



SEVENTIMES SALT

Easy As Lying: The Music of Shakespeare's Globe

A MIDSUMMER NIGHT'S DREAM

Second of the Prince's Robert Johnson (c.1580–1634)
The Fairy Masque Robert Johnson
Tarletons Jigg *Cambridge Consort Books* (c.1588-1597)

TWO GENTLEMEN OF VERONA

Have You Seen But a Whyte Lilie Grow Robert Johnson

HAMLET

Tomorrow is St. Valentine's Day Anonymous
The King of Denmark his Galliard John Dowland (1563-1626)
Ricercar on "Bonny Sweet Robin" Thomas Simpson (1582-ca. 1628)
Flow My Tears John Dowland

TWELFTH NIGHT

Joyne Hands Thomas Morley (1557-1603)
Ah Robin William Cornysh (1465-1523)
Hey Ho Nobody at Home publ. Thomas Ravenscroft (c.1588–1635)
O Mistress Mine Thomas Morley
Hold Thy Peace Anon.
Farewell Dear Love Robert Jones (c.1577–1617)
When That I Was and a Little Tyne Boy Anon.

ROMEO AND JULIET

Black Alman 16th-c. English
Gathering Peascods *The English Dancing Master* (1651)

TWELFTH NIGHT

Tarleton's Riserrectione John Dowland
Come Away Death Anon.
Lavolto Thomas Morley
La Coranto Thomas Morley
Quadro Galliard Thomas Morley

THE MERCHANT OF VENICE

Alfonsoes Paven Alfonso Ferrabosco (c. 1575–1628)
Chi passa per 'sta strada Filippo Azzaiolo 1530/40-after 1569)

ROMEO AND JULIET

Time Stands Still John Dowland
Now, O Now I Needs Must Part John Dowland

A MIDSUMMER NIGHT'S DREAM

The Mad Merry Pranks of Robin Goodfellow 17th c. from *The Roxburgh Ballads*

Thursday, October 25, 2018

8:00 p.m.

Brooks-Rogers Recital Hall
Williamstown, Massachusetts

Please turn off cell phones.
No photography or recording is permitted.

Karen Burciaga – renaissance violin, guitar, voice
Julia Cavallaro – mezzo-soprano Matthew Leese – baritone
Daniel Meyers – recorders, flute, percussion, voice
Josh Schreiber Shalem – bass viol, voice
Matthew Wright – lute, voice

Seven Times Salt is a Boston-based early music ensemble specializing in repertoire of the 16th and 17th centuries. Praised for their creative programming and “impeccably-balanced sound,” the group has performed at venues throughout New England including Boston’s Museum of Fine Arts, The Isabella Stewart Gardner Museum, Plimoth Plantation, the New England Folk Festival, WGBH radio, and many others. The ensemble has also researched and presented original programs for the Amherst, Bloomington, and Boston Early Music Festivals (Fringe), the Society of Historically-Informed Performance, and their own self-produced concert series. Now in its 15th year, Seven Times Salt delights in blurring the lines between “art music” and folk tunes, and its members are at ease performing in the concert hall, the dance hall, or the beer hall!

www.seventimesalt.com

Karen Burciaga (violin, guitar, voice) holds a BM from Vanderbilt University and an MM in Early Music Performance from the Longy School of Music, where she studied Baroque violin with Dana Maiben and viol with Jane Hershey. Later studies with David Douglass confirmed her love of Renaissance fiddling. She has performed with The King’s Noyse, Exsultemus, Grand Harmonie, Arcadia Players, Cavalier Consort, Austin Baroque Orchestra, La Follia, and other period ensembles in New England and Texas. Karen is a founding member of Long & Away, a viol consort; she is the fiddler for Newpoli, an award-winning group specializing in southern Italian folk music; she performs traditional Celtic music with Ulster Landing and medieval music with Meravelha. She is an arts administrator, maintains a private string studio, and serves on the board of and teaches for the Viola da Gamba Society of New England.

Julia Cavallaro (mezzo-soprano) has performed with some of New England’s premier ensembles, including the Handel and Haydn Society, Boston Landmarks Orchestra, Boston Opera Collaborative, Masterworks Chorale, New England Classical Singers, the Choirs of Trinity Church, and Schola Cantorum. Boston Classical Review selected her staged performance of Schumann’s *Frauenliebe und -leben* as one of its Top Ten Performances of 2017. Upcoming appearances for the 2018–19 season include the role of Cupid in Blow’s *Venus & Adonis* with New Camerata Opera in New York City, and a reprisal of the role of Third Boy in a family production of Mozart’s *Magic Flute* with the Boston Youth Symphony Orchestras. This winter, she will give recitals in the Boston area with composers John McDonald and Rodney Lister, and perform Berio’s *Folk Songs* along with works by student composers at Tufts University. Julia received her master’s degree from Boston University and bachelor’s degree from Harvard College. She currently resides in New Haven with her husband and two cats, where she also sings in the choir of Christ Church.

Dr. Matthew Leese (baritone) is a performer, conductor and stage director based in Keene, NH. A master of versatility, Matthew received his Bachelor’s degree in Vocal Performance from the University of Otago, Graduate Diploma in Historical Performance from the Longy School of Music, MM from Indiana University and Doctorate in Choral Conducting and Literature from the University of Illinois. Recent projects include directing Hans Krasa’s ‘Brundibar’ for the Redfern Arts Center, period performances of Bach’s ‘Johannespassion’ with Monadnock Chorus, and designing an award-winning season with Chamber Singers of Keene. He directs the Keene State College Vocal Consort, Voices of the Bay and the St Andrews Spring Sing in New Brunswick, and serves as Artist-in-Residence with Boston City Singers. Matthew appears frequently as a soloist and professional chorister with medieval ensemble LIBER, SPIRE (MO) and TACTUS (OK).

Daniel Meyers (recorders, flute, percussion, voice) holds an MM in Early Music Performance from the Longy School of Music, and BA degrees in Music and English literature from Whitman College. A versatile multi-instrumentalist, his performing credits range from avant-garde chamber music to playing Renaissance instruments on Broadway for the Globe Shakespeare Company. He is a member of the 7 Hills Renaissance Wind Band, and has performed with The Newberry Consort, Folger Consort, Boston Shawm and Sackbut Ensemble, La Follia Baroque, Ensemble Trinitas, Meravelha, Cambridge Revels, and at the Newport Folk Festival. Dan is the director of early wind and brass studies for the Five College Early Music Program, and has taught for the Boston Recorder Society, Early Music MetroWest, Pinewoods Early Music Week, and at Tufts University. He performs Italian folk music with Newpoli and Celtic music with Ulster Landing.

Josh Schreiber Shalem (bass viol, voice) studied ‘cello at Bennington College with Maxine Newman, graduating with a BA. While there, he 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. He completed an MM in Early Music Performance at Longy, studying viola da gamba with Jane Hershey. A founding member of Long & Away, he performs with Meravelha, Capella Clausura, and Musica Nuova. He is on the faculty of the World Fellowship Early Music Week, where he teaches music and Feldenkrais. In addition, Josh is also active in Boston’s Jewish community as an educator and cantorial soloist.

Matthew Wright (lute, voice) spent the years 1987-2000 impersonating a classical guitarist while playing bass guitar in an original rock band in 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 in 2000, 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. He also insists on playing bouzouki with Celtic group Ulster Landing as well as continuo on archlute across New England. He teaches guitar at Brimmer & May and Belmont Hill Schools and is a contributing writer to the Lute Society of America.