

The Hawai'i Concert Society

presents



GUT, WIND, AND WIRE

Ronn McFarlane - lute (Gut)

Mindy Rosenfeld - flutes, fifes, and bagpipes (Wind)

Mark Cudek - bass viol and cittern (Wire)

Tuesday, January 28, 2025, 7:00 p.m.

University of Hawai'i at Hilo Performing Arts Center

Concert Sponsor: KTA Super Stores



PROGRAM

Ancient Airs and Dances

<i>The English Dancing Master II</i>	published by John Playford (1623–1686)
Portsmouth	Anonymous
Childgrove	Anonymous
Ladie lie near me	Anonymous
Chirping of the lark	Anonymous
Halfe hannikin	Anonymous
Maiden lane	Anonymous

Musick's Silver Sound

Honiesuckle (Heart's Ease) – Romeo&Juliet	Antony Holborne (d. 1602)
Bonny sweet Robin – Hamlet	Anonymous
Lady Carey's Dompe – Romeo & Juliet	Anonymous
The Buffens – various	Pierre Phalése (1510–1573)

Ancient Airs and Dances

Ballo detto il Conte Orlando	Simone Molinaro
(Respighi Suite 1)	ca.1565–1615)
Laura soave (Suite 2)	Fabritio Caroso (ca.1527–ca.1605)
Italiana (Suite 3)	Anonymous
C'est malheur (<i>Arie di Corte</i> , Suite 3)	Jean-Baptiste Besard (1567–1617)
Branles de Village (<i>Danza Rustica</i> , Suite 2)	

Terpsichore; muse of the dance

Ballet	Michael Praetorius (1571–1621)
Mrs. Winter's Jumpe	John Dowland (1563–1626)
Light of Love	Anonymous
Packington's Pound	Anonymous
Grimstock	Anonymous

A Dram of Scotch

Dorrington Lads	Anonymous
-----------------	-----------

Yeil yeil
A wife of my ain

Anonymous
Anonymous

INTERMISSION

Dances of Dalza

Saltarello and Piva

Joanambrosio Dalza (fl. 1508)

A Lovely Lilt and the Maddest of all Highland Reels

Suit smiling Katie loves me

Anonymous

Reel of Tulloch

Anonymous

Scotch Baroque and forward

Through the wood, laddie

William McGibbon (1690–1756)

Pentland hills

James Oswald (1710–1769)

Sycamore

Ronn McFarlane (b. 1953)

Beneath the Tasman sea

Cathedral Cave

Ronn McFarlane

The English Dancing Master II

published by John Playford

Jon come kisse me now

Anonymous

Cuckolds

Anonymous

Argeers

Anonymous

Newcastle

Anonymous

FOR YOUR INFORMATION and FOR MAXIMUM AUDIENCE ENJOYMENT:

Recording and photographic equipment are prohibited.

If you arrive after the performance has begun, please remain in the rear of the auditorium. Move forward only when music is not being performed.

Please turn off your cellular phone and silence alarms and beepers.

Please do not bring infants to concerts.

Please keep children seated, quiet, and still. They can distract audience and artists.

In deference to those with allergies, do not wear strong perfumes.

*It is generally appropriate to applaud **only at the end of a set of pieces, not in between the pieces.***

The Hawai'i Concert Society thanks you for your cooperation.

ABOUT THE ARTISTS

Gut, Wind, and Wire, a trio formed by longtime Baltimore Consort members, Mark Cudek, Ronn McFarlane, and Mindy Rosenfeld, is named for the natural elements that bring their instruments to life: gut strings, wire strings, and wind (breath). Since its beginning, Gut, Wind, and Wire has explored a wide variety of music from the 16th and 17th centuries, music from folk traditions, and original music. Through maple, boxwood, spruce, rosewood, blackwood, tulipwood, strings of sheep gut and metal (on cittern, viola da gamba, riq, lute, flutes, fifes, and bagpipes), their sound springs forth through touch and breath. Mark, Mindy, and Ronn have been making music together for over four decades!

Mark Cudek is the former Chair of the Historical Performance Department at the Peabody Conservatory of Johns Hopkins University, Artistic Director of the Indianapolis Early Music Festival, and a founding member (in 1980) of the Baltimore Consort. 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, he received the 2001 Thomas Binkley Award and the 2005 Award for Outstanding Contributions to Early Music Education. He has toured and recorded with Apollo's Fire and Hesperus, and performs with the Folger Consort. Mark is the 2014 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award and in 2018 was promoted to full Professor.

Mark has recorded over twenty-five CDs. He has appeared in concert throughout Europe and North America and at numerous Early Music festival Mark is an avid cyclist and lives in Baltimore with his wife, Lisa, their two daughters (Jenny and Gwen), and Jindo-mix, Kandi.

GRAMMY-nominated lutenist, **Ronn McFarlane** strives to bring the lute - the most popular instrument of the Renaissance - into today's musical mainstream. He was a faculty member of the Peabody Conservatory from 1984 to 1995. He was awarded an honorary Doctorate of Music from Shenandoah Conservatory for his achievements in bringing the lute and its music to the world. He has over 40 recordings on the Dorian/SonoLuminus label, including solo albums, duets with other baroque instruments, lute songs, the complete lute music of Vivaldi, Elizabethan lute music and poetry, and recordings with the Baltimore Consort.

Born in West Virginia, Ronn grew up in Maryland. At thirteen, upon hearing "Wipeout" by the Surfaris, he fell madly in love with music and taught himself to

play on a "cranky sixteen-dollar steel string guitar." He graduated with honors from Shenandoah Conservatory and continued guitar studies at Peabody Conservatory before turning his full attention and energy to the lute in 1978. The next year, Mr. McFarlane began to perform solo recitals on the lute and became a member of the Baltimore Consort. Since then, he has toured throughout the United States, Canada and Europe with the Baltimore Consort and as a soloist.

Ronn has composed new music for the lute, building on the tradition of the lutenist/composers of past centuries. His original compositions are the focus of his solo CD, *Indigo Road*, which received a GRAMMY Award Nomination for Best Classical Crossover Album of 2009.

Mindy Rosenfeld is a 4th generation California native, exposed during childhood to an eclectic mix of music, by her guitarist dad and classical violinist mom. After an auspicious start on the flute—getting absolutely no sound for two weeks and throwing it under a chair in disgust and despair—Mindy persevered, and eventually graduated as Valedictorian of her class at the Peabody Conservatory.

Mindy plays historic and modern flutes, recorders, whistles, crumhorns, bagpipe and early harp. She is a member of San Francisco's Philharmonia Baroque Orchestra, has been a guest artist with numerous other baroque orchestras and ensembles, recorded extensively, and appeared in early music festivals in the USA and Europe. She is Principal Flutist with the Mendocino Music Festival Orchestra.

The mother of five grown children, with an Masters of Music in Modern and Baroque Flute Performance from San Francisco Conservatory and a Bachelor's degree in Flute Performance from the Peabody Conservatory (Baltimore), Mindy divides her time between performing, teaching, hiking forest trails, her chickens, her overly-ambitious flower and vegetable garden at the Magic Farm, and a crazy amount of driving to and from her coastal Northern California home.

ABOUT SOME OF THE INSTRUMENTS

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.

Flute and fife

Archaeologists have unearthed flutes that are thousands of years old. Five-hundred 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. Over 150 years this instrument became the modern flute, through the addition of keys and the change to metal (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, always associated with music needing a loud, somewhat shrill sound to be heard outdoors or in noisy situations. It was and still is used by the military and in traditional folkdance bands. It has always been made of wood and never has had any keys.

Lute,

In the Renaissance era, the lute was the most popular instrument in the Western world. 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 by common people, playing the popular tunes of the day in pubs and on street corners. Around the end of the 15th century, lute players began to pluck with their fingertips making it possible to play two, three, or even four lines of music simultaneously.

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. The Early Music movement of the late 20th century saw a new generation of lutenists dedicated to rediscovering the old performance practices. The amazing musical flexibility of the lute also 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.

Coming Attractions

Our next concert, featuring the **Aoi Trio**, is right around the corner, on Friday, February 7. The young Japanese trio was awarded first prize at Munich's prestigious ARD International Music Competition in 2018, and was so spectacular that the competition's judges decided not award a second prize, only first and two third prizes. On their program is Haydn's G major piano trio (a delightful way to begin a concert), as well as a Shostakovich short piano trio, written when he was 17(!), and Mendelssohn's Op. 66 trio, which embodies all of his finest qualities as a composer. In addition, the Aoi trio will premiere two short works by the London-based Japanese composer, Dai Fujikura. It will be a marvelous and diverse evening of exceptional music by exceptional musicians. Tickets are already available our outlets.

HAWAI'I CONCERT SOCIETY BOARD

President: Tom Geballe

1st Vice President: Bo Reipurth

2nd Vice President: Judy Wakely

Secretary: Nina Buchanan

Treasurer: Tom Schager

Membership: Jeffery Davis

Box Office: Zeke Israel, Pat Tummons

Program Coordinator: Kaori Mahelona

Hospitality: Debra Ota, Nina Buchanan

Tickets: Alan Young Education: Cynthia Debus

Social Media: Cristin Gallagher

Historian: Cristin Gallagher

Webmaster: Cristin Gallagher

Publicity: Tom Geballe

House: Jacqueline van Loon

At Large: Suzanne Frayser, Gus Highstein, Kenith Simmon

HAWAII CONCERT SOCIETY 2024-2025 MEMBERSHIP

CONCERT SPONSORS

Eric Anderson and Roger Beck
KTA Super Stores
Carey Yost & Jim Klyman
Chuck & Judy Wakely

Robert & Patricia Ferazzi
Ron & Arlene Terry
Drs. Young R. Kim & Robert Shapiro
The Opi Family The Sachi Family

Anonymous
KWXX/B97/KPUA
Dr. & Mrs. Ghosh
Anonymous

BENEFACTORS

Jeanne Beers & John Flatley
Diane S. C. Ferreira
Timothy & Robin Jahraus
Ronald Pusateri & Bradley Clark
Mercia & Bo Reipurth
Kenith Simmons & Leon Hallacher

Nina K. Buchanan
Susan Munro & Kerry Glass
Fred & CC Kent
Richard & Quack Moore
Tom Schager & Joe Swick
Philip & Irene Tye
Lana Wold

Russ & Katie Button
Leslie & Jo Hittner
Dr. Dennis & Susan Lee
Kathleen Oldfather
Lee & Jean Schechtman
Don & Carol Weir

PATRONS

Joan Derbyshire & Sunny LaRosa
Dean Dunsmore & Regina Sleater
Barbara & Lawrence Heintz
Atsuko, Scot and Mari Nitta Kleinman
Patricia Richardson
Roy & Gladys Sonomura
Patricia Tummons

Rayna & Ken Armour
Harald Ebeling
Carole & Tom Geballe
Leanne Kirk
Kathy & Don Romero
Nan Sumner-Mack
Seeske Versluys, DVM
Thor Wold

Fumi & Gilbert Dakujaku
Paul & Jane Field
Anonymous
Shirley Sakoda Long
Annu Shoko Shionoya
Dan & Toshiko Taylor
Garrett & Julie Webb

DONORS

Douglas & Shelly Albertson
Linda Cashman
Lee & Mike Dombroski
Suzanne Frayser & J. P. Thoma
Cristin Gallagher & Yoga Ida Bagus
Deanne Kysar
Marta Lepas
Nicolas & Carol Myrianthis
Ming Peng
Russell Segawa
Dr. & Mrs. Alan Takase

Anonymous (2)
David & Lily Chan-Harris
Wes & Claudine Fujii
Fumiko Harada
Jacunski Ohana
Sherelyn Labowski
Kaori & Herb Mahelona
Melanie Oldfather
James & Anne Sadayasu
Lloyd & Diana Van De Car
Dr. Jacqueline Sheehan & Dr. Rachel Sheehan

Ed & Edie Bouc
Cynthia & Steve Debus
Cynee Gillette-Wenner
Don & Helen Hemmes
Sonia & Jim Juvik
Kathleen R. Leonard
Shirley T. Mendoza
L. Peat O'Neil
Marsha Schweitzer
Cynthia Sorenson
Susan & Daniel White

SUSTAINING

Eugene & Victoria Azuolas
Linda Faulkner-Inouye
Maud Lawrence
Meizhu Lui
Patricia Tierney
Jane Yanabu
Hawaii Radiologic Associates

Richard Brungard
Yoko Gussman
Lucy Maloney
Susan Proctor
Linda Wallihan
John Hoover & Marcia Stone
Joyce M. Mitsumori & Family
Anonymous

Jeffrey L. Davis
Robert M. Jordan
Dorothy Zipp Malinski
Alex & Anne Sheftic
Randall Wong

CONTRIBUTING

Joyce Alcouloumre
Elisabeth Erker
Zeke Israel
Eleanor Nishikawa

Anonymous
Jimmi Suzanne Hutchins
Karen Kuester
Ira Ono
Rosalind Smith

Barbara Dalton
Gus Highstein
Kirsten Mollegaard
Debra L. Ota
Jacqueline van Loon
Margaret Elcock
Sylvie J. Garner
Jeffrey & Sally Mermel
Carey Smith