

Early Music Hawaii
presents

Treasures of the French Baroque

The Early Music Hawaii Singers and Players
Scott Fikse, director

The Singers

Taylor Ishida, Andrea Maciel, Georgine Stark, soprano
Sarah Lambert Connelly, Sarah Young, alto
Jonathon-Michael Palompo, Bowe Souza, tenor
Scott Fikse, David Webb, bass
Ian Capps, Guy Merola (10-voice Dumont)

The Players

Darel Stark, Maile Reeves, violin
Philip Gottling III, Nancy Welliver, recorder
Anna Womack, viola; Anna Callner, viola da gamba
Jieun Kim Newland, organ and harpsichord

Saturday, September 15, 2018, 7:30 pm
Lutheran Church of Honolulu



This concert is supported in part by the Hawaii State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawaii and by the National Endowment for the Arts

Program

Salve Regina Antoine Boesset (1586-1643)

Noels for Instruments Marc-Antoine Charpentier (1643-1704)
In Nativitatem Domini Canticum

Anima Christi Jean-Baptiste Lully (1632-1687)
Georgine Stark, Taylor Ishida, Andrea Maciel

Confitebimur tibi Deus Henry Dumont (1610-1684)

Intermission

Une puce j'ai dedans l'oreille Claude Lejeune (1530-1600)
Perdre rien plus je ne pourroy

N'espérez plus mes yeux Boesset
Scott Fikse

Ritournelle des Fées de Roland Jean-Henry d'Anglebert (c.1629-1691)
Chaconne de Galatée
Jieun Kim Newland, harpsichord

Sombres deserts Michel Lambert (c.1640-1696)
Georgine Stark

Trios pour le coucher du Roi Lully
Minuet Chaconne

La Couronne de Fleurs Charpentier

Program Notes

The story of early Baroque music in France revolves around two main influences: the immense riches and control of the two music-loving monarchs Louis 13th and 14th; and a nationalistic resistance to the creative Italian influence elsewhere, in favor of the special cadences of the French language and devotion to the art of sophisticated dance and song. So much so that the powerful Cardinal Mazarin's effort to import Italian opera and musicians ended in total failure, and the royal establishment reinforced a growing centralization on Versailles and Paris to the almost total eclipse of the Provinces. The French church also preserved some independence from the authority of Rome; the mandates of the Council of Trent in the 1560s were not accepted until 1615, but even then only by the clergy, not by the king or Parliament.

Royal power and riches led to the creation of large orchestral and vocal forces in both sacred and entertainment music. Only the king could afford the resources for the "Great" motets, and Louis 14th's grant of a monopoly in large stage performances to Jean-Baptiste Lully excluded other composers, notably Marc-Antoine Charpentier, from using more than two voices and six violins in public performances such as the opera-ballet. However, there was also a large demand for more intimate sacred and entertainment music at the court, at smaller institutions and in elite households. There are many treasures to be found in the two environments from an abundance of composers – including those, such as Lully, who crossed over the divide. It is the more intimate works that Early Music Hawaii explores this evening, not having the huge resources of the two monarchs.

Antoine Boeset was the leading composer at the court of Louis 13th throughout his reign. His *Salve Regina* already exhibits a balance between traditional 16th century polyphony and the new cadences of the French Baroque. Much later, Marc-Antoine Charpentier was the primary victim of Lully's monopoly but was able to develop a wonderful repertory of secular chamber and intimate sacred music for his patron, Mademoiselle de Guise, and some Paris churches. His delicious Noels (carols) for instruments and the Christmas motet are fine examples. We follow with one of Lully's *Petits Motets* for a Paris convent, proving his creativity in the more intimate genre. Henry Dumont was Louis 14th's official (and favorite) composer in the new, extravagant style of French Grand Motets; but he also composed the splendid *Confitebimur*, a work of grand motet dimensions for ten voices but only six instruments, thus within EMH's capabilities. It is very rare (there is no recording) and this is almost certainly its first performance in Hawaii.

Claude Le Jeune was at the crossroads between the brilliant polyphonic chansons of the Renaissance and the French Baroque. But Boesset and later Michel Lambert were masters of the more flexible and sophisticated *airs de cour*, favorites of both kings and pioneers of the art songs of Europe. Besides the violin, favorite instruments of royalty and the public were the harpsichord and viola da gamba, which feature in pieces by d’Anglebert and, again, Lully —this time for the king.

Finally, we bring you a complete performance of Charpentier’s chamber opera *La Couronne de Fleurs*. While a classic example of extravagant praise for Louis’ supposed triumphs in war, it is another musical gem from the pen of a genius who learned to compose great opera and oratorio at the feet of Giacomo Carissimi in Rome but could not practice it until after Lully’s demise in 1687, two years after *La Couronne* was first performed. The cast, synopsis and texts are detailed later in this program.

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

Texts and Translations

Salve Regina

Salve Regina, mater misericordiae, vita, dulcedo, et spes nostra, salve. Ad te clamamus, exules, filii Evae. Ad te suspiramus, gementes et flentes, in hoc lacrimarum valle. Eia ergo advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende. O clemens, O pia, O dulcis Virgo Maria.

Hail, holy Queen, Mother of Mercy, our life, our sweetness and our hope, hail. To thee we cry, banished children of Eve; to thee we sigh, mourning and weeping in this vale of tears. Turn then, most gracious advocate, thine eyes of mercy towards us. And after this our exile, show us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.

In Nativitatem Domini Canticum

Quem vidistis, pastores, dicite, annuntiate nobis, in terris quis apparuit? Natum vidimus, natum ex virgine. Parvulum qui natus est nobis. Et chorus angelorum collaudantes eum. Notum fecit Dominus salutare suum. Revelavit in terram justitiam suam.

Psallite Domino in cithara et voce psalmi, in tubis ductilibus, et voce tubae corneae. Flumina plaudant manu. Montes exultant a conspectu eius, quoniam venit salvare terram.

Whom did you see, shepherds, speak, tell us, who has appeared on the earth? We saw him born, born of a virgin. The little one who is born to us. The son who is given to us. And the chorus of angels praising him. The Lord has made known his

salvation. He has revealed on earth his justice.

Sing to the Lord on the harp and with the sound of the psaltery, with trumpets, and the sound of horns. Let the rivers acclaim him. Let the mountains exult at his presence, for he has come to save the earth.

Anima Christi

Anima Christi sanctifica nos. Corpus Christi salva nos. Sanguis Christi inebria nos. Aqua lateris Christi lava nos. Passio Christi conforta nos. Bone Jesu exaudi nos. In vulneribus tuis absconde nos. Ab hoste maligno defende nos. In hora mortis voca nos. Protege nos et pone nos juxta te ut cum sanctis angelis tuis in saecula saeculorum laudemus te. Amen.

Soul of Christ sanctify us. Body of Christ, save us. Blood of Christ, intoxicate us. Water from the side of Christ, wash us. Passion of Christ, comfort us. Good Jesus, hear us. In your wounds, hide us. From the evil enemy, defend us. In the hour of death, call us. Protect us and place us beside you, so that, with your holy angels, we may praise you for ever and ever. Amen.

Confitebimur tibi Domine (Psalm 75) King James Bible Translation

Unto thee O God do we give thanks: for that thy name is near thy wondrous works declare.

When I shall receive the congregation I will judge uprightly.

The earth and all the inhabitants thereof are dissolved: I bear up the pillars of it. Selah.

I said unto the fools, deal not foolishly: and to the wicked, lift not up the horn.

Lift not up your horn on high: speak not with a stiff neck.

For promotion cometh neither from the east, nor from the west, nor from the south.

But God is the judge: he putteth down one, and setteth up another.

For in the hand of the Lord there is a cup, and the wine is red; it is full of mixture; and he poureth out of the same: but the dregs thereof, all the wicked of the earth shall wring them out and drink them.

But I will declare for ever; I will sing praises to the God of Jacob.

All the horns of the wicked also will I cut off; but the horns of the righteous shall be exalted.

Une puce

Une puce j'ai dedans l'oreille, hélas! Qui de nuit et de jour me frétill' et me mord, et me fait devenir fou.

Refrain: *Nul remède n'y puis donner: je cours deçà, je cours delà. Ote la moy, retire la moy, je t'en pri': Oh, toute belle, secours moy.*

Quand mes yeux je pense livrer au sommeil, elle vient me piquer, me demange, et me poind et me garde de dormir.

Refrain: *Nul remède...*

I have a flea in my ear, alas! Day and night it wriggles and bites me, and drives me crazy.

Refrain: There's no remedy for it: I run this way, that way. Take it away, pull it out, I beg you. Oh, most beautiful, help me!

When I think to free my eyes in sleep, it comes to bite me, it itches and pricks.

Refrain: There's no remedy...

Perdre rien

Perdre rien plus je ne pourroy, ayant perdu la vie mesme si n'est le plaisir extrême que de ma perte je reçoÿ.

There is nothing more I can lose, having lost life itself, unless it be the exquisite pleasure that I get from my loss.

N'espérez plus mes yeux

N'espérez plus mes yeux, de revoir en ces lieux la beauté que j'adore.

Refrain: Le ciel jaloux de mon bonheur a ravi ma naissante aurore par sa rigueur.

Les pleurs n'ont plus de lieu dans le coeur de ce dieu don't le feu me dévore.

Le ciel...

C'est en vain soupirer, c'est en vain espérer le secours que j'implore.

Le ciel...

Hope not, my eyes, to see again in these places the beauty that I adore.

Refrain: Heaven, jealous of my happiness, has ravished my new-born dawn with its harshness.

Tears have no place in the heart of that God whose fire consumes me.

Heaven...

To sigh is in vain; to hope for the help I crave is in vain.

Heaven...

Sombres deserts

Sombres deserts, retraite de la nuit, sacré refuge du silence, un malheureux à qui le monde nuit, ne vient pas par ses cris vous faire violence: ce tourment est si beau, qu'il n'en veut pas guérir. Il ne vient pas se plaindre, il ne vient que mourir.

Par son trépas dans les lieux fréquentez on sçauroit les maux de son âme: mais dans ces bois toujours inhabitez il vient chercher sa mort pour mieux cacher sa flamme. Ne craignez pas ses cris en le voyant périr, il ne vient pas se plaindre, il ne vient que mourir.

Somber deserts, refuge of the night, sacred refuge of silence, an unfortunate person, injured by the world, comes not to do you violence by his cries: his torment is so beautiful that he does not want to be cured from it; he comes not to be pitied, he comes only to die.

By his death in busy places the paths in his soul would be known. But in these woods, which are always uninhabited, he comes to search for death in order to better hide his passion. Do not fear his cries in seeing him die; he comes not to be pitied, he comes only to die.

La Couronne de Fleurs (1685)

By Marc-Antoine Charpentier
The EMH Chamber Singers and Players

Cast

<i>Flore</i>	Georgine Stark, soprano
<i>Roselie</i>	Andrea Maciel, soprano
<i>Amaranthe</i>	Taylor Ishida, soprano
<i>Hyacinthe</i>	Sarah Lambert Connelly, alto
<i>Forestan</i>	Jonathon Palompo, tenor
<i>Mirtil</i>	Bowe Souza, tenor
<i>Silvandre</i>	David Webb, bass
<i>Pan</i>	Scott Fikse, bass

Synopsis

Flore, the Goddess of Flowers, brings back spring after a terrible winter. She invites the French shepherdesses and shepherds to return to the grove, not so long since a battlefield. To celebrate the peace that Louis 14th has just secured, she announces a poetry contest: to whoever most eloquently sings about the recent exploits of the king, Flore promises a crown of flowers. In anticipation of the contest, they all call for nature to be silent and listen to their royal songs.

The shepherds and shepherdesses try to invent the most beautiful poem praising the king. Amaranthe compares Louis's warlike power to that of a devastating torrent flooding the countryside. Forestan speaks of Louis at the head of his army as a terrifying thunderbolt. Hyacinthe compares Louis with the fabled heroes of ancient Greece, who are as nothing. Mirtil says future generations will have nothing to compare with the least of the king's exploits.

Pan declares that might trumps the beauty of the shepherds poetry. They concede, while bemoaning their losing efforts. But Flore and Pan together announce that their efforts deserve due recognition, and share the flowers of the Crown between the two contestants. They join in fulsome praise of the great monarch, Louis.

Text in English

Flore: Be reborn, appear, tender flowers on the grass, Flore wishes it. The cold weather, having withdrawn to its somber refuge, allows the spring to rejuvenate our fields. Your colors, lovely flowers, will no longer be tarnished in the meadows, and the sources of blood now dried up by the Peace are no longer able to sully your brilliance. Shepherdesses and shepherds, hasten to my voice, return without fear to this grove. Louis has banished the dire sounds that the cries of the dying and the clash of arms caused to reign here before. If glory attracts you with its charms do not fear returning to this grove.

To whomever best sings the glorious deeds of the famous Conqueror who put an end to our tears, my hand will bestow the honors of this Crown of Flowers.

Roselie and Shepherdesses: Since Flore invites us to this place to sing the triumphant deeds of Louis, nightingales, listen to the loveliest of our songs and die of pleasure and desire.

Sylvandre and Shepherds: Zephyrs, so indiscreet, suppress your sighs while we sing of Louis's glory.

A Shepherd and Shepherds: And you, fountains and streams, refrain from mixing with our songs of victory the unwelcome noise of your waters.

Amaranthe and Chorus: When a torrent swollen by a sudden storm rushes from the mountaintops into the valleys with flooding waters, nothing can stand in the path of the ravaging torrent. It shakes, it topples, it sweeps away the woods. Shepherds and flocks together, all flee its fury in vain. Thus, yet even more proudly and swiftly, marches Louis on his exploits.

Forestan and Chorus: The menacing lightning that pierces with fury the dreadful darkness of the flaming clouds, causes even the most courageous heart to tremble with terror and horror. But, at the head of an army, Louis strikes even greater terror.

Hyacinthe and Chorus: And those fabled heroes of ancient Greece, by a multitude of illustrious deeds we see their glory now obscured. And all those famous demigods of whom History boasts are as nothing, in our minds, compared to Louis in our eyes.

Mirtil and Chorus: Louis, by his incredible deeds allows us now to believe in the fabled deeds of vanished centuries. But our descendants, however glorious, will have nothing to allow them to grasp even the least of Louis's feats.

Pan and Chorus: Give up, shepherds, this bold plan. What do you intend to do? To sing with your pipes that which Apollo on his lyre with his loveliest songs, would not undertake to tell? It is giving too much elevation to the passion that inspires you, it is like flying toward the skies with wax wings, only to fall to the bottom of the waters. To sing of Louis's intrepid courage, there is no voice knowledgeable enough, no words grand enough to sketch the picture of it. Silence is the language that must praise his exploits.

Roselie: We silence ourselves. Pan commands us. For the great God of the shepherds our troupe forsakes the dearest pursuit of our rightful wishes. Consider, Queen of Flowers, our unhappiness. This submission deprives us of a Crown for which each of us has sighed a thousand times.

Flore and Pan: Although to spread the immortal virtues of a King who sees the subdued universe at his feet, your spirits lack the strength, you deserve, shepherds, that from these new flowers I share the prize among you. For in noble and beautiful things it is enough to have tried.

Roselie, Amaranthe and All others: Lovely flowers, every year, we see you appear in our gardens and fields when spring makes you live anew.

May the great Louis, the Honor of conquerors, as he is the Master of the world become the Master of time and see a hundred winters succeeded by spring.

The Artists

Scott Fikse, *director*

Scott Fikse is a performer, composer and director with a profound love of 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 Workshop Ensemble. He has directed locally produced concerts of EMH since February 2017, has been a director on the Board of EMH since the beginning of 2018 and has just taken the position of Music Director of the Honolulu Chorale.

Scott relocated to Honolulu after teaching and directing in the Seattle area, and several years as a touring artist with Celebrity Cruises. 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. Scott also directed the music program at Finlay 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 several 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 them recognized as veterans in the performance of this repertory. This evening we welcome several new members as others have moved away.

The singers first performed under the EMH name in *Oratorio*, which featured the music of 17th century composers for the Roman prayer houses known as Oratories. They followed with music of women composers from medieval times to the Baroque, 17th century Lutheran music, the sacred music of Spain and the New World and the Royal Odes and Anthems of Henry Purcell. Chamber concerts compared renaissance motets with contemporary versions of the same texts and honored Shakespeare in songs from his plays on the 4th centenary of his death in 1616.

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 Carl Crosier in the Bach Chamber Orchestra and at the Lutheran Church of Honolulu. Until last September, EMH was obliged to invite special guests from the mainland, at considerable extra expense, to play the lute, theorbo and other instruments not available in Hawaii. We are now privileged to have fine locally based musicians who can cover virtually all of these instruments.

Sponsors and Contributors

Season Sponsors (\$250 and above)

We are most grateful to early contributors to this concert and to the 2018-2019 EMH concert 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, Yvonne Hsieh, Bernice and Robert Littman, the Pikake Foundation, Dr. and Mrs. Manning Richards, Mark Russell and Rudy Riingen, Herbert Sato, Julie and Garrett Webb.

Contributors (up to \$249)

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Acknowledgments

Many thanks to our loyal team of volunteers who consistently give their time and efforts to make these concerts run smoothly.

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

Lutheran Church of Honolulu

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

2018-2019 Season

Be sure to mark your calendars for the rest of the season!



Honolulu: Saturday, November 10, 2018
Kailua-Kona: Sunday, November 11, 2018

Holiday in Paris

Telemann and his French Hosts

Tempesta di Mare

The Chamber Ensemble of this fabled Philadelphia Baroque Orchestra brings us its popular program of sonatas, suites and quartets by one of the most prolific and creative composers of all time, Georg Philipp Telemann, and by the French composers who inspired him during his visit as a young man.



Honolulu: Saturday, January 19, 2019

Musical Mavericks

Composers of New Music Ahead of their Time

The EMH Chamber Ensemble on Oahu

Musica Reservata describes the avant-garde style of 16th century vocal music that foreshadowed the Enlightenment, characterized by refinement, exclusivity and intense emotional expression. Works by Lassus, Gesualdo and others who experimented with highly chromatic music ahead of their time.



Honolulu: Saturday, March 9, 2019
Kailua-Kona: Sunday, March 10, 2019

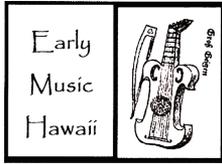
Motets and Brass

A Special Brand of Italian Sacred Music

¡Sacabuche!

This American/Canadian collaboration has discovered splendid early baroque sacred works for solo voices and an unusual accompaniment of sackbuts, cornetto and violin. They will be joined by three local musicians in a true multi-locale collaboration

*Upcoming concert of interest to Early Music lovers: **Organists 1-2-3: Music for One, Two and Three Organs.** For the first time in Hawaii, concertgoers will have the rare opportunity to experience music for one, two and three pipe organs by Italian and German composers from the 16th to 18th c. Join organists Katherine Crosier, Jieun Kim Newland and Sachi P. Hirakouji in a delightful evening of organ solos, duets and even trios. Lutheran Church of Honolulu, Saturday, October 13, 7:30 pm. A benefit for the Scholarship Fund of the American Guild of Organists and the Lutheran Church of Honolulu Music Fund.*



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, as well as teach at workshops in Kona when appropriate.

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



EMH participates in Foodland's generous Give Aloha program. During September 2018 only, any donation made at a Foodland or Sack N Save store (up to a maximum of \$249 per person) is especially valuable because it attracts partial matching from Foodland. You will need to present your Maika'i card (or ask for one free) and give the EMH name or number – 78648.

Please help us to make the most of your donation early in the season!