

PRIMA CLASSIC PRESENTS



PREMIER EARLY MUSIC DUO MIGNARDA  
— NEW ALBUM —

*"Shakespeare's Lutebook is a personal selection of music drawn from some of the most iconic plays, and we share our interpretations to offer the listener some insight into the music common to Shakespeare's time."*

**First Single Release on October 13th, 2023**  
**Available on all streaming platforms worldwide**

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## SHAKESPEARE'S LUTEBOOK

### 1. The Willow Song

Anonymous, British Library Add. Ms. 15117, f. 18, circa 1600  
Arranged for voice and lute by Ron Andrico

### 2. When griping griefs

Anonymous, British Library Additional Manuscript 30513, circa 1570.  
Text: Richard Edwards, Paradise of Dainty Devices, 1576  
Arranged for voice and lute by Ron Andrico

### 3. Almaine – Oxford's Galliard

Anonymous  
Almaine: Marsh Library, Dublin (MS Z3.2.13)  
Galliard: Folger Shakespeare Library (MS. V.b. 280)  
Edited and arranged by Ron Andrico

### 4. Come away death

by Ron Andrico  
Text: Wm. Shakespeare, Twelfth Night, Act II: scene iv  
Original lute setting in Folger Shakespeare Library (MS. V.b. 280)  
Adapted and arranged for voice and lute by Ron Andrico

### 5. My mind to me a kingdom is

by William Byrd (c.1540 – 1623),  
Psalmes, sonets, & songs of sadness and pietie, 1588  
Text: Edward de Vere (1550 – 1604)  
Adapted and arranged for voice and lute by Ron Andrico

### 6. Romanesca - Galliard

Anonymous, British Library (Stowe MS 389)  
Edited and arranged by Ron Andrico

### 7. Greensleeves

Traditional, arranged for voice and lute by Ron Andrico

### 8. Galliarda Romanesca

Anonymous, Pierre Phalèse Luculentum Theatrum Musicum, Louvain, 1568  
Edited and arranged by Ron Andrico

### 9. O mistress mine

by Thomas Morley (1557 – 1602),  
First Book of Consort Lessons, 1599  
Text: Wm. Shakespeare, Twelfth Night, Act II: scene iii.  
Arranged for voice and lute by Ron Andrico

### 10. Sleep slumbering eyes

by Thomas Morley (1557 – 1602), Christ Church, Oxford manuscript 439  
Arranged for voice and lute by Ron Andrico

### 11. Robin is to the greenwood gone

Anonymous, Folger Shakespeare Library (MS. V.b. 280)  
Adapted and arranged by Ron Andrico

### 12. As I walked forth

by Robert Johnson (c. 1583 – 1633), Playford's Ayres and Dialogues, 1652  
Adapted and arranged by Ron Andrico

### 13. Full fathom five

by Robert Johnson (c. 1583 – 1633), Birmingham Library (ms. 57316)  
Text: Wm. Shakespeare, The Tempest, Act I: scene ii  
Adapted and arranged for voice and lute by Ron Andrico

### 14. Have I caught my heavenly jewel?

Anonymous, British Library Add. MS 15117, circa 1600  
Text: Sir Philip Sidney (1554 – 1586)  
Arranged by Donna Stewart

### 15. Kemp's Jig

Anonymous, Cambridge University Library MS Dd.2.11  
Edited and arranged by Ron Andrico

### 16. Orpheus with his lute

Original setting for voice and lute by Ron Andrico  
Text: Wm. Shakespeare, Henry VIII, Act III: scene i

### 17. Fantasia

Anonymous, Marsh Library, Dublin (MS Z3.2.13), circa 1580  
Edited and arranged by Ron Andrico

### 18. Who is Sylvia?

Original setting for voice and lute by Ron Andrico  
Text: Wm. Shakespeare, Two Gentlemen of Verona Act IV: scene ii

### 19. Like as the lute delights

by John Danyel (c. 1564 – 1626), Songs for the Lute, Viol and Voice, 1606  
Text: Samuel Danyel (1562–1619)  
Edited and arranged for voice and lute by Ron Andrico

### 20. Farewell dear love

by Robert Jones (c. 1577 – 1617), First Book of Songs and Ayres, 1600  
Edited and arranged for voice and lute by Ron Andrico



## Duo Mignarda

The premiere professional lute song duo in the US, Mignarda has been sharing their engaging approach to historical music since 2003, setting a new standard for repertoire, interpretation and musicianship. Based in Cleveland Heights, Ohio, they have produced sixteen critically-acclaimed albums and published a series of editions of historical music for voice and lute.

Lutenist Ron Andrico was a seasoned professional performer of historical music and in theatre before discovering the lute while completing a degree in composition. He promptly set about researching the historical context of early music, and his research has led to publication of a growing series of important music editions and articles of scholarly excellence that have to do with identifying, elucidating and performing the sources of 16th century lute music. In addition to historical music for voice and lute, Andrico edited and published the original lute solos of virtuoso lutenist Ronn McFarlane. He was honored to collaborate on a project with noted Harvard musicologist, John Ward and Edward Doughtie, author of *Lyrics for English Airs 1596 – 1622*. He is the author of the internationally-popular blog, Unquiet Thoughts.

Mezzo soprano Donna Stewart, known for her warm tone and crystalline delivery of text, has received critical acclaim for awakening modern audiences to an appreciation for historical music. Her firm grounding in the practical application of Gregorian chant and medieval and renaissance polyphony stems from two decades with a five-voice schola cantorum dedicated to providing liturgical music for a weekly Latin Tridentine Mass. Drawing on the unique experience of singing this music in its liturgical context, she has developed an understanding of the use and form of historical sacred music, which lies at the very heart of all early music. In addition to her solo work with Mignarda, she has performed and recorded on the Koch and Onda labels with internationally-renowned Baroque orchestra Apollo's Fire, and has applied her gift for communicating the deeper meanings of texts to both renaissance lute song and old-time harmony, hymnody, and heartsongs. She has released, with great success, two albums of solo Gregorian chant.

## Mignarda's approach to early music

Since founding Mignarda in 2003, the duo has garnered widespread attention for their unique sound and for their choice of repertory. Known as “musician’s musicians,” they have received critical acclaim from reviewers and accolades from top early music specialists, vocalists, instrumentalists, and choral directors. Given that a duo devoted to such arcane repertory is in and of itself a rarity, Mignarda’s music has reached beyond the bounds of early music audiences, finding appeal with a broad range of listeners from pop aficionados to sacred music specialists. How did they manage this? It’s certainly not due to aggressive PR or music industry connections, but rather the appeal of an honest sound informed both by historical research and by extensive rehearsal.

Not satisfied with off-the-shelf editions of repertory, Ron Andrico put his compositional skills to work to create hundreds of new arrangements of 16th century polyphonic vocal ensemble music for solo voice and lute from original sources, following directly in the footsteps of notable historical intabulators including Vincenzo Galilei and Adrian Le Roy. The process of touching each and every note and setting each and every lyric has provided a rare insight into the original composers’ ideas of text underlay, rhythmic organization and musical phrasing —just as was done when the music was new.

Following hints provided by research into historical convention, Mignarda’s sound restores the repertory to a more relaxed vocal range that more readily communicates to the listener richly layered and highly refined historical texts. Employing lower-pitched lutes and the occasional historically justified downward transposition, Mignarda’s sound takes full advantage of the depth and warmth of Donna Stewart’s natural voice. But Mignarda interpretations are the result of intensive research into the contextual importance of historical dance, poetical forms, and rhetorical conventions —and a great deal of reflection and rehearsal that results in intellectual and emotional involvement in the meaning of the words, paired with a musician’s understanding of the rhythmical outline of the musical phrasing.

[www.mignarda.com](http://www.mignarda.com)





# CREDITS



Executive Producer: **Edgardo Vertanessian**

All music edited and arranged from original sources by **Ron Andrico** ©Mignarda Editions

Texts edited and arranged by **Donna Stewart** ©Mignarda Editions

Recorded at the Lava Room, Independence, Ohio

Recording and editing: **Mike Brown**

Mixing and mastering: **Edgardo Vertanessian**

Cover design: **Tatyana Vlasova and Andrew Vlasov**

Photography by **Eglantyne Design**, and Album notes by **Ron Andrico**

Booklet design: **Romina Pacor**

Catalog Number: **PRIMA031**

Lutes used in this album:

Eight-course lute in F by Robert Lundberg

Ten-course lute in F by Nico Van der Waals

Eight-course lute in D by Martin De Witte

Six-course lute in D by Sandi Harris & Stephen Barber

Eight-course lute in G by Richard Fletcher

This booklet is available for free download at [www.primaclassic.com](http://www.primaclassic.com)

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and deliver it to the widest possible audience.*

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to the intimate sound of a Spanish guitar piece composed today,  
at **Prima Classic** we strive to guarantee recordings of the finest musical quality.*

### **The Healing Power of Music**

Backed by multiple scientific studies from around the world, we believe in the healing power of human interactions through music, especially in these times of stress and isolation.

### **Top-tier musicians**

We carefully choose our artists from the academic, classical, and popular music scenes. These are well-established musicians with a solid background in their instruments and years of experience as performers, educators, composers, and musicologists. Some of them are world-famous stars.

From centuries-old pieces to original compositions, our artists deliver their unique approach to music, be that in the style of relaxation and calming music, or in the performance of heart-wrenching dramatic pieces of the *bel canto* operatic repertoire.

### **Real instruments**

We believe in the unique energy of the sounds that come from real instruments produced with the hands of human beings. Our choice of instruments is varied, ranging from grand pianos to different acoustic guitars (some of them unique in the world), from harps to Kokle (ancient Latvian table harp), and from Bendir (ancient hand frame drum) to Handpan (tonal drum invented in the 2000s), and others, both traditional and less known acoustic instruments.

### **Hi-res from inception**

All of our albums are recorded at 96k/32-bit floating (reduced to 24 bits at Mastering) using the highest quality audio equipment to date. All our recordings are available in Hi-Resolution (Studio Quality 96/24), Apple Digital Masters, and all our new releases are also available on Dolby ATMOS.