

Chatham Baroque & RENAISSANCE & BAROQUE

The Baltimore Consort *In Angel's Wede*

Music of Mary Queen of Scots

Saturday
November 18, 2023
7:30pm
Calvary Episcopal Church



THE BALTIMORE CONSORT

23/24 SUBSCRIPTION SERIES

The Baltimore Consort

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*

PRELUDE

The gowans are gay John Forbes, *Songs and Fancies*, 1662

A dew Dundee Skene MS c. 1630–33

YOUTH IN FRANCE

C'est mois de May Clément Janequin (1485–1558)

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

Queen's Pavane and Gaillarde Estienne du Tertre, *VII^{me} livre de dancieries*, 1557

J'ay suis desheritée Pierre Cadéac, *Quart livre ...chansons nouvelles*, 1540

Branles d'escosse Estienne du Tertre

Reading: Dancing is practiced to reveal whether lovers are in good health... (Arbeau)

A suite of branles Thoinet Arbeau, *Orchésographie*, 1589

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

Mignonne allons voir si la rose Ronsard, pub. Jehan Chardavoine, *Voix de ville*,

1576 Gaillarde d'escosse Pierre Phalèse, *Liber primus leviorum carminum*, 1572

Bransle d'escosse Estienne du Tertre

Ma petite colombelle Ronsard, Jehan Chardavoine, *Voix de ville*, 1576

~ *intermission* ~

BACK HOME IN SCOTLAND

Lady Cassilles Lilt (Anonymous)

Alace, I ly alon Anon., *Skene MS*

What mightie motion Anon., Thomas Wode's Partbooks c.1562-1590

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

Our Father God celestiall Pierre Cadéac (fl.1538–1558)

LUTENIST, DAVID RIZZIO, THE POPE'S "SPY"

La Spagna Francesco da Milano (1497–1543)

Morir non può il mio core Maddalena Casulana (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)

Reading: *Alive a Queen, now dead I am a Saint* (Robert Southwell)

A Scot's Tune Jane Pickeringe Lute Book, ca.1617

Green grows the rashes Anon., Balcarres Lute Book 1692–94

BALTIMORE CONSORT WEBSITE
baltimoreconsort.com

BOOKING AGENT

Sean Johnson • sean.johnson@baltimoreconsort.com

PROGRAM NOTES

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, 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 that 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.

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'll 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, "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 (1519-1595). 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*, which 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'll 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's, Rizzio met an untimely end. We are also including a work by a female composer, Maddalena Casulana, whom Rizzio might have known. Almost an exact contemporary of Queen Mary, she 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, is an elegy for the executed Queen.

Sarah Huebsch Schilling and Mark Cudek

TEXTS AND TRANSLATIONS

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 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*

C'est moys de may

Ce moys de may, ma verte cotte *This month of May, my green apparel*
Ce moys de may, je vestiray. *This month of May, I shall display.*

De bon matin me leveray, *I shall arise at break of day,*
Ce joly, joly moys de may; *This lovely month of May;*
Un sault, deux saults, trois saults, *One hop, two hops, three hops,*

En rue je feray,
Pour voir si mon amy verray.
Je luy diray qu'il me descotte;
Me descottant le baisera.
Ce moys de may...

Je suys deshéritée

Je suys deshéritée
Puisque j'ay perdu mon amy.
Seule, il m'a laissée,
Pleine de pleurs et de souci.
Rossignol du boys joly,
sans point faire demeure.
Va t'en dire a mon amy
Que pour luy suy tourmentée.

Mignonne allons voir si la rose

Mignonne allons voir si la rose
Qui ce matin avoit desclose
Sa robe de pourpre au soleil
A point perdu ceste vesprée
Les plis de sa robe pourprée,
Et son teinct au vostre pareil.

Las! voyez comme en peu d'espace,
Mignonne, elle a dessus la place,
Helas! ses beautés laissées choir!
Ha vrayment marastre est nature,
Puis qu'une telle fleur ne dure
Que du matin jusques au soir.

Donc, si vous me croyez, Mignonne,
Tandis que vostre aage fleuronne
En sa plus verte nouveauté,
Cueillez, cueillez vostre ieunesse:
Comme à ceste fleur la vieillesse
Fera ternir vostre beauté.

Ma petite colombelle

Ma petite colombelle,
Ma petite toute belle,
Mon petit oeil, baisiez moi,
D'une bouche toute pleine
De baissers, chassez la peine
De mon amoureux esmoy.
Quand je vous dirai: Mignonne,
Approchez-vous; qu'on me donne
Neuf baisers tout à la fois,
Donnez-m'en seulement trois.

Telz que Diane guerriere
Les donne à Phebus son frere,
Et l'Aurore à son viellard;

*In the street I'll lightly hop away.
To see if my sweet friend can play.
I shall say I'll love none other,
And for her hand, a kiss I'll pay.
This month of May...*

*I am bereaved
since I lost my beloved.
Alone he has left me,
full of tears and woe.
Lovely nightingale of the woods,
stay here no longer.
Go tell my beloved
That for him I am tormented.*

Ode de Pierre de Ronsard

*Let's go, my dear, and see whether the rose
which this morning uncovered
its purple garment to the sun
has now at evening
lost any of the folds of that garment,
or any of its color that resembles your own.*

*But see, alas! how in so brief a time,
my dear, the rose has let fall
its beauties upon the ground.
Nature is truly a wicked stepmother
if such a flower lasts only
from morning till night.*

*So then, my dear, if you believe me:
while your time of life is in bloom,
in its freshest green,
go and harvest your youth;
for as with this flower, old age
will wither your beauty.*

—tr. Lawrence Rosenwald

Ode de Pierre de Ronsard

*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,*

Puis reculez vostre bouche
Et bien loing, toute farouche,
Fuyez d'un pied fretillard.
Comme un taureau par la préce
Court apres son amouree,
Ainsi tout plein de courroux,
Ie courray fol apres vous.

Et, prise d'une main forte,
Vous tiendray de telle sorte
Qu'un aigle l'oyseau tremblant.
Lors faisant de la doucette,
De me redonner le reste
Des baisers ferez semblant.
Mais en vain serez pendante
Tout à mon col, attendante
(Tenant un peu l'oeil baissé)
Pardon de m'avoir lassé.

What mightie motion

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.
And thirlit throu with deidly poysond dairts
That inwardly within my briest it bleids.
Yit fantasie my fond affection feeds
To run that race but ather rest or rove.
Alace!....

*arrowheads
pierced*

without respite

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

tunes

such

Our Father God Celestial

Our Father God celestial
Now ar we come to pray to thee.
We are thy children thairfore we call
Heir us father mercifullie.
Nou blissed be thy godlie name
Amongst us all for it is right.

Thair is no uther bot the same
Whairby mankynd most be saveit.

Thy kingdom come thy heav'nlie rigne
Thou rings in us and we in thee.
Thy will be done and hail design.
In eirthe as in heav'n inteir lie.
Give us this day our daylie breide
Our sauls and bodies to refresche
And all sic things as we haive neid
Thy trewe kirk for to redres.

reigns
whole

such, need

Our debts ar gryt and in finet
We pray thee, Lord, thame to remit.
Lyk as we forgive thame all quyt.
Our debtors all frelie remit.
Lead us nocht in temptatioun
Delyver us we Thee imploir
From evill and vexatioun
For thyne is kingdom power and glore.

quite

Morir non può il mio cuore

Morir non può il mio cuore
E ucciderlo vorrei, poi che vi piace;
Ma trar non si può fuore
dal petto vostr', ove gran tempo giace;
Et uccidendol'io, come desio,
So che morreste voi, morend'anch'io.

*My heart cannot die;
To please you, I want to kill it.
But it can't be ripped from your breast
Where it has lived so long.
If I were to kill it, as I wish,
I know your death would be my death, too.*

In Angel's wede

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 indict;
By false suspect and jealousy of those
whom fear had wrought to be her mortal foes.

ABOUT 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 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.



ABOUT THE ARTISTS

Mary Anne Ballard researches many of the Consort's programs. She also plays with Galileo's Daughters, 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 the 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 and viola da gamba & lute, the complete lute music of Vivaldi, and Baltimore Consort albums. In the tradition of the lutenists/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.

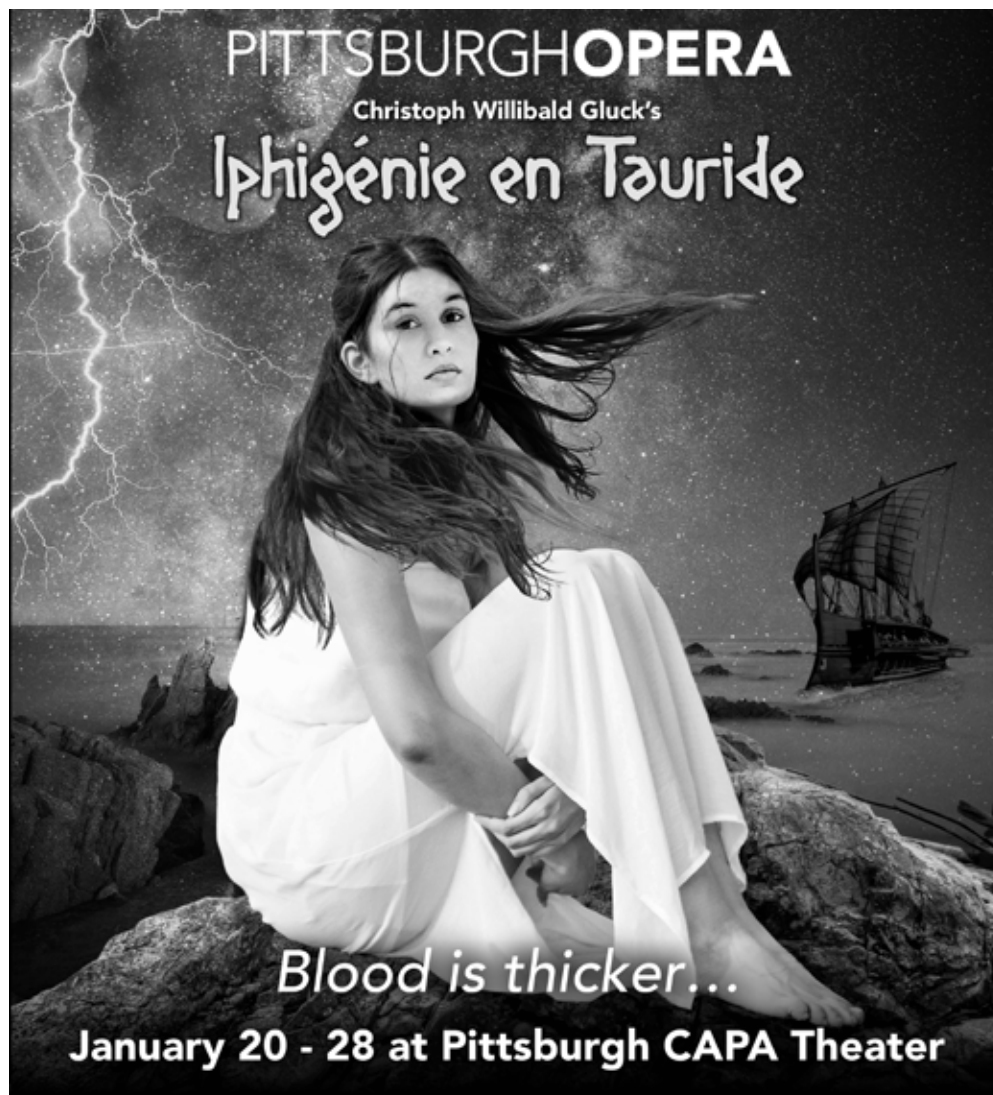
Mindy Rosenfeld plays historic and modern flutes, recorders, whistles, crumhorns, bagpipe, and early harp. A member of San Francisco’s Philharmonia Baroque Orchestra, as a guest artist Mindy has performed with American Bach Soloists, Musica Angelica, San Diego Bach Collegium, Catacoustic Consort, Apollo’s 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 among 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.

Robert Aubry Davis, television and radio personality, is a native Washingtonian and an active member of the area’s cultural community. Davis is the creator and host of “Millennium of Music,” a program dedicated to music from the thousand years before Bach. The program, now in its 43rd season, is carried by more than 100 public radio stations nationwide, internationally, and on SiriusXM Satellite Radio. He has been host and moderator of WETA TV’s Emmy Award-winning weekly arts discussion program, “Around Town,” since its inception in 1986. Davis can also be heard on SiriusXM’s classical music channel. He is a regular lecturer at a variety of area seminars and performances and has written liner notes for a wide variety of classical and folk recordings. Robert has been awarded knighthoods by the Republic of France and the Kingdom of Belgium for service to the arts; he was also named a Knight of the Order of the Lion by the Republic of Finland.

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