

SEVENTIMES SALT

presents

A Brave Barrel of Oysters

Music of Samuel Pepys' London



Filmed February 27, 2023
Church of the Good Shepherd, Watertown, MA

A Brave Barrel of Oysters

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| Saturday Night and Sunday Morn | <i>The English Dancing Master</i> (1651) |
| Orpheus' Hymn | Henry Lawes (1595-1662) |
| Have Mercy Upon Me, O God | Pelham Humfrey (1647-1674) |
| Barbara Allen | 17th c. ballad |
| Symphonia | Nicholas Lanier (1588-1666) |
| Beauty Retire | Samuel Pepys (1633-1703) |
| Aria Amorosa | Nicola Matteis (c.1650-after 1713) |
| What Means This Strangeness | Thomas Blagrave (c.1613-1688) |
| Catching of Fleas | <i>The Dancing Master</i> (1670) |
| Tollet's Ground | Thomas Tollett, from <i>The Division Flute</i> (1706) |
| The Downfall of Dancing | Pepys Ballad Collection, arr. Hendricks & Meyers |
| Now we are met | Simon Ives (1600-1662) |
| Hang sorrow and cast away care | William Lawes (1592-1645) |
| A Glee to Bacchus | Charles Coleman (1605-1664) |
| Sarabande in Gm | Dietrich Stoeffkin (c.1600-1673) |
| Up Tails All | Matthew Holmes lute books (1600-1605) |
| from Suite in D | Matthew Locke (c.1621-1677) |
| <i>Fantazia—Courante</i> | |
| Stay, Cupid, whither art thou flying? | Matthew Locke |
| Third Entry & Galliard from <i>Cupid and Death</i> | Matthew Locke |
| Cuckolds all in a row | <i>The English Dancing Master</i> (1651) |
| Ladies of London | <i>The Dancing Master</i> (1688) |
| Jack's Health | <i>The Dancing Master</i> (1679) |

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Corey Dalton Hart, *tenor, recorder*
Karen Burciaga, *violin, guitar, alto*
Dan Meyers, *recorders, flute, bagpipes, percussion, baritone*
David H. Miller, *bass viol, baritone*
Matthew Wright, *lute, tenor*

with Alastair Thompson as Samuel Pepys



About the Program

When a 16-year-old Samuel Pepys stood in the raucous crowd that witnessed the execution of Charles I in 1649, he was one of several hundred ordinary Londoners that watched the tide of English history turning. None of the onlookers could have predicted the events of the coming decades, which would see this outwardly unremarkable teenager become instrumental in restoring the monarchy to England, rise in society to become a wealthy and respected confidant of kings and dukes, and leave behind enduring legacies for both the English navy and English literature.

The son of a poor and staunchly Puritan tailor, Sam grew up in the London of the English Civil War. Like most Englishmen of the era, he had family members on both sides of the conflict. He originally celebrated the fall of the monarchy along with his Puritan father; however, by the time he entered Cambridge in 1654 to pursue a Bachelor of Arts degree, the oppressiveness and paranoia of Cromwell's government had begun to drive Pepys into more conservative company, including that of his father's cousin Sir Edward Montagu, a royalist. That same year, Pepys met and impulsively married the 14-year-old Elizabeth de St. Michel, daughter of impoverished Huguenot immigrants—and suddenly found himself with limited funds, a very young wife with no experience in running a household, and a lowly (and poorly paid) job as one of Montagu's servants. To make matters worse, he was suffering from constant pain in his bladder and kidneys, and was frequently seized with high fevers, nausea, and other debilitating symptoms. On March 26, 1658, Sam decided to take matters into his own hands, and in a dangerous and painful procedure with no antiseptic or anesthetic, had a London doctor remove a stone larger than a golf ball from his bladder. After surviving his surgery and being restored to full health, Pepys was more resolved than ever to change his situation. He and Elizabeth moved to a new home in Axe Yard, and he took a job as a teller in the Exchequer. The position was humble, but Sam learned several valuable skills, including Thomas Shelton's new system of shorthand. On January 1st, 1660, he began to keep a daily diary, written in shorthand; he would keep it faithfully for almost ten years.

Within a few months of beginning to keep his diary, Sam's fortune changed considerably. His cousin Montagu invited him along on a naval voyage to the Netherlands; little did he know it, but this fleet had sailed for the Low Countries in order to bring back the exiled Charles II and restore the monarchy. Pepys saw it all firsthand, and was quick to record the smallest details in his diary. Montagu was rewarded with an earldom, being named 1st Earl of Sandwich; Sam benefited from his relative's rise when Montagu procured for him the position of Clerk of the Acts, a minor but important job as an administrator at the Navy Office. Over the next eight years, Sam would prove himself to be a truly gifted administrator, working long hours to keep detailed records, secure the best contracts for timber and cloth, ensure that sailors were adequately provisioned and paid, and generally try to pry the Royal Navy away from its long-established culture of cronyism and corruption. His efficiency and bluntness would make him many enemies on the Navy Board and in Parliament, but his obsessive attention to detail always provided him with the evidence to refute any challenges against his methods or character. In a few short years he became a regular confidant of King Charles and his brother the Duke of York (later King James II), both of whom desperately needed a strong navy to fight the battles of the Second Anglo-Dutch War (1665-1667). Despite the continued political instability in England, by 1673 his fortune was truly made; he had been promoted to Secretary to the Admiralty and was an MP for Castle Rising, Norfolk. A Stuart partisan until the end of his days, he remained devoted to the increasingly unpopular James II and resigned his secretaryship upon the accession of William and Mary, retiring to Clapham to live out his life with his books, music, and amateur scientific experiments. Upon his death he willed his entire library to Magdalen College, Cambridge, where it is still preserved.

Fortunately for the sake of our concert, in his heyday Pepys played as hard as he worked. His Puritan work ethic often warred against his love of pleasure, and he was no stranger to the delights of wine, women (much to his wife's chagrin) and song. He was an enthusiastic amateur musician and regularly played the viol, violin, lute, and flageolet, a recorder-like instrument of French derivation that enjoyed brief popularity in England during the 17th century. He spent a considerable amount of time and effort on his music, and his diary entries frequently note which instrument he practiced after retiring to his bedchamber at night, or before going out in the morning. According to contemporaries (including the Duke of York, who also kept a diary), Sam also had a pleasant, though untrained baritone singing voice, and was a member of more than one London "catch club" (a group of men who met regularly at taverns and homes for convivial singing). His frequent appearances at court meant that he rubbed elbows with most of the top professional musicians of his day, took lessons from them, and sometimes even sang or played with them at parties and other informal functions. Charles II, dubbed the "Merry Monarch" by his more enthusiastic subjects, filled his court with music, theater, and dance, favoring the strong Continental influences that he had absorbed during his exile in France. Led by the King, Restoration London was rediscovering the arts after three decades of war and dour Puritan bans on public entertainment; as a "man of mode" Sam was eager to experience all of it, and filled his diaries with lengthy passages describing each concert, play, or music party that he

attended. Although he was devoted to the King and admired the lavish entertainments of his court, his public servant's conscience still sometimes nagged at him, and he was frequently (though privately) critical of Charles's many expensive mistresses and wastefulness with public funds.

Pepys kept his diaries almost without pause from 1660–1669, finally stopping only because of his failing eyesight, strained from years of squinting at documents by candlelight during late hours at his office. His entries cover such notable events as the Restoration of the monarchy, the founding of the Royal Society (of which he was a member) and the Great Fire of London in 1666, but they are most valuable for their humblest moments: quotidian details from the life of a self-made man who could be lecherous, petty, and arrogant but was also intelligent, talented, and a keen observer of human nature. It would be impossible to do justice in a single performance to even a small part of his prodigious writing, but we hope that the excerpts contained here will give the listener a sense of the rich social life of 17th-century London, as described by one of its most interesting residents. —Dan Meyers

Readings from the Diaries of Samuel Pepys selected and edited by Dan Meyers & Karen Burciaga

Texts

Orpheus' Hymn

O King of Heaven and Hell, of Sea and Earth!
Who shak'st the world when thou shout'st Thunder forth;
Whom Devils dread, and Hosts of Heaven praise;
Whom Fate (which masters all things else) obeys:
Eternal Cause! Who on the Winds dost ride,
And Natures face with thick dark Clouds dost hide;
Cleaving the Air with Balls of dreadful Fire;
Guiding the Stars which run, and never tire.
About thy throne bright Angels stand,
And Bow to be dispatch'd to Mortals here below.
They early Spring in Purple robes comes forth:
They Summers South does conquer all the North:
And though the Winter freeze the Hearts of Men;
Glad wine from Autumn cheers them up agen.

Have mercy upon me O God,

after thy great goodness
According to the multitude of thy mercies
do away mine offenses.
Wash me throughly from my wickedness,
and cleanse thou me from my sin,
For I acknowledge my faults
and my sin is ever before me.
Against thee only have I sinned,
and done evil in thy sight,
That thou might'st be justified and clear
when thou art judged.
Behold I was shapen in wickedness,
and in sin hath my mother conceived me,
But lo thou requirest truth in the inward parts,
and shalt make me to understand wisdom secretly.
Thou shalt purge me with hyssop and I shall be clean,
and I shall be whiter than snow.
Thou shalt make me to hear of joy and gladness.
That the bones which thou hast broken may rejoice.
Halleluia.

(Psalm 51)

Barbara Allen

In Scarlet Town, where I was bound,
There was a fair maid dwelling,
Whom I had chosen to be my own,
And her name was Barbara Allen.

All in the merry month of May,
When green leaves they was springing,
This young man on his death-bed lay,
For the love of Barbara Allen.

'If on your death-bed you be lying,
What's that to Barbara Allen?
I cannot keep you from your death;
So farewell,' said Barbara Allen.

He turn'd his face unto the wall,
And death came creeping to him:
"Then adieu, adieu, and adieu to all,
And adieu to Barbara Allen!"

Beauty Retire, thou dost my pity move
Believe my pity and then trust my love.
At first I thought her by our Prophet sent,
As a reward for Valour's toils,
More worth than all my father's spoils,
But now she is become my punishment.
But thou art just O Pow'r divine;
With new and painful arts of studied war
I break the hearts of half the world,
And she breaks mine!

—William Davenant (1606-1668)

What means this strangeness now of late?

Since time doth truth approve:
Such distance may consist with state;
It cannot stand with love.

Tis either cunning or distrust
That doth such ways allow:
The first is base, the last unjust;
Let neither blemish you.

If you intend to draw me on,
You overact your part:
Or if it be to have me gone,
You need not half this art.

Speak but a word, or do but cast
A look that seems to frown:
I'll give you all the love that's past,
The rest shall be mine own.

The Downfall of Dancing

Three pipers and three fiddlers too,
They all belonged to a gang;
One fiddler had a wife, 'tis true,
And she as good as e'er did twang.
One piper he, most craftilee,
Did give the fiddler's wife a fall;
With her consent then to't they went,
To play the game at uptails all.

Quoth she, the pleasure do excel,
Therefore play me the other strain;
He pleas'd the fiddler's wife so well,
That they must needs go to't again.
The fiddler missing him so long,
He stepped home to give a call,
Where suddenly he did espy
The piper playing at uptails all.

This did the fiddler to provoke,
And all his senses did surprise,
Then giving him a sturdy stroak
A dreadful quarrel did arise:
Thus blow for blow, then to't they go,
The fiddler he was stout and tall,
Then with a stroke his pipes he broke,
For playing the game of uptails all.

And when they were in this debate,
The rest of all the tribe came in;
The piper to them did relate
What he before his eyes had seen.
He then did rave, and call him slave,
And thus from words to blows did fall;
A bloody fray was there that day,
For playing thus at uptails all.

The pipers took the piper's part,
And shook the fiddlers by the cloak;
They with a bold undaunted heart
Did deal them many a sturdy stroke.
Their cloaks they tore in this uproar,
As they in this confusion fall;
The fiddler's wife did cause this strife,
in playing thus at uptails all.

The pipers did the fiddlers maul,
And now begins the revel rout;
The fiddles flew in pieces small,
And bagpipes they did lie about.
Those haughty fools did break their tools,
Their crowds and pipes in splinters small;
And she the while did stand and smile,
To think of the game of uptails all.

At length this did subdue the pride
Of all this cross confused crew,
The room bestrewed from side to side
With pipes and broken fiddles, too.
And now, too late, they curse their fate,
They tear their hair and fret their gall,
For in this fight they are ruin'd quite,
And swear they'll ne'er play uptails all.



Now we are met, let's merry, merry be
For one halfe Hour, with mirth and glee:
To recreate our Spirits dull,
Let's laugh and sing our Bellies full.

Hang sorrow and cast away care,
And cure your woes with a song;
A stave is as good as wholesome food
To make your years full long.
Beware his friendship whose dull heart
To music cannot thrill;
Who music hates, the poet states,
Is ripe for all things ill;
Then sing till all doth ring,
And join us with echoes around;
A fig for care, we've nothing to fear,
Our hearts are true and sound.

Stay, Cupid, whither art thou flying?
Pity the pale lovers dying;
They that honour'd thee before,
Will no more
at thy altar pay their vows,
O let the weeping virgins strow
Instead of rose and myrtle bows,
Sad yew and fun'ral cypress now.
Unkind Cupid, leave thy killing,
These are all thy mother's doves;
Oh do not wound such noble loves,
And make them bleed that should be billing.
—James Shirley (1596-1666)

A Glee To Bacchus

*To Bacchus, we to Bacchus sing,
with Wine and mirth we'll conjure him.*

By his Mothers Eye,
and his Fathers Thigh,
by her God brought to light,
and his too glorious sight;
By Junoes deceit,
and by thy sad retreat,
Appear, appear in Bottles here.

By Ariadnes wrongs,
and the false youths harms,
By the Rock in his breast,
and her tears sore opprest,
By the Beauty she fled
and the Pleasures of a bed,
Appear, appear in Bottles here.

By this purple Wine
thus pour'd on the shrine;
And by this Beer glasse
to the next kind Lass;
By a Girle twice nine,
that will claspe thee like a Vine.
Appear, appear in Bottles here.

By the men thou'st won,
and the women undone,
By the friendship thou hast made,
and the secrets betray'd;
By the power over sorrow,
thus charm'd till tomorrow.
Appear, appear in Bottles Beer.



The Musicians

KAREN BURCIAGA (violin, 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 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

COREY DALTON HART (tenor, recorder) 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 Blue Heron Renaissance Choir, the Boston Camerata, Seven Times Salt, 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 will graduate this May with a DMA degree in vocal performance and pedagogy from NEC where his research focused on the partsongs of John Dowland. When Corey isn't 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. www.coreydaltonhart.com

DAN MEYERS (recorders, flutes, bagpipes, 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 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

DAVID H. MILLER (bass viol, baritone) David H. Miller is a musicologist and a performer, and an Assistant Professor of Practice at the University of California, Berkeley. 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, New York Baroque Incorporated, and Seven Times Salt. He holds a Ph.D. in musicology from Cornell University, and his research has been featured in the Journal of the American Musicological Society, the Journal of Musicology, the Indiana Theory Review, and Transposition, among other publications. He writes on issues surrounding the performance and reception of modernist music, and is currently working on a book project documenting the history of Anton Webern's music in the United States. www.davidhmilller.com

ALASTAIR THOMPSON (narrator) does a little bit of a whole lot of different things. As a musician, Alastair was a founding member of Cavalier Consort, devoted to 17th-century English music for viols and organ. Other ensembles of which Alastair was a regular member include Fourscore, Heliotrope Consort, and Patalena, and they were also guest artist with Ensemble Musica Humana, Les Enfants Terribles, the Zelenka Project, and the Weckmann Project. This is not their first rodeo with STS, having performed as a country dancer, a Christmas Donkey, and a previous incarnation of Sam Pepys. Two pet projects that Alastair co-programmed with STS include the Scottish concert, *Rantin' Pipe and Tremblin' String*, and the Halloween extravaganza *The Corners of the Moon*. As for theatrical projects, Alastair co-directed an independent production of the masque *Cupid and Death* in 2011, and over the years has danced in a variety of baroque operas at Amherst Early Music Festival and Tufts University. They have been reciting poetry on stage since the mid 1980s (Robert Burns's *To a Mouse* on the stage of the Pittsburgh Folk Festival). For fun, Alastair does crewelwork and cryptic crosswords. www.shortoctave.com

MATTHEW WRIGHT (lute, tenor) 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 both 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.

*We would like to thank Christ Episcopal Church, Church of the Good Shepherd,
Douglas Freundlich, Jane Hershey, and Elise Groves.*

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