PARTHENIA
Beverly Au, treble viol and bass viol
Rosamund Morley, treble viol and bass viol
Lawrence Lipnik, tenor viol and recorders
Lisa Terry, bass viol

Through the Labyrinth
Five centuries of consorts for four viols

Prelude and Voluntary
William Byrd (1543-1623)

From Pavans, Galliards, Almains (1599)
As it fell on a Holie Eve
Pavan Paradizo
The Night Watch
Anthony Holborne (c.1550-1602)

Old Roads (2008)
Ut, re, mi, fa, sol
Nicholas Patterson
Robert Parsons (c.1534-1572)

A Merry Conceit, The Queenes Delight
Tobias Hume (c.1569-1620)
Harke, harke
Hume
Hugh Ashton’s Maske
Hugh Ashton, attrib. (c.1485-1558)

Suite from Songs of the British Isles (2003)
The Milking Song
Young Edwin in the Lowlands Low
The Standing Stone
The Berryfields of Blair
Will Ayton

Divisions on Greensleeves
Anonymous (mid 17th century)

INTERMISSION

Fantasy on All in a Garden Green
John Jenkins (1592-1678)
Fantasy a4 in g, Z.735
Henry Purcell (1659-1695)
Fantasia on a Theme of Henry Purcell (2000)
Ayton

From a Fairy Tale (2013)
Original fairy tale by James Pritchett
Frances White

Selections from Atrytone, for treble and bass viols (2013)
David Fetherolf
after Lewis Carroll’s mock turtle’s song
a quite perverse ricercare type movement
The Fox and the Mosquitoes (2015)
Haley Kallenberg
Programmatic music for children based on Aesop’s fable

Variations on “La Follia” (2011)
Richard Einhorn

Saturday, February 6, 2016 at 7:30 p.m.
Musica Reginae Productions
The Church in the Gardens, Forest Hills, NY
ABOUT THE PROGRAM

Parthenia Viol Consort offers Through the Labyrinth, an evening of musical fanfares, fantasies, stories and delights extending from Elizabethan England back to ancient mysteries and forward to right now.

In this new program, Parthenia combines 16th and 17th century music with new pieces composed between 2000 and 2015. Through the Labyrinth includes English Renaissance and early modern composers Byrd, Holborne, Hume and Purcell, who all made viols into virtuosic instruments, turning entertainment and celebrations into dances of imagination. Contemporary American composers, Parthenia colleagues and collaborators, Wil Ayton, Frances White, David Fetherolf, Haley Kallenborg and Richard Einhorn in turn have taken Renaissance viols as inspirations and departure points for 21st century music that explores evocative folk and fairy tales, classical Greek myths, and the quirky, witty wisdom of Aesop’s and Lewis Carroll’s assorted animals.

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, and Within the Labyrinth, and its newest release, The Flaming Fire, with vocalist Ryland Angel and keyboard player Dongsok Shin.

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.

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.