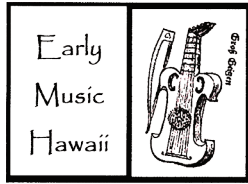


In Memoriam, Carl Crosier  
September 11, 1945 - August 28, 2014



# Triumph Against the Odds

Early Women Composers  
of the Convent and Beyond

The Early Music Hawaii Choir and Orchestra

Carl Crosier, Artistic Director  
Jennifer Lane, Guest Conductor

The Choir  
Georgine Stark, Mihoko Ito,  
Naomi Castro, Emily Haswell, sopranos  
Jennifer Lane, Diane Koshi, altos

The Orchestra  
Maile Reeves, Judy Barrett, violins  
Karen Fujimoto, cello; Esha Neogy, viola da gamba  
Constance Uejio, harp; Katherine Crosier, organ

Friday, September 19, 2014, 7:30 pm

The Co-Cathedral of St. Theresa  
712 N. School Street, Honolulu, Hawaii 96817

*We are grateful to the Most Reverend Clarence Larry Silva, Bishop of Honolulu,  
and The Reverend Gregorio Honorio Jr. for the opportunity to perform the sacred and  
instrumental works of early women composers in this beautiful cathedral,  
in an ambience equal to that for which they were originally intended.*

# Triumph Against the Odds

Early Women Composers of the Convent and Beyond

## Program

*Please hold applause until the end of each half*

Above the Teaching of the Gods Kassia (810-c.860)

*O virtus sapientiae* Hildegard von Bingen (1098-1179)

Antiphon: *Unde quocumque*

Responsoria: *Spiritui Sancto*

Conductus: *O frondens Virga*

*O eterne Deus* (after von Bingen) Carl Crosier (1945-2014)

Responsoria: *O clarissima Mater* Hildegard von Bingen

*Sonata Settima* Isabella Leonarda (1620-1704)

Sonetto Spirituali: *Chi è costei?* Francesca Caccini (1587-1640)

Naomi Castro, *soprano*

*O superbi mundi machina* Maria Xaveria Perucona (1652- ?)

## *Intermission*

Cantata: *L'Astratto* Barbara Strozzi (1619-1664)

Georgine Stark, *soprano*

String trio: *Allemande & Sarabande* Elizabeth Jacquet de la Guerre  
(1665-1729)

*O caeli cives* Chiara Margarita Cozzolani (1602-c.1678)

*Salve, O Regina*

*O gloriosa Domina*

*Concinant linguae*

Jennifer Lane, *alto*

*Psallite superi*



*This program is supported in part by the State Foundation on Culture and the Arts through appropriations from the legislature of the State of Hawaii and by the National Endowment for the Arts.*

This program is the inspiration of Carl Crosier who, as Artistic Director of EMH for three seasons, wished to present one of his favorite repertoires in the magnificent ambience for which it was originally intended. He chose the composers and the individual works with great care and love, and engaged the leading women performers of our community to give it life. He requested that we present it, as designed and on schedule, even if he could not be present in person. He is with us in spirit and we bring his inspiration to you in celebration of a life devoted to music, in this case the early sacred music dear to his heart and soul.

## Program Notes

Very little precisely annotated music has survived from early medieval times, whether composed by men or women. As time progressed, women had to fight harder to gain well deserved recognition in male-dominated societies. There is evidence that women were active and respected composers of Byzantine chant in the first millennium, among other artistic endeavors; and the 12th century Abbess Hildegard von Bingen has long been celebrated for her visionary compositions in western Europe. The important female communities of the convent afforded them protection and a platform for their expression. Our first composer, known by the single name Kassia, provides an example. Born into privileged society in the year 810, she was a poet, intellectual, champion of women's rights and apparently leading candidate for marriage to the Emperor Theophilus. Rumor had it that he did not select her because he was frightened she might outshine him. She retreated to a convent but maintained a high political and intellectual profile in Byzantium. Hildegard, also of high birth, entered the convent at the age of 14 and later became Abbess of a newly founded convent on the Rhine. Her visions inspired poetry and music of remarkable imagery; she wrote medical, scientific and hagiographical works and corresponded with public figures, including emperors and popes.

Neither Kassia's nor Hildegard's music is chant in the traditional Gregorian sense; rather it is soaring melodic monody often grounded by instrumental or vocal drones. It has survived because of its continued preservation in the convent archives. Two of tonight's chants by Hildegard, *Unde quocumque* and *Spiritus Sancto*, celebrate the Feast of St. Ursula and the many virgins who traveled with her as she tried to avoid marriage to a pagan prince. She was martyred in Cologne when finally confronted with the prince; several relics of St. Ursula were honored at Hildegard's convent.

After Hildegard there is a long period of virtual silence until the end of the 16th century, when the Italian convents in particular returned to prominence and the new freedom of the Baroque inspired other women to seek recognition in the secular world. Many well educated young women took the veil, sang, composed and published fine sacred music, even though stringent restrictions were imposed by the Council of Trent on music-making by nuns, especially with instruments. One of the most prominent, Chiara Margarita Cozzolani, came from a wealthy merchant family in Milan and entered the convent of Santa Radegonda opposite the famous cathedral at the age of 17 in 1629. The convent was already famous for its music, attracting

admirers from all over Europe to its feast day services to hear the nuns sing from behind a half-wall. She took it to even greater heights, as both singer and publisher of four volumes of sacred works, and eventually led the convent as Abbess in the running battle against conservative local church authorities. Her works are extremely rich and varied for a wide range of vocal combinations, intended for use both in the convent and outside. They employ many of the dramatic devices of the Baroque, as in *O caeli cives*, a splendid dialogue between the Faithful and the Angels on the rewards in heaven for Saint Catherine, associated with Santa Radegonda. The rich poetic language of her many motets honoring the Virgin Mary reflects the ever-present devotion of the nuns and their perception of themselves as the spiritual brides of Christ. The words of *Concinant linguae* are especially evocative. The simple, ecstatic joy of the concluding work *Psallite superi* celebrates the Assumption.

Much less is known about Maria Xaveria Perucona, who published one set of motets late in the 17th century. The contrasting deep resonance of the solo alto and high voices of the full choir are perhaps a clue as to how the nuns' voices were trained to compensate for the lack of male singers. The language and sentiment of *O superbi mundi machina* are also striking.

Francesca Caccini in Florence and Barbara Strozzi in Venice triumphed over the odds in the harsher competitive world outside the convents. Both were famed as sopranos just as the new Baroque style offered opportunities for elaborate solo performance in opera, secular cantatas and even sacred motets. Well-trained and initially supported by distinguished fathers, they quickly stood on their own feet as performers and composers in a wide variety of genres. Francesca, daughter of Giulio Caccini, one of the pioneers of opera, was herself the first woman to publish an opera in 1625. Her rare sacred piece, or “spiritual sonnet,” in Italian sung tonight exhibits some of the florid ornamentation typical of the developing opera. Barbara, adopted (and possibly fathered) by a leading poet and intellectual, Giulio Strozzi, published a large number of secular cantatas. *L'Astratto* is a masterpiece within the genre, in which a distracted lover fails to find the right words for his song.

Finally, two instrumental pieces illustrate some of the first adventures by women into instrumental composition. Isabella Leonarda was also a nun, but her open Ursuline order allowed her to move freely outside the convent. An accomplished violinist, she published a set of sonatas, one of which is played tonight. Elizabeth Jacquet de la Guerre sang and accompanied herself on the harpsichord before Louis 14th at the age of five and impressed him so much that she became a protégée in court circles — a composer of suites for keyboard, triosonatas, cantatas and operas well into the 18th century.

Ian Capps, Hawai'i Public Radio, *The Early Muse*

## Texts and Translations

### Above the teachings of the Greeks

Above the teachings of the Greeks the holy martyrs preferred the wisdom of the apostles, abandoning the books of the orators and excelling in those of the fishermen. For there indeed was the eloquence of words, and in the preaching of the uneducated they learned the divine knowledge of the Trinity, by which they serve as envoys that our souls be guarded in peace.

### O virtus sapientiae

*O virtus sapientiae, quae circiens circiasti comprehendendo omnia in una via quae habet vitam, tres alas habens, quarum una in altum volat. Laus tibi sit, sicut te decet, O sapientia.*

You power of Wisdom, that circled circling and embracing all in a course that is filled with life—you have three wings: one soars into the heights, another has moisture from the earth, the third flies all around. All praise to you, Wisdom, as is your due.

### Unde quocumque

*Unde quocumque venientes perexerunt, velut cum gaudio caelestis paradisi susceptae sunt, quia in religione morum honorifice apparuerunt.*

Wherever they came they were welcomed as if they brought paradise down from above—their lives, their religion, seemed rich in honor.

### Spiritui sancto

*Spiritui sancto honor sit qui in mente Ursule virginis virginalem turbam velut columbas collegit, unde ipsa patriam suam sicut Abraham reliquit.*

Let honor be given to the holy spirit who, by the plan of Ursula the virgin, gathered a dove-like virgin throng, whence she left her fatherland like Abraham.

(refrain) *Et etiam propter amplexionem agni desponsationem viri sibi abstraxit.*

And indeed for the sake of the lamb's embrace she withdrew herself from betrothal to a man.

(verse) *Nam iste castissimus et aureus exercitus in virgineo crine mare transivit. O quis umquam talia audivit?*

For this most chaste and golden army crossed the sea with maidenly, flowing hair. O who has ever heard such great things?

### O frondens virga

*O frondes virga, in tua nobilitate stans, sicut aurora procedit. Nunc gaude et laetare, et nos debiles dignare a mala consuetudine liberare, atque manum tuam porrigere ad erigendum nos!*

Leafy branch, rapt in your nobility like the dawn coming forth, now exult and be jubilant, and consent to free us, weak, from base habit: reach out your hand to raise us up!

### **O eterne Deus**

*O eterne Deus, nunc tibi placeat ut in amore illo ardeas, ut membra illa simus que fecisti in eodam amore, cum filium tuum genuisti in prima aurora, ante omnem creaturam.*

O eternal God, now let it please you to burn in that love that we may be those limbs that you made in that same love when you begot your Son in the primal dawn before all creation, and look upon this need that falls upon us—and take it from us for your Son’s sake, and lead us into the bliss of salvation.

### **O clarissima Mater**

*O clarissima Mater sanctae medicinae, tu unguenta per sanctum filium tuum infudisti in plangensia vulnera mortis, quae Eva aedificavit in tormenta animarum. Tu destruxisti mortem aedificando vitam. Ora pro nobis ad tuum natum, stella maris, Maria. O vivificum instrumentum et laetum ornamentum in dulcedo omnium deliciarum, quae in te non deficient.*

Brightest Mother of holy medicine, through your son you poured unguent into the plangent wounds of death that Eve created for the torment of souls. You destroyed death by creating life. Pray to your Son for us, star of the sea, Mary. Life-giving instrument and joyful ornament, sweetness of all delights that never fail, pray to your Son for us, star of the sea, Mary.

### **Chi é costei?**

*Chi é costei che qual sorgente, Aurora, i passi muove à par del Sole eletta bella come la luna e qual s’aspetta schiera d’armati eroi tromba sonora?*

Who is she who, like the rising dawn, advances, noble as the sun, fair as the moon, and resembling a host of armed heroes with the sound of the trumpet?

*Questa è colei, ch’el Cielo ard’e innamorata, e con un de begl’occhi il cor saetta, d’iddio magion sovra quei monti eretta santi ch’ancor l’eternitate onora.*

It is she who sets heaven aglow and fills it with love and with one of her fair glances pierces hearts, this house of God erected on these sacred mountains whom all eternity honors.

*Pregiato d’Eva avventuroso scorno dell’Angel nó se con diversa sorte ei fe men bell’il Cielo, Ella l’ba adorno.*

Esteemed and auspicious shame of Eve, though not of the Fallen Angel, with different fortunes; he made heaven less beautiful, while she adorns it.

*Così dicea la fortunata Corte Di Paradiso in quel felice giorno ch’el’aperse à Maria l’eccelsa Porte.*

Thus spoke the happy court of heaven on that blessed day when it opened the heavenly gates to Mary.

### **O superbi Mundi Machina**

*O superbi mundi machina, O moles nimis grandiosa, sed nimis precipitosa, quando considero quod tu iaces inixa vento, plena tormento, tremo et suspiro.*

O wondrous machine of the world, O mass so grandiose, yet falling so quickly into ruin, when I consider you before me full of vanity, full of torment, I tremble and sigh.

*Nostra vita est sicut flos in quo sola regnet nix; flatus spirans cinis est qui dissolvitur sicut ros. Cavite mortales, habite horrores, sunt pompae dolores sed sine contento.*

Our life is like a flower in which death alone reigns, a sighing breath is an ash which fades away like the dew. Take care mortals, have terror, worldly pomp is pain but with no delight.

*Ad caelum, ad Deum, ad sponsum amenum, accurite gentes, et istos flores labentes pompas volate; honores deludentes fugite omnes.*

Hurry, people, to the heaven, to God, to the sweetest bridegroom, and flee these flowers, ephemeral pomp; flee, everyone, deceptive honors.

*Sicut rosa matutina cadit honor, surgit spina, et diei lux plus bella commutatur in procella; unde restat suspirare quando credimus beare.*

Like the morning rose, honor falls away and the thorn appears, and the brightest light of day turns into storms; therefore we must sigh when we believe that happiness is near.

*Satis dixi; nolo amplius sperare; nam terrena contenta donant solum tormenta.*

I have said enough, I do not wish to hope any longer; indeed, earthly happiness gives only torments.

### **L'Astratto**

*Voglio sì, vó cantar, forse cantando trovar pace potessi al mio tormento. Ha d'opprimere il duol forza il contento. Sì, sì, pensiero aspetta; a sonar cominciamo, e a nostro senso una canzon troviamo.*

I want, yes I want to sing, perhaps through singing I can find peace in my torment. Music has the power to conquer suffering. Yes, yes, wait my thoughts! Let's begin to play and for our mood we'll find a song.

*"Hebbi il core legato un dì, d'un bel crin..." La stracerei; subito ch'apro un foglio sento che mi raccorda il mio cordoglio.*

"If my heart was tied one day to some beautiful tresses..." I'd tear it away. As soon as I unfold a page, I feel that it reminds me of my anguish.

*“Fuggia la notte e sol spiegava intorno...” Eb si, confondo qui la nott’l giorno.*

“The night fled and the sun began to spread its light...” Ah, here we’re confusing night and day.

*“Volate o furie e conducete un miserabile al foco eterno.” Mâ che fô nell’inferno.*

“Fly away, oh furies, and carry this miserable creature to the eternal fires...” But I am already in Hell.

*“Al tuo ciel vago desio spiega l’ale e vanne a fê...” Che quel che ti compose poco sapea del amoroso strale, desiderio d’amante in ciel non sale.*

“To your heaven, fair heart’s desire, spread your wings and go...” But He who made you knew little of the amorous arrow. A lover’s desire does not rise to heaven.

*“Goderò sotto la luna...” Hor questa si ch’è peggio, sa il destin de gl’amanti e vuol fortuna. Misero i guai, m’ha da me stesso astratto, e cercando un soggetto per volerlo dir sol cento m’ho detto.*

“I will rejoice under the moon...” Now this is even worse. He knows the fate of lovers yet expects good fortune.

*Chi nel carcere d’un crine i desiri ha prigioneri, per sue crude aspre ruine ne men suoi sono i pensieri. Chi ad un vago alto splendore diè fedel la libertà, schiavo alfin tutto d’amore ne men sua la mente havrà. Quind’io misero e stolto, non volendo cantar, cantato ho molto.*

O miserable me, my troubles have abstracted me from myself, and in seeking a subject about which to speak I’ve found a hundred. He who has his desires imprisoned by golden tresses finds, to his cruel, bitter ruin, that not even his thoughts are his own. He who to a fair, unattainable beauty gives his liberty in good faith, eventually becomes a slave of love and will not even have his own mind. Thus I, miserable and foolish, not wishing to sing, have sung too much.

## **O caeli cives**

*O caeli cives, O angeli pacis, audite, volate, venite, narrate; ubi pascat, ubi cubet sponsa Catharina? In caelo quiescit et inter sanctos pax illius est. O felix requies, beata sors! Dicite nobis: ubi regnat exaltata coronata Christi sponsa Catharina? In caelo nunc regnat et inter sanctos regnum eius est. O felix regnum, aeternum regnum, beata sors! Dicite nobis, angeli Dei: ubi regnat gloriosa triumphat? In caelo triumphat et inter sanctos palma illius est. O felix triumphus, O palma beata, beata sors! Dicite nobis: ubi iubilans gaudet, exultat, laetatur iocunda Catharina? In caelo congaudet, exultat, laetatur, et gaudium eius plenum est. O dulcis risus, o felix gaudium, beata sors! Ergo casta Christi sponsa Catharina in caelo quiescit? In aeternum. In caelo nunc regnat? In aeternum. In caelo triumphat? In aeternum. In caelo laetatur? In aeternum. In aeternum, in caelo nunc regnat, quiescit, triumphat, laetatur, exultat, in aeternum cantabit “Alleluia”!*

*The Faithful:* O citizens of heaven, O angels of peace, listen, hurry, come, tell us:



where might she dine, where rest, Catherine, Christ's bride?

*Angels:* In heaven she rests, and among the saints is her peace.

*The Faithful:* O happy rest, O blessed fate! Tell us: where does she rule, exalted, crowned, Catherine, Christ's bride?

*Angels:* In heaven she reigns now, and among the saints is her kingdom.

*The Faithful:* O happy eternal realm, O blessed Fate! Tell us, angels of God: where does that glorious queen triumph?

*Angels:* In heaven she triumphs, and among the saints is her victory palm.

*The Faithful:* O happy triumph, O blessed palm, blessed fate! Tell us: where, jubilant, does she delight, rejoice, exult, that happy Catherine?

*Angels:* In heaven she delights, exults and rejoices, and her joy is complete.

*The Faithful:* O sweet laughter, happy joy, blessed fate! So, does Catherine, Christ's chaste bride, rest now in heaven?

*Angels:* For ever.

*The Faithful:* In heaven does she now reign?

*Angels:* For ever.

*The Faithful:* In heaven does she triumph?

*Angels:* For ever.

*The Faithful:* In heaven is she joyous?

*Angels:* For ever.

*The Faithful:* For ever in heaven now she rules, rests, triumphs, is glad, exults, for ever she will sing "Alleluia"!

## **Salve, O Regina**

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

Hail, O queen, mother of mercy; our life, sweetness and hope, hail. To you we cry, mourning and weeping in this vale of tears. So, our advocate, turn your merciful eyes to us. And show us Jesus, the blessed fruit of your womb, after this our exile, O merciful, O good, O sweet Virgin Mary.

## **O gloriosa domina**

*O gloriosa domina, excelsa super sidera  
Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus.*

O glorious lady, exalted over the stars.  
Hail Mary, full of grace, the Lord is with you, blessed are you among women.

*O gloriosa domina, excelsa super sidera.  
Ne timeas Maria, invenisti gratiam apud Dominum; ecce concipies et paries filium.*

O glorious lady, exalted over the stars.  
Do not fear, Mary, for you have found favor with the Lord; behold, you shall conceive and bear a son.

*O gloriosa domina, excelsa super sidera.  
Dabit ei Dominus sedem David patris eius, et regnabit in aeternum.*

O glorious lady, exalted over the stars.  
The Lord will give Him the throne of David his ancestor, and He shall reign for all eternity.

O glorious lady, exalted over the stars.

### **Concinant linguae**

*Concinant linguae verbum bonum, verbum melleum, verbum lacteum; inbilent corda, stillent labia dulcedinem amoris divini, ex gaudio cuncta exsiliant tanto irradiata Mariae splendore. Frondeant arbores, floreat lilia, rubeant rose, germinant campi, rideant prata. Surgat Auster, perflet venti, flumina plaudant, resonent valles cantibus avium.*

*Vos principes caeli, pompa solemnium ducite choreas, agite triumphum, dum nos in terris modulantes ter canimus himnum.*

*Te laudamus, te benedicimus, te adoramus, virgo faecunda, intacta sponsa, casta puerpera; gaudia matris habens, O Maria, cum virginitatis honore.*

*Te laudamus, O Maria, te benedicimus, O Maria, te adoramus, O Maria.*

Let tongues sound a good word, a honeyed word; let hearts rejoice, let lips drip the sweetness of divine love, and, filled with joy, let them be gladdened because of Mary's radiant splendor.

Let trees put forth leaves, let lilies flower, let roses grow red, let the fields bud, let the meadows laugh. Let the South Wind arise, let the winds blow, let the rivers rejoice, let the valleys resound with the songs of birds.

You princes of heaven, lead your choirs in a solemn procession, celebrate a triumph, while we musicians on earth sing a hymn.

We praise you, we bless you, we adore you, fertile virgin, untouched spouse, chaste child-bearer. You have the joys of a mother, O Mary, with the honor of virginity.

We praise you, O Mary, we bless you, O Mary, we adore you, O Mary.

## Psallite superi

*Psallite, superi; plaudite, caelites; canite, angeli; iubilate.*

*Quae est ista, quae ascendit quasi aurora consurgens?*

*Maria est, quae noctem peccati depulit, gratiae diem protulit, iustitiae solem peperit.*

Sing you above; rejoice, you heavenly ones; sing you angels, rejoice.

Who is this woman who ascends like the rising dawn?

It is Mary, who took away the night of sin and gave the day of grace; she has given birth to the son of justice.

*Psallite...*

*Quae es ista, quae ascendit pulchra ut luna?*

*Maria est humore fecunda caelantium gratiarum, ut soli Dei placeat; Spiritu Sancto superimpleta, ut terra gratias influat, ut miseris mortalibus depluat.*

Sing..

Who is this woman who ascends, fair like the moon?

It is Mary, filled with the dew of heavenly grace, that she alone might please God; brimming over with the Holy Spirit, that she might bring grace to the earth, that she might succor miserable mortals.

*Psallite...*

*Quae est ista, electa ut sol?*

*Maria est, sola peccati nescia, ignara noctis tartari, virtutem luce fulgida, vitae caelestis radiis coronata.*

Sing..

Who is this woman, chosen like the sun?

It is Mary, alone free from sin, ignorant of Hell's night, full of the light of virtue, crowned with the rays of heavenly life.

*Psallite...*

*Quae est ista, terribilis ut castrorum acies ordinata?*

*Maria est, singularis inimica diaboli; Maria virguncula, tenellula, placidula, metuenda, diabolo invisita, terribilis, formidabilis; expugnatricis, triumphatricis Maria diaboli.*

Sing..

Who is this woman, frightful like a deployed battle-line of military encampment?

It is Mary, the matchless enemy of the devil, Mary the young girl, the tender and pleasing one, the venerable one; hated by the devil, frightful, imposing; the expiator, the conqueror, Mary, the one who triumphed over the devil.

*Quae est ista?*

*Maria est.*

*Psallite...*

Who is this woman?

It is Mary.

Sing..

## Carl Crosier and Early Music Hawaii

Carl Crosier joined Early Music Hawaii as Artistic Director at the beginning of 2012. In this short time, he made it possible for us to launch a full annual season with major local productions added to the fine visiting ensembles, such as Mirable and El Mundo, presented since 2010. Carl masterminded and directed *Glorious Gabrieli* in 2012 on the 4th centenary of the great Venetian composer's death, and *Oratorio*, the rise of the 17th century Roman oratorio, in 2013. In a 2010 collaboration between the Lutheran Church of Honolulu and EMH, Carl produced and twice directed the magnificent première in Hawaii of Claudio Monteverdi's *Vespers of 1610*, uniting the talents of local musicians and early music specialists from the mainland and, in the process, mentoring the members of the EMH Choir and Orchestra, formed to present music of the Baroque and earlier in authentic style. The inspiration for and preparation of *Triumph Against the Odds*, is entirely his, a celebration of a repertoire dear to his heart.

Early Music Hawaii will for ever be grateful to Carl for his inspiration, his deep understanding of early music performance and his sensitive guidance. We will endeavor to keep alive his legacy in this formative period of western music.

### Guest Conductor Jennifer Lane

American mezzo-soprano Jennifer Lane was invited by Carl Crosier to direct and sing in this concert of all-women composers and performers. The press has described her as “a singer whose dark, bottomless voice is matched by her expressiveness and intelligence,” and her singing as “clear, rich, plangent,” “compelling and dramatic,” and possessing “agility and charisma.” She has appeared with New York City Opera, Metropolitan Opera, San Francisco Opera, Aix-en-Provence, Théâtre du Champs-Élysées, Opera du Caen, and symphony orchestras worldwide, with such conductors as Michael Tilson Thomas, Mstislav Rostropovich, William Christie, Nicholas McGegan, Andrew Parrott, Christopher Hogwood, Marc Minkowski, Helmut Rilling, and Robert Shaw. Jennifer has made over 500 commercial CD recordings on a wide variety of labels and two films, *Dido and Aeneas* and *The Opera Lover*, and has directed operatic productions for Stanford University, the Lake Placid Institute, La Folia Baroque, the Blackfriars Theatre in Staunton, Virginia, and for the Lexington Opera Society Summer Workshop. In addition to master classes, workshops and clinics in the US and abroad, she is currently associate professor of voice at the University of North Texas.

Jennifer has appeared in Honolulu as alto soloist in J.S. Bach's *St. Matthew* and *St. John Passions*, as well as in Pergolesi's *Stabat Mater*, at the Lutheran Church of Honolulu under the direction of Carl Crosier. She has also appeared at the Hawai'i Theatre as mezzo-soprano soloist in Schumann's *Das Paradies und die Peri*, and at the Co-Cathedral of St. Theresa in Verdi's *Requiem* with Timothy Carney and the Masterworks Festival Chorus and Orchestra. With the Hawaii Vocal Arts Ensemble

at Mystical Rose Oratory, Chaminade University, she was featured soloist for *Arias from the Operas and Oratorios of G.F. Handel*, and in *American Songbook*. Since 2010, she has served as Master Teacher at *The Enchanted Isle Vocal Workshop*. Earlier this summer, she joined the Oahu Choral Society and Hawai'i Symphony as alto soloist in J.S. Bach's *Mass in B Minor*, under the baton of Esther Yoo.

## Early Music Hawaii Choir and Orchestra

The EMH Choir and Orchestra were formed in 2013 under the artistic direction of Carl Crosier. The ensembles are made up of Honolulu's finest early music performers, most of whom will be recognized as veterans in the performance of this repertoire. They first performed as an entity under this name in *Oratorio*, which featured the music of 17th century composers for the Roman Oratorios. The singers, including men and women, will perform *a cappella* in November in Honolulu and January 2015 on Hawai'i Island; this concert, titled *Bridging the Centuries* will explore similarities and contrasts between motets based on the same texts by renaissance and contemporary composers.

## Special Donations

The outpouring of support in honor of Carl Crosier has been an extraordinary affirmation of his stature in the spiritual and musical community of Hawaii. We thank the many, many friends and admirers who responded to his wish that Early Music Hawaii be one of the institutions named as a recipient of their generosity. We assure you that your generous donations will be dedicated to projects that we know Carl wished to pursue but could not, in particular *Bridging the Centuries*, an *a cappella* concert scheduled for November in Honolulu and January in West Hawai'i.

### Season sponsors

We are most grateful to major sponsors of the full 2014-2015 season, without whose support this performance would not be possible: Anonymous (2), John and Debra Balfour in memory of Carl Crosier, Jeannette & Ian Capps, Katherine & Carl Crosier, Herbert Sato in memory of Joseph McAlister, The Department of Arts and Humanities, Hawaii 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 Marilyn & Carl Bernhardt, Judy & Robert Joseph, and Julie & Garrett Webb.

### Foodland "Give Aloha" Program

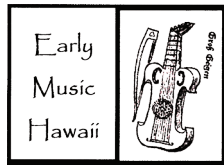
EMH participates in Foodland's generous Give Aloha program. During September 2014 any donation made at a Foodland or Sack N Save store (up to a maximum of \$249 per donor) is especially valuable because it attracts extra matching from Foodland. If you would like to make a donation in this way, you will need to present your Maika'i card (or ask for one free) and give the EMH name or number - 78648.

### Special thanks are due to:

Allen Bauchle for the preparation of key supplementary instrumental scores; Esha Neogy for the clarification of complex continuo and accompaniment parts; Katherine Crosier for the beautiful design of promotional materials and this program; Jeannette Johnson-Capps for management of logistics and mailings; and the Lutheran Church of Honolulu for the use of the Beckerath continuo organ.

### Volunteers

Many thanks to our loyal team of music-loving volunteers: Cathy & Stan Baptista, Padraic Costello, Sandra Edwards, Anne and John Flanigan, Vreni Griffith, Yvonne Hsieh, Karol Nowicki, Melody Ross, Herbert Sato, Ulrike Scherer and Andrea Smith.



[www.earlymusichawaii.com](http://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*

November 14, 2014 • St. Andrew's Cathedral Parke Chapel

January 31, 2015 • West Hawai'i (location to be confirmed)

**Bridging the Centuries**

Contrasts in Sacred Renaissance & Contemporary Texts

The Early Music Hawaii Choir

Conductor Karol Nowicki



March 12, 2015 • Queen Emma Community Center, Kealahou

March 14, 2015 • Lutheran Church of Honolulu

**Music on the Fringes**

Vienna, Eastern Europe & the North

with **Quicksilver**

April 16, 2015 • Queen Emma Community Center, Kealahou

April 18, 2015 • Lutheran Church of Honolulu

**La Primavera**

Spring of the Italian Baroque

with **Ensemble Mirabile** & guest artist **Marion Verbruggen**, *recorders*

**WESTAF**

Visiting groups are funded in part by WESTAF,  
the National Endowment for the Arts and the  
Hawaii State Foundation on Culture and the Arts.

