

Easy As Lying: The Music of Shakespeare's Globe

June 8, 2023 at 1:30pm - Old West Church, Boston, MA

A Midsummer Night's Dream

The Second of the Prince's Robert Johnson (c.1580-1634)
The Fairie-round Anthony Holborne (c.1545-1602)

Hamlet

La Morte de la Ragione Fitzalan partbooks (c.1520)
Engels Liedt Jacob van Eyck (c.1590-1657)
Ricercar on "Bonny Sweet Robin" Thomas Simpson (1582-c.1628)
Flow my teares John Dowland (1563-1626)

The Two Gentlemen of Verona

Have you seene but a Whyte Lillie grow Robert Johnson

Twelfth Night

Galliard to the Quadro Pavin Thomas Morley (1557-1603)
Hey ho no body at home Thomas Ravenscroft (c.1588-1635)
O Mistris mine Thomas Morley
Hold Thy Peace Anonymous
Farwel dear love Robert Jones (fl.1597-1615)
When that I was and a little tyne boy *The English Dancing Master* (1651)

Romeo and Juliet

So ben mi c'hà bon tempo Orazio Vecchi (1550-1605)
Gallaria d'Amor Gasparo Zanetti (after 1600-1660)

Twelfth Night

Tarleton's Riserreccione John Dowland
Come Away Death Anon./arr. Pierre Phalèse (c.1510-c.1573)
Come Away Death (instrumental) Anon./arr. David Douglass (b.1951)

Romeo and Juliet

Time stands still John Dowland
Now, O now I needs must part John Dowland

A Midsummer Night's Dream

The mad-merry pranks of Robbin Good-fellow The Roxburghe Ballads (c.1601-1640)

SEVEN TIMES SALT

Barbara Allen Hill, *soprano, percussion*

Michael Barrett, *tenor, recorder*

Karen Burciaga, *violin, tenor viol, guitar, alto*

Dan Meyers, *recorders, flute, percussion, baritone*

Josh Schreiber, *bass viol, bass*

Matthew Wright, *lute, bandora, tenor*

Program Notes

Seven Times Salt has been tied to Shakespeare from the very beginning (after all, our name comes from a scene in *Hamlet* that you'll hear today), but it wasn't until 2014 that we decided to create this program to mark Shakespeare's 450th birthday. Two years later, the Folger Shakespeare Library in Washington, DC arranged a "grand tour" of 18 of their First Folio copies, exhibiting them in every state in the US. We were asked to participate in the festivities surrounding the Rhode Island exhibition, which took place at Brown University. It seemed like a good fit, since the instruments of the English consort, according to most scholarship, had at least three main uses in Shakespeare's lifetime: as a chamber ensemble for wealthy amateurs, as a training vehicle for young choristers learning to play an instrument, and, most importantly for our purposes, as a popular band lineup for the Elizabethan theater. By that time, all of us had played for various productions of Shakespeare plays: individually and as an ensemble, onstage and off, with early music and modern music, in venues from Broadway to community theater. We thought about how to distill all these experiences into an approximately one-hour show that would give people a sense of both the instrumental music that might have been used for Shakespeare's plays in his own time, and the sound of the spoken and sung English that it might have accompanied.

The original iteration of *Easy as Lying* featured the four core members doing everything, *commedia dell'arte* style; we were the actors, the singers, and the instrumentalists, and at first we did our scenes from Shakespeare's plays in modern American English. As we performed it more often, though, we became increasingly interested in pronouncing our Shakespeare in a more historically-informed way. Karen had already trained in the style of OP (or "original pronunciation") used by the historical interpreters at Plimoth Patuxet, just a short drive south from Boston, and we were also influenced by the work of David and Ben Crystal, the father-and-son team who developed the OP house style used at Shakespeare's Globe Theatre in London. More recent scholarship has shown the Crystals' reconstruction of Elizabethan English pronunciation to be perhaps a bit too generic (not surprising, since the variation of regional dialects found in London even today is significant), but we still find it a good reference point for our approach to historical diction. Much like the company of the Globe, we were pleasantly surprised by how easily audiences seemed to understand Shakespeare's texts with original pronunciation--even when delivered by very amateur actors. The next logical step was to find excellent singers who were also comfortable wrestling with the challenges of OP. Today we are lucky to have our long-time collaborators Michael Barrett and Barbara Allen Hill with us; both of them have performed this program with us many times over the years and have raised these songs to another level.

There's no way we could do justice to all of Shakespeare's work in one concert, so today you will hear only a partial representation of his prolific output. In some cases the appropriate musical connection to the play is clear; a song or tune is mentioned directly by Shakespeare during the course of a scene, such as the many songs in *Twelfth Night*. In other cases, we've let a quote, character, or an entire scene suggest repertoire ideas to us, like "The Fairie-round" to accompany *A Midsummer Night's Dream* or "Now O Now I Needs Must Part" to conclude *Romeo and Juliet's* sad farewell. All of this music would have been heard in Shakespeare's lifetime, though perhaps not by all the same audiences—we know, for instance that the "Second of the Prince's" dance was performed as part of Ben Jonson's masque *Oberon, the Faery Prince* in 1611, but this was a performance at court for an elite audience. It's unlikely that the "groundlings" at the Globe would have ever heard this version of the music for Shakespeare's fairy prince...unless of course the musicians playing for Shakespeare's show were some of the same musicians who played at the court masque! Knowing how the professional music world works and has probably always worked, this actually doesn't seem too far-fetched.

Listeners may be surprised to hear a number of Italian works in a concert about a revered English writer, but bear in mind that Italian music was all the rage in Elizabethan England, most particularly the madrigal, a secular, text-based work for multiple voices. In addition, Italian dance music performed by violin band was a tradition that stretched back to Elizabeth's father Henry VIII's reign, when his "ministers of pastime" traveled through Europe in 1538 to recruit musicians for the English court. In a nod to *Hamlet*, that most melancholy Prince of Denmark, we also include works by Simpson and Dowland, both of whom spent parts of their careers at the Danish court. It's worth noting that many of the pieces on this program, particularly the dance tunes and some of the songs, exist today only as a melody line—arranging them beyond that was our work and probably owes more to our own house style of playing than to anything particularly 17th-century. One arrangement for which we're particularly grateful is our friend and mentor David Douglass's version of the tune *Come Away Death*, also known as *There Dwelt a Man in Babylon*.

It's our hope that this program will be entertaining to our long-time fans and brand new audiences, interesting for literary and theater geeks, and educational for high school and college students, who we hope will enjoy a taste of what the music for these plays may have sounded like in Will's lifetime. As for us, we're constantly finding new nooks and crannies in this project. "Play on, give us excess of it..."

—Dan Meyers and Karen Burciaga, 2023

Texts & Translations

Flow my teares, fall from your springs,
Exilde forever; Let mee morne
Where nights black bird hir sad infamy sings,
There let mee live forlorne.
Downe vain lights, shine you no more,
No nights are dark enough for those
That in dispaire their last fortunes deplore,
Light doth but shame disclose.
Never may my woes be relieved,
Since pittie is fled,
And teares, and sighes, and grones my wearie dayes
Of all joyes have deprived.
From the highest spire of contentment,
My fortune is throwne,
And feare, and griefe, and paine for my deserts
Are my hopes, since hope is gone.
Harke you shadowes that in darcknesse dwell,
learne to contemne light,
Happie, happie they that in hell
Feele not the worlds despite.
-*The Second Book of Songes* (1600)

Have you seen but a Whyte Lillie grow
Do but look on her eyes, they do light
All that Love's world compriseth!
Do but look on her hair, it is bright
As Love's star when it riseth!
Do but mark, her forehead's smoother
Than words that soothe her!
And from her arched brows such a grace
Sheds itself through the face,
As alone there triumphs to the life
All the gain, all the good of the elements' strife.

Have you seen but a bright lily grow
Before rude hands have touched it?
Have you marked but the fall of the snow
Before the soil hath smutched it? Have you felt the
wool of the beaver,
Or swan's down ever?
Or have smelt o' the bud o' the brier
Or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she!
-from "The Triumph of Charis" by
Ben Jonson (1572-1637)

Hey ho no body at home,
Meate nor drinke nor money have I none,
Fill the pot [Maria]. -*Pammelia* (1609)

O Mistris mine where are you roming:
O stay and heare, your true loves coming,
That can sing both high and low.
Trip no further prettie sweeting.
Journeys end in lovers meeting,
Every wise mans sonne doth know.
What is love, tis not heereafter,
Present mirth, hath present laughter:
What's to come, is still unsure.
In delay there lies no plentie,
Then come kisse me sweet and twentie:
Youths a stuffe will not endure.
-*Twelfth Night*, Act II Scene 3

Hold thy peace, and I prithee hold thy peace,
Thou knave, hold thy peace thou knave.

Farewel dear love since thou wilt needs be gon,
Mine eies do shew my life is almost done,
Nay I will never die, so long as I can spie,
There be many mo
Though that she do go
There be many mo I feare not,
Why then let her goe I care not.

Farewell, farewell, since this I finde is true,
I will not spend more time in wooing you:
But I will seeke els where,
If I may find her there,
Shall I bid her goe,
What and if I doe?
Shall I bid her go and spare not,
O no no no no I dare not.
-*The first booke of songes & ayres* (1600)

When that I was a little tyne boy,
With hey, ho, the winde and the raine:
A foolish thing was but a toy,
For the raine it raineth every day.

But when I came to mans estate,
Gainst Knaves and Theeves men shut their gate.

But when I came alas to wive,
By swaggering could I never thrive.

But when I came unto my beds,
With tospottes still had drunken heades.

A great while ago the world begon,
But that's all one, our Play is done,
And wee'l strive to please you every day.
-*Twelfth Night*, Act V Scene 1

So ben mi c'ha bon tempo

I know well who has a good time,
I know, but I'll say no more.
I know who is the favorite—Alas, I cannot say.
Oh if only I could tell you
Who goes, who stays, who comes...
Greetings and kissing of hands,
They all make themselves in vain.
As the old proverb says:
Good for him who takes care of himself.
—*Selva di varia ricreatione* (1590)

Come away, come away, death,

And in sad cypresse let me be laide.
Fye away, fie away, breath,
I am slaine by a faire cruell maide:
My shrowd of white, stuck all with Ew, [yew]
O prepare it,
My part of death no one so true
Did share it.

Not a flower, not a flower sweete,
On my blacke coffin let there be strewne.
Not a friend, not a friend greet
My poor corpes, where my bones shall be threwn.
A thousand thousand sighes to save,
Lay me o where
Sad true lover never find my grave,
To weepe there!
—*Twelfth Night*, Act II Scene 4 by
William Shakespeare (1564-1616)

Time stands still with gazing on her face,
Stand still and gaze for minutes, houres
and yeares, to her give place:
All other things shall change,
but shee remains the same,
Till heavens changed have their course
and time hath lost his name.
Cupid doth hover up and downe
blinded with her faire eyes,
And fortune captive at her feete
contem'd and conquer'd lies.

When fortune, love, and time attend on
Her with my fortunes, I honour will alone,
If bloudlesse envie say, dutie hath no desert.
Dutie replies that envie knowes
her selfe his faithfull heart,
My settled vowes and spotlesse faith
no fortune can remove,
Courage shall shew my inward faith,
and faith shall trie my love.
—*The Third Booke of Songes* (1603)

Now, O now I needs must part,
Parting though I absent mourne,
Absence can no joye impart,
Joye once fled cannot returne.
While I live I needs must love,
Love lives not when hope is gone,
Now at last despayre doth prove,
Love divided loveth none:
Sad dispaire doth drive me hence,
This dispaire unkindnes sends.
If that parting be offence,
it is she which then offendes.

Deare when I from thee am gone,
Gone are all my joyes at once,
I loved thee and thee alone
In whose love I joyed once:
And although your sight I leave,
Sight wherein my joyes doo lye
Till that death do sence bereave,
Never shall affection dye.
Sad dispaire...

Deare if I doe not returne,
Love and I shall die together,
For my absence never mourne
Whom you might have joyed ever:
Part we must though now I dye,
Die I doe to part with you,
Him despayre doth cause to lie,
Who both lived and dieth true.
Sad dispaire...
—*The Firste Booke of Songes* (1597)

The mad-merry pranks of Robbin Good-fellow. To the tune of *Dulcina*.



From Oberon in Fairy Land
the King of Ghosts and shadowes there,
Mad Robbin I at his command,
am sent to view the night-sports here.
What revell rout
Is kept about
In every corner where I goe,
I will ore see,
And merry be,
And make good sport with ho ho ho.

More swift then lightning can I flye,
and round about this ayrie welkin soone,
And in a minutes space descry
each thing thats done beneath the Moone:
Theres not a Hag
Nor Ghost shall wag,
Nor cry Goblin where I do goe,
But Robin I
Their feats will spye
And feare them home with ho ho ho.

If any wanderers I meet
that from their night sports doe trudge home
With counterfeiting voyce I greet,
and cause them on with me to roame
Through woods, through lakes,
Through bogs, through brakes
Ore bush and brier with them I goe,
I call upon
Them to come on,
And wend me laughing ho ho ho.

From Hag-bred Merlins time have I
thus nightly reveld to and fro:
And for my pranks men call me by
the name of Robin Good-fellow:
Fiends, ghosts, and sprites
That haunt the nights,
The Hags and Goblins doe me know,
And Beldams old
My feats have told,
So farewell, farewell, ho ho ho.

The Ensemble

Since meeting as conservatory students in 2003, **Seven Times Salt** has been pleased to bring the music of the 16th and 17th centuries to New England audiences, with a special focus on the English Consort repertory. Praised for their highly creative programming and an “impeccably balanced sound” (American Recorder Society), Seven Times Salt has performed at venues throughout New England including Boston’s Museum of Fine Arts, The Isabella Stewart Gardner Museum, Plimoth Patuxet, Boston Public Library, New England Folk Festival, WGBH radio, and many others. The ensemble has researched and presented original programs for numerous music festivals, college residencies, theatrical productions, historical societies, and their own self-produced concert series, now in its 20th year. Seven Times Salt delights in blurring the lines between “art music” and folk tunes, and feel at ease performing in the concert hall, the dance hall, or the beer hall! Their just-released album “Easy As Lying: The Music of Shakespeare’s Globe” is available for purchase (and autographs!) today. www.seventimesalt.com

The Musicians

Michael Barrett (tenor, recorder) is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He serves as music director of The Boston Cecilia. Michael is also an Assistant Professor at the Berklee College of Music, where he teaches courses in conducting and European music history, and serves as Interim Director of the Five College Early Music Program, where he directs the Five College Collegium. Michael has performed with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, the Handel & Haydn Society, Nederlandse Bachvereniging (Netherlands Bach Society), Seven Times Salt, Schola Cantorum of Boston, and Nota Bene, and can be heard on the harmonia mundi, Blue Heron, Coro, and Toccata Classics record labels (and all three STS albums). Michael holds degrees in music (AB, Harvard University), voice (First Phase Diploma, Royal Conservatory in The Hague, The Netherlands), and choral conducting (MM, Indiana University; DMA, Boston University).

Karen Burciaga (violin, tenor viol, guitar, alto) is an early string specialist who enjoys bridging the worlds of classical and folk music. She holds a BM from Vanderbilt University and an MM from the Longy School of Music of Bard College, where she studied Baroque violin with Dana Maiben, viol with Jane Hershey, and historical dance with Ken Pierce. She has performed with The King's Noyse, th Folger Consort, Arcadia Players, Zenith Ensemble, Meravelha, Austin Baroque Orchestra, and period ensembles in New England and Texas. Karen is a founding member of viol consort Long & Away and has taught for the Viola da Gamba Society - New England (VdGS-NE), Early Music Week at Pinewoods, and the Texas Toot. A lifelong love of Irish music led her into the world of fiddling in college, when she discovered Scottish, Irish, English, and contra styles. She is now the fiddler for Ulster Landing and for years played with Newpoli, an Italian folk music group. Karen is an arts administrator and teacher and currently serves as president of the VdGS-NE. www.karenburciaga.com

Highly regarded for her artistry and versatility, **Barbara Allen Hill** (soprano, percussion) specializes in performing and recording the music of the Middle Ages through the present day. Recent solo performances include Mozart's *Coronation Mass* (soprano), Mozart's *Requiem* (mezzo-soprano), Richard Clark's *Te Deum* (soprano), and Britten's *The Company of Heaven* (soprano), as well as concert appearances with Seven Times Salt, Hesperus, The Henry Purcell Society of Boston, and the Cambridge Christmas Revels. As an ensemble member, she has appeared with Emmanuel Music, Ensemble Altera, and The Crossing. Highlighted contemporary premiers and recordings include Gavin Bryars: *The Fifth Century* (2018 GRAMMY Award for Best Choral Performance), Julia Wolfe's *Fire in my mouth* with the NY Philharmonic and The Crossing in January 2019 (premier), and in July 2022 she made her Carnegie Hall debut as the mezzo-soprano soloist in Heidi Breyer's *Amor Aeternus: A Requiem for the Common Man*. www.barbaraahill.com

Dan Meyers (flute, recorders, percussion, baritone) is a versatile multi-instrumentalist known as a flexible and engaging performer of both classical and folk music. His credits range from premieres of contemporary chamber music, to headlining a concert series in honor of Pete Seeger at the Newport Folk Festival, to playing Renaissance instruments on Broadway for Shakespeare's Globe Theatre Company. Recently he performed with The Folger Consort, Newberry Consort, Hesperus, Henry Purcell Society of Boston, Early Music New York, Amherst Early Music, The 21st Century Consort, In Stile Moderno, and Cambridge Revels, and at the Yellow Barn Festival in Vermont and "La Luna e i Calanchi" festival in Basilicata (Italy). Dan plays traditional Irish music with Ulster Landing and Ishna and eclectic fusion from around the Mediterranean with the US/Italy-based group Zafarán; he also played for over a decade with the Italian folk music group Newpoli. As an educator, he teaches historical wind instruments for the Five Colleges Early Music Program in MA. He has also taught at Tufts University, for the Pinewoods Early Music Week, and at festivals around the Northeast. www.danmeyersmusic.com

Josh Schreiber (bass viol, bass) studied 'cello at Bennington College with Maxine Newman, graduating with a BA. While there, he became acquainted with the viola da gamba. Chronic hand pain necessitated a hiatus in his playing activities, until he discovered the Feldenkrais Method®. Now a Guild-Certified Feldenkrais Practitioner, Josh has a private practice with an emphasis on functional movement for musicians. Having completed an MM in Early Music Performance at the Longy School of Music of Bard College in 2009, Josh now serves on the faculty as Feldenkrais teacher. A founding member of viol consort Long & Away, Josh has also performed with Meravelha, Cappella Clausura, and Musica Nuova, and was on the faculty of World Fellowship Early Music Week. Josh has been active in the Jewish community as a service leader and educator for many years, and has just received rabbinic ordination from Hebrew College in Newton, MA. www.discover-yourself.com/movingmusician

Matthew Patrick Wright (lute, bandora, tenor) began his musical career playing bass guitar in an original rock band in his home state of Maryland. As he evolved, he studied classical guitar with the late, great Ray Chester at The Peabody Conservatory in Baltimore. In search of new adventures, Matthew moved to Massachusetts in 2000 and began his love affair with the lute. Under the tutelage of Douglas Freundlich at The Longy School of Music of Bard College, he devoted himself to the lute and founded the group Seven Times Salt. As the planet continues to revolve, Matthew maintains an active career in a variety of musical styles and roles including playing continuo on archlute, teaching guitar at Brimmer & May and Belmont Hill schools, introducing young students to the piano at Mary E. Burbank School in Belmont, and singing as the tenor section leader at St. John's Episcopal Church in Beverly Farms.