

HARRIMAN-JEWELL SERIES

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THE RICHARD J. STERN FOUNDATION
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presents

PARTHENIA
a consort of viols

and

Julianne Baird
soprano

in

As it fell on a Holie Eve

This *Great Music and Dance* event marks the Kansas City debut
for Parthenia and the Series debut for Julianne Baird.

8 P.M. SATURDAY, DECEMBER 19, 2009
FOLLY THEATER, KANSAS CITY, MISSOURI

As it fell on a Holie Eve

PARTHENIA

Rosamund Morley, treble viol

Lawrence Lipnik, tenor viol

Beverly Au, bass viol

Lisa Terry, bass viol

with

Julianne Baird, soprano

As it fell on a Holie Eve: Early English Christmas Music

THIS PROGRAM WILL BE PERFORMED WITHOUT INTERMISSION

Prelude and Voluntary	William Byrd (1543–1623)
Remember, O Thou Man	Thomas Ravenscroft (c. 1582–1635)
From Virgin's Womb this Day did Spring	Byrd
From <i>Pavans, Galliards, Almains and other short Aeirs</i> (1599)	Anthony Holborne (c.1550–1602)
As it fell on a Holie Eve	
The Cradle	
The Night Watch	
From <i>Gradualia seu cantionum sacrarum</i> (1607)	Byrd
O magnum misterium	
Vidimus stellam	
Puer natus est	
Gentil Madonna	Dublin Virginal Manuscript (c. 1600)
Sweet was the Song the Virgin Sung	Anonymous (c. 1600)
Fantasia a 4	Byrd
Out of the Orient Crystal Skies	Byrd
Fantasia a 4	Giovanni Coprario (c. 1570–1626)
Fantasia a 3	Byrd
Lully, lulla	Shearmen & Tailors carol (1591)
Gigge	John Bull (c. 1562–1628)
Fantasia <i>La sampogna</i>	Thomas Morley (1557–1602)
Harke, Harke	Tobias Hume (c. 1569–1645)
Fantasia a 4	Alfonso Ferrabosco the younger (c. 1575–1628)
Divisions on <i>Greensleeves</i>	Anonymous (mid-17th century)
The Old Year Now Away is Fled	Traditional Waits' carol (1642)

Parthenia is represented by GEMS Live! Artist Management and records for MSR Classics.

The two bass viols used in Parthenia's concert tonight are supplied by

Charlie Ogle Viols of Eugene, Oregon. www.violadagamba.com

Queen Elizabeth I of England spent much of her reign juggling to retain her own power and independence, and to maintain peace and prosperity in her realm. Realizing that marriage to anyone at all would make England subject either to a foreign power or to a domestic faction, she skillfully warded off all suits, whether they were tendered as peace offerings or as passionate proposals (which in some cases happened at once.) She also had to balance the antipathies between Catholics and Protestants in England: as the daughter of Henry VIII she was herself a Protestant and recoiled at the idea of recognizing papal authority, but she also knew from experience that the persecution of Catholics could lead to bloody insurgency.

Fortunately for us, in the field of music a truce seemed to hold which allowed the preservation of a treasure trove of musical riches. One of Elizabeth's most respected and beloved "Gentlemen of the Chapel Royal," William Byrd, was known to be a devout Catholic, but he composed motets and liturgical music for both Protestant and "Popish" rites, with texts in either English or Latin. It seems that Elizabeth liked to hear the English service in Latin herself! Byrd was born in 1543, perhaps near Lincoln Cathedral where his first adult employment was as organist and Master of the Choristers. His post required that he teach the choirboys not just singing but also how to play the viola da gamba, so a consort of viols like ours, joined by a voice, inevitably steers us towards his music. In 1570 Byrd came to Elizabeth's court and over the next decades, despite his Catholicism, he apparently maintained close relations with many of the most powerful English lords. In 1575, in partnership with his former teacher, Thomas Tallis, who was a Protestant, Byrd secured a monopoly for the publishing of music. Their first venture was a set of Latin motets dedicated to the Queen, but over the course of many years, their biggest financial successes were Byrd's *Psalmes, Sonets and Songs* of 1588 and his *Songs of Sundrie Natures* of 1589, in which were published the joyful "carowles" for the Christmas season on our program.

Although Byrd's influence inevitably extended over all the other composers represented here, much less is known of their personal lives. Thomas

Ravenscroft was a chorister at St. Paul's Cathedral—and perhaps he played the viol too - at a time when the "St. Paul's company of child actors" was famous in London. It was for boys who were educated in the choir schools that songs for a solo voice and consort of viols were first written. In adult life Ravenscroft turned to collecting and editing popular songs. "Remember, O thou man" comes from his 1611 compilation *Melismata: Musically Phansies fitting the Court, Citie and Countrey Humours*. Anthony Holborne, described by the lutenist and composer John Dowland as a "Gentleman Usher to the Queen," published about seventy 5-part Pavans, Galliards, Almains in one collection in 1599—virtually the only music of his that survives—from which we have culled three dances and arranged them for 4 viols.

The accession of James I in 1603 united England and Scotland after decades of struggle between the two realms and two religions. Perhaps this event brought a certain hope for an end to this mistrust since James' son, Henry, was a much loved Prince, said to have been popular even among Elizabethan courtiers who were otherwise not inclined to support the Stuarts. When Henry was made Prince of Wales in 1610, he set up his own court and continued the tradition of strong patronage of music, aspiring to an establishment as glorious as the Medicis. Alfonso Ferrabosco the younger, who was Henry's music teacher, was one of the composer-performers at the center of this court where Prince and courtiers were entertained by concerts in the privy chamber, glorious masques in the Banqueting Hall at Whitehall and anthems in his chapel. Henry's sudden death in 1612 made his younger brother Charles heir to the throne, and Charles set up a musical court of his own. Playford tells us that Charles loved the instrumental music of his viol teacher, John Coprario, and that in this music the Prince "could play his part exactly well on the bass-viol." From among the extensive surviving work of these composers we have chosen just two fantasies which well represent the most common kind of abstract instrumental music from the time.

A student of Byrd's, Thomas Morley, was Gentleman of the Chapel Royal from 1592. He was a prolific composer of secular vocal and instrumental music and like Byrd, turned out both Latin

(continued on next page)

and English church music as well. The little duet with its Italian title *La sampogna* (the bagpipe), reminds us of the Elizabethan passion for all things Italian – a taste that has hardly waned over the centuries. As a madrigalist, Morley was England's chief exponent of the Italian style. We thought that since bagpipes are associated with shepherds, the piece would be appropriate for Christmas!

Keyboardist and organ builder Dr. John Bull, although officially also a “Gentleman” and accorded great respect by his contemporaries as a musician, seems to have been something of a rogue – good fodder, perhaps now, for a novel. He was forced to flee England in 1613 to escape prosecution for adultery, and sought asylum and employment in Brussels claiming to be a Catholic refugee. The Archbishop of Canturbury wrote of him, “The man hath more music than honesty and is as famous for marring of virginity as he is for fingering of organs and virginals.”

Tobias Hume, an eccentric mercenary soldier, wrote that he always took his viol with him on his military campaigns. Hume composed in a style unique to the viol in which the bowing of chords is central to the sound. In this style, known as playing “lyra vial” way, the player must read a special tablature which indicates on a kind of fingerboard “map” where the fingers should be placed rather than what notes should be sounded. Such music is peppered with bowed chords which can accompany a melody on viol or voice as successfully as a lute. “Harke, harke” is an evocative solo lyra-viol piece in which Hume asks the player at the end to “strike the strings with the back of the bow” - the earliest known use of “col legno” style – and to play using pizzicato, or plucking, called by Hume a “thump.”

Finally, into this, as into so many Christmas programs, the ever-popular song “Greensleeves” finds its way. On a broadside sheet of the early 17th century, a text beginning “The olde year now away is fled” is indicated “to be sung to the tune of Greensleeves.” We wind down the program with a set of “divisions,” or variations, written by an anonymous Jacobean viol player on the same tune.

— Rosamund Morley and Lucy Cross

TEXTS

Remember, O Thou Man

Thy time is spent:
Remember, O thou man,
How thou cam'st to me then,
And I did what I can,
Therefore repent.

In Bethlem was he born,
For mankind dear:
In Bethlem was he born
For us that were forlorn,
And therefore took no scorn,
Our sins to bear.

The angels all did sing,
On Sion hill:
The angels all did sing
Praises to our heavenly King,
And peace to man living,
With right good will.

From Virgin's Womb this Day did Spring

The precious seed that saved man,
This day let man rejoice and sweetly sing
Since on this day salvation first began,
This day did Christ man's soul from death remove
With glorious saints to dwell in heaven above.
Rejoice, rejoice, with heart and voice,
In Christ his birth this day rejoice.

This day to man came pledge of perfect peace,
This day to man came love and unity,
This day man's grief began for to surcease,
This day did man receive a remedy
For each offence and every deadly sin
With guilty heart that erst he wandered in.

O magnum mysterium et admirabile sacramentum
 ut animalia viderent Dominum natum
 jacentem in praeseptio.
 Beata virgo cujus viscera
 meruent partare Dominum Christum.
 Ave Maria, gratia plena, Dominus tecum.
 Beata virgo...

O great mystery and wonderful sacrament
 that animals see the Lord born
 lying in a manger.
 Blessed virgin whose womb
 was worthy to bear Lord Christ. Allelujah.
 Hail Mary, full of grace, the Lord is with thee.
 Blessed virgin...

Sweet was the Song the Virgin Sung

When she to Bethlem Judah came,
 And was deliver'd of her Son,
 That blessed Jesus hath to name.
 Lulla, lulla, lullaby, Sweet Babe, quoth she,
 My Son and eke a Saviour born,
 Which hath vouchsafed from on high
 To visit us that were forlorn,
 Lululla, lululla lulullaby, Sweet Babe quoth she,
 And rock'd him featly on her knee.

Out of the Orient Crystal Skies a blazing star did shine,
 Showing the place where poorly lies a blessed Babe divine,
 Born of a maid of royal blood who Mary hight by name,
 A Sacred Rose which once did bud by grace of heavenly fame.
 This shining star three kings did guide even from the farthest East,
 To Bethlehem where it betide this blessed Babe did rest.
 Laid in a silly manger poor, betwixt an ox and ass,
 Whom these three kings did all adore as God's high pleasure was.
 And for the joy of his great birth a thousand angels sing:
 Glory and peace unto the earth, where born is this new King.
 The shepherds dwelling there about when they this news did know,
 Came singing all even in a rout, falantidingdido,
 Falantidingdido.

Lully, lulla, thou little tiny Child,

By, by, lully, lullay.
 Thou little tiny Child.
 By, by, lully, lullay.
 O sisters, too, how may we do,
 For to preserve this day;
 This poor Youngling for whom we sing,
 By, by, lully, lullay.
 Herod the King, in his raging,
 Charged he hath this day;
 His men of might, in his own sight,
 All young children to slay.
 Then woe is me, poor Child, for Thee,
 And ever mourn and say;
 For Thy parting, neither say nor sing,
 By, by, lully, lullay.

The Old Year Now away is Fled,

The new year it is entered;
 Then let us all our sins down tread,
 And joyfully all appear.
 Let's merry be this day,
 And let us now both sport and play,
 Hang grief, cast care away
 God send you a happy new year!
 And now with New Year's gifts each friend
 Unto each other they do send;
 God grant we may our lives amend,
 And that truth may now appear.
 Now, like the snake, your skin
 Cast off, of evil thoughts and sin,
 And so the year begin:
 God send us a happy new year!

WILLIAM JEWELL COLLEGE



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William Jewell College alumni, faculty and friends will share insights and expertise with the community. Arts-related seminars include

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2 to 4 p.m. January 12
Music of the Concentration Camps,
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REGISTRATION BY JANUARY 8 IS ENCOURAGED.

PARTHENIA

Parthenia, hailed by the *New Yorker* as “one of the brightest lights in New York’s early-music scene,” is a dynamic ensemble exploring the extraordinary repertory for viols from Tudor England to the court of Versailles and beyond. Known for its remarkable sense of ensemble, Parthenia is presented in concerts across America, and produces its own lively and distinguished concert series at Corpus Christi Church in New York City, collaborating regularly with the world’s foremost early music specialists and has been featured on radio and television and in prestigious festivals and series as wide-ranging as Music Before 1800, Maverick Concerts and the Regensburg Tage Alter Musik.



William Wegman

Noteworthy among Parthenia’s inventive programs have been presentations of the complete viol fantasies of Henry Purcell at the Cathedral of St. John the Divine, the complete instrumental works of Robert Parsons at Columbia’s Miller Theatre, as well as the popular touring program “When Music & Sweet Poetry Agree,” a celebration of Elizabethan poetry and music with actor Paul Hecht. Parthenia performs often at The Metropolitan Museum of Art, both in Grace Rainey

Rogers Auditorium and in the Museum's Medieval Sculpture Hall, and appeared in conjunction with the exhibition "Searching for Shakespeare" at the Yale Center for British Art.

Parthenia's enduring interest in the bonds between poetry and music will be heard in a forthcoming release of 16th-century settings of the poems of Pierre de Ronsard, *Les Amours de Mai*, with soprano Julianne Baird and Renaissance violinist Robert Mealy. Parthenia has also recorded *Within the Labyrinth*, *Parthenia Sampler*, *A Reliquary for William Blake*, and *Trumpet after Dark*, with jazz trumpeter Randy Sandke.

Parthenia has commissioned, premiered and recorded many new works by composers such as Phil Kline, Brian Fennelly, Will Ayton, Randy Sandke, Frances White, Nicholas Patterson, funded in part through grants from the Fromm Foundation, American Composers Forum, the Camargo Foundation, Roger Williams University, the Viola da Gamba Society of America, and private donors.

An ASCAP/CMA Award honored Maverick Concerts' 2002 Season, which included two world premieres of works by Brian Fennelly, commissioned especially for Parthenia by Maverick Concerts. Through a 2006 grant from the Jerome Foundation, Parthenia premiered "Nothing Proved," a song cycle for viol consort, voice and interactive audio processing, set by composer Kristin Norderval to the extraordinary poetry of Queen Elizabeth I. More information about Parthenia's activities can be found at www.parthenia.org.

JULIANNE BAIRD

Julianne Baird, soprano, has been hailed a "national artistic treasure" (*New York Times*) and as a "well-nigh peerless performer in the repertory of the baroque." It was also stated about her that "she possesses a natural musicianship which engenders singing of supreme expressive beauty."

This estimable artist maintains a busy concert and recording schedule of solo recitals and performances of baroque opera and oratorio.

With more than 125 recordings to her credit on Decca, Deutsche Gramophone, Dorian and Newport Classics, Julianne Baird is widely

acknowledged as one of leaders in music of the 17th and 18th centuries. In addition to her major roles in a series of acclaimed recordings of Handel and Gluck operatic premieres, recent projects include a Carnegie performance of the lead role in *La Giuditta* of Alessandro Scarlatti with subsequent recording. Additional recording projects include Handel Arias from *Alcina* and *Rinaldo* with the Dryden Ensemble and a commissioned opera. She recorded the Handel *Deutsche Arien* with *Tempesta di Mare* released in 2007 by the British label Chandos and *L'Amour en Mai* with Parthenia that was released earlier this month.

Julianne Baird is recognized internationally as one whose virtuosic vocal style is firmly rooted in scholarship. Her book, *Introduction to the Art of Singing* (Cambridge University Press), now in its third printing, is used by singers and professional schools internationally.

The Musical World of Benjamin Franklin (CD and Song Book) is published by The Colonial Institute. For publication information go to www.colonialmusic.org. Dr. Baird holds a Ph.D. from Stanford University and is a distinguished professor at Rutgers University.



JAY CARTER | pre-performance talk

American countertenor Jay Carter is quickly gaining recognition as one of the nation's finest, lauded for his luminous tone and stylish interpretations especially in the music of Bach, Bernstein, Handel, Purcell, and Vivaldi. Equally at home in the modern recital repertoire, he has gained acclaim for programs of modern classics typically outside the standard countertenor repertory by composers such as Quilter, Brahms, Britten, and Hahn. He holds degrees in Voice and Early Music from William Jewell College and the Yale Institute of Sacred Music and Yale School of Music and studied with Arnold Epley, Simon Carrington, and James Taylor.

He was a 2008 regional finalist in the Metropolitan Opera National Council Auditions. He lives in Liberty, Missouri, with his wife and two children, and enjoys serving as Artist in residence at William Jewell College.

