

# Parthenia: Consort of Viols

Rosamund Morley, treble viol

Lawrence Lipnik, tenor viol

Beverly Au and Lisa Terry, bass viols

with

Ryland Angel, countertenor & Daniel Swenberg, lutes

## A RENAISSANCE SONGBOOK

Though some saith	Henry VIII (1491-1547)
Adieu mes amours	William Cornysh (1465-1523)
Where be ye my love	Anon. (early 16 <sup>th</sup> c.)
Hugh Ashton's Maske	Hugh Ashton, attrib. (c. 1485-c. 1558)
Je file quand dieu me donne de quoy	Philip Van Wilder (c. 1500-1553)
Phillip's Dump	Van Wilder
Eliza is the fairest Queen/Come again	Edward Johnson (fl. 1571-1601)
From <i>Pavans, Galliards, Almains and other short Aeirs</i> (1599)	Anthony Holborne (c.1550-1602)
As it fell on a Holie Eve	
Paradizo	
The Night Watch	
Ave Maria	Robert Parsons (c. 1534-1572)
Ut re mi fa sol	Parsons
Prelude and Fantasy	John Dowland (1563-1626)
A Mery Conceit: <i>The Queenes delight</i>	Tobias Hume (c.1569-1620)
Fantasia à4	Alfonso Ferrabosco the younger (c. 1575-1628)
Lightly she whipped o'er the dales	John Mundy (c. 1555-1630)
Fantasia à4	Henry Purcell (1659-1695)
Chaconne	Robert de Visée (ca. 1655 – 1732/33)
An Evening Hymn	Purcell

Bargemusic, June 26, 2011

3pm

TEXTS AND TRANSLATIONS

**Though some saith** that youth ruleth me,  
I trust in age for to tarry;  
God and my right and my duty,  
From them shall I never vary:  
Though some saith...  
Pastimes of youth sometime among,  
None can say but necessary,  
I hurt no man, I do no wrong;  
I love true where I did marry:  
Though some saith...  
I pray you all that aged be,  
How well did ye your youth carry?  
I think some was of each degree;  
There-in a wager lay dare I:  
Though some saith..  
Then soon discuss that hence we must,  
Pray we to God and Saint Mary  
That all amend; and here an end,  
Thus saith the king, the eighth Harry:  
Though some saith...

**Where be ye my love,** And where be ye gone?  
I am so sad; To make me glad it is but you my love, alone.  
Your company Makes me so merry From care and from all moan,  
But when ye miss, No joy it is But you, my love, alone;  
It is but you, my love, alone.  
When ye be hence With your absence My mirth and joy is gone;  
Me to comfort, Is no resort But you, my love, alone.  
The time passing To dance or sing,  
To 'suage somewhat my moan Is nothing; No comforting  
But you, my love, alone.

<b>Je file quand Dieu</b> me donne de quoy,	I spin when God gives me the wherewithal,
Je file ma quenouille auyoy,	I spin my distaff openly.
En un jardin m'en entray,	I entered a garden
Je file quand Dieu me donne de quoy,	I spin when God gives me the wherewithal,
Trois fleurs d'amour j'y trouvay.	Three flowers of love did I find there.
Je vay, je vien, je tourne, je vire,	I go, I come, I turn, I whirl,
Je ferre, jefile, je tons, je raiz,	I shoe horses, I sheer, I cut, I clip,
Je danse, je sauté, je ris, je chante,	I dance, I jump, I laugh, I sing,
Je chauffe mon four;	I heat my oven;
Je garde mes ouailles du loup.	I protect my sheep from the wolf,
Je file quand Dieu me donne de quoy...	I spin when God gives me the wherewithal...

**Eliza is the fairest Queen** That ever trod upon the green.  
Eliza's eyes are blessed stars, inducing peace, subduing wars.  
O blessed be each day and hour Where sweet Eliza builds her bower!

Come again sweet nature's treasure, Whose looks hold joys exceeding measure.  
Come again, world's star-bright eye, Whose absence makes eternal night.

Eliza's hand is crystal bright, Her words are balm, her looks are light.  
Eliza's breast is that fair hill, Where virtue dwells, and sacred skill.  
O blessed be each day and hour Where sweet Eliza builds her bower!

**Ave, Maria,** gratia plena; Hail, Mary, thou that art highly favored,  
Dominus tecum: the Lord is with thee:  
benedicta tu in mulieribus, blessed are you among women  
et benedictus fructus ventris tui, Amen and blessed is the fruit of your womb. Amen.

**Lightly she whipped o'er the dales,**  
Making the woods proud with her presence;  
Gently she trod the flowers;  
And as they gently kissed her tender feet  
The birds in their best language bade her welcome,  
Being proud that Oriana heard their song.  
The clove-foot satyrs singing  
Made music to the Fauns a-dancing,  
And both together with an emphasis  
Sang Oriana's praises;  
Whilst the adjoining woods with melody  
Did entertain their sweet sweet harmony.  
Then sang he shepherds and nymphs of Diana:  
Long live fair Oriana.

**An Evening Hymn**  
Now, now that the sun hath veil'd his light  
And bid the world goodnight;  
To the soft bed my body I dispose,  
But where shall my soul repose?  
Dear, dear God, even in Thy arms,  
And can there be any so sweet security!  
Then to thy rest, O my soul!  
And singing, praise the mercy  
That prolongs thy days.  
Hallelujah!

## PROGRAM NOTES

As all watchers of television and film are aware, the life of Queen Elizabeth I of England was not an easy one. Her childhood was plagued with uncertainty, even neglect, as her father Henry VIII compulsively sought a consort to bear him a son and heir (and beheaded her mother in the process); nevertheless she received a superlative education resulting in her ability to speak French and Italian fluently, extemporize orations in Latin, and make her way in Greek. Like her father, she consoled herself with music, learning to play the lute and virginals and to appreciate the compositions of the best musicians of England and the continent.

Her reign as Queen was a constant balancing act to maintain her power and position, and to keep England peaceful, prosperous, and, above all, independent. As the Protestant daughter of Henry VIII she recoiled at the idea of recognizing papal authority, yet she knew from experience that the persecution of Catholics could lead to bloody insurgency. “Video et taceo” was her motto: “I see, but I say nothing.” Thus as the end of her 44-year reign drew to a close, she was the focus of what amounted to a cult, admired, beloved, and everywhere praised.

Henry VIII himself (whose music opens this program) was highly educated and well versed in music, for he had been a second son, not expected to accede to the throne but to join the clergy—perhaps, ultimately, to be the Archbishop of Canterbury. His older brother Arthur having died in 1502, Henry became king in 1509 at the age of eighteen, and immediately began to build his musical establishment, which figured importantly at meetings with foreign dignitaries, processions, and banquets. The manuscript in which his own forty-odd compositions now survive was compiled, probably over a period of time, before 1520—well before he became restless and dissatisfied with his first Queen, Catherine of Aragon—hence he could sing: “I love true where I did marry.”

William Cornysh (d. 1523), the probable author of “Adieu mes amours,” was Master of the Children of the Chapel Royal, an actor and playwright, and most probably a legacy from the court of Henry VII. His style is reminiscent of earlier Tudor songs, and his use of French would have been typical of songs written for court entertainments. The anonymous “Where be ye, my love” is also marked as an early Tudor song by its refrain “alone, alone.”

At the end of his reign Henry VIII had 322 musical instruments in his cabinets, and 58 musicians in his employ. Hugh Ashton (or Aston) was an Oxford-educated keyboardist at court from 1510. Lutenist Philip van Wilder did not arrive until 1520. Already famous in Europe, Wilder would become the richest and most favored musician of the era; Master of the Children of the Privy Chamber; teacher of the lute to Mary Tudor, Edward VI, and probably Elizabeth; happy recipient of a monastery and appurtenant lands when Henry became head of the Church of England; and the subject of a portrait by Holbein.

Elizabeth was established on her throne in 1558, five years before Robert Parsons came to the Chapel Royal to oversee the secular entertainments presented by the choirboys. He was much admired all over England for sacred pieces like the magnificent five-part Ave Maria and was universally mourned when he drowned, at forty, while attempting to ford the Trent in January 1570.

The young Queen Elizabeth—perhaps remembering the near poverty of her childhood—hit upon a most ingenious way of preserving the royal exchequer: going “on progress.” It was a lifelong custom, and had many political benefits as well. She would travel for months in the year with a large retinue to the houses of earls and barons, gracing them with her presence but also expecting to be entertained, lodged and fed, and given gifts in exchange. “Her Highness hath done honour to my poor house by visiting me,” wrote one host, “and seemed much pleased at what we did to please her. My son made a fair speech, to which she did give a most gracious reply. The women did dance before her, whilst cornets did salute from the gallery; and she did vouchsafe to eat two morsels of rich comfit cake, and drank a small cordial from a gold cup. . . . Two ushers did go before, . . . six drums and six trumpets waited in the Court, and sounded at her approach and departure.”

All of this at the host’s expense, of course. Some nobles admitted that they “hid the silver” when she was due. “Eliza is the fairest Queen” was performed, with accompanying “spectacle,” on one of these

occasions at Elvetham in 1591. The Queen was so delighted that she had the whole production repeated twice.

The Triumphs of Oriana was a compendium, published by Thomas Morley in 1601, of madrigals in praise of Elizabeth by the leading composers of the day, with various texts but all ending with the couplet "Then sang the shepherds and nymphs of Diana / 'Long live fair Oriana!'" The piece by Mundy is from this collection.

Anthony Holborne, described by the lutenist and composer John Dowland as a "Gentleman Usher to the Queen," in 1599 published about seventy five-part Pavans, Galliards, Almains, etc.—virtually the only music of his that survives—from which we have culled three dances and arranged them for four viols. Henry Purcell's dense and emotional fantasias and songs represent the culmination of the huge outpouring of similar compositions that began in the reign of Elizabeth I.

— Lucy Cross  
New York City

## ABOUT THE ARTISTS

Born on St Cecilia's day, **Ryland Angel** has performed in Monteverdi's Orfeo, Gavin Bryars' Doctor Ox's Experiment and Purcell's the Fairy Queen at ENO (and Barcelona), Gluck's Orfeo (Koblenz), Amadigi (Karlsruhe), Venus and Adonis (Flanders Opera), Dido and Aeneas (Opera Comique, Paris), Peri's Euridice (Rouen), The Play of Daniel (Spoleto) and Ballet Comique de La Royne (Geneva). His recordings include discs of Charpentier, Scarlatti, Stradella, Lorenzani, Peri, Handel, Monteverdi, Beaujoyeux, Purcell, Buxtehude, Bach and Spears (EMI/Angel, Universal, K317, Koch, Virgin Classics etc) and film soundtracks of Le Petit Prince, La Peau, Henry 4th, Machete (to be released September 2010) and the PBS TV special 'Heavenly Voices'. Recent engagements include Doux Mensonges (Opera National de Paris), Radamisto (St. Louis), Agrippina (New York City Opera), Tolomeo (Muziektheater Transparant), Semele (Cologne), Rodelinda (Il Combattimento in Holland), A Midsummer Night's Dream (Florentine Opera, Kansas City Lyric Opera), Tolomeo in Julius Caesar (Utah Opera, Boston Baroque and Opera Colorado), Landi's Sant Alessio with William Christie (Paris, London, New York), Ulysses (Toulouse Opera), and Messiah with Singapore Symphony Orchestra, Handel and Haydn Society and Musica Sacra at Carnegie Hall.

Lutenist **Daniel Swenberg** concentrates on Renaissance and baroque performance practices, with special devotion to the role of basso-continuo playing and the instruments central to its practice: the theorbo/chitarone, renaissance and baroque lutes, early guitars, and the gallizona/callichon. Among the ensembles in which he performs are: ARTEK, Rebel, Visceral Reaction, The New York Collegium, The Metropolitan Opera, Staatstheater Stuttgart, New York City Opera, the Mark Morris Dance Group, Stadttheater Klagenfurt, Tafelmusik, Opera Atelier, Les Violons du Roy, Piffaro, Spiritus Collective, and Lizzy and the Theorboys. He has received awards from the Belgian American Educational Foundation (2000) for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany with Stephen Stubbs and Andrew Lawrence King, at the Hochschule fuer Kuenste. He studied previously with Pat O'Brien at Mannes College of Music (New York City), receiving a Masters Degree in Historical Performance-Lute. Prior to his concentration on lutes, he studied Musicology at Washington University (St. Louis) and received a B.M. in classical guitar from the North Carolina School of the Arts.

**Parthenia**, hailed by *The New Yorker* as "one of the brightest lights in New York's early-music scene," is a quartet of viols dedicated to the performance of ancient and contemporary repertoires. Parthenia is presented in concerts across America, and produces its own concert series in New York City, collaborating regularly with the world's foremost early music artists and ensembles, and has been featured on radio and television as well as festivals and series as wide-ranging as Music Before 1800, the Pierpont Morgan Library, Columbia University's Miller Theatre and the Metropolitan Museum of Art in New York, the Yale Center for British Art, the Harriman-Jewell Series in Kansas City, and the Tage Alter Musik Festival in Regensburg, Germany.

Parthenia's unique variety of performances range from its popular touring program, "When Music & Sweet Poetry Agree," a celebration of Elizabethan poetry and music with actor Paul Hecht and mezzo-soprano Jacqueline Horner-Kwiatek of Anonymous 4, to the complete viol fantasies of Henry Purcell and complete instrumental works of Robert Parsons, as well as commissions and premieres of many new works by composers such as Phil Kline, Richard Einhorn, Brian Fennelly, Will Ayton, Max Lifchitz, Kristin Norderval, David Glaser, and Frances White.

Parthenia has recorded *Les Amours de Mai*, a collection of songs and instrumental works from renaissance France, with soprano Julianne Baird and violinist Robert Mealy, *A Reliquary for William Blake*, *Within the Labyrinth*, *Parthenia Sampler*, and was featured on jazz trumpeter Randy Sandke's, *Trumpet After Dark*. The ensemble's 2010 release, *As it Fell on a Holy Eve - Music for an Elizabethan Christmas* with soprano Julianne Baird, was the featured holiday CD on the syndicated radio program Sunday Baroque in December 2010.

*Parthenia is represented by GEMS Live! Artist Management and records for MSR Classics.  
More information about Parthenia's activities can be found at [www.parthenia.org](http://www.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.