



College of Music  
MICHIGAN STATE UNIVERSITY

TAYLOR JOHNSTON  
**EARLY MUSIC SERIES**

# **The Baltimore Consort**

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In Angel's Wede: Music for Mary, Queen of Scots

Mary-Anne Ballard, viols  
Mark Cudek, cittern, bass viol  
Larry Lipkis, viols, recorders  
Ronn McFarlane, lute  
Mindy Rosenfeld, winds  
Danielle Svonavec, soprano

with  
Robert Aubry Davis, narrator

Tuesday, October 11, 2022  
Fairchild Theatre, 7:30 p.m.

# PROGRAM

## Prelude

from *Songs and Fancies*, 1662

John Forbes

The gowans are gay

from *Skenne MS* c. 1630–33

Anonymous

Adew Dundee

## Youth in France

Reading: *Fair flower of fifteen springs* (Pierre de Ronsard)

C'est moys de May

Clément Janequin

(1485–1558)

from *Vllme livre de dancieries*, 1557

Estienne du Tertre

Queen's Pavane and Gaillarde

from *Quart livre ...chansons nouvelles*, 1540

Pierre Cadéac

J'ay suis desheritée

(fl. 1538–1558)

Branles d'escosse

Estienne du Tertre

Reading: (Thoinot Arbeau)

from *Orchésographie*, 1589

Thoinot Arbeau

A suite of branles

(1520–1595)

Reading: *Ronsard, if your good, gentle-natured heart* (Mary Stuart)

from *Voix de ville*, 1576

Jehan Chardavoine

Mignonne allons voir si la rose

(c. 1537–1580)

text: Pierre de Ronsard

(1524–1585)

from *Liber primus leviorum carminum*, 1572

Pierre Phalèse

Gaillarde d'ecosse

(1510–1573)

Bransle d'ecosse

Estienne du Tertre

from *Voix de ville*, 1576

Jehan Chardavoine

Ma Petite colombelle

text: Pierre de Ronsard

Intermission

## PROGRAM (cont.)

### Back home in Scotland

Reading: *For who can denie...* (John Knox)

from <i>Skene MS</i>	Anonymous
Doun in yon bank	
from <i>Thomas Wode's Partbooks</i> , (c. 1562-1590)	Anonymous
What mightie motion	
from <i>Skene MS</i>	Anonymous
Alace, I ly alon	
Oure Father God celestiall	Pierre Cadéac

### Lutenist, David Rizzio, *The Pope's "spy"*

La Spagna	Francesco da Milano (1497-1543)
Morir non può il mio core	Maddalena Casulana (ca. 1544-1590)
Fantasia No. 34	Francesco da Milano

### Imprisonment and Execution in England

Reading: *O Lord my God, receive my prayer* (Mary Stuart)

In Angel's Wede	William Byrd (ca. 1540-1623)
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Reading: *Alive a Queen, now dead I am a Saint* (Robert Southwell)

from <i>Jane Pickeringe Lute Book</i> , ca.1617	Anonymous
A Scot's Tune	
from <i>Balcarres Lute Book</i> (1692-94)	Anonymous
Green grows the rashes	

## PROGRAM NOTES

### *Balcarres Lute Book (1692–94)*

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.

The short life of Mary Queen of Scots (1542–1587) was the stuff of great drama. Why has this sixteenth-century Scottish queen captivated us for centuries? The layers of romance, deceit, political maneuvering, and the long Catholic and Protestant feud are all told in Mary's tale.

Called to rule only days after being born, Mary, a Catholic, spent her childhood in France, while regents ruled Scotland in her stead. At sixteen, Mary married soon to be King Francis II of France. The marriage lasted only a brief while, as the king died the following year in 1560. Upon Francis' death, Mary returned to Scotland, marrying her cousin, Henry Stuart, Lord Darnley, a protestant. Although they had a son, James Stuart (later King James of England, Scotland, and Ireland), Mary and Henry Stuart's marriage ended tragically as well. Darnley was unhappy with his position of king consort, which afforded him no real power. Their marriage was strained as well by Mary's friendship with her secretary and close confidant, David Rizzio, a Catholic. Suspecting Rizzio was the father of Mary's baby, James, Darnley accused Mary of adultery, and had Rizzio murdered in front of a very pregnant Mary. Later, Darnley was murdered as well. After a brief imprisonment, Mary fled to the protection of her cousin Queen Elizabeth I, but was instead greeted with a sort of house arrest for almost twenty years. Ultimately, Mary was found guilty of participation in the Babington Plot, which sought to assassinate Elizabeth and place Mary on the English throne. At trial, Mary was unable to seek assistance from a lawyer or present witnesses of evidence. After a trial we would consider deeply unfair, Mary was beheaded in front of a crowd of hundreds.

## PROGRAM NOTES

It is a compelling story. There are more than ten novels about her life, spanning from the seventeenth century until today. Her life's story has inspired operas, movies, and a hit television show, *Reign* (2013-2017), as well as many plays. Today, we will hear music from different parts of Mary's life—from her childhood and court life in France, to her friendship with David Rizzio, and finally to her Scottish dominion.

We begin and end in Scotland with works that describe a sunny May garden, "Gowans are gay", and conjure Scottish identity, "A Scot's tune". Mary's time in France is punctuated by music for dance, both folk and court, including pieces by the great dance master, Thoinot Arbeau (1520–1595). Arbeau's 1589 *Orchésographie* is invaluable to scholars, performers, and history lovers today as it provides instruction on social dance, culture, and music in the high Renaissance.

Immensely popular in his day, the poet Pierre de Ronsard led the seven-member group *La Pléiade*, who sought to elevate the French language to the level of Latin and Greek through poetry and prose. Several monarchs commissioned his work, including Mary Queen of Scots. Ronsard and his crew aimed to create timeless masterpieces in French, though they often ended up imitating ancient texts instead.

Before we return to Scotland, we will hear music inspired by Mary's personal secretary, an Italian Catholic, David Rizzio. In addition to serving Mary, Rizzio was an avid musician, and is often depicted holding his violin. Rumored to be both the pope's spy as well as a romantic interest of Mary, Rizzio met an untimely end. We are also including a work by a female composer, Maddalena Casulana, who Rizzio might have known. She was almost an exact contemporary of Queen Mary and has the distinction of being the first woman to have her madrigals published. Her *Primo libro di madrigali* was published in Venice in 1568. The closing set opens with music by William Byrd; the text which may have been written by Edward Paston as an elegy for the executed Queen...

—Sarah Huebsch Schilling and Mark Cudek

## GUEST ARTIST BIOS

**The Baltimore Consort** - 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 courtly 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. Sixteen 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. (all but two states) and abroad (Germany, Austria, The Netherlands, and Scotland), they often perform 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 Baltimore Consort's programs. She also plays with Galileo's Daughters (a multi-media ensemble drawing together the music of Galileo's time with narration and video projections of the heavens), Mr. Jefferson's Musicians (for which she was invited to create a program for "Soundscapes of Jefferson's America" at Monticello), the Oberlin Consort of Viols, and Fleur de Lys, a baroque ensemble in Northern Indiana. 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 twelfth-century Play of Daniel for the 50th anniversary of the historic first performance in modern times at The Cloisters Museum in New York.

**Mark Cudek** is 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 is a former member of Hesperus and has regularly performed with Apollo's Fire, Catacoustic Consort, and Folger Consort. In his youth, he worked as a café guitarist in the Virgin Islands. Mark is the 2014

## GUEST ARTIST BIOS (cont.)

recipient of the Johns Hopkins University Alumni Association's Global Achievement Award.

**Larry Lipkis** is Composer-in-Residence and Director of Early Music at Moravian College in Bethlehem, PA. He has also served as Director of Pinewoods Early Music Week, and is a longtime Music Director for the Pennsylvania Shakespeare Festival. His cello concerto, *Scaramouche*, appears on the Koch label, and his bass trombone concerto, *Harlequin*, was premiered by the Los Angeles Philharmonic to rave reviews. The trilogy was completed when his bassoon concerto, *Pierrot*, was performed by the Houston Symphony. His two chamber operas, *Peronelle* and *Simonetta*, are based on the lives and loves of two medieval/Renaissance artistic luminaries—Guillaume de Machaut and Sandro Botticelli. Larry is also the Composition Competition Coordinator for the Allentown Symphony Orchestra, and directed the orchestra's "Enigma Variations" project in 2017 and in the following year, "Pictures and an Exhibition 2018". Larry often lectures on the topic of Bach and Rhetoric, speaking during recent summers at an NEH institute in Leipzig.

**Ronn McFarlane** has released over 40 CDs on Dorian and Sono Luminus, including solo collections, lute songs, lute duets, music for flute and lute, Elizabethan lute music and poetry, the complete lute music of Vivaldi, and The Baltimore Consort albums. In the tradition of the lutenist/composers of past centuries, Ronn has composed new music for the lute. These original compositions are the focus of his solo CD, *Indigo Road*, which received a Grammy Award Nomination in 2009. Other recent CD releases, *One Morning*, and *Barley Moon*, feature "Ayreheart", a new ensemble brought together to perform Ronn's music. *Nine Notes that Shook the World* highlights duets with Mindy Rosenfeld, flute, harp, bagpipe. Ronn's newest solo album, *The Celtic Lute*, features his arrangements of traditional Scottish and Irish music from the 17th and 18th centuries.

A founding member of The Baltimore Consort, **Mindy Rosenfeld** 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

## GUEST ARTIST BIOS (cont.)

Lincoln Center's Mostly Mozart Festival, 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, 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.

**José Lemos** is internationally noted for his concert and opera performances. Since receiving the First Prize in the 2003 International Baroque Singing Competition of Chimay, Belgium, he has performed with some of the USA and Europe's leading conductors, ensembles, and opera houses, such as Zürich Opernhaus, Teatro Real de Madrid, Théâtre des Champs-Élysées in Paris, Royal Festival Hall and Barbican Hall in London, and Carnegie Hall and Avery Fisher Hall in New York, under the baton of William Christie, Marc Minkowski, and Paul McCreesh, just to name a few. A versatile performer, he charms audiences with his exuberant renditions of native Brazilian and Sephardic songs in a duo with Uruguayan guitarist Marco Sartor, and performs medieval music with various ensembles, including the 12th-century Play of Daniel (role of King Darius) at The Cloisters. José is a recording artist with Dorian/Sono Luminus.

**Danielle Svonavec** is a graduate of the University of Notre Dame (BS in mathematics, 1999, and MM in Voice, 2003). 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. The mother of three teen-age girls, she leads a busy life, currently serving as the Cantor at the Basilica of the Sacred Heart at Notre Dame, and teaching Middle School music at the Trinity School Greenlawn in South Bend, where she is also Dean of Junior High Girls. Danielle lives with her family on a farm near Goshen, Indiana, and is frequently called on as a soloist locally, performing virtuosic cantatas and arias with the baroque ensemble, Fleur de Lys in South Bend, and solos with local choruses performing works by Handel and Haydn.



## TAYLOR JOHNSTON EARLY MUSIC SERIES

The Taylor Johnston Early Music Series is made possible through the generosity of Dr. Taylor Johnston and recognizes his lifelong interest in informed performance of music of the 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> centuries. Through public performances and workshops for MSU students, the Series provides those interested in this repertoire with increased opportunities to study, hear, and perform this music as it was originally performed.

Dr. Johnston studied both agriculture and vocal music at the University of Tennessee and received his M.S. and Ph.D. degrees in plant physiology at the University of Illinois. He served on the MSU faculty for 51 years, retiring in January 2019. While being captivated by the challenges and rewards of a career in science, he maintained his passion for music through singing as a soloist and ensemble member and by playing early music on wind instruments, primarily recorder. He studied recorder with Michael Lynn of the Oberlin Conservatory for eight years and formed the Beaumont Baroque Ensemble in 1985 as an outlet for his passion for early music. The group, featuring the renowned viola da gambist Enid Sutherland, performed throughout mid-Michigan for twelve years.

Dr. Johnston passed away in July 2019, leaving behind an enduring legacy in the Taylor Johnston Endowment for Early Music, which will fund this series in perpetuity.

## UPCOMING EARLY MUSIC SERIES CONCERTS

**Jean Rondeau, harpsichord**

*The Goldberg Variations* by J.S. Bach

Tuesday, November 1, 2022

7:30 p.m. Fairchild Theatre \$\$

**Artifex Consort**

*Feste Champêtre: Courtly Delicacies for Viols, Rustic and Refined*

Tuesday, February 28, 2023

7:30 p.m., Fairchild Theatre \$\$

# TRANSLATIONS

## **C'est mois de May**

This month of May, my green apparel, I shall display!

I shall arise at break of day, this lovely month of May; One skip, two skips, three skips, I'll lightly hop away, To see if my sweet friend can play. Then I shall say I love none other, and for her hand a kiss I'll pay!

This month of May...

## **J'ay suis desheritée**

I am disinherited since I have lost my lover. He has left me all alone, full of grief and anguish. Nightingale in the trees above, without any further delay, go tell my lover that I am tormented by longing for him.

## **Mignonne allons voir si la rose**

Sweetheart, let us see if the rose that only this morning unfolded its scarlet dress in the sun has lost, at vesper-time, the folds of its scarlet dress and its color, so like yours.

Alas! See how rapidly, Sweetheart, she has let her beauty fall all over the place! Nature is truly a cruel stepmother when such a flower only lasts from dawn to dusk!

So if you hear me, Sweetheart, while your age flowers in its greenest newness, gather, gather your youth. Age will tarnish your beauty as it has faded this flower.

## **Ma petite colombelle**

My little turtledove, my beautiful little one, my little eye, kiss me. From a mouth full of kisses, chase away the pain of my loving confusion. When I say to you, "Sweetheart, come here. Were I to receive nine kisses all at the same time, just give me three."

Just as warlike Diana gives them to Phoebus, her brother, and Aurora to her father, then you withdraw your mouth, and far away, all shy, flee on lively feet. As a bull by the meadow runs after its beloved, thus, full of anger, I chase you.

And, with a strong hand, I will hold you like an eagle holds a quivering bird. Then, making like a sweetheart, you make the appearance of giving back to me the rest of the kisses. But in vain you will hang on my neck, awaiting (as you kiss my eyes) pardon for having left me.

## **Morir non può il mio core**

My heart cannot die: I would like to kill it, since that would please you, but it cannot be pulled out of your breast, where it has been dwelling for a long time; and if I killed it, as I wish, I know that you would die, and I would die too.

## **In Angel's Wede**

I saw a noble queen above the skies in sphere of crystal bright who here on earth not long before was seen of divers heinous crimes to be indicted; By false suspect and jealousy of those whom fear had wrought to be her mortal foes.

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- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series)
- **James and Susan Bonfiglio** (Symphony Orchestra, October 30 and Spring Opera)
- **Beth Cafagna in loving memory of my husband Al Cafagna**, MSU professor of Philosophy, a lifelong jazz fan and saxophone player, and worker for civil rights (Jazz: Spirituals, Prayer and Protest Concert)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (Piano Monster)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (The Best of the Baroque)
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- **Alena Fabian, M.D.**, (Margarita Shevchenko, September 9)
- **John and Gretchen Forsyth** (Ralph Votapek, September 23)
- **Thea Glicksman** (Guy Yehuda, November 28)
- **Howard and Pam Gourwitz** (Joe Lulloff, March 19)
- **Lauren Julius Harris** (Symphony Orchestra, October 30, Guy Yehuda, November 28, Dmitri Berlinsky, March 29)
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- **Taylor Johnston Early Music Series Endowment** established by Taylor Johnston (Taylor Johnston Early Music Series)
- **Hari Kern and the late Ralph R. Edminster, M.D.** (Ralph Votapek, March 15)
- **Ann, John and Abby Lindley**, (Chorale and State Singers, April 2 and Mark Rucker, April 7)

- **Merritt Lutz** (Spectrum Festival and Wind Symphony, April 27)
- **Clare Mackey** (Red Cedar Organ Recital: Renee Anne Louprette, May 21)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas and Jazz on the Grand)
- **Mary and Patrick McPharlin** (The Beauty of Brahms and Jazz: Spirituals, Prayer and Protest Concert)
- **Dr. and Mrs. Roy Meland**, (Happy Birthday Mozart!)
- **Gordon E. Miracle** (Rick Fracker, October 26)
- **Mike and Midge Morrow** (All American)
- **MSU Federal Credit Union** (Showcase Series, Spartan Spectacular, and Spectrum Festival)
- **MSU Federal Credit Union Entrepreneurial Musical Artist-in-Residence Endowed Fund** (Musique 21 and Nois Saxophone Quartet, October 31)
- **George Orban and Rae Ramsdell** (Red Cedar Organ Spring Concert, May 21)
- **Liz and Tony Raduazo in honor of Andrew Raduazo** (Sensory Friendly Spartan Concert, April 25)
- **Joy A. Rimpau** (Tuba-Euphonium Ensemble, February 2)
- **Nancy and Charlie Seebeck** (Romance in the Air and A Celebration of the Beautiful Voice)
- **Brenda Sternquist** (A Jazzy Little Christmas)
- **Leonard and Sharon Tabaka** (Annual Jazz Spectacular Finale Concert)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Dmitry Berlinsky, November 14, Suren Bagratuni, March 17, 19 and 31)
- **Linn Van Dyne and Mike Knox, in loving memory of Hal W. Hepler, Ph.D.** (Symphony Orchestra, September 30)
- **Provost Teresa K. Woodruff, Ph.D. and Thomas V. O'Halloran, Ph.D.** (Spectrum Festival, Christmas Oratorio and Symphony Orchestra, April 29)
- **Worthington Family Foundation** (Opera Season)
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- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Andrea L. Wulf** (Piano Monster)

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