

Early Music Hawaii  
presents

Renaissance Inspiration  
Canons, Motets, Parody and More

The Early Music Hawaii  
Chamber Ensemble

Georgine Stark, Naomi Barrett,  
Andrea Maciel, Rachael Biggerstaff *soprano*  
Rachel Dunbar, Calista Ngati Au *alto*  
Tomás Ramos, Miguel Cadoy III *tenor*  
Alexander Schumacker, Keane Ishii, Scott Fikse *bass*  
Jieun Kim Newland *organ*  
Charles Coldwell *recorder*

Jeremy Wong *guest conductor*  
Scott Fikse *music director*



Saturday, January 25, 2020 † 7:30 pm  
Lutheran Church of Honolulu  
1730 Punahou Street

## Program

### *Canon*

Jubilate Deo Michael Praetorius (c.1571- 1621)

### *Rondeau*

Ma fin est mon commencement Guillaume de Machaut  
(c.1300-1377)

Rondeau Antoine Busnois (c.1430-1492)

Ah Robin William Cornysh (d. 1523)

### *Symbolism*

Ut Phoebi radiis soror Josquin des Prez (c.1450-1521)

### *Parody*

L'Homme Armé – Chanson Anon

L'Homme Armé – Mass, Gloria Guillaume Dufay (c.1400-1474)

### *Canon, Palindrome*

The Crab Canon Johann Sebastian Bach (1685-1750)

### *Palindrome*

Diliges Dominum William Byrd (c.1540-1623)

### *Intermission*

### *Round*

'Tis woman makes us love Henry Purcell (1659-1695)

### *Internal Canons*

Chorale Prelude: Vater unser Georg Böhm (1661-1732)

Vater unser Hans Leo Hassler (1562-1612)

### *Canon*

Canonic Variations on Vom Himmel hoch Johann Sebastian Bach  
for Baritone and Organ

*Parody, double canon, multi-voice canon*

L'Homme Armé – Chanson (reprise)

L'Homme Armé Mass 2 Agnus Dei

Largo

Agnus Dei

Josquin des Prez

Benedetto Marcello (1666-1739)

Samuel Barber (1910-1981)

\* \* \*

## Program Notes

Renaissance composers experimented with many new styles of composition, especially in sacred music. Some have flourished to this day. Others fell out of favor with the Baroque. This program displays only some of the “devices” of the period. Most motets and masses were polyphonic, but it is on those devices within the polyphony that we focus.

The *canon* was extremely popular from the 15th century onward. It still is. We all recognize it as one voice (or part) imitated throughout a piece, note for note, by one or more voices, which normally begin after the first voice and overlap it. Canons abound during this program, as indicated, but you might wish to take particular note of Bach’s two organ pieces, the first of which, the “Crab”, is also a *palindrome* and the other is in the form of variations, which have been adapted by our conductor to include a baritone voice. And one of my favorite Renaissance pieces of all is the rare and amazing double canon by Josquin des Prez in the third repetition of the *Agnus Dei* from his second *L'Homme Armé* parody mass. It is introduced by the short first Agnus to establish the theme of the chanson before the canon. In comparison, Samuel Barber’s arrangement of his *Adagio for Strings* as the *Agnus Dei* is equally a masterpiece of internal canonic structure.

The so-called *parody mass* was a very popular alternative to using the melody of a well-known song or motet instead of the more conventional liturgical chant. The song melodies were instantly recognizable and designed to appeal to members of the congregation at all levels of literacy. The “Armed Man” song was universally popular. Guillaume Dufay’s version from the mid-15th century is the first known such composition. Only a few years later, Josquin published two masses based on the song. The parody mass effectively died with the baroque revolution.

Josquin and a few others, notably Orlande de Lassus, were tempted to include symbolic references, hidden meanings, which appealed only to the most sophisticated listeners. Those in *Ut Phoebi* are still subject to modern interpretation, with references to the Bible, the Classics, mythology and

Hermetic tradition. The *ut re mi* etc. babble is also symbolic. Intellectual devices which did not survive in a broader public context.

The *palindrome* was another rare device which had a limited lifespan. The *Crab Canon* mentioned above states the theme forwards, backwards and finally in both directions simultaneously, meeting in the middle. William Byrd's *Diliges Dominum* also returns to the center in a rare sacred context, intended to focus the attention on the central message, for example of the crucifixion, rather than a narrative with a beginning and an end. Perhaps another intellectual exercise too complicated to repeat often.

Finally, the *rondeau* originated in 14th century French secular song and dance. Its basic form is ABaAabAB, with upper case representing the position of the refrain and lower case the internal verses. Machaut's *Ma fin* is a neat, tongue-in-cheek example. Please read the text. The dance form survived for centuries in instrumental works, such as that by Antoine Busnois, but the vocal form became much simplified after Cornysh's Ah Robin until the popular Rounds ("Round O") of Purcell and others became charming but inconsequential, sometimes ribald rhyming derivatives of the canon.

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

## Texts and Translations

Praetorius: Jubilate Deo (Psalm 100)

*Jubilate Deo omnis terra.  
Servite Domino in letitia.  
Introite in conspectu eius,  
in exultatione. Scitote  
quoniam ipse est Deus,  
ipse fecit nos et non ipsi nos.*

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before his presence with singing.  
Know ye that the Lord he is God:  
it is he that hath made us, and not we ourselves.

Machaut: Ma fin est mon commencement

*Ma fin est mon commencement  
Et mon commencement ma fin  
Est teneure vraiment.  
Ma fin est mon commencement*

*Mes tiers chans trois fois seulement  
Se retrograde et ainsi fin.  
Ma fin est mon commencement  
Et mon commencement ma fin.*

My end is my beginning  
And my beginning my end  
This is truly what I hold on to.  
My end is my beginning  
My third line three times only  
Goes back on itself and so finishes.  
My end is my beginning  
And my beginning my end.

Cornysh: Ah, Robin  
Ah, Robin, gentle Robin,  
Tell me how thy leman doth  
and thou shalt know of mine.  
*Ah, Robin..*

My lady is unkind I wis.  
Alack, why is she so?  
She lov'th another better than me  
And yet she will say no.  
*Ah, Robin...*  
I cannot think such doubleness  
for I find women true;  
In faith my lady lov'th me well.  
She will change for no new.  
*Ah, Robin...*

Josquin: Ut Phoebi radiis soror  
*Ut Phoebi radiis soror obvia sidera luna,  
Ut reges Salomon sapientis nomine cunctos,  
Ut re mi pontum quaeren tum velleris aurum,  
Ut re mi faber instar habens super aera pennas,  
Ut re mi fas solvaces traducere merces,  
Ut re mi fas sola Petri currere prora,  
Sic super omne quod est regnas, o virgo Maria.  
Latius in numerum canit id quoque coelica turba,  
Lasso lege ferens aeterna munera mundo,*

*La sol fa ta mi na clara praelustris in umbra,  
La sol fa mi ta na de matre recentior ortus,  
La sol fa mi re ta quidem na non violata,  
La sol fa mi re ut rore ta na,  
Ut rore ta na Gedeon quo,  
Rex O Christe Jesus, nostri Deus alte memento.*

Like Phoebus' sister the moon's light reigns over stars  
Like Solomon over all others for the title of wise king  
Like the oars of those seeking the Golden Fleece over sea  
Like the inventor of wings the size of an oar over air  
As it is right for oared ships to carry goods for sale  
As it is right that Peter's ship should run alone under oar  
So you, O Virgin Mary, rule over everything there is.  
Far and wide the heavenly throng in great numbers  
As weary of the law it brings gifts to this world  
La,la,la smooth and bright gifts shining in the dark  
La,la,la more recently born of the mother  
La,la,la she who remains in deed unblemished  
La,la,la like Gedeon with the dew  
O King Jesus Christ, remember us on high, Our God.

Anon: L'Homme Armé, Chanson

Dufay: L'Homme Armé Mass, Gloria

*L'homme armé doit on douter.*

*On a fait partout crier,  
que chacun se viegne armer  
d'aubregon de fer.*

*L'homme armé doit on douter.*

Fear the armed man.

Word has gone out that  
everyone should arm himself  
with an haubregon of iron.

Fear the armed man.

*Gloria in Excelsis Deo, Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te, glorificamus te, gratias agimus tibi propter  
magnam gloriam tuam, Domine Deus, Rex Caelestis, Deus Pater  
omnipotens. Domine fili unigenite, Jesu Christe, Domine Deus, Agnus Dei,  
Filius Patri, qui tollis peccata mundi, miserere nobis; qui tollis peccata  
mundi, suscipe deprecationem nostram. Qui sedes Ad dexteram Patris,*

*miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.*

Glory be to God in the highest, and on earth peace, good will toward men. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, only begotten Son of the Father, Lamb of God, you who take away the sins of the world, have mercy on us; you who take away the sins of the world, receive our prayer. Seated at the right hand of the Father, have mercy on us. For you alone are Holy, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

William Byrd: Diliges Dominum

*Diliges Dominum Deum tuum  
ex toto corde tuo, et in tota anima tua.  
Diliges proximum tuum sicut te ipsum.*

You shall love the Lord your God  
with all your heart and with all your soul,  
and with all your mind, you shall love  
your neighbor as yourself.

Purcell: 'Tis woman

'Tis woman makes us love,  
'Tis love that makes us sad,  
'Tis sadness makes us drink,  
And drinking makes us mad.

Hassler: Vater Unser (verses 1, 3, 9 & 10 only)

*Vater unser im Himmelreich  
der du uns alle heissest gleich  
Brüder sein, und dich rufen an  
und wilt das Beten von uns han  
gib, dass nicht bet'allein der Mund  
Hilf, das es geh von Herzen Grund.*

*Es komm dein Reich zu dieser Zeit  
und dort hernach in Ewigkeit  
der heilig Geist uns wohne bei  
mit seinen Gabem mancherlei*

*das Sahtans Zorn und gross Gewalt  
zerbrich für ein dein Kirch erhalt.  
Amen das ist, es werde wahr,  
stärk unsern Glauben immerdar.  
Auf dass wir ja nicht zwiefeln dran  
was wir hiemit gebeten han  
auf dein Wort in dem Namen dein.  
So sprechen wir das Amen fein.*

Our Father, who art in heaven, who bids us all equal brothers to be and to call upon Thee, and who desires our prayers, grant that only the mouth shall pray, but help it to come from the depths of the heart.

Thy Kingdom come, now and afterwards and for evermore. May the Holy Ghost be with us, together with his abundant bounty. Satan's wrath and might destroy, and preserve Thy Church for ever.

Amen, which is, so be it; fortify our faith for ever, that we may never doubt it. What we herewith have prayed according to Thy Word and in Thy Name, we now utter the Amen, so let it be.

L'Homme Armé (reprise)

Josquin: L'Homme Armé, Agnus 1 & 3

Barber: Agnus Dei

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.*

*Lamb of God, who taketh away the sins  
of the world, have mercy on us.*

*Lamb of God, who taketh away the sins  
of the world, grant us peace.*

## The Artists

Jeremy M. Wong, Guest Conductor

Jeremy Wong enjoys a multifaceted teaching career in Hawai'i. Currently serving on the voice faculty at Hawaii Pacific University (HPU), he has previously served as the Choral Director at the University of Hawaii at Manoa, conducting and overseeing the entire choral program. In past years, he conducted ad interim at HPU and the Lutheran Church of Honolulu;



has conducted and sung with Early Music Hawaii, and was Music Director of the Honolulu Chorale. Jeremy holds an M.M. from UH Manoa with Maya Hoover and Miguel Felipe, and a B.M.A. from DePauw University.

### The EMH Chamber Ensemble

The Early Music Hawaii Choir was formed in 2013 under the artistic direction of the late Carl Crosier. The core group has since performed in several guises - in full choral and instrumental concerts and as the chamber ensemble that you see today. They are made up of Honolulu's finest early music performers, most of them recognized as veterans in the performance of this and other major repertoires of the professional music world in Hawaii. Previous chamber concerts have celebrated women composers from medieval times to the early Baroque, Shakespeare in songs from his plays on the 4th centenary of his death in 1616, and early musical "mavericks" such as Carlo di Gesualdo.

The singers are joined today by acclaimed organist Jieun Kim Newland, a frequent performer in many local groups, including EMH, and as an individual. And today we are delighted to welcome guest artist Charles Coldwell from Seattle, a recorder player of national and international distinction.

### Charles Coldwell, recorder

Charles Coldwell hails from Seattle, where he has been featured as recorder soloist with the Seattle Baroque Orchestra, Baroque Northwest, Philharmonia Northwest, and the Obbligato Players (with Jieun Newland); and appeared in performances by the Tudor Choir, St. Mark's Cathedral Associates, and The Early Music Guild of Seattle. Charles holds a Master of Music degree in the Performance of Early Music from the New England Conservatory of Music (Boston), and served on the faculties of the New England Conservatory and the Longy School of Music (Cambridge, MA) as an instructor in recorder and historical performance practices. He retired from the Seattle Public Library in 2012, where he worked for 25 years as a manager in the Fine and Performing Arts and IT departments. Charles currently performs with the Salish Sea Players, co-directs the Recorder Orchestra of Puget Sound, and publishes his performing editions and arrangements for recorders under the Editions DolcimeLo imprint.

### Jieun Newland, organist

Jieun Kim Newland is an organist and harpsichordist working in Honolulu, Hawai'i. Jieun holds a bachelor's degree from the Conservatory of Music at the University of Missouri—Kansas City and a master's degree

from the Institute of Sacred Music at Yale University. While at Yale Jieun studied organ under Thomas Murray, organ improvisation with Jeffrey Brillhart, and harpsichord and early music with Richard Rephann. Jieun served as Director of Music and Organist at Episcopal, Presbyterian, and United Church of Christ churches in Madison, Connecticut; Mercer Island, Washington; and Fort Collins, Colorado. She was a founding member of The Obligato Players, an early music trio ensemble of violin, recorder, and continuo organ based in Seattle, with Charles Coldwell who is playing recorder for tonight's concert. Since her move to Hawai'i in 2017, Jieun has collaborated with Early Music Hawai'i, the Honolulu Brass Ensemble, Hawai'i Vocal Arts Ensemble, the Kona Choral Society, the Windward Choral Society, U.S. Pacific Fleet Band and ¡Sacabuche!. She currently serves Nu'uanu Congregational Church as organist and substitutes occasionally at Lutheran Church of Honolulu, Kawaiaha'o Church, Central Union Church and St. Andrew's Cathedral.

### Sponsors and Contributors

*Season Sponsors (\$500 and above).* We are most grateful to sponsors of the 2019-2020 concert series, without whose support these concerts would not be possible: Jaques and Nancy Baenziger, Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Yvonne Hsieh, Lynne Johnson, Carol Langner, Bernice and Robert Littman, The Pikake Foundation, Bill Potter, Mark Russell and Rudy Riingen, Garrett and Julie Webb, Eldon Wegner, Valerie Yee.

*Donors (\$250-499).* Anonymous, Katherine Crosier, The Department of Arts and Humanities at Hawaii Pacific University, Anne and Dennis Klimke, Herbert Sato, Alan Teraoka.

*Contributors (up to \$249).* Alexandra and Robert Bleyvroman, Maria Coldwell, Tom Daniel, Ana Maria and Marc Despault, Peter Gustafson, S. Keng Chua and Roger Debreceeny, Mary Jo Estes, Edward A. Grant, Vreni Griffith, Sharon Inake, Evelyn Lance, M. Stanton Michels, Michael Molloy and Thomas Hilgers, Bruce Mundy and Donna Blair-Mundy, Margaret Ryan and Fred Attard, Irene Sakimoto, Christine Urban, James and Cynthia Waddington, Lydia and Roger Weiss, Alice Widman.

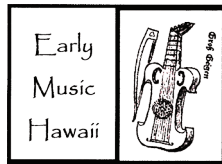
### Acknowledgments

Many thanks to our loyal team of volunteers in Honolulu 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 managing the complex logistics of concerts, accommodations and transportation 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.



[www.earlymusichawaii.org](http://www.earlymusichawaii.org)

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 encourage historical performance practices. Each concert year, 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 or abroad. We are most grateful to a select number of generous sponsors and hope you will consider making a donation at the desk tonight or online at [www.earlymusichawaii.org](http://www.earlymusichawaii.org).



## 2019-2020 Season Finale

*Be sure to mark your calendars!*

### Ensemble Calextone

Honolulu, April 18, 2020

Kailua-Kona, April 19, 2020

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