

Early Music Hawaii  
presents

# Musica Poetica

## Inspiration for the German Baroque

The Early Music Hawaii Choir and Orchestra  
Guest artists on period instruments from the  
Historical Performance Institute of the  
Indiana University Jacobs School of Music

Dana Marsh director

### The Choir

Naomi Castro, Emily Haswell, Mihoko Ito, Georgine Stark soprano  
Karyn Castro, Padraic Costello, Diane Koshi alto  
Michael Dupre, Karol Nowicki, Jeremy Wong tenor  
Simon Crookall, Keane Ishii bass

### The Orchestra

Darel Stark concertmaster & violin Maile Reeves violin  
Anna Womack viola Nancy Masaki cello  
Stephen Escher cornetto  
Linda Pearse, Christopher Canapa, Caleb Ketcham sackbuts  
Katherine Crosier organ

Saturday, September 19, 2015 • 7:30 pm  
Lutheran Church of Honolulu, 1730 Punahou Street



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 Endowment for the Arts.



In Memoriam, Carl Crosier  
September 11, 1945 - August 28, 2014

This program is dedicated to the memory of Carl Crosier, whose inspiration, teaching and direction during three years as Artistic Director of EMH have made it possible for us to present these concerts with an outstanding ensemble of local performers.

Musica Poetica

The term *Musica Poetica* represented a new philosophical approach to the art of composition in 16th and 17th century German schools and universities. It sought to replace the dry academic classifications of “theory” and “practice” with a more emotional connection to the classical arts of rhetoric and poetry and their relationship to music. Greek and Roman orators were taught by Aristotle and Cicero to embellish their speech with rhetorical imagery and passionate language. Such were precisely the features which characterized the new baroque style in Italy, then Germany.

The pioneers of the German Baroque adopted the Italian style earlier than any other European cultures. First Hans Leo Hassler, then Heinrich Schütz studied with the Gabrieli in Venice and brought the grand style of split choirs and polychoral music to the center of Lutheran Germany, in particular to Dresden and Leipzig, in the early 17th century. Other well known names, such as Michael Praetorius, Samuel Scheidt and Johann Hermann Schein, did not study in Venice but absorbed the same opulent style from the many visiting and resident Italians. Their particular genius was to adapt the principles of *Musica Poetica* to the cadences of the German language and to Luther’s own passion for musical expression in the vernacular as applied to chorales, hymns and psalms. Together, they made Dresden the leading musical center of 17th century northern and central Germany. Tonight’s program features the music of all these composers and more.

The figure that towers over all others is that of Heinrich Schütz. Born in 1585, he studied with Giovanni Gabrieli between 1609 and 1612. In Dresden he followed Praetorius as Kappelmeister at the court Chapel, adapting his talent to the deprivations of the Thirty Years’ War but always intent upon deep understanding of expression in the German language. We’ll hear varied works from before, during and after the war, when a measure of grandeur returned in a compromise of the old and new practices. Groves Dictionary refers to his “delight in setting speech rhythm within the musical-rhetorical context of the *Musica Poetica*.”

It is of course not all about either Schütz, sacred or even vocal music. An early motet by Johann Bach, great uncle of Johann Sebastian, is a delightful sample of development on a Lutheran chorale, as are the organ works of Heinrich Scheidemann. Samuel Scheidt and Hermann Schein were fine composers of instrumental works, and Caspar Kittel, whose name does not even appear in most musical dictionaries, was the first German to publish secular cantatas on the Italian model but set to German poetry—once more in the great city of Dresden. We shall hear from all of them this evening.

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

## Texts & Translations

### **Ein Feste Burg**

*Ein feste Burg ist unser Gott, ein gute Wehr und Waffen. Er hilft uns frei aus aller Not, die uns jetzt hat betroffen. Der alte böse Feind, mit Ernst er's jetzt meint. Gross macht und viel List sein grausam Rüstung ist. Auf Erd ist nicht seinsgleichen.*

A mighty fortress is our God, a trusty shield and weapon, he helps us free from every need that hath us now overtaken. The ancient evil foe now means us deadly woe. Deep guile and his great might are his dread arms in fight; on earth is not his equal.

### **Michael Praetorius, German Magnificat**

*Meine Seel erhebt den Herrn und mein Geist freuet sich Gottes meines Heilandes.*

*Denn er hat die Niedrigkeit seiner Magd angesehen, sieh von nun an werden mich selig preisen alle Kindskind. Denn er hat grosse ding an mir getan, der da mächtig ist und des name heilig ist.*

*Und seine Barmhertzigkeit währet immer für und für bei denen die ich fürchten. Er übet Gewalt mit seinem arm, und zerstreuet hoffärtig sind in ihres Herzens Sinn. Er stösset die Gewaltigen vom Stuhl, und erhebt die Niedrigen. Die Hungrigen füllet er mit Gütern, und lässt die Reichen leer. Er denket der Barmherzigkeit und hilft seinem Diener Israel auf. Wie er geredt hat unsern Vätern, Abraham und seinem Samen ewiglich.*

*Ehre sei Gott dem Vater und dem Sohn und dem heiligen Geiste. Wie es war im Anfang, jetzt und immerdar, und von Ewigkeit zu Ewigkeit. Amen.*

My soul doth magnify the Lord and my spirit hath rejoiced in God my Savior. For he hath regarded the lowliness of his handmaiden, for behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me and Holy is his name.

And his mercy is on them that fear him from generation to generation. He hath shewed strength with his arm. He hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats and exalted the humble and meek. He hath filled the hungry with good things and the rich he hath sent empty away. He hath helped his servant Israel in remembrance of his mercy; as he spake to our forefathers, Abraham and his seed for ever.

Glory be to the Father and to the Son and to the Holy Spirit; as it was in the beginning, is now and ever will be. Amen.

### **Johann Bach, Unser Leben ist ein Schatten**

*Unser Leben ist ein Schatten auf Erden.*

*Ich weiss wohl, dass unser Leben oft nur als ein Nebel ist. Sind wir doch zu jeder Frist von dem Tode hier umgeben. Drum ob's heute nicht geschicht, meinem Jesum lass ich nicht!*

*Sterb ich bald, so komm ich abe von der Welt Beschwerlichkeit, ruhe bis zur vollen Freud und weiss, dass im finstern Grabe Jesus ist mein helles Licht. Meinem Jesum lass ich nicht!*

*Ich bin die Auferstehung und das Leben. Wer an mich glaubet, der wirt leben, ob er gleich stürbe; und wer da lebet und glaubet am mich, der wird nimmermehr sterben.*

*Weil du vom Tod erstanden bist, werd' ich im Grab nicht bleiben; mein höchster Trost dein' Auffahrt ist, Tod's Furcht dann sie vertreiben. Denn wo du bist, da komm ich hin, das ich stets bei dir leb und bin, drum fahr ich bin mit Freuden.*

*Ach wie flüchtig, ach wie nichtig ist der Menschen Leben! Wie ein Nebel bald entstehet und bald wiederum vergehet. So ist unser Leben, sehet!*

*Ach, wie nichtig, ach, wie flüchtig sind der Menschen Sachen! Alles, alles was wir sehen, das muss fallen und vergehen. Wer Gott fürcht', bleibt ewig stehen.*

*Ach, Herr, lehr uns bedenken wohl, das wir sind sterblich allzumal! All wir allhier keins Bleibens han, müssen alle davon, gelehrt, reich, jung, alt oder schön müssen alle davon.*

Our days on earth are as a shadow. I know full well that our life is but a mist, for we are surrounded always by death. Therefore, even though nothing should happen to me today, my Jesus will I not leave!

Should I die soon, I will be relieved of the burden of the world; I shall rest in joy, in the knowledge that in death Jesus is my light. My Jesus will I not leave!

I am the Resurrection and the Life; he that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die.

Because you have risen from death I too shall not linger in the grave. My greatest consolation is your ascension, which will drive away my terror of death. For where you are, there will I follow. I will live with you for ever, therefore I go rejoicing.

Oh how fleeting, how vain is man's life! As a mist appears and as suddenly is gone, so it is with our life.

Oh how futile, how transitory are our human affairs! All we see around us must wither and decay. Yet he who fears God remains steadfast forever.

Teach us, O Lord, on thee we call, that we are mortal, one and all. We are not here to linger long, soon we all shall be gone. Old, young, rich, wise or fair, soon we shall all be gone.

### **Johann Hermann Schein, Die mit Tränen säen**

*Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und tragen edlen Samen und kommen mit freuden und bringen ihren Garben*

They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.

## Heinrich Schütz, Ich hebe meine Augen auf

*Ich hebe meine Augen auf zu Bergen, von welchen meine Hilfe kommet. Meine Hilfe kommt vom Herren, der Himmel und Erde gemacht hat. Er wird dein' Fuss nicht gleiten lassen, und der dich behütet, schläft nicht. Siehe, der Hüter Israels schläft noch schlummert nicht. Der Herr behütet dich; der Herr ist dein Schatten über deiner rechten Hand, das dich des Tags die Sonne nicht steche noch der Monde des Nachts. Der Herr behüte dich vor allem Übel, er behüte deine Seele; der Herr behüte deinen Ausgang und Eingang von nun an bis in Ewigkeit.*

I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord, who made heaven and earth. He will not suffer thy foot to be moved; he that keepeth thee will not slumber. Behold, he that keepeth Israel shall neither slumber nor sleep. The Lord is thy keeper; the Lord is thy shade upon thy right hand. The sun shall not smite thee by day nor the moon by night. The Lord shall preserve thee from all evil; he shall preserve thy soul. The Lord shall preserve thy going out and thy coming in from this time forth, and even for evermore.

## Caspar Kittel, Aria VI sopra la Romanesca

“Über den Abschied einer Edlen Jungfrauen”

*Gleich wie zur Sommerszeit, wenn alles fröhlich blüet und man sich Wald, Feld, Berg und Thal verjüngen siehet vor alle Blumenschar, so irgend mögen sein, die schöne Lilie lesst blicken ihren schein.*

*Es fliegen auf sie zu die Bienen haufenweise und saugen mit Begier die angenehme Speise und wohlgeschmackten Saft, sie hebt ihr Haupt empor. Es glänzt ihr weisses Kleid vor allen Blumen vor.*

*Ihr lieblicher Geruch erfreuet Herz und Sinnen, man muss ihr günstig sein und muss sie lieb gewinnen. Der Schöne Zephyrus wird gegen ihr entzündt und weht aus Huld ihr zu den süssen Liebeswind.*

*Bald kömmt der scharfe Nord ganz unverhofft gebräuset quer über Feld daher, pfeift, heulet, singt und sauset und nimbt die Lilie mit ungestümme hin. Die liebliche Gestalt bricht, nichts nicht seinen Sinn.*

*Das grüne Feld beginnt umb seine Zier zu trauren, die andern Blumen auch muss ihre Schwester tauren, die Bienen fliegen selbst vor Schmerz und Traureigkeit verirrt jetzt hin, jetzt her und tragen grosses Leid.*

*So bist du auch zuvor, du Schöneste, gewesen, du stirbst, durch welch ich mir verhoffte zu genesen, o du mein Trost zuvor. Jetzt bist du nackt und bloss und kreigest einen Sarg vor deines Liebsten Schos.*

*Du weisse Lilie, du Spiegel aller Tugend, in deiner besten Blüt und in der grünen Jugend kürz die der grimme Tod dein schnelles Leben ab und führet dich behend aus diese Welt ins Grab.*

*Doch bist du nun von ihr und ihrer Noht gerissen. Ich muss hier ohne dich in Qual*

*und Trauren büßen. Ich wall' im weitem Meer, in Wellen aller Noht, du bist tod lebendig, ich bin lebendig tod.*

“About the Passing of a Noble Virgin”

In summertime, when all blooms merrily, we see trees, fields, hills, dales revived. There is indeed a multitude of flowers. The lily, though, outshines them one and all.

The bees come to visit her in teeming swarms, and greedily will suck the pleasing food and tasty juice. The lily lifts her head up high, her white gown sparkles more than all the others. Her lovely scent gladdens the heart and senses; one must then favor her and grow to love her. The pleasant Zephyr's love for her is kindled, caressing her with his sweet winds of love.

Soon the sharp north wind comes unexpectedly, roars across the fields, howls, sings and whistles, and blows the lily down tempestuously, breaking her lovely body but not her spirit.

The green field starts to mourn its fine adornment; the other flowers, too, regret their sister's loss. The bees, confused by sadness and by pain, fly here and there, seeking their way in vain.

Thus you once have been alive, my beauty; you die, you who I hoped would heal me. O you, my comfort once, now you are bare and naked and have a casket as a lover's lap.

O white lily, mirror of all virtues, while in the flower and green of youth, grim death cut short your fleeting life and sent you quickly from this world to the grave.

But now you're torn from it and all its woes, while I must suffer here and mourn. I am lost in a sea of misery. Though dead you are alive, while I alive am dead.

### **Heinrich Schütz, O Jesu, nomen dulce**

*O Jesu, nomen dulce, nomen admirabile, nomen confortans, quid enim canitur suavius, quid auditur jucundius, quid cogitatur dulcius, quam Jesus, Dei filius. O nomen Jesu, verus animae cibus, in ore mel, in aure melos, in corde laetitia mea. Tuum itaque nomen, dulcissime Jesu, in aeternum in ore meo portabo.*

O Jesus, name so sweet, admirable name, comforting name, what name is sung so sweetly and heard so joyously and thought of so lovingly as Jesus, son of God? O name of Jesus, true food of the soul, honey to the mouth, melody to the ear, filling my heart with delight. Your name therefore, sweet Jesus, will I carry for ever in my mouth.

### **Heinrich Schütz, Wo der Herr nicht das Haus bauet**

*Wo der Herr nicht das Haus bauet, so arbeiten umsonst die daran bauen. Wo der Herr nicht die Stadt behütet, so wachet der Wächter umsonst. Es ist umsonst, das ihr früh aufstehet, und hernach lange sitzt und esset euer Brot mit Sorgen. Denn seinem Freunden*

*giebet er's schlafend. Siehe, Kinder sind eine Gabe des Herrn, und Leibesfrucht ist ein Geschenk. Wie die Pfeile in der hand eines Starken, also geraten die jungen Knaben. Wohl dem, der seinen Köcher derselbe voll hat! Die werden nicht zuschanden, wenn sie mit ihren Feinden handeln im Tor.*

Except the Lord build the house, they labor in vain that build it. Except the Lord keep the city, the watchman waketh but in vain. It is vain for you to rise up early, to sit up late, to eat the bread of sorrows; for so he giveth his beloved sleep. Lo, children are an heritage of the Lord, and the fruit of the womb is his reward. As arrows are in the hand of a mighty man, so are children of the youth. Happy is the man that hath his quiver full of them! They shall not be ashamed but shall speak with the enemies in the gate.

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## **Dana Marsh**

Dana Marsh has developed a broad-ranging career in the field of Historical Performance as an ensemble director, countertenor, organist and academic. His early training came as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He received his Bachelor of Music degree from the Eastman School of Music, with subsequent Masters and Doctoral degrees in historical musicology coming from the University of Oxford. Marsh has taught early music history at both Oxford and Cambridge universities and has published articles through the scholarly presses of both institutions. He is a visiting Associate Professor of Music at the Jacobs School of Music, Indiana University, serving as coordinator of the Historical Performance Institute.

Guest-conducting appearances have brought Marsh into fruitful collaboration with numerous vocal and instrumental ensembles, including the London Mozart Players, Magnificat (UK) and Cappella Romana, among others. He has collaborated in recording and concert projects with Esa-Pekka Salonen and Antonio Pappano with the Los Angeles Philharmonic. He founded the British early-music group *Musica Humana Oxford* (2001-2008), which performed frequently in the UK and toured to the USA to high critical praise (“...pleasing to the ear and satisfying to the soul.” - *LA Times*). He also served as a Fellow and Director of Chapel Music at Girton College, Cambridge. From 2010-2014 he was Canon Director of Music at Christ Church Cathedral Indianapolis.

Marsh has extensive experience as a consort singer and vocal soloist in the US and the UK. He has performed with the American Bach Soloists, the Musica Angelica Baroque Orchestra, the Seattle Baroque Orchestra, the Concert Royal, the New York Collegium (under the late Gustav Leonhardt), the Choir of New College Oxford and the Academy of Ancient Music. In the Choir of New College Oxford for eight years, he recorded 15 discs, one of which won the Gramophone Early Music award in 2008. He has recorded variously for Decca, Avie, Sony, Universal, Koch International Classics, Erato and Signum.



*He is an energetic and persuasive conductor, and he accomplished a welcome and never inappropriate athleticism in these performances.*

Los Angeles Times

*...a powerful and expressive countertenor...*

New York Times

Dana Marsh's appearance as Guest Director is sponsored by Katherine Crosier.

## **EMH Choir and Orchestra**

The Early Music Hawaii Choir and Orchestra were formed in 2013 under the artistic direction of the late Carl Crosier. The ensembles are 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 under this name in Oratorio, which featured the music of 17th century composers for the Roman Oratories. The string players, under the leadership of renowned violinist Darel Stark, are members of the Hawaii Symphony Orchestra and the organs are played by Kathy Crosier, a leading organist and teacher in Hawaii for many years.

## **Period Instruments**

The ensemble of sackbut players and cornetto were invited to provide the more tempered timbre and volume essential to achieve the delicate balance with voices in early baroque music. The three sackbut players, under the leadership of Linda Pearse, Lecturer for Baroque Trombone and leader of the acclaimed sackbut ensemble Sacabuche!, are members of the Historical Performance Institute of the Indiana University Jacobs School of Music. They are joined from California by one of America's leading cornetto players, Stephen Escher. Stephen is already known to Hawaii audiences as the leader of The Whole Noyse, which provided the period wind ensemble for the spectacular performances of Monteverdi's Vespers presented by Early Music Hawaii and the Lutheran Church of Honolulu's Abendmusiken Concerts in November 2010.

The Period Instrument Ensemble is sponsored by Jeannette & Ian Capps.



## Concert Sponsors

We are most grateful to sponsors of this concert and the 2015-2016 EMH concert season, without whose support these concerts would not be possible: Anonymous, Paul Auslander, David Austin & Jennifer Loh, Marilyn & Carl Bernhardt, Jeannette & Ian Capps, Katherine Crosier, Herbert Sato in memory of Joseph McAlister, the Department of Arts and Humanities at Hawaii Pacific University, Julie & Garrett Webb, and a donor on behalf of Hawaii Public Radio's *The Early Muse*.

## Foodland "Give Aloha" Program

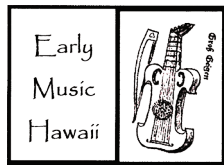
EMH participates in Foodland's generous Give Aloha program. During September 2015 any donation made at a Foodland or Sack N Save store (up to a maximum of \$249 per donor) is especially valuable because it attracts extra matching in part from Foodland. If you would like to give a donation in this way, you will need to present your Maika'i card (or ask for one free) and give the EMH name or number - 78648.

## Volunteers

Many thanks to our loyal team of early music lovers who help to make this evening run smoothly: Cathy & Stan Baptista, Anne & John Flanigan, Yvonne Hsieh, Ruth Merz and Ulrike Scherer.

## Lutheran Church of Honolulu

EMH wishes to thank the Lutheran Church of Honolulu for hosting this and future concerts in the 2015-2016 season. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the early music repertory so well.



[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 explore historical performance practices.

Please consider helping us to achieve these objectives with a donation in the envelope provided or online at [www.earlymusichawaii.com](http://www.earlymusichawaii.com).

## *Upcoming Early Music Hawaii Events*

November 12, 2015 • Queen Emma Community Center, Kealahou  
November 14, 2015 • Lutheran Church of Honolulu

### **El Siglo de Oro**

Treasures from the Golden Age of Spanish Culture  
featuring the acclaimed ensemble El Mundo

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January 21, 2016 • Queen Emma Community Center, Kealahou  
January 23, 2016 • Lutheran Church of Honolulu

### **Early Music - Early Movies**

Period Music for Gems of the Silent Screen

Ensemble Hesperus accompanies screenings of  
The Hunchback of Notre Dame with Lon Chaney in Kealahou  
and Robin Hood with Douglas Fairbanks in Honolulu

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*Thank you for your continuing support!*



A Memorial Concert for Carl Crosier  
on All Saints Day

Durufié **Requiem**  
Ferko **Missa O Magne Pater**

Sunday, November 1, 2015 • 7:00 pm  
Lutheran Church of Honolulu

The Lutheran Church of Honolulu Choir will join with the Hawai'i Vocal Arts Ensemble to remember long-time church musician, **Carl Crosier**, featuring Maurice Durufié's beloved *Requiem* and the world premiere of Frank Ferko's *Missa O Magne Pater* based on medieval Hildegard chants. Timothy Carney and Scott Fikse will conduct the combined choirs with members of the Hawai'i Symphony Orchestra, internationally-renowned organist Jonathan Dimmock and soloists Laurie Rubin, mezzo-soprano and Leslie "Buz" Tennent, baritone. Mr. Ferko will be in attendance for the premiere of his Mass.

Durufié's *Requiem*, while composed on the Gregorian chants of the Mass for the Dead, allows the listener to focus on life rather than on death, while receiving comfort in the face of the unknown. Ferko's *Missa O Magne Pater* was commissioned on the suggestion of Crosier, and is patterned after Vaughan Williams' *Mass in G minor* for unaccompanied double chorus. These Masses, with their mystical feeling, have brought the beauty of the Latin Mass into modern times.

Free admission