

QUEENS COLLEGE VOCAL ENSEMBLE

James John, Director
Piaowen Tian, Rehearsal Accompanist

PARTHENIA

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

William Byrd ~ Thomas Weelkes

A 400th Anniversary Celebration

WILLIAM BYRD (c.1540-1623)

Sing Joyfully	Full Ensemble
Ave Verum Corpus	Voices
Pavan & Galliard	Viols
My Mistress Had a Little Dog	Daniel Bauman, tenor (Friday, 12/8) Celina Randazzo, soprano (Sunday, 12/10)
Ye Sacred Muses	Peter Osterman, tenor (Friday, 21/8) Noelle Richard, mezzo-soprano (Sunday 12/10)
Fantasia a5 "Two Parts in One in the 4th Above"	Viols
Kyrie and Agnus from Mass for Four Voices	Full Ensemble

INTERMISSION

THOMAS WEELKES (c.1576-1623)

To Shorten Winter's Sadness	Full Ensemble
O Care, Thou Wilt Dispatch Me (Part 1)	Voices
Hence, Care, Thou Art Too Cruel (Part 2)	
Lord to Thee I Make My Moan	Iván María Feliciano, Jr., countertenor (Friday, 12/8) Elaina Noto, alto (Sunday, 12/10)
When David Heard	Full Ensemble
Hark All Ye Lovely Saints	Viols
Strike It Up, Tabor!	
Soprano 1: Maiya Mapp, Celina Randazzo, Noelle Richards, Wenyu Wang	
Soprano 2: Jessica DeGennaro, Iván María Feliciano, Jr., Lily Negraponte, Sara Peña	
Tenor: Evan Batsford, James Keese, Peter Osterman, Michal Subernat	
Drum: James Keese	
The Ape, The Monkey and Baboon	
Soprano: Sara Peña, Jeana Prentice, Celina Randazzo, Noelle Richards	
Alto: Lily Negraponte, Elaina Noto, Sarai Rivera, Rebecca Silver	
Tenor: Evan Batsford, James Keese, Peter Osterman, Michal Subernat	
The Cries of London	
Jessica DeGennaro and Celina Randazzo, soprano	
Iván María Feliciano, Jr., and Elaina Noto, alto	
Daniel Bauman and Phoebe Del Orfano, tenor	
Peter Osterman, bass	
As Vesta Was	Full Ensemble

LEFRAK CONCERT HALL, Aaron Copland School of Music
Friday December 8, 2023 at 7:30 pm

THE CHURCH OF SAINT LUKE IN THE FIELDS
New York City, Sunday, December 10, 2023 at 4:00 pm

NOTES ON THE PROGRAM

In the annals of musical history, the year 1623 marks a poignant convergence—the shared departure of two luminaries of the English Renaissance. William Byrd, a prolific composer of unparalleled versatility, is a towering figure in both sacred and secular music who earned his sobriquet of “*Musicae Britannicae parens*” (the father of English music) even while navigating the political and musical challenges of being a recusant Catholic in Protestant England. He held key musical positions, including that of a Gentleman of the Chapel Royal, where the Queen’s recognition of his musical talent protected him from religious prosecution.

Thomas Weelkes, Byrd’s junior by some decades, was a member of a generation shaped both by Byrd’s influence and by the imported Italian madrigal style. Both left an indelible imprint on the landscape of English music.

Tonight’s program opens with a pair of works that call our attention to Byrd’s mastery of both the Anglican and Catholic rites. “Sing Joyfully” is an exuberant example of an anthem—a polyphonic composition set to a religious text in English, and a genre in which Byrd specialized. By the turn of the 17th century, anthems were a typical part of Anglican services. Here, Byrd employs word painting to brilliant effect, illustrating each string of the pleasant harp, the sighing bow of the viol, and the trumpet’s blast.

The more solemn motet “Ave Verum Corpus” appears in the first book of Byrd’s *Gradualia* (1605), a large collection of Catholic liturgical music written after Byrd had semi-retired from his position at the Chapel Royal and retreated to Essex in the wake of the stiffening laws against recusancy. There he found solace and religious community under the protection of his patron, Sir John Petre, who harbored a priest in his manor house and held secret masses for the local Catholic community, which likely featured works furnished by Byrd. Although “Ave Verum Corpus” would have been banned from Anglican services during Byrd’s life, it now features in both Catholic and Anglican choral worship, and today remains one of his most-performed works.

Byrd also specialized in English instrumental forms, and the classic pavan-galliard pairing is a staple both of his keyboard output and of his works for viol consort. Pavans and galliards make up the bulk of Byrd’s contribution to the momentous 1616 anthology *Parthenia, or the Maydenhead of the first musicke that was ever printed for the Virginalls*—England’s first printed collection of music for keyboard. Byrd’s pavans and galliards retain many of the musical characteristics of the tripartite dances for which they are named, but they are abstractions rather than accompaniments. The five-part pavan played here, characterized by its stately and measured pace, provides a dignified contrast to the lively galliard that follows.

We now move from the abstract to the particular: in “My Mistress Had a Little Dog,” Byrd gives us a longer, and more explicitly dramatic work, which relates a “murder” at Appleton Hall, the Norfolk home of one of Byrd’s patrons,

Edward Paston. The murdered party, a dog named Pretty Royal, is lauded in great detail before the singer finally calls for Appleton’s canine denizens to unite to sentence the murderer to execution at Tyburn. While the text can be read literally to great comic effect, the poem may also be an allegorical allusion to the beheading of Robert Devereux, the second Earl of Essex, who, like Byrd, was both a Catholic recusant and a favorite of Elizabeth I—at least until he launched an abortive coup against her government, and, like Pretty Royal, was put to death.

If “My Mistress had a little dog” is a mock elegy, in “Ye Sacred Muses” Byrd is grieving in earnest. Written on the death of Byrd’s mentor Thomas Tallis in 1585, “Ye Sacred Muses” is an elegy to the elder party of one of English music’s most powerful and influential friendships. Initially Tallis’ student, when Byrd moved to London in 1572 he joined Tallis as a colleague in the role of Joint Organist of the Chapel Royal. In 1575, Tallis and Byrd were awarded the sole monopoly to publish music (and even print staff paper) in England, an acknowledgement of their individual prestige. Byrd elevates the poignancy of the culminating refrain “Tallis is dead, and music dies” with long, mournful melismas on the word “music.”

In 1597 Thomas Morley described the fantasia as a piece in which “a musician taketh a point at his pleasure, and wresteth and turneth it as he list.” Byrd’s fascination with intricate contrapuntal polyphony is evident in his “Fantasia: Two Parts in One in the 4th above,” at whose start the three lower voices enter sequentially as we might expect in a fantasia, each introducing the “point,” or theme, in imitative polyphony. Against this backdrop, one needs to listen attentively to observe the main conceit of the work: that Byrd has constricted his wresting and turning by disposing the two upper voices in a strict canon, separated by the interval of a fourth.

Between 1592 and 1595 Byrd wrote and published three choral Mass settings (for four, three, and five voices). Officially, the Latin Catholic liturgy had been banned for over thirty years in England by the time Byrd published his masses, and the enthusiastic punishment (by agents of the state) of recusants who refused to participate in Anglican ceremonial life by fines, prison, and even martyrdom was rampant. Considering the secrecy around Catholic worship, it is hardly surprising that Byrd’s masses appeared in small partbooks each consisting only of a single bifolium, without title pages or even any identification of the printer; rather, given the potential danger of being caught in possession of one of these books, it is somewhat astonishing that Byrd dared publish them at all.

After intermission, the spotlight shifts to the music of Thomas Weelkes. Relatively little is known of his early life; the first concrete record of him is his own first book of madrigals (1597). The half-decade that followed witnessed a

period of marked productivity and success, in which Weelkes published a further three books and received a B.Mus degree from New College, Oxford. With his appointments as organist and *informato choristarum* at Chichester Cathedral (whose music library notably contained partbooks of some of Byrd's Anglican works), Weelkes attained relative stability, though allegations of drunkenness and blasphemy earned him repeated rebuke in his later years. Although Weelkes was the most prolific composer of Anglican services during his lifetime, almost none of the religious music he composed in discharging his cathedral duties saw print in his lifetime, and so he remains best known for the madrigals and anthems featured on tonight's program.

The contrast between "To Shorten Winter's Sadness" and "O Care, Thou Wilt Dispatch me" / "Hence care, thou art too cruel", both from Weelkes' second publication, *Ballets and Madrigals* (1598), parallels that heard in "Sing Joyfully" and "Ave Verum Corpus." The homophonic texture of the texted sections and jolly "fa-la" refrains of "To Shorten Winter's Sadness" have a light, celebratory quality quite apt to the festive poem. Meanwhile, the intense chromaticism of "O Care" and its second part, "Hence Care," reflects what Donald Tovey called the "vicious English taste for false relations," instances of two chromatically contradictory notes being sounded in close proximity. Here, as elsewhere, Weelkes uses text-painting to bring out the mordant quality of care's "deadly sting" and the relative ease promised by mirth. The second part, "Hence, Care" finds the lamenting poet entreating music, the "sick man's jewel," to sustain him in his misery.

In the sacred madrigal "When David Heard" we find a study in mourning on a biblical theme to rival Byrd's more personal "Ye Sacred Muses." Weelkes dramatizes the lament of King David upon learning of the death of his son to breathtaking effect, reaching a transcendent climax of false relations at David's great cry of grief—"O Absalom, my son, would God I had died for thee." Weelkes dedicated the work to the poet-priest Thomas Myriell, who attested to its cathartic effect by including it in his 1616 manuscript anthology *Tristitia remedium*—"cures for sadness."

Weelkes' wit and humor come to the forefront in "Strike it up, tabor" and "The Ape, the Monkey, and the Baboon," which appeared in Weelkes' final madrigalian collection *Ayres, or Phantasticke Spirites for three voices* (1608). At the time of publication, the word "fantastic" carried a less positive connotation than it does today, indicating something characterized by unrestrained imagination, eccentricity, or capriciousness; in this collection Weelkes favors simple textures and jaunty tunes, in contrast to the more serious contrapuntal style of his earlier efforts. In his own book of Ayres, from 1601, composer Philip Rosseter described wit and concision as the defining features of the genre: "What epigrams are in poetry, the same are ayres in music, then in their chief perfection when they are short and well-seasoned." Rosseter's model is amply illustrated by the Weelkes earworm

"Strike it up, tabor," where an injunction for the listener to provide drum-and-pipe accompaniment for a joyous maypole dance is well-seasoned with capricious changes of the time signature.

Though musically straightforward, "The Ape, The Monkey, and the Baboon" is comparatively elusive in its meaning. The meeting in Friday Street in the poem's second line alludes to the Mermaid Tavern in Cheapside, a watering-hole for London's dramatic and literary communities. Persistent reports that the Mermaid hosted a drinking-club-cum-salon run by Sir Walter Raleigh—which supposedly boasted Ben Jonson, John Donne, and William Shakespeare among its members—are mere Victorian apocrypha. Though they likely shared a circle with these luminaries, the identities of the men allegorically represented by the three titular primates are lost to time.

Between the year of Byrd's birth and the turn of the seventeenth century, London's population quadrupled. With the rise in urban density came a corresponding commercial boom that spilled into London's streets, where hawkers—unable to afford a storefront could announce their wares—and stand out from the competition—by calling out a distinctive phrase. By dint of repetition, these phrases acquired a musical quality, and while the portrayal of "Cries" became a favorite theme of broadside authors and printmakers, it was composers who were best-suited to craft artistic depictions of London's auditory landscape. Weelkes' "Cries," likely the earliest musical setting, served as a model for future composers. There is much to be appreciated in the contrast between the simplicity of the vocal lines, which are often confined to as few as one or two notes, repeated in the rhythm of the text—and the complex polyphony relentlessly churning away in the viol fantasy below.

The program closes with Weelkes' contribution to *The Triumphs of Oriana*, an anthology of 25 madrigals published by Thomas Morley in 1601. The 24 composers represented in the collection had free choice to set any poem they liked, but each work in the anthology was required to close with a couplet saluting Oriana, the mythical queen of Arcadia and an allegorical stand-in for Elizabeth I: "Then sang the shepherds and nymphs of Diana: Long live fair Oriana!" In a collection designed to invite comparison, Weelkes distinguishes himself by his artful illustration of the text, elevating even the most obvious of tropes. Thus, for example, he elides the first line of text in the *altus* part so that his illustration of "descending" in that voice anticipates the end of the line in the other parts. After the breathless and intricate polyphonic repetitions of "running down amain" the literal interpretation of "First two by two, then three by three together" provides a welcome textural contrast. Weelkes' setting of the closing salutation is suitably majestic: we hear "Long live fair Oriana!" no fewer than forty-eight times, with the upper voices cascading lightly over glorious sustained notes in the *bassus* part.

~ Cat Slowik

TEXTS & TRANSLATIONS

Sing Joyfully (Psalm 81:1-4)

Sing joyfully to God our strength; sing loud unto the God of Jacob!
Take the song, bring forth the timbrel, the pleasant harp, and the viol.
Blow the trumpet in the new moon, even in the time appointed, and at our feast day.
For this is a statute for Israel, and a law of the God of Jacob.

Ave Verum Corpus

(Sequence Hymn for the Feast of Corpus Christi; text by Pope Innocent IV, d. 1342)

Ave, verum Corpus, natum de Maria Virgine:	Hail, true body, born of the Virgin Mary:
Vere passum, immolatum in cruce pro homine:	Which in anguish suffered on the cross to redeem us:
Cuius latus perforatum fluxit sanguine:	From whose side, when pierced by the spear, flowed water and blood:
Esto nobis praegustatum in mortis examine.	Be to us at our last hour the source of consolation.
O Jesu dulcis, O Jesu pie, O Jesu Fili Mariae,	O loving, O holy, O Jesus, thou Son of Mary
Miserere mei. Amen.	Have mercy on me. Amen.

My Mistress Had a Little Dog (anonymous; possibly Edward Paston, 1550-1630)

My mistress had a little dog whose name was Pretty Royal,
Who neither hunted sheep nor hog, but was without denial
A tumbler fine, that might be seen to wait upon a fairy queen.

The goddess which Diana hight among her beagles dainty
Had not a hound so fair and white, nor graced with such beauty;
And yet his beauty was not such, but his conditions were as rich.

Upon his mistress he would wait in courteous wise and humble,
And with his craft and false deceit, when she would have him tumble,
Of coney in the pleasant prime, he would kill twenty at a time.

But out, alas? I'll speak no more. My heart with grief doth shake;
This pretty dog was wounded sore e'en for his mistress sake:
A beastly man or manly beast knock'd out his brains and so I rest.

A trial royal, royal a trial, a trial! O yes!
Ye hounds and beagles all, if ye sat in Appleton Hall:
Would you not judge that out of doubt Tyburn were fit for such a lout?

Ye Sacred Muses (anonymous)

Ye sacred Muses, race of Jove,
whom Music's lore delighteth,
Come down from crystal heav'ns above
to earth where sorrow dwelleth,
In mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

Kyrie from Mass for Four Voices

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison	Lord, have mercy.

Agnus Dei from Mass for Four Voices

Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who takes away the sins of the world,
miserere nobis.	have mercy on us.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Lamb of God,
who takes away the sins of the world,
have mercy on us.

Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

Lamb of God,
who takes away the sins of the world,
grant us peace.

To Shorten Winter's Sadness (anonymous)

To shorten winter's sadness
See where the nymphs with gladness
Disguisèd all are coming
Right wantonly a-mumming
Fa la la.

Though masks encloud their beauty
Yet give the eye her duty
When Heaven is dark it shineth
And unto love inclineth
Fa la la.

O Care, Thou Wilt Despatch Me [Part 1]

(anonymous)

O, Care, thou wilt dispatch me,
If music does not match thee.
Fa la la.
So deadly dost thou sting me,
Mirth only help can bring me.
Fa la la.

Hence Care, Thou Art Too Cruel [Part 2]

(anonymous)

Hence, Care! Thou art too cruel,
Come music, sick man's jewel.
Fa la la.
His force had well nigh slain me,
But thou must now sustain me.
Fa la la.

Lord, To Thee I Make My Moan (Psalm 130:1-2; William Whittingham, 1524-1579)

Lord, to thee I make my moan,
When dangers me oppress;
I call, I sigh, 'plain, and groan,
Trusting to find release.
Hear now, O Lord, my request,
For it is full due time,
And let thine ears aye be pressed
Unto this prayer mine.

When David Heard (2 Samuel, 18:33)

When David heard that Absalom was slain,
He went up into his chamber over the gate and wept,
And thus he said:
My son, my son, O Absalom my son,
Would God I had died for thee!

Strike It Up, Tabor (anonymous)

Strike it up, tabor, and pipe us a favor;
Thou shalt be well paid for thy labor.
I mean to spend my shoesole
To dance about the maypole.
I will be blithe and brisk,
Leap and skip, hop and trip,
Turn about in the rout,
Until very weary joints can scarce frisk.

Lusty Dick Hopkins, lay on with thy napkin;
The stitching cost me but a dodkin.
The Morris were half and one,

Wert not for Martin of Compton.
O well, said jiggling Al'ce,
Pretty Jill, stand you still;
Dapper Jack means to smack.
How now, fie, fie, fie, fie, fie, you dance false.

The Ape, the Monkey and Baboon (anonymous)

The ape, the monkey and baboon did meet,
And breaking of their fast in Friday street,
Two of them sware together solemnly
In their three natures was a sympathy.

Nay, quoth Baboon, I do deny that strain:
I have more knavery in me than you twain.

Why, quoth the ape, I have a horse at will
In Paris Garden for to ride on still,
And there show tricks Tush, quoth Monkey,
For better tricks in great men's houses lie.

Tush, quoth Baboon, when men do know I come,
For sport from City, country they will run.

The Cries of London (anonymous)

Soloists:

New oysters, new Wallfleet oysters;
New mussels, new lilywhite mussels;
New cockels, new great cockels, new;
New sprats, new sprats, new great sprats, new;
New plaice, plaice, plaice, new plaice, new;
New mackerel, mackerel, mackerel;
New haddock, haddock, haddock, new;
New thornback, new;

Quick periwinkles, quick; quick eels, quick, quick, quick
Hot apple pies, hot; hot pudding pies, hot. hot pippin pies, hot; hot mutton pies, hot
Apples fine, pears fine, medlars fine, pippins fine, cherry ripe!
Ripe strawberry, ripe; fine Seville oranges, fine lemons, fine; fine pomegranates, fine

Chorus:

Tinkatink, tinkatink, tinkatink, tink, tinkatink, tinkatink, tinkatink, tink!

Soloists:

Have you any work for a tinker?
Have you any old bellows to mend?
Have you any wood to cleave?
Will you buy any blacking?
Have you any ends of gold or silver?
Broom, broom, broom; broom for old shoes and pouchrings, boots or buskins for new broom;
Broom, broom, broom.

Chorus:

Have you any boots, maids, or have you any shoon, or an old pair of buskins?
Will you buy any broom? An old pair of boots, maids, or a new pair of shoon, or an old pair of buskins for all my green broom,
green broom.

Soloists:

Chimney sweep, chimney sweep!
Salt, salt, salt, salt, fine white salt, fine!
Have you any kitchen stuff, maids?
Have you any coneyskins, coneyskins, maids?
Will you buy any milk today misterress?
I have fresh cheese and cream, I ha' fresh!
White cabbage, white young cabbage, white!
White turnips, white young turnips, white!

White parsnips, white young parsnips, white!
White radish, white young radish!
White lettuce, white young lettuce!
Now let us sing, now let us sing; and so we will make an end;
Chorus:
With alleluia, with alleluia, with alleluia

As Vesta Was from Latmos Hill Descending (anonymous)

As Vesta was from Latmos hill descending,
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain,
To whom Diana's darlings came running down amain,
First two by two, then three by three together,
Leaving their goddess all alone hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence entertain.

Then sang the shepherds and nymphs of Diana,
Long live fair Oriana!

ABOUT THE PERFORMERS

QC Vocal Ensemble
James John, Director
Piaowen Tian, Rehearsal Accompanist

Soprano	Alto	Tenor	Bass
Jessica DeGennaro	Julia Ching	Evan Batsford	Daniel Bauman
Ivan Feliciano	Lily Negraponte	Matthew Davidson	Junho Lee
Makhai Grainger	Elaina Noto	James Keesee	Ricky Moreira
Maiya Mapp	Jeana Prentice	Phoebe Del Orfano	Peter Osterman
Sarah Peña	Noelle Richard	Michal Subernat	Russel Paul
Celina Randazzo	Sarai Rivera	Angelo Tannuzzo	Abhay Saha
Wenyu Wang	Rebecca Silver		Gabriel Vukelic

Queens College's Aaron Copland School of Music offers a variety of rigorous and distinguished courses of study. Well known for its traditional, classically based curriculum, eminent faculty, famous alumni, award-winning facilities, and a performance calendar that draws audiences from throughout the metropolitan region, the School of Music prepares students for graduate school as well as a range of careers in music—composing, performing, conducting, teaching, or managing. With more than 200 concerts and recitals by ensembles, students, faculty, artists-in-residence, and guest artists each semester, the School is home to a vibrant musical community, and offers a number of undergraduate and masters degrees, depending on a student's preferred career path. The vocal program includes three choirs, annual opera productions with orchestra, and a multitude of performance opportunities ranging from oratorio to chamber music. Recent opera productions include Mozart's *Marriage of Figaro* and *Così fan tutte*, Poulenc's *Dialogues of the Carmelites* and Britten's *Rape of Lucretia*.

For additional information contact:
Thomas Lee, Director of Administration.
Aaron Copland School of Music
Queens College, CUNY, 65-30 Kissena Blvd., Flushing, NY 11367
E-mail: thomas.lee1@qc.cuny.edu
Website: <http://qcpages.qc.cuny.edu/music>

JAMES JOHN is professor of music and director of Choral Studies at Queens College's Aaron Copland School of Music, where he directs the Queens College Vocal Ensemble, the Queens College Choral Society, and heads the graduate program in choral conducting. John also is artistic director of the Manhattan-based vocal ensemble *Cerddorion*, a select chamber choir dedicated to adventurous programs that span the breadth of the choral repertoire. Under his leadership, the choral program at the School of Music has become recognized as one of the finest collegiate choral programs in the region, with performances at state and divisional conferences of the American Choral Directors Association, as well as performances in prestigious venues such as Carnegie Hall, Alice Tully Hall, and St. Patrick's Cathedral.

John's guest conducting appearances include Brahms's Requiem and Beethoven's Missa Solemnis with the Tokyo Oratorio Society and Oratorio Sinfonica Japan, the annual Messiah Sing-In at David Geffen Hall, a concert of American choral music with the Virginia Chorale, and honor choirs throughout New York State. As a teacher and scholar, John has served as guest lecturer in conducting at the Hochschule für Musik in Freiburg, Germany and presented seminars on American choral music in Basel and Stockholm. He has given presentations at both divisional and national conferences of the American Choral Directors Association (ACDA) and is in demand as a clinician and adjudicator throughout the United States. His dissertation on Brahms's Nänie, Op. 82 won the ACDA's Julius Herford Prize, and from 2011-2016 he was editor of the scholarly journal American Choral Review, published biannually by Chorus America. He has also served as a member of ACDA's National Research and Publications Committee. John received his Doctor of Musical Arts in conducting from the Eastman School of Music.

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 most recent tour was to Venice, Italy, with soprano Sherezade Panthaki, to perform at The Brooklyn Rail's collateral event at the 2019 Venice Biennale. Parthenia's repertoire ranges from the golden age of the viol in Elizabethan England, to the complete viol fantasies of Henry Purcell, to *Al Naharot Bavel* which features works by Jewish Renaissance composers, and the ensemble commissions and premieres new works regularly.

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.

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.

Parthenia acknowledges the following people and organizations for help in making this concert possible:

The Reverend Caroline Stacey, David Shuler, Elizabeth del Rosso, Anthony Serrano, and the staff at The Church of Saint Luke in the Fields; John Thiessen, Robby Meese and Naomi Morse of Gotham Early Music Scene; GEMS volunteers Paul Arents, Dawn Cieplensky, Christina Britton Conroy, Phyllis Eckhaus, Lauren Gee, Eileen Green, J.K. McCauley; Bill Siegmund, recording engineer; Asaf Blasberg, videographer; Colleen Cody, season graphics design; Eleanor Legault, Director of Digital Marketing; and Holly Weiss.
Parthenia wishes to thank David Glaser for lending his Julier tenor viol.

Artist Representation

Summerell Arts

Publicity

Jeffrey James Arts Consulting

Documentaries

Kieran Walsh

PARTHENIA BOARD OF DIRECTORS

David Glaser, *President*
Mark Slobin, *Vice President*
Genevieve Christy, *Treasurer*
Kenneth Bé, *Secretary*
Wendy Steiner
Gary Thor Wedow



Parthenia thanks the following individuals and organizations for their generous support:

*ARCHANGEL
Nancy Tooney*

*ANGEL
Genevieve Christy
Jane Furth
Inge Reuter & Vaclav Beneš
John & Karen Whisler*

*BENEFACTOR
Johnson & Johnson
The Offensend Family Foundation
Judith Klotz
Brigitte Segmuller
Diana Sidtis
Mark Slobin
Roma Sprung & James Bishop-Edwards
Wendy Steiner
Patricia Wepprecht & Stephen Smith
Lyle York*

*PATRON
Louise Basbas
Mary Benton
Stacey McG. Coleman
Norma Cote
Michael Foote
David Glaser & Linda Plotkin
Nancy Hager
Regan Heiserman
Mark Lepori, in honor of
LuGene & Kenneth Bé
Barbara Logen
David McGown
Deborah Malamud & Neal Plotkin
Susan Potter*

*Michael Rigsby & Richard Lalli
Patsy Rogers
Sandra Twardosż
Gary Thor Wedow
Hugh Young & Perry Brass
Lynn Zemlin & Lee Trimble*

*DONOR
Google
Naomi Antonakos
Will & Nancy Ayton
Catherine Barron
Gulley Dunlap & Alex Smith
Kathleen Fay & Glenn Knickrehm
Hans Gesell
Eric Haas
Susan Hellauer
Jean Henderson
Kaat Higham & Nansie Ross,
in memory of Anne Hoffman
Patricia Hlafter
Elizabeth Horn
Mei Be Hunkins
Robert Kenet
Lingfen Kung
Leonard Licata
Warren & Pamela Lyons
Patrick Macey
Cornelia McDougald
Jane McKinley &
Gooitzen van der Wal
Robb Moss & Paul Lee
Myrna Nachman
Emily Nammacher
Kristin Norderval
Deborah Peters & Stephen Bloch
Elizabeth Phillips*

*Sarah & Peter Saul
Evelyn Simon
Malcolm Spector & Nancy Ludmerer
Lee & Judy Talner*

*SUPPORTER
Thomas Baker
Susan & Peter Bakewell
Kenneth & LuGene Bé
Nancy & Robert Boye
Richard Einhorn
Nancy Grossman
Patricia Hanley
Paul Hecht & Peggy Eisenbauer
Alex Humesz
Linda Kramer
Thomas Law
Francis & Pamela Scanlon Liska
Lawrence Loeninger
Sharon Olson & William Sumner
Susan Pilshaw
Douglas Pomeroy
Paul Ross & Faina Riftina
Jean Seiler
Edith Yerger
Janet Zaleon
Lawrence Zukof & Pamela Carley*

*FRIEND
Thomas Anastasio & Virginia Jenkins
Edmund Green
J.K. McCauley
Gary O'Connor
Andre O'Neil
Hara Reiser
Cynthia Shaw & David Simonoff
Kathleen Spencer*