



Fair Phoenix

Tales of the Winter Queen

Filmed March 25, 2022
at St. Anne's Episcopal Church, Lincoln, MA
by Samuel Gossner

The Program

A Scots Tune	Rowallen MS (c.1620)
Adew Dundee	Skene MS (17th c.)
The Silver Swan	Orlando Gibbons (1583-1625)
Galiard to the Sacred End	Philip Rosseter (1567-1623)
So Parted You	John Coperario (c.1570-1626)
from "An Epithalamion, or Mariage Song"	John Donne (1572-1631)
Banchetto Musicale:	Johann Hermann Schein (1586-1630)
<i>Intrada—Galliard—Courante—Allemande—Tripla</i>	
Now Hath Flora Rob'd her Bow'rs	Thomas Campion (1567-1620)
Gray's Inn the First	John Coperario
Advance Your Choral Motions Now	Thomas Campion
Earl of Essex Measure	16th c. English arr. Casazza
Gallants, to Bohemia	Anon. English (c.1620) arr. KB
Galliard Battaglia	Samuel Scheidt (1587-1654)
Eile Mich, Gott, zu Erretten	Heinrich Schütz (1585-1672)
Gieb unsern Fürsten, SWV 355	Heinrich Schütz
De Kroon is Niet Zoo Waerdt	Dirk Rafaelsz. Camphuysen (1586-1627)
Courante la Reyne	't <i>Uitnemend Kabinet</i> (1649) arr. KB
Seste Allemande	<i>Der Gooden Fluyt-hemel</i> (1644) arr. KB
Slide Soft, You Silver Floods	Henry Lawes (1596-1662)
The Queen's Delight	<i>The Dancing Master</i> (1665) arr. Douglass
Never Weather-beaten Saile	Thomas Campion

SEVENTIMES SALT

Karen Burciaga, *violin, tenor viol* Dan Meyers, *recorders, flute, percussion, baritone*
David H. Miller, *bass viol* Matthew Wright, *lute, bandora*
with members of

In Stile Moderno

Agnes Coakley Cox, *soprano, percussion* Nathaniel Cox, *cornetto, theorbo*
Corey Dalton Hart, *tenor, recorders*

Notes

Welcome to *Fair Phoenix: Tales of the Winter Queen*. Our program follows the tumultuous life of Elizabeth Stuart. Born in Scotland in 1596, Elizabeth married Frederick V of the Palatinate, who ascended to the throne of Bohemia in 1619 only to be deposed the following year. Elizabeth's brief reign as Queen of Bohemia earned her the nickname "The Winter Queen." We follow the ups and downs of her journey through music that reflects crucial turning points in her public and personal lives.

Early Life (1596-1612)

The program opens with two Scottish tunes, symbolizing Elizabeth's farewell to her native land. Elizabeth left home in 1603, at the age of 6, when her father James VI of Scotland ascended to the throne of England following the death of Queen Elizabeth I, thereby becoming James I of England. Orlando Gibbons' beloved madrigal "The Silver Swan" serves as an apt elegy for Elizabeth I, though it was not originally composed for that purpose. John Coperario's "So Parted You," by contrast, was composed as an elegy for Henry, Prince of Wales, Elizabeth Stuart's older brother, who died in 1612 at the age of 18 after succumbing to typhoid fever. Coperario's tender memorial was one of several artistic responses to Henry's death, but it is the only one to center Elizabeth's response to the tragedy, with its second stanza constructed as a meditation on the love between a sister and a brother.

Wedding to Frederick V (1613)

Elizabeth could not dwell on her brother's passing for long, as preparations were already underway for her wedding to Frederick V, ruler of the Palatinate, a region of the Holy Roman Empire corresponding to the western edge of modern-day Germany. Elizabeth and Frederick, who had been born a week apart from one another in August 1596, were both 16 at the time of their wedding ceremony on Valentine's Day 1613. The ceremony was followed by lavish celebrations in both London and Heidelberg, the former of which included a fireworks display and a mock naval battle staged on the River Thames.

In addition to these festivities, a number of significant artistic works were created to honor Elizabeth and Frederick's marriage. *Parthenia*, the first printed collection of English keyboard music, was likely published sometime in 1612 and was dedicated to the engaged couple; the dedication refers to the use of the notes "E" and "F" throughout the compositions in the collection, with "E" referring to Elizabeth and "F" to Frederick. John Donne, meanwhile, composed a poem entitled "An epithalamion, or, marriage song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day." The third stanza of Donne's poem is addressed to Elizabeth, and is the source of the title of today's program; a longer excerpt of the poem is reproduced following this program note.

Today we mark the occasion of Elizabeth and Frederick's wedding with music by Johann Hermann Schein, a German composer active during the period of Frederick's reign over the Palatinate. Later comes English music for the celebration of a new marriage, including several works by Thomas Campion, who provided the music for *The Lord's Masque*, which was performed on the evening of the wedding. Two other masques, George Chapman's *Memorable Masque of Middle Temple and Lincoln's Inn* and Francis Beaumont's *Masque of the Inner Temple and Gray's Inn*, were performed on subsequent days as part of the extended and extravagant wedding celebration.

Religious Tensions (1613-1620)

A decade after her move from Scotland to England, Elizabeth moved once again following her wedding to Frederick, this time taking up residence at Heidelberg Castle. Elizabeth and Frederick were thought to be genuinely in love, and in 1614 they welcomed their first child, Henry, named after Elizabeth's late brother. But the couple's period of domestic bliss would not last.

In 1619 Frederick was selected by the Bohemian Electorate to be the next King of Bohemia, a decision that placed Elizabeth and Frederick at the center of a century-long religious conflict in central Europe. They were crowned in Prague, the same city in which the infamous "Defenestration of Prague" had precipitated the onset of the Thirty Years' War the previous year. Ferdinand II, the devoutly Catholic Holy Roman Emperor, was angered by the ascension of Frederick, a Calvinist, to the Bohemian throne. Fighting between the two sides broke out in 1620, as described in the English ballad "Gallants, to Bohemia" and dramatized in Samuel Scheidt's *Galliard Battaglia*. Frederick's Bohemian army was handed a decisive defeat at the Battle of White Mountain on November 8, 1620, a year and a day from Elizabeth's coronation as Queen of Bohemia. Frederick and Elizabeth soon fled Bohemia, never to return; the couple would thereafter be known as the "Winter King" and "Winter Queen."

The Battle of White Mountain may have been the end of Elizabeth and Frederick's time in Bohemia, but it was only the end of the beginning of the Thirty Years' War. When it was finally over in 1648, the war had resulted in a nearly 50% reduction in the population of the Holy Roman Empire. We conclude this portion of the program with two works by Heinrich Schütz, whose music captures the anguish of the Thirty Years' War more powerfully than any other. "Eile mich Gott, zu erretten" (the text of which is derived from Psalm 40) is an impassioned plea for salvation, while "Gieb unsern Fürsten" is a prayer for a peaceful life free from conflict.

Exile and Return (1620-1662)

The final chapter of Elizabeth's story is longer, quieter, and more melancholy than the others; it is also a testament to will and perseverance. After their exile from Bohemia, Elizabeth and Frederick ensconced themselves in the Hague. More fighting followed, and Frederick soon lost control of his ancestral lands of the Palatinate. As the Dutch song "De kroon is niet zoo waerd" observes, "The crown is not so worthy and sweet, If one can easily attain it." Elizabeth and Frederick welcomed 9 children during their time in the Hague, which made for a total of 13. Then, in 1632, Frederick died of an infection. Frederick's death is marked in our program by Henry Lawes' enchanting "Slide soft, you silver floods," in which mountains, birds, mermaids, and craggy rocks join the speaker in her grief.

Elizabeth would remain in the Hague for nearly another three decades, a period that saw the death of four of her children and the execution of her brother, Charles I of England, amidst the tumult of the English Civil War. But in 1660 the English monarchy was restored, and Charles II, Elizabeth's nephew, ascended to the throne. In May 1661, at the age of 64, Elizabeth returned to England for the first time since her wedding to Frederick almost a half-century earlier. Though it had taken her many decades to return home, Elizabeth would remain there for less than a year, dying of pneumonia in February 1662.

We conclude *Fair Phoenix*, then, with two English works selected to pay homage to Elizabeth. First, an English country dance entitled "The Queen's Delight"—an emotion Elizabeth presumably felt upon her return home to England. Second, Campion's "Never Weatherbeaten Sail," a familiar and bittersweet partsong that serves as our musical memorial offered for the Winter Queen and the Fair Phoenix, Elizabeth Stuart. —David H. Miller, 2022

Texts & Translations

The Silver Swan who living had no note,

When death approached, unlocked her silent throat;
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more:
"Farewell, all joys; Oh death, come close mine eyes;
More geese than swans now live, more fools than wise."

The First Set of Madrigals and Mottets, 1612

So parted you as if the world for ever

Had lost with him her light
Now could your teares hard flint to ruth excite,
Yet may you never
Your loves againe partake in humane sight:
O why should love such two kinde harts dissever
As nature never knit more faire or firme together?

So loved you as sister should a brother
Not in a common straine,
For Princely blood doeth vulgar fire disdaine:
But you each other
On earth embarc't in a celestiall chaine
A lasse for love that heav'nly borne affection
To change should subject be and suffer earths infection.

Songs of Mourning, 1613

Now hath Flora rob'd her bowers

To befriend this place with flowers:
Strowe aboute, strowe aboute.
The Skye rayn'd neuer kindlyer Showers.
Flowers with Bridalls well agree,
Fresh as Brides, and Bridgromes be:
Strowe aboute, strowe aboute;
And mixe them with fit melodie.
Earth hath no Princelier flowers
Then Roses white, and Roses red,
But they must still be mingled:
And as a Rose new pluckt from Venus thorne,
So doth a Bride her Bride-groomes bed adorne.

(Flora, cont'd)

Divers divers Flowers affect
For some priuate deare respect:
Strowe aboute, strowe aboute,
Let every one his owne protect;
But hees none of Floras friend
That will not the Rose commend.
Strowe aboute, strowe aboute;
Let Princes Princely flowers defend:
Roses, the Gardens pride,
Are flowers for love and flowers for Kinges,
In courts desir'd and Weddings:
And as a Rose in Venus bosome worne,
So doth a Bridegroome his Brides bed adorne.

Lord Hayes Maske, 1607

Advance your choral motions now,

You music-loving lights:
This night concludes the nuptial vow,
Make this the best of nights :
So bravely crown it with your beams
That it may live in fame
As long as Rhenus or the Thames
Are known by either name.

Long since hath lovely Flora thrown
Her flowers and garlands here ;
Rich Ceres all her wealth hath shown,
Proud of her dainty cheer.
Changed then to human shape, descend,
Clad in familiar weed,
That every eye may here commend
The kind delights you breed.

The Lords Maske, 1613

Gallants, to Bohemia

Or, let us to the Warres againe: Shewing the forwardnesse of our English Souldiers, both in times past, and at this present. To a pleasant new Warlike tune.

Ye noble Brittaines, be no more
possest with ease upon the shore:
You that have beene so bold and stout,
sit not musing, but looke out:
Kings of England with their shields
full oft have fought in martiall fields,
And golden prizes did obtaine:
Then let us to the warres againe.

In faire Bohemia now is sprung,
a Service which we lookt for long:
Where Souldiers may their valour trie,
when cowards from the field will flye:
It never shall of us be said,
that English Captaines stood afraide:
Or such adventures would refraine,
Then let us to the warres againe.

Eile, mich, Gott, zu erretten,

Herr, mir zu helfen!
Es müssen sich schämen und zu Schanden werden,
die nach meiner Seele stehen.
Sie müssen zurücke kehren und
gehöhnet werden,
die mir Übels wünschen,
daß sie müssen wiederum zu Schanden werden,
die da über mich schreien: da, da!
Freuen und fröhlich müssen sein in dir,
die nach dir fragen und dein Heil lieben,
immer sagen: Hoch gelobt sei Gott!
Ich aber bin elend und arm.
Gott, eile zu mir,
denn du bist mein Helfer und Erretter,
mein Gott, verzeuch nicht!

Kleine Geistliche Konzerte, 1636

Gieb unsern Fürsten und aller Obrigkeit
Fried und gut Regiment,
daß wir unter ihnen ein geruhig und stilles
Leben führen mögen
in aller Gottseligkeit und Ehrbarkeit.
Amen.

Symphoniae Sacrae II, 1647

De kroon is niet zoo waerd en zoet
Waer aen men licht geraken kan,
Dan die, gehaelt door zweet en bloedt,
Niet staet gereedt voor alle man.

Dat d'Aerdsche mensch het hooghste
Goedt Goetdunckentlijck verhop en derf,
Is om dat hy niet wel bevroedt
De waerdicheydt van 's Hemels erf.

Bohemian Drums and Trumpets call,
a Summons to us Souldiers all:
Then who will from such service flye,
when Princes beare us company,
To armes, to armes all Europe sings,
the cause is just, we fight for Kings,
The which most bravely to maintaine,
Then let us to the warres againe.

The Germane States, and Netherlands,
have mustred up their martiall bands:
The Denmarke King doth close combine,
his forces to the Palatine:
With three hundred Princes more,
'side Dukes, Earles and Barons store:
Then how can we at home remaine,
Then let us to the warres againe.

Imprinted at London by G.E.

Make haste, O God, to save me,
Lord, to help me!
They must be shamed and confounded
who stand against my soul.
They must be turned back
and humiliated
who desire evil against me;
so that they again be brought to shame
who cry over me: there, there!
Yet joyful and happy must they be in You,
who seek You and love your salvation,
always saying: May God be greatly praised.
Yet I am poor and wretched;
God, make haste to me,
for you are my Helper and Deliverer;
my God, do not delay.

Small Sacred Concertos

Give to our sovereigns and to all authorities
peace and good government,
so that we may live a steady and untroubled
life under them,
in all blessedness and respectability.
Amen.

Sacred Symphonies

The crown is not so worthy and sweet
If one can easily attain it,
As that, which earned by sweat and blood,
Does not await everyone.

That earthly man the highest prize
Presumptuously hopes to earn
Is because he does not comprehend
The worth of Heaven's inheritance.

(De Kroon, cont'd)

Die in zijn herte na waerdy
d'Onsterffelijckheydt heeft geschat,
Geloofd' eer datzer niet en zy
Dan datmenz' heeft door lichter Padt.
Stichtelycke Rymen (1624)

The one who has in his heart
Estimated the true worth of immortality
Would sooner believe it does not exist
Than that one could reach it by an easy path.
Edifying Rhymes

Slide soft you silver floods

And ev'ry Spring
Within these shady woods;
Let no bird sing,
But from this grove a turtle dove
Be seen to couple with his love:
But silence on each dale and mountain dwell,
Whilst that I weeping bid my love farewell.

You nymphs of Thetis' train,
You mermaids fair
That on these shores do plane
Your seagreen hair,
As you in trammels knit your locks
Weep ye, and force the craggy rocks
In heavy murmurs through broad shores tell
How that I weeping bid my love farewell.
British Library MS 53723, c.1626-1662

Never weather-beaten Saile

more willing bent to shore,
Never tyred Pilgrims limbs
affected slumber more,
Than my wearied spright now longs
to flye out of my troubled brest:
O come quickly, sweetest Lord,
and take my soule to rest.

Ever-blooming are the joys
of Heav'ns high paradise,
Cold age deafes not there our eares,
nor vapour dims our eyes:
Glory there the Sun outshines,
whose beames the blessed onely see;
O come quickly, glorious Lord,
and raise my spright to thee.
First Booke of Ayres, 1613

The Musicians

British-American performer **Agnes Coakley Cox** (soprano, percussion) is a specialist of early Baroque music and a sought-after ensemble musician. Agnes' desire to bring early music to life has led her to become an expert in the historical performance practice of singing, and she actively applies historical gesture, pronunciation, and ornamentation to her performances. Agnes' singing is characterized by a genuinely expressive style, a deep level of engagement with the text, and a passion for connecting with the audience. Agnes appears this season with Washington D.C.-based The Thirteen, the Handel & Haydn Society, Ensemble Altera, and Schola Cantorum of Boston. After graduating from Yale, Agnes studied voice, historical performance practice, and pedagogy at the Schola Cantorum in Basel, Switzerland. When she isn't singing, she can be found knitting, baking, or spotting turtles along the Mystic River.

Nathaniel Cox (cornetto, theorbo) enjoys a varied career as a multi-instrumental early music specialist. After earning Bachelor's degrees in trumpet performance and Russian literature from Oberlin College and Conservatory, Nathaniel was awarded a Fulbright scholarship to study cornetto with Bruce Dickey at the Schola Cantorum in Basel, Switzerland. While there, he taught himself to play theorbo and was quickly in high demand as a continuo player. Since moving back to the US in 2014 he has performed with ensembles including Apollo's Fire, The Toronto Consort, Ensemble Caprice, Bach Collegium San Diego, and the Dark Horse Consort. He appears regularly with such groups as Les Enfants d'Orphée, Boston Camerata, Ensemble Origo, and Sarasa Chamber Ensemble among many others. He has performed at the Metropolitan Museum of Art, including a solo recital as part of their exhibit "Valentin de Boulogne: Beyond Caravaggio". Nathaniel teaches cornetto privately and at the Amherst Early Music Festival.

Karen Burciaga (violin, tenor viol) 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, 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, 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 at workshops by the Viola da Gamba Society - New England (VdGS-NE) and Pinewoods Dance Camp. 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, a southern Italian folk music group. Karen is an arts administrator and teacher and currently serves as president of the VdGS-NE.

Corey Dalton Hart (tenor, recorders) is an active performer of opera, oratorio, and song repertoire as well as an eager chamber musician. With a passion for American song, he is a regular recitalist along the east coast, having premiered new works in both New York City and Boston. He has been a featured soloist with the American Symphony Orchestra, the Albany Symphony, the Bard Baroque Ensemble, and The Orchestra Now. As a chamber musician, Corey performs with the Boston Baroque Ensemble, Renaissance Men, The Ashmont Bach Project, and the choir at the Church of the Advent. He was also named an American Scholar of VOCES8, one of the world's most versatile vocal ensembles. Corey holds degrees from Furman University and the Bard College Conservatory of Music and is currently working on his DMA degree in vocal performance and pedagogy from NEC. When Corey is not singing, you might find him in search of the best Indian food in town, dominating (or not) a local trivia game, or making informal music with his not-twin but look-alike brother.

Dan Meyers (recorders, flutes, percussion, baritone) is a versatile multi-instrumentalist with a reputation as an engaging performer of both classical and folk music. His credits range from premieres of new chamber music, to the Newport Folk Festival, to playing Renaissance instruments on Broadway. In addition to STS, he performs with the 7 Hills Renaissance Wind Band and the medieval ensemble Meravelha. Dan has also appeared with The Folger Consort, The Newberry Consort, The Boston Shawm and Sackbut Ensemble, Early Music New York, In Stile Moderno, The Henry Purcell Society of Boston, the Cambridge Revels, and at the La Luna e I Calanchi Festival in Italy. He is the director of early wind studies for the Five Colleges Early Music Program and has taught at Pinewoods Early Music Week and Tufts University. He performs southern Italian folk music with the award winning group Newpoli and traditional Irish music with Ulster Landing and Ishna.

David H. Miller (bass viol) is a musicologist and performer, and holds a Ph.D. in musicology from Cornell University. On Baroque and modern double bass, viola da gamba, and violone, David has appeared with groups such as the Handel and Haydn Society, Arcadia Players, Trinity Wall Street, Music at Marsh Chapel, and New York Baroque Incorporated. His musical interests include the intersection of performance and analysis, the music of Schütz and Schein, pedagogy, modernism, music and mountains, and historical performance. In fall 2021 David joined the music faculty of UC Berkeley as Assistant Professor of Practice, and has happily endured cross-country flights to continue playing with Seven Times Salt.

Matthew Wright (lute, bandora) spent the years 1987-2000 impersonating a classical guitarist while playing bass guitar in an original rock band in the state of Maryland. He attended the Peabody Conservatory as an undergraduate and studied classical guitar with Ray Chester and lute with Mark Cudek. Upon moving to Massachusetts, he took up the lute seriously and studied with Douglas Freundlich at The Longy School of Music, earning a Master of Music degree. Currently, Matthew struggles through this world playing the lute with Seven Times Salt and insists on playing bouzouki with Ulster Landing, a Celtic traditional group, as well as playing continuo on archlute across New England. Matthew teaches guitar privately and at Brimmer & May and Belmont Hill Schools, and he is the tenor section leader at St. John's Episcopal Church in Beverly Farms, MA.

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An Epithalamion, or Marriage Song

on the Lady Elizabeth, and Count Palatine being married on St. Valentines Day.

by John Donne [excerpt]

*HAIL Bishop Valentine, whose day this is ;
All the air is thy diocese,
And all the chirping choristers
And other birds are thy parishioners ;
Thou marriest every year
The lyric lark, and the grave whispering dove,
The sparrow that neglects his life for love,
The household bird with the red stomacher ;
Thou makest the blackbird speed as soon,
As doth the goldfinch, or the halcyon ;
The husband cock looks out, and straight is sped,
And meets his wife, which brings her feather-bed.
This day more cheerfully than ever shine ;
This day, which might enflame thyself, old Valentine.*

*Till now, thou warmd'st with multiplying loves
Two larks, two sparrows, or two doves ;
All that is nothing unto this ;
For thou this day couplest two phoenixes ;
Thou makst a taper see
What the sun never saw, and what the ark—
Which was of fowls and beasts the cage and park—
Did not contain, one bed contains, through thee ;
Two phoenixes, whose joined breasts
Are unto one another mutual nests,
Where motion kindles such fires as shall give
Young phoenixes, and yet the old shall live ;
Whose love and courage never shall decline,
But make the whole year through, thy day, O Valentine.*

*Up then, fair phoenix bride, frustrate the sun ;
Thyself from thine affection
Takest warmth enough, and from thine eye
All lesser birds will take their jollity.
Up, up, fair bride, and call
Thy stars from out their several boxes, take
Thy rubies, pearls, and diamonds forth, and make
Thyself a constellation of them all ;
And by their blazing signify
That a great princess falls, but doth not die.
Be thou a new star, that to us portends
Ends of much wonder ; and be thou those ends.
Since thou dost this day in new glory shine,
May all men date records from this day, Valentine.*

*Come forth, come forth, and as one glorious flame
Meeting another grows the same,
So meet thy Frederick, and so
To an inseparable union go,
Since separation
Falls not on such things as are infinite,
Nor things, which are but one, can disunite.
You're twice inseparable, great, and one ;
Go then to where the bishop stays,
To make you one, his way, which divers ways
Must be effected ; and when all is past,
And that you're one, by hearts and hands made fast,
You two have one way left, yourselves to entwine,
Besides this bishop's knot, of Bishop Valentine.*