

New New Nothing

Most illustrations of people doing country dances in England in the seventeenth century show just one or two musicians accompanying them, on melody instruments. (It's most often two violins.) We rarely hear the tunes performed this way today – but the musical intimacy of a duo uncovers endless richness and variety in the music.

The melodies come from John Playford's *Dancing Master*, first published in 1651, which included many tunes preserved in much older sources as well. New tunes were added in subsequent editions, and the original selections were often altered, to correct printers' errors or to reflect evolutionary changes to the tunes as they were performed over time, bringing them up to date with current tastes.

In a single source, *The Dancing Master* represents a wonderful variety of styles, from elusive modal melodies of the Renaissance to sparkling orchestral music for the baroque theater, and from tunes of Scottish and Irish character to some that sound like precursors to American old-time fiddle. Our arrangements reflect some of these stylistic differences.

The tunes' colorful names memorialize places, historical events, and elements of popular culture. Their shelf lives were often extended when the tunes were used to set new texts in the woodcut-decorated broadside ballads sold cheaply on the street. Since the tunes weren't always used for dancing, we present some in a more reflective vein – as if, perhaps, for a slow ballad.

Shulamit Kleinerman plays music of the Middle Ages and Renaissance on historical stringed instruments, performing both in formal concert settings and at historically-themed events. She has also studied and performed historical dance – Italian renaissance, early English country, and baroque. Shula writes and lectures about music history, teaches modern violin lessons and early-music classes, and runs her own hands-on historical-arts workshops for school-aged children. More information is at www.shulamitk.net.

Jacob Breedlove has spent most of his waking life thinking about early music and history. He plays keyboards, bowed strings, and the hurdy-gurdy and makes masks, puppets, painted scenery, sourdough bread, and pickles.

Charles Coldwell first performed recorder professionally at the Oregon Shakespeare Festival in 1968, and continues to appear as a soloist and in ensembles on early wind and string instruments. He especially enjoys playing for Renaissance Court and English Country dancing—and composing waltz tunes.

Ruthie Dornfeld has played traditional fiddle music for 30 years with far-flung colleagues from Scandinavia to Brazil. In Seattle she performs with guitarist John Miller and French cabaret band Rouge.

Lee Inman joined Seattle's nascent Early Music scene in the mid-1970s, and remains active as a freelance performer, teacher, ensemble coach, and composer. He also recently discovered a love for the traditional music of Scotland.

Lisa Michele Lewis, a mother of three, performs chamber music frequently in the Seattle area on both piano and harpsichord.

Shula would like to thank...

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~ In grateful memory of Sue Marro ~

1-2 Newcastle/Glory of the Sun with *Jacob Breedlove*, bass viol
There are a number of "Glory" tunes, starting in the first edition with *Glory of the West* – and later even a *Glory of the Kitchen*!

3-5 Scotch Cap/Hey Boys Up Go We /Green Stockings with *Charles Coldwell*, recorder

My version of *Hey Boys* combines the modal key signature from the first version, in 1675, with the 6/8 time signature from 1695. The tune is often called for in many broadside ballads, from *The Jesuit's Exaltation* to *The Wanton Maiden's Choice*. For *Green Stockings*, we present two quite different versions in succession, from 1675 and then thirteen years later.

6-7 Cast a Bell/Nobody's Jig

The version of *Cast a Bell* that I play is my own combination of two versions of the tune, published in the first edition and then the fourth (1670).

8-10 Maiden Lane/ Pell-Mell/Europe's Revels with *Arcana Ferschke*, violin

Our adaptation of *Maiden Lane* allows it to work as a round. *Europes revels for the peace of Ryswick* was a 1697 French-style *ballet des nations* celebrating a treaty between England's William III and France's Louis XIV. The play, by the Huguenot Peter Anthony Motteux, features music by theater composer John Eccles, a member of the King's Private Musick. The harmony part is my own.

11-13 Edinburgh Castle/Siege of Limerick/Wallom Green with *Lee Inman*, bass viol

The Siege of Limerick is a tune by Henry Purcell that appeared simply as a Hornpipe in his theater music for *Dioclesian* in 1690. We use the bass line from his orchestral setting. The show's opening performance included a prologue by John Dryden that was subsequently omitted because it implied an unfavorable comparison between the abdication of the play's Emperor Diocles and the aggression of England's King William against the Jacobite rebels in Ireland. Two of William's pivotal attacks took place in the city of Limerick in the early 1690s; hence, perhaps, the tune's titular associations when it was published in Playford's book in 1695.

14-16 The Maid Peeped Out at the Window/The Haymakers/New New Nothing with *Ruthie Dornfeld*, violin

Dances for haymakers (frolicking rustics) were a common element of late 17th century music-drama; Purcell wrote some. This one is in that vein.

17-18 Mad Dick/ The Queen's Jig

Characters afflicted with madness were popular subjects for Playford dance tunes: *Mad Dick's* fellows include *Mad Tom*, *Mad Robin*, and *Mad Moll*.

19-20 St Martin's/Bobbing Joe with *Ruthie Dornfeld*, violin

Bobbing Joe, from the first edition of Playford, appears in 1675 as a broadside tune called *Bobbing Joan*. It sets the rather naughty ballad *My Dog and I*, which abandons its double entendre at the end: *If death do come as it may hap, My grave shall be under the Tap. With folded arms there will we lie, Cheek by Jowl my Dog and I. My Dog and I, My Dog and I, Cheek by Jowl my Dog and I.*

21-22 Argiers/Oranges and Lemons

I altered a few notes of *Oranges* to bring out (just a very little bit) the shade of a future old-time American fiddle tune.

23 An Old Man is a Bed Full of Bones with *Lee Inman*, treble viol

This tune is a retitled version of the older song *Cock Laurel*, about the infamous rogue and/or gypsy hero of that name, who bears some associations with *Robin Hood*. The tune is called for in a Ben Johnson play about the gypsies in 1621.

24-25 The Lord Monk's March/A new hornpipe with *Lee Inman*, bass viol

Both of the tunes in this set exemplify a pentatonic, perhaps Scottish-influenced style that was popular in the later 17th century. General George Monck invaded Scotland in 1650 to quell support for Charles II, but later marched back into London as a supporter of the Restoration. The "new hornpipe" is the only tune on this recording that isn't strictly a country dance, and the only one from a source other than *The Dancing Master*. It comes from another publication of Playford's, *The Division Violin* – mostly virtuosic sets of variations on popular tunes. On the final page of the violin part, three music staves were unaccounted for. As far as I can tell, this single unaccompanied tune, without even a real title, was squeezed in just to make use of the space.

26 Greensleeves with *Lisa Michele Lewis*, harpsichord

The famous tune is given in *The Dancing Master* as "Green-Sleeves and Pudding-Pyes." The fancy stylings here come from the arrangement in *The Division Violin*.

27 The new hornpipe (tenor viol reprise)

The same elusive little tune in a completely different treatment, a private musing that wanders far indeed from the dance.