

**Parthenia**  
**A Consort of Viols**

**Beverly Au**  
**Lawrence Lipnik**  
**Rosamund Morley**  
**Lisa Terry**

❧ **DREAMS AND IMAGINATIONS** ❧

**Thursday, October 5th, 2000, 8 o'clock p.m.**  
**Grace Church in New York**  
**820 Broadway**  
**New York**

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Beverly Au, *treble and bass viols*  
Lawrence Lipnik, *tenor viol*  
Rosamund Morley, *treble and tenor viols*  
Lisa Terry, *bass viol*

## PROGRAM



### ❧ DREAMS AND IMAGINATIONS ❧

Fantazie  
Pavan and Fantasy

Matthew Locke (1621-1677)  
John Jenkins (1592-1678)

From the Ayres of Foure Partes  
Come again  
Come, heavy sleep  
Can she excuse my wrongs  
Now, oh now I needs must part

John Dowland (1563-1626)

Fantasia a 3  
Fantasia for 2 tenors  
In Nomine a 4

Orlando Gibbons (1583-1625)

Suite of Dances from the Theater  
Aire  
Aire (Bourée)  
Slow Aire (Minuet)  
Hornpipe

Henry Purcell (1659-1695)

### ❧ INTERMISSION ❧

A Voluntarie for My Ladye Nevell

William Byrd (1543-1623)

Browning Madame  
Fantasy on *Browning*  
Pieces for Lyra Viol *Sweet Musicke*  
*A Mery Conceit*  
Divisions on *John Come Kiss Me Now*

Thomas Ravenscroft (ca.1582-1635))  
Elway Bevan (ca.1554-1638)  
Tobias Hume (ca.1569-1645)

Davis Mell, The Division Violin (1684)

Fantasy à 3 in D minor, Z.732  
Fantasy à 4 in D minor, Z.743  
Fantasy à 4 in G major, Z.742

Henry Purcell

Chacony in G minor, Z.730

Henry Purcell



## ♬NOTES ON THE PROGRAM.♬

In the summer of 1680, at age 21, **Henry Purcell** wrote his 15 Fantasies for viols in 3 to 7 parts. Each fantasy is a virtuosic contrapuntal jewel and as a group, they represent the astonishing culmination of a century-long tradition of English viol consort music. Why Purcell wrote these pieces will never be known, for there is no evidence that they were ever performed in his day; French music was fashionable in Purcell's London, and the popularity of the viol consort had given way to the cult of the violin. However, it is clear from these fantasies that Purcell revered the compositions of his English musical forebears some of whose music he copied into his own notebooks to study. Our program seeks to pay tribute to the wonderful and varied repertoire for viols that was written from the time of Queen Elizabeth I to that of Charles II.

The English viol fantasy developed as the instrumental counterpart to the wonderful motets and anthems composed for the English Cathedral choirs and to the Italian madrigals that were circulating in England in the 16th century. As such, the fantasy is essentially a vocal style of music, in which each instrumental "voice" participates equally in the presentation and development of the melodies. The opening fantasies on our program are both from the middle of the 17th century. They show the dramatic style of **Matthew Locke**, who was Purcell's mentor and teacher at Court, and famous for his work in the theater, and the elegant traditional style of **John Jenkins**, a composer who spent most of his working life away from London on country estates. We include a **Pavan** of Jenkins, a beautiful stately dance no longer popular for dancing but often used by English composers as inspiration for instrumental music. The group of fantasies by **Orlando Gibbons**, who had an appointment in King James' "Private Musicke", are full of very clear imitative writing and also include an **In Nomine**, a fantasy written over a plain chant melody of the same name which can be heard unchanged in the first tenor voice, and which gives this exclusively English form of music a contemplative mood.

Purcell's lighter and fashionable side is represented by a delightful suite of **dances** from his incidental music for the plays, **The Gordian Knot Unty'd** and Congreve's **The Old Bachelor**, produced in London in 1691 and 1693. They show his gift for crafting a fine "ayre" or tune in the style that King Charles II had loved so much. In the plays, these pieces were used as overtures, entrances or dances, and although they would more likely have been played by a violin band, we have extracted them for our own delectation here as Purcell's London contemporaries would have done.

The rest of the music on our program can only hint at the riches of Purcell's English musical heritage. A renowned lutanist in his time, **John Dowland** is known primarily for his solo lute fantasies and dances. However, he also published several volumes of songs for voices and lute which he said could be performed in many ways including with the "violl de Gamba". Some of these songs which we have chosen to play here as consort pieces also exist in lute arrangements. **Can she excuse** uses the same tune as his Earl of Essex Galliard, and **Now, oh now I needs must part** was known as the Frog Galliard. Dowland traveled widely throughout the Continent, perhaps as a spy for Elizabeth I and her Lord Chamberlain during the religious strife with Mary Stuart, and many of his tunes became "hits" all over Europe in his day and after. This selection of his "ayres" shows that Dowland, like Purcell, had an ear for writing fine tunes.

During the 17th century, the playing style of the viola da gamba was expanded to include the playing of **divisions**, which were fast ornamental passages written over a repeating tune or bass line. Divisions could be written for a solo instrument on a folk tune as in **John Come Kiss Me Now**, or they could be incorporated into a fantasy as in **Elway Bevan's** variations on the tune known as **Browning** which we present first in its version as a round or "catch" by **Thomas Ravenscroft**. Playing in a **lyra-viol** style was another English invention, in which the viol played the chords for its own or another's accompaniment; **Tobias Hume**, an eccentric mercenary soldier in Elizabethan England who took his viol with him on all his campaigns, published two books of lyra solos and duets from which we have taken those on our program. Finally, in the spirit of the late 17th century grand finale, we end our program with a chaconne. Purcell's beautiful **Chacony** is found in the same autograph manuscript as his Fantasies. Its majesty reminds us that Purcell was one of the greatest composers England has ever known.

## ❧ ABOUT PARTHENIA ❧

**Parthenia** is a dynamic string ensemble that explores the extraordinary repertoire for viola da gamba of the 16th, 17th and 18th centuries - from Tudor and Elizabethan England to the Court of Versailles. It takes its name from an early English publication of music for viola da gamba and keyboard, and is a name referring to Elizabeth I, the "Virgin Queen". Since 1989 this critically acclaimed, New York-based viol consort has been performing to the delight of audiences across the United States and in Europe. The consort of viols, much loved by musicians in Renaissance and Baroque Europe is the precursor of today's string quartet. **Parthenia** is devoted to bringing passionate viol consort performances to the contemporary listener.

The members of Parthenia are well known individually for their engaging and virtuosic performances with the best early-music ensembles in America, among them, Anonymous 4, Les Arts Florissants, The Waverly Consort, Piffaro, Pomerium, Concert Royal, Lionheart, Sequentia and ARTEK. Parthenia has been featured at many prestigious festivals and concert series such as Music Before 1800, the Regensburg Tage Alter Musik (Germany), Maverick Concerts, the Arizona Early Music Society and the Amherst Early Music Festival. Parthenia is an Associate Ensemble of the Early Music Foundation, Frederick Renz, Director.



**PARTHENIA** would like to thank The Reverend Canon John Andrew and Dr. Patrick Allen of Grace Church in New York for making this concert possible.



The members of **PARTHENIA** would like to thank you for coming to our first concert at Grace Church in New York. If you would like to be on our mailing list, please sign our guest book at the door, or fill out and give us this form to tell us who you are.

Name \_\_\_\_\_

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How did you learn about this concert?

- I received a flyer in the mail.
- I heard about it on the radio. The station was \_\_\_\_\_.
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If you would like to volunteer to help us with future events, please also leave us your telephone number. \_\_\_\_\_

The price of admission to this concert covers only a small part of the costs of producing it. You may help us continue to bring to life beautiful music for viola da gamba by making a contribution to Parthenia. Your check to help us is fully tax deductible and should be made out to The Early Music Foundation / Parthenia. You may leave it with our ticket takers or mail it to us at 67-25 47th Avenue, Woodside, New York, 11377. Thank you. ❧