

THE EDMONTON CHAMBER MUSIC SOCIETY
PRESENTS

the baltimore consort

ADEW DUNDEE

EARLY AND TRADITIONAL MUSIC OF SCOTLAND

SATURDAY NOVEMBER 13, 2021

WEST END CHRISTIAN REFORMED CHURCH

EDMONTON
CHAMBER
MUSIC
SOCIETY



Program

The First Morning of May

The gowans are gay

Adew 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

ECMS



The Scotch Humour

The Scotch cuckold

Green grows the rashes

Anon., *Pills to Purge
Melancholy*, 1719

Anon., Balcarres Lute Book,
1692-94

Pause

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 music,

O lustie May

On the banks of Helicon

Andro Blackhall, 1537-1609;
text, Alexander Montgomery

Anon., Thomas Wode's
Partbooks

Andro Blackhall

*For a copy of the song texts for tonight's concert and more
information about the Edmonton Chamber Music Society,
please visit www.edmontonchambermusic.org.*

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.*



Early and Traditional Music of Scotland

“Scotch Humour” has enchanted music lovers for hundreds of years. The Baltimore Consort explores music of Scotland from 400 years ago while also tracing the thread of traditional Scottish Song which followed the migrations of Scottish farmers and artisans to the New World.

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 neighbours to the South – the English, French, Netherlandish, and Italian. 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 a folk melody which travelled to the new world, and a Scottish translation of the Lord’s Prayer in a courtly French musical setting.

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 the 75th Anniversary of the opening of The Cloisters

Museum in New York and at Trinity Wall Street Church in New York.

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. She 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 Colombia, South America.

Mark Cudek is Director of the Early Music program 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 regularly performed with Apollo's Fire, The Catacoustic Consort, 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.

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 has served as a faculty member at the National Endowment for the Humanities Bach Summer Scholar Institute in Leipzig in July 2012 and 2014.

Ronn McFarlane has released over 35 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 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 *Harvest 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, and bagpipe. Visit ronnmcfarlane.com.

Mindy Rosenfeld, a founding member of the Baltimore Consort whose playing graced our first decade, is also a long-time member of San Francisco’s Philharmonia Baroque Orchestra. Fluent in a wide range of musical styles, she plays both wooden and modern flutes in addition to

recorders, whistles, crumhorns, and early harp. Mindy actively freelances on the West Coast and is Principal Flute at the Mendocino Music Festival in her hometown. The mother of five boys, she loves dancing and tending her organic garden at home on “The Magic Farm.”

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 the Cantor at the Basilica of the Sacred Heart at Notre Dame, and teaches Middle School music at the Trinity School Greenlawn in South Bend, where she is also Dean of Junior High Girls. Danielle lives with her husband and three daughters on a farm near Goshen, Indiana.

PROFETI DELLA QUINTA
PRESENTS

The Songs of Salomon: HaShirim asher liShlomo

**TUESDAY,
FEBRUARY 1, 2022
7:30 P.M.**

**ROBERTSON WESLEY
UNITED CHURCH**

Ensemble Profeti della Quinta, directed by Elam Rotem, focuses on the vocal repertoire of the 16th and early 17th centuries. It aims to create vivid and expressive performances for audiences today while, at the same time, considering period performance practices. From its core of five male singers, the ensemble collaborates regularly with instrumentalists and additional singers. This program portrays the many-faceted art of Salomone Rossi, a court composer in the service of the Gonzaga family and a uniquely innovative composer of Jewish liturgical music.



Edmonton Chamber Music Society

The Edmonton
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Society thanks
the following
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2021/2022
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