

Laura Heimes, soprano

PARTHENIA

Lawrence Lipnik, treble and tenor viol

Rosamund Morley, treble viol

Beverly Au, bass viol

Lisa Terry, bass viol

with

John Mark Rozendaal, tenor viol

Anima Sola

Fantasia [49]

Deh cara anima mia

Al primo giorno

Giovanni Coprario (c.1570-1626)

Pavan ~ Galliard

Ab dear heart

I saw my lady weeping

Fantasia "Attendite"

Peter Philips (c.1560-1628)

Orlando Gibbons (1583-1625)

Alfonso Ferrabosco I (1543-1588)

Martin Peerson (1572-1651)

The fair young virgin ~ But not so soon

William Byrd (c.1540-1623)

Pavan a5

Though Amaryllis dance in green

Fantasia [28]

Byrd

Byrd

Thomas Lupo (1571-1627)

My mistress had a little dog

INTERMISSION

Canzon decimasettima

Gagliarda Quarta, alla Spagnola

Antonio Troilo (fl. 1606-8)

Giovanni Maria Trabaci (c.1575-1647)

Basciami

Quasi vermiglia rosa

Quel augellin (instrumental)

Quel augellin

Luca Marenzio (c.1553-1599)

Marenzio

Marenzio

Claudio Monteverdi (1567-1643)

Three madrigal fantasias:

Era l'anima

Ond'ei di morte

Clorinda

Benedetto Pallavicino (c.1551-1601)

Marenzio

Orazio Vecchi (1550-1605)

Ardo sì ~ Ardi et gela

Thomas Lupo

ABOUT THE ARTISTS

Praised for her “sparkle and humor, radiance and magnetism” and hailed for “a voice equally velvety up and down the registers”, Soprano LAURA HEIMES is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempeste di Mare, The King’s Noyse, Paul O’Dette, Chatham Baroque, Apollo’s Fire, The New York Collegium, The Publick Musick, Brandywine Baroque, Trinity Consort, and Piffaro – The Renaissance Band, a group with whom she has toured the United States. She has been heard at the Boston, Connecticut and Indianapolis Early Music Festivals, at the Oregon and Philadelphia Bach Festivals under the baton of Helmuth Rilling, at the Carmel Bach Festival under Bruno Weil, and in Rio de Janeiro and Sao Paulo, Brazil in concerts of Bach and Handel. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim’s *A Little Night Music*. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany and Avian records.

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 most recent tour was to Venice, Italy, with soprano Sherezade Panthaki, to perform at The Brooklyn Rail’s collateral event at the 2019 Venice Biennale. Parthenia’s repertoire ranges from the golden age of the viol in Elizabethan England, to the complete viol fantasies of Henry Purcell, to *Al Naharat Bavel* which features works by Jewish Renaissance composers, and the ensemble commissions and premieres new works regularly.

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*, *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*.

More information about Parthenia is available at parthenia.org.

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

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.

Parthenia acknowledges the following people and organizations for help in making this concert possible:

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