

Early Music Hawai'i
presents
Henry Purcell
Royal Odes and Anthems

The Early Music Hawai'i Singers and Players
Scott Fikse director

The Singers

Georgine Stark, Taylor Ishida, Naomi Castro soprano
Sarah Connelly alto Karol Nowicki, Bowe Souza tenor
Keane Ishii, Mitchell Moriwaki, Scott Fikse bass

The Players

Darel Stark, Maile Reeves violin Anna Womack, Steve Flanter viola
Sung Chan Chang cello Luke Trimble lute
Katherine Crosier organ Jieun Kim Newland harpsichord

Saturday, September 16, 2017, 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 Foundation for the Arts

Henry Purcell 1659-1695
Royal Odes and Anthems

Program

1. **Rejoice in the Lord alway (The “Bell Anthem”)**
Naomi Castro, Bowe Souza, Keane Ishii, Chorus
2. **Remember not, Lord, our offences**
Chorus
3. **I was glad when they said unto me**
Chorus
4. **When I am laid in earth**
Dido’s Lament, from opera “Dido and Aeneas”
Naomi Castro, Chorus
5. **Now does the glorious day appear**
Ode for Queen Mary’s Birthday, 1689
Soloists, Chorus

Intermission

6. **Why, why are all the Muses mute?**
Welcome song for King James, 1685
Soloists, Chorus

Program Notes

Henry Purcell was recognized as a genius in his own lifetime, but his music was neglected soon after his untimely death at the age of 36 and only revived in the late 19th century. He was a child of the Chapel Royal until his voice broke in 1673, and moved to Westminster Abbey, where he became composer for the violins and organist, returning to the court in 1683, already a prolific composer of songs, string music and church anthems.

The restoration of the monarchy in 1660 after Cromwell's austere Commonwealth led to a brilliant revival of the arts in England. During his exile, Charles II had acquired a taste for the elaborate music of the French court and now re-established the Chapel Royal, mandating the addition of strings to its music. During the five years until the King's death in 1685, Purcell revived and expanded the uniquely Anglican verse anthems developed by Gibbons, Tomkins and others early in the century. His most famous *Rejoice in the Lord Always*, dubbed the "Bell Anthem" for its repetitive descending bass line and brilliant high strings, dates from that time. With these and the church anthems for unaccompanied choir, he demonstrated unequalled skill in the setting of English texts to powerfully expressive music. In today's program, the contrast between the deeply emotional rise and fall of the penitential prayer, *Remember not, Lord, our offences*, with its dramatic harmonies and discords, and the explosive joy of *I was glad when they said unto me*, is extraordinary. The latter would almost certainly have been sung at the coronation of James II in 1685.

Another distinctly English genre that flourished after the Restoration was the Ode, celebrating royal occasions and others not related to the court, such as those for Saint Cecilia, patron of music. The exaggerated, sycophantic texts are hardly great literature, but Purcell's brilliant word-painting in extended solos and choral verses, combined with fine orchestral writing, make this almost unimportant. Indeed, the leading poet of the time, John Dryden, remarked: "The tune I still retain, but not the words." The two early Purcell Odes on today's program are fine examples, composed for string and continuo accompaniment only, as in King Charles's original prescription. The Ode celebrating King James II's return to London from Windsor predates the disillusionment of Parliament, the people and presumably Purcell himself, at the King's return to Catholic sympathies which, within three years, led to his dethronement and the elevation of Queen Mary and William of Orange to the monarchy. The "accursed rebellion" refers to the insurrection led by the Duke of Monmouth, illegitimate son of Charles II.

William III was no music-lover and reduced the program at the Chapel Royal. However, Mary was a tireless patron of the arts, and of music in particular, for whose birthday Purcell composed six magnificent Odes until her death in 1694. The first, *Now does the glorious day appear*, was composed in 1689 and praises not only her charm and popularity but also her influence over William and his banishment of all things Papal in the monarchy. Purcell was devoted to his queen and patron, devastated at her death, and himself died only six months later in 1695.

Incidental music for the hugely popular public stage also thrived under the Restoration and Purcell collaborated with songs and music for many popular plays. He also composed the first English opera, *Dido and Aeneas*, in the hope that it would introduce the public to the Italian invention. Today, we hail it as a compact gem, but the genre was not to the public taste and his later efforts focused on extended incidental music for staged productions dubbed “semi-operas”—glorious music and word-painting which have survived while the indifferent plays they illuminated have not. It would have been almost criminal not to include Dido’s heart-rending lament in today’s program.

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

Texts

1. **Rejoice in the Lord alway**

Rejoice in the Lord alway, and again I say rejoice.
Let your moderation be known unto all men;
the Lord is at hand. Be careful for nothing,
but in everything by prayer and supplication
with thanksgiving let your requests be made unto God.
And the peace of God which passeth all understanding
shall keep your hearts and minds through Jesus Christ our Lord.
Rejoice in the Lord alway, and again I say rejoice.

2. **Remember not, Lord, our offences**

Remember not, Lord, our offences, nor the offences
of our forefathers; neither take thou vengeance on our sins:
but spare us, good Lord, spare thy people, whom thou hast
redeemed with thy most precious blood,
and be not angry with us for ever. Spare us, good Lord.

3. **I was glad**

I was glad when they said unto me:
we will go into the house of the Lord.
For thither the tribes go up,
even the tribes of the Lord:
to testify unto Israel, and to give thanks
unto the Name of the Lord.

4. **When I am laid in earth**

Chorus

Great minds against themselves conspire
and shun the cure they most desire.

Dido (Naomi Castro)

Recit Thy hand Belinda, darkness shades me.
On thy bosom let me rest;
more I would but death invades me;
death is now a welcome guest.

Aria When I am laid in earth,
may my wrongs create
no trouble in thy breast;
remember me, but ah! forget my fate.

Chorus

With drooping wings ye Cupids come,
and scatter roses on her tomb.
soft and gentle as her heart
keep here your watch, and never part.

5. **Now does the glorious day appear**

Chorus

Now does the glorious day appear,
the mightiest day of all the year.

(Karol Nowicki, Keane Ishii)

Not any one such joy could bring,
no, no not that which ushers in the spring.
That of ensuing plenty hopes does give,
this did the hope of liberty retrieve.

(Sarah Connelly)

By beauteous softness mixed with majesty,
an empire over every heart she gains;
and from her awful power none could be free,
she with such sweetness and such justice reigns.

(Scott Fikse, Keane Ishii)

Her hero too, whose conduct and whose arms
the trembling Papal world their force must yield,
must bend himself to her victorious charms,
and give up all the trophies of each field.

(Georgine Stark, Sarah Connelly, Karol Nowicki)

Our dear religion, with our Law's defence,
to God her zeal, to man benevolence;
must her above all former monarchs raise
to be the everlasting theme of praise.

Chorus

Now, now, with one united voice let us proclaim our joys;
"Ió Triumphe" let us sing and make Heaven's mighty concave ring.

6. Why, why are all the Muses mute?

(Sarah Connelly), Chorus

Why, why are all the Muses mute? Why sleeps the viol and the lute?
Why hangs untuned the idle lyre? Awake, 'tis Caesar does inspire
and animates the vocal choir.

(Karol Nowicki), Chorus

When should each soul exalted be to all the lights of harmony,
when, when should just excess of joy in their delightful task employ
the nimble hand and cheerful voice but when for Caesar's welcome we prepare?
Caesar, Earth's greatest good! Caesar, Heaven's choicest care!

(Sarah Connelly)

Britain, thou now art great, art great indeed!
Arise, and proud of Caesar's godlike sway,
above the neighbour nations lift thy head.
command the world, while Caesar you obey.

(Sarah Connelly, Karol Nowicki, Keane Ishii)

Look up, and to our Isle returning see
the days of triumph and of victory.
Great Caesar's reign with conquest did begin,
and with triumphant shouts was ushered in.

Scott Fikse

Accursed rebellion reared his head,
and his proud banners vainly spread,
back'd by all the Powers of Hell,
Pride, Ambition, Rage and Zeal.
But when Caesar from on high
let his avenging thunder fly,
how soon the threatening monster fell
down, down from whence it rose from Hell.

(Naomi Castro, Georgine Stark)

So Jove, scarce settled in his sky,
the impious sons of earth defy,

but all their rage served only to convince
the subject world of his omnipotence.

(Sarah Connelly, Keane Ishii)

Caesar for milder virtues honoured more,
more for his goodness loved than dreaded for his power
secured by his victorious arms,
and safe from any new alarms,
is now at leisure to dispense
his universal influence
and let unenvied blessings flow
on his obedient world below.

(Karol Nowicki), Chorus

The many-headed beast is quelled at home,
and from abroad obsequious nations come
from Caesar to receive their doom.

(Scott Fikse, Keane Ishii)

In the equal balance laid
Europe's fate by him is weighed.
This or that nation must prevail
as he thinks fit to turn the scale.

(Sarah Connelly), Chorus

O how blest is the Isle to which Caesar is given,
the glory of earth and the darling of Heaven!
His name shall the Muses in triumph rehearse,
as long as there's number or music in verse.
His fame shall endure till all things decay,
his fame and the world together shall die,
shall vanish together away.

The Artists

Scott Fikse, *director*

Scott Fikse is a performer, composer and director with a profound love of choral music in all its forms. He has been Director of Music and Liturgy at the Lutheran Church of Honolulu since 2015, where he conducts the LCH choir, Men's Schola and Early Worship Ensemble. He first directed the Early Music Hawaii Chamber Singers in a concert of music for Kings and Queens in Honolulu in February 2017.

Scott relocated to Honolulu after teaching and directing in the Seattle area, and several years as a touring artist with Celebrity Cruises. In Seattle, he served two seasons as Director of Music at Seattle's Broadway Bound Children's Theater and as artistic director of the Polish choral ensemble Vivat Musica. 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. A long-time church musician, Scott also directed the music program at Findlay Street Christian Church (Disciples of Christ).

The EMH Singers

The Early Music Hawaii Choir was formed in 2013 under the artistic direction of the late Carl Crosier. The core group has since appeared in separate guises as a chamber ensemble and in their form today as multiple soloists and choral singers. They are made up of Honolulu's finest early music performers, most of whom will be recognized as veterans in the performance of this repertory. They first performed under the EMH name in Oratorio, which featured the music of 17th century composers for the Roman Oratorios, and followed with concerts of 17th century Lutheran music, and the sacred music of Spain and the New World. Chamber concerts compared renaissance motets with contemporary versions of the same texts, and a special event honored Shakespeare in songs from his plays on the fourth centenary of his death in 1616. The women singers (and players) performed the sacred and secular music of women composers from medieval times to the 17th century and will reprise this theme, with fresh repertory, in a more intimate setting in May 2018.

The EMH Players

The orchestra draws on leading early music specialists who also perform with major local institutions, including the Hawai'i Symphony Orchestra. They perform tonight, as in the past, under the leadership of Darel Stark, who worked for many years with the late Carl Crosier in the Bach Chamber Orchestra and at the Lutheran Church of Honolulu. In past seasons, EMH has been obliged to invite special guests from the mainland to play the lute, theorbo and other early instruments not available in Hawai'i. We are delighted that, for the first time, the lute will be played by an acclaimed local guitarist, Luke Trimble. We also welcome harpsichordist Jieun Kim Newland, who recently relocated to Hawai'i. Katherine Crosier has been a leading organist and teacher in Hawai'i for many years.

Sponsors and Contributors

We are most grateful to early contributors to this concert and to the 2017-2018 EMH season, without whose support these concerts would not be possible: Anonymous (2), Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Katherine Crosier, The Department of Arts and Humanities at Hawaii Pacific University, Mary-Jo Estes, Vreni Griffith, Ann Hansen, Yvonne Hsieh, Christa Jacobsen, Robert and Yoko Kessner, Evelyn Lance, Mark Russell and Rudy Riingen, Margaret Ryan and Fred Attard, Irene Sakimoto, Herbert Sato, Alan Teraoka, Julie and 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 2017 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 and number: 78648.

Acknowledgments

Many thanks to our loyal team of music lovers who consistently give their time as volunteers to make these concerts run smoothly.

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 concert production 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 repertory so well.

The Early Muse

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The consort from Baltimore has created the first program uniting the three faiths that flourished side-by-side in relative harmony in Spain from the 13th century to the Jewish diaspora and the fall of Granada in the 15th.

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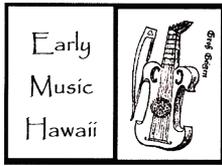
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www.earlymusichawaii.com

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to promote historical performance practices. To this end, we present one major choral/orchestral concert in Honolulu and one chamber concert on Oahu and Hawaii Island, all with local performers. We also present two leading professional early music ensembles from the mainland who perform in Honolulu and Kailua-Kona.

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