

Early Music Hawaii
presents

Musical Mavericks

The Early Music Hawaii Chamber Ensemble
Scott Fikse director

Taylor Ishida, Andrea Maciel, Georgine Stark soprano
Sarah Lambert Connelly, Diane Koshi alto
Chris Behic, Guy Merola, Kawaiola Murray tenor
Scott Fikse, Keane Ishii bass

Anna Callner viola d gamba Sharene Taba harp
Jieun Kim Newland organ

Saturday, January 19, 2019 • 7:30 pm

Lutheran Church of Honolulu
1730 Punahou Street



This program is supported in part by the Hawaii 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.

Program

Carmina Chromatico
Sibylla Persica
Sibylla Cimmerica (instrumental)
(from Prophetiae Sibyllarum) Orlande de Lassus (1532-1594)

My mind to me a kingdom is
Andrea Maciel, soprano William Byrd (c.1540-1623)

Coranto and Rowland
Jieun Kim Newland, organ Byrd

O God that guides the cheerful sun
Sarah Connelly, alto Keane Ishii, bass Byrd

Arde il mio cor
O vos omnes Carlo Gesualdo (c.1561-1613)

Intermission

Solo e pensoso
Qual mormorio soave Luca Marenzio (c.1553-1599)

Due Ricercari
Sharene Taba, renaissance harp Fabrizio Dentice (1539-1581)

L'Eraclito amoroso
Georgine Stark, soprano Barbara Strozzi (1619-1677)

Le Badinage (Suite d'un Goût Etranger)
Anna Callner, viola da gamba Marin Marais (1656-1728)

Pulchra es (from Vespers of 1610)
Georgine Stark, Andrea Maciel, soprano Claudio Monteverdi (1567-1643)

Hor che 'l ciel e la terra Monteverdi

Program Notes

The 16th century was an active time for the development of “new” music, in part because of the advent of music publishing. For the first time, new trends were widely spread across society, beyond the church, royalty and rich secular patrons. Some composers, such as Gesualdo and Lassus, occasionally went to extremes and may be described as at least part-time mavericks. Others, including Byrd and Monteverdi, were genuine trend-setters but have become so mainstream today that they are not even considered as such. Monteverdi suffered severe criticism from respected contemporary critics and felt obliged to respond publicly, claiming that his *seconda pratica* was not revolutionary but a natural evolution from the *prima pratica* of renaissance polyphony.

The extreme chromatic progressions of *musica reservata* (that is “reserved” for intellectual society) in the mid-16th century were strongly discouraged by the Church. As a youth, Lassus was given to experimentation, notably with popular, earthy Neapolitan songs. In Naples, he also became familiar with the prophecies of the 12 Sibyls, of pagan origin but long since massaged to presage the birth of Christ. Once established in Munich in 1556, he gifted his patron, Duke Albrecht V, with the Sibylline Prophecies and probably other works of *musica reservata*. To his lasting dismay, his patron refused to allow any of his works to be published openly, although he did share the prophecies with an astonished King of France.

William Byrd is considered by most to be the greatest English composer. Like Monteverdi later, he was the master who synthesized the developing idiom of Anglican sacred music, molding it to the cadences of the English language in a form which we now take for granted. At the same time he mastered the Latin repertory of his suppressed Catholic sympathies. The charming *My mind to me a Kingdom is*, is one of the first true examples of an English art song, as is the sacred verse anthem which was to become a uniquely English form of expression. Both were originally composed for solo voice with consort of viols, but Byrd’s pupils as often wrote for organ. Byrd was also the premier keyboard player of his generation. Secular works were played on harpsichord and chamber organ.

The manic-depressive Carlo Gesualdo hardly needs an introduction today. The knowledge that he murdered his wife and her lover, caught *in flagrante delicto*, is only a sidebar to his extreme behavior. His highly chromatic and rhythmically angular madrigals, and somber sacred works reflect his agonized, self-flagellating personality. The two short samples in tonight’s program, are emblematic of his extended work. I find the *O vos omnes* to be one of the most expressive of any of the myriad Lamentations for Holy Week.

Gesualdo was influenced by the madrigals of Luca Marenzio when he spent a long period with the d’Este dynasty of Ferrara. The choice of Marenzio’s *Solo e pensoso* makes this clear. Marenzio’s more lasting contribution is as a pioneer of the sacred madrigal in Italian, a key element in the development of the “dialogs” that eventually became oratorios in mid-17th century Rome.

In Venice, Barbara Strozzi is famed as one of the first two women composers to make a successful career in the harsh, male-dominated world of secular music. Strozzi developed a new, powerful and prolific repertory of solo cantatas for women, of which tonight's choice is a fine example.

Claudio Monteverdi has long been hailed as a figurehead of the early 17th century avant-garde. In fact he, like Byrd in England, synthesized the disparate threads of the new style of baroque sacred and secular music. His beliefs that music "must move the whole man" and "match the words it sets" encouraged the clear expression of emotion through free solo performance, vocal or instrumental, over a harmonic ground, and of less complex ensembles than the abstract structures of advanced renaissance polyphony. The dramatic effect of these innovations may be seen in two brief samples tonight: the soprano duet "Pulchra es" in the place of a plainchant antiphon from his monumental Vespers of 1610, and the secular ensemble "Hor che 'l ciel" from his last book of "Madrigals of Love and War".

Finally, a brief word about Fabrizio Dentice, an early Italian star of solo works, equally appropriate for the lute and harp; and Marin Marais, whose ambition and solo works for bass viol raised the instrument to new heights of sophistication in France well into the 18th century, long after its popularity had faded elsewhere in Europe.

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

Texts and Translations

Carmina Chromatico

Carmina Chromatico, quae audis modulator tenore, haec sunt illa, quibus nostrae olim arcane salutis bis senae intrepido, cecinerunt ore sibyllae.

These verses which you hear, set in chromatic style, are those which, long ago, were uttered by the clear voices of the twelve sibyls, proclaiming the mysteries of our salvation.

Sibylla Persica

Virgine matre satus pando residebit assello, iucundus princeps unus qui ferre salutem rite queat lapsis tamen illis forte diebus. Multi multa ferent immensi fata laboris solo sed satis est oracula prodere verbo: ille Deus casta nascetur virgine magnus.

Born of a virgin mother, he will sit on the crooked back of an ass. The joyful prince who alone will bring salvation. Many will foretell his suffering but this one prophecy is sufficient: he, God, will be born of a virgin.

My Mind to me a Kingdom is

My mind to me a kingdom is, such perfect joy I therein find,
that it excels all other bliss, which God or nature hath assigned.

Though much I want that most would have, yet still my mind forbids to crave.

No princely port nor wealthy store, no force to win a victory,
no wily wit to salve a sore, no shape to win a loving eye:
to none of these I yield as thrall, for why my mind despise them all.

I see that plenty surfeits oft, and hasty climbers soonest fall:
I see that such as are aloft, mishap doth threaten most of all:
these get with toil and keep with fear, such cares my mind can never bear.

I laugh not at another's loss, nor grudge not at another's gain:
no worldly waves my mind can toss, I brook that is another's bane:
I fear no foe nor fawn on friend, I loathe not life nor dread mine end.

My wealth is health and perfect ease, and conscience clear my chief defence.
I never seek by bribes to please, nor by desert to give offence:
thus do I live, thus will I die, would all did so as well as I.

O God that guides the cheerful sun

O God that guides the cheerful sun, by motions strange the year to frame,
which now returned whence it begun, from heaven extols thy glorious name,
this new year's season sanctify, with double blessings of thy store,
that graces new may multiply, and former follies reign no more.

So shall our hearts with heaven agree,
and both give laud and praise to thee.

Th'old year by course is past and gone, old ADAM Lord from us expel:
new creatures make us ev'ry one, new life becomes the new year well.
As new born babes from malice keep, new wedding garments, Christ, we crave
that we thy face in heav'n may see, with angels bright our souls to save.

So shall our hearts...

Arde il mio cor

Arde il mio cor ed è sì dolce in foco, che vive nell'ardore, onde lieto si more.

O mia felice sorte, O dolce, O strana morte!

My heart burns and the fire is so sweet that it lives in the blaze and so dies joyfully.
O my blissful fate! O sweet, O strange death!

O vos omnes

O vos omnes, qui transitis per viam, attendite et videte si est dolor similis sicut dolor meus. Attendite, universi populi, et videte dolorem meum.

O, all ye who pass along the road, stay and see if there be any sorrow like my
sorrow. Stay, all ye peoples, and look upon my sorrow.

Solo e pensoso

Solo e pensoso i piu deserti campi vo mesurando a passi tardi e lenti, e gli occhi porto per fuggire intenti ove vestigio human l'arena stampi. Altro schermo non trovo che mi scampi dal manifesto accorger de le genti perche negli atti d'alegrezza spenti di fuor si legge com'io dentro avampi. Si ch'io mi credo homai che monti e piagge e fiumi e selve sappian di che tempre sia la mia vita, ch'è celata altrui. Ma pur si aspre vie né si selvagge cercar non so ch'Amor non venga sempre ragionando con meco, et io con lui.

Alone and thoughtful, the emptiest fields I measure with slow and tardy steps, and with my eyes I run away where not a single footprint is printed in the sand. I cannot find another possible shelter to hide me from everybody's awareness, because in all my acts, so lacking in joy, it is easy to see outside, how I burn inside; therefore, I believe that all these mountains, beaches, rivers and woods know well how cruel is my life, which is hidden from men. But I cannot find paths wild and rough enough to force love not to walk by my side: he keeps on speaking with me, and I with him.

Qual mormorio soave

Qual mormorio soave d'aura tra frond' et fronde, dolc' armonia d'angelico concerto, quietasi l'aere e'l vento che tace il tutto et risonar sol Ave. S'ode et sola risponde candida verginella: Ecco, Signor, l'ancella a cui per obedir nulla gli è grave. O che lieta novella perche pareggi homai la terra e'l cielo. Vergine Donna a Dio di se fa velo.

Like the sweet murmur of a breeze from branch to branch, sweet harmony of angelic concord, the air and wind grow quiet, so all is silent but the sound of "Ave". Humbly and alone, the chaste virgin responds: "Behold, Lord, the handmaiden for whom obedience is never heavy." O what happy news, for earth and heaven are made equal: a virgin makes of herself a veil for God.

L'Eraclito amoroso

Udite Amanti la cagione, oh Dio, ch'è lagrimar mi porta, oh Dio, nell'adorato e bello Idolo mio che si fido credei, là fede è morta. Vaghezza hó sol di piangere, mi pasco sol di lagrime, il duolo è mia delitia, e son mie gioie i gemiti. Ogni martire aggradami, ogni dolor diletissimi, i singulti mi sanano, e sospir mi consolano.

Oh Dio, nell'adorato e bello Idolo mio che si fido credei, là fede è morta. Ma se la fede negami quell'incostante e perfido, almen fede serbatemi sino alla morte ò lagrime. Ogni tristezza assalgami, ogni cordolio eternisi, tanto ogni male affligami, che m'uccida e sotterrimi.

Listen, lovers, to this account, oh God, that causes me to weep, oh God: in my beautiful and beloved idol, whom I believed to be faithful, faith has died. I only have desire left to cry, I feed only on tears, grief is my delight, and complaining is my joy. Every torment suits me, every anguish delights me, the sobs heal me and sighs console me.

Oh God, in my beautiful and beloved idol, whom I believed to be faithful, faith has died. But if I am denied faithfulness from this unsteady and perfidious one, you

remain faithful to me at least until death, oh my tears! May every grief overwhelm me, may every sorrow be eternal, may so much torment agonize me, that it destroys and buries me.

Pulchra es

Pulchra es, amica mea, suavis et decora filia Jerusalem. Pulchra es, amica mea, suavis et decora sicut Jerusalem, terribilis ut castrorum acies ordinate. Averte oculos tuos a me quia ipsi me avolare fecerunt.

Thou art fair, my love, beautiful and comely, O daughter of Jerusalem. Thou art fair, my love, beautiful and comely as Jerusalem, terrible as an army set in array. Turn your eyes from me, for they have made me flee away.

Hor che'l ciel e la terra

Hor che'l ciel e la terra e 'l vento tace, e le fere e gli augelli il sonno affrena. Notte il carro stallato in giro mena e nel suo letto il mar senz'onda giace. Veglio, penso, ardo, piango; e chi mi sface sempre m'è innanzi per mia dolce pena. Guerra è il mio stato d'ira e di duol piena, e sol di lei pensando ho qualche pace.

Now, while the sky and earth and wind are still, and the birds and beasts are held in sleep, night's starry chariot makes its round and in its bed the ocean lies calm. I watch, brood, burn and weep; and she, my undoing, is ever before me, causing such sweet sorrow. Warfare is my state, full of anger and pain, and only thoughts of her bring peace.

The Artists

Scott Fikse, *director*

Scott Fikse is a performer, composer and director with a profound love of music in all its forms. He is Director of Music and Liturgy at the Lutheran Church of Honolulu, where he conducts the LCH choir, Men's Schola and Early Workshop Ensemble. He has directed the locally produced concerts of EMH since 2017, and is a director on the Board of EMH and Music Director of the Honolulu Chorale.

Scott relocated to Honolulu after teaching and directing in the Seattle area, and several years as a touring artist with Celebrity Cruises. He served as Director of Music at Seattle's Broadway Bound Children's Theater and as artistic director of the Polish choral ensemble Vivat Musica. In addition to jazz and close harmony, Scott has nurtured a love for early music, having 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.

The Early Music Hawaii Chamber Ensemble

The EMH Choir and Orchestra were formed in 2013 under the artistic direction of the late Carl Crosier. A smaller core group of singers and players has performed

each year since 2014 as a chamber ensemble tailored to the more intimate music of the Renaissance and early Baroque, including an all-women's group in May 2018, celebrating the music of women composers from the Middle Ages to the 17th century. They are made up of Honolulu's finest early music performers, who share their love and expertise in the early repertory with new members as others have moved away.

The Chamber Ensemble first performed in 2014 in "Bridging the Centuries," a concert pairing 16th century motets with the same texts set by contemporary composers, and honored Shakespeare in the same format in songs from his plays on the 4th centenary of his death in 1616. Tonight's small instrumental ensemble of renaissance harp, viola da gamba and chamber organ matches the largely renaissance repertory well, and gives the professional performers on modern instruments a rare opportunity to play the lovely instruments of a bygone age.

Sponsors and Contributors

Season Sponsors (\$500 and above): We are most grateful to major sponsors of the 2018-2019 concert series, without whose support these concerts would not be possible: Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Yvonne Hsieh, Lynne Johnson, the Pikake Foundation, Julie and Garrett Webb.

Donors (\$250-\$499): Katherine Crosier, the Department of Arts and Humanities at Hawaii Pacific University, Anne and Dennis Klimke, Carol Langner, Bernice and Robert Littman, Bill Potter, Dr. and Mrs. Manning Richards, Mark Russell and Rudy Riingen, Eldon Wegner, Nancy Welliver.

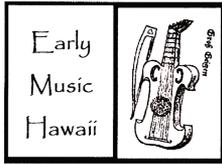
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Special thanks to Katherine Crosier for artistic direction and for the design of promotion materials and concert programs; and to Jeannette Johnson-Capps for coordinating the complex logistics of concerts on Oahu.

Lutheran Church of Honolulu: Early Music Hawaii thanks the Lutheran Church of Honolulu for continuing to host our concerts for more than a decade. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the early music repertory so well.



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 early music performance practices. Each concert year, we present one major choral/orchestral concert in Honolulu and one concert each on Oahu and Hawaii Island, all with local performers. We also present two leading professional ensembles from the mainland who perform in Honolulu and Kailua-Kona, as well as teach at workshops in Kona when appropriate.

Modest membership dues, concert proceeds and freewill donations sustain these efforts. Ticket sales alone cannot cover the cost of concert presentations, here or elsewhere in the US and abroad. We are most grateful to a select number of generous supporters and hope you will consider making a donation at the desk or online at www.earlymusichawaii.com.

The Early Muse

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This Canadian/American collaboration has discovered splendid early baroque sacred works for solo voices and accompaniment of sackbuts, cornetto, violin and theorbo. The visiting ensemble will be joined by local musicians Georgine Stark, Scott Fikse and Jieun Kim Newland in a true multi-locale collaboration.



Kealakekua: Sunday, March 31, 2019

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The Early Music Hawaii Chamber Ensemble of Kona
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Presented at Kealakekua on March 29 and 30 by

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For more information, please visit the Events page at
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