



Early Music Hawaii
presents

William Byrd

A 400th Anniversary Celebration



Early Music Hawaii Ensemble
Alec Schumacker, director

The Singers

Georgine Stark, Sarah Young soprano
Jennifer Lane, Olivia Arnold alto
Karol Nowicki, Tomás Ramos tenor
Buz Tennent, Keane Ishii bass

The Players

Katherine Crosier organ
Tyler Ramos harpsichord



Saturday, May 20, 2023 • 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street. Honolulu

William Byrd (c.1540–1623)

- I. Two Motets: Haec Dies and Ave Verum Corpus
The Ensemble
- II. Verse Anthem: Teach me, O Lord, the way of Thy Statutes
Jennifer Lane, *soprano*, and The Ensemble
- III. The Carman's Whistle
Tyler Ramos, *harpsichord*
- IV. Two Madrigals: O Mistress Mine
Karol Nowicki, *tenor*, and Tyler Ramos, *harpsichord*
This Sweet and Merry Month of May
The Ensemble
- V. Pavana Lachrimae
Tyler Ramos, *harpsichord*
- VI. The English Magnificat from "The Great Service"
The Ensemble

Intermission
- VII. Mass for 3 Voices
Kyrie, Gloria, Sanctus, Agnus Dei
The Ensemble
- VIII. Fantasia in C
Katherine Crosier, *organ*
- IX. Consort Song: My mind to me a kingdom is
Georgine Stark, *soprano*, and Katherine Crosier, *organ*
- X. Lament: Why do I use my paper, ink and pen?
Buz Tennent, *baritone*, and Katherine Crosier, *organ*
Anthem: O Lord, make thy servant Elizabeth
The Ensemble
- XI. Motets from *Cantiones Sacrae* of 1575
O Nata Lux (Thomas Tallis) and Miserere (William Byrd)
The Ensemble
- XII. Celebratory Anthem: Sing Joyfully
The Ensemble

Program Notes

The equal of Palestrina or Lassus in Europe, William Byrd is recognized as the leading composer of the English Renaissance under Queen Elizabeth. His innovations in and refinement of the newly minted English language elements for the Anglican Church set a standard for future generations which still resonates today. At the same time, he took advantage of Elizabeth's decree that Latin should continue to have equal status with English at the Chapel Royal and crafted a large number of traditional motets for worship in all churches and, in later life, for his powerful Catholic patrons in their private chapels. In both languages his aim was clarity of text and expression. He also set a new standard in secular music, including sophisticated art songs and a prolific repertory of works for harpsichord, virginals, organ and viols.

William Byrd was born in London around the year 1540. This year marks the 400th anniversary year of his death in 1623, and we join music lovers around the world in celebration of his life and achievements. Compressing the many genres of Byrd's work into a single concert is a challenge, but his output may be viewed in three overlapping periods.

First, he studied as a choirboy at the Chapel Royal under the master Thomas Tallis, who doubtless influenced his appointment as organist and choirmaster at the magnificent cathedral in Lincoln in 1563. There he provided a constant flow of motets in Latin and composed the greater part of his sacred and secular works in English. These included the key liturgical elements of verse anthems and polyphonic full anthems, the canticles such as the Te Deum and Magnificat in English, as well as some of the art songs and his few samples of the English madrigal. His splendid keyboard compositions continue throughout all three periods.

In 1572, he returned to London and the Chapel Royal as joint organist with Tallis, and there he perfected the English church repertory. This included the so-called "services" that replaced the Catholic mass. The crowning glory of the English Magnificat from "The Great Service" closes the first half of our program. For two decades his public profile was at its highest, sharing Queen Elizabeth's favor with Tallis as well as the grant of a music publishing monopoly which resulted in the first publication of the *Cantiones Sacrae* dedicated to the Queen.

Shortly after Tallis's death in 1585, Byrd retreated to East Anglia to practice his Catholic faith discreetly under the protection of the Petre and other powerful Catholic families. Far from the limelight of the court, he composed special works for the private chapels his new patrons as well as three more open publications of *Cantiones Sacrae*. For me, the epitome of his private work for his patrons is the exquisitely intimate Mass for 3 Voices, which opens the second half of today's program.

Much discussion revolves around the conflict between his recognized Catholic sympathies and the severe treatment of recusants by the dominant Anglican hierarchy. How could he not only survive but flourish in the limelight? As usual in those times, it was due to influential sponsorship. He was often cited as a recusant, but there

is never any reference that a fine was paid. The Queen was not only powerful but a clever politician. The power of the rich Catholic families was respected as long as they practiced their faith discreetly. Elizabeth was also musical and a great admirer of Byrd. He reciprocated appropriately with anthems, dedication and even a madrigal, the Sweet and Merry Month of May. A crucial turning point for the composer was the martyrdom of Edmund Campion and leading Jesuits in 1581. He risked much with his setting of Henry Walpole's epitaph titled "Why do I use my paper, ink and pen" which we have purposely linked to his most positive anthem wishing long life for Elizabeth.

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

Texts and Translations

Haec Dies

Haec dies quam fecit Dominus: exultemus et laetentur in ea. Alleluia.

This is the day which the Lord hath made. Let us be glad therein. Alleluia.

Ave verum corpus

Ave verum corpus natum de Maria Virgine. Vere passum immolatum in cruce pro homine, cuius latus perforatum unda fluxit et sanguine. Esto nobis praegustatum in mortis examine. O dulcis, O pie, O Jesu fili Mariae, Miserere mei.

Hail, true body, born of the Virgin Mary, the same that suffered, sacrificed on the cross for humankind, whose pierced side flowed with water and blood. Let us taste of Thee in the trial of death. O sweet, O gentle, O Jesus, Mary's Son, have mercy on me. Amen.

Teach me, O Lord

Solo: Teach me, O Lord, the way of thy statutes, and I shall keep it unto the end.
God give me understanding and I shall keep thy law.

Chorus: Yea, I shall keep it with my whole heart.

Solo: Make me to go into the path of thy commandments, for therein is my desire.

Chorus: Incline my heart unto thy testimonies and not unto covetousness.

Solo: O turn away mine eyes, lest they behold vanity and quicken me in thy way.

Chorus: O stablish thy word in thy servant that I may fear Thee.

Solo: Glory be to God the Father and to the Son and to the Holy Ghost.

Tutti: As it was in the beginning, is now and ever shall be, world without end. Amen.

O Mistress mine

O Mistress mine, where are you roaming? O stay and hear, true love's coming; that can sing high and low. Trip no further, pretty sweeting, journeys end in lovers meeting. Every wise man's son doth know. What is love? 'tis not hereafter. Present mirth hath present laughter. What's to come is still unsure. In delay there lies no plenty; then come kiss me sweet and twenty. Youth's a stuff will not endure.

This sweet and merry month of May

This sweet and merry month of May, while nature wantons in her prime and birds do sing, and beasts do play for pleasure of the joyful time, I choose the first for holiday and greet Eliza with a rhyme: O beauteous Queen of second Troy, take well in worth a simple toy.

Magnificat

My soul doth magnify the Lord and my spirit rejoiceth 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. And his mercy is on them that fear him, throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat and hath 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 his servant Israel, as he promised to our forefather Abraham and his seed for ever. Glory be to the Father and to the Son and to the Holy Ghost; as it was in the beginning, is now and ever shall be, world without end. Amen.

Mass for 3 Voices

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

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, Iesu Christe; Domine Deus, Agnus Dei, Filius Patris. 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, Iesu Christe. Cum Sancto Spiritu in Gloria Dei Patris. Amen.

Glory to God in the highest, and on earth peace to men of goodwill. We praise you. We bless you. We adore you. We give thanks to you for your great glory. Lord God, Heavenly King, Almighty God the Father. O Lord, the only begotten Son, Jesus Christ; Lord God, Lamb of God, Son of the Father. You take away the sins of the world; have mercy on us. You take away the sins of the world; receive our prayer. You sit at the right hand of God 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.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra Gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of power and might: Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

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

Lamb of God, you take away the sins of the world; have mercy on us. Lamb of God, you take away the sins of the world; have mercy on us. Lamb of God, you take away the sins of the world; grant us peace.

My mind to me a kingdom is

My mind to me a kingdom is, such perfect joy I find therein
that it excels all other bliss which God or Nature hath assigned;
Though much I want that most men have, yet still my mind forbids to crave.

I see that plenty surfeits oft, and hasty climbers soonest fall.
I see that such as are aloft mishap doth threaten most of all.
These get with toil and keep with fear. Such cares my mind can never bear.

I laugh not at another's loss, nor grudge not at another's gain.
No worldly waves my mind can toss. I brook that is another bane.
I fear not foe nor fawn on friend. I loath not life, nor dread mine end.

Why do I use my paper, ink and pen?

Why do I use my paper, ink and pen, and call my wits to counsel what to say? Such memories were made for mortal men. I speak of Saints, whose names cannot decay. An angel's trump were fitter for to sound their glorious death if such on earth were found. Whose patience rare and most courageous mind, with fame renoun'd perpetual shall endure, by whose examples we may rightly find, of holy life and death a pattern pure, that we therefore their virtues may embrace, pray we to Christ to guide us with his grace.

O Lord, make thy servant Elizabeth

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength. Give her her heart's desire, and deny not the request of her lips; but prevent her with thine everlasting blessing, and give her a long life, ev'n for ever and ever. Amen.

O nata lux

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum, laudes precesque sumere. Qui carne quondam contegi dignatus es pro perditis nos membra confer effici tui beata corporis.

O light born of light, Jesus redeemer of our race, vouchsafe mercifully to receive the praises and prayers of thy suppliants. Thou who didst deign to be clothed in flesh for the lost, grant us to be made members of thy blessed body.

Miserere mei, Deus

Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationem tuarum dele iniquitatem meam.

Have mercy on me, O God, after thy great goodness, and according to the multitude of thy mercies do away mine offences.

Sing Joyfully

Sing joyfully unto God our strength. Sing loud unto the God of Jacob. Take the song and bring forth the timbrel, the pleasant harp and the viol. Blow the trumpet in the new moon, even in the time appointed, and at our feast day. For this is a statute for Israel and a law for the God of Jacob.

The Artists

Alec Schumacker, director

Alec Schumacker is Director of Choral Activities and Assistant Professor at Hawai'i Pacific University, where he conducts the International Vocal Ensemble and the International Chorale. He presently serves as vice president of the Hawai'i Chapter of the American Choral Directors Association. He completed his DMA in choral conducting at the University of Miami, where he studied with Joshua Habermann and Karen Kennedy. His master's degree in choral conducting is also from the University of Miami. He graduated cum laude with honors in music from Williams College.

An award-winning composer and arranger, Alec's choral music is published by Alliance Music Publications, earthsongs, and World Projects. His works have been performed around the country by all-state choruses and prestigious ensembles, including the Santa Fe Desert Chorale, the New World Symphony, the University of Delaware Chorale, the Frost Chorale, the Voices of Aloha, and even at the NFL's Pro Bowl in 2016. He first directed the Early Music Hawaii Ensemble in Music of the Polish Renaissance in September 2022.

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 choir 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

Today's organist, Katherine Crosier, has been a leading organist and teacher in Hawai'i for many years and serves as artistic director on the EMH Board. We welcome Tyler Ramos as harpsichordist today.

Sponsors and Contributors

As we celebrate the first complete season of four live concerts since the pandemic, we are most grateful for the support of our sponsors, contributors and audience members. Your loyalty and generosity during the "dark" years have allowed us to maintain a steady flow of virtual, and now live, offerings and to support the performing artists of our islands and the mainland who suffered disproportionately during the closure of most venues.

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Foundations: Atherton Family Foundation, Pikake Foundation.

Many thanks to our loyal team of volunteers in Honolulu who give their time and efforts to make these concerts run smoothly: Randy & Jeanne Castello, Mary Delos Santos, Sherron Haida, Vicki Inouye, and Carol Langner. Special thanks to Katherine Crosier for artistic direction and the design of promotional materials and concert programs; and to Jeannette Johnson-Capps for managing the complex logistics of concerts on O'ahu.

Lutheran Church of Honolulu. Early Music Hawaii thanks the Lutheran Church of Honolulu for continuing to host our concerts for the past 12 years. The Church resonates with the exceptional acoustics and warm aloha which suit the early music repertory so well.

Early Music Hawaii

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 season, 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 Kona as well as teach at workshops and contribute to our outreach programs to schools.

Donations. Ticket sales alone cannot cover the cost of concert presentations, here or elsewhere in the US or abroad. We are most grateful to the many donors who add contributions to their ticket purchases. Please consider making a donation at: earlymusichawaii.org.

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