

Early Music Hawaii  
presents

# Kings and Queens

Intimate Music for and by Themselves

Saturday, February 11, 2017, 7:30 pm  
Lutheran Church of Honolulu  
1730 Punahou Street

## The EMH Chamber Singers of Honolulu

Naomi Castro, Georgine Stark soprano Karyn Castro alto  
Guy Merola, Bowe Souza tenor Scott Fikse, Keane Ishii bass  
Philip Gottling III recorder, dulcian Anna Callner viola da gamba  
Katherine Crosier harpsichord, organ  
Scott Fikse director

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Sunday, February 19, 2017, 3:30 pm  
Lutheran Church of the Holy Trinity, Kailua-Kona

## The EMH Chamber Singers of Hawai'i Island

Rachel Edwards, Mary Garris soprano  
Susan Leonard, Kelsey Mordecai alto  
Ian McMillan tenor Daniel Mahraun baritone Steve Kaplan bass  
Geoffrey Naylor, Garrett Webb, Harry Zola recorders  
Katherine Crosier harpsichord  
Daniel Mahraun director



This program 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 Foundation for the Arts

# Program

(please hold applause until after each sub-section)

## 1. Medieval and Renaissance Europe

Ai ondas que eu vin veer ( <i>Cantigas de Amigo</i> )	Martin Codax (13th century)
Rosa das rosas ( <i>Cantigas de Santa Maria</i> )	Anon (13th century)
Se la face ay pale ( <i>Chanson &amp; Kyrie</i> )	Guillaume Dufay (c.1400-1474)
Triste plaisir	Gilles Binchois (c.1400-1460)
Quis Dabit oculis nostris	Ludwig Senfl (c.1486-1543)
Mille Regretz	Josquin des Prez (c.1450-1521)
Gloria ( <i>Missa Hercules Dux Ferrarie</i> )	Josquin des Prez

## 2. Tudor England

Agincourt Carol	attrib. Henry V (1386-1422)
Pastime in good company	Henry VIII (1491-1547)
Tandernaken (instrumental)	Henry VIII
Salve radix	Richard Sampson (fl. 1516)
O Lord, make thy servant Elizabeth	William Byrd (c.1540-1623)
The Queen's Alman (harpsichord)	William Byrd
All creatures now are merry-minded	John Bennet (1570-1615)

Intermission

## 3. Baroque Italy, France and Peru

Lieto solcando il mare	Cristoforo Malvezzi (1547-1597)
Dovro dunque	Giulio Caccini (1550-1618)
Ils s'en vont	Antoine Boesset (1586-1643)
Agnus Dei (from <i>Messe du 11ième mode</i> )	Antoine Boesset
Prélude from Suite II (harpsichord)	Elisabeth Jacquet de la Guerre (1665-1729)
Alma redemptoris mater	Marc-Antoine Charpentier (1643-1704)
Goûtons un doux repos	Michel Lambert (1640-1696)
Domine salvum fac regem	Henri Dumont (1610-1684)
Al reloj se os compara	Tomás de Torrejón y Velasco (1644-1728)

## Program Notes

From medieval times through the Baroque, the principal patrons of music were the royal families of Europe. Their public profile was very high but, like most of us, they valued what private time they had to appreciate, and often participate in more intimate music. Tonight's program samples some of these gems. Most of them are quite short, which is why we ask you to hold applause until each homogeneous group is finished.

Alfonso "El Sabio", 13th century King of Castile and Leon, was not just "wise" but a highly educated patron of all the arts and sciences. He sponsored two of the earliest song cycles of very personal sacred and secular music from Galicia in the northwest of Spain—the *Cantigas de Amigo*, by Martin Codax, and *Cantigas de Santa Maria*, also in the vernacular, with which the program opens. From there, we move quickly to the early Renaissance and the most powerful and artistic court of the mid-15th century, that of Philip the Good, Grand Duke of Burgundy. The many *chansonniers*, inheritors of the troubadour tradition, contributed their songs, including two of the most prominent composers of the time, Gilles Binchois and Guillaume Dufay. Dufay was much more widely renowned and one of the earliest to base a complete Mass on the melody of his own chanson, *Se la face ay pale*. The first section of our program concludes in the early 16th century with two pieces of a very personal nature for two immensely powerful Hapsburg Holy Roman Emperors and Italy's d'Este family in Ferrara. Ludwig Senfl's elegy on the death of Maximilian 1st is followed by the great Josquin des Prez's lovely chanson *Mille Regretz*, the favorite work of Charles 5th, which he is reputed to have carried with him on his constant travels throughout the Holy Roman Empire. Josquin was not given to composing to order for his patrons, but a rare exception is the Mass honoring Duke Ercole d'Este during the composer's brief tenure in Ferrara.

Admittedly, Henry 5th predated the Tudors but the fame of the Battle of Agincourt and the great carol associated with it is irresistible. It may not be his composition although he did leave some sacred music. At least the carol praises him fulsomely. On the other hand, Henry 8th was a fine dancer in his youth, tall, slim and handsome; and he was also a composer of songs and instrumental music, including the two pieces presented today. More than anyone, he was responsible for the early development of the English musical idiom of the Reformation. He amassed a huge collection of instruments, most of which he could play well. His younger daughter Elizabeth, later Queen of England, inherited his love of music, was also a fine dancer and great patron of music. William Byrd, perhaps England's finest composer, was a favorite of the Queen in spite of his well publicized Catholic beliefs. The madrigal by John Bennet comes from *The Triumphs of Oriana*, a publication of 25 madrigals by 23 composers master-minded by Thomas Morley to honor the Queen. Each piece had to close with the phrase "Then sang the shepherds and nymphs of Diana: Long live fair Oriana" —alias Elizabeth.

The Medici dynasty of Florence is famed for many reasons. In 1589, the Grand Duke Ferdinand, recently elevated after the suspicious death of his elder brother, married Christine of Lorraine in the most elaborately musical four-day wedding ever,

in which *Lieti solcando* is just one of dozens of luscious *intermedi*. Later, Francesco Caccini was the doyen of dramatic song and the new opera at the Medici court but a testy man who fell in and out of favor.

In the 17th century, Louis 13th revived the glories of early French music after a period of relative doldrums. As Master of the King's Chamber Music, Antoine Boesset was the closest musical associate of the royal family, credited with the rise of the sophisticated art songs known as *airs de cœur*. Louis 14th, an even finer dancer and more avid musical patron than the Tudors, built the grandest, most public display of orchestral and operatic drama at Versailles, the envy of every other European monarch. But he too valued a private rendezvous with music, especially in later life, and two of his closest composers in this private life were Henri Dumont, composer for the King's private chapel, and Michel Lambert, the ultimate exponent of the *airs de cœur*. While excluded from the court by the monopolistic Lully until 1687, Marc-Antoine Charpentier was in private service to the King's cousin and generous patron of music, Mademoiselle de Guise.

As a coda to Alfonso El Sabio's introduction to the program, we close with a taste of the New World. When his patron the Count of Lemos was appointed Viceroy of Peru in 1667, Tomás de Torrejón y Velasco traveled with him as his personal composer. He remained in Lima as the master of music for the rest of his long life. In 1701, he composed the first opera in the New World in honor of King Philip 5th on his 18th birthday and the first anniversary of his succession to the Spanish throne.

Ian Capps, *The Early Muse*, Hawaii Public Radio

## Texts and Translations

### **Ai ondas**

*Ai ondas que eu vin veer  
Se me saberedes dizer  
Por que tarda meu amigo sen mi?  
Ai ondas que eu vin mirar  
Se me saberedes contar  
Por que tarda meu amigo sen mi?*

Waves that I came to see,  
Ah, waves say unto me  
Why my lover is so long away from me?  
Oh waves that I came to watch,  
Would that you knew how to tell  
Why my lover is so long away from me?

### **Rosa das rosas**

*Refrain*  
Rosa das rosas e fror das frores,  
Dona das donas, Sennor dos sennores

*Refrain*  
Rose of roses and flower of flowers  
Lady of ladies and Lord of lords.

*Verses*  
*Rosa de beldad' e de parecer  
e fror d'alegria e de prazer  
Dona en mui piadosa seer  
Sennor en toller coitas e dores  
Devemo-la mui' amar e servir*

*Verses*  
Rose of beauty and fine appearance  
and flower of happiness and pleasure,  
Lady of most merciful bearing  
and Lord for relieving all woes and cares.  
We should love and serve her loyally,

*ca punna de nos guardar de falir;  
des i dos erros nos faz repentir,  
que nos fazemos come pecadores.  
Esta dona que tenno por Sennor,  
de que quero seer trobador,  
se eu per ren poss' aver seu amor,  
dou a demo os outros amores.*

### **Se la face ay pale**

*Se la face ay pale, la cause est amer  
c'est la principale et tant m'est amer.  
Amer, qu'en la mer me voudroye voir.  
Or scet bien de voir la belle a qui suis  
que nul bien avoir sans elle ne puis.  
C'est la plus reale qu'on puist regarder  
de s'amour leiale ne me puis garder.  
Fol sui d'agarder ne faire devoir  
d'amour recevoir fors d'elle, je cuis.  
Se ne veil douloir sans elle ne puis.*

### **Triste plaisir**

*Triste plaisir et douleureuse joie,  
aspre douceur, reconfort ennuyeux,  
ris en plourant, souvenir oblieux  
m'accompaignent combien que seul le soye.  
C'est mon tresor, c'est toute ma monnoy,  
pouvre dangier est sur moy envieux.  
Bien seroit il, s'il me venoit avoir quant  
il me het pour ce qu'amours m'envoye.  
Triste plaisir...*

### **Quis dabit oculis**

*Quis dabit oculis nostris fontem lachrimarum, ut plorabimus die ac nocte coram  
Domino? Germania quid ploras? Musica cur sileas? Austria, cur deducta lugubri veste  
moerore consumeris? Heu nobis Domine, defecit nobis Maximilianus. Gaudium cordis  
nostri conversum est in luctum. Cecidit corona capitis nostri. Ergo ululate pueri, plorate  
sacerdotes, lugite cantores, plangite nobiles, milites, et dicite: Maximilianus, requiescat  
in pace.*

Who will give our eyes a fountain of tears, that we may weep day and night before the Lord? Germany, why do you weep? Music, why are you silent? Austria, sadly clothed, why are you consumed by grief? Alas Lord! Our Maximilian has died. Our

for she can save us from failing;  
she makes us repent the errors  
that we have committed as sinners.  
This Lady whom I acknowledge as my  
Master,  
and whose troubadour I'll gladly be,  
if I could in any way possess her love,  
I'd give up all my other lovers.

If I am pale, the cause is love,  
this before all and bitter I find it.  
So bitter, that in the sea I would rather  
see myself. Now well she knows the  
beauty to whom I belong that without  
her no good can come of me.  
She is the most regal lady that one can  
see, from loyal love I cannot stray. Fool  
I am to stay, not to do what I must but  
receive love from others than her. If pain  
I want not, live without her I cannot.

Sad pleasure and painful joy,  
harsh sweetness, tiresome consolation,  
tearful laughter, forgetful remembrance  
are my companions so long as I am  
alone. This is my treasure, my portion,  
my money; for that Love's Threat envies  
me. Well he may, since he is grieved by  
what Love sends me now.  
Sad pleasure...

joyful hearts are turned to mourning. The crown of our head is fallen. Therefore wail, youths; weep, priests; wail nobles, soldiers; and say: Maximilian, may he rest in peace.

### **Mille Regretz**

*Mille regretz de vous abandoner, et deslonger votre fache amoureuse. J'ai si grand deuil et peine douloureuse qu'on verra bref mes jours definer.*

A thousand times I regret to leave you and go far from your loving face. So great is my suffering and painful woe that my days will soon be ended.

### **The Agincourt Carol**

*Refrain*

*Deo gracias Anglia redde pro victoria.*

England gives thanks to God for the victory.

*Verses*

Our King went forth to Normandy, with grace and might of chivalry; there God for him wrought marvelously. Wherefore England may call and cry,

*Deo gracias...*

Now gracious God, he saved our King, his people and all his well-willing, gave him good life and good ending, that we with mirth may safely sing:

*Deo gracias...*

### **Pastime with Good Company**

Pastime with good company, I love and shall until I die.

Grudge who lust but none deny, so God be pleased thus love will I.

For my pastance hunt, sing and dance my heart is set.

All goodly sport for my comfort, who shall me let?

Youth must have some dalliance of good or ill some pastance;

company methinks then best all

thoughts and fancies to digest.

For idleness is chief mistress of vices all;

then who can say but mirth and play is best of all.

Company with honesty is virtue vices to flee.

Company is good and ill but every man hath his free will.

The best ensue the worst eschew my mind shall be.

Virtue to use vice to refuse thus shall I use me.

### **Salve radix**

*Salve, radix, varios producens germine ramos,  
quos inter ramus supereminet altior unus,  
cuius et ex summo purpura rosa micat,  
qua stant unanimes pax et iustitia septe,  
claudunturque foras dissona corda senum.*

Hail, root, bringing forth varying stems from a seed,  
among which one stem rises higher, and from the top  
of which there gleams a scarlet rose, where peace  
and justice stand enclosed, harmonious, and the  
discordant hearts of old men are shut outside.

### **O Lord, make thy servant Elizabeth**

O Lord, make thy servant Elizabeth our Queen to rejoice  
in thy strength; give her her heart's desire, and deny not  
the request of her lips; but prevent her with thine everlasting  
blessing, and give her a long life, e'en for ever and ever. Amen.

### **All Creatures Now**

All creatures now are merry merry-minded.  
The shepherds' daughters playing, the nymphs are fa-la-la-ing.  
Yond bugle was well winded. At Oriana's presence each thing smileth.  
The flowers themselves discover; birds over her do hover; music the time beguileth.  
See where she comes with garlands crowned, Queen of all queens renowned.  
Then sing the shepherds and nymphs of Diana: Long live fair Oriana.

### **Lieti solcando il mare**

*Lieti solcando il mare, cantiam compagni fidi,  
ecco ch'il ciel ai nostri bei desir cortese aspira.  
Gia fatto freddo gielo l'infelice Arion,  
l'anima spira dentr'a quel acque; or noi  
godiam felici dei tesori suoi*

Happily ploughing through the sea, let us sing,  
faithful companions, for the sky kindly fulfills  
our sweet desires. Already turned to gelid ice,  
the soul of the hapless Arion expires  
in the depths of these waters; and now it is for us  
happily to thrive on his treasures.

### **Dovro dunque morire?**

*Dovro dunque morire? Pria che di nuovo io miri  
voi bramata cagion de miei martiri.  
Mio perduto tesoro, non potro dirvi  
pria ch'io mora: "Io moro"?Io moro?  
O, miseria inaudita; non poter dir a voi: "Moro mia vita."*

Must I then die? Before I can see you again,  
longed-for cause of my suffering, my lost treasure,  
can I not tell you before I die: "I am dying"?  
Oh, unheard of wretchedness, to be unable to tell you:  
"I am dying, my life."

### **Ils s'en vont**

*Ils s'en vont, ces roys de ma vie, ces yeux, ces beaux yeux,  
dont l'esclat fait paslir d'envie ceux memes des cieux.  
Dieux! amis de l'innocence, qu'ay je fait pour meriter  
les ennuis ou cette absence me va precipiter?*

*Dans quel effroi de solitudes assez escarté  
metray-je mes inquietudes en leur liberte.  
Dieux! amis...*

*Les affligés ont en leurs peines recours a pleurer:  
mais quand mes yeux seroyent fontaines que puis-je esperer?  
Dieux! amis...*

They leave, those “kings” of my life, those eyes, those lovely eyes, whose sparkle makes even those of heaven pale with envy. Ye Gods! What have I done in innocence to deserve the pains into which this absence makes me fall? In what frightful solitude, so lonely, shall I place my worries at their will? Ye Gods!... In their pain, the afflicted have recourse to weeping, but when my eyes sprout fountains, what then can I hope for? Ye Gods!...

### **Alma Redemptoris Mater**

*Alma redemptoris Mater, quae per via caeli porta manes  
et stella maris, succure cadenti surgere qui curat populo.  
Tu quae genuisti, natura mirante, tuum sanctum genitorem.  
Virgo prius ac posterius, Gabrielis ab ore sumens illud  
Ave, peccatorum miserere.*

Gracious Mother of the Redeemer, who are the ever-open door of heaven and star of the sea, succour your people who fail and strive to rise again. You who gave birth to your holy Creator, while nature marveled, a virgin before and after, who heard that “Ave” from Gabriel’s lips, have mercy on sinners.

### **Goûtons un doux repos**

*Goûtons un doux repos, cessant d'aimer Silvie.  
Son empire est trop rude, il faut s'en dégager.  
Mais une si juste envie trouble en secret mon coeur,  
loin de soulager. Et quand j'aurois la force de changer  
que deviendrais-je le reste de ma vie?*

Let us enjoy a sweet repose, and cease to love Silvie.  
Her sway is so rough, one must disengage.



But such a just desire troubles, not soothes my secret heart.  
And when I have the courage to change, alas!  
What will become of the rest of my life?

### **Domine salvum fac Regem**

*Domine salvum fac Regem et exaudi nos in die qua invocaverimus te.*

O Lord, save the King and mercifully hear us when we call upon you.

### **Al reloj se os compara**

*Al reloj se os compara, morena. Sea en hora buena, que de vos es un fiel traslado, quien da con concierto y siempre esta dando. Que, de las obras de Dios, el mejor reloj sois vos. Dan!, es la una; en pureza y gracia como ninguna. Dan! son las dos; de siempre Virgen y Madre de Dios, por quien su poder ha obrado. Vos sois la mano de su grande omnipotencia. Vos sois le muestra que, de las obras de Dios, el mejor reloj sois vos.*

We may compare you to a fine clock, dark lady (Mary). In good time. It is a faithful comparison for you, who gives in concert and keeps on giving. Of all the works of God, the best clock is you. Ding! it's one o'clock—pure and graceful like none other. Dong! it's two—always Virgin and Mother of God, through whom his power is wrought. You are the hand of his great omnipotence. You are the proof that, of all the works of God, the best clock is you.

## The EMH Chamber Singers

For the first time, the EMH Chamber Singers will perform the same concert program as distinct ensembles on Oahu and Hawai'i Island. There are fine singers experienced in the early music genre on both islands and we have long wished to encourage performances by the talented Big Island singers rather than continue to “export” members from Oahu to repeat the same program. The new approach has been made possible with the participation of two experienced professional directors—**Scott Fikse** in Honolulu and **Daniel Mahraun** in Kailua-Kona. Daniel has also made a particularly valuable contribution to the selection of works for this Kings and Queens program. Both islands have independently vibrant musical communities and deserve to hear their local talent perform this exciting but rarely presented early music repertory. You will notice from the different instrumentation in each performance that there is opportunity for flexibility in matching the available resources in each locale to individual pieces, a universal practice from medieval times to the Baroque.

**Scott Fikse** is a performer, composer, and director with a profound love of choral music in all its forms. He relocated to Honolulu after teaching and directing in the Seattle area, and several years as a touring artist and arranger with Celebrity Cruises. In recent years Scott's talents and passion have brought him to many exciting venues and into collaboration with a diversity of wonderful musicians.

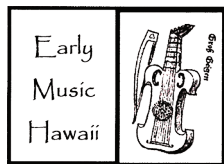
His quartet, *Society Dues*, was one of the top-five in the Evergreen District (Barbershop Harmony Society) and frequent clinicians and guest performers at concerts and festivals on the west coast and in Canada. In addition to jazz and close harmony, Scott has nurtured a love for early music. He served several years as the bass section leader and choral scholar at Our Lady Star of the Sea in Bremerton, WA, a program steeped in Renaissance polyphony and Gregorian chant.

In addition to his performing credits, Scott served two seasons as Director of Music at Seattle's Broadway Bound Children's Theater and as artistic director of the Polish choral ensemble *Vivat Musica*. A long time church musician, Scott also directed the music program at Findlay Street Christian Church (Disciples of Christ). In 2015 the Lutheran Church of Honolulu welcomed Scott as their new Director of Music and Liturgy. There he conducts the LCH Choir, the Men's Schola, and Early Music Ensemble.

**Daniel Mahraun** is a choral conductor and editor/arranger of music for choirs. As a lyric baritone, he devotes his time to oratorio, art song and choral singing, especially of early music. He is currently choir director at the Lutheran Church of the Holy Trinity in Kailua-Kona, Hawai'i.

In his most recent academic appointment, he served as Director of Choral Activities at Minnesota State University Moorhead. Previously, Dr. Mahraun spent two seasons as a full-time member of the St. Paul-based early music group The Rose Ensemble, and may be heard on their 2014 CD, *A toast to Prohibition*. For ten years prior, he was Director of Choral Activities at Bethany College (Lindsborg, Kan.). He was also Music Director of the renowned Bethany Oratorio Society, conducting their annual performances of Handel's *Messiah* and Bach's *St. Matthew Passion*. Inspired in part by this work, his article "What Language Shall I Borrow? Singing in Translation" appeared in the May 2016 issue of the *Choral Journal*.

Dr. Mahraun holds a BME from Wartburg College (Waverly, Ia.), master's degrees in conducting and performance from the University of Northern Iowa, and a DMA in the literature and performance of choral music from the University of Colorado at Boulder, CO.



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

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to promote historical performance practices. To this end, we present one major choral/orchestral concert in Honolulu and one chamber concert on Oahu and

Hawaii Island, all with local performers. We also present two leading professional early music ensembles from the mainland who perform in Honolulu and Kailua-Kona.

Modest membership dues, concert proceeds and freewill donations sustain these efforts. Ticket sales alone cannot cover the cost of quality concert presentations, here or elsewhere in the US and abroad. We are most grateful to a select number of generous sponsors and hope you will consider joining them with a donation in the envelope at the ticket desk or online at [www.earlymusichawaii.com](http://www.earlymusichawaii.com).

### **Season Sponsors**

We are most grateful to sponsors of the 2016-2017 season and this concert, without whose support these concerts would not be possible: Anonymous (2), David Austin, Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Katherine Crosier, The Department of Arts and Humanities at Hawaii Pacific University, Yvonne Hsieh, Lynne Johnson, Karen Leatherman in memory of Carl Crosier, Bernice and Robert Littman, Bruce Mundy and Joanna Blair-Mundy, The Pikake Foundation, Herbert Sato, Julie and Garrett Webb, Eldon Wegner, and a donor on behalf of Hawaii Public Radio's *The Early Muse*.

### **Acknowledgments**

Special thanks are due to Daniel Mahraun for the research, arrangement and transcription of many of the works in this program; to Katherine Crosier for artistic direction and for design of promotional materials and programs; and to Jeannette Johnson-Capps for coordinating the complex logistics of concert production on Oahu.

### **Volunteers**

We thank the lovers of early music on Oahu and Hawai'i Island who consistently give their time as volunteers to make these concerts run smoothly.

### **Lutheran Church of Honolulu**

EMH thanks the Lutheran Church of Honolulu for continuing to host our concerts over the past decade. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the early music repertory so well.

### **Lutheran Church of the Holy Trinity**

This is the third concert hosted by the Lutheran Church in Kailua-Kona within the last year. We are most grateful for the warm welcome and excellent facilities, and look forward to a continuing fruitful relationship in the years to come.



*Season Finale*

## Mediterranean Odyssey

A Musical Tour of Southern Europe

Saturday, May 6, 2017 • 7:30 pm  
Lutheran Church of Honolulu

Sunday, May 7, 2017 • 3:30 pm  
Lutheran Church of the Holy Trinity, Kailua-Kona

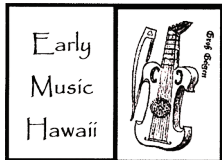
## Chatham Baroque

Discover elegant baroque sonatas and toe-tapping dances from the shores of Mediterranean Spain, France and Italy, performed by a leading chamber ensemble from Pittsburgh praised for its “colorful virtuosity” by the *New York Times*.

WESTAF



*This concert is supported in part with funds provided by the Western States Arts Foundation (WESTAF), the Hawaii State Foundation on Culture and the Arts and the National Endowment for the Arts.*



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