments with some striking virtuoso passages.

**Tarleton’s Riserrection** Richard Tarlton was an actor, ballad writer, and one of Queen Elizabeth’s favorite court jesters. He may also have served as the model for the court jester Yorick in Shakespeare’s *Hamlet*. We’ll hear two versions of *Tarleton’s Riserrectione* by John Dowland, this first one on his primary instrument: the lute.

**Gravedigger’s Song** The *Gravediggers Song* in *Hamlet* presents “a garbled version of a poem popular in Shakespeare’s time” (Shakespeare Navigator). He sings of pleasures “in youth when I did love” as well as what the passage of time takes away. The bagpipe soon provides accompaniment, then closes with its own version of Dowland’s *Tarleton’s Riserrectione*.

**Bonny Sweet Robin** As Ophelia declines into madness, she sings *Bonny Sweet Robin*. Tonight’s instrumental version of this anonymous song comes from the Matthew Holmes manuscripts. A significant figure in late 16th and early 17th century English music, he compiled an extensive collection of lute manuscripts, which he copied from 1588-97. *Bonny Sweet Robin* appears in the first and largest of his four lute books.

**Tarleton’s Jig** Unlike the Jig which opened tonight’s concert, *Tarleton’s Jig* reflects the lively, vigorous tradition of this British dance. From Dowland’s ensemble consort pieces, the recorder now comes front and center.

## The Tempest

**Greensleeves** Greensleeves was a later 16th century tune, and Richard Jones first registered it in 1580. Even in its first century, several different sets of lyrics were attached to it. In that spirit three centuries later, William Dix created the lyrics for *What Child is This?* to the same tune in 1865. The Consort presents two instrumental versions tonight. The first features the Gemshorn, a distant ancestor of the recorder family originally made from the horns of chamois or ox in the medieval era.

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Another wind instrument partners with it later, for a duet. The second version, for plucked strings features a ‘broken consort.’ Set for a variety of strings (lute, cittern, treble and bass viols), it is based on a 16th century arrangement by John Johnson, “the earliest of the great English lutenists” (New Grove).

**Where the Bee Sucks** Another English composer and lutenist, Robert Johnson lived from 1583-1633. Though we don’t know when it was written, he offers a lively setting of this ditty with constant pastoral imagery. Like so many of his songs, Johnson set it for voice and theorbo (bass viol). An even faster triple meter conclusion continues the joyful imagery “Merrily, merrily, Shall I live Now.”

**Loth to Depart** Scenes of departure can be quite melancholy, and Shakespeare fills *The Tempest* with them in various ways. Many involve Prospero, with his renunciation of his lifelong magical powers, and his release of Ariel to freedom. Dowland’s set of lute variations on the popular song *Loath to Depart* captures that spirit. It was not published during Dowland’s lifetime, but instead widely circulated on manuscript.

**Full Fathom Five** Robert Johnson (1583-1633) wrote *Full Fathom Five* in 1611, the year *The Tempest* received its first production. “Johnson’s songs for plays merit particular attention...and his best known songs are *Full Fathom Five* and *Where the Bee Sucks*, from *The Tempest*” (New Grove). Once again set for voice and theorbo and performed on bass viol, the final strain’s gentle resolution features close vocal and instrumental dialogue.

### ***Merry Wives of Windsor***

**Fortune My Foe** The mournful opening for bass viols of *Fortune My Foe* reflects the context of this popular instrumental tune. While it brightens a bit later when the higher strings join, it was often performed while prisoners were marched to their execution. It was included among almost 300 tunes in *The Dallis Lute Book*, published in 1583 and associated with Thomas Dallis, a musician and composer at Cambridge.

### ***Othello***

**Willow Song** For voice and lute tablature, this anonymous song appeared in *The Lodge Lute Book*. Written by or for Giles Lodge, the book appeared in the late 16th century. It is a lament, probably to love lost, with multiple



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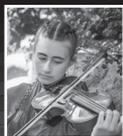
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statements of “Oh willow, willow, willow...the green willow must be my garland...He sighed in his singing, and made a great moan.”

### ***Midsummer Night's Dream***

**Fairie Rownde** Anthony Holborne scored this short but lively dance for five instruments (stringed and winds). That was the scoring throughout *Pavans, Galliards, Almains and Other Short Aires* from 1599 — primarily a collection of 16th century English Renaissance dances. One of the many definitions of *Round* includes “a country dance with participants grouped in a circle.” The challenging upper parts later in the work especially capture the joyful dance of an ensemble of fairys (which played such a major role in *Midsummer Night's Dream*).

**The Mad Merry Pranks of Robin Goodfellow** Robin Goodfellow is Puck, the mischievous yet good-hearted center of *Midsummer Night's Dream*. This song comes from the Roxburghe Ballads which consists of a collection of 1300 English popular songs and ballads of the late 16th and early 17th centuries. They often had instructions as to which tune the text was to be sung to, which perhaps accounts for the authorship of Ben Jonson, “the second most important playwright after Shakespeare during the reign of James I” (New Grove) writing these lyrics. Channeling Puck, Danielle sings them in high spirits, with the full ensemble as her accomplices.

*Program notes by Ed Wight*



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## Texts

### It was a Lover and His Lass

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino,  
That o'er the green cornfield did pass,

In springtime, the only pretty ring time,  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.

### O Mistress Mine

O mistress mine, where are you roaming?  
O stay and hear, your true love's coming  
That can sing both high and low.

Trip no further, pretty sweeting;  
Journeys end in lovers' meeting,  
Ev'ry wise man's son doth know.

### Farewell, Dear Love

Farewell, dear love, since thou wilt needs be  
gone,  
Mine eyes do show my life is almost done.  
Yet I will never die so long as I can spy.  
There be many moe,  
Though that she do go,  
There be many moe, I fear not, Why then let  
her go, I care not.

### When Griping Grief

When griping grief the heart would wound  
And doleful dumps the mind oppress,  
There music with her silver sound  
Is wont with speed to give redress  
Of troubled minds, for ev'ry sore,  
Sweet music hath a salve in store.

In joy it makes our mirth abound,  
In grief it cheers our heavy sprites,  
The careful head relief hath found,  
By music's pleasant sweet delights;  
Our senses, what should I say more,  
Are subject unto Music's law.

Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
Those pretty country folks would lie,  
In springtime, etc.

And therefore take the present time,  
With a hey, and a ho, and a hey nonino,  
For love is crownèd with the prime  
In springtime, etc.

What is love? 'Tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:

In delay there lies no plenty;  
Then come kiss me, sweet and twenty;  
Youth's a stuff will not endure.

Farewell, farewell, since this I find is true,  
I will not spend more time in wooing you.  
But I will seek elsewhere if I may find love  
there.  
Shall I bid her go? What and if I do,  
Shall I bid her go and spare not,  
Oh, no no no no no, I dare not!

The gods by music have their praise,  
The soul therein doth joy;  
For as the Roman poets say,  
In seas whom pirates would destroy,  
A dolphin saved from death most sharp,  
Arion playing on his harp.

O heavenly gift, that turns the mind,  
Like as the stern doth rule the ship,  
Of music whom the gods assigned,  
To comfort man whom cares would nip,  
Since thou both man and beast doth move,  
What wise man then will thee reprove

### **Complain My Lute**

Complain my lute, complain on him  
That stays so long away,  
He promis'd to be here ere this,  
But still unkind doth stay:  
But now the proverbs true I find,  
Once out of sight, then out of mind  
Hey ho! My heart is full of woe!

Peace, liar, peace! It is not so,  
He will by and by be here;  
But every one that is in love  
Thinks every hour a year.  
Hark! Hark! Methinks I hear him knock;  
Run quickly then, and turn thy lock,  
Then farewell all my care and woe!

Come, gallant, now! Come loiterer!  
For I must chide with thee;  
But yet I will forgive thee once:  
Come sit thee down by me.  
Fair lady, rest yourself content;  
I will endure your punishment,  
And then we shall be friends again.

For every hour that I have stay'd  
So long from thee away,  
A thousand kisses will I give;  
Receive them, ready pay.  
And if we chance to count amiss,  
Again we'll reckon every kiss;  
For he is blest that's punish'd so.

### **The Carman's Whistle**

As I abroad was walking  
By the breaking of the day,  
Into a pleasant meadow  
A young man took his way;  
And looking round about him,  
To mark what he could see,  
At length he spied a fair maid  
Under a myrtle tree.

So comely was her countenance,

And if those thousand kisses then  
We chance to count amiss,  
We shall not need to count again  
Till we in bed do light;  
And then be sure that thou shalt have  
Thy reckoning just as thou shalt crave;  
So shall we still agree as one.

And thus they spent the silent night  
In sweet delightful sport,  
Till Phoebus, with his beams so bright,  
From out the fiery port  
Did blush to see the sweet content  
In sable night so vainly  
Betwixt these lovers two.

And then this gallant did persuade  
That he might now be gone,  
Sweetheart, quoth he, I am afraid  
That I have stay'd too long.  
And wilt thou then be gone? Quoth she,  
And wilt no longer stay with me?  
The welcome all my care and woe.

And then she took her lute in hand,  
And thus began to play;  
Her heart was faint, she could not stand,  
But on her bed she lay:  
And are thou gone, my love? Quoth she,  
Complain my lute, complain with me,  
Until that he doth come again.

And winning was her air,  
As tho' the goddess Venus  
Herself she had been there;  
And many a smirking smile she gave  
Amongst the leaves so green,  
Altho' she was perceived  
She thought she was not seen.

At length she changed her countenance  
And sung a mournful song,

Lamenting her misfortune  
She stay'd a maid so long;  
'Sure young men are hardhearted  
and know not what they do,  
Or else they look for compliments  
Fair maidens for to woo.'

'Why should young virgins pine away  
And loose their chiefest prime,  
And all for want of sweethearts  
To cheer us up in time?'  
The young man heard her ditty

### **The Gravedigger's Song**

In youth when I did love,  
Methought it was very sweet  
To contract—o—the time, for—a—my behove,  
Oh, methought, there—a—was nothing—a—  
meet.

But age with his steling steps  
Hath clawed me in his clutch

### **Where the Bee Sucks**

Where the bee sucks, there suck I:  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly.  
After summer merrily.  
Merrily, merrily, shall I live now,  
Under the blossom that hangs on the bough.

### **Full Fathom Five**

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell: Ding-dong.  
Hark! now I hear them — Ding-dong, bell.

### **The Willow Song**

The poor soul sat sighing by a sycamore tree  
Sing all a green willow

And could no longer stay,  
But straight unto the damsel  
With speed he did away.

When he had played unto her  
One merry note or two,  
Then was she so rejoiced  
She knew not what to do;  
'Oh, God a mercy, Carman,  
Thou art a lively lad;  
Thou hast as rare a whistle  
As ever Carman had!

And hath shipped me into the land,  
As if I had never been such.

A pickax and a spade,  
For and a shrouding sheet,  
O a pit of Clay for to be made,  
For such a guest is meet.

Her hand on her bosom, her head on her knee  
Ref. Sing willow, willow, willow, willow!  
Sing willow, willow, willow, willow!  
My garland shall be;  
Sing all a green willow, willow, willow, willow  
Sing all a green willow  
My garland shall be.  
Sing willow, willow, willow

The fresh streams ran by her and murmured her moans.  
Her salt tears fell from her and soft'ned the stones.

Ref. Sing willow, willow, willow, willow!  
Let nobody blame him, his scorn I approve  
He was born to be fair, I to die for his love,  
Ref. Sing willow, willow, willow, willow!  
I call'd my love false love but what said he then?  
If I court more women, you'll couch with more men.  
Ref. Sing willow, willow, willow, willow!

### **The Mad Merry Pranks of Robin Goodfellow**

From Oberon in fairy land, the King of ghosts and goblins there,  
Mad Robin I at his command am sent to view the night-sports here:  
What revel rout is here about in any corner where I go;  
I'll over see and merry be, and make good sport with ho, ho, ho!

As swift as lightning I can fly amidst the aery welkin soon,  
and in a minute's space discry what things are done below the moon.  
There's neither hag nor ghost shall wag in any corner where I go,  
but Robin I, their feats will spy, and make good sport with ho, ho, ho!

Sometimes you find me like a man, sometimes a hawk, sometimes a hound,  
when to a horse I turn me can to trip and trot about you round.  
But if you stride my back to ride as swift as ayre away I go,  
O'er hedges and lands, o'er pools and ponds, I run out laughing ho, ho, ho!

When lads and lasses merry be, with possets and with banquets fine,  
unknown to all the company I eat their cakes and drink their wine.  
And to make sport I fart and snort and all the candles out I blow;  
the maids I kiss, they cry, "Who's this?" I answer laughing ho, ho, ho!

Since haybred Merlin's time have I, continued night sports to and fro,  
that for my pranks men call me by the name of Robin Goodfellow.  
Fiends, ghosts and sprites, that haunt the nights, the hags and goblins do me  
know, and beldams old my tales have told, sing "Vale, vale!" ho, ho, ho!