

UPON A SUMMER'S DAY

Amherst Early Music Festival, July 19, 2021

A GARDEN GREEN

All in a Garden Green *The English Dancing Master* (1651)
It Fell on a summer's day Thomas Campion (1567-1620)
Upon A Summer's Day *The English Dancing Master*

THE WEST WIND

Childgrove *The Dancing Master* (1701)
Daphne Anon. English/divisions D. Meyers
Jenny Pluck Pears *The English Dancing Master*
The Peacefull Western Wind Thomas Campion

THE WOODS SO WILD

Sola Soletta Thomas Morley (1557-1602)
Hey Downe a Downe *Pammelia* (1609)
As at Noon Dulcina Rested, to the tune of *Dulcina* Roxburghe Collection (c.1674-1679)
Ricercar on "Bonny Sweet Robin" Thomas Simpson (1582-1628)

A ROUNDEL AND A FAIRY SONG

Prelude and Rondeau from *The Fairy Queen* Henry Purcell (1659-1695)
Sing While We Trip It from *The Fairy Queen* Henry Purcell, arr. STS
Jigg from *The Gordian Knot Unty'd* Henry Purcell

HARVEST HOME

Easter Thursday *Caledonian Country Dances* (c.1733)
Summer's a Pleasant Time *Davie's Caledonian Repository* (1851)
Your Hay it is Mow'd from *King Arthur* Henry Purcell

SEVENTIMES SALT

Michael Barrett - tenor, recorders, lute
Karen Burciaga - violin, treble viol, harp
Dan Meyers - recorders, flute, bagpipes, percussion
David H. Miller - bass viol
Matthew Wright - lute, bandora

Filmed June 13, 2021 at the Nathaniel Allen House, Newton, MA

*We would like to thank Frances Fitch, our session producer and longtime STS mentor;
Iris Media for their skill and good humor; and our colleague Shelley Otis for the loan of a harp.*

Program Notes

Contained within the long days and warm nights of summer are innumerable opportunities to enjoy the company of others: barbecues, picnics, Fourth of July parades—the list goes on. It is this inherent sociability of summer that we seek to capture, in all its myriad forms, with a ramble through the English countryside in *Upon a Summer's Day*.

Chief among those forms is love. In the songs “It Fell on a Summer's Day” and “As at Noon Dulcina Rested,” love is accompanied in equal measure by lust, another hallmark of summer sociability. Yet with love also comes the possibility of heartbreak. “Dulcina,” after all, ends with the namesake protagonist abandoned by her shepherd lover. This tragic fate is foreshadowed in our program by Thomas Morley's “Sola Soletta,” or “All Alone,” which opens with a treble viol unaccompanied by the other instruments. Following “Dulcina” comes Thomas Simpson's Ricercar, a contrapuntal tour de force that likewise deals with loneliness, as it is based on the tune “Bonny Sweet Robin,” also known as ““My Robin is to the Greenwood Gone.”

So if love is all a bit much, how about a dance? *Upon a Summer's Day* grew out of our video project “For As Many As Will,” developed for the Country Dance and Song Society–Boston this past winter. This remote collaboration explored the many guises of English country dance, from its origins in the 17th century to the modern day. We incorporated several of these dances into tonight's program, including four from John Playford's *The English Dancing Master* (renamed *The Dancing Master* after the first edition). The final section of the program also features a later manifestation of the English country dance tradition, “Easter Thursday,” as well as the Scottish contribution of “Summer's a Pleasant Time.” But perhaps most notable among all these dances is “Hey Downe a Downe,” which isn't actually a dance at all but rather four dances smashed together, as published in Thomas Ravenscroft's *Pammelia* in 1609. Listen closely and you'll hear strands of “Shall We Go Walk the Woods So Wild” and “Sedany,” the latter of which is also known as “Dargason” and was made famous in the 20th century by Gustav Holst.

The final two sections of the program feature sociability as it appears in the operas of Henry Purcell, whether the world of *A Midsummer Night's Dream* depicted in *The Fairy-Queen* or the drunken catharsis of “Your Hay it is Mow'd” from *King Arthur*. Those of you already familiar with “Sing While We Trip It” may be surprised to hear a few extra verses that do not appear in the opera, which we've borrowed from a broadside ballad called “The Fairy Queen, or, The merry Companions.” Thereafter follows a jig based on Purcell's wildly popular tune “Lilliburlero,” which you'll hear first played solo by the bass viol before the other instruments get in on the fun.

And fun it truly is: we have very much enjoyed putting this program together. One reason for that is the company of our longtime co-conspirator Michael Barrett, whose creativity shines through whether he is performing on lute, recorder, or voice. We could think of no better partner as we aim to bring this repertoire to life through adaptation and improvisation. Another reason, of course, is that we have all been starved of musical sociability for over a year. While we still look forward to the resumption of live concerts and large-scale events like AEMF, simply being able to play music together in the same room again has been a joy and a gift. This year may not feature all of the social pleasures we typically associate with summer, but it is worlds apart from last year. Thomas Campion summed up very well this feeling of summery relief after a difficult winter: “The peacefull westernne winde/The winter stormes hath tam'd,/And nature in each kinde/The kinde heat hath inflam'd.” We hope that tonight's program leaves you with a similar feeling of warmth, and we thank you for sharing it with us.

A Word on Original Pronunciation

A question that often arises when presenting 17th-c. English music to a modern audience is whether to use modern pronunciation or to attempt to recreate the sounds of Original Pronunciation (OP), a performance choice now being frequently adopted by both early music groups and theater companies that stage Elizabethan dramas, perhaps most notably Shakespeare's Globe Theatre in the UK. The English language as pronounced in the late 16th and early 17th century has its own distinctive character that can enhance the performance of contemporary songs, provided that the singer can find a balance between authenticity and comprehensibility. We hope that our approach to Early Modern pronunciation gives the listener a taste of a past era while still maintaining the delightful immediacy of these songs about summer and love lost and won.

—David H. Miller, with Karen Burciaga and Dan Meyers

Texts

It fell on a sommers day,

While sweete Bessie sleeping laie
In her bowre, on her bed,
Light with curtaines shadowed,
Iamy came: shee him spies,
Opning halfe her heavie eyes.

Iamy stole in through the dore,
She lay slumbring as before;
Softly to her he drew neere,
She heard him, yet would not heare,
Bessie vow'd not to speake,
He resolv'd that dumpe to breake.

First a soft kisse he doth take,
She lay still, and would not wake;
Then his hands learn'd to woo,
She dreamt not what he would doo,
But still slept, while he smild
To see love by sleepe beguild.

Iamy then began to play,
Bessie as one buried lay,
Gladly still through this sleight
Deceiu'd in her owne deceit,
And since this traunce begoon,
She sleepes ev'rie afternoone.

The peacefull westerne winde

The winter stormes hath tam'd,
And nature in each kinde
The kinde heat hath inflam'd:
The forward buds so sweetly breathe
Out of their earthy bowers,
That heav'n which viewes their pompe beneath
Would faine be deckt with flowers.

See how the morning smiles
On her bright easterne hill,
And with soft steps beguiles
Them that lie slumbring still.
The musicke-loving birds are come
From cliffes and rocks unknowne,
To see the trees and briers blome
That late were ouerflowne.

What Saturne did destroy,
Loues Queene revives againe;
And now her naked boy
Doth in the fields remaine,
Where he such pleasing change doth view
In eu'ry liuing thing,
As if the world were borne anew
To gratifie the Spring.

As at noone Dulcina rested,

In her sweet and shady bower,
Came a Shepheard and requested,
in her lap to sleepe an hower:
But from her looke,
A wound he tooke,
so deepe, that for a further boone,
The Nimph he prayes,
Whereto she sayes,
Forgoe mee now come to me soone.

But in vaine she did conjure him,
for to leave her presence so:
Having thousand means to allure him,
and but one to let him goe.
Where lips invite,
And eyes delight,
and Cheekes as fresh as Rose in June,
Perswades to stay,
What bootes to say,
Forgoe me now, come to me soone.

Now at last agreed these lovers,
she was fayre and hee was young,
If youle beleeve me I will tell yee:
true love fixed lasteth long.
He said my deere,
My love not feare
bright Phoebus beames outshines the moone
Dulcina Prayes,
And to him sayes,
forgoe me now come to me soone.

When that bright Aurora blushed
came the Shepheard to his deere:
Pretty Birds most sweetly warbled,
and the noone approached neere:
Yet still away,
The Nimph did say,
The Shepheard he fell in a swoone.
At length shee said,
Be not affraid
Forgoe me now etc.

With grieve of hart the Shephard hasted
up the mountaines to his flockes:
Then he tooke a reede and piped
Eccho sounded through the rockes,
Thus did he play
And wisht the day,
were spent and night were come ere noone
Then silent night
Is loves delight,
Ile goe to faire Dulcina soone.

Beauties Darling, faire Dulcina,
like to Venus for her love,
Spent away the day in passion,
mourning like the turtle-dove:
melodiously,
Notes low and hie,
she warbled forth this dolefull tune,
Oh come againe,
Sweete Shepheard swaine,
thou canst not be with me to soon.

Sing, sing whilst we trip it, trip trip it,
trip trip it upon the Green,
Let no ill vapours rise or fall,
Let no ill vapours rise or fall,
Let nothing, no nothing offend,
Let nothing offend our Fairy Queen,
Let nothing, let nothing, let nothing
Let nothing offend our Fairy Queen.

The Queen is a coming, come coming,
Come coming with all her Train,
Let's hand and dance a round for joy,
Let's hand and dance a round for joy,
While Musick, while Musick does sound,
While Musick does sound upon the Plain,
While Musick, while Musick, while Musick,
While Musick does sound upon the Plain.

Come let us all follow, fol follow, fol
Follow our Queen each way,
Let it be to the Woods or Plain,
Let it be to the Woods or Plain,
We'll trip it, we'll trip it along,
We'll trip it along till break of day,
We'll trip it, we'll trip it, we'll trip it,
We'll trip it along till break of day.

—*The FAIRY QUEEN, OR, THE Merry
Companions (17th-c. broadside ballad)*

Your hay it is mow'd, and your corn is reap'd;
Your barns will be full, and your hovels heap'd:
Harvest Home, Harvest Home,
And merrily roar out our Harvest Home.

We ha' cheated the parson, we'll cheat him agen,
For why should a blockhead ha' one in ten?
One in ten, One in ten,
For why should a blockhead ha' one in ten?

For prating so long like a book-learn'd sot,
Till pudding and dumplin burn to pot,
Burn to pot, Burn to pot,
Till pudding and dumplin burn to pot.

We'll toss off our ale till we canno' stand,
And Hoigh for the honour of Old England:
Old England, Old England,
And Hoigh for the honour of Old England.

Bios

Michael Barrett (tenor, recorders, lute) is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He serves as music director of The Boston Cecilia and Convivium Musicum, a chamber choir for Renaissance music. He directs the Meridian Singers, a vocal ensemble based at MIT. A longtime STS collaborator, Michael has performed with many early music ensembles including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, Handel & Haydn Society, Boston Baroque, Netherlands Bach Society, L'Académie, Schola Cantorum of Boston, Exsultemus, and Nota Bene. He is currently an Assistant Professor at the Berklee College of Music, where he teaches undergraduate courses in conducting and European music history. He holds degrees in music from Harvard University, voice from Royal Conservatory in The Hague, The Netherlands, and choral conducting from Indiana University and Boston University.

Karen Burciaga (violin, treble viol, harp) 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, 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 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 also an arts administrator and teacher and has occasionally been spotted trying to play the nyckelharpa.

Dan Meyers (recorders, flutes, bagpipes, 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 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 and Tufts University. He performs southern Italian folk music with Newpoli and traditional Irish music with Ulster Landing and Ishna.

David H. Miller (bass viol) is a musicologist and performing musician, and he 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. This fall, David joins the music faculty of UC Berkeley, and plans to return to MA on occasion to perform with STS.

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.