

Adeu Dundee

Early and Traditional Music of Scotland

The First Morning of May

The gowans are gay
Adeu Dundee

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

Mirror of the Renaissance World

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

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

A Courtly Poet

What mightie motion

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

Crossing to the New World

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

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

The Scotch Humour

The Scotch cuckold
Green grows the rashes

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

Intermission

Native Aires

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

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

An Ancient Ground

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

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

On the Banks of Helicon

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

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

THE BALTIMORE CONSORT

Joanna Blendulf* - *viols*

Mark Cudek - *cittern, bass viol*

Larry Lipkis – *tenor and bass viols, soprano recorder, crumhorn*

Ronn McFarlane - *lute*

Mindy Rosenfeld - *flutes, whistle, crumhorn*

Danielle Svonavec – *soprano*

***Mary Anne Ballard is unable to join The Baltimore Consort this evening. We are grateful for Joanna to be performing in her place.**

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NOTES and TEXTS

Early Scottish music is a magical array of the courtly and native folk arts. The court itself absorbed the most enchanting and rarified styles from its neighbors to the South—the English, French, Netherlandish and Italian, and long after the court of James VI of Scotland had moved to England in 1603, the Scots who remained in the north self-consciously preserved their musical heritage, while the English imported Scottish tunes and began to write new music in “the Scotch humour.” Our program explores the secular music, both courtly and native, of sixteenth- and seventeenth-century Scotland, plus two folk melodies which traveled to the new world, and one (*The Strily Vale*) which was chosen in the twentieth century as a setting for an early sixteenth-century poem.

The gowans are gay

Adew Dundee

Many Scottish songs seem to have existed long before their appearance in written form. *The Gowans are gay* harks back to the Middle Ages, with its child-like four-note melody and a refrain-riddled text, although it is only found in seventeenth-century sources. Sung on “the first morning of May,” it evokes the timeless ritual of the Maypole dance as the background to an attempted seduction. *Adew Dundee*, the first of many native airs in our program, is characterized by the gapped scale (in this case *pentatonic*) and the “Scotch snap”—short-long—rhythmic figure associated with Scottish folk melody.

The gowans are gay, my jo, the gowans are gay, daisies
They make me wake when I should sleep, the first morning of May.
About the fields as I did pass I chanc’d to meet a proper lass.
Right busie was that bonny maid and I thereafter to her said,
“O Ladie fair, what do you here?” “Gath’ring the dew, what needs you speir?” ask
“The dew” quoth I, “what can that mean?” she said, “to wash my Ladie clean.”
I 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

Remember me, my deir

Two canaries

Ane ground

Branles d’escosse

This set demonstrates the wide variety of foreign styles in the Scottish Renaissance repertory.

The simple declamation of *Remember me my deir* imitates the humanistically-inspired French *air de cour*.

Remember me, my deir,
I humbly you requier
For my request that loves you best
With faithfull hart inteir
My hart sall rest within your breist.
Remember me my deir.

Remember me in pain
With unkindness neir slain.
That through delay of cruel wae, woe
That in you dois remain

Remit, I say; alas, always
Remember me in pain.

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

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

The lute solos, a pair of “canaries,” were originally named and transmitted by Spanish and Italian musicians, after having originated in the Canary Islands. A seemingly pre-sixteenth-century work, *Ane ground* is reminiscent of the Burgundian court *basse danse*, with its stately long-note tenor ornamented with syncopated duplum and triplum melodies. The tenor itself, an eight-bar sequence of notes repeated four times in the piece, is also found in Elizabethan virginal music as *Hugh Aston's Grownde. Branles d'escosse* are actual French dances, published in Paris, but claiming to have a Scottish origin.

What mightie motion

The talent of poet Alexander Montgomery, artistic leader of the court of young James VI, shines forth if one only reads aloud the first line of this song. The entire text is a masterpiece of alliteration.

What mightie motion so my mynd mischeives?
What uncouth cair throu all my corps doth creep?
What restless rage my resone so bereives?
What maks me loth of meit, of drink, of sleep?
I knou not nou what 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 arrowheads
And thirlit throu with deidly poysond dairts pierced
That inwardly within my briest it bleids.
Yit fantasie my fond affection feeds
To run that race but ather rest or rove. without respite
Alace!....

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

—Alexander Montgomerie

Crossing to Ireland

Gypsen Davey (Child Ballad no. 200)

Beyond written sources, we also trace the path of traditional Scottish Song, passed down through the generations from one singer to the next, which followed the migrations of Scots farmers and artisans to the New World—to the isolated hollows of Appalachia and far reaches of Cape Breton, Nova Scotia. In an old Scottish manuscript c.1630, the forerunner of *Gypsen Davey* is called “Lady Cassiles Lilt.” The ballad appears in the eighteenth century as *Johnny Faa, or the Gypsie Laddie* (*The Scots Musical Museum*, II, 1788). It relates the legend of a certain Lady Cassilis who left her husband for a gypsy. The distinctive refrain of nonsense syllables represents the magic spell—the “glamour”—which the gypsies cast over this lady. This version is a collation of several collected by Cecil Sharp in the Appalachian Mountains of North Carolina and Kentucky, 1916-18.

It was late last night when the squire came home
Enquiring for his lady;
The serving-woman answered him:
She has gone with a gypsen Davey.
 Ra-ta-ta-ta tim, ta-ta tim, ta-ta tim
 Ra-ta-ta-ta tim, die-aisy,
 Ra-ta-ta-ta tim, Sing liddle diddle din
 Sing liddle diddle Gypsen Davey.

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

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

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

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

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

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

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

The Scotch cuckold

Green grows the rashes

The popularity of "Scotch" style (heard most clearly here in the use of the "gapped" scale) reached its zenith in late seventeenth-century England, culminating in the publication of anthologies such as *Wit and Mirth; or Pills to Purge Melancholy* (1719), and continued in the north and south of the British Isles through the eighteenth century. The *Scotch cuckold* is an English imitation of the Scotch style, while the tune *Green grows the rashes* is a genuine Scottish tune. Appearing as early as 1627, the latter held its popularity throughout the eighteenth century, when Robert Burns polished a song text which is fitted to it. A version of our *Green grows the rashes* tune, without words, also appeared in James Oswald's *Caledonian Pocket Companion* of 1742.

One yeir begins

A reflection on the passage of time and cycle of nature, this beautiful poem by an unknown Scottish author may have been written by a woman—there are clues in additional verses. Editor Kenneth Elliott suggests that since it is from an Aberdeen source, and Aberdeen printers were famous for their almanacs, it could also be an almanac poem set to music. The melody itself erases any doubt about the extraordinary range of Scottish singing. If the words were not present, a modern witness might judge this to be an instrumental tune, but the wide range only adds to the vocal expressiveness, transforming the song into a primal wail.

One yeir begins ane other ends,
our tyme doth pass and go.
All thus to our instruction tends
gif we culd tak it so;
The sommer's heat, the winter's cold
whois seasons lets us sie
whan youth is gone and we wax old
lyk flours we fade and die.

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

In spring tyme of our youth we suld
the seeds of learning saw,
weed furth our vices gif we could,

our sinful lusts o'erthrow.
Wha in the prime of youth taks pains
thair service to bestow,
in harvest of his age again
the grapes of grace do grow.

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

Suit smiling Katie loves me

Here arranged for cittern this folk tune is a perfect example of Scottish native melody preserved in the manuscript collections for lute and Mandora of the early seventeenth century.

Rorate coeli desuper

The words *Rorate caeli desuper*, with which William Dunbar (c. 1460 – after 1513) opens his lovely poem, are originally from the Old Testament prophet Isaiah. Serving as the Introit for the Fourth Sunday of Advent, the liturgical text evokes thoughts of the Second Coming and Judgment Day as penitential preparation for Nativity. Both the light/dark imagery and the pouring down of the dew (or righteousness) from the heavens, preceding the opening of the earth on Judgment Day, would have struck a familiar chord with Christians of Dunbar's time. Dunbar follows the Biblical words with verses on the glories of creation and man's debt to the Lord. The poem was set to music by the editors of the first edition of the Oxford Book of Carols (1928), who chose a Scottish folk tune, *The Strily Vale*, for the setting. The melody was probably known to them through James Oswald's eighteenth-century arrangement of folk tunes.

Rorate coeli desuper!
Heavens, distil your balmy showers;
For now is risen the bright Day-star,
From the rose Mary, flower of flowers:
The clear Sun, whom no cloud devours,
Surmounting Phoebus in the east,
Is comen of his heav'nly towers,
Et nobis puer natus est. [and to us a child is born]

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

Celestial fowlès in the air,
Sing with your notès upon height,
In firthès and in forests fair
Be mirthful now at all your might;

For passèd is your dully night;
Aurora has the cloudès pierced,
The sun is risen with gladsome light,
Et nobis puer natus est.

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

Whip my toudie*

Remember me at evening

A Scot's tune

Existing alongside the courtly music, the native Scottish airs were prized by literate musicians and amateur collectors—aristocrats in 17th-century Scotland—who feared the loss of their native music if it weren't written down. Their manuscripts are all instrumental (Skene for the mandora, a small lute-like instrument, and Straloch for the lute), even though some of the tunes they record may have originally been set to words. The mandora and lute arrangements are mostly rudimentary—simple melodies with sparse accompaniments which invite improvisation. The set beginning with *Whip my toudie** is primitive and all the more powerful for being so. These three tunes betray their origins in an improvised oral tradition through the short repeating bass formulae of *Whip my Toudie* and *Remember me at evening*, the double-tonic (i.e. two chord) harmonization of *A Scots tune*, and the melody pattern itself of *Whip my toudie*, which first winds around the dominant, then around the tonic.

**"toudie" refers to a hen that doesn't lay eggs, or else a young woman who is not married.*

Adeu, O desie of delyt

O lusty May

The Banks of Helicon or The Nine Muses

King James VI, born the son of Mary, Queen of Scots, in 1566, and still a teenager in the 1580s, had gathered a circle of poets and musicians to form a society which called itself the "Castalian Band" (after the mythical spring on Mount Parnassus, a symbol of the inspiration of the Muses). Led by the poet Alexander Montgomerie (1540?-1610?), they set fine poetry to music derived stylistically from the French *chanson* and dance measures, and fostered an intellectual climate directed toward beauty, gentility, classical myth, and *amour courtois*.

Adeu O Desie of Delight, a famous song in its time, was emblematic for the court of King James VI. One of a number of poems on the "Helicon stanza" (a metrical scheme), it is set by Andro Blackhall to a tune, *The Nine Muses*, which fitted other important poems on the stanza such *The Banks of Helicon* and *The Cherrie and the Slae*.

O lustie May completes the journey we began at the top of this program with a May song and *chansons* of the French-inspired court. Alexander Montgomerie's celebration of spring, dressed in the images of myth and the "dainty devices" of alliteration and rhyme, and coupled with a galliard-like dance tune, is a miniature masterpiece of the Scottish courtly sensibility governing the wedding of poetry and music.

Adeu, O desie of delyt;
Adeu, most plesand and perfynt;

Adeu, and haif gude nicht:
Adeu, thou lustiest on lyve;
Adeu, suete thing seperlatyve;
Adeu, my lamp of licht!
Lyk as the lysard does indeid
Leiv by the manis face,
Thy beutie lykwyse suld me feid
If we had tyme and ace.
Adeu nou; be treu nou,
Sen that we must depairt.
Foryet not, and set not
At licht my constant heart.

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

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

—Alexander Montgomery

O lustie May with Flora quene
The balmy drops from Phebus schene
Pre luciand bemes befor the day,
Be that Diana growis grene
Thru' glaidnes of this lusty May.

radiant
heralding by shining

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

to
meadow
showers

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

boughs
practice rejoicing

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

return
more and more merry

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

—Notes by Mary Anne Ballard

Biographies of the Performers

Founded in 1980 to perform the instrumental music of Shakespeare's time, the Baltimore Consort has explored early English, Scottish, Spanish, 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 earned them recognition as Top Classical-Crossover Artist of the Year (*Billboard*). Besides touring in the U.S. and abroad, they have often performed on such syndicated radio broadcasts as *St. Paul Sunday*, *Performance Today*, *Harmonia* and the CBC's *OnStage*. They have also enjoyed many teaching residencies at K-12 schools, as well as at the Madison Early Music Festival and other university engagements. The musicians of the Baltimore Consort bring diverse musical backgrounds together to produce a unique sound.

Mary Anne Ballard* researches many of the Consort's programs. She also plays with Galileo's Daughters, Mr. Jefferson's Musicians, 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 now teaches viol at Oberlin's summer Baroque Performance Institute, as well as at the University of Notre Dame. 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. She is on the Board of Directors of Early Music America.

Joanna Blendulf* has performed and recorded with notable early music ensembles including the Nota Bene Viol Consort, Wildcat Viols, Parthenia, the Catacoustic Consort, and the Washington Bach Consort. Ms. Blendulf is Associate Professor of Music at Indiana University in Bloomington where she teaches viola da gamba and Baroque cello. She is on the faculties of early music workshops across the country. Joanna is co-principal cellist and viol soloist of the Portland Baroque Orchestra and has been featured at the Oregon and Carmel Bach Festivals, the Ojai Music Festival and at international festivals in Regensburg and Villa de Leyva in Columbia, South America.

Mark Cudek is Chair of the Historical Performance Department at the Peabody Conservatory 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 Hesperus and Apollo's Fire 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 2019 was promoted to the rank of Full Professor at Peabody.

Larry Lipkis is Composer-in-Residence and Director of Early Music at Moravian College in Bethlehem, Pa. He has also served as Director of Early Music Week at Pinewoods, 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. Larry is on the Board of Managers of the Bach Choir of Bethlehem, and often lectures on the topic of Bach and Rhetoric. He served as a faculty member at the NEH Bach Summer Scholar Institute in Leipzig in July 2012 and 2014.

Ronn McFarlane has released over 40 CDs on Dorian and Sono Luminus, including solo collections, lute songs, lute duets, music for flute & lute, Elizabethan lute music and poetry, 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 in 2009. *One Morning*, and *Barley Moon*, feature "Ayreheart," an ensemble brought together to perform Ronn's music. Ronn's newest 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 wooden and modern flutes, and also recorders, whistles, crumhorns, bagpipes, and early harp. A member of San Francisco's Philharmonia Baroque Orchestra, she has performed under Nicholas McGegan (and guest conductors, such as Jordi Savall and Gustav Leonhardt), and has appeared in NYC's Mostly Mozart Festival, the BBC Proms, Amsterdam's Concertgebouw, and Carnegie and Disney Halls. A graduate of the Peabody Conservatory and the San Francisco Conservatory, she has been a guest artist with several ensembles such as American Bach Soloists and Apollo's Fire, and she is Principal Flutist in the Mendocino Music Festival. Mindy divides her time between performing, teaching, and driving to and from her Northern California home.

Danielle Svonavec, soprano, is a graduate of the University of Notre Dame (BS in mathematics, and MM in Voice). While still a student, she stepped in 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, and the South Bend Symphony. She currently serves as the Cantor at the Basilica of the Sacred Heart, and teaches Middle and High School music at the Trinity School Greenlawn, where she is also Dean of Girls. Danielle lives with her husband and three daughters in the countryside near Goshen, IN and is frequently heard as a soloist in northern Indiana, performing virtuosic cantatas and arias with the baroque ensemble, Fleur de Lys in South Bend.

***Mary Anne is unable to join The Baltimore Consort this evening. We are grateful for Joanna to be performing in her place.**