

Ciaconna
Ciaconna “Acceso mio core”
Ciaconna “Lagrimosa Beltà”

Tarquinio Merula (1593-1665)
Francesco Manelli () arr. Douglass
Giovanni Felice Sances (1600-1670) arr.
Douglass

»«»«

She Weepeth Sore in the Night
Passacalio
Passacaille

William Lawes (1602-1645)
Biagio Marini (1587-1679)
Luigi Rossi (1579-1653)

»«»«

La Bergamesca
La Bergamesca

Gasparo Zannetti ()
Marco Uccellini (1603-1680)

»«»«

Faronells Division on a Ground
Michael Farinel (c.1649-early 18th c.)

»« *PAUSE* »«

Hornpipe on a Ground
Three parts upon a ground

Henry Purcell (1659-1695)

»«»«

Greensleeves
Johne Cock thy Beaver: A Scotch Tune to a
Ground
Goe from my Window
John Come Kiss Me Now

Frances Cutting (fl.1583-c.1603)
Anonymous
Thomas Morley (1557-1602)
David Mell ()

»«»«

Paul’s Steeple
Wilson’s Wilde

Anon.
Anon., arr. Douglass

»«»«

Tarantella
New Year’s Eve (for Aimee)
Packington’s Pound
Stingo

David Douglass (b.1953)
Pub. John Playford 1687, arr. Douglass
Anon.
Anon.

She weepeth sore in the night,

And her tears are on her cheeks;
Her priest sighs and her virgins are afflicted,
And among all her lover she hath none to comfort her.

The Little Barly-Corne (to the tune of Stingo)

Come, and doe not musing stand, if thou the truth discern,
But take a full cup in thy hand, and thus begin to learne—
Not of the earth, nor of the ayre, at evenings or at morne—
But joviall boyes your Christmas keep, with the little Barly-Corne.

‘Twill make a weeping widdow laugh, and soon incline to pleasure;
‘Twill make an old man leave his staffe, and dance a youthfull measure:
And though yoru clothes be ne’er so bad, all ragged, rent, and torne,
Against the cold you may be clad with the little Barly-Corne.

‘Twill make a miser prodigall, and show himselfe kind hearted;
‘Twill make him never grieve at all, that from his coyne hath parted;
‘Twill make a shepheard to mistake his sheepe before a storme;
‘Twill make the poet to excell; this little Barly-Corne.

It is the neatest serving-man to entertaine a friend;
It will doe more than money can all jarring suits to end;
There’s life in it, and it is here, ‘tis here within this cup,
Then take your liquor, doe not spare, but cleare carouse it up.

Seven Times Salt would like to thank John Tyson for the loan of a Renaissance guitar,
Angus Lansing for recording tonight’s performance,
and David Douglass for his time, coaching and limitless good cheer.

For more information, visit us at www.seventimesalt.com.

David Douglass is the founder and director of the King's Noyse, a Renaissance violin band, and frequently performs with such ensembles as the Newberry Consort, Musicians of Swanne Alley, the Harp Consort, the Parley of Instruments, the Toronto Consort, and the Folger Consort. His playing has been praised by the New York Times for its "eloquence" and "expressive virtuosity." Through his groundbreaking work in the field of the early violin he has developed a historical technique that produces "a distinctively 'Renaissance' sound and style for the violin." (Fanfare Magazine) Mr. Douglass has been Artist Faculty at the Aston Magna Academy, teaches at many summer early music institutes and workshops, and is a frequent lecturer on early violin technique and repertoire. He has recorded a number of CDs for [harmonia mundi usa](#), Virgin, Erato, Berlin Classics, and Auvidis/Astrée labels.

Karen Burciaga discovered early music while studying modern violin at the Blair School of Music at Vanderbilt University. After moving back to Texas, she studied baroque violin with Laurie Stevens and joined the Texas Early Music Project under the leadership of Danny Johnson. In 2004, she earned an MM from the Longy School of Music in Cambridge, studying with Dana Maiben. She enjoys playing a variety of early music on violin, viola, viol, and rebec. As a chamber musician, she has performed with the King's Noyse, the Harvard Baroque Chamber Orchestra, Saltarello, Capella Clausura, and other period ensembles in New England, including opera orchestras under the direction of Robert Mealy and Andrew Lawrence-King. In addition to her activities as a baroque violinist, she is the Administrator for Amherst Early Music, and has been known to do some Scottish fiddling and dancing.

Daniel Meyers holds a BA degree in music and English literature from Whitman College. He is a native of Washington state, but relocated to Boston in 2003 in order to pursue a Master's degree at the Longy School of Music. 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 including the York and Galway Early Music Festivals. In 1999 and 2000, he was the recipient of a Watson Fellowship for ethnomusicology studies. Recent performance credits include concerts ranging from medieval drama to premieres of modern chamber works by New England composers. He also coaches recorder ensembles for the Boston Recorder Society, Recorders MetroWest, and the Worcester Hills Recorder Society, and is the General Administrator of the Society For Historically Informed Performance (SoHIP). He has a keen interest in Irish traditional music, and plays the uilleann pipes, Irish flute, tin whistle, and bodhrán. Other ensembles include the Vox Consort, the Renaissance wind band Septacollis, and Parliament Of Fowles, a recorder quartet.

Josh Schreiber grew up playing the 'cello, and studied 'cello at Bennington College with Maxine Newman, graduating with a BA in 1994. While at Bennington, he played in the Bennington 'Cello Quartet, and was also 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®, first with Olivia Cheever at the Longy School of Music, and later in professional training. Now a Guild-Certified Feldenkrais Practitioner, Josh is currently building a private practice with an emphasis on functional movement for musicians. Currently, Josh studies viola da gamba with Jane Hershey and voice with Laurie Monahan. In addition to his performance and Feldenkrais activities, Josh is active in Boston's Jewish community as an educator and cantorial soloist.

Matthew Wright is a native of Maryland. There, he attended the Peabody Conservatory, 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 a MMus in Early Music. He has performed as a solo lutenist and continuo player for various ensembles and soloists throughout the Eastern U.S. He is also former choir director of Church of the Incarnation, Cambridge, where he incorporated rare sacred works for lute and voice. To enhance the repertoire of lute and voice, Matt has arranged several works that transcend tradition. Also an accomplished electric bass player, he does freelance work in rock bands, as well as teaching the instrument. As a teacher of guitar, he currently has students at Indian Hill Music School in Littleton.

Sufficient Grounds: Wellsprings of the Renaissance

October 20, 2005 at 8:00 pm

St. Peter's Episcopal Church
838 Massachusetts Ave., Cambridge, MA

Seven Times Salt

Karen Burciaga, violin and viola
Daniel Meyers, recorders, pipe and tabor, percussion
Josh Schreiber, viola da gamba
Matthew Wright, lute, guitar, cittern

with special guest artist

David Douglass
violin and viola