

PARTHENIA

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

with

Kristin Norderval, soprano
Roberta Maxwell, actor
Paul Hecht, actor

Nothing Proved

Elizabethan Dance Suite

Pavin of Albarti attrib. Innocenzio Alberti (c.1535-1615)
Gallyard Anonymous
Allemana d' amor Anonymous

Golden Speech

Excerpt from the last speech delivered by Queen Elizabeth I of England, to 141 members of the House of Commons on 30 November 1601, from an account by the diarist, Hayward Townshend, who was among those kneeling before her that November afternoon in the Presence Chamber.

Fancy Renaldo Paradiso (d.1570)

On Marriage and Love

Elizabeth's answer to the Commons petition that she marry (1559)

The Fair young virgin William Byrd (c.1540-1623)

Sir Walter Raleigh to the Queen – a sonnet (1587)

Fortune hath taken thee away, my love...

The Earle of Salisbury's Pavana Byrd

The Queen's answer to Raleigh

Ah silly pug, wert thou so sore afraid?

The Earle of Salisbury's Galliaro Byrd

Armada Speech at Tilbury

I am come amongst you at this time...

In Fields abroad Byrd

Fantasia à 3 Byrd

Farewell the Bliss Anon (c.1580)

Death of Elizabeth

from the account of John Manningham (1603)

Now leave and let me rest, Dame pleasure, be content...

In Nomine à 4 Byrd

Intermission

Nothing Proved Kristin Norderval (2008)

Voice, viols and interactive audio processing

On the Execution of Lord High Admiral Thomas Seymour

Spoken: *quote* – Queen Elizabeth I

The Doubt

Spoken: *Written in her French Psalter* – Queen Elizabeth I

Sung: *The Doubt of Future Foes* – Queen Elizabeth I

Grieve and Dare Not

Spoken: *When I was fair and young* – Queen Elizabeth I

“Madam, ye need not tell me” – Sir James Melville (1533-1617)

Sung: *On Monsieur’s Departure* – Queen Elizabeth I

O Fortune

Sung: *Written on a Wall at Woodstock*

Written in her French Psalter

Written with a Diamond on her Window at Woodstock

– Queen Elizabeth I

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

Kristin Norderval’s *Nothing Proved* is underwritten by the American Composers Forum with funds provided by the Jerome Foundation.

ABOUT THE PROGRAM

It is not surprising that most of the music on the first half of our program is by one of the greatest 16th century composers, William Byrd (1540-1623); his work stands at the pinnacle of musical achievement from England’s “Golden Age”. Byrd was the most prolific of the English renaissance composers and even though a devout Roman Catholic, the patronage of Queen Elizabeth I and some of her most influential courtiers protected him from much of the persecution other Catholics suffered during this time. After a musical upbringing as a chorister in the Chapel Royal where he would have learned singing, organ, composition and perhaps even how to play the viola da gamba, he was appointed to be a Gentleman of the Chapel Royal in 1572. The Queen, herself a musician and a tolerant Protestant, recognized his genius and in 1575 granted him a patent to publish music with his colleague and teacher, Thomas Tallis. This business venture assured the survival of much of his music in eight books of sacred Latin music and three books of secular English songs, all published between 1575 and 1611. The works on our program represent a variety of his English secular music, from the Italian madrigal style of “The Fair Young Virgin,” a setting of a text translated from Ariosto, to the pavan and galliard for the Earl of Salisbury,

transcribed from a keyboard source. Only a handful of his fantasies for viol consort have survived because all but a few remained unpublished, circulating only in manuscript. The two four-part fantasies show their debt to the vocal motet, but the three part fantasy is one of Byrd’s essays in a relatively new form for England, idiomatic instrumental writing in which all three voices chase each other with shared melodic motives increasing in intensity as the piece progresses. Perhaps the antecedent for this kind of instrumental music was the Italian *ricercare* style of Renaldo Paradiso’s fantasy, (nothing is known of Paradiso except that he was a member of the Queen’s flute consort from 1568 until 1570), brought to England from Italy by the musicians who were hired to modernize the Royal musical establishment of Elizabeth’s father, Henry VIII.

~ Rosamund Morley

Kristin Norderval’s *Nothing Proved* is a song cycle commissioned and composed for the viols of Parthenia, soprano soloist, and interactive audio processing. Using traditional Elizabethan consort song instrumentation and sensibilities, the work combines a 21st century musical

aesthetic and technology, giving the music simultaneously a Renaissance and contemporary sound. The composition presents the words of one of the most powerful and enigmatic women in history in an interpretation reflecting the intelligence and emotional edge of the poetry.

Elizabeth I was the daughter of Henry VIII and Anne Boleyn, whose affair with and eventual marriage to Henry had precipitated the split of the Church of England from Rome. Baby Elizabeth was referred to by some courtiers as the "little whore", daughter of the "Great Whore".

When Henry's affections turned to Jane Seymour, Anne Boleyn fell out of favor, and at age three Elizabeth saw her mother executed, accused by her father of "using fornication with various men" (A musician confessed, under torture).

After Henry's marriage to Jane Seymour, Elizabeth was deprived of her rank as Princess, and Elizabeth's half sister, Princess Mary, the daughter of Henry's first wife, Catherine of Aragon, was rehabilitated and brought back to court.

four year old Elizabeth's astute observation:

"How haps it Governor: yesterday my lady princess, and today but my Lady Elizabeth?"

By age eight Elizabeth had witnessed the death of Jane Seymour shortly after giving birth to

Edward, the marriage and subsequent divorce of Anne of Cleves, and the marriage and subsequent beheading of Catherine Howard, who, like Anne Boleyn, was accused of infidelity.

When Elizabeth was 13, her father died, and her younger, half brother Edward was crowned King of England, with the Duke of Somerset as his protector. Henry VIII's widow, the Queen Dowager Catherine Parr, was courted by and eventually married the Lord High Admiral Thomas Seymour. Seymour had simultaneously courted the young Lady Elizabeth, and his attentions to her did not stop after his marriage to Catherine Parr.

Lord Seymour attempted over time to turn young King Edward away from his protector, and for this, and his designs on the Lady Elizabeth, he was eventually accused of sedition, and executed as a traitor. The 15 year old Elizabeth was suspected of complicity, and interrogated by one of the commissioners about her associations with Lord Seymour. Rumors circulated that she was pregnant with Seymour's child and was being held in the Tower of London. Elizabeth wrote to the Lord Protector protesting the "shameful slanders" and requesting that the rumors be publicly denied since "no such rumours should be spread about the King's Majesty's sisters, as I am, though unworthy."

Elizabeth's comments on Seymour's execution were pithy indeed.

~ Kristin Norderval

SUNG TEXTS

THE FAIR YOUNG VIRGIN

The fair young virgin is like the rose untainted,
In garden fair while tender stalk doth bear it,
Sole and untouch'd with no resort acquainted,
No shepherd nor his flock doth once come near it,
Th'air full of sweetness, the morning fresh depainted,
The earth, the water, with all their favours cheer it.
Dainty young gallants and ladies desired,
their heads and breasts attired.

But not so soon from green stock where it grewed
The same is pluck'd and from the branch removed,
As lost is all from heav'n and earth that flowed,
Both favour, grace and beauty best beloved,
The virgin fair, that hath the flow'r bestowed,
Which more than life to guard it her behoved,

Loseth her praise and is no more desired,
Of those that late unto her love aspired.

IN FIELDS ABROAD

In fields abroad where trumpets shrill do sound,
where glaives and shields do give and take the knocks,
where bodies dead do overspread the ground,
and friends to foes are common butchers' blocks,
a gallant shot well managing his piece,
in my conceit deserves a golden fleece.

Who makes his seat a stately stamping steed,
whose neighs and plays are princely to behold,
whose courage stout, whose eyes are fiery red,
whose joints well knit, whose harness all of gold,
doth well deserve to be no meaner thing
than Persian knight whose horse made him a king.

By that bedside where sits a gallant Dame,
who casteth off her brave and rich attire,
whose petticoat sets forth as fair a frame
as mortal men or gods can well desire,
who sits and sees her petticoat unlaced,
I say no more, the rest are all disgraced.

FAREWELL THE BLISS

Farewell the bliss that once I had, farewell the end of strife
And welcome, Hate, thou mak'st me glad by short'ning of my life.
What shall I say? Where should I rest? From Death I cannot fly.
My friend is fled, who hath oppress'd the heart that yields to die.
And shall he live to triumph then, that wounded hath my heart,
To have the bliss, and I the blow: the joy, and I the smart?
Then grief bring care, bring sisters three to cut my thread in twain;
For care brings woe, and woe brings death, and death brings life again.
Come death! Sweet Death! I will not fly. Strike out thy stroke, for now I die.

NOTHING PROVED

Sung Texts – adapted from the following poems:

The Doubt of Future Foes

The doubt of future foes exiles my present joy,
And wit me warns to shun such snares as threaten mine annoy;
For falsehood now doth flow, and subjects' faith doth ebb,
Which should not be if reason ruled or wisdom weaved the web.
But clouds of joy untried do cloak aspiring minds,
Which turn to rain of late repent by changed course of winds.
The top of hope supposed the root upreared shall be,
And fruitless all their grafted guile, as shortly ye shall see.
The dazzled eyes with pride, which great ambition blinds,
Shall be unsealed by worthy wights whose foresight falsehood finds.
The daughter of debate that discord aye doth sow
Shall reap no gain where former rule still peace hath taught to know.
No foreign banished wight shall anchor in this port;
Our realm brooks not seditious sects, let them elsewhere resort.
My rusty sword through rest shall first his edge employ

To poll their tops that seek such change or gape for future joy.

On Monsieur's Departure

I grieve and dare not show my discontent,
I love and yet am forced to seem to hate,
I do, yet dare not say I ever meant,
I seem stark mute, but inwardly to prate.
I am and not, I freeze and yet am burned.
Since from myself another self I turned.

My care is like my shadow in the sun,
Follows me flying, flies when I pursue it,
Stands and lies by me, doth what I have done.
His too familiar care doth make me rue it.
No means I find to rid him from my breast,
Till by the end of things it be suppress.

Some gentler passion slide into my mind,
For I am soft and made of melting snow;
Or be more cruel, love, and so be kind.
Let me float or sink, be high or low.
Or let me live with some more sweet content,
Or die and so forget what love ere meant.

O Fortune

O Fortune, thy wresting, wavering state
Hath fraught with cares my troubled wit...

*Much suspected by me
Nothing proved can be
Quoth Elizabeth, prisoner*

Oh Fortune, thy wresting, wavering state
are fraught with cares my troubled wit
Whose witness this present prison late
Could bear, where once was joy's loan quit...

*No crooked leg, no bleared eye
No part deformed out of kind
Nor yet so ugly half can be
As is the inward suspicious mind*

Oh Fortune!

Thou causedst the guilty to be loosed
From bands where innocents were inclosed
And caused the guiltless to be reserved
And freed those that death had well deserved.

Oh Fortune, thy wresting, wavering state
Hath fraught with cares my troubled wit...

But all herein can be nothing wrought
So God send my foes all they have thought

Oh Fortune...

ABOUT THE ARTISTS

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.

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.

Acclaimed both as a singer, improviser and composer, **KRISTIN NORDERVAL** has premiered numerous new works for voice and presented original compositions incorporating voice, electronics, and interactive technology at festivals and concert houses in Europe, the Far East, and the Americas. Many works - including five chamber operas - have been written specifically for her. A number of these works have been recorded on Aurora, CRI, Deep Listening, Eurydice, Koch International, and New World Records. Her credits as a soloist include performances with the Philip Glass Ensemble, the San Francisco Symphony, Oslo Sinfonietta and the Netherlands Dance Theater.

In 2004 and 2005 she was awarded a Norwegian Artists Stipend for creation of new interdisciplinary works for the stage, and in 2005 she received the Henry Cowell Award recognizing her innovative work as a composer. Among her compositions are works for concert, stage and film. Commissions include works for Den Anden Opera in Copenhagen, the Bucharest International Dance Festival in Romania, jill sigman/thinkdance in New York City, and the early music ensemble Parthenia, the latter as part of the Jerome Composers Commissioning Program.

Norderval is the co-founder and vocalist/laptop performer of the electro-acoustic duo ZANANA, and a member of Pauline Oliveros' improvising quintet the New Circle Five. Kristin Norderval received her Doctor of Musical Arts from Manhattan School of Music in New York City in 1993. Her undergraduate and Masters studies

were completed at the University of Washington and the San Francisco Conservatory of Music. She is currently a Research Fellow at the University of Østfold in Halden, Norway, investigating training and creation methods in the interdisciplinary performing arts.

ROBERTA MAXWELL has appeared on Broadway in *Equus*, *Othello*, *Henry V*, and *The Merchant*, and Off-Broadway in *Stevie*, *Ashes* (Manhattan Theatre Club, Obie Award); *Slag*, *Mary Stuart*, *Richard III*, *The Cripple of Inishmaan* (Public Theater); *The Persians* (Actors Theatre); *Madras House* (Mint Theatre); *Richard III* (Classic Stage Company); *A Whistle in the Dark* (Obie Award). Other performances include national tours of *Lettuce and Lovage*, and regional theater productions at Williamstown Theater Festival, Hartford Stage, Huntington Theatre Company, Stratford Shakespeare Festival, Tyrone Guthrie Centre, Stockbridge, Cincinnati, Houston, Mark Taper Forum, Ahmanson Theatre, and Old Globe Theatre. Ms. Maxwell's film appearances include *Popeye*, *Psycho III*, *Philadelphia*, *Dead Man Walking*, and *Brokeback Mountain*, and she has been on television in "Law and Order," "All My Children," "Another World," "The Mermaid Chair," "Mourning Becomes Electra," and "Touch of a Poet."

PAUL HECHT made his debut as the Player in *Rosencrantz & Guildenstern are Dead* (Tony nomination 1968). Other Broadway appearances include: *Night & Day* with Maggie Smith and *Invention of Love*. (Tom Stoppard), 1776 (original company), the Rothschilds, *Shaw's Caesar & Cleopatra* and *Pirandello's Henry IV* (both with Rex Harrison). Off Broadway: *Harold Pinter's Moonlight*, *Neil Simon's London Suite*, the title role in *Pirandello's Henry IV* (Obie award 1990). *Humble Boy* at the Manhattan Theater Club, and also in the National Theatre of Great Britain tour. Around the country: *Cyrano* at the Guthrie (world premiere Antony Burgess translation). *Marc Antony*, (*Julius Caesar & Antony and Cleopatra*) American Shakespeare Festival, and in plays by Shaw, Shakespeare, Chekhov, Turgenev, Harwood, Kaufman-Ferber, Charles Dickens, at the McCarter in Princeton, Canada's Shaw festival, N.Y Shakespeare Festival, John Drew East Hampton, Bay Street Sag Harbor, and the Berkshire Theater Festival.

TV Audiences may have recognized him over the years as Charles in *Kate & Allie* and several unsavory characters in *Law and Order*, plus most of the daytime dramas (soaps). He has appeared in films with Bette Davis, Jane Fonda, Jeremy Irons, Chris Rock, and Howard Stern, and also in *Every Good Boy Deserves Favour* (Stoppard-Previn) with the Philadelphia Orchestra. He has appeared in many literary programs at the 92nd street Y and reads annually on Selected Shorts at Symphony Space broadcast on NPR. With Parthenia he has developed the program "Sweet Music" reading sonnets of Shakespeare and Donne. He appears also with the music groups Dryden Players (Princeton NJ) and Newbury players (Chicago). he also presents a bi monthly program of poetry at the Cornelia Street Cafe in Greenwich Village. He served as NY Branch President of the Screen Actors Guild from 1991- 1995.