

Early Music Hawaii
presents

From Venice to Dresden

Early Music Hawaii Ensemble
Scott Fikse, director

The Singers

Emily Herivel, Mihoko Ito, Sydney Branch soprano
Sarah Connelly, Melissa Glenn, Sarah Young alto
Brian Minnick, Tomás Ramos tenor
Scott Fikse, Keane Ishii, Buz Tennent bass

The Players

Darel Stark, Sophia Park violin
Kathleen Long cello
Jason Byerlotzer, Josh Malone trombone
Katherine Crosier organ



Saturday, May 7, 2022 • 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street. Honolulu

From Venice to Dresden

Program

- Deus qui beatum Marcum
Giovanni Gabrieli (c.1555–1612)
The Ensemble
- Concordia zu jeder Zeit
Johann Hermann Schein (1586–1630)
Emily Herivel, Sarah Connelly
- Banchetto Musicale, Suite #10
Schein
Instrumental Ensemble
- Ach Liebster lass uns eilen
Johann Nauwach (c.1595–c.1630)
Brian Minnick
- Magnificat Quinti Toni (6 versus)
Samuel Scheidt (1587–1654)
Katherine Crosier, organ
- Jauchzet dem Herren
Schütz
The Ensemble
Intermission
- Nun freut euch Gottes Kinder
Schein
Emily Herivel, Mihoko Ito
- Dulcissime et Benignissime Christe
Schütz
SATB Quartet
- Echo ad manuale duplex
Scheidt
Darel Stark, violin Katherine Crosier, organ
- Herr, neige deine Himmel
Schütz
Keane Ishii, Scott Fikse
- Nachdem ich lag in meinem ödem Bette, SWV 451
Schütz
Buz Tennent and Melissa Walker Glenn
- Magnificat in B à10
Johann Rosenmüller (c.1619–1684)
The Ensemble

Program Notes

At the turn of the 17th century, ties between Venice and the German speaking world were very strong, in part because of proximity but primarily due to the advanced polyphony and instrumental music in which the Venetian Republic excelled. Budding German composers studied with the Gabrieli; Italian violinists brought their skills to the wealthy courts of Germany. The two most prominent composers in each direction were Heinrich Schütz, who studied with Giovanni Gabrieli from around 1609 to 1613, and the violin virtuoso Biagio Marini, who spent the years from 1623 to 1649 in Neuberg an der Donau. Coincidentally, they were born within two years of each other and died in their late eighties.

Schütz returned from Venice to Dresden, where he remained for the rest of his long life. He is recognized as the first German composer of truly international stature. Together with Michael Praetorius and his contemporaries, Johann Hermann Schein and Samuel Scheidt, none of whom studied in Venice, he introduced the Italian styles of the musical Baroque to Germany and adapted them to the natural cadences of the German language. However, he was not the first significant German composer to have studied in Venice. Hans Leo Hassler had studied with Giovanni's uncle Andrea in 1584, returned to the heartland of Lutheran Germany, and, significantly, spent his final years as organist to the Elector in Dresden, where he died in 1612. There must already have been full awareness of the Venetian style before Schütz's reign, as also evidenced by the late sacred works of Praetorius.

Our program opens with Giovanni Gabrieli's splendid 10-part tribute to St. Mark, the Patron Saint of Venice. The echoes of that style resonate in Schütz's joyous rendering of Psalm 100 "Jauchzet dem Herren alle Welt," with which the first half closes. Dresden suffered as much as other German cities from the ravages of the 30 Years' War, but Schütz, Schein, and Scheidt made a virtue out of necessity by crafting more intimate vocal and instrumental works to the German cadences of the Italian idiom, works which feature in both halves of the program. Two interesting secular works, Schütz's "Concordia" and Johann Nauwach's "Ach Liebster," are early samples of poetic secular cantatas in German imitating the Italian models more prevalent in Florence and Rome. Schein was also renowned for his instrumental compositions, such as the Banchetto Musicale series, which heralds the popular German genre of "Tafelmusik," while Scheidt was an outstanding organist.

Johann Rosenmüller represents the next generation of Venetian influence in Germany, the sacred concertos. Born in 1619, he rose to brilliant stardom in Lutheran Leipzig until 1655 when he was imprisoned on suspicion of sexual improprieties. He escaped, disappeared underground for three years and reappeared in Venice in 1658. He returned to Wolfenbüttel in 1682 as Kapellmeister for the last two years of his life. His monumental Magnificat in Latin is a testament to his extraordinary talent in both vocal and instrumental composition.

Texts and Translations

Deus qui beatum Marcum—Giovanni Gabrieli

*Deus qui beatum Marcum Evangelistum tuum,
evangelicae praedicationis gratia sublimasti
tribui quaesumus, eius nos semper et eruditione
proficere et oratione defendi. Alleluia.*

O God, who blessed Mark, your Evangelist,
with the grace of preaching the gospel, grant us
that we may follow his instructions and profit by
his teaching and be defended by his prayers.

Concordia zu jeder Zeit—Johann Hermann Schein

*Concordia zu jeder Zeit wirt billig hoch gepriesen.
Die edele Einträchtigkeit viel Gutes hat erwiesen.
In allem Stand ja Leut und Land sie vielmahl hat erhalten,
sie sind verstört und ganz verheert wenn sie sich han zerspalten.*

*Geringe Ding sie groß gemacht durch ihre Kraft und Stärke.
So man ein venig darauf acht, bezeigen es die Werke.
Wenn Carita, Concordia sie miteinander küssen, tun sie
vor Streit Stadt, Land und Leut mit starker Maur umschließen.*

*Drum Tirsi wesslich ihm ercorn Concordia von Herzen,
vor allen Nymphen hochgeborn mit er allein zu scherzen,
weil er gewußt die höchster Lust bei deroselbn zu finden,
ihr Herzelein er an das sein in Lied und Freud tut binden.*

Concordia is always highly praised.
Her precious harmony has done much good everywhere.
She has protected people and land
when they are scared and split.

Great things have been achieved by her strength.
When one looks around, they can be clearly seen.
When Carita and Concordia kiss each other, they
embrace city, land and people with strong walls.

Thus Thyrsis with all his heart takes her above all
high-born Nymphs with whom to frolic.
He knows that with her he will find utmost pleasure,
binding her heart to his own in sorrow and happiness.
(Translation: Vreni Griffith)

Herr, neige deine Himmel—Heinrich Schütz

Herr, neige deine Himmel und fahr herab. Taste die Berge an, so rauchen sie, lass blitzen und zerstreue sie. Wirf deine Strahlen und schrecke sie. Sende deine Hand aus der höhe und erlöse mich von der Hand der fremden Kinder. Gott, ich will dir ein neues Lied singen, Ich will dir spielen auf dem Psalter von zehen Saiten.

Bend thy heavens, O Lord, and come down; touch the mountains and they shall smoke. Cast forth thy lightning and tear them. Shoot out thine arrows and consume them. Send down thine hand from above. Deliver me, and take me out of the great waters, from the hand of strange children. I will sing a new song unto thee, O God, and sing praises unto thee upon a ten-stringed lute.

Jauchzet dem Herren—Heinrich Schütz

Jauchzet dem Herren, alle Welt! Dienet dem Herren mit Freuden, Kompt vor sein Angesicht mit Frolocken! Erkennet das der Herre Gott ist! Er hat uns gemacht, und nicht wir selbst, zu deinem Volk und zu Schafen seine Weide. Gehet zu seinen Thoren ein mit Danken, zu seinen Vorhöfen mit Loben. Danket ihm, lobet seinen Namen! Denn der Herr ist freundlich, und seine Gnade währet ewiglich, und seine Wahrheit für und für. Ehre sei dem Vater und dem Sohn und auch dem Heiligen Geist, wie es war im Anfang, jetzt und immerdar, und von Ewigkeit zu Ewigkeit. Amen.

Rejoice in the Lord, all the world. Serve the Lord with joy; come before him with jubilation. Know that the Lord is God. It is he has made us, not we ourselves. We are his people and the sheep of his flock. Go in through his gates with thanks and into his courts with praise. Thank him. Praise his name. For the Lord is our God and his mercy lasts for ever. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning and shall be evermore. Amen.

Nun freut euch Gottes Kinder—Johann Hermann Schein

Nun freut euch Gottes Kinder all der Herr fährt auf mit grossem Schall, lobsinget ihm mit lauter Stimm.

Let every child of God rejoice. The Lord ascends triumphant,
so sing his praise with hearty voice.

Dulcissime et benignissime Christe—Heinrich Schütz

Dulcissime et benignissime Christe, infunde, obsecro, multitudinem dulcedinis tuae et charitatis tuae pectori meo, ut nihil terrenum, nihil carnale desiderem vel cogitem; sed te solum habeam in ore et in corde meo.

O most sweet and loving Christ, I beseech you, pour your great sweetness and love into my heart, so that nothing earthly and nothing of the flesh do I desire or think, but that I love only you and have only you in my mouth and in my heart.

Ach Liebster lass uns eilen—Johann Nauwach

Ach Liebster laß uns eilen, wir haben zeit.

Es schadet das verweilen uns beyderseit.

Der Edlen schönheit Gaben fliehn fuß für fuß.

Das alles was wir haben Verschwinden muß.

Ah, beloved, let us haste, we have time.
Delay will harm us both. The gifts of
noble beauty step by step flee away, and
all we have must pass away.

Magnificat—Johann Rosenmüller

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For he hath regarded the lowliness of his handmaiden; for behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his name. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats and exalted the humble and meek. He hath filled the hungry with good things and the rich he hath sent empty away. He remembering his mercy hath holpen Israel, as he promised to our forefathers, Abraham and his seed for ever.

The Artists

Scott Fikse, director

Scott Fikse is a sought-after composer, performer, and director with expertise in multiple genres. Following studies in musical arts at Pacific Lutheran University, Scott served as director for a number of theater companies, including the University of Puget Sound's theater department, several choral ensembles in the Seattle area, and Celebrity Cruises mainstage. Scott directs the music program at the Lutheran Church of Honolulu and created the Church's popular "First Monday" concerts. He has directed the local concerts of Early Music Hawaii since September 2017 and produced the video recording of EMH's virtual program celebrating Josquin Desprez's 500th anniversary, which was broadcast in March 2022. He has been a member of the EMH Board of Directors since 2018. Scott also served as director of the Honolulu Chorale.

The 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 its form today as multiple soloists and choral singers. It is made up of Honolulu's finest early music performers, many of them recognized as veterans in the performance of this and other major repertoires of the professional music world in Hawai'i

The Players

The instrumental ensemble draws on leading early music specialists, who also perform with major local institutions, including the Hawaii Symphony Orchestra and Hawaii Opera Theater. They perform tonight under the leadership of Darel Stark, who worked for many years as an expert in baroque performance style in the Bach Chamber Orchestra and at the Lutheran Church of Honolulu. Katherine Crosier has been a leading organist and teacher in Hawai'i for many years. She serves as Artistic Director on the Early Music Hawaii Board.

Sponsors and Contributors

We are most grateful for the continuing support of sponsors and contributors during the past two years of the pandemic. As we return to live concerts with this program, we hope to resume the full programs of the previous eight years with the rich music of the Middle Ages, Renaissance and early Baroque. Mahalo!

Annual Sponsors (\$500 and above): Jacques & Nancy Baenzinger, Marilyn & Carl Bernhardt, Ian & Jeannette Capps, Vreni Griffith, Carol Langner, Bernice & Robert Littman, J. William Potter, Jr., Mark Russell & Rudy Riingen, Amy Taniguchi, Eldon Wegner.

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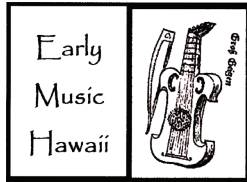
Acknowledgments

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 the design of promotional materials and concert programs, to Jeannette Johnson-Capps for managing the complex logistics of concerts on O'ahu, and to Kaleb Barrett for master-minding the live streaming of concerts while the pandemic limits availability to neighbor islands and to those who prefer not to risk exposure to infection.

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.



www.earlymusichawaii.org

Early Music Hawaii is a non-profit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance, and baroque music in our islands and to encourage historical performance practices. Each concert year, we present one major choral/orchestral concert and one chamber concert in Honolulu, 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 when appropriate.

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

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