

Parthenia, a Consort of Viols Presents Innovative Night Visions New Music Concert

Our September newsletter included an interview with Lisa Terry of Parthenia and composer Richard Einhorn, from whom Parthenia had commissioned a piece. Here's a report by arts consultant Jeffrey James on that piece's premiere performance by Parthenia—Beverly Au, Lawrence Lipnik, Rosamund Morley, and Lisa Terry—in their program *Night Visions*, an innovative, multi-media program of new music, presented on October 22, 2011 in Manhattan:

Parthenia's program included the world premiere of Richard Einhorn's *Variations on La Follia* for treble, tenor and 2 bass viols da gamba, composed for Parthenia this year. The ground bass theme known as "La Follia" has captured the imagination of composers since Renaissance times and is a seductive tune that invites improvised variations ranging in emotion from tender nostalgia to bold confrontation. Vivaldi, Corelli and Marin Marais all wrote extended sets of variations on the "Follia" for one or two players; Einhorn's set is the first-ever for a quartet of viols. The traditional key of D minor is retained for starters, but Einhorn quickly explores other keys, and even gets away from the strict 3/4 meter. Dramatic solos for each member of Parthenia added interest and excitement to the premiere.

Other works on the program were Max Lifchitz's *Night Voices 15*, composed for Parthenia and premiered by the group in 2008; Eleonor Sandresky's *Cry Out*, from Suite for String Quartet written 2003/2006, premiered in 2007 by Ethel; Nicholas Patterson's *Old Roads* for viol ensemble, composed for Parthenia in 2008; and

Frances White's *A flower on the farther side* (2010), supported by a Fromm Foundation grant for Parthenia.

This encore performance of *A flower on the farther side*, a year after its premier by the ensemble, was coupled with a visual component designed by Andrew Lucia and Wendy Steiner, called *Traces on the Farther Side*. Ms. Steiner refers to the work as "a real-time music visualization in which a contemporary composition not only sounds but generates markings in an ongoing digital projection" and writes that it "raises a host of issues concerning the limits of media and the conditions of perception in art, creating new meanings for synesthesia and the Gesamtkunstwerk." A link to her complete program note is included at the end of this article.

Also on the concert, Ruth Cunningham of Anonymous 4 sang a Hildegard chant before White's work, underscoring the chant's influence on the composer for this work. Ms. Cunningham was joined by virtuoso string player Shira Kammen later in the program in an improvised set.



Parthenia, featured composers, and guest artists pose after *Night Visions* concert, presented at Picture Ray Studios in Manhattan on October 22, 2011. Standing (L-R): Richard Einhorn, Andrew Lucia, Wendy Steiner, Nicholas Patterson, Eleonor Sandresky, Beverly Au, Frances White, Ruth Cunningham, Shira Kammen. Seated (L-R): Lisa Terry, Ros Morley, Larry Lipnik. Photo: Luca Loro di Motta.



Around the semi-circle: Larry Lipnik, Beverly Au, Ros Morley, Lisa Terry.
Photo: Luca Loro di Motta.

Audience member (and weaver) Susan Edmunds wrote: "I was just entranced by *Traces on the Farther Side*. Though you had told me about it and showed me stills, I could never have imagined the emotional effect of watching the images being laid down by the music. The effect comes, perhaps, from seeing something that has not been allowed to be seen. Like being able to look into a living body and watch its internal processes. But more mysterious than that! I kept thinking of my garden. I see it grow and change. But I don't really see it. I just see, in fits and starts, changes that have happened. There is a difference, though, in that in *Traces*, the change is an accumulation. So that one's expectations of how change happens are upset. And of course, at the end, I loved the image, wanted to weave it, felt a pang of grief as it disappeared."

For further exploration:

Richard Einhorn - <http://www.richardeinhorn.com/>

Max Lifchitz - <http://www.northsouthmusic.org/about.asp>

Eleonor Sandresky - <http://www.esandresky.com/>

Nicholas Patterson - <http://nickpatterson.org/>

Frances White - <http://www.rosewhitemusic.com/>

Andrew Lucia and Wendy Steiner's visualization project notes - <http://parthenia.org/press/TRACES%209.6.11.pdf>

Fanfare Magazine online article about Parthenia - <http://www.fanfaremag.com/content/view/44677/10245/>

Parthenia online - <http://www.parthenia.org>

Bach Bach

Three Sonatas, Three Concerts

J.S. Bach: complete works for
Harpsichord and Viola da Gamba



Photos: Eric Dicksen, left; William Wegman, right

Joanne Kong, harpsichord Lisa Terry, viola da gamba
Faculty, University of Richmond Parthenia, Dryden Ensemble

University of Richmond

**Camp Concert Hall
Richmond, VA**

January 30, 2012, 7:30 pm

For more information:

804-289-8980 or

modlinarts@richmond.edu

Princeton Theological Seminary

Miller Chapel, Princeton, NJ

February 26, 2012, 3 pm

For more information:

609-466-8541 or

drydenensemble@gmail.com

Winter Park Bach Festival

**Casa Feliz Historic House Museum
Winter Park, FL**

March 1, 2012, Noon

For more information:

407.646.2182 or

BoxOffice@BachFestivalFlorida.org