

PARTHENIA

Beverly Au, treble & bass viol
Lawrence Lipnik, tenor viol
Rosamund Morley, tenor & bass viol
Lisa Terry, bass viol
with
Ryland Angel, tenor & countertenor

TOMB SONNETS

Non e tempo d'aspettare	Marchetto Cara (c.1465-1525)
Non val acqua	Bartolomeo Tromboncino (c.1470-1535)
La Cara Cosa and La Gamba	Vincenzo Ruffo (c.1508-1587)
In te Domine	Josquin des Prez (c.1450-1521)
Canzona La Syncopata	Nicolò Corradini (1585-1646)
Ricercar del secondo tuono	Andrea Gabrieli (1532-1585)
Canzona	Giovanni Gabrieli (1554-1612)
Galliard	Carlo Gesualdo (1566-1613)
Calami sonum ferrentes	Cipriano de Rore (1515-1565)
<i>Tomb Sonnets</i> , for countertenor and viol consort	Martin Kennedy (2014)
I. Sonnet Found in Laura's Tomb	
II. On Visiting the Tomb of Burns	
III. Sonnet on Dante's <i>Divina Commedia</i>	
Canzona Torna Crequillon	
O Sacrum Convivium	Jacques Arcadelt (c.1507-1568)

Sunday, March 25, 2018 at 2 o'clock p.m.
The Secret Theatre
Long Island City

ABOUT THE ARTISTS

Born on St Cecilia's day, the Grammy-nominated British counter-tenor RYLAND ANGEL has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to new operatic commissions at major opera houses, concert halls and festivals throughout Europe and the USA. He has performed in Monteverdi's Orfeo, Gavin Bryars's Doctor Ox's Experiment (English National Opera), Fairy Queen (Barcelona), Gluck's Orfeo (Koblenz), Amadigi (Karlsruhe), Venus and Adonis (Flanders Opera), Dido and Aeneas (Opera Comique), The Play of Daniel (Spoleto), and Ballet Comique de La Royne (Geneva). Angel has sung on over 70 recordings including music of Buxtehude, Charpentier, Scarlatti, Stradella, Spears, O'Regan, Handel, Monteverdi, Purcell, Bach and on the film soundtracks of Jack Reacher - never go back, Zoolander 2, Freedom, Le Petit Prince, La Peau, Henry 4th, Machete, The Mystery of Dante and the PBS TV special Heavenly Voices. Recent engagements include Doux Mensonges (Opera National de Paris), Agrippina (NYCO), A Midsummer Night's Dream (Florentine and Kansas Opera), Julius Caesar (Utah and Colorado Opera, Boston Baroque), Sant Alessio (Paris, London, New York), Carmina Burana (Lincoln Center/Prague Proms with CNSO), St. John Passion (Saint Thomas/Worcester Chorus), Classics and Rock (Seoul Philharmonic), Tesla (Dartmouth), Striggio Mass (Edinburgh Festival), Acis and Galatea (Houston) and Messiah (Handel and Haydn Society/Masterworks Chorus/Musica Sacra). Recent recordings include The Flaming Fire (MSR), Heart and Soul (Centaur), La Sposa (Solo Luminus) and Now Fatal Change (NMC). Ryland is a fellow at the Institute for Advanced Study at the University of Minnesota.

MARTIN KENNEDY holds a Master of Music in Composition at the Jacobs School and a Doctor of Musical Arts at the Juilliard School where he was a C.V. Starr Doctoral Fellow. He is currently an Associate Professor and Director of Composition and Theory at Central Washington University, having previously served as a member of the academic faculty at Washington University in St. Louis. Kennedy's music has been performed internationally by numerous artists and ensembles, including the Royal Philharmonic Orchestra, Orchestra Teatro Comunale di Bologna, South Dakota Symphony Orchestra, Baton Rouge Symphony Orchestra, Wisconsin Philharmonic, American Composers Orchestra, Bloomington Camerata, Symphony in C, and Tuscaloosa Symphony. He is the recipient of several prestigious prizes, including the ASCAP Foundation Rudolf Nissim Prize, the Suzanne and Lee Ettleson prize, the ORTUS International New Music Competition, the ASCAP Raymond Hubbel Award, fellowships at the MacDowell and Yaddo Artist Colonies, an Aaron Copland Award. His music is available on the Ancalagon, Anbardy, Azica, Centaur, and Riaux labels and is published by Theodore Presser Company and G. Schirmer Inc.

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 Holy 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*.

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.

TEXTS FOR TOMB SONNETS

I. SONNET FOUND IN LAURA'S TOMB [1348]

Here peaceful sleeps the chaste, the happy shade
Of that pure spirit, which adorn'd this earth:
Pure fame, true beauty, and transcendent worth,
Rude stone! Beneath thy rugged breast are laid.
Death sudden snatch'd the dear lamented amid!
Who first to all by tender woes gave birth,
Woes! That estranged my sorrowing soul to mirth,
While full four lustrous times completely made.
Sweet plant! That nursed on Avignon's sweet soil,
There bloom'd, there died; when soon the weeping Muse
Threw by the lute, forsook her wonted toil.
Bright spark of beauty, that still fires my breast!
What pitying mortal shall a prayer refuse,
That Heaven may number thee amid the blest?

Petrarch? (1304-1374) [anonymous translation, 1777]

II. ON VISITING THE TOMB OF BURNS [1818]

The town, the churchyard, and the setting sun,
The clouds, the trees, the rounded hills all seem,
Though beautiful, cold- strange- as in a dream
I dreamed long ago, now new begun.
The short-liv'd, paly summer is but won
From winter's ague for one hour's gleam;
Through sapphire warm their stars do never beam:
All is cold Beauty; pain is never done.
For who has mind to relish, Minos-wise,
The real of Beauty, free from that dead hue
Sickly imagination and sick pride
Cast wan upon it? Burns! with honour due
I oft have honour'd thee. Great shadow, hide
Thy face; I sin against thy native skies.

John Keats (1795-1821)

III. SONNET ON DANTE'S *DIVINA COMMEDIA* [1866]

I enter, and I see thee in the gloom
Of the long aisles, O poet saturnine!
And strive to make my steps keep pace with thine.
The air is filled with some unknown perfume;
The congregation of the dead make room
For thee to pass; the votive tapers shine;
Like rooks that haunt Ravenna's groves of pine,
The hovering echoes fly from tomb to tomb.
From the confessionals I hear arise
Rehearsals of forgotten tragedies,
And lamentations from the crypts below
And then a voice celestial that begins
With the pathetic words, "Although your sins
As scarlet be," and ends with "as the snow."

Henry Wadsworth Longfellow (1807-1882)