



ROSAMUND MORLEY, treble viol
LAWRENCE LIPNIK, tenor viol
BEVERLY AU, bass viol
LISA TERRY, bass viol

with

PAUL HECHT, actor
JACQUELINE HORNER-KWIATEK, soprano

WHEN MUSIC & SWEET POETRY AGREE

Shakespeare, Donne & their Elizabethan Musical Contemporaries

It was a Lover and his Lass ♦ Thomas Morley (1557-1602)
The Triple Foole ♦ John Donne (1572-1631)
Fantasy on *All in a Garden Green* ♦ John Jenkins (1592-1678)
Go and Catch a Falling Star ♦ Donne
Galliard: *The Fairy Rownd* ♦ Anthony Holborne (c.1545-1602)

The Flea ♦ Donne
Come Live with Me and be my Love ♦ William Corkine (fl.1610-1620)
The Bait ♦ Donne
A Mery Conceit: *The Queenes delight* ♦ Tobias Hume (c.1569-1620)

Sonnet 29: *When in disgrace with fortune and men's eyes* ♦ William Shakespeare (1564-1616)
The Fair Young Virgin ♦ William Byrd
Sonnet 23: *As an unperfect actor on the stage* ♦ Shakespeare
Can She Excuse my Wrongs * John Dowland (1563-1626)
Sonnet 91: *Some glory in their birth, some in their skill* ♦ Shakespeare

Hugh Ashton's Mask ♦ attr. Hugh Ashton (c.1485-c.1558)
A Lecture Upon the Shadow ♦ Donne
Rest Sweet Nymphs ♦ Francis Pilkington (c.1570-1628)

BRIEF PAUSE

Sonnet 104: *To me, fair friend, you never can be old* ♦ Shakespeare
Fantasy in 4 parts ♦ William Byrd (c.1539-1623)
The Tempest, Act V ♦ *Ye elves of hills, brooks, standing lakes, and groves* *Shakespeare
Full Fathom Five ♦ Robert Johnson (c.1583-1633)

The Relic ♦ Donne
Harke, Harke ♦ Tobias Hume
Death Be not Proud ♦ Donne

Now, oh Now I Needs Must Part ♦ John Dowland
Sonnet 71: *No longer mourn for me when I am dead* ♦ Shakespeare
Pavan: *Paradiso* ♦ Holborne
A Valediction Forbidding Mourning ♦ Donne

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In the Elizabethan world, poetry and music were inseparable: poetry was conceived as song and music took its forms and phrasing from poetry. In our concert we intersperse dramatic readings of the poetry of Shakespeare and Donne with instrumental and vocal musical vignettes, creating an evening of sung poetry and spoken music.

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.

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.

JACQUELINE HORNER-KWIATEK, in addition to her work as a member of the world famous vocal quartet Anonymous 4, has a reputation as a versatile and accomplished soloist, performing music from Bach to Babbitt. Recent solo work has included Bach cantatas with The Washington Bach Consort DC and the Bach Sinfonia DC, Bach and Handel arias at Carmel Bach Festival with Bruno Weill, songs by Dowland and others with The Folger Consort at the National Cathedral DC, Haydn's *The Creation*, Faure's *Requiem* with Riverside Choral Society NYC, *The Elijah* with Ars Musica New Jersey, Mozart's *Regina Coeli* with The Capitol Hill Chorale, Mendelssohn's *Lobgesang* with Choral Arts Society of Philadelphia, and the premiere of new opera and concert works with Albany Symphony Orchestra's contemporary music group *Dogs of Desire*, conducted by David Alan Miller. Upcoming projects include the world premiere of Richard Einhorn's *The Origin: An Oratorio Tribute to Charles Darwin* at SUNY Oswego, and a new CD of medieval Christmas music with Anonymous 4. Jacqueline is also a voice teacher. She has thriving studios in NYC and DC and is a member of the faculty at Trevor Conservatory of Music and the annual choral workshop *Musica Deo Sacra* in DC. She gives masterclasses all over the US, including SUNY Oswego, Mannes School of Music NYC, University of Georgia at Athens and Georgetown University DC. She also gives ensemble technique workshops in NYC, DC and beyond. Her website is jacquelinehorner.com.

"Jacqueline Horner's voice...a wonder of unadorned beauty." (Boston Globe)