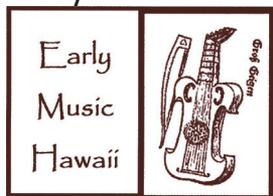


Early Music Hawai'i

presents



Oratorio

SACRED DRAMA FROM ROME TO HANDEL

The Early Music Hawaii
Choir and Orchestra

Carl Crosier, *Artistic Director*

The Choir

Georgine Stark, Emily Haswell, Naomi Castro, *sopranos*
Padraic Costello, Jeannette Johnson, Allen Bauchle, *altos*
Karol Nowicki, Ian Capps, *tenors*
Keane Ishii, Simon Crookall, *basses*

The Orchestra

Darel Stark, Maile Reeves, *violins*
Mark Butin, Steve Flanter, *violas*
Karen Fujimoto, *cello*, John Gallagher, *double bass*
Philip Gottling, Garrett Webb, *recorders*
John Lenti, *theorbo*, Katherine Crosier, *organ*

Friday, September 27, 2013, 7:30 pm
The Co-Cathedral of St. Theresa
Honolulu, Hawaii

Program

Please hold applause until the end of each half

Lauda: Ben venga amore	Giovanni Animuccia c. 1500-1571
Dialogo dell'Apocalisse	Domenico Mazzocchi 1592-1665
Sinfonia	Alessandro Stradella 1639-1682
Sacred Madrigals: Figlio Immortal	Giovanni da Palestrina c. 1525-1594
Il di che di pallor	Luca Marenzio 1553-1599
Sinfonia: Il David	Alessandro Scarlatti 1660-1725
Dialogue: Mentre su l'alto monte <i>David and Goliath</i>	Giovanni Anerio 1567-1630
	Emily Haswell, <i>David</i> ; Keane Ishii, <i>Goliath</i>

Intermission

Introduzione: San Filippo Neri	Alessandro Scarlatti
Oratorio: Historia di Jephthe Karol Nowicki, <i>Jephthe</i> ; Naomi Castro, <i>Filia</i>	Giacomo Carissimi 1605-1674
Arpeggiata a mio modo	Bellerofonte Castaldi 1580-1649
	John Lenti, <i>theorbo</i>
Gloria	George Frideric Handel 1685-1759
	Georgine Stark, <i>soprano</i>
Oratorio: La Resurrezione Paft 1, Recitative and Finale	George Frideric Handel

We are grateful to the Most Reverend Clarence Larry Silva, Bishop of Honolulu, and Reverend Gregorio Honorio Jr. for the opportunity to perform the sacred works of 17th century Rome in this beautiful cathedral, in an ambience equal to that for which they were originally intended.

Program Notes, Texts and Translations

St. Philip Neri founded the first Oratorio, or Prayer House, in Rome around 1560, in large part as a response to the expansion of the Lutheran Church in northern Europe. The prayer meetings, conducted in Italian outside formal church services, soon developed into discussion of Biblical and religious topics and attracted intellectuals from all over Rome, including writers and composers of the late Renaissance and early Baroque. Initially, “modern” music and poetry was applied to the medieval tradition of laude, songs of praise sung by itinerant flagellants in the streets after dark. These immensely popular songs in the vernacular evolved into more complex “sacred madrigals”, illustrations of Biblical stories and themes called “dialogues” and finally “oratorios”; and they provided valuable support to the Counter Reformation. In recognition of this, the Oratorios (as we call them in English) were granted papal dispensation to report directly to the Vatican rather than through the local church hierarchy. They remain so around the world to this day.

The first references to the name “oratorio” as a dramatic work, as distinct from a prayer house, occur in the 1640s. Tonight’s program follows their progression from the 16th century laude, through 17th century Rome to the mature art of the oratorio which Handel first emulated during his sojourn in Rome from 1707-1708. Until then, apart from their religious themes, the dramatic performances differed in only one respect from their secular parallel, the opera: they were not fully staged and costumed. The composers and professional singers were the same, the libretti were more often in Italian than Latin, the structure of recitative, semi-arias, choral intervention and instrumental accompaniment virtually identical. In fact, during times when public performance of the opera was banned, for various reasons, the oratorio provided valuable work for the professional performers.

The purely instrumental works in tonight’s program would all have featured in oratorio performances under titles such as Sinfonia, Introduction or Church Sonata. The Sinfonia by Alessandro Stradella probably served as the overture to one of his many oratorios. The first Sinfonia by Alessandro Scarlatti introduced his oratorio *Il David* and serves the same purpose for Giovanni Anerio’s dramatic story of David and Goliath tonight. And, in honor of the founding inspiration of all oratorios, we open the second half of our program with Scarlatti’s orchestral introduction to his oratorio *San Filippo Neri*.

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

Lauda: Ben venga amore

The short medieval prayers or songs of praise were revived and set in Renaissance style by composers who attended the sessions at St. Philip Neri’s Oratorio. Simply devotional and in Italian, they appealed to a much wider public, serving a central purpose of the Counter Reformation. *Ben venga amore* is a gentle poem expressing love for Jesus and is sung as a processional, following the medieval tradition established by the early itinerant flagellants of Italy.

Refrain

*Ben venga amore
io ti sento nel cuore.*

Verses

*Pensando la tua gratia
de venir in me vile,
l'anima non si satia
di Tè, amor gentile;
deh, fa mi esser humile
per tua gloria e onore.*

*Tu sei, mio Padre Dio,
Tu sei mio bon Fratello,
Tu se' lo Sposo mio
Tu se' l'amor mio bello;
Tu sai che Tu se' quello
ch'io chiamo a tutte l'ore.*

*A Te onor e laude
altro non some dire.
Per Tè l'anima gaude
Tu se' mio dolce sire.
Non mi lassar morire
senza Tè, dolce amore.*

Welcome, love;
I feel you in my heart.

Thinking that your grace
might come within my vile body,
my soul is insatiable
for You, gentle love;
ah, make me worthy
of your glory and honor

You are my Father and God,
You are my good Brother,
You are my Spouse,
You are my beautiful love;
You know that You are the one
I call upon at all times.

To You are honor and praise
nothing more need be said.
For You the soul rejoices,
You are my sweet Lord.
Do not let me die
without your sweet love.

Dialogue: Dialogo dell'Apocalisse

Domenico Mazzocchi was a leading composer of “dialogues”, forerunners of the full-scale oratorio in early Baroque Rome, and also of operas. The dialogues illustrate religious themes with dramatic music of a simpler structure, using a narrator, generic characters such as angels and extended choruses commenting on the action. This dialogue of ecstatic praise from the Apocalypse includes brilliant soprano ensembles and one of the most complex, if short, 9-part choruses of the Baroque. Despite its Italian title, the dialogue is in Latin and speaks to the more educated audience of the early Roman oratories.

Stabant angeli, habentes citara Dei, cantantes canticum Moysi et canticum Agni, dicentes: “Magna et mirabilia sunt opera tua, Domine Deus omnipotens; justae et verae sunt viae tuae, rex saeculorum. Quis non timebit te, Domine, et magnificabit nomen tuum? Quia solus pius es, quoniam omnes gentes venient et adorabunt in conspectu tuo, quoniam judicia tua manifesta sunt. Quis non timebit te, Domine et magnificabit nomen tuum?”

There stood angels, holding the lyres of God, singing the Song of Moses and the Lamb and saying: “Great and wonderful are your works, Lord God almighty, just and true are your ways, o king of ages. Who shall not fear you, Lord, and magnify your name? For you only are holy, wherefore all people come and adore your

countenance, because your judgments are clear. Who shall not fear you, Lord, and magnify your name?"

Post haec audivi quasi vocem multarum tubarum in caelo dicentes: "Laetentur caeli et exultet terra, jubilate montes laudem; quoniam regnabit Dominus Deus noster omnipotens. Alleluja! Gaudeamus et exultemus et demus gloriam ei in saecula saeculorum."

After this I heard a voice as of a multitude of trumpets in heaven saying: "Let the heavens rejoice and earth exult, O mountains give praise with joy, for the Lord our God shall reign omnipotent. Alleluia! Let us rejoice and exult and give praise to him for ever and ever."

Sacred Madrigals

Palestrina was an early supporter of St. Philip Neri and used his extraordinary talent to adapt the secular Italian love songs known as madrigals to sacred themes. In Italian, they appealed to a wider audience and allowed for more passionate expression not acceptable during formal church services. Luca Marenzio, the only non-Roman on our program, was one of the most celebrated composers of both sacred and secular madrigals. Il di che di pallor is from his collection of extraordinarily intense madrigals on the Passion. This form of expression influenced the later oratorio but decreased in relevance with the new musical language of the Baroque.

Figlio Immortal

*Figlio immortal d'immortal padre,
figlio mortal di mortal madre,
e Dio superno, et huom per divin
consiglio de la morte trionfi de
l'inferno, volgi pietoso a me, volgi
quel ciglio ond'hal mondo ad
ogn'hor, legge e governo mentre
de' falli miei che tanti sono chieggo
per la tua Madre a te perdono.*

Immortal son of immortal Father
and mortal son of mortal mother,
and heavenly God and man, who,
dead by divine purpose, triumphs
over death and over the underworld,
turn mercifully to me, turn that brow,
whence the world always has law and
government; while my faults are so
great, I beg through your Mother for
your forgiveness.

Il di che di pallor

*Il di che di pallor la faccia tinsè
e che di bruna vesta il sol coverse
il bel carro lucente,
si gran pietà del suo fattor lo strinse,
la madre afflitta e mesta,
ch'è l'horrendo spettacolo presente,
vide il figlio innocente
da le mani, da' piedi e de la fronte
versar vermiglia fonte
da ferro di soverchio alto dolore
senti passarsi acerbamente il core.*

On that day, when the face was tinged
with pallor, and when, with a dark veil
the sun covered its shining chariot,
constrained by such great compassion
for his Maker, the afflicted and grieving
mother who, present at the horrifying
spectacle, saw her innocent son pour
forth a crimson found from the hands,
feet and brow, felt her heart pierced
bitterly by iron (nails) of exceeding
high grief.

Dialogue/Oratorio: Mentre su l'alto monte

An oratorio in all but name, Giovanni Anerio's depiction of David and Goliath facing off against each other is full of colorful invective and human emotions. Here we have real characters and a narrator interacting with the chorus of Hebrews in a well-balanced drama between recitative, ensembles and choruses. Giovanni and his older brother Felice were important composers in 17th century Rome whose names are rarely heard today, in particular that of Giovanni. There is not even a recording of this splendid work.

Testo

*Mentre su l'alto monte che Terebinto
cinge, de l'inimico a fronte spiegavan'
le bandiere l'israelite schiere, undir'
nel basso valle d'un altera disfida
le minacciose strida che, tutta fer'
sonar l'antica valle, l'empio Golia
gigante con tai note l'espresso all'aura errante.*

Golia

*Udite le mie voci, o gente ebraea! Io son
di Filistei quel gran colosso che non
è stato ancora dall'umano poter crollato
o scosso. S'alcun tra voi si trova gente
nata a servire, ch'osi del mio
valor oggi far' prova, ecco l'armi,
ecco il campo deponiamo in un' sol' gli
sdegni e l'ire, la morte
d'uno a gl'altri scampo.*

Testo

*Queste superbe voci destaron' dentro
all'anima del fanciulo David umil' pastore,
generoso desio di vero onore; onde scoperse
poi con intrepido dire i pensier' suoi.*

David

*Da quel grotta d'averno uscì si strano
mostro ch'osa con tanto scherno provocar'
nostre squadre e l'odio nostro? E qual premio
sia dato a chi, con giusta guerra, questa
bestia infernal gettera a terra?*

Narrator

While on the high mountain that surrounds the Terebinth, the troops of Israel displayed their flags to the enemy and heard in the valley the threatening, echoing shout of a challenge, the impious Goliath, the giant, with such tremendous note announced his wanderings.

Goliath

Hear my voice, people of Israel! I am the Philistine, that colossus never yet shaken by human power. If any of you, people born to serve, want to challenge my valor, here are your weapons, here is the battlefield. Let us forget our wrath and indignation, let there be death to one and victory for the other.

Narrator

These impudent words awakened the young soul of David, humble shepherd, with great desire of true honor; he then announced his calling with fearless words.

David

From what hellish cave escaped this strange monster, who dares provoke our troops and vengeance with a sneer? What prize may be given in just battle to the warrior who will hurl this infernal beast to the ground?

Hebrews

Ei sarà di gemme e d'oro da Saul tosto arricchito e di sposa regal reggio marito. Da tributo fia poi la sua stirpe sicura che tanto il nostro rè promette e giura.

David

Su, su dunque ecco m'accingo, a si rara e nobile opra. Ecco ormai bramo l'arringo, che la forza invan s'adopra contra un Dio ch'a un guardo solo va tremar' ogni gran stuolo. Armar' vo' questa mia mano d'una fronda da pastore. Siano a sassi a questo insano medicina dal suo errore. Cinque soli eccone prendo e nel piano or' descendo.

Golia

Di rusticali arnesi armato e cinto, come s'un cano io fossi, quel verme i piedi a mossi. Eh' va lunghi da me, o rio fanciulo, se non queste tue membra saran' d'ingordi augei cibo e trastullo.

David

Un can' certo tu sei, incirconciso mostro, nè per pascer tue brame altro che pan di sassi sperar' dei. Ma prima a te, Signore, riverente m'inchino col profondo del core. Tu che da fieri artigli e d'orsi e di leoni mi scarpasti talora, dammi soccorso ancora ne' presenti perigli! Porgi allaman' possanza! Scorgi tu questo tiro, che sai ben ch'in altrui non o speranza.

Hebrews

O colpo avventuroso! Ecco il gigante estinto per mano d'un fanciul deluso e vinto.

Hebrews

By Saul he will immediately be enriched with gems and gold and will be wed to a royal bride. His descendants will be free from tribute according to the king's oath.

David

Then I shall undertake this noble and rare deed. I now long to confront him who seeks to challenge in vain a God that can shake a mighty host with just a glance. I will arm myself with a shepherd's sling. Let my stones be the cure for this mad monster's mistake. I will take only five rocks and go down the valley.

Goliath

That worm comes at me with crude tools, as if I were a dog. Hey you, get away from me, you impudent child, or else I'll make your limbs food for the hungry birds.

David

A dog — that you are, you uncircumcised monster. You can hope but for stones to satisfy your longing. But first, from the bottom of my heart, with reverence I bow to you, O God. You who saved me from the fierce claws of bears and lions, help me in this perilous deed. Direct my arm, since you know I trust in no other but you.

Hebrews

What a magnificent shot! Behold the giant felled by the hand of a child!

David

*Mirate il capo fiero, o di Gerusalem'
grandite figlie, e l'alte meraviglie del
gran' Dio de' viventi spiegate in vaghe
note e lieti accenti!*

Ebrei

*D'allegrezza, di dolcezza si riempi
il cuore e il seno. Che giocoso,
che festoso ride a noi il Ciel sereno.
La vittoria, l'alta gloria d'un fanciul'
ebreo cantiamo. E le note più devote con
i balli accompagnamo. A mille alme
le lor' salme di Saul spogliò la mano.
Ma Davide n'ha trafite dieci mila in
questo piano. Ecco riede sua mercede
cara a noi, la bella pace. E n'apporta
fida scorta, tutto il ben ch'alletta el piace.*

Ebrei

*Ecco che riede a noi la bella pace,
con le mane di perle e con piè d'oro,
e nel fecondo sen' ricco tesoro.
Tutto n'apporta il ben' ch' alle e piace.*

*O mortali se vitali su nel Ciel
beata allori voi bramate, o sperate,
d'umiltade armate i cori. D'umiltade
de i cori armiamo si vogliamo di
superbia il nostro altiero che minaccia
all' alma guerra, porre a terra
e sottrarci al duro impero di colui
che troppo ardito fu sbandato di lassù
dall' alte stelle e di fiamme tutto
cinto poi sospinso a cruciar'
l'alme rubelle.*

Oratorio: Historia di Jephth

Giacomo Carissimi was the lion of mid-17th century Roman composers, famous throughout Europe in his own day and relatively well known today. Although only his dramatic oratorios are now regularly performed and recorded, he was equally celebrated as a teacher of opera and counted among his famous international students Marc-Antoine Charpentier. *Jephth* has long been the favorite of modern audiences. It is the tragic story of the Israelite leader who swears an oath that, if the Lord makes

David

Hold your heads high, daughters of Jerusalem! and broadcast the marvels of the God of the living with beautiful song and joyful tune.

Hebrews

Let our hearts be filled with sweetest relief. What joy, what happiness! A serene Heaven smiles upon us. We hail the victory, the great glory of a Hebrew youth, in song, and accompany our devout song with dance. Saul conquered a thousand souls but David defeated ten thousand on this plain, and he has brought us the peace that will make us happy.

Hebrews

He brings us glorious peace with hands of pearls and golden feet, and rich treasure in his ample breast. He brings good things to make us happy.

O mortals, if you long for laurels from Heaven, or hope, arm yourselves with humility. With humility we will arm our hearts if we wish to defeat the arrogant monster and escape the harsh domination of he who dared too much. He was banished from above and driven to torment rebellious souls.

him victorious against the Ammonites, he will sacrifice the first person that meets him on his return. It is of course his only daughter. The agonized dialogue between the two and her subsequent lament, echoed by the chorus, are truly poignant and a perfect example of the evolution of recitative into arioso passages, paralleled by the opera, and contrasting with the rapid *secco* recitative of later opera.

Historicus

Cum vocasset in proelium filios Israel rex filiorum Ammon, et verbis Jephthe acquiescere noluisset, factus est super Jephthe Spiritus Domini, et progressus ad filios Ammon verum vovit Domini dicens:

Jephthe

Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de dono mea occurerit mihi, offeram illum Domino in holocaustum.

Chorus

Transiit ergo Jephthe ad filios Ammon, ut in spiritu forti et virtute Domini pugnaret contra eos.

(Duet)

Et clangebant tubae et personabant tympana et proelium commissum est adversus Ammon.

(Solo)

Fugite, cedite, impii, perite gentes, occumbite in gladiis; Dominus exercitum in proelium surrexit, et pugnat contra vos.

Chorus

Fugite, cedite, impii, corruite, et in furore gladii dissipamini.

Historicus

Et percussit Jephthe viginti civitates Ammon plaga magna nimis.

Narrator

When the king of the children of Ammon warred against the children of Israel and ignored the words of Jephthah, and he went against the children of Ammon and made a vow to the Lord, saying:

Jephthah

If the Lord delivers the children of Ammon into my hands, whoever first comes from my house to meet me, I will offer to the Lord for a burnt offering.

Chorus

Then Jephthah went against the children of Ammon to fight in the mighty spirit and grace of the Lord against them.

And the trumpets sounded, the drums were beaten and battle was fought against Ammon.

Take flight, yield, impious ones, perish, fall by the sword. The Lord has risen in battle and fights against you.

Chorus

Take flight, yield, impious ones, scatter as our swords cut you down in fury.

Narrator

And Jephthah struck down twenty cities in the mighty destruction of Ammon.

(Trio)

Et ululantes filii Ammon, facti sunt coram filiis Israel humilitati.

Historicus

Cum autem victor Jephthe in domum suam reverteretur, occurrens ei unigenita filia sua cum tympanis et choris praecinebat:

Filia

Incipite in tympanis et psallite in cymbalis. Hymnum cantemus et modelemur canticum. Laudemus regem coelinum, laudemus belli principem, qui filiorum Israel victorem ducem reddidit.

(Duet)

Hymnum cantemus Domino et modulemur canticum, qui dedit nobis gloriam et Israel victoriam.

Filia/Chorus

Cantate mecum Domino, cantate omnes populi, laudate belli principem, qui nobis dedit gloriam et Israel victoriam.

Historicus

Cum vidisset Jephthe, qui votum domino voverat, filiam suam venientem in occursum, in dolore et lachrimis scidit vestimenta sua et ait:

Jephthe

Heu mihi! filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea decepta es.

Filia

Cur ego te pater decepi, et cur ego filia tua unigenita decepta sum?

And the wailing children of Ammon were humbled before the children of Israel.

Narrator

When Jephthah returned home victorious, his only daughter met him with tambourine and dance and sang thus:

Daughter

Come dance with tambourines and cymbals. Let us praise the Lord and raise our voices in song. Let us praise the God of heaven, foremost in battle, who gave us glory and to Israel the victory.

Let us sing praise and raise our voices in song to the Lord, who gave us glory and to Israel the victory.

Daughter/Chorus

Sing with me to the Lord, sing all people, praise him, the foremost in battle, who gave us glory and to Israel the victory.

Narrator

When Jephthah, who made an oath to the Lord, saw his daughter coming to meet him, he rent his clothes in pain and weeping and cried out:

Jephthah

Woe is me! Alas, my only daughter, you have brought me down, and you, likewise, are undone.

Daughter

How have I brought you down, father, and how am I, your only daughter, undone?

Jephthe

*Aperui os meum ad Dominum
ut quicumque primus de domo
mea occurrerit mihi offeram
illum Domino in holocaustum.
Heu mihi! heu decepisti me, filia
unigenita, decepisti me, et
tu pariter, heu filia mea, decepta es.*

Filia

*Pater mi, si vovisti votum Domino
reversus victor ab hostibus, ecce ego,
filia tua unigenita, offer me in
holocaustum victoriae tuae; hoc solum
pater mi praesta filiae tuae
unigenitae ante quam moriar.*

Jephthe

*Quid poterit animum tuam,
quid poterit te,
moritura filia, consolari?*

Filia

*Dimitti me, ut duobus mensibus
circumeam montes, ut cum sodalibus
meis, plangam virginitatem meam.*

Jephthe

*Vade, filia mea unigenita,
et plange virginitatem tuam.*

Filia

*Plorate colles, dolete montes, et in
afflictione cordis mei ululate!
(Echo: ululate!) Ecce moriar virgo et non
potens morte mea meis filiis consolari;
ingemiscite silvae, fontes et flumina,
in interitu virginis lachrymate!
(Echo: lachrymate!) Heu me dolentem
in laetitia populi, in victoria Israel
et gloria patris mei, ego, filia unigenita,
moriar et non vivam. Exhorrescite,
rupes, obstupescite, colles, valles,
et cavernae, in sonitu horribili*

Jephthab

I opened my mouth and vowed to the Lord that I would offer whoever should meet me first at my house as a burnt offering. Woe is me! You have brought me down, my only daughter and you likewise are brought down.

Daughter

Father, if you made that vow to the Lord and returned victorious over the enemy, then here am I, your only daughter, offer me as a burnt offering for your victory, but grant your only daughter one thing before I die.

Jephthab

What can give your soul solace, what can console you, my daughter, condemned to die.

Daughter

Let me go for two months to wander among the mountains with my companions, mourning my virginity.

Jephthab

Go, my only daughter, and mourn your virginity.

Daughter

Weep, you hills, lament, you mountains and wail at the affliction of my heart! (*wail!*) Lo, I shall die a virgin and in death not find consolation in my children; groan, you forests, springs and rivers and weep at the death of a virgin! (*weep!*) See me mourn as the people rejoice in the victory of Israel and glory of my father and as I, a virgin without children, must die and live no more. Tremble, you rocks, be astounded,

resonate! (Echo: resonate!) Plorate, filii Israel, plorate virginitatem meam, et Jephthe filiam unigenitam in carmine doloris lamentamini.

you hills, valleys and caves; echo the fearful sound! (*echo!*) Weep, children of Israel, weep for my virginity and lament Jephthah's only daughter in songs of sadness.

Chorus

Plorate, filii Israel, plorate, omnes virgines, et filiam Jephthe unigenitam in carmine doloris lamentamini.

Weep, children of Israel, weep, all you virgins and lament Jephthah's only daughter in songs of sadness.

Handel's Gloria

1. ARIA *Gloria in excelsis Deo*

(Violin I/II; Continuo—Violoncello, Bass, Chitarrone, Organ)

Gloria in excelsis Deo.

Glory to God in the highest.

2. ARIOSO *Et in terra pax*

(Violin I/II; Continuo—Violoncello, Bass, Chitarrone, Organ)

*Et in terra pax hominibus
bonae voluntatis*

And on earth peace to humanity
with whom God is pleased.

3. ARIA *Laudamus te*

(Violin I/II; Continuo—Violoncello, Bass, Chitarrone, Organ)

*Laudamus te,
Benedicimus te,
Adoramus te,
Glorificamus te,
Gratias agimus tibi
Propter magnam gloriam tuam.*

We praise thee,
We bless thee,
We adore thee,
We glorify thee,
We give thanks to thee
We praise you for your glory.

4. RECITATIVO *Domine Deus, Rex coelestis*

(Continuo—Chitarrone)

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe.
Domine Deus Agnus Dei,
Filius patris.*

Lord God, heavenly King
Almighty God and Father,
Only begotten Son,
Jesus Christ,
Lord God, Lamb of God
Son of the Father.

5. ARIA *Qui tollis peccata mundi*

(Violin I/II; Continuo—Violoncello, Bass, Chitarrone, Organ)

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patrum
miserere nobis.*

Who takes away the sin of the world,
have mercy on us.
Who takes away the sin of the world,
receive our prayer.
Who sits at the right hand of the Father
have mercy on us.

6. **ARIA** *Quoniam tu solus sanctus*

(Violin I/II; Continuo—Violoncello, Bass, Chitarrone, Organ)

*Quoniam tu solus sanctus
Tu solus Dominus
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.*

For you only are holy
You alone are the Lord
You alone are the Most High,
Jesus Christ.
With the Holy Spirit
In the glory of God the Father. Amen.

Handel's La Resurrezione

La Resurrezione was the second oratorio of that most prolific oratorio composer, Handel. Together with the first, it was composed in Rome during his extended stay from 1707-1708. It is long and heavily reliant on recitative throughout. Handel would have been immersed in the Roman oratorio tradition, especially that of Alessandro Scarlatti, its leading exponent at the time. The final recitative and chorus from Part 1 of *La Resurrezione* performed tonight are nonetheless very Handelian and instantly recognizable. They are preceded by his highly operatic *Gloria*, one of several sacred cantatas and similar pieces composed while in Rome.

Angel

*Uscite pure, uscite dall' oscura prigione,
ove sì lungo ed orrida stagione questo giorno
attendeste, anime belle! Uscite puri, e
uscite a vagheggiare, a posseder le stelle!
Di quel Signor che ha vinto per voi la Morte
e contumace Averno, il trionfo seguite.
E voi primi venite, o primi padri delle
umani genti, nè s' odan più lamenti
del vostro antico errore, or ch'ebbe in sorte
un tanto Redentore. Seguano gl'altri poi
e per l'orme di luce che del divino Duce
il glorioso piè stampa nell'ombra, da
questo centro squallido e profondo sorgano
con lui sovra l'aperto mondo. Ma con eco
festivo replichi prima il lor devoto labbra.*

Come forth from the dark dungeon
where for such a long and dismal age
ye have awaited this day, o blessed
souls! Come forth, I say, to gaze
upon and to possess the stars! Join in
the triumph of the Lord who hath for
you conquered Death and Hell's
obduracy. Be ye the first to come,
first parents of the human race, and
let laments of your ancient sin be
heard no more, now that the Redeem-
er's hour is here. Then let the others
follow, and along the path of shining
prints the glorious feet of the divine
leader leave on the dark way, come
forth from the deep and dismal place
and rise with Him into the open air
but first with jubiliation let their
devout lips repeat.

Angel

Il Nume vincitor trionfi, regni e viva!

May the victorious God triumphant
reign for ever!

Chorus of Angels

*Il Nume vincitor, trionfi, regni e viva,
in Dio vincitor!*

May the victorious God triumphant
reign for ever, an all-conquering God!

Angel

*Viva e trionfi quel Dio così grande che i
cieli spande, che al sol dà splendor.
Viva e trionfi etc*

May He live triumphant, the mighty
God who hath spread out the heavens
and given the sun the light! May he
triumphant, etc.

Early Music Hawaii Choir and Orchestra. This evening's concert marks the debut of the Early Music Hawaii Choir and Orchestra under the artistic direction of Carl Crosier. These 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. We are especially happy to have celebrated theorboist John Lenti joining us on this occasion. Also a very special thank you to Georgine Stark for sharing Handel's brilliant Gloria in this concert. Other programs featuring these ensembles are in the planning and will be announced in early 2014.

Guest artist **John Lenti** has performed on lute and theorbo in concert and at music festivals across the United States and abroad, and his performances have been broadcast on Public Radio's Performance Today and Harmonia. His playing has been cited as "a joy to behold" and praised for its "nuanced beauty and character" with ensembles like Seattle Baroque, Portland Baroque Orchestra, American Bach Soloists and Seraphic Fire, and he is a founding member of the EMA/Naxos prize-winning ensemble Wayward Sisters. He is also a member of the trio Ostraka with which he will return to Honolulu and the Big Island in the final concerts of the EMH season in March, 2014. He holds degrees from the North Carolina School of the Arts and Indiana University.

Season Sponsors

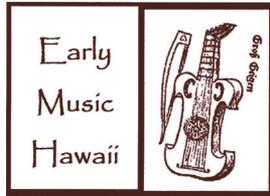
We are most grateful to major sponsors of the full 2013-2014 season, without whose support this performance would not be possible: Anonymous (2), Jeannette and Ian Capps, Katherine and Carl Crosier, Dr. Lynne Johnson, Joseph McAlister and Herbert Sato, Jean and Harvey Singer, the Department of Arts and Humanities, Hawai'i Pacific University, and a donor on behalf of Hawaii Public Radio's The Early Muse.

We are also grateful for donations for this concert from Paul Auslander, Marilyn and Carl Bernhardt, Ulrike Scherer, Garrett Webb and Eldon Wegner.

Special thanks are due to Allen Bauchle for the preparation of instrumental scores not customarily available for early baroque music and to Katherine Crosier for the elegant design and production of a complex program. Thank you also to the Lutheran Church of Honolulu for the use of the Beckerath continuo organ.

Volunteers

This evening's event would not run smoothly without the help of the music-loving team of volunteers: Cathy and Stan Baptista, Sandra Edwards, Anne and John Flanigan, Donald Graber, Vreni Griffith and Ulrike Scherer.



Early Music Hawaii
www.earlymusichawaii.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

January 24, 2014 • Lutheran Church of Honolulu
February 2, 2014 • Christ Church Episcopal, Kealakekua

Duo Asteria

Flower of Passion - Thorn of Despair
Medieval Songs of Love and Chivalry

March 22, 2014, 2014 • Lutheran Church of Honolulu
March 23, 2014 • Christ Church Episcopal, Kealakekua

Ensemble Ostraka

Leaving Parnassus
French Baroque Refinement

Other musical events this weekend

Chamber Music Concert

Sunday, September 29, 2013 • 5:00 PM

Darel Stark, *violin*; Maile Reeves, *violin*
Steve Flanter, *viola*; Karen Fujimoto, *cello*

Program:

Barber: "Dover Beach" with Georgine Stark, *soprano*
Beethoven: String Quartet in G Major, Op. 18, No. 2
Mendelssohn: String Quartet in F minor, Op. 80

Location: Studio 909
909 Kapiolani Blvd., Honolulu

For more information call
808.754.0029

Or visit: www.darelstark.com/concerts
Tickets at the door \$20 General \$10 Students

Sunday, September 29, 2013 • 7:30 pm
Lutheran Church of Honolulu, 1730 Punahou St.

Vespers for the Feast of St. Michael and All Angels

Music of J.S Bach and Jan Dittmas Zelenka
LCH Choir / Bach Chamber Orchestra
Georgine Stark, *soprano* • Emily Haswell, *alto*
Spenser Moon, *tenor* • Keane Ishii, *bass*
Miguel Felipe, *conductor*
Mark Wong, *organist*

A freewill offering will be collected