



All in a Garden Green
A Renaissance Collection

THE TORONTO CONSORT



CD 1

Mariners and Milkmaids

Ballads and Dances from 17th-Century England



David Fallis | *Artistic Director, tenor, percussion (harpsichord on track 1)*

Ben Grossman | *percussion, hurdy-gurdy*

Katherine Hill | *soprano, viola da gamba*

Paul Jenkins | *tenor, harpsichord*

Terry McKenna | *lute, baroque guitar*

Alison Melville | *recorder, renaissance flute*

John Pepper | *bass*

Laura Pudwell | *mezzo-soprano*

with

David Greenberg | *violin*

1. The Cut-Purse PJ soloist, tutti	3:44
2. Come ashore Jolly Tar & your Trousers on DG, BG, KH, PJ, TM, AM	2:33
3. Never love thee more DG, KH, PJ, TM, AM	2:10
4. Gilderoy LP soloist, DG, KH	5:30
5. Luer, Faulkners, luer (John Bennet) DF, KH, PJ, LP	1:31
6. In Eighty Eight DF soloist, KH, PJ, JP, LP	2:38
7. The Sailor Laddie/The Sailor Lassie DG, BG, KH, PJ, TM, AM	2:54
8. Epping Forest/The English Huntsuppe/The Old Mole BG, TM, AM	3:47
9. The Cries of London/The Queen's Delight JP soloist, tutti	3:58
10. The Countrey Lasse KH soloist, TM	4:03
11. The Milke-maid's Life LP soloist, tutti	3:34
12. An Italian Rant/The Chirping of the Larke/The 29th of May DG, BG, KH, PJ, TM, AM	2:20
13. The Recruiting Officer DF soloist, DG, BG, KH, PJ, TM, AM, JP	4:01
14. Sister awake (Thomas Bateson) DF, KH, PJ, JP, LP	2:13
15. Waltham Abbey AM	2:46
16. New Oysters (Thomas Ravenscroft) KH, PJ, LP	1:42
17. 'Twas within a Furlong of Edinborough Town DG, BG, KH, PJ, TM, AM	2:03
18. Wee be Souldiers three (Thomas Ravenscroft) DF, PJ, JP	1:35
19. Sweet William DG, BG, KH, PJ, TM, AM	1:10
20. Mad Tom JP soloist, TM	3:58
21. The Faulconers Hunting LP soloist, DG, KH, PJ, TM, AM	2:54
22. Boate man DG, BG, TM, AM	4:02
23. The Maidens Songe (William Byrd) PJ	5:04
24. Wee be three poore Mariners (Thomas Ravenscroft) DF, PJ, JP	1:11
25. Greensleeves PJ soloist, TM	3:38

Total length

75:38



CD 2

O Lusty May



THE TORONTO CONSORT

David Fallis | *Artistic Director, tenor, percussion*

Meredith Hall | *soprano*

Paul Jenkins | *tenor, harpsichord*

Terry McKenna | *lute, guitar*

Alison Melville | *recorder*

John Pepper | *bass*

Laura Pudwell | *mezzo-soprano*

<i>1. Now is the month of maying</i> (Thomas Morley) tutti	2:01
<i>2. Joan to the Maypole</i> (Anon.) tutti, LP soloist	3:47
<i>3. Bellamira & Emperor of the Moon</i> (English Dancing Master) TM, AM	2:12
<i>4. Now the lusty spring is seen</i> (Anon.) MH, TM	2:01
<i>5. Willy pritheo go to bed</i> (Thomas Ravenscroft) DF, MH, PJ, JP, LP	2:04
<i>6. Greenwood & Hunt the Squirrel</i> (English Dancing Master) TM, AM	2:41
<i>7. Come away, come sweet love</i> (John Dowland) PJ, TM	2:39
<i>8. Engels Nachtegaeltje</i> (Jacob van Eyck) AM	3:40
<i>9. Beauty sat bathing</i> (William Corkine) LP, TM	2:28
<i>10. All in a garden green</i> (William Byrd) PJ	4:31
<i>11. This merry pleasant spring</i> (Anon.) MH, TM, AM	3:49
<i>12. Woodycock</i> (Anon.) TM, AM	2:41
<i>13. Allons au vert boccage</i> (Guillaume Costeley) DF, MH, PJ, LP	1:54
<i>14. Basse-dance "Jouissance"</i> (Thoinot Arbeau) DF, TM, AM	2:10
<i>15. La terre n'agueres glacée</i> (Nicolas de la Grotte) LP, TM	4:22
<i>16. La rousée du joly mois de may</i> (Jean Planson) MH, PJ, TM, JP, LP	2:38
<i>17. Frais et gaillard</i> (Giovanni Bassano/after Clemens non Papa) PJ, AM	3:05
<i>18. Quand ce beau printemps je voy</i> (Jehan Chardavoine/after Nicolas de la Grotte) MH	3:36
<i>19. A jigge/Squirrel's lament/ The squirrel's toy</i> (Anon.) TM	2:55
<i>20. Ma belle si ton ame</i> (Anon.) DF, TM	3:23
<i>21. O lusty May</i> (Anon.) MH, PJ, JP, LP	1:57
<i>22. See, see the shepherds' queen</i> (Thomas Tomkins) DF, MH, PJ, JP, LP	2:15
Total length	62:38



CD 1
Mariners and Milkmaids
Program Notes



*“An I have not ballads made on you all,
and sung to filthy tunes
let a cup of sack be my poison.”*
William Shakespeare

The singing of newly-composed ballad texts set to a familiar tune was a widespread practice in 16th and 17th-century England, although not always a highly regarded one. When Falstaff railed against Prince Hal and his companions with these words in *Henry IV Part I*, the old reprobate knew how insulting ballads could be. His threat was dependent on the poor reputation in which ballad-mongers were held, since they so often resorted to lewd and scurrilous material to make their offering more salable. Other contemporary playwrights made the same point. In Philip Massinger's *Parliament of Love*, one character fulminated, “I will have thee pictured as thou art now, and thy whole story sung to some villainous tune in a lewd ballad, and make thee so notorious in the world, that boys in the streets shall hoot at thee”. There

was even an expression for being made the subject of a ballad: George Chapman in *Monsieur D'Olive* wrote, “I am afraid of nothing but I shall be balladed”. No wonder the Puritans during the Commonwealth passed ordinances under which the Provost-Martial had “power to seize upon all ballad-singers”.

Virtually every conceivable subject was treated by ballad-singers: romance; sexual adventure and misadventure; political propaganda; news of wars, hangings, affairs at court; freaks of nature and other fantastical stories. Bishop Earle, in describing the character of the ballad-poet in 1628, writes, “His frequentest works go out in single sheets, and are chanted from market to market to a vile tune, and a worse throat; whilst the poor country wench melts, like her butter, to hear them. And these are the stories of Some men of Tyburn, or A strange monster out of Germany”.

The “single sheets” referred to were printed pieces of paper known as broadsides, and the ballad-singer could make a few extra pence by selling the sheets to supplement the coins tossed his way for the singing of the ballad. A distinction has been drawn therefore between printed broadside ballads and traditional ballads which were transmitted orally. Because of their

contemporary infamy, some writers have denigrated broadside ballads compared to traditional ones. But not all broadside ballads have horrible verse, the tunes are by no means “villainous”, and they give us colourful glimpses of characters and ways of life in 16th and 17th-century England unavailable elsewhere.

Because music rarely appeared on the printed broadsides, one must search other sources for the designated tunes. John Playford's collection of English country dances, *The Dancing Master*, contains many ballad tunes, and his volumes are a logical source for many of the purely instrumental selections on this recording. Claude Simpson's *The British Broadside Ballad and Its Music* and William Chappell's *Popular Music of the Olden Time* have been invaluable resources. Further “musical portraits” of character types can be found in Thomas Ravenscroft's collections. At a distance of almost four centuries, one can only be grateful to a musician such as Ravenscroft who paid particular attention to popular music-making in his own day, notating the rounds and catches which were heard in the streets and taverns of Shakespeare's England.

Complete notes, text and translations are available at www.marquisclassics.com



CD 2
O Lusty May
Program Notes



“In the month of May the citizens of all estates, generally in every parish, and in some instances two or three parishes joining together, had their several mayings, and did fetch their maypoles with divers warlike shows: with good archers, morrice-dancers, and other devices for pastime, all day long; and towards evening they had stage-plays and bonfires in the streets.”

So wrote John Stow in his *Survey of London* of 1598, giving an Elizabethan Englishman’s view of the festivities which have attended the first day of May as far back as the Celtic celebrations of Beltane (which marked the first day of summer). In Renaissance England and France these celebrations took many forms. A Lord and Lady of the May, chosen to preside over the May-games, were a regular feature. In England morris dancing became associated with May celebrations as early as 1507, around the same time that Robin Hood started appearing regularly in the pageants, and thereafter the Lord

and Lady often became Robin Hood and Maid Marian. Referring to *la reine de mai*, Michael Nostradamus (the famous 16th-century writer of oracles) wrote that in France “the custom is very old of choosing the most beautiful young girls of the neighbourhood to be gorgeously adorned with crowns of flowers, garlands, jewels, and silk accoutrements, and placed on high thrones, like young goddesses. All the passersby, at least those of honest condition, are obliged to contribute a bit of money in return for a kiss.”

Another practice described in both English and French sources is that of young people rising before dawn on May Day and going into the woods to collect tree branches with which to decorate their houses and churches. This too has been a long-lived tradition; in 1952 a Maysong was collected in Bedfordshire from Walter Church who remembered gathering branches as a boy and planting them in front of the doors of all the unmarried women of the village. Two of the verses of his song run thus:

We’ve been a-rambling all the night
And the best part of the day
And now we’re returning back again,
We’ve brought you a branch of May.
A branch of May so fine and gay

And at your door it stands,
It’s nothing but a sprout but it’s well budded out
By the work of our Lord’s hands.

“Washing in the dew” from the grasses on May Day was believed to have many benefits including the power to cure various diseases, make one beautiful or generally bring good luck. The author of “La rousée du joly mois de may” clearly has other powers in mind when he says that “the dew of the pretty month of May got me and my girlfriend damp.” *L’eau de mai* is still gathered by some Acadians and Québécois.

The most famous tradition of May Day celebrations is that of the maypole. One of the finest early descriptions comes, ironically, from the Puritan Philip Stubbes who decries it thus in his *Anatomie of Abuses* (1585):

“Against Maie-day every parish, towne or village assemble themselves together, both men, women and children; and either all together or dividing themselves into companies, they goe, some to the woods and groves, some to the hills and mountains, some to one place, some to another, where they spend all the night in pleasant pastimes, and in the morning they return, bringing with them birche boughes and branches of trees to deck their assemblies

withal. But their chiefest jewel they bring from thence is their Maie-poale, which they bring home with great veneration, as thus: they have twentie or fourtie yoke of oxen, every ox having a sweete nose-gaie of flowers tied to the tip of his hornes, and these oxen drawe home this Maie-poale, their stinking idol rather, which is covered all over with flowers and hearbes, bound round with strings from the top to the bottome, and sometimes it was painted with variable colours, having two or three hundred men, women and children following it with great devotion. And thus equipped it was reared up, with handkerchiefs and flagges streaming on the top, they strawe the ground round about it, they bind green boughes about it, they set up summer halles, bowers and arbours hard by it, and then they fall to banquetting and feasting, to leaping and dauncing about it as the heathen people did at the dedication of their idols. I have heard it credibly reported, by men of great gravitie, credite, and reputation, that of fourtie, threescore, or an hundred maides going to the wood, there have scarcely the third part of them returned home againe as they

went.” The Puritan Ordinance of 1644 forbade maypoles, but at the Restoration they returned in full force. In 1661, on the first May Day after Charles II’s return, a maypole was erected in the Strand which was 134 feet high, more than twice the normal height, and it remained in place for over fifty years. “Joan to the Maypole” shows clearly how much the practice was enjoyed at the end of the 17th century.

All of these traditions were observed throughout society and by all classes. There are many references to the May celebrations enjoyed by Henry VIII, Elizabeth I and the Stuarts, and although not every courtier may have risen before dawn to gather branches in the woods, the ethos and practices of “maying” suffused much courtly music celebrating spring. Other themes and imagery found in courtly spring songs are more expected: the songs of birds, the appropriateness of the season to amorous adventures, and delight in the beauty of the natural world.

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THE TORONTO CONSORT

Since its founding in 1972, the Toronto Consort has become internationally recognized for its excellence in the performance of Medieval, Renaissance and early Baroque music. Each year the Toronto Consort offers a subscription series in Toronto in which the ensemble explores new repertoires and new ways to bring early music to the modern audience. The Consort often works in collaboration with other artists, such as actors, dancers and visual artists, to produce concerts which have dramatic as well as musical appeal. The Consort's most successful Toronto programs have been taken on tour, across Canada, the United States and Europe.

The Toronto Consort is heard frequently on Canadian and international radio and television, and has appeared with the Toronto Symphony Orchestra and the Montreal Symphony Orchestra as well as the North German Radio Orchestra. Its many recordings include *The Queen: Music for Elizabeth I*; *The Da Vinci Collection: Italian Music from the Time of Leonardo*; *The Praetorius Christmas Vespers*; *The Way of the Pilgrim*; *The Little Barley-Corne*; and the Juno-nominated *Full Well She Sang*. Unusual for an early music ensemble, but further evidence of the Consort's exciting versatility and virtuosity is its contemporary repertoire. Canadian composers such as John Beckwith, Lothar Klein and Christos Hatzis have written pieces especially for The Toronto Consort. The Toronto Consort recorded the soundtrack for Atom Egoyan's award-winning film *The Sweet Hereafter* and has recently recorded music for two popular television series: *The Tudors* and *The Borgias*.

www.torontoconsort.org



CREDITS



CD 1 | **Mariners and Milkmaids**

Recorded at Humbercrest United Church,
Toronto Ontario, November 12-15, 2001

Producer | David Fallis

Associate Producer | Ivars Taurins

Engineer & Editor | Ed Marshall

Originally released as DOR 93247

CD 2 | **O Lusty May**

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Taurins **Engineer & Editor** | Ed Marshall

Mastering Engineer | Joseph F. Korgie

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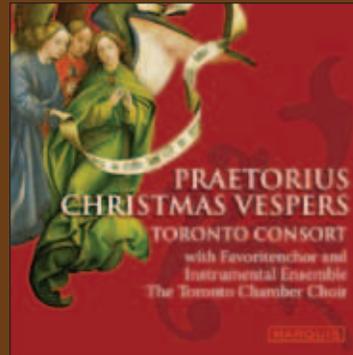
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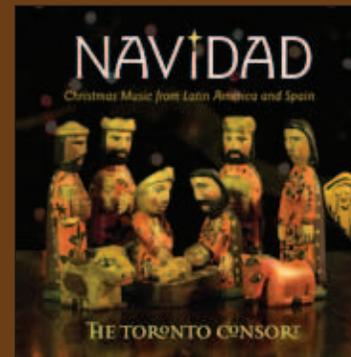
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Navidad: Christmas Music
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