

Gotham Early Music Scene (GEMS) presents



Thursday February 10, 2022 1:15 pm
The Church of the Transfiguration in NYC
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com/)

Abendmusik

*Vita Wallace ~ violin Claire Smith Bermingham ~ violin Lawrence Lipnik ~ viola da gamba,
Rosamund Morley ~ viola da gamba John Mark Rozendaal ~ viola da gamba Patricia Ann Neely ~ viola da gamba*

Whyte's Noyse: William Whyte, his Fantasies

Pavan No. 1 in 6 parts William Whyte (c.1585–c.1667)
Fantasia No. 2 in 6 parts
Fantasia No. 1 in 6 parts
Fantasia No. 2 in 5 parts
Fantasia No. 14 in 3 parts
Fantasia No. 2 in 2 parts
Fantasia No. 3 in 5 parts
Fantasia No. 5 in 6 parts
Fantasia No. 4 in 6 parts

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www.gemsny.org

About the Program

The Jacobean (1603–1625) and Caroline (1625–1649) periods are perhaps the most culturally prolific in English music history. The contributions by composers were extraordinarily rich, and provided the church, court, and countryside with, among others, voice anthems, consort songs and, instrumental consorts or fantasies. Composers including William Byrd, Giovanni Coprario, Alfonso Ferrabosco II, Orlando Gibbons, Thomas Lupo, Thomas Tomkins, John Ward, and William Whyte were principal contributors to all three genres and represented a major musical dynasty under the employ of Charles I (1600–1649).

We know very little about William Whyte's background. Although he composed a few anthems, only 14 instrumental consorts for viols (in two, three, five and six parts) are extant and can be found in several late-Jacobean and Caroline sources. We know that he appears in records in 1603 as a "singing man at Westminster" and was paid to participate in Queen Elizabeth's funeral that same year. The 1616 partbooks of Thomas Myriell's *Tristitiae remedium. Cantiones selectissimae, diversorum tum auctorum, tum argumentorum; labore et manu exaratae* include, among its 225 works, compositions by Whyte. Based on the dating of the sources in which his consorts appear (the latest being Oxford, Christ Church MSS 61–66) it is believed that his most prolific phase may have been around 1620, at the height of the Jacobean period. Whyte is mentioned in Thomas Mace's *Musick's Monument* (1676) among composers of "very Great Eminency, and Worth," in John Playford's *Musick's Recreation* (1652) and in Christopher Simpson's *A Compendium of Practical Music* (1667).

Our program today explores Whyte's fantasies for two, three, five and six viols. Although we know so little about him, there is no doubt that Whyte was well respected by his peers. Thomas Tomkins dedicated his madrigal, "Adieu ye city-prisoning towers," to Whyte in his "Songs of 3, 4, 5, and 6 Parts" (1622). The madrigal contains hockets, the same device that Whyte employs in his Fantasia No. 6 in 6 parts. Although hocket was a well known vocal device, its appearance in instrumental music was rare and perhaps Tomkins' dedication may have influenced Whyte to incorporate the technique in his *Fantasias* as an acknowledgement. Whyte's consorts in general are characterized by a pervasive use of pairings of instruments in bicinia style. As a result, he is adept at the art of imitation and creating various textures and moods. At times he creates a vivid musical dialogue in which a variety of emotions are musically brought to life – an important element of consort style.

Pairings of instruments in the repertoire within a thick texture was commonplace in Whyte's fantasies, and quotes from popular melodies or melodies associated with his contemporaries appear as subtle hints about his environment and whom he may have known. For example, his *Fantasia No 4* for 6 viols gives a nod to William Byrd in a reference to a melodic motive from one of Byrd's 6-part fantasies.

With regard to the orchestration of fantasias during this period, that being whether the music was played on an entire consort of viols or a mixture of violins and viols, we know that Prince Henry and Prince Charles were dedicated amateur musicians and employed both violinists and viol players in a household known for its string consort music activities. Coprario, Ferrabosco II, Lupo and Gibbons were among the chief composers who were members of the royal ensemble known as "Coprario's Musique." John Woodington and Thomas Lupo were among the violinists employed at court and in fact Thomas Lupo was acknowledged formally as "Composer for the violins." Although today we favor the use of a chest of viols as a standard bearer of English consort repertoire, we must recognize that a mixed instrumental ensemble was highly probable given the activity in the royal household and the knowledge that some composers specified violin in compositions featuring a treble, bass viol and keyboard part in the latter part of the period.

However, without placing too much emphasis on historical orchestration and speculation, it is most important that the execution of the music reflect the beauty, sentiment, and intention for which it was created.

**NEXT WEEK: *Members of Juilliard415*
Suites and Sonatas by Marais and de la Guerre**

About the Artists

VITA WALLACE (violin) is known as a powerful, sensitive, and versatile musician. Currently, as a Baroque violinist she is a member of Anima, ARTEK, the Dryden Ensemble, and Opera Feroce, and she also leads the Accord-O-Leles on the accordion. For many years, Vita was a member of the early music ensembles Philomel (Philadelphia) and Foundling (Providence). She likes to learn "new" instruments; she's performed on the vielle and lira da braccio and recently added the viola d'amore and the violino piccolo to the list. Vita and her brother, Ishmael, have performed, recorded, and taught extensively as the Orfeo Duo. Their recordings, including the complete Beethoven and Schumann sonatas on period instruments, have been described as "singularly passionate" (*Early Music*) and "daring and fresh" (*National Post*). Vita and Ishmael have also commissioned and premiered numerous pieces as directors of *What a Neighborhood!*, celebrating the creative spirit in their Manhattan neighborhood. To further her mission of cultivating harmony, Vita is also growing hazelnuts near Lambertville, NJ.

CLAIRE SMITH BERMINGHAM (Baroque violin) received her MM in violin performance at The Boston Conservatory. Her teachers have included David Kim, Lynn Chang, Roy Lewis, Anna J. Choi, Magdalena Richter and Ronan Lefkowitz. Recent master classes include Julie Andrijeski, Cynthia Roberts, Marc Destrube, and Marilyn MacDonald at Amherst Early Music Festival and Oberlin's Baroque Performance Institute. She has performed with the Trinity Baroque Orchestra and Choir, Biber Baroque, Vilas Baroque Ensemble, Siren Baroque, Big Apple Baroque and the Vox Ama Deus ensemble in Philadelphia. Claire is Concertmaster of the Astoria Symphony and Sinfonia Celestis, and plays with Greenwich Symphony, Northeastern Pennsylvania Philharmonic, Di Capo Opera Company, Bronx Opera Company and the Orchestra of the Bronx. Her performances include Carnegie Hall, Avery Fisher Hall, Radio City Music Hall, the Apollo Theater and on a Broadway show. Other recent performances include Sean "Puffy" Combs on "Saturday Night Live," "David Letterman" and "The View". She is currently on the faculty at the Spence School, the Third Street Music School Settlement and at Bank Street College of Education.

LAWRENCE LIPNIK (viola da gamba) has performed and recorded with many acclaimed early music ensembles. He is a founding member of the viol consort Parthenia and vocal ensemble Lionheart and has served as recorder soloist at Wolf Trap and New York City Opera. In addition to performing, his busy teaching schedule has included early music performance instruction at Wesleyan University; national and international festivals including the Benslow Music Trust in the UK, Tibia Adventures in Music Workshop in Tuscany, Italy, Port Townsend, San Diego, Madison, Hidden Valley, and Pinewoods. He has served as collegium director at Amherst Early Music; co-director of the Viols West Workshop in San Luis Obispo, California; and Viol Sphere 2 in Tucson. Recent performance highlights include concerts with lutenist Paul O'Dette of John Dowland's complete *Lachrimae* at the Metropolitan Museum of Art, concerts at the Venice Biennale and Berkeley Festival, appearances with the Venice Baroque Orchestra, the Folger Consort, and early opera residencies at Carnegie Mellon University. He has served on the national and local boards of the VdGSA and is a contributor to The Cambridge Companion to Shakespeare and Contemporary Dramatists, and The Cambridge Guide to the Worlds of Shakespeare.

ROSAMUND MORLEY (viola da gamba) Rosamund Morley was raised in Toronto where she studied viola da gamba with Peggy Sampson and performed on the historic instruments in the Hart House collection at the University of Toronto. She plays all the viols from pardessus to violone, and their medieval ancestors and has worked with numerous renowned ensembles as diverse as ARTEK, The Boston Camerata, The Crossing, The Folger Consort, The Four Nations Ensemble, Piffaro and the Yale Schola Cantorum under Masaaki Suzuki. She is a member of Parthenia, New York's premiere viol consort, and was fortunate to have seen much of the world in more than three decades of touring with the Waverly Consort. She has played Vivaldi with the Venice Baroque Orchestra at Carnegie Hall, Charpentier at the Brooklyn Academy of Music with Les Arts Florissants, and thirteenth century motets on tour in Europe with Sequentia. Ros is a sought-

after ensemble coach who teaches throughout the USA and Canada, as well as at festivals and workshops in the UK and Italy. Born in England, raised in Canada, she studied at the Royal Conservatory of the Hague in the Netherlands and the University of Toronto. Now she maintains a studio in Brooklyn, NY, and teaches at the Neighborhood Music School in New Haven, CT where she plays with the Elm City Consort. From 2017 until 2020 she was the Music Director of the Conclave of the Viola da Gamba Society of America, and for many years directed and now co-directs the Viols West Workshop in San Luis Obispo, CA.

PATRICIA ANN NEELY (viola da gamba) has appeared with many early music ensembles including Tempesta di Mare, Opera Lafayette, the Folger Consort, Smithsonian Chamber Players, the New York Collegium, the Washington Bach Consort, Amor Artis, ARTEK, Glimmerglass Opera, New York City Opera, the Boston Camerata, Boston Early Music Festival Orchestra, The Newberry Consort, The New York Consort of Viols, and Early Music New York, among others, and was a founding member of the viol consort Parthenia. For many years she was the principal violone player for Bach Vespers at Holy Trinity. She spent three years touring with the acclaimed European-based medieval ensemble, Sequentia as the medieval fiddle player, performing throughout Europe and North America, at festivals including, Oude Muziek – Utrecht, Bach Tage – Berlin, Alte Musik – Herne, Wratislavia Cantans – Poland, Music Before 1800, and The Vancouver Early Music Festival. Pat began playing the viol at Vassar College and continued her studies, earning an MFA in Historical Performance at Sarah Lawrence College, with additional studies in Belgium with Wieland Kuijken. She has recorded for Arabesque, Allegro, Musical Heritage, Deutsche Harmonia Mundi, Ex Cathedra, Classic Masters, Erato, Lyric Hord, and Music Masters labels. Pat has been a member of the faculty at the Amherst Early Music Summer Festival, the Viola da Gamba Society of America Conclaves, Viola da Gamba Society of both New England and New York workshops, Pinewoods Early Music Workshop and is currently on the faculty of The Brearley School where she teaches recorder, double bass and coaches an early string repertoire ensemble. Pat was the Executive Director of the Connecticut Early Music Society and Festival from 2012 until 2015. She is currently on the Board of EMA was Chair of its IDEA Taskforce on Equity, Diversity, and Inclusion from 2019-2022. Pat is also on the Board of the Viola da Gamba Society and Chair of its Equity, Diversity, and Inclusion committee. The mission of both committees is to address the lack of diversity in the field and explore ways in which to increase outreach to a wider demographic.

JOHN MARK ROZENDAAL specializes in teaching and performing stringed instrument music from the Baroque and Renaissance eras. As founding Artistic Director of Chicago Baroque Ensemble, John Mark performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. He served as principal 'cellist of The City Musick, and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, and the King's Noyse. Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, The New York Consort of Viols, Empire Viols, and the Kansas City Chorale under maestro Charles Bruffy. John Mark performs as a member of Trio Settecento with violinist Rachel Barton Pine and harpsichordist David Schrader. His viola da gamba playing has been praised as "splendid" (*Chicago Tribune*), and "breathtaking" (*Sun-Times*). Recordings are available on the Cedille and Centaur labels. A dedicated teacher, John Mark is in demand as a workshop teacher and often joins the faculties of the Viola da Gamba Society of America Conclave, Viols West's annual workshop, Amherst Early Music, Madison Early Music Festival, and the Music Institute of Chicago's annual Baroque Festival. As Artist-in-Residence at The Harvey School, a coeducational college preparatory school located in Katonah, New York, he led the Harvey Early Music Ensemble's tours to England in 2006 and to Italy in 2007. John Mark teaches private lessons and viola da gamba Dojo classes at his studio in Manhattan.