

The Food of Love: Songs for Shakespeare

The Baltimore Consort

As You Like It

Kemp's Jig anon, Cambridge MS, late 16th c.
It was a Lover and his Lass Thomas Morley, *First Booke of Ayres*, 1600

Twelfth Night

O Mistresse Mine Morley, *Consort Lessons*, 1599
Peg a Ramsey Playford, *The English Dancing Master*, 1651
Farewell, dear love Robert Jones, *First Book of Songs*, 1600
The Buffens (*Les Buffons*) Jean d'Estrée *Tiers livre de danseries*, 1559

Romeo and Juliet

When Griping Grief Richard Edward, 1525-1566
Lady Carey's Dump anon., Marsh Lutebook, 16th c.
Complain my lute anon., broadside ballad, 16th c.
Heart's Ease (The Honeysuckle) Anthony Holborne, *Pavans, Galliards, and Almains....*1599

Henry IV, Part II & A Winter's Tale

Queen's Goodnight Thomas Robinson, 1560-1620
Fancy John Dowland, 1563-1626
The Carman's Whistle anon, broadside ballad, c. 1600
Whoope, do me no harm/Jog on anon., late 16th c.

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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.
Bonny sweet robin Matthew Holmes MSS, c. 1588-97
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 Johnson, 1625

The Baltimore Consort

Mary Anne Ballard – treble and bass viols
Mark Cudek – cittern and 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, early strings, also currently 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 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 and for the Twelfth Night Festival at Trinity Wall Street Church in New York.

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 Concert, 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 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. 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 NEH Bach Summer Scholar Institute in Leipzig in July 2012 and 2014.

Ronn McFarlane has released over 30 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. The CD release, *One Morning*, features "Ayreheart," a new ensemble brought together to perform Ronn's new music. Visit www.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 Boy Farm".

Danielle Svonavec, soprano, is a graduate of the University of Notre Dame (BS in mathematics, 1999, and MM in Voice, 2003) where she now teaches voice. 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 for the nationally televised mass at the Basilica of the Sacred Heart at Notre Dame, and recently began teaching Middle School music at the Trinity School Greenlawn in South Bend. Danielle lives with her husband and three daughters on a farm near Goshen, Indiana

A note about 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*).

A note about 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*.

Program notes

As You Like It

Will Kemp (or Kempe) was one of the great clowns in Shakespeare's troupe and played Touchstone in *As you Like It*. He is also famous for his "Nine Day Wonder," in which he danced all the way from London to Norwich, a distance of about a hundred miles. **Kemp's Jig** may have been written to commemorate that spectacle, which drew multitudes of spectators.

In Act V, Touchstone requests that two pages sing a love song as he prepares to woo Audrey, a country wench. The pages respond with one of the most beloved songs from the entire Shakespeare canon, **It was a Lover and his Lass**, after which Touchstone promptly berates them for their unmusical rendition. This is one of only a few songs from the plays that survive in their original settings.

Twelfth Night

Our music in this set comes chiefly from Act II, iii, in which the well-oiled Sir Toby Belch and Sir Andrew Aguecheek conspire with Feste the Clown and Maria to humiliate Olivia's officious steward Malvolio. Andrew, despite the late hour, calls on Feste to sing a love song, **O Mistress Mine**. Our version tonight is not the song itself, but rather the beautiful consort setting by Thomas Morley.

A few lines later, Sir Toby Belch remarks, "*My lady's a Catayan, we are politicians. Malvolio's a Peg-a-Ramsey, and three merry men be we.*" (A Peg-a-Ramsey is a term of contempt, taken from a character in a folk ballad.)

Shortly thereafter, Malvolio enters and peremptorily requests that Sir Toby lower his voice and behave properly. Toby responds by loudly singing **Farewell Dear Love**, alternating verses with Feste.

The Buffens (The Clowns) is the English title for "Les Bouffons," a French dance that crossed the channel into England. The tune is not referenced in the play, but we've programmed it here as a tribute to Feste and the two prominent Shakespearean clowns represented in this program—Will Kemp and Richard Tarleton.

Romeo and Juliet

The scene between the Capulet's servant Peter and the musicians following Juliet's feigned death in Act IV creates an odd moment of comic relief. Peter sings, "*When Griping Grief the heart doth wound, And doleful dumps the mind express, Then music with her silver sound With speedy help doth lend redress.*" Shakespeare actually lifted this beautiful stanza from Richard Edwards' *The Paradyse of Dayntey Devices*, and Edward's song **When Griping Grief** is among the most poignant in all of Shakespeare.

A "dump" is by definition doleful—it is a melancholy, mournful air---and often contains a gently rocking two-chord accompaniment that invites solace and quiet contemplation. **Lady Carey's Dump** is among the most famous in this genre.

When Peter first hears the news of Juliet's supposed death, he calls for the musicians to play **Heart's Ease** because "*my heart is full of woe.*" The ballad **Complain My Lute**, sung to the tune of Heart's Ease, contains that line at the end of the first verse. But there is a second, more cheerful, tune with the name "Heart's Ease." This version, also known as **The Honeysuckle**, exists as an alman—a stately dance in duple meter-- by Anthony Holborne

Henry IV, part 2 and Winter's Tale

A single line by the loveable rogue Falstaff in Act III of *Henry IV, part 2* provides us with the first three pieces of our set: "...the whores called him mandrake: he came ever in the rearward of the fashion, and sung those tunes to the overscutched housewives that he heard the Carmen whistle, and swore they were his fancies or his good-nights." Our goodnight piece, **The Queen's Goodnight**, is the first piece in Thomas Robinson's pedagogical work, "The Schoole of Musicke." The work, published in 1603, is dedicated to King James, though the queen in the title was likely Elizabeth, who died that year.

Our **Fancy**, for solo lute, is by John Dowland, arguably the greatest composer of the Elizabethan era, and certainly the most important and influential composer of lute music in history.

In the quote above, Falstaff references the ballad **Carman's Whistle**, one of the countless "euphemism" broadsides in which a canny young lad seduces an innocent maid, to her distinct pleasure, as is evidenced by her final verse, "*Let other maids say what they will/The truth of all is so/The bonny Carman's whistle/Shall for my money go.*"

We close the first half with a medley of two tunes from Act IV of *Winter's Tale*; the first, **Whoop, do me no harm** is a lusty song quoted by a servant, and the second, **Jog On**, a cheery ditty sung by the rogue Autolycus to close the third scene: "*Jog on, jog on, the footpath way/And merrily hent the style-a/A merry heart goes all the day/Your sad tires in a mile-a.*"

Hamlet

"**Christianus the fourth, King of Denmarke, his galliard**" is the full title of Dowland's tribute to his employer. The piece was published in "Varietie of Lute Lessons" by his son Robert Dowland, in 1610, and makes for the perfect introduction to this set. Our arrangement is based on the five-part version in the 1604 publication "Lachrymae." Though not a "musical" play Hamlet nonetheless does have tunes sung by Ophelia as she lapses into madness (e.g. **Bonny sweet robin**) and the wonderful **Gravedigger's Song**. The other tunes reference Richard **Tarleton**, a favorite comic actor of Shakespeare, who may even have memorialized him in the play with the nickname "Yorick."

The Tempest

The Tempest is one of Shakespeare's late plays and possibly the last he wrote alone. Robert Johnson was Shakespeare's collaborator, or composer-in-residence in the King's Men and contributed two songs to the play. **Full fathom five** (Act I, scene ii) is sung by the invisible fairy Ariel, to lure Ferdinand, the Prince of Naples, to Prospero and his daughter Miranda. **Where the bee sucks** (Act V, scene i) is also sung by Ariel to entertain Prospero while he is dressing. We include, as "incidental" music to this set John Johnson's setting of **Greensleeves** (John was the father of Robert Johnson) and the ballad tune **Loth to Depart**, set by Dowland. The phrase "loath to go" or "loath to leave" appears in *Comedy of Errors*, *Cymbeline*, and *Merchant of Venice*. **Greensleeves** was actually mentioned by Falstaff in *Merry Wives of Windsor* (II, i) as he bellows: "*Let the sky rain potatoes; let it thunder to the tune of Greensleeves!*"

Merry Wives of Windsor & Othello

When Falstaff remarks In Act III of *Merry Wives of Windsor*, “*I see what thou wert, if Fortune thy foe, were not Nature thy friend,*” he is referring to the very popular ballad **Fortune My Foe**, which was arranged by many Elizabethan composers, including John Dowland and Thomas Morley. The tune itself was a popular choice to be sung to prisoners as they were led to their executions, hence the mournful quality to our rendition. **The Willow Song** (“*Willow, Willow*”), perhaps Shakespeare’s most heartbreakingly poignant song. is sung by Desdemona to her maid Emilia shortly before her death at the hands of Othello. The original tune predates the play; it comes from the *Lodge Lute Book*, printed in 1559.

A Midsummer Night's Dream

We end our program tonight in the magical realm of spirits and fairies that Shakespeare conjures up for us in *Midsummer Night's Dream*. Holborne’s **Fairie Rownd** is one of many sprightly dances by Elizabethan composers that evokes the enchantment of the supernatural world.

Robin Goodfellow is “the shrewd and knavish sprite” who also goes by the name of Puck. In **The Mad Merry Pranks of Robin Goodfellow**, we meet our old familiar mischievous sprite, who plays tricks on unsuspecting mortals for the sheer pleasure of the sport. Our text comes from a 17th century broadside, to a tune widely known as “Robin Goodfellow.”

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