

PARTHENIA

Rosamund Morley, treble viol

Lawrence Lipnik, tenor viol

Beverly Au, bass viol

Lisa Terry, bass viol

with

Sherezade Panthaki, soprano

ITALIA MIA: Music of Renaissance Venice

Canzon Quinta: <i>La Maggia</i>	Florentio Maschera (c. 1540-1548)
Non val aqua al mio gran foco	Bartolomeo Tromboncino (c.1470-1535)
Gagliarda: <i>La Cara Cosa</i>	Anon. early 16 th c.
Capriccio: <i>La Gamba</i>	Vincenzo Ruffo (c.1508-1587)
O sacrum convivium	Jacques Arcadelt (c. 1505-1568)
Ricercare III	Julio Segni da Modena (1498-1561)
Ricercare X	Adriano Willaert (c. 1490-1562)
Ricercare XIII	Julio Segni da Modena
Asia Felice	Andrea Gabrieli (1542-1585)
Canzona seconda	Giovanni Gabrieli (1554-1612)
Ricercar del secondo tuono	Andrea Gabrieli (1532-1585)
Canzon Sexta: <i>La Sincopata</i>	Nicolò Corradini (1585-1646)
Gagliarda del Principe di Venosa	Carlo Gesualdo (1566-1613)
O Rossignuol	Claudio Monteverdi (1567-1643)
Canzona Francese: <i>La Guamina</i>	Gioseffo Guami (1542-1611)
Ancor che col partire	Cipriano de Rore (1515-1565)/ Diminutions by Riccardo Rognoni (c. 1550-1620)
Passa Galli per la lettera E	Giovanni Battista Vitali (1632-1692)
Pavana & Saltarello	Giovanni Cavaccio (c.1556-1626)
Da pacem	Girolamo Parabosco (c. 1524-1557)
Italia mia	Philippe Verdelot (c. 1470-1542)

7:30 p.m. Thursday, November 11, 2021

The Church of Saint Luke in the Fields, NYC

TEXTS AND TRANSLATIONS

Non val aqua al mio gran foco,

Che per pianto non si amorza, *ecc.*
Anzi ognhor più se rinforza
Quanto più con quell mi sfoco.
Non val aqua, *ecc.*

El mio foco ha tal usanza
Che per pianto ognhor più cresce
E magior prende possanza
Se 'l mio intent non riesce.
El mio foco è come el pesce
Che ne l'aqua ha el proprio loco.
Non val aqua, *ecc.*

O sacrum convivium, in quo Christus sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.
Alleluia

Asia felice hor ben posso chiamarmi

Ch'è vint'in mar di me l'empio nemico.
Ma più sarò quando con gaudio l'armi
De' figli miei faransi ogn'un amico.

Et io più all'hor felice Affrica piene
Havrò di frutti e fior l'aride arene
E, per campagne più che mai feconde
Porterà il Nilo al mar d'argento l'onde.

Felice Europa anch'io godo non meno
Che più che mai con gloriose prove
Hor sotto un vero Dio, non falso Giove
Havrò del mond' un' altra volta il freno.

O rossignuol ch'in queste verdi fronde
Sovra 'l fugace rio fermar ti suoli,
E forse a qualche noia hora t'involi
Dolce cantand'al suon de la roche onde;
Alternata teco in note alte e profonde
La tua compagna, e par che ti consoli.
A me, perch'io mi strugga e pianto e duoli
Versi ad ogn'hor, nissun giamai risponde,
Né di mio danno si sospira o geme.
E te s'un dolor preme,
Può ristorar un altro piacer vivo,
Ma io g'ogni mio ben son casso e privo.

Pietro Bembo (1470-1547)

Anchor che co'l partire

io mi senta morire,
partir vorrei ogn' hor, ogni momento,

Water will not quench this fire
that tears leave quite untouched.
Rather does it burn more strongly
the more I seek that same relief.
Water will not quench, *etc.*

The nature of this fire is such
that tears but feed the flames
and it ever grows in strength
each time I seek to quell it.
This fire is like a fish, to whom
water is a natural element.
Water will not quench, *etc.*

O sacred banquet, wherein Christ is received;
the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to us.
Alleluia

I, Asia, can call myself happy with good reason,
For my wicked enemy has been vanquished at sea.
Yet even happier shall I be when with joy
My sons' arms make everyone their friend.

I, Africa, happier still, shall have my sandy wastes
Filled with fruits and flowers
And the Nile, flowing through lands more fertile
Than ever seen before, will bear its waters to the silver sea.

I, Europe, happy too, rejoice no less
That more irresistibly than ever, thanks to glorious feats,
Now guided by a true God, not by false Jove,
Once again I shall take the reins of the world in my hands.

O nightingale, that often pauses in these green boughs,
above the fleeting stream,
and perhaps escapes some displeasure
by singing sweetly to the sound of the chattering waters,
your mate alternates with you
in high notes and low, and seems to console you.
To make me suffer and pour forth
continuous weeping and woe, no one ever replies to me,
nor sighs nor weeps for my loss.
And if you are weighed down by sorrow,
some new pleasure can revive you,
but I am bereft of all my joy.

Although when I part from you I feel like dying,
I would be glad to leave you every hour, every moment,
so much is my pleasure

tant'il piacer ch'io sento,
de la vita ch'acquisto nel ritorno
et cosi mill'e mill'e volt' il giorno,
partir da voi, da voi vorrei,
tanto son dolci gli ritorni miei.

Alfonso d'Avalos (1502-1546)

Italia mia, ben ch'el parlar
Sia indarno a le piaghe mortali
Che nel' bel corpo tuo spesse veggio
Piacem' almen' ch' e' mia sospir' sien quali
Sper' il Tever' et l'Arno
E'l Pove doglioso et grave hor seggio.
Rector' del ciel', io cheggio
Che la pieta che ti conduce in terra
Ti volgha al tuo dilect' almo paese:
Vedi, Signor' cortese,
Di che levi cagion che crudel guerra
I cor', ch' indur' et serra
Marte superb' et fero
Apri tu, padr' e'ntenerisci et snoda;
Ivi fa ch'el tuo vero
Qual' io mi sia per la mia lingua s'oda.

Francesco Petrarca (1304-1374)

as life comes flooding back to me on my return:
and so a thousand times a day
I would that I could part from you:
for so my heart leaps when we are reunited.

My Italy, though words cannot heal
the mortal wounds
so dense, I see on your lovely flesh,
at least I pray that my sighs might bring
some hope to the Tiber and the Arno,
and the Po, that sees me now sad and grave.
Ruler of Heaven, I hope
that the pity that brought You to earth,
will turn you towards your soul-delighting land.
Lord of courtesy, see
such cruel wars for such slight causes:
and hearts, hardened and closed
by proud, fierce Mars,
and open them, Father, soften them, set them free:
and, whatever I may be, let your Truth
be heard in my speech.

PROGRAM NOTES

Renaissance Venice was a proud, prosperous and cosmopolitan city, famous in many ways – for its dominance on the seas and trade with the east, for its independence from the Pope in Rome, for having the most beautiful women in Europe, and for its music and musicians. It was governed with remarkable stability from the Doge's Palace by a council of elected aristocratic officials, headed by an elected Doge subject to detailed laws written so that no single family could ever dominate Venetian society. Venetian patricians were expected to enshrine the virtues of integrity, prudence, gravity, charity and eloquence, and they were notoriously thrifty even with their vast wealth. Venice was also home to a large and diverse community of foreigners – princes, ambassadors, merchants from all around the Mediterranean, Europe, and even from Japan, traders, artists, travelers, refugees, self-exiled citizens of Florence and other Italian cities and beyond. “The Miracle of the Cross on the Rialto,” a painting in the Accademia Gallery by Vittore Carpaccio, attests to the bustling multiculturalism of Venice at this time. It was a fertile environment for all the arts. The patrician families were not the only Venetians with the resources and desire to patronize artists and musicians. By 1575 the population of Venice had reached 175,000, among whom were many wealthy citizens not from the aristocracy who, because excluded from actual political power, had formed confraternities, known as the Scuole Grande, through which they could rise in influence in Venetian society. The civic work of the Scuole was primarily to distribute food and money to poor citizens, and to sponsor festivals and processions to honor their patron saints, but by

the 16th century they were also important employers of musicians and artists. The richest of the Scuole Grande was that of San Rocco, whose meeting room and chapel walls were decorated by Tintoretto with scenes from the Bible and the life of San Rocco. Concerts were played in these rooms as at the other Scuole; Thomas Coryat, an English traveler to Venice writing in 1608, attended a musical event at the Scuola di San Rocco in which he marveled at hearing “musicke so good, so delectable, so rare, so admirable, so super excellent, that it did even ravish and stupifie all those strangers [foreigners] that never heard the like.” Venice was also a renowned center of instrument building and it is likely that the first viols to be built in Italy were made there by the luthier Lorenzo da Pavia. Isabella d'Este, the most important patron of musical arts in Ferrara, and of the frottola composer Bartolomeo Tromboncino, had a long correspondence with Lorenzo about the viols she commissioned him to make for her, and asked him also to procure books of music printed in Venice. In fact, Venice also dominated the music publishing industry in Europe for most of the 16th century, and composers from many places well beyond Italy came to Venice to supervise the publication of their works. Such trips by composers helped to spread Venetian musical styles everywhere in Europe. The most long-lasting influences came from the musical establishment at the Basilica of San Marco; at that time it was still the chapel of the Doge and the location of many official Venetian ceremonies. Adrian Willaert was organist and choir master there for 35 years, from 1527 until his death in 1562. Several of Willaert's works (and that of some of his students) are preserved in the ground breaking 1540

Venetian publication, *Musica Nova*, the first collection of purely instrumental *ricercars* attesting to the existence of a school of composition centered around Willaert and San Marco. Although from Belgium, Willaert is credited with being the founder of this “Venetian School” of composing. The basilica had two choir lofts on either side of the main altar, each with an organ. Willaert divided his choir into two sections, one in each loft, and had them sing both together and answering each other across the vast space. This grand antiphonal style for both instrumental and choral compositions became the trademark of Venetian music, and was imitated by composers all over Europe for grand religious motets as well as for the more intimately scaled music, heard here most clearly in the *canzonas* of Giovanni Gabrieli and Gioseffo Guami; chamber music such as this might have been heard in palaces, *Scuole*, and academies throughout the city.

Willaert’s students, colleagues and successors included Cipriano de Rore, Julio Segni da Modena, Guami, Parabosco, Maschera, the Gabrielis (Andrea and his nephew Giovanni, who succeeded him as organist), and Monteverdi. All the other composers on our program, even when a direct association with Willaert himself cannot be established, were likely well known to him via publications of their madrigals, motets and *canzoni*, which survive for us today in hundreds of music books produced in the workshops of the Venetian music printers.

It is clear from the existence of a large number of publications of virtuosic solo music that musicians and singers in Venice reached high levels of technical skill and could improvise diminutions, intricate and fast ornamental passages, over existing melodies. Our program includes two such dazzling solo pieces, one by Rognoni on a madrigal of de Rore, and another by Vitali on a repeating bass melody; this later piece affirms the enduring popularity of 16th century musical styles well into the 17th century and beyond.

We end our program with two works making a plea for peace in a world ravaged by religious and political strife. Published in *Musica Nova*, Parabosco’s *ricercar* is based on the antiphon for peace, “*Da pacem Domine*,” and may have been written to celebrate the end of a four decades long war that the Venetians waged against the Ottomans and the resumption of trade between the two empires. Verdelot set to music Petrarch’s *canzona* “*Italia Mia*,” which was a plea to the Italian nobility to end their destructive warring, opt for peace and become true and noble leaders. Though Petrarch’s poem was written two centuries before Verdelot’s setting was published in Venice, its message clearly resonated in his time as it does in ours.

~ Rosamund Morley, New York City

ABOUT THE VIOL

The viol, or *viola da gamba*, is a family of stringed instruments celebrated in European music from the Renaissance to the Enlightenment. Today on both sides of the Atlantic, soloists as well as viol groups—known as “consorts”—have rediscovered the lost repertoire and ethereal beauty of this early instrument. The viol was first known as the “bowed guitar” (*vihuela da arco*), a joint descendent of the medieval fiddle and the 15th-century Spanish guitar. Unlike its cousin, the arm-supported violin (*viola da braccio*), the viol is held upright on the leg (*gamba*) or between the legs; its bow is gripped underhand; and its body is made of bent or molded wood. These characteristics lend a distinctive lightness and resonance to viol sound that have inspired a wave of new works by 21st-century composers and a growing enthusiasm on the part of international audiences.

ABOUT THE ARTISTS

The viol quartet **PARTHENIA** brings early music into the present with its repertoire that animates ancient and fresh-commissioned contemporary works with a ravishing sound and a remarkable sense of ensemble. These “local early-music stars,” hailed by *The New Yorker* and music critics throughout the world, are “one of the brightest lights in New York’s early-music scene.” Parthenia is presented in concerts across America, and produces its own series in New York City, collaborating regularly with the world’s foremost early music specialists. The quartet has been featured in prestigious festivals and series as wide-ranging as *Music Before 1800*, the *Harriman-Jewell Series*, *Maverick Concerts*, the *Regensburg Tage Alter Musik*, the *Shalin Lui Performing Arts Center*, the *Pierpont Morgan Library*, the *Metropolitan Museum of Art*, the *Yale Center for British Art*, *Columbia University’s Miller Theatre*, and the *Cathedral of St. John the Divine*. Parthenia’s performances range from its popular touring program, *When Music & Sweet Poetry Agree*, a celebration of Elizabethan poetry and music with actor Paul Hecht, to the complete viol fantasies of Henry Purcell, as well as the complete instrumental works of Robert Parsons, and commissions and premieres of new works annually. Parthenia has recorded *As it Fell on a Holie Eve - Music for an Elizabethan Christmas*, with soprano Julianne Baird, *Les Amours de Mai*, with Ms. Baird and violinist Robert Mealy, *A Reliquary for William Blake*, *Within the Labyrinth*, and *The Flaming Fire*, with vocalist Ryland Angel and keyboard player Dongsok Shin. Parthenia’s newest CD release features composers Kristin Norderval, Frances White, and Tawnie Olson: *Nothing Proved: New works for viols, voice, and electronics*. More information about Parthenia is available at parthenia.org.

Soprano **SHEREZADE PANTHAKI** enjoys an international career in music of the Baroque and beyond, collaborating with many of the world's leading interpreters including Nicholas McGegan, Masaaki Suzuki, Nicholas Kraemer, Mark Morris, and Matthew Halls. Recent and upcoming seasons include appearances with Philharmonia Baroque Orchestra, Tafelmusik Baroque Orchestra, Wiener Akademie Austria, the Los Angeles Philharmonic at the Hollywood Bowl, Bach Collegium Japan, The Boston Early Music Festival, the Spoleto Festival, Houston Symphony Orchestra, Music of the Baroque (Chicago), Calgary Philharmonic Orchestra, as well as debuts with the NDR Radiophilharmonie (Hannover, Germany), the Minnesota Orchestra, the Detroit Symphony Orchestra, and Musica Angelica (Los Angeles). Ms. Panthaki's discography includes the recently released recording of Handel's Joseph and his Brethren as well as Saul with Nicholas McGegan and the Philharmonia Baroque Orchestra.

Firmly at home in the numerous Baroque oratorios, operas, and cantatas of Handel, Bach, Vivaldi, Purcell, and Monteverdi, Ms. Panthaki is no stranger to 19th, 20th and 21st century concert repertoire as soprano soloist. She is widely acclaimed for her interpretations of Brahms' Requiem, Orff's Carmina Burana, Mendelssohn's Elijah, and Poulenc's Gloria; notable among her new music premieres is the soprano role of Emily Dickinson in Martin Bresnick's oratorio Passions of Bloom. Ms. Panthaki is also a founding member of and Artistic Advisor to the newly-formed Kaleidoscope Vocal Ensemble, celebrating excellence and racial diversity in early and new music.

An active and passionate music educator, Ms. Panthaki is frequently called upon to present vocal masterclasses at Universities and Arts Schools across the United States. She has taught at Yale University for a number of years, has served as the Christoph Wolff Visiting Performer at the Harvard University Department of Music, and is currently the Interim head of the Voice program at Mount Holyoke College.

Born and raised in India, Ms. Panthaki began her musical education at an early age as a pianist. She holds an Artist Diploma with top honors from the Yale School of Music and the Yale Institute of Sacred Music, where she was the winner of multiple awards of distinction. She earned a Master's degree from the University of Illinois, and a Bachelor's degree from West Virginia Wesleyan College.

Parthenia is represented by GEMS Live! Artist Management and records for MSR Classics. More information about Parthenia's activities can be found at parthenia.org

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