

SEVEN TIMES SALT AND CDS-BOSTON CENTRE

PRESENT

For as many as will

A Tour of English Country Dance



MARCH 19, 2021 AT 7:30PM

PROGRAM

All in a Garden Green	TDM 1651
Graies Inn Maske	TDM 1651
Jenny Pluck Pears	TDM 1651
Childgrove	TDM 1701
Minor Spaniard	Jenny Beer (2000)
Kemps Jigge (Trip to the Manors, 2000)	Mathew Holmes lute books (c.1588-1595)
The Joviall Broom Man (Jamaica, 1670)	Roxburghe Ballads (17th c.)
Jack's Health	TDM 1679
Daphne	Manchester Gamba Book (c.1670)
Pauls Steeple	<i>The Division Violin</i> (1684)
Prince Ruperts March	TDM 1651
The King's Delight	TDM 1665
Cuckolds All Awry	TDM 1651
Nottingham Ale (Lilliburlero, 1689)	text Samuel Gunthorpe (18th c.)
Black Nag	variation of TDM 1657
On the Cold Ground	TDM 1665
Mad Moll	TDM 1698
Emperor of the Moon	TDM 1690
Coranto	Michael Praetorius (1571-1621)
A Jolly Wassail Bowl (Goddesses/Chestnut)	TDM 1651, arr. M. Wright
The Little Barleycorne (Stingo)	TDM 1651, arr. STS
Christmas Sports!! (Lady Cullen/Mr. Lane's Magot)	TDM 1651/1695, arr. K. Burciaga
Farewele Advent (Staines Morris)	TDM 1651, arr. M. Wright
Key to the Cellar	<i>Choice Collection of Country Dances</i> (1744)
A Hornepype	Hugh Aston (1485-1558)
The Lady Banbury's Hornpipe	<i>Musick's Delight on the Cithren</i> (1666)
First Act Tune from <i>Dioclesian</i> (Siege of Limerick)	Henry Purcell (1659-1695)
Easter Thursday	<i>Caledonian Country Dances</i> (c. 1733)
Johnny Cock thy Beaver	<i>The Division Violin</i>
Lochaber No More	<i>Orpheus Caledonius</i> (1733)
Marbhna Luimní (Lament for Limerick)	Trad. Irish (18th c.)
Irish Lamentation	18th c. Irish/Scottish/English
Halfe Hannikin	TDM 1651

Seven Times Salt

Karen Burciaga - baroque violin, guitar, harp, voice
Dan Meyers - recorders, flutes, uilleann pipes, percussion, voice
Josh Schreiber Shalem - viola da gamba, voice
Matthew Wright - lute, cittern, bandora, voice

The English Dancing Master was first published in 1651. Subsequent editions dropped "English" from the title and were simply called The Dancing Master. Our program uses "TDM" to refer to all 18 editions and multiple volumes.

NOTES

Welcome to tonight's dance! You'll hear tunes from the 1600s to the modern day, with a few stops in the centuries along the way. Seven Times Salt has enjoyed learning and playing English Country Dances (ECDs) almost since the ensemble began in 2003. ECDs have a unique place in our concert repertoire, and we've programmed tunes not only to set people's feet tapping or to dance actual dances, but also to set a melancholy scene or point out a humorous moment. We've even combined different tunes to create our own compositions--if you've ever attended one of our concerts, you've probably sung some of them!

Origins to Modern Day

John Playford published the first edition of *The English Dancing Master* in 1651. It was the first printed collection in England to give both dance instructions and musical notation for the tunes, and it contained favorites that probably dated back at least several decades. For these hundred or so tunes to be chosen and included, we can assume they were favorites that had been danced repeatedly over the years. In his introduction, Playford gives us a historical tidbit that provides important context. He notes that the timing of the publication may seem strange to his "ingenious readers". In 1651, England was two years into the Commonwealth under the Puritan Oliver Cromwell, and Playford was noting, or perhaps poking fun at, the Puritans' noted suspicion of dancing. He then tells us that he learned of someone else's "false copy" about to be printed, but he had his own "excellent copy" laying around and decided to rush it to a different printer and get it into his readers' eager hands. Who knows if his story was true, but the gamble worked; after only a year, he printed a second edition, and over the next 77 years, TDM went through a total of 18 editions, later published by Playford's successors after his death.

We'll start with a tune from the 1st edition--**Graies Inn Maske**. Gray's Inn in London was one of the ancient Inns of Court where young lawyers studied, trained, and took part in masques, or entertainments with music, spoken word, costumes, and dancing. There were courtly dances during the masque performance, and there were country dances, to carry the festivities into the wee hours. The hallmark of a masquing tune is its changes of meter and tempo to accompany some fantastical character in the revels; but the steps are certainly familiar to today's dancers—up a double and back, set and turn single. In the middle, you'll hear a slow, reverential moment when dancers are to honor their partners. In a similar vein, **Jenny Pluck Pears** also has changes of meter and a moment to bow to your partner. Then, leaving the revels behind, we move into the 18th century. The excellent tune **Childgrove** was published in 1701 and remains a favorite of dancers and bands today. We then leap into the 21st century and play **Minor Spaniard** by Jenny Beer.

Continuo, Ballads, and Divisions

In this program, you hear several instruments that don't normally come along with us to dances. One is the bandora, which has seven courses of metal strings, angled frets, a festooned shape, and a jangly, amazingly resonant sound. Believed to have been invented by English luthier John Rose in 1526, it enjoyed relatively short-lived popularity, although wonderful and virtuosic works by Anthony Holborne and others survive for the instrument. The Renaissance cittern is a smaller plucked instrument also with metal strings; it is midway between the medieval citole and the modern mandolin. Along with the lute, and sometimes the viola da gamba, these form our arsenal of plucked string instruments which you'll hear in the next few pieces. First Matt plays a lute solo called **Kemps Jigge**, sourced from the Matthew Holmes manuscript of 1590. Many of you will recognize this as the tune for the dance Trip To The Manors by Gary Roodman. After Matt's solo, we give you our take on the broadside ballad **The Joviall Broome Man**, sung to the tune of Jamaica. Broadside ballads were song texts printed cheaply on broadsides or large-format sheets of paper and sold to the public in markets and on street corners, often for a penny a copy. 17th-century English broadside ballads often contained dozens of verses and amusing woodcut illustrations, but no music—they were meant to be sung to familiar, popular melodies that people already knew, and in many cases these were dance tunes. This ballad is sung from the perspective of a mercenary English soldier boasting about the many battles he's fought all around the world—including some battles from ancient history and mythology!

A popular 17th-century method of improvising on melodies was called divisions, or dividing the notes into smaller, faster rhythms. Musicians practiced doing this in the moment, and sometimes we do too! But we're fortunate that some musicians wrote down their favorite divisions, and we can learn from publications such as *The Division Viol*, *The Division Flute*, and the Manchester Gamba Book from the late 17th century. Here Josh performs divisions on the tune **Daphne**, which was included in the first edition of *TEDM*. After that, Karen plays divisions on **Paul's Steeple**, also from the first edition, which is perhaps particularly suited to jamming because its chords are also very similar to the *romanesca* ground bass, a long lived and popular chord progression you've heard in many tunes such as *Greensleeves*, *Goddesses*, and *Stingo*, to name a few. This set of divisions comes from the aptly named *Division Violin* of 1684. Sometimes, divisions are so ornate that they can't be played at dancing speed, but Paul's Steeple works quite well at dancing speed while still allowing for artistic choices about tempo, meter, and character.

Historical Figures

So many English country dances have wonderfully descriptive titles, and we find it particularly satisfying to connect a tune with its historical or geographical context. This is very easily done in some cases, such as *Hunsdon House*, which references a country home in Hertfordshire that belonged to Henry VIII and still stands today, or the aforementioned *Kemp's Jig*, named after musician and comedian William Kemp who famously danced all the way from London to Norwich, covering 100 miles in 9 days. Another favorite tune of ours is **Prince Rupert's March**. Prince Rupert of the Rhine was King James I's grandson and a famous general on the Royalist side in the English Civil War. An eccentric polymath famed for his skills in such diverse disciplines as military strategy, metallurgy, code-breaking, and dancing, he later helped found the Royal Society alongside such luminaries as Isaac Newton and Samuel Pepys, and was one of the first governors of the Hudson's Bay Company in British Canada. Rupert's cousin, King Charles II, also got his share of melodies. **The King's Delight**, published in 1665, almost certainly refers to Charles, dubbed the "merry Monarch," whose crowning in 1660 marked the restoration of the English monarchy and whose love for the arts, dancing in particular, made a marked contrast to the Puritan severity of the Cromwell era when plays and masques were banned and dancing was seen as frivolous and hedonistic.

Samuel Pepys, whose writings provide a fascinating glimpse into Restoration London, even mentions by name a favorite tune that Charles danced to, and you'll hear a brief excerpt from Pepys' diary describing the dancing at court one particular evening along with the tune **Cuckolds All Awry** (or *Cuckolds All a Row*). Then, you can sing along to **Nottingham Ale**, an 18th-c. song set to the wildly popular dance tune **Lilliburlero**, which has been used for dozens of different ballads. Although it's sometimes attributed to composer Henry Purcell, who in 1690 used the tune as a bassline for a jig in his semi-opera *The Gordian Knot Unty'd*, *Lilliburlero* dates to at least a few years earlier, when it was a popular tune for British Army bands during the Glorious Revolution of 1688. The words to *Nottingham Ale*, which is just one ballad of many that utilize this tune, were written by Samuel Gunthorpe, a naval officer who (according to the story) once received a barrel of excellent beer brewed in Nottingham, and wrote this tongue-in-cheek poem in response. Please sing the chorus with us! We think the Merry Monarch would have approved.

Characters & Christmas

ECDs are by nature quite upbeat or in some cases more elegant and calm. But in a concert setting, rather than at an actual dance, we can allow ourselves leeway to experiment with tempos and characters that aren't as well suited to dancing. Certain tunes work amazingly well when we want to create a mystical or spooky atmosphere or evoke grief, anxiety, or madness, and tunes can serve as a bridge between songs when we tell a story through music. For example, it's easy to imagine **Black Nag** in a frenzied gallop through the night or **Mad Moll** tearing her hair. *Epping Forest* sounds ethereal and *Stingo* can easily sound quite drunk! In this next set, you'll hear a few of our favorite character tunes that are part of our program of uncanny music for Halloween called "The Corners of the Moon." In it, we experience an imagined night of terrors, moving from midnight wakefulness to visions of witches and monsters, then visiting a nightmare realm of horrors. Fortunately, we arrive safely back at dawn. You'll hear eerie drones, special effects from the strings, and the spookiest instrument of all—the jaw harp.

One of our earliest ventures into the world of ECDs was at our now-annual December concert celebrating the winter solstice and winter holidays...like Christmas! On occasion we'll find a wonderful text that begs to be performed, and we look to the Dancing Master for inspiration. One Salty favorite is **A Jolly Wassail Bowl**, a poem found in William Sandys' *Christmas Carols Ancient and Modern* of 1833, which Matthew set to the tune of **Chestnut, or Dove's Vagary**. Another is James Ryman's 15th-century poem **Farewell Advent**, which we found fits very well with the tune of **Staines Morris**. Sometimes, we may even take parts of different tunes and combine them into a new melody, such as in our arrangement of **Christmas Sports!!** which combines parts of My Lady Cullen and Mr. Lane's Maggot. You'll hear some of our favorite holiday creations performed with the help of many of our musical colleagues.

A Brief History of Hornpipes

A type of dance that we don't often encounter in Renaissance music is the three-two, or hornpipe. One familiar example might be Hole in the Wall, a favorite of Regency ballroom scenes in the movies. We wondered how far back the hornpipe goes in terms of English dance, since we rarely see that time signature in our repertoire from the early 1600s. (There is also the duple, dotted rhythm hornpipe like The Sailor's Hornpipe, but that's a different style.) We may think of the hornpipe as a dance, but in fact it's an instrument. The horn pipe is a single reed wind instrument with a bell on the end made of horn. Add a bag to hold the air, and you've got a bagpipe! The horn pipe is still played today, especially in the Basque region, and it seems to have followed the Celts in their journey westward to Brittany and the British Isles, where we find the pibgorn in Wales, the stock and horn in Scotland, and, eventually, a treasure trove of hornpipe music in northern England, especially Lancashire.

The first notated music called "hornpipe" that we know of is from the 1520s, when composer Hugh Aston wrote a hornpipe for keyboard. The piece is part of a manuscript containing compositions for voices, lute, and keyboard, probably assembled by court musicians of the early Tudor period. Aston's piece is a set of increasingly intricate variations on a sort of ground bass full of fifths and octaves, perhaps to simulate the sound of drones or create a rustic character. You'll hear a brief excerpt from Aston's **Hornepype** that showcases that drone effect. Leaping forward a century, we come to the first hornpipe printed in the *Dancing Master*—**Lady Banbury's Hornpipe** from 1657. It's interesting to note that, whether by printer's accident or a simple misunderstanding, the tune is mistakenly notated in duple time rather than triple, but the dance steps and the tune itself are clearly in triple time. Matt plays a version of Lady Banbury from a publication for solo cittern.

In the 1690s, there was a rage for all things Scottish, and it's possible that Londoners' ears were newly attuned to, and appreciative of, these so-called "wild" melodies from the north. Hornpipes became very popular, with examples springing up in operas and lots of music publications, including multiple new hornpipes in the 9th edition of *TDM* in 1695. By this point, they're correctly notated. In addition, in the early 1700s, collections of actual folk tunes from the North (rather than compositions in a northern style) became more readily available to the general public. Publishers offered music books with descriptions that clearly tie the hornpipe as a dance to the hornpipe as an instrument, such as Daniel Wright's 1713 collection containing "Bagpipe Hornpipes" and, twenty years later, John Walsh's book of "Hornpipes [in] the bagpipe manner." Many examples around the turn of the 18th century retain their rustic, energetic character especially when played at a faster tempo, for example Henry Purcell's many excellent hornpipes written for his operas like *The Fairy Queen* and *King Arthur*, among others, or Handel's triumphant hornpipes in his *Watermusic*. Over time, though, a more stately, flowing version of the hornpipe appeared, perhaps through dancers' preference or composer's inspiration. Today, many of these 3/2 dances are done at this elegant walking tempo, but we think it's worth remembering that the hornpipe originated as an upbeat, driving style with incisive rhythm and firm downbeats—it can be your superpower the next time you dance Hole in the Wall! To end our whirlwind tour of hornpipes, we'll play the tune you may know as **Siege of Limerick**, which is actually a movement from Purcell's opera *Dioclesian*, and then we jump forward another century and play **Easter Thursday**. In a nod to the Regency era, you'll hear Dan's new very old flute, which was made in London in the 1830s and restored in Somerville, MA in 2021.

Surprisingly, to wrap up our tour of English country dance, we're going to cross a border or two and head into Scotland and Ireland for a look at a tune that became popular in a wide variety of settings. The words of the Scottish song **Lochaber No More** (or Farewell to Lochaber) were first printed in 1724, in the Scottish poet Alan Ramsay's book *A Tea-Table Miscellany*. A decade later in 1733, the poem appeared in the famous Scottish ballad collection *Orpheus Caledonius*, set to a captivating tune that, over the coming century, would spread throughout the British Isles in many different guises. Although the melody was most likely written by a Scottish musician, in Ireland it became best known as a sean-nos or "old style" air under the name of "Marbhna Luimni", or **Lament For Limerick**, probably referring to the long-drawn-out Second Battle of Limerick in 1691. The surrender of this western Irish city was the beginning of the end for the Irish forces in the Williamite War and a huge defeat for the Jacobite cause. To this day, Lament for Limerick is still a popular slow air among musicians in the Irish traditional music world, and Dan learned a version of it several years ago from the Chicago-based accordion player Jimmy Keane. By 1735, a setting of the tune had already become popular in England, as demonstrated by the first publication of "Irish Lamentation" in that year's edition of *TDM*. To hear the evolution of this lovely tune, we'll first hear the 1733 setting of Farewell to Lochaber sung by our friend Shari Alise Wilson, then the sean-nos air Lament For Limerick on the Irish uilleann pipes. Finally, we'll end tonight's program with **Irish Lamentation**, one of our favorite waltzes to close out a great evening of dancing.

We would like to thank

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Shari Alise Wilson, *soprano*
and
Kyle Parrish as Samuel Pepys

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TEXTS

Please sing the chorus bits shown in italics!

The Joviall Broome Man

Roome for a Lad thats come from seas,
Hey jolly Broome man,
That gladly now would take his ease,
And therefore make me roome man.
To France, the Netherlands, Denmark, Spaine,
Hey jolly Broome man,
I crost the seas, and backe againe,
And therefore make me roome man.

In Germany I tooke a towne,
Hey jolly...
I threw the walls there up side downe,
And therefore...
And when that I the same had done,
Hey jolly...
I made the people all to run,
And therefore...

When the Ammorites besiegd Rome wals,
I drove them backe with fiery balls,
And when the Greekes besieged Troy,
I rescued off dame Hellens joy.

When Saturne warrd against the Sun,
Then through my helpe the field he won,
With Hercules I tost the Club,
I rold Diogenes in a Tub.

And now I am safe returned here,
Heres to you in a cup of English Beere,
And now I am safe returned backe,
Heres to you in a cup of Canary Sacke.

—Richard Crimsal, printed c.1633-1652

from Nottingham Ale

*Nottingham Ale, boys, Nottingham Ale,
No liquor on earth is like Nottingham Ale.
Nottingham Ale, boys, Nottingham Ale,
No liquor on earth is like Nottingham Ale.*

Ye poets who pray on the Hellican brooke
The nectar of Gods and the juice of the vine,
You say none can write well except they invoke
The friendly assistance of one of the Nine.
His liquor surpassed the streams of Parnassus
That nectar, Ambrosia, on which Gods regale
Experience will show it, naught makes a good poet
Like quantum sufficient of Nottingham Ale.
Nottingham Ale, boys....

And you doctors, who more executions have done
With powder and potion and bolus and pill
Than hangman with halter, or soldier with gun
Miser with famine or lawyer with quill
To dispatch us the quicker, you forbid us malt liquor
Till our bodies consume, and our faces grow pale
Let him mind you, who pleases, what cures all diseases
A plentiful glass of good Nottingham Ale.
Nottingham Ale, boys....

—Samuel Gunthorpe, 18th c.



from **A Jolly Wassail Bowl**

Much joy unto this hall
With us is entered in
Our master, first of all,
We hope will now begin.
We sing "A Bone!" and sing "God wot!"
Our jolly wassail bowl.

—16th c. English

from **The Little Barleycorne**

It is the cunning'st alchymist
That e'er was in the land;
'Twill change your mettle, when it list,
In the turning of the hand;
Your blushing gold to silver wan,
Your silver into brasse,
'Twill turn a taylor to a man,
And a man into an asse.

It is the neatest serving man
To entertain a friend;
It will do more than money can
All jarring suits to end;
There's life in it, and it is here,
'Tis here within this cup,
Then take your liquor, doe not spare,
But cleare carouse it up.

—17th c. English

from **Christmas Sports!!**

Every lad is wondrous trim,
And no man minds his labor;
Our lasses have provided them
A bagpipes and a tabor.
Young men, maids, girls and boys
Give life to one another's joys;
You anon shall by their noise
Perceive that they are merry.
Make we merry, both more and lesse
Merry make we more and lesse
For now is Chrystymas.

—George Wither, "A Christmas Carroll" 1622

from **Farewele Advent**

This time of Cristes feest natall
We will be mery, grete and small,
And thou shalt go oute of this halle;
Farewele frō us both alle and sume.
Farewele, Advent; Cristemas is cum;
Farewele frō us both alle and sume.

—James Ryman, 15th c.

from **Lochaber No More**

Farewell to Lochaber, and farewell my Jean,
Where heartsome wi' thee I ha'e mony day been,
For Lochaber no more, Lochaber no more,
We'll maybe return to Lochaber no more.
These tears that I shed they are a' for my dear,
And no' for the dangers attending on weir; *war
Tho' borne on rough seas to a far bloody shore.
Maybe to return to Lochaber no more.

—Allan Ramsay, "Tea Table Miscellany" 1724