

Early Music Hawaii  
presents

# Music of Three Faiths

Medieval Christian, Jewish and Muslim Spain

## The Peabody Consort

Julie Bosworth, soprano  
Mark Cudek, director, gittern, percussion  
Brian Kay, oud, voice  
Niccolo Seligmann, vielle  
Daphna Mor, voice, ney, recorders

Saturday, November 11, 2017 7:30 pm  
Lutheran Church of Honolulu

Sunday, November 12, 2017, 3:30 pm  
Lutheran Church of the Holy Trinity, Kailua-Kona

# WESTAF

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## The Peabody Consort

The Peabody Consort is a select group of early music alumni from the Peabody Conservatory of Johns Hopkins University. The group was founded by Mark Cudek in 1996 for a tour of Rome, Italy, and has performed in several U.S. venues, including the Kennedy Center and Baltimore's Artscape Festival with great acclaim: "The degree of polish and attention to musical nuance offered by the Peabody Consort does enormous justice to these works that only encourage curiosity for both the instruments and compositions of this period." (*Ironarts*). The Consort has also appeared three times at the Indianapolis Early Music Festival. "The program showed careful preparation, delighting from start to finish." (*Nuvo*).

In May and June of 2010 the Consort performed in several venues in Taiwan and in Tokyo, Japan, including a command performance for Taiwan's First Lady. In 2016, the ensemble was invited to sing at the Conciertos de la Villa de Santo Domingo in the Dominican Republic. And in 2010, the Consort performed "Jewish Music from the 15th through 17th centuries" for the 25th anniversary of Bolton St. Synagogue.

The instrumentation is varied to match the demands of a variety of repertoires and includes recorder, viola da gamba, plucked strings (lute, theorbo, guitar, cittern), percussion and solo voice or voices. Alumni of the Peabody Consort have performed with the American Bach Soloists, Apollo's Fire, ARTEK, the Boston Early Music Festival Orchestra, the Catacoustic Consort, the Folger Consort, Harmonious Blacksmith, Hesperus, Magnificat, Montreal Baroque, Philharmonia Baroque Orchestra, Tempesta di Mare and the Waverly Consort.

"The opening selections from the Spanish Renaissance...received stylish, atmospheric performances. Mark Cudek has clearly imparted to his instrumentalists and singers not just a respect for historical detail, but a keen sense of the expressive possibilities in this repertoire. There was an admirable sense of spontaneity from the players." (*Baltimore Sun*)

## Program Notes

Today's concert brings together music and texts from an extraordinary era in Medieval Spain. For seven centuries Muslim, Christian and Jewish intellectuals commingled in al-Andalus, the name given to the western-most Islamic territories. From the moment Muslim adventurers crossed the Strait

of Gibraltar in 711 until their defeat in Granada in 1492, this cultural terrain, according to scholar Maria Rosa Menocal, was where “Jews, Christians, and Muslims lived side by side and, despite their intractable differences and enduring hostilities, nourished a complex culture of tolerance.”

The figure of Alfonso X, known as El Sabio (“The Wise”), who reigned from 1252 to 1284, serves as an example of al-Andalus’ unique multiculturalism. Employing Jewish and Muslim scholars in his Escuela de Traductores (School of Translators) in Toledo, Alfonso oversaw the production of scientific, legal, philosophical, religious and literary texts written in Castilian, the common vernacular language of Jews, Muslims and Christians. He also wrote or collected the *Cantigas de Santa Maria*, a large collection of vernacular monophonic songs. These hymns to the Virgin Mary were likely accompanied by instruments of Arabic origins, including the *oud*, a form of lute; the *rabab*, a bowed string instrument; and percussion instruments such as the *tar*, *doumbec*, and *riq* used in today’s concert. A note on the *ney* from Daphna: “There are three styles in the Middle East and north Africa: Arabic, without a mouth piece; Turkish, with a mouthpiece, and Persian, played between the teeth. I play...the Arabic and Turkish styles.”

## Translations

### ***Regina pretiosa***

Precious queen, mother of the glorious one, devoutly we beg you for mercy. We pray to you and to the high king of Heaven, that he might lead us to this clear light, where the evangelists Mark and Luke, and all the saints, are singing sweet songs and dancing before the queen. Precious queen...

Listen, good people, who have heard this sermon, be penitent and always keep a contrite heart; A sign has appeared that this kingdom is coming to an end: abandon your pride now. Precious queen...

### ***Cristo e nato***

Christ is born and become man to save the people who were lost since their first parents were fallen. Christ is born to ransom us sinners who were departed and separated from his servants; because we failed you and did not serve you, but had become deserters, drawn by him who still transgresses. Christ is born...

The fresh lily, white and red, is born in this world to persuade us to avoid capture by the deep abyss. He deigned to come and suffer for us a painful death, which is joyous now, but weighed heavily upon us before. Christ is born...

### ***Tanto son la gloriosa***

*Refrain:* The deeds of our glorious Lady are so very merciful, That she takes from those who have plenty and gives to those in need.

*Verse:* And from this the Holy Virgin wrought in Catalonia a great miracle, who with Jesus Christ, ordained that we should pay honor to him and not tread the path of the proud.

*Refrain:* The deeds of our glorious Lady...

*Verse:* Montserrat is the name of the place where a spring lies delicious, plentiful, and clear; it rises on a mountain which belonged to a knight; and on the opposite side, there was a monastery where the monks lived.

*Refrain:* The deeds of our glorious Lady...

*Verse:* Once the knight saw that he had lost his spring by a miracle, to please our glorious Lady, who had taken it away from him, he gave the monastery the land where the spring had laid whose water he had sold; and so they lived happily ever after.

*Refrain:* The deeds of our glorious Lady...

### ***Santa Maria, strela do dia***

*Spoken:* This is a song of praise:

*Refrain:* Mary, magnified be, with Daystar beside thee; show the way where bide we, true to God and thou our guide be.

For thou art light that lost souls driven near perdition, e'er with sin ill striven, know that they with guilt sore riven stand; but through thee are forgive and from their pride free where they ne'er idly let passion denied be bout did all sense defied see. Mary, magnified be...

Thou canst reveal to us wayfaring paths to tread in grace full sharing to peerless Light, the truth declaring, that thou alone art graced in bearing; for God would abide thee and all provide He but ne'er thee denied see nor for thee grace e'er belied be. Mary, magnified be...

Well for us thy wisdom guiding till in Paradise abiding where God all joy and mirth providing waits ever those in him confiding; then would my joy descried be shouldst thou but deign provide me that rest on high beside thee my soul where doth abide he. Mary, magnified be...

### ***Todo los santos*** (synopsis)

When the Emperor Julian was battling the Persians, he had to pass through Caesarea. St Basil came out to pay him homage. He greeted the emperor and offered him a loaf of barley bread. Julian spurned the gift and vowed to destroy Basil's monastery and all of Caesarea. He told Basil he would make him eat hay, but Basil warned him that God would avenge him for the insult.

### ***Bin el Barah***

*Refrain:* Between yesterday and today, the sweet night, how beautiful / With that night, the love, I will never forget it

*Verse 1:* I spent it with my sweetheart and we were in the garden / This sweet night is the best of all nights, between the flower and the fragrance / Ah the night, Ah my

eye / Between yesterday and today, the sweet night, how beautiful. Refrain: Between yesterday and today...

*Verse 2:* Ah last night, I think of it every day. With you my heart is happy, I am intoxicated and no one blames me. / Ah the night, Ah my eye / Between yesterday and today...

***Mwashsha: Lamma bada***

When she begins to dance, My love, The Beautiful one draws me near, My love  
She commands me with a look, My love, The beautiful one draws me near,  
My love, my promise, my hope, Will she be merciful?  
Who could understand my torment, except the creator of love? My love

***Nassam Alayna El-Hawa***

Feel the wind upon us / From the Spirit of the valley  
Oh wind, for love's sake / Take me home  
Oh Love, Oh Love / That is flying in the breeze  
There is a flower with energy and beauty / Wind, take me to them  
Feel the wind upon us / From the Spirit of the valley...  
What has happened to us? / Oh my love, what's happened to us?  
We used to be together and now we're apart / What's happened?  
The sun is still shining / Upon home's door  
And the love of home is calling / Take me, take me, Take me home.

***Tsur Mishelo***

The Lord, Our Rock, whose food we have eaten, let us bless Him. We are satiated and there is still food left over, as God has instructed.

He nourishes His world, our Shepherd, our Father / We have eaten of His bread and drunk from His wine / Therefore we will thank Him and speak His praise / We said and respond: there is no one holy like our Lord

With song and gratitude we will give praise to our / God For the desirable good land He bequeathed to our fathers / With nourishment and sustenance He has satisfied us / His grace has overwhelmed us as has His truth

Have mercy in Your graciousness on Your nation, Lord, Our Rock / And upon Zion the dwelling place of Your honor, the Temple of our splendor / And the son of David, Your servant, will come and redeem us / The breath of our life, The Messiah of God.

The Temple will be rebuilt; the City of Zion will be restored / And there we will sing a new song and journey up / The Merciful and the Sanctified One will be blessed and exalted / Over a full glass of wine, according to God's blessing

***Ah, el novio no quiere dinero***

Oh, the groom wants no money, He wants only his bride of good fortune.  
I have come to see that they should be happy and prosper and have all the best.  
The groom wants no ducats, He only wants his bride of good luck.  
I have come to see...

The groom wants no bracelets, He wants only his bride to have a happy face.  
I have come to see...

### ***Los Bibilicos***

The nightingales sing with sighs of love; My soul and my fate are in your power.

The rose blooms in the month of May; My soul and my fate suffer from love's pain.

Come more quickly, dove, more quickly come with me; more quickly come, beloved, run and save me

### ***Dos amantes***

I have two lovers, Mother, which shall I choose? One is a tailor; the other is someone special. The tailor, my Mother, is the one I am deceiving. But the special one, my Mother, I love with all my heart.

*(the young man:)* Throw water at your doorstep; I'll go by and fall, so that your family may come out, and I may come to know them. Come jewel, come my beauty, you shall see where I live. Between two high mountains; a place unworthy of me.

### ***Cuando el Rey Nimrod***

When King Nimrod went out into the fields, he looked at the heavens and at all the stars. He saw a holy light above the Jewish quarter, a sign that Abraham the father was about to be born.

Abraham our father, beloved father, blessed father, light of Israel. Let us greet the Godfather and also the moel. Because of his virtue may the Messiah come to redeem Israel. Surely, we will praise the true redeemer of Israel. Abraham our father...

## The Performers

Acclaimed for her “sublime singing” and “especially vivid” performances (Baltimore Sun), soprano **Julie Bosworth** revels in the performance practice of every age, but truly finds a home in early music. Julie's 2016-2017 season highlights included solos in two different performances of Handel's Messiah; the role of Queen of the Night in Mozart's *Die Zauberflöte*; concerts with the Thirteen, Bridge Ensemble and the Monadnock Chorus; and a tour through Rome with the choir of the Basilica of the National Shrine of the Immaculate Conception. In spring 2018 she will appear as soprano soloist for the American Bach Soloists production of Monteverdi's *Vespers of 1610* in San Francisco. Julie is a core member of the Broken Consort and has sung with the Baltimore Symphony Orchestra, Hesperus, District 8 and the New Consort, which was the recipient of the 2015 American Prize in Chamber Music.

**Mark Cudek** is Chair of the Historical Performance Department of the Peabody Conservatory, Artistic Director of the Indianapolis Early Music Festival and a founding member of the Baltimore Consort. In recognition of his work as Founder/Director of the Peabody Renaissance Ensemble and the High School Early Music Program at the Interlochen Arts Camp, Mark received from Early Music America the 2001 Thomas Binkley Award and the 2005 Award for Outstanding Contribution to

Early Music Education. He is the 2014 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award. He has performed with Apollo's Fire, Catacoustic Consort, Folger Consort and Hesperus, and, in his youth, worked as a café guitarist in the Virgin Islands. Mark is also Director of the Peabody Consort which has toured in Rome, Taiwan, Japan and the Dominican Republic. Selected festival appearances have been at the Boston Early Music Festival, Glasgow International Early Music Festival, Ottawa International Chamber Music Festival and Tage Alter Musik/Regensburg, with appearances at the Kennedy Center, Metropolitan Museum, National Theater of Panama and Vienna Konzerthaus.

“Natural born story-teller” **Brian Kay** is a modern-day troubadour. Hailed as “far-ranging,” “brilliant” and “exciting” (Cleveland Plain Dealer), Brian performs throughout the U.S. as a solo artist with a number of critically acclaimed ensembles. He has appeared on more than ten album releases. His recent projects include Play, Music! a one-man show featuring music and songs from the plays of Shakespeare, co-director and soloist of a Mediterranean music program with Apollo's Fire and an original music album release entitled Moonsong. He has made live appearances on several Public Radio stations.

**Daphna Mor's** “astonishing virtuosity” (Chicago Tribune) has been heard in solo recitals in the U.S., Croatia, Germany and Switzerland. She has sung solos with the New York Collegium, the New York Early Music Ensemble and Little Orchestra Society, and performed as an orchestra member of the New York Philharmonic, New York City Opera and Orchestra of St. Luke's. Mor was awarded first prize in the Settimane Musicali di Lugano Solo Competition and the Boston Conservatory Concerto Competition, and has appeared in a duo with Joyce DiDonato on the singer's promotional tour for the album In War and Peace. Devoted to new music, she performed the world premiere of David Bruce's Tears, Puffes, Jumps, and Galliard with the Metropolis Ensemble. She has performed in festivals and on stages worldwide. Mor serves as the Music Director of Beineinu, a New York initiative dedicated to the modern cultivation of Jewish culture, and is a performer and teacher of liturgical music of the Jewish Diaspora. She leads programs for the Education Department of the Metropolitan Museum of Art.

**Niccolo Seligman's** musical experience transcends time, place and genre. Equally at home playing Bach in a church, taqsim at a Persian Nowruz party and electronic chaos metal in a basement, he thrives on the communication between musical traditions. His early music improvisations have been featured on Public Radio Stations in Boston and Baltimore, and on Sunday Baroque's 2013 Christmas compilation CD. A 2013 graduate of Peabody Conservatory, he continues to tour across North America playing viola da gamba and vielle at UCLA, Curiosity Crossing in Portland, Oregon, and in his private studio. The year 2016 marked the beginning of his live-coding chaos metal side project, LADYPRODUKT, which looks forward to going on an East Coast tour in the summer.

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### **Acknowledgments**

Many thanks to our loyal teams of volunteers and “homestay” hosts in Honolulu and Kailua-Kona who consistently give their time to make these concerts run smoothly and provide the aloha which visiting musicians so much appreciate.

Special thanks to Katherine Crosier for artistic direction and for the design of promotional materials and 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 over the past decade. The Church resonates with the exceptional acoustics, intimate ambience and warm aloha which suits the early music repertoire so well.

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

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

*Early Music Hawaii 2017-2018 Season*  
*Future Concerts*

## Liederbuch

German Songs of the Renaissance

## Ciaramella

Saturday, March 10, 2018, 7:30 pm

Lutheran Church of Honolulu

Sunday, March 11, 2018, 2:00 pm

Lutheran Church of the Holy Trinity, Kailua-Kona

Renowned for its brilliant improvisations, Ciaramella returns to Hawaii with arrangements of popular German tunes for renaissance winds, viola da gamba and percussion.



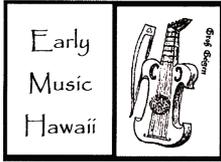
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Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to promote historical performance practices. To this end, we present one major 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).

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