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A CONCERT BY GUT, WIND, AND WIRE

Saturday, September 14, 2024 • 7:30PM

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WELCOME TO THIS CONCERT

Welcome back, everyone. After this summer's intimidating weather, it's time to relax and enjoy great music together. And as Friends of Music enters its 25th year, what better way to do so than to look back at early and Celtic music that figured so prominently in the evolution of classical and chamber music and composers we all know, like Ottorino Respighi (1879-1936).

The members of the Gut, Wind, and Wire ensemble have performed together for decades, both as members of the famed Baltimore Consort and as a trio. These three talented artists could not be positioned better to familiarize us with early and Celtic genres and the kinds of musical instruments that rely on gut, breath, or wire to provide the distinctive "voices" of such music.

In your program, you have descriptions of these instruments, some of which are not seen or played often, like the viola da gamba. What is not in your program are descriptions of the musical selections. This information will be provided verbally by the musicians as they introduce the various sets during their performance. They love to be informal and to interact with their audiences. We know you'll enjoy and appreciate this approach; we've bragged about you to the members of Gut, Wind, and Wire, and told them prior guest artists have said you're among the most thoughtful and engaged audiences they've encountered.

In one set, *Ancient Airs and Dances*, the ensemble will perform the original versions of the tunes that inspired Respighi and then show where the composer placed them in his set of three modern orchestral suites written between 1917 and 1931. Respighi was both a composer and a musicologist, and he had a strong interest in Renaissance and Baroque music.

Similarly, in *Terpsichore: Muse of the Dance*, the ensemble will play original versions of the dances and then arrangements of them by Michael Praetorius (1571-1621), the most famous and prolific German composer of his era. *Terpsichore* is the only secular work by Praetorius that survives; it contains his arrangements of more than 300 dances of the time.

We hope you'll enjoy this evening and our three Two Rivers Chamber Orchestra concerts to follow, along with a performance by the Two Rivers String Quartet. Throughout the season, you'll hear many pieces that you probably know well, and a few that will be new. As we go along, three more very special guest artists will join us to help us celebrate this very special year. Thanks to so many, we've reached a milestone. Happy 25th!

With very best wishes,



Judith Miller Jones
President, Friends of Music



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JED GAYLIN

This concert season, Jed Gaylin is celebrating his 12th season as music director of the Two Rivers Chamber Orchestra. He is a tremendous asset, and we are lucky to have him! He has made an enormous difference in the quality and creativity of the orchestra's programming and performances.

His approach to music, musicians, and life-lived-large is rare: It includes an old-world commitment to study and depth of conception, combined with a welcoming presence and warm engagement – both on and off the podium.

Orchestra members and soloists often recount how Jed's rehearsals and performances elicit their very best, not only individually but collectively. His dedication to exploring music's fullest potential in a collaborative spirit reaches beyond the stage to draw the audience into the creative act. Listeners feel engaged as participants in an eloquent musical conversation.

Jed is also the music director of the Hopkins Symphony Orchestra in Baltimore and the Bay Atlantic Symphony in New Jersey. In addition, he is principal guest conductor of the Cape May Music Festival. His numerous guest appearances include the St. Petersburg State Symphony, National Film and Radio Philharmonic (Beijing, China), Shanghai Conservatory Orchestra, Bucharest Radio Orchestra, Academia del Gran Teatre del Liceu (Barcelona, Spain), Eastman School of Music Broadband Ensemble, and many others.

He earned both a Bachelor of Music in piano and a Master of Music in conducting at the Oberlin Conservatory, and a Doctor of Musical Arts in conducting at the Peabody Conservatory. He attended the Aspen Music Festival as a conducting fellow. Among other honors, he has received a National Endowment for the Arts grant and the Presser Music Award. His conducting teachers have included Frederik Prausnitz, Leonard Slatkin, Jahja Ling, Murry Sidlin, Paul Vermel, and Michel Singher, and, for piano, Lydia Frumkin.

He lives in Baltimore with his wife, poet Lia Purpura, and their standard poodle, Dasha.

For more information, visit his website at www.jedgaylin.com.

"Generous" is the word listeners and performers use time and again to describe conductor Jed Gaylin's approach to the orchestra, the score, and the audience. His joyful abandon and probing intellect combine to create powerful programs, compelling interpretations, and evenings that are fresh and exuberant. The legendary conductor George Szell said: "In music one must think with the heart and feel with the mind." Jed Gaylin embodies this maxim abundantly and passionately.

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GUT, WIND, AND WIRE

Gut, Wind, and Wire is a trio named for the natural elements that bring its instruments to life: gut strings, wire strings, and wind (breath).

It was formed by three longtime members of the Baltimore Consort, a famed early music ensemble: **Mark Cudek** (who plays the bass viol, cittern, and percussion), **Ronn McFarlane** (lute), and **Mindy Rosenfeld** (flutes, fifes, and bagpipes). They have been making music together for over four decades!

Together, they explore a wide variety of music from the 16th and 17th centuries as well as music from folk traditions and original music. Through maple, boxwood, spruce, rosewood, blackwood, tulipwood, strings of sheepgut and metal (on cittern, viola da gamba, riq, lute, flutes, fifes, and bagpipes), their sound springs forth through touch and breath.



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MARK CUDEK

BASS VIOL, CITTERN, & PERCUSSION

Mark Cudek is a founding and continuing member of the Baltimore Consort and the artistic director of the Indianapolis Early Music Festival.

He was chair of the Historical Performance Department at the Peabody Conservatory of Johns Hopkins University. He was promoted to full professor at Peabody in 2018 and retired from the faculty in 2024. While at Peabody, he was the founder and director of both the Peabody Renaissance Ensemble and the High School Early Music Program at the Interlochen Arts Camp. In 2014, he received the Johns Hopkins University Alumni Association's Global Achievement Award.

Cudek has appeared in concert at venues around the world, including the Bavarian National Museum in Munich, Germany; the Konzerthaus in Vienna, Austria; the National Theatre of Panama; the Metropolitan and Frick museums in New York; and the Kennedy Center, the National Gallery, and the National Portrait Gallery in Washington D.C.

His many festival appearances include the Bloomington and Indianapolis early music festivals, in Indiana; the Boston Early Music Festival, in Massachusetts; the Glasgow International Early Music Festival, in Scotland; the Madison Early Music Festival, in Wisconsin; and the Tage Alter Musik, in Regensburg, Germany.

Cudek's performances have been broadcast on National Public Radio's "Performance Today," American Public Radio's "St. Paul Sunday," the Canadian Broadcasting Corporation's "On Stage at the Glenn Gould," and BBC Radio. His music has been featured in two films from 1999: Tim Burton's *Sleepy Hollow* (with Hesperus) and *The Hunter's Moon* (with Custer LaRue).

In his youth, Cudek worked as a nightclub guitarist in the Virgin Islands. He is an avid cyclist and lives in Baltimore, Maryland, with his wife, Lisa; their two daughters, Jenny and Gwen; their Jindo-mix, Kandi; and cats Patrick and Lilac.

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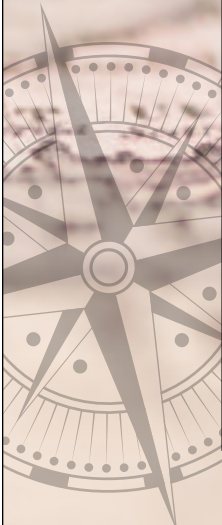
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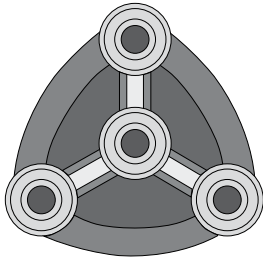
RONN MCFARLANE

LUTE

Ronn McFarlane, a Grammy Award-nominated lutenist, strives to bring the lute—the most popular instrument of the Renaissance—into today's musical mainstream. Born in West Virginia and raised in Maryland, McFarlane fell in love with music at age 13 after hearing "Wipeout" by the Surfariis. He taught himself to play on a modest steel string guitar, eventually mastering blues and rock on the electric guitar while also studying classical guitar. After graduating with honors from the Shenandoah Conservatory in Winchester, Virginia, he continued his studies at the Peabody Conservatory before dedicating himself fully to the lute in 1978.

McFarlane's career includes solo recitals, membership in the Baltimore Consort, and numerous tours across the United States, Canada, and Europe. He served as a faculty member at the Peabody Conservatory from 1984 to 1995, where he taught lute and related subjects. In 1996, he received an honorary doctor of music degree from Shenandoah Conservatory for his contributions to bringing the lute and its music to a broader audience. With over 40 recordings on the Dorian/Sono Luminus label, McFarlane has explored a wide range of music, including original compositions, which are featured on his Grammy-nominated solo CD, *Indigo Road*.

In 2010, McFarlane founded Ayreheart, an ensemble dedicated to performing new compositions as well as early music. The group's first CD, *One Morning*, showcases his original music, while their 2016 release, *Barley Moon*, blends folk and art music from Renaissance and Medieval England, Scotland, and Wales. His recent solo albums, *Fermi's Paradox* (2020), *A Star in the East* (2021), and *And So Flows the River* (2023), with Carolyn Surrick on viola da gamba, feature an eclectic mix of Renaissance, Baroque, original music, hymns, and folk tunes from across the British Isles and Sweden.



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MINDY ROSENFELD

FLUTES, FIFES, BAGPIPES

Mindy Rosenfeld is a fourth-generation California native who was exposed during childhood to an eclectic mix of music that included singing folksongs around backyard campfires and at local hootenannies with her guitarist father and classical violinist mother, and attending a gazillion orchestra and chamber music rehearsals and concerts. After an auspicious start on the flute—getting absolutely no sound for two weeks and throwing it under a chair in disgust and despair—she persevered and eventually graduated as valedictorian of her class at the Peabody Conservatory of Music. She also went on to earn a master's degree in modern and Baroque flute performance from San Francisco Conservatory.

Rosenfeld plays historic and modern flutes, recorders, whistles, crumhorns, bagpipes, and early harp. A member of Philharmonia Baroque Orchestra, in San Francisco, California, she has performed under its director, Nicholas McGegan, and guest conductors William Christie, Jordi Savall, Gustav Leonhardt, Andrew Parrott, Andrew Manze, Bernard Labadie and Trevor Pinnock. She is also principal flutist with the Mendocino, California, Music Festival Orchestra.

She has recorded extensively and performed at such venues as the Mostly Mozart Festival, in New York's Lincoln Center; Carnegie Hall, in New York; the Berkeley, California, Early Music Festival; the Walt Disney Concert Hall, in Los Angeles, California; the BBC Proms in the Royal Albert Hall in London, England; and the Concertgebouw in Amsterdam, Holland.

She has performed as a guest artist with many ensembles, including the American Bach Soloists, in San Francisco; Musica Angelica, in Los Angeles; the Bach Collegium, in San Diego, California; the Catacoustic Consort, in Cincinnati, Ohio; the Apollo's Fire Baroque Orchestra, in Cleveland, Ohio; the Live Oak Baroque Orchestra, in Sonoma, California; the San Francisco Chamber Orchestra; and the Portland, Oregon, Baroque Orchestra.

The mother of five grown children, she divides her time between performing, teaching, hiking forest trails, tending her chickens and overly ambitious flower and vegetable garden at the Magic Farm, and a crazy amount of driving to and from her coastal Northern California home.



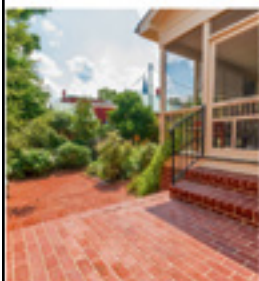
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BAGPIPE

Mindy Rosenfeld's bagpipe is a copy of a set of German small pipes (also called a Hümmlchen, meaning "little bumblebee") that was depicted and described in Michael Praetorius's *Syntagma Musicum* of 1619. A relatively quiet-sounding instrument, it is particularly suitable for playing with quieter instruments (even the lute!) and for making music indoors (unlike the Scottish Highland pipes!). Mindy's set of pipes is mouth-blown (differing from bellows-driven or "cold wind" pipes), has a six-holed chanter (for playing melodies), and has two C drones which sound an octave apart. It can play nine notes!

CITTERN

The cittern is a wire-strung, plucked, wooden instrument—resembling a modern banjo—with a flat back and belly. Like the banjo it has a "re-entrant" tuning in which the pitches of the individual strings (nine, arranged into four courses) do not proceed strictly from low to high. Mark Cudek uses the "English" tuning, which consists of (from bass to treble) a descending major 3rd, an ascending perfect 5th, and an ascending major 2nd or whole step.

The cittern flourished throughout Europe in the 16th and 17th centuries and was especially popular in the British Isles. It was used to play folk music and accompany ballads, and it was often depicted hanging on the walls of barbershops, for the use of clients waiting to have either their hair cut or their blood drawn (barbers were also surgeons). Occasionally, it was employed in more sophisticated musical settings, especially as a member of the "broken" or "English" consort and there is a sizable solo repertoire existing in both manuscripts and publications.

The word "cittern" comes from the Greek "kithara," which described a stringed instrument, related to the lyre, that was closely associated with the god Apollo. This is a manifestation of the Renaissance interest in drawing parallels between the culture of that time and the culture of classical antiquity.

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FLUTE AND FIFE

Archaeologists have unearthed flutes that are thousands of years old. More recently—500 years ago in Renaissance Europe—flutes were made of wood and constructed in a simple manner with a cylindrical bore (internal air passage), six finger holes, and one hole for the player to blow across. Flutes of the Renaissance, like most other instruments of the time, were made in different sizes, from treble to bass.

By the year 1700, the instrument we call the "Baroque" flute (having a conical bore and one key, constructed with joints to facilitate precise tuning) had been developed. The commonly used flute of the Baroque (often called in musical sources the "traverso," "German flute," or "la flute d'Allemagne" to differentiate it from the recorder) evolved from the tenor-sized D flute of the Renaissance. Over 150 years this instrument became, through the addition of keys and the change of basic material, the modern concert flute (usually made of silver or other precious metals).

Although the fife looks like a flute, it has a separate identity. It is a special category of high-pitched flute that has always been associated with music needing a loud, somewhat shrill sound to be heard outdoors or in noisy situations. Accordingly, it was and still is used by the military and in traditional folkdance bands. The fife has always been made of wood and never had any keys.

LUTE

In the Renaissance era, the lute was the most popular instrument in the Western world, the symbol of the magic and power of music. At one level, it was the instrument of kings and queens, playing the sublime music of great composers. But it was also heard in the theatre in the incidental music of Shakespeare's plays. And it was heard by common people, playing the popular tunes of the day in pubs and on street corners.

The lute is a descendant of the Arabic oud, which traveled into Europe during the time of the Crusades. From the beginning, the lute had a pear-shaped body, a rounded back made of separate strips of wood, and a bent-back pegbox.

By the 15th century a fifth course was added to the lute, and by the end of that century, six courses were common. They were tuned to the intervals 4th, 4th, major 3rd, 4th, 4th. But the actual pitch would vary depending on the size of the lute. A common

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tuning instruction of the time was "tune the treble string as high as it will go without breaking, then tune the remaining strings in accordance with the first."

Around the end of the 15th century, lute players began to abandon the plectrum (a small, flat tool for plucking the strings) and pluck with their fingertips. This made it possible to play two, three, or even four lines of music simultaneously. With this revolution in playing technique, the lute's potential for expressivity and shading with delicate nuances of color were revealed, and its popularity increased dramatically. The lute became the perfect solo instrument for that age, as well as an ideal accompaniment for the voice and a regular member of ensembles.

Along with the new fingertip style of playing, a new form of notation for the lute began to appear. This "lute tablature" was ideally suited for the technique of the instrument. Rather than representing the pitches to be played, lute tablature shows the lute player where to place the fingers on the fingerboard to produce those pitches.

Thousands of lute solos and lute songs were published or copied into manuscripts during the 16th century. Many of these were intended for the blossoming numbers of amateur lutenists, who learned to play, and often sing, to the lute. Great composers such as Francesco da Milano and John Dowland amazed, moved, and transported their listeners with virtuoso playing and profound compositions.

By the end of the 16th century additional bass courses had become common. Lutes with seven or eight courses became the norm. And early in the 17th century, the 10-course lute was established.

France took the lead in the lute's development in the 17th century. French lutenists established a repertory of lute solos based on stylized dances. They experimented with a variety of alternate tunings to create new sonorities, and by midcentury they had settled on a new lute tuning of 11 courses. This new "D minor tuning" was the basis for all the French and German lute music that followed in the 17th and 18th centuries.

By the 18th century the lute's greatest popularity and place of development had shifted to Germany. Silivius Leopold Weiss (1687-1750) towered over all other lutenists of the Baroque with his virtuoso playing and sublime compositions. He developed creative, idiomatic ways of using the lute's fingerboard and left the largest body of lute music of any composer in history. His compositions are some of the most deeply beautiful of any music written for this instrument. Weiss added two more courses to the bass register of the lute, creating a 13-course lute. He also straightened the bent back pegbox to create a "swan neck" design for the bass strings. This gave the bass more power and resonance.

In the 19th century, the lute dropped completely out of use. It was eventually resurrected by an interest in music of earlier times that began to blossom in the late 19th and 20th centuries. The virtuoso guitarist and lutenist Julian Bream (1933-2023) did much to enlighten listeners about the emotional depth and dazzling fireworks of Elizabethan lute music.



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The Early Music movement of the late 20th century saw a new generation of lutenists dedicated to rediscovering the old performance practices. The tremendous beauty, variety, and color of Renaissance and Baroque lute music can now be heard in their performances. And the amazing musical flexibility of the lute is revealed through new compositions, written in a variety of styles. After 200 years of neglect, the future of the lute once again looks bright.

VIOL

Also known by its Italian name, *viola da gamba* (da gamba means "played on the leg"), this type of bowed instrument flourished between 1500 and 1750. It evolved in Spain as a hybrid of the *vihuela*, a native plucked string instrument shaped like a guitar but tuned like a lute, and the *rebab*, a Moorish bowed instrument played in the vertical position. It normally had six gut strings.

From Spain, the viol migrated to Italy and thence spread to Northern Europe in the early 16th century. It experienced a golden age in both consort and solo music in England between about 1540 and 1690 and was also extremely popular in France in the 17th and 18th centuries.

The instrument fell from use in the late 18th century, partly because of the French Revolution (it was associated with the salons of aristocracy and royalty), and partly because of the ascendancy of the violin family, whose instruments had greater carrying power in the larger public concert halls that were then becoming common.

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THE PROGRAM

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Antony Holborne (d. 1602) — *Honiesuckle* ("Heart's Ease") (*Twelfth Night*)

Anonymous — *Lady Carey's* (*Romeo and Juliet*)

Jean d'Estrée (d. 1576) — *Les Buffons* ("The Buffens")

Ancient Airs and Dances

Simone Molinaro (ca.1565–1615) — *Ballo detto il Conte Orlando* / Ottorino Respighi (1879–1936) — *Ancient Airs and Dances*, Suite No. 1

Fabritio Caroso (ca.1527–ca.1605) — *Laura soave* / Respighi — Suite No. 2

Anonymous — *Italiana* / Respighi — Suite No. 3)

Jean-Baptiste Besard (ca.1567–ca.1617) — *C'est malheur* / Respighi — *Arie di Corte*, Suite No. 3

Robert Ballard (ca.1572–after 1650) — *Branles de Village* / Respighi — *Danza Rustica*, Suite No. 2

Terpsichore: Muse of the Dance

John Dowland (1563–1626) / Michael Praetorius (1571–1621) — *Mrs. Winter's Junpe*

Anonymous / Praetorius — *Light of Love*

Anonymous / Praetorius — *Packington's Pound*

Anonymous / Praetorius — *Grimstock*

A Dram of Scotch

Anonymous — *Doun in Yon Banke*

Anonymous — *Dorrington Lads*

Anonymous — *Yeil Yeil*

Anonymous — *A Wife o' My Ain*

— INTERMISSION —

THE PROGRAM

A Mediterranean Breeze

Anonymous, Sephardic — *Los Caminos de Sirkedji*
Joan Ambrosio Dalza (fl. 1508) — *Saltarello e Piva*

A Lovely Lilt and the Maddest of All Highland Reels

Anonymous — *Suit Smiling Katie Loves Me*
Anonymous — *Reel o' Tulloch*

Scotch Baroque and forward

William McGibbon (1690–1756) — *Through the Wood, Laddie*
James Oswald (1710–1769) — *Pentland Hills*
Ronn McFarlane (b. 1953) — *Sycamore*

Beneath the Tasman Sea

Ronn McFarlane — *Cathedral Cave*

The English Dancing Master

John Playford (1623–1686) — *The English Dancing Master*
Jon Come Kisse Me Now
Cuckolds
Argeers
Newcastle

PLEASE NOTE: There will be no written program notes for this concert. The members of Gut, Wind, and Wire prefer to talk directly with the audience about the works they are performing as their concerts proceed.



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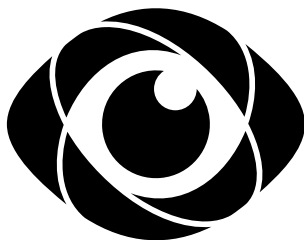
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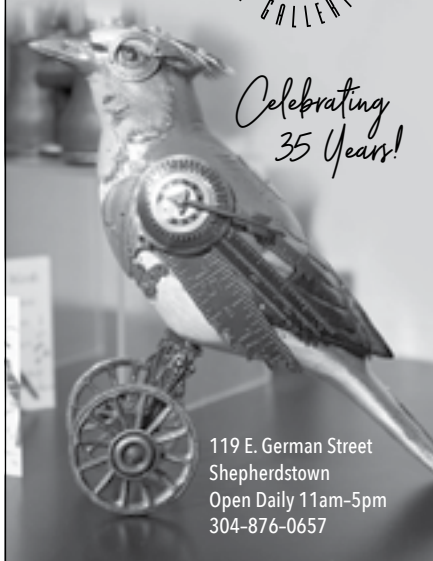
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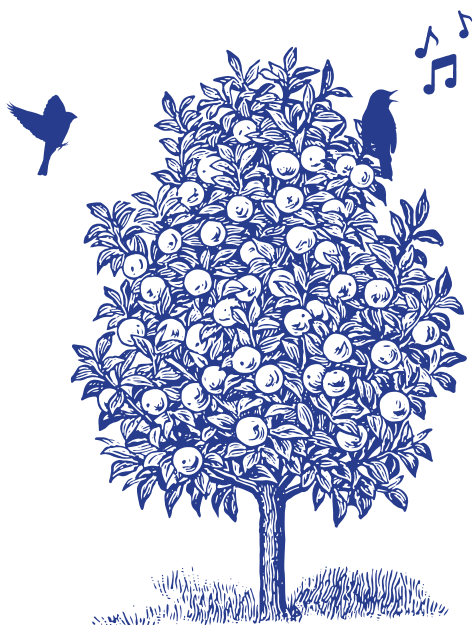
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Adapted by Jeffrey Hatcher, from the original by Frederick Knott
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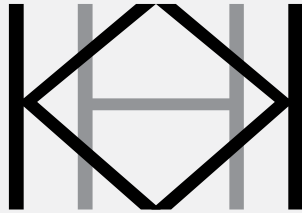
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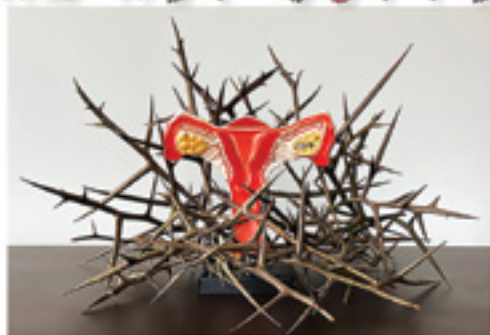
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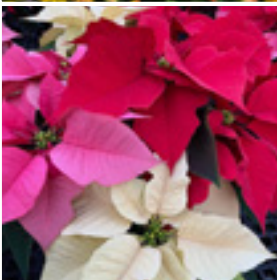
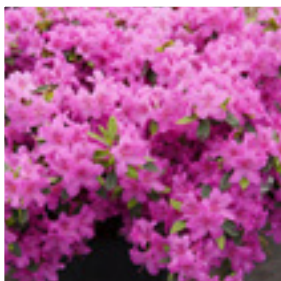
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Joseph Haydn (1732-1809) —
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Wolfgang Amadeus Mozart (1756-1791) —
Symphony No. 40 in G minor, K. 550

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Samuel Coleridge-Taylor (1875-1912) —
Nonet in F minor, Op. 2

Josef Bohuslav Foerster (1859-1951) —
Nonet, Op. 147

Bohuslav Martinů (1890-1959) —
Nonet No. 2, H 374

**SATURDAY, MAY 31 &
SUNDAY, JUNE 1, 2025**

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artists Stefan Jackiw, violin, and
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Carlos Simon (b. 1986) —

An Elegy: A Cry From the Grave

Eric Nathan (b. 1983) — Double Concerto
for solo violin and solo clarinet

Aaron Copland (1900-1990) —
Clarinet Concerto

Giuseppe Verdi (1813-1901) —

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