

# *The Founder of the Feast*

## *Harvest Time in Old England*



### **SEVEN TIMES SALT**

*Ari Nieh, bass-baritone*

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

*Dan Meyers, recorders, bagpipes, percussion, baritone*

*Josh Schreiber, bass viol, bass*

*Matthew Wright, lute, bandora, tenor*

November 6 at 7:30pm

Church of the Good Shepherd, Watertown, MA

## *The Founder of the Feast*

The King's Hunt Hey ho to the greenwood Blow thi horne, hunter The hunt is up / Jog On, My Honey	John Bull (1562-1628) <i>Pammelia</i> (1609) William Cornysh (1465-1523) William Gray (d.1557)
Fantasia Hey downe downe The Woods so Wild Drink, boys, drink ( <i>sing the refrain with us!</i> )	Alfonso Ferrabosco Jr. (1575-1628) <i>Pammelia</i> William Byrd (ca.1540-1623) Trad. English
The Fall of the Leafe The Haymakers Hop-pickers Feast Nottingham Ale ( <i>sing the refrain with us!</i> )	Martin Peerson (ca.1571-ca.1650) Trad. English Trad. English Samuel Gunthorpe (early 18th c.)
Cob-coaling Song Gun-Powder Plot	Trad. English, arr. Burciaga <i>Pepys Ballad Collection</i> (gathered 1680s)
Saint Martins Get up and Bar the Door	<i>The English Dancing Master</i> (1651) Trad. Scottish
The Kyng's Pavyn Browning Madame A Browning Nutmigs and Ginger	Henry VIII's music book Ravenscroft John Baldwin (bef.1560-1615)
Shepherds Holyday Your Hay it is Mow'd from <i>King Arthur</i>	<i>The English Dancing Master</i> Henry Purcell (1659-1695)

## *The Ensemble*


Since first meeting as conservatory students in 2003, **Seven Times Salt** has been delighted to bring the music of the 16th and 17th centuries to their audiences. Praised for their creative programming and "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 music festivals, college residencies, theatrical productions, historical societies, and their own self-produced concert series, now in its twenty-first season. Seven Times Salt delights in blurring the lines between "art music" and folk tunes, and its members feel at ease performing in the concert hall, the dance hall, or the beer hall!

## About the Program

Today's program celebrates autumn in Old England with songs of harvest, haying, bonfires, and beer. We herald King Henry VIII with **The King's Hunt** and set an autumnal scene with **Hey hoe to the greene wood**, a jovial round by Thomas Ravenscroft. Composer and actor William Cornysh the Younger served under Henry as Master of the Children of the Chapel Royal and was responsible for planning court entertainments including masques and various royal celebrations. Known for his glorious sacred works included in the Eton Choirbook, Cornysh also produced whimsical three-part songs such as **Blow thi horne, hunter** which provide us a glimpse of everyday life during Henry's reign. Professional ballad-writer William Gray penned the brief text of **The Hunt is Up**, which paints a vivid scene of bustling early morning preparations. Several decades after his death, he is referred to in George Puttenham's *The Arte of English Poesie* (1589): "And one Gray, what good estimation did he grow unto with the same king Henry...for making certain merry ballads, whereof one chiefly was The Hunt is up." A "huntsuppe" was any song played on the horn to summon huntsmen in the morning. The genre came to be used in numerous settings including versions in the Fitzwilliam Virginal Book, Holborne's *Citthern School*, and other manuscripts across England and Scotland. Several Fitzwilliam settings appear in our program: Peerson's **The Fall of the Leafe**, Byrd's **Woods So Wild**, and an excerpt from Bull's aforementioned **The King's Hunt**, all adapted here for four-part consort.

We next venture into the woods. Ferrabosco the Younger served under both Henry VIII and Elizabeth I; he was known as a highly talented viol player and produced numerous works for viol consort. His intricate and beautiful **Fantasia** opens our woodland scene. Thomas Ravenscroft's jovial round **Hey downe downe** contains the tune "Shall I go walk the woods so wild" which is then heard in William Byrd's setting of **The Woods So Wild** featuring variations for each of our instruments. We then celebrate with **Drink, Boys, Drink**, a traditional English harvest song collected by Lucy Broadwood in her 1893 *English County Songs*. She writes: "At the harvest suppers, up to some twenty years ago [c.1873], while the guests were still seated at the table a labourer carrying a jug or can of beer or cider filled a horn for every two men, one each side of the table; as they drank, this old harvest song was sung, and the chorus repeated, until the man with the beer had reached the end of the long table, involving perhaps some thirty repetitions of the first verse. After this, the second verse was sung in the same manner. The words and tune occur all over the country, and are in many collections." Please join us on the chorus:

Chorus



drink, boys, drink, and see that you do not spill, for if you do, you shall drink two, for 'tis our mas-ter's will.

No fall celebration would be complete without the making and drinking of beer! John Blackner's 1815 *History of Nottingham* shares that "a person of the name Gunthorpe who within living memory of persons now living, kept the Punch Bowl public house in Peck Lane Nottingham, sent a barrel of ale of his own brewing as a present to his brother, as an officer in the navy, and who in return composed this poetic epistle." The ballad is set to the well-known tune Lilliburlero which dates to the early 17th century and is likely of Irish origin, later appearing in Purcell's *Musick's Handmaid* as "A New Irish Tune." We raise a glass of **Nottingham Ale** and invite you to sing along:

Refrain:



Not - ting-ham ale, boys, Not - ting-ham ale, no li-quer on earth is like Not - ting-ham ale!

A number of country dance tunes appear in our program: you heard Jack's Health during Drink Boys Drink; the **Hop-pickers Feast** celebrates a vital harvest; **Shepherds Holyday** honors those who labor out of doors, and **Saint Martins** marks Martinmas, or the Feast of St. Martin of Tours, which falls on November 11. In England, it marked a point in the season when harvest and fall planting were finished, and livestock were slaughtered to provision the household for winter. **Get Up and Bar the Door** tells the story of a housewife who's just made her Martinmas puddings. Her husband orders her to shut the door against the coming storm, but she refuses to be ordered about. The couple agrees that whoever speaks first has to get up and tend to the door. That night, two "gentlemen" arrive and eat all the puddings. Both too proud to lose their bet, husband and wife silently watch the theft occur right under their noses. At last, one of the rogues boasts that he'll kiss the wife, at which point the husband breaks their pact by protesting aloud—and must therefore bar the door. We pair the song with the Scottish tune Old Wife Behind the Fire, a fitting commentary to this tale.

The Fifth of November brings Bonfire Night, the observance of Guy Fawkes' failed plot to blow up Parliament and King James I in 1605. In the centuries since, the practice of cob-a-coaling sprang up—children walk from house to house asking for money and for a cob (a large lump) of coal to help build the bonfire. While many of us might think of coal as Santa's present to naughty children, in fact it is the very best gift for Bonfire Night. An astounding number of variants of the **Cob-coaling Song** exist, and tonight's version is a compilation from several sources. Sadly, the American practice of trick-or-treating has largely replaced cob-coaling in England today. We follow the song with **Gun-Powder Plot** which tells the tale of Fawkes' and his conspirators' fates and of divine deliverance, set to the familiar tune of Fortune My Foe.

Back at Henry's court, we perform the stately dance **The Kyng's Pavyn**. A generation later, singer and composer John Baldwin served under both Elizabeth I and James I. His **Browning** variations veer between keys and time signatures with great abandon, and the Browning tune ("the leaves be green") is frequently traded between instruments—familiar enough after hearing the same melody in Ravenscroft's round **Browning Madame**. To finish this leaves- and nuts-themed set we brew up some spicy **Nutmigs and Ginger**.

We now come to the close of tonight's autumnal festivities. Henry Purcell's *King Arthur* was first performed in 1691 in London and enjoyed numerous revivals over the next century, though no complete musical source remains. It is a semi-opera, in which the main characters speak rather than sing; only supernatural beings, shepherds, and peasants sing their parts. **Your Hay it is Mow'd** is sung by Comus, the god of revels, who leads a merry throng of drunken peasants in celebration of harvest. In this joyful spirit, we bid you farewell and good night.

### *Upcoming Events*

#### **The Auld Apple Tree: A Winter Solstice Celebration**

December 5 at 7:30pm - Watertown MA

December 10 at 3pm - Beverly Farms, MA

#### **English Country Dance**

February 9 at 7:30pm - Cambridge MA

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

## *The Musicians*

**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, 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 for the Viola da Gamba Society - New England (VdGS-NE), Early Music Week at Pinewoods, and the Texas Toot. A lifelong love of Celtic 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 on the board of the VdGS-NE. [www.karenburciaga.com](http://www.karenburciaga.com)

**Ari Nieh** (bass-baritone) is a versatile performer whose work ranges from medieval plainsong to 21st century opera. She earned an MM in historical performance at Longy School of Music. Her recent concert solos include Handel's Messiah and Bach's Magnificat with the Byrd Ensemble and Seattle Baroque Orchestra. As a choral artist, she has performed with professional ensembles throughout the country, including The Thirteen in Washington, DC, and GRAMMY-nominated True Concord Voices and Orchestra in Tucson. Ari has been a regular chorister at Boston's Church of the Advent and San Francisco's Grace Cathedral.

**Dan Meyers** (recorders, bagpipes, percussion, baritone) is a 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 at the Newport Folk Festival, to playing Renaissance instruments on Broadway for Shakespeare's Globe Theatre Company. He has 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 the 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, at Tufts University, Pinewoods Early Music Week, and festivals around the Northeast. [www.danmeyersmusic.com](http://www.danmeyersmusic.com)

**Josh Schreiber** (bass viol, bass) studied 'cello at Bennington College, where he became acquainted with the viola da gamba. Chronic hand pain necessitated a hiatus from playing 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 Longy, he now serves on the faculty as a Feldenkrais teacher. A founding member of viol consort Long & Away, he 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 this year he received rabbinic ordination from Hebrew College in Newton, MA. <https://discover-yourself.com>

**Matthew 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, he devoted himself to the lute and founded 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.