SoHIP 2010 presents

Rantin’ Pipe and Tremblin’ String
Scottish Music of the 17th and 18th Centuries

June 15 at 8:00 pm         June 16 at 8:00 pm          June 17 at 8:00 pm
St. Peter’s Church         West Parish Chapel        Emmanuel Church
Weston, MA                   Andover, MA                  Boston, MA
Karen Burciaga – violin
Daniel Meyers – recorders, bagpipes, bodhran
Josh Schreiber Shalem – bass viol
Matthew Wright – archlute, baroque guitar

with guests
Shari Alise Wilson – soprano
Alastair Thompson – harpsichord

Shari Wilson (soprano) is an artist of great versatility, with repertoire ranging from the Renaissance to
the 21st century. Shari has been heard as a soloist with Exsultemus, La Donna Musicale, Lorelei
Ensemble, Choral Arts Society of Philadelphia, Piffaro, Church of the Advent, and Boston Secession. She is
currently a Choral Scholar at Marsh Chapel and sings with the acclaimed Crossing Choir based
in Philadelphia. She has been heard in churches throughout the United States and Europe, and has sung at
the Spoleto Festival in Italy. In 2006, Shari made her NYC Merkin Hall debut in a World Premiere
performance as soprano soloist in Benjamin C.S. Boyle’s Cantata "To One in Paradise." She can be heard on
the recent recording of Kile Smith’s "Vespers" with Piffaro and The Crossing Choir. She looks forward to
attending the American Bach Festival Academy this summer where she will be heard as a soloist in Bach’s
Mass in B Minor.

Matthew Wright (archlute and baroque guitar) is a native of Maryland. There, he attended the Peabody
Conservatory in Baltimore and studied classical guitar with Ray Chester and lute with Mark Cudek. Upon
moving to Cambridge in 1999, Matt began concentrating on the lute, studying with Douglas Freundlich at the
Longy School of Music, and subsequently receiving an MM in Early Music Performance. He has performed as a
solo lutenist, accompanist, and continuo player in a wide variety of places. Matt also plays cittern, bass guitar,
ukulele, and plays Irish folk music with fellow Salt member, Dan Meyers. As a teacher of the guitar, he
currently has students at the Longy School of Music, Riverside Theatre Works (Hyde Park, MA), Belmont Hill
School, and Brimmer and May School (Newton, MA).

Acknowledgments
Seven Times Salt would like to thank Anthony Allen, Heloise Degrugillier, Samuel W. Good, Jr. and Tom Zajac
for the loan of instruments and music.

For more information and bookings, please visit www.seventimessalt.com.
Seven Times Salt is an early music chamber ensemble formed in February 2003. Its members met as students at the Longy School of Music in Cambridge, MA. Our name refers to the sense of melancholy that was so popular in Elizabethan times. Our focus is repertoire of the 16th and 17th centuries, especially English consort music and broadside ballads. We have performed for the Boston Recorder Society, Plimoth Plantation, The Isabella Stewart Gardner Museum, the Ken Pierce Dance Company, New England Folk Festival, Harvard University, the Boston, Amherst, and Bloomington Early Music Festivals, and WGBH radio. We are thrilled to collaborate with them.

The Ensemble

"O heat, dry up my brains! Tears seven times salt, burn out the sense and virtue of mine eye!"

Hamlet, Act IV scene v

Karen Burciaga (violin) discovered early music while an undergraduate at Vanderbilt University. She later earned an MM in Early Music Performance from the Longy School of Music, studying violin with Dana Maiben and viol with Jane Hershey. She has performed with the King’s Noyse, Newport Baroque, Exsultemus, the Arcadia Players, La Folia Austin, and other period ensembles, including appearances at the Boston, Bloomington, and Amherst Early Music Festivals. She is a founding member of Long & Away, a viol consort. Karen has coached violin band and masque performances on the string faculty of the Texas TOOT in Austin. Her other musical interests include traditional Scottish fiddle and dance, shape-note singing, and Italian Renaissance dance.

Daniel Meyers (recorders, bagpipes, bodhran) holds an MM in Early Music Performance from Longy and a BA in Music and English Literature from Whitman College. He spent two seasons as a musician with the Utah Shakespearean Festival, and has been a performer at early music venues in the UK and Ireland, where he received a Watson Fellowship for ethnomusicology studies. Dan is a founding member of the 7 Hills Renaissance Wind Ensemble, and has performed with the Boston Shawm and Sackbut Ensemble, Schola Cantorum of Boston, the Cambridge Revels, and other ensembles. He teaches recorder for the Boston and Worcester Hills Recorder Societies, and is Assistant Music Director at the UU Church of Greater Lynn in Swampscott, MA. He also performs Irish traditional music on uilleann pipes, whistle, and flute.

Josh Schreiber Shalem (viola da gamba) studied cello at Bennington College with Maxine Newman, graduating with a BA in 1994. While there, he was a member of the Early Music Ensemble, where he first became acquainted with the viola da gamba. Chronic hand pain necessitated a hiatus in his playing activities, 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. Josh recently completed an MM in Early Music Performance at Longy and performs with Long & Away, Capella Clausura, and Musica Nuova. In private practice with an emphasis on functional movement for musicians. Josh recently completed an MM in Early Music Performance from Longy and a BA in Music and English Literature from Whitman College. He spent two seasons as a musician with the Utah Shakespearean Festival, and has been a performer at early music venues in the UK and Ireland, where he received a Watson Fellowship for ethnomusicology studies. Dan is a founding member of the 7 Hills Renaissance Wind Ensemble, and has performed with the Boston Shawm and Sackbut Ensemble, Schola Cantorum of Boston, the Cambridge Revels, and other ensembles. He teaches recorder for the Boston and Worcester Hills Recorder Societies, and is Assistant Music Director at the UU Church of Greater Lynn in Swampscott, MA. He also performs Irish traditional music on uilleann pipes, whistle, and flute.

Alastair Thompson (harpischord) has been the regular harpsichordist for the Heliotrope Consort since he moved to Boston in 2000. Since then he has also accompanied ensembles at Boston University and Longy School of Music. As a graduate student at Tufts University, he investigated the roles and institutions involved with the ballet de cour during the adolescence of Louis XIV. He grew up in a musical family: both parents played the bagpipes and taught Scottish Highland and country dance. A longtime fan of Seven Times Salt, he is thrilled to be collaborating with them.

The Performers

Karen Burciaga

Josh Schreiber Shalem

Alastair Thompson

The Performers

Cam Ye Owr frae France

Farwell to Locharber

The Lads of Gallowater, Mr. Becks Way

Green Grow the Rushes, by Mr. Beck

Flowers of the Forest

Beauty Charming, Fair, and Young

An Thou Were My Ain Thing

My Wife’s a Wanton Wee Thing/Tail Toddle

Tullochgorum

Scottish Huntsupe

A Scots Tune

[Untitled]

Canaries

Johny Cock thy Beaver: A Scotch Tune to a Ground

Scotch Tune

’Twas Within a Furlong of Edinborough Town

Ground on a Scotch Humor

Cam Ye Owr frae France

Farwell to Locharber

The Lads of Gallowater, Mr. Becks Way

Green Grow the Rushes, by Mr. Beck

Flowers of the Forest

Beauty Charming, Fair, and Young

An Thou Were My Ain Thing

My Wife’s a Wanton Wee Thing/Tail Toddle

—INTERMISSION—

Count Sax’s March

Duchess of Buccleuch’s Minuet

Invercauld’s Reel/Delvine Side/Drummond Castle

Sonata in G Adagio—Allegro—Largo—Allegro

The Poppy Aria—Gavotta

The Nightshade Aria—Sostenuto—Hornpipe

Ettrick Banks

Maggie Lauder

Lass of Pattie’s Mill

Hit Her Between the Legs

Hit Her on the Bum

Wantonness Forever

Good Night & Joy be with ye all

Drops of Brandy/Brose and Butter/I Hae a Wife of my Ain/
Rattlin’ Roarin’ Willie

—INTERMISSION—

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Drops of Brandy/Brose and Butter/I Hae a Wife of my Ain/
Rattlin’ Roarin’ Willie
Edinburgh in the final decade of the 17th century. Arrangements of Scottish tunes are French Baroque lute pieces, which were very much in vogue at the time. Manuscript is the most extensive source of Scottish lute music at the turn of the century. Among the elegant common technique in the 17th century. Collected in the early years of the 18th century, the Balcarres Lute manuscripts. These feature Scottish tunes arranged for solo lute alongside some Continental favorites of the time, one of which is the French-style Canaries. Tonight, we expand the solo lute piece to the ensemble, a common technique in the 17th century. Collected in the early years of the 18th century, the Balcarres Lute Manuscript is the most extensive source of Scottish lute music at the turn of the century. Among the elegant arrangements of Scottish tunes are French Baroque lute pieces, which were very much in vogue at the time. The main contributor to the book seems to be a Mr. Beck, who is assumed to be a German lutenist active in Edinburgh in the final decade of the 17th century.

Notes

See the lone piper at sunset on a heather-covered hill, dressed in magnificent tartan regalia and playing the Great Highland Bagpipe! —stirring as it is, this is not the beginning and ending of Scottish traditional music. Only since the early 19th century, specifically, since George IV’s visit in 1822, have Scottish intellectuals taken Highland culture—kilts, tartan, the great Highland bagpipes, the clans, and the Gaelic language—to be the country’s cultural wellspring. The more populous Lowlands, with its towns where English and Scots have been spoken since the Middle Ages, keep their own rich storehouses of songs and dance tunes. Scotland was an independent kingdom in the Middle Ages, though constantly threatened by the English to the south. The Kings of Scots traditionally allied with the French against the English—the ‘Auld Alliance’, which only began to fade with the Scottish Reformation in the 16th century. Through a twist of fate and intermarriage, when Elizabeth I of England died in 1603, her cousin James VI of Scotland moved south to inherit her throne. We look forward to sharing with you about two hundred years’ worth of Scottish music, from the time the court left Scotland until the publication of the Scots Musical Museum in the 1790s.

So we begin with Tullochgorum, the ‘First of tunes’:

What needs there be sae great a faise, like dringing dull Italian lays;
I wada gie our ain strathspeys for half a hundred score o’em!
They’re dowf and doowie at the best wi’ a’ their variorum.
They’re dowf and doowie at the best, their allegros and a’ the rest.
They canna please a Scottish taste compar’d wi’ Tullochgorum. — John Skinner (1721–1801)

Far from being ancient and anonymous, handed down orally since time immemorial, Scottish traditional music as played today is the result of composition, collaboration, elaboration, arrangement, and adaptation by practiced musicians who were connected to the larger European musical world. New instruments were added to the tonal palette beginning with the violin itself, then the harpsichord, the cello, the piano, the tin whistle, and the accordion. The tunes that are still played today for dancing and at cultural celebrations like Burns’ Night began to be collected and published in the 18th century (pre-dating the folk-music revivals of the rest of Europe by at least fifty years). In addition to that repertoire of anonymous tunes that date to at least the 18th century, there are hundreds of tunes composed in evolution of the same style by known composers, like James Oswald, William Marshall, the fiddler Niel Gow, and, in the 19th century, J.S. Skinner. If a tune appears in one collection without its attribution, it becomes instantly ‘anonymous’; ‘anonymous’ certainly doesn’t equal old!

The lute was a prominent fixture in Scottish courtly life from the late 15th to the early 17th century. Though few lute resources exist, a few pieces in English Golden Age sources are of Scottish origin. For example, the widely disseminated Scottish Huntsupe has a characteristically Scottish oscillation from C to B-flat major. Of the few Scottish lute resources that did exist, we have the Straloch and the Rowallan manuscripts. These feature Scottish tunes arranged for solo lute alongside some Continental favorites of the time, one of which is the French-style Canaries. Tonight, we expand the solo lute piece to the ensemble, a common technique in the 17th century. Collected in the early years of the 18th century, the Balcarres Lute Manuscript is the most extensive source of Scottish lute music at the turn of the century. Among the elegant arrangements of Scottish tunes are French Baroque lute pieces, which were very much in vogue at the time. The main contributor to the book seems to be a Mr. Beck, who is assumed to be a German lutenist active in Edinburgh in the final decade of the 17th century.

Ann thou were my ain Thing, I wou’d lo’e thee, I wou’d love thee, Ann thou were my ain Thing, How dearly wou’d I lo’e thee.
I wou’d claspe thee in my arms, I’d secure thee from all harms, For above Mortal thou hast Charms, How dearly do I lo’e thee.
Ann thou were...
Of Race divine thou needs must be, Since nothing earthly equals thee; So I must still Presumptious be To show how much I lo’e thee. Ann thou were...
To Merit I no Claim can make, But that I lo’e, and for your Sake, What Man can name, I’ll undertake, So dearly do I o’e thee. Ann thou were...
My Passion, constant as the Sun, Flames stronger still, will ne’er have done, Till Fates my Threed of Life have spun, Which breathing out, I’ll lo’e thee. Ann thou were...
Wantonness for evermair, Wantonness has been my ruin. Yet for a’ my dool and care It’s wantonness for evermair. I hae lo’ed the Black, the Brown; I hae lo’ed the Fair, the Gowden! A’ the colours in the town - I hae won their wanton favour.

O, rattlin, roarin Willie, O, he held to the fair, An’ for to sell his fiddle And to buy some other ware; But parting wi’ his fiddle, The saut tear blee’t his e’e - And, rattlin, roarin Willie, Ye’re welcome hame to me!

‘O Willie, come sell your fiddle, O, sell your fiddle sae fine! O’ Willie come sell your fiddle And buy a pint a’ wine”
‘If I should sell my fiddle, The world would think I was mad; For monie a rantin day My fiddle and I hae had.’

As I cam to Crochallan, I cannily keekit ben, Rattlin, roarin Willie Was sitting at yon boord-en’: Sitting at yon boord-en’, And amang guid companie! Rattlin, roarin Willie, Ye’re welcome hame to me.
Twa Within a Furlong of Edinburgh Town
In the rosy time of year when the grass was down,
Bonny Jocky blythie and gay, said to Jenny making hay,
Let’s sit a little, dear, and prattle, ’tis a sultry day.
He long had courted the black-brown maid,
But Jocky was a wag and would ne’er consent to wed,
Which made her Pish and Poo, and cry out it will not do,
I cannot, cannot, wonnot, wonnot buckle to.

He told her marriage was grown a mere joke,
And that no one wedded now but the scoundrel folk,
Yet my dear thou should’st prevail, but I know not what I all,
I shall dream of clogs and silly dogs with bottles at their tail;
But I’ll give thee gloves and a bongrace to wear,
And a pretty filly-foal to ride out and take the air,
If thou ne’er will Pish and Pooh, and cry it ne’er will do,
I cannot, cannot, wonnot, wonnot buckle to.

That you’ll give me trinkets, cried she, I believe,
But ah! what in return must your poor Jenny give?
When my maiden treasure’s gone, I must gang to London-Town,
And roar and rant, and patch and paint, and kiss for half-a-crown; Each drunken bully oblige for pay.

Farewell to Lochaber, farewell to my Jean,
Where heartsomse with thee I have mony day been;
For Lochaber no more, Lochaber no more,
We’ll may-be return to Lochaber no more.

These tears that I shed they are a’ for my dear,
And not for the dangers attending on weir;
Tho’ bore on rough seas to a far bloody shore,
May-be to return to Lochaber no more.

Then glory, my Jeany, maun plead my excuse;
To the Highland hills, the Earse to learn?
I’ll gie thee baith a cow and ewe
When ye come to the brig of Earn,
My arms about her lily neck,
And kiss’d and clapt her there fu’ lang,
My heart grew light; I ran, I flang
My words were they na mony feck.

I said, my lassie, will ye go
To the Highland hills, the Earse to learn?
I’ll gie thee baith a cow and ewe
When ye come to the brig of Earn,
My arms about her lily neck,
And kiss’d and clapt her there fu’ lang,
My heart grew light; I ran, I flang
My words were they na mony feck.

All day when we have wrought enough,
When winter frosts and snaws begin,
Soon as the sun gaes west the loch,
We’ll laugh, and kiss, and dance, and sing,
That make the kindly hearts their sport,
There far frae a’ their scornfu’ din,
Syne when the trees are in their bloom,
Cheer up your heart, my bonie lass,
When ye come to the brig of Earn,
To the Highland hills, the Earse to learn?
I said, my lassie, will ye go
To the Highland hills, the Earse to learn?
I’ll gie thee baith a cow and ewe
When ye come to the brig of Earn,
My arms about her lily neck,
And kiss’d and clapt her there fu’ lang,
My heart grew light; I ran, I flang
My words were they na mony feck.

Within a furlong of Edinborough town
We’ll laugh, and kiss, and dance, and sing,
That make the kindly hearts their sport,
There far frae a’ their scornfu’ din,
Syne when the trees are in their bloom,
Cheer up your heart, my bonie lass,
When ye come to the brig of Earn,
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There’s gear to win we never saw.

The Jacobite Rising
George I, elector of Hanover, was a controversial choice to succeed Queen Anne when she died in 1714: there were more direct descendants from her father (James II/VII), but they were Catholic, which was regarded by Parliament as politically impossible. Those who supported his son James, and there was a powerful minority on both sides of the Border, were called Jacobites (from the Latin Jacobus for James.

Handel, having come over from Germany in George’s court, composed an ode to celebrate the Jacobite defeat. A generation later, James’s son Charles (known romantically as Bonny Prince Charlie) tried again. On his defeat at Culloden in 1746 and his escape from the country, Jacobite ambitions were permanently crushed. However, the popular memory of the cause only grew, accruing a mythology of coded double-entendre like holding one’s glass over the fountains to signify “the king over the water.” Though the words, sentimental and peppered with dialect, were probably aimed at an English market,

Whether these tunes are ‘authentically’ Scottish is an unanswerable question. Roger Fiske, in his excellent book Scotland in Music, identifies a few Scottish traits common to both very old tunes collected in Scotland and the new tunes published in England in the 17th and 18th centuries: mixolydian or dorian mode (that is, roughly, major or minor but with the ‘leading tone’ a half-step lower) and pieces whose first phrase is in, for example, G major and whose second is in F (like Tullichgorum). We have some idea of what 17th century Londoners thought of these features: Pepys says, of Scots music played by a servant on the violin at Lord Lauderdale’s house, “Lord! the strangest ayre that ever I heard in my life, and all of one cast.” There was something alien in Scottish music, to English ears; when Pepys says the tunes are ‘all of one cast’, he may have been referring to this tendency: in fact, over half the tunes we play tonight exhibit some form of this characteristic. Please mark them in your program, which will be collected at the end of the night. “London Scottish” tunes of this period are neither fully traditional nor fully separate from tradition. They are the result of knowledge of actual Scottish style, adaptation to bourgeois English tastes, and pure invention.

Stage Scots: Purcell & the first ‘Scotch tunes’ (1660-1707)
If the Scots lute music of the middle period is a dialogue between Scottish and French music, the next set explores Scottish music in the eyes of Londoners in the decades between the Restoration of the monarchy (1660) and the Act of Union (1707), when Scotland and England were combined into a single political entity. London theaters had been closed during the Civil Wars but were now open again, and audiences demanded spectacle and novelty. One facet, perhaps encouraged by increased numbers of Scottish immigrants to the city, was for Scottish-style tunes and songs. By the 1690s or so, ‘Scottish’ songs were a recognizable genre of published ‘Scottish’ tunes. Often they are not called ‘Scottish Tunes’, but whose words, sentimental and peppered with dialect, were probably aimed at an English market.
exiles that followed the first Jacobite uprising of 1715. Flowers of the Forest is a highland bagpipe lament associated in the popular imagination with the death of the Gaelic aristocracy in the Jacobite uprising. It is still often played at military funerals.

The Scottish diaspora followed soon after the defeat at Culloden. In the Highlands, the great clan chiefs, sold their lands out from under their tenants (the “Highland Clearances”) in order to make more money grazing sheep. Within another generation of the 45, Highland soldiers were fighting overseas for the Hanoverians in the Seven Years’ War (and its American incarnation, the French and Indian War) and, a decade later, the War of American Independence. Highland costume, as adapted by the British army became the basis of Scottish national dress, while kilts and bagpipes, suitably adapted for a modern fighting force of the early 19th century, was taken to the furthest corners of the British Empire.

While most people associate the Great Highland Bagpipes with ancient Scottish tradition, both the instrument and its repertoire, along with the current highly ornamented and strictly circumscribed style of playing, are products of the 19th century. Bagpipe music was published to them are ‘crude’ by mainstream 18th century standards, like the striking parallel fifths at the start of the 'Flowers of the Forest’. They are ‘crude’ by mainstream 18th century standards, like the striking parallel fifths at the start of the "Flowers of the Forest". An thou were my ain thing is a variation set for the Chanter. It was composed the last verse.

Robert Burns (1759-1796) is still revered in Scotland for having singlehandedly established a national literature with his poetry. His work in poetry covers the same spectrum of registers that contemporary Scottish music does, from his political and allegorical poetry in Standard English, to lyrics with Scottish flavor in the form of a sprinkling of dialect words, through to carefully collected traditional songs. Burns’s poetry was popular all over the English-speaking world, read by the English and German romantics, and, because of Burns’s egalitarian politics, provided inspiration to the labor and socialist movements of the 19th century. "For a’ that, and a’ that, a man’s a man for a’ that." In the last decade of his life, he contributed hundreds of songs to James Johnson’s vast Scots Musical Museum, a collection of 600 folksongs old and new. Good Night and Joy be with you all! We bid you farewell with a wistful air from the Scots Musical Museum.

ParLOUR Scots

By 1750, Scots were among the most literate and cultured people in Europe. A strong belief in human reasoning, the ability to improve oneself and one’s society, and the influx of wealth that had begun with the 1707 Union all led to outstanding achievements in the arts and sciences. Music societies produced regular concerts, citizens attended lectures and took lessons, and musicians performed the most fashionable music from Europe. Professionals such as William McGibbon were busy day night composing, performing, teaching, and fiddling at dances. The period 1750-1770 saw the height of musical activity and awareness in Scotland. Despite the economic decline which soon followed, Scots kept alive the ideals of the Enlightenment as they relocated to far-off colonies, bringing their scientific genius to Canada, the United States, and New Zealand.

McGibbon was an Edinburgh violinist and concertmaster of the Musical Society there. He studied under William Corbett and accompanied the English composer to Italy around 1711. This witty trio sonata, somewhat in the vein of Arcangelo Corelli, wears the latest Italian fashions. After returning to Edinburgh in the 1720s, McGibbon turned to arranging Scots tunes as many others were, though his compositions show a much more successful blend of Scottish and Continental styles than some of his contemporaries’ works. In the following generation, James Oswald left Edinburgh in 1741 (inspiring a poem by Allan Ramsay) to open a music shop in London. As part of his enterprise, he published several collections of Scottish tunes as well as his own compositions in a blended, middle-brow style. For example, he composed and published a series of airs named for characters in Shakespeare’s Macbeth. The Poppy and the Nightshade are from a set of 48 charming suites of airs for the seasons, each named after a flower.

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