

SAN DIEGO EARLY MUSIC SOCIETY

presents



# *The Baltimore Consort*

*The Food of Love: Songs, Dances and Fancies for Shakespeare*

**Sunday, Mar 13, 2016**

**7:30 PM**

St. James by-the-Sea Episcopal Church  
743 Prospect Street, La Jolla

**As You Like It**

Kemp's Jig  
It was a Lover and his Lass

anon., Cambridge MS, late 16th c.  
Thomas Morley, First Booke of Ayres, 1600

**Twelfth Night**

O Mistresse Mine  
Peg a Ramsey Playford,  
Farewell, dear love  
The Buffens (Les Buffons)

Morley, Consort Lessons, 1599  
The English Dancing Master, 1651  
Robert Jones, First Book of Songs, 1600  
Jean d'Estrée Tiers livre de danseries, 1559

**Romeo and Juliet**

When Griping Grief  
Lady Carey's Dump  
Complain my lute  
Heart's Ease (The Honeysuckle)

Richard Edward, 1525-1566  
anon., Marsh Lutebook, 16th c.  
anon., broadside ballad, 16th c.  
Anthony Holborne, Pavans, Galliards, and Almains... 1599

**Henry IV, Part II & A Winter's Tale**

Queen's Goodnight  
Fancy  
The Carman's Whistle  
Whoope, do me no harm/Jog on

Thomas Robinson, 1560-1620  
John Dowland, 1563-1626  
anon., broadside ballad, c. 1600  
anon., late 16th c.

## INTERMISSION

**Hamlet**

King of Denmark's Galliard  
Tarleton's Riserrectione  
Gravedigger song ("In Youth When I Did Love")  
Tarleton's Riserrectione  
Bonny sweet robin  
Tarleton's Jig

John Dowland  
anon., late 16th c.  
anon., late 16th c.  
anon., late 16th c.  
Matthew Holmes MSS, c. 1588-97  
anon., late 16th c

**The Tempest**

Greensleeves  
Where the bee sucks  
Loth to depart  
Full fathom five

anon., 16th c., and John Johnson c.1545 -1594  
Robert Johnson, c. 1583-1634  
John Dowland  
Robert Johnson

**Merry Wives of Windsor & Othello**

Fortune my foe  
Willow Song

anon., The Dallis Lute book, 1585  
anon., The Lodge Lute Book, c.1559

**Midsummer Night's Dream**

Fairie Rownde  
The Mad, Merry Pranks of Robin Goodfellow

Holborne, Pavans, Galliards, and Almains... 1599  
The Roxburghe Ballads, Ben Johnson, 1625

- Please be sure to turn off any electronic devices that could make noise during the performance.
- No flash photography, videotaping or recording without express permission from the performers.

## 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

### 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.