

# Bridging the Centuries

Contrasts in Sacred Renaissance  
& Contemporary Texts

The Early Music Hawaii Choir  
Karol Nowicki, conductor

Emily Haswell, Mihoko Ito, Georgine Stark, soprano  
Allen Bauchle, Naomi Castro, Karyn Castro, Jeannette Johnson, alto  
Stan Baptista, Ian Capps, Karol Nowicki, tenor  
Simon Crookall, David Del Rocco, Keane Ishii, bass

Friday, November 14, 2014, 7:30 pm

The Cathedral of St. Andrew Parke Chapel  
Honolulu, Hawaii



*This concert is supported in part by the State Foundation on Culture  
and the Arts through appropriations from the Legislature of the State  
of Hawaii and by the National Endowment for the Arts*

# Bridging the Centuries

Contrasts in Sacred Renaissance and Contemporary Texts

## Program

*Please hold applause until the end of each half*

- 1 **Advent** *Rorate caeli*  
Chant  
Hermann Schroeder 1904-1984  
Francisco Guerrero 1528-1599
  
- 2 **Christmas** *O magnum mysterium*  
Tomás Luis de Victoria 1548-1611  
Francis Poulenc 1899-1963
  
- 3 **Epiphany** *Videntes stellam*  
Francis Poulenc  
Orlande de Lassus 1532-1594
  
- 4 **Transfiguration** *O nata lux*  
Thomas Tallis 1505-1585  
Chant  
Morten Lauridsen b. 1943

## Intermission

- 5 **Lent** *Jesu dulcis memoria*  
Randall Giles b. 1950  
Tomás Luis de Victoria
  
- 6 **Passion** *O sacrum convivium*  
Olivier Messiaen 1908-1992  
Thomas Tallis
  
- 7 **Easter** *Terra tremuit*  
William Byrd 1540-1623  
Karol Nowicki b. 1988  
Giovanni Perluigi da Palestrina 1525-1594
  
- 8 **Pentecost** *Dum complerentur*  
Chant  
Peter Maxwell Davies b. 1934  
Tomás Luis de Victoria

† We gratefully acknowledge and thank Dean Walter Brownridge and the staff of the Cathedral of St. Andrew for allowing us to perform in this historic church, and for advancing a deeper understanding and appreciation of culture and arts in Hawai'i.

## Program Notes

The polyphonic Renaissance motet was the most important form of Catholic sacred music outside the Ordinary of the Mass throughout the 16th century. The intricate interplay of vocal lines made *a cappella* performance almost essential. This allowed for musical exploration of other sacred texts, such as quotations from the Bible, hymns and prayers, while observing the Vatican's official ban (not always observed) on the use of instruments during the liturgy. Typically, motets provided fine music *a cappella* for other important elements surrounding the Mass, including but by no means restricted to the Introit, Offertory and Communion. Palestrina composed some 250 motets, Lassus more than 500, and Byrd published three collections of *cantiones sacrae*—effectively motets. In tonight's performance, we'll hear from these three and the Spanish luminaries Victoria and Guerrero—all using the power of polyphonic composition to express the many contrasting moods of sacred texts. You'll notice that Tallis introduces a more chordal structure to *O nata lux*, resonant of the developing Anglican style, while his *O sacrum convivium* is fully polyphonic.

The Baroque revolution of the 17th century fundamentally changed the style of the motet, introducing an instrumental bass ground as the harmonic structure above which solo vocal melodies had free rein for elaboration. And the development of larger orchestral forces, particularly in Louis 14th's France, introduced much grander structures of choral and orchestral sacred works which owed little to the intricate balance of vocal lines in renaissance polyphony. This trend in new compositions continued through the classical and romantic periods and up until the present day. At the same time, performance of the original polyphonic motets by the most famous composers of the Renaissance has continued throughout the ages.

A number of 20th and 21st century composers have sought to revive the more intimate *a cappella* motets. For tonight's concert, we have selected compositions which mirror the texts presented by the 16th century composers. The most significant feature is that they have mostly sought to recreate the same mood with changing rhythms, sometimes extreme dynamics and with homophonic structures, often chromatic or clashing, rather than with the independent vocal lines woven into a perfect harmonic tapestry by their renaissance forebears. In many cases, there is a return to the textual clarity provided by chant. Hermann Schroeder's *Rorate caeli*, the first 20th century example, is strongly reminiscent of the medieval *organum*, in which the voices move in parallel fourths and fifths. Francis Poulenc professed a particular love for the pure Romanesque architecture of the churches in his native southern France and, by association, the clean but supple flow of chant. He creates a wonderful

sense of mystery in *O magnum mysterium* with hushed homophonic lines beneath a more elaborate but delicate soprano line; and his vision of the Magi in *Videntes stellam* fairly shimmers with the light of the star they follow. Morten Lauridsen says of his *Lux aeterna*, the larger work of which *O nata lux* is the centerpiece: “I chose as my point of departure the late Renaissance ... to create a quiet, direct and introspective meditation on Light.” He refers to the “consonant harmonies” and “chant-like melodies” of that era. Olivier Messiaen’s only sacred motet also appeals to those chant-like rhythms combined with his familiar, extreme harmonic structures. Karol Nowicki composed *Terra tremuit* for this occasion, taking his inspiration in part from the piece by William Byrd and relying on unsettling rhythms and rising pitches to create the effect. Finally, Peter Maxwell Davies creates a masterful picture of the jumbled languages and confused thrill experienced by the apostles at Pentecost. Tomás Luis de Victoria’s setting of *Dum complerentur* is every bit as complex and rousing but in the renaissance manner which gave birth to this evening’s theme.

Ian Capps, Hawai’i Public Radio, *The Early Muse*

## Texts and Translations

### Rorate caeli desuper

*Rorate caeli desuper et nubes pluant justum. Ne irascaris, Domine, ne ultra memineris iniquitatis. Ecce civitas Sancti facta est deserta; Sion deserta facta est; Jerusalem desolata est, domus sanctificationis tuae et gloriae tuae, ubi laudaverunt te patres nostri. Consolamini, popule meus; cito veniet salus tua. Quare maerore consumeris, qui innovavit dolor? Salvabo te, noli timere, ego enim sum Dominus Deus tuus Sanctus Israel redemptor tuus.*

(Guerrero alternate: *Rorate desuper et nubes pluant justum. Aperiatur terra et germinet salvatorem. Ostende nobis, Domine, misericordiam tuam et salutare tuum da nobis. Veni, Domine, et non tardare.*)

Drop down dew from above, ye heavens; let the clouds rain justice. Thy wrath, O Lord, withhold from us, and no longer remember our transgressions. Lo, the city of the Lord has become a desert; Sion is now a forsaken land; Jerusalem is desolate, the hallowed house of thy sanctification where of old our ancestors sang thy praises. Be comforted, O my people, for most quickly comes thy salvation. Why then are all consumed with grief so that thy sorrowing has transformed thee? I come to save, be not fearful. Do ye not know that I am the Lord and thy God, the most Holy One, redeemer of Israel?

(*Guerrero alternate:* Drop down dew from above, ye heavens; let the clouds rain justice. Let the earth open and bring forth a savior. Show us your mercy, Lord, and grant us your salvation. Come, Lord, and do not delay.)

## **O magnum mysterium**

*O magnum mysterium et mirabile sacramentum, ut animalia viderent Dominum natum, iacentem in presepio. O beata Virgo, cuius viscera meruerunt portare Dominum Iesum Christum. Alleluia.*

O great mystery and wondrous sacrament, that the animals should witness the Lord's birth, lying in the manger. O blessed Virgin, whose womb was worthy to bear the Lord Jesus Christ. Alleluia.

## **Videntes stellam Magi**

*Videntes stellam Magi gavisus sunt gaudio magno et intrantes domum invenerunt puerum cum Maria matre eius et procidentem adoraverunt eum. Et apertis thesauris suis obtulerunt ei munera aurum, thus et myrrham.*

When the Wise Men saw the star, they rejoiced with exceeding joy; and when they entered the house, they found the young Child with Mary his mother and fell down and worshipped him. When they had opened their treasures, they gave him gifts of gold, frankincense and myrrh.

## **O nata lux**

*O nata lux de lumine, Iesu redemptor saeculi, dignare clemens supplicum laudes precesque sumere. Qui carne quondam contegi dignatus es pro perditis. Nos membra confer effici tui beati corporis.*

O light from light begotten, Jesus redeemer of the world, in your mercy deign to hear the praise and prayers of the supplicants. You who once deigned to clothe yourself in mortal flesh for beings lost in sin, grant that we may become part of your most blessed body.

## **Jesu dulcis memoria**

(Chant & Victoria) 1) *Jesu dulcis memoria, dans vera cordis gaudia; sed super mel et omnia eius dulcis praesentia.*

(Giles: add 4 verses) 2) *Nil canitur suavius, nil auditur iucundius, nil cogitatur dulcius quam Jesus, Dei Filius.* 3) *Jesu, spes paenitentibus, quam pius es pententibus, quam bonus te quaerentibus! Sed quid invenientibus?* 4) *Nec lingua valet dicere, nec littera exprimere, expertus potest credere, quid sit Jesum diligere.* 5) *Sis Jesu nostrum gaudium, qui est futurus premium, sit nostra in te gloria, per cuncta semper saecula. Amen.*

*(Chant & Victoria) 1)* Jesus, the very thought of thee with sweetness fills the joyful breast; but sweeter than the honeycomb, thy face to see, in thee to rest.

*(Giles translation: add 4 verses) 2)* No voice can sing, no heart can frame, nor can the memory recall a sweeter sound than Jesus' name, the savior, lover of us all. 3) O hope of every contrite heart, O joy and treasure of the meek, to those who fall how kind thou art, how good to those who truly seek. 4) But what to those who find - ah, this no skill of tongue or pen can show the love of Jesus, what it is, none but the ones who love him know. 5) Jesus, our only joy be thou, as surely thou our prize wilt be. In thee be all our glory now, and ever through eternity. Amen.

### **O sacrum convivium**

*O sacrum convivium in quo Christus sumitur. Recolitur memoria passionis eius. Mens impletur gratia, et futurae gloriae nobis datur. Alleluia!*

O sacred feast wherein Christ dwells, the memory of his Passion is recalled. Our understanding is filled with grace and the pledge of future glory is given to us. Alleluia!

### **Terra tremuit**

*Terra tremuit et quievit, dum resurgeret Deus in iudicio. Alleluia!*

The earth trembled and was quiet, when God arose into judgment. Alleluia!

### **Dum complerentur**

*Dum complerentur dies Pentecostes, erant omnes pariter dicentes: Alleluia! Et subito factus est sonus de caelo, tamquam spiritus vehementis, et replevit totam domum. Alleluia!*

*(Maxwell Davies adds) Et apparuerunt illis dispertitiae linguae ignis, seditque supra singulos eorum. Et repleti sunt omnes Spiritui Sancto, et coeperunt loqui variis linguis, alleluia. Veni, Sancte Spiritus, reple tuorum corda fidelium ignem; et tui amoris in eis ignem accende. Alleluia!*

When the day of Pentecost was fully come, they were all together saying: Alleluia! And suddenly there came a sound from heaven as of a mighty, rushing wind, and it filled all the house where they sat. Alleluia!

*(Maxwell Davies adds)* And there appeared unto them cloven tongues like as of a fire, and it sat upon each of them. And they were all filled with the Holy Spirit and began to speak with other tongues, as the Spirit gave them utterance. Come, Holy Spirit, and fill the hearts of your faithful; and kindle the fire of your love in them. Alleluia!

## The Early Music Hawaii Choir

The EMH Choir was formed in 2013 under the artistic direction of the late Carl Crosier. The ensemble is made up of Honolulu's finest early music performers, most of whom will be recognized as veterans in the performance of this repertoire. They first performed as an entity under this name in *Oratorio*, which featured the music of 17th century composers for the Roman Oratorios in September 2013. The women singers started in September 2014 in *Triumph Against the Odds*, featuring the works of women composers from the 9th to the 17th centuries. Aware of his fragility, Carl had already delegated the direction of tonight's concert, one of his favorite themes, to Karol Nowicki, a Choral Scholar in the St. Andrew's Cathedral Choir, who also composed one piece specially for this performance.

Four of the Honolulu singers will be joined by a number of experienced colleagues on Hawaii Island for a repeat performance in Kona during January 2015.

### Special Donations

The outpouring of support in honor of the late Carl Crosier has been an extraordinary affirmation of his stature in the spiritual and musical community of Hawai'i. We thank his many, many friends and admirers who responded to his wish that Early Music Hawaii be one of the institutions named as a recipient of their generosity. We assure you that your generous donations will be dedicated to projects, including this one, that Carl wished to pursue but could not.

### Season Sponsors

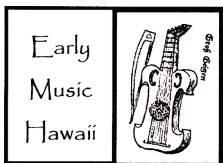
We are most grateful to major sponsors of the full 2014-2015 season, without whose support this performance would not be possible: Anonymous (2), John & Debra Balfour in memory of Carl Crosier, Jeannette & Ian Capps, Katherine & Carl Crosier, Herbert Sato in memory of Joseph McAlister, The Department of Arts and Humanities of Hawaii Pacific University, and a donor on behalf of Hawai'i Public Radio's *The Early Muse*.

We are also grateful for donations for this concert from Marilyn & Carl Bernhardt, Jean & Harvey Singer and Julie & Garrett Webb.

### Volunteers

Many thanks to our loyal team of music-loving volunteers: Cathy Baptista, Sandra Edwards, Anne & John Flanigan, Vreni Griffith, Yvonne Hsieh, Herbert Sato, Ulrike Scherer and Andrea Smith.

Special thanks are due to Katherine Crosier for the design and production of this program.



[www.earlymusicohawaii.com](http://www.earlymusicohawaii.com)

Early Music Hawaii is a non-profit organization established in 2005 to promote the performance and enjoyment of medieval, renaissance and baroque music in our Islands, and to explore historical performance practices. We seek to encourage performers and audiences by presenting and publicizing concerts and workshops in Hawai'i and to provide a forum for groups and individuals interested in early music. Modest membership dues, concert proceeds and freewill donations sustain these efforts.

### *Upcoming Early Music Hawaii Events*

March 12, 2015 • Queen Emma Community Center, Kealakekua

March 14, 2015 • Lutheran Church of Honolulu

#### **Music on the Fringes**

Vienna, Eastern Europe & the North

with **Quicksilver**

April 16, 2015 • Queen Emma Community Center, Kealakekua

April 18, 2015 • Lutheran Church of Honolulu

#### **La Primavera**

Spring of the Italian Baroque

with **Ensemble Mirable** & guest artist **Marion Verbruggen**, *recorders*

## WESTAF

Visiting groups are funded in part by WESTAF, the National Endowment for the Arts and the Hawaii State Foundation on Culture and the Arts.

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*Also in Honolulu*

Sunday, November 30, 7:00 pm • Lutheran Church of Honolulu

#### **An Advent Procession**

The 40th annual procession ushers in the Advent season

with *The O Antiphons* (2014) by Zachary Wadsworth.

The LCH Choir and Mark Wong, *organist*

Miguel Ángel Felipe, *conductor*

[www.LCHwelcome.org](http://www.LCHwelcome.org)