

Early Music Hawaii
presents

Baroque France

From Discord to Unity under the Sun King



The Early Music Hawaii Ensemble

Scott Fikse, director

The Singers

Aubrey Aikens, Andrea Maciel, Georgine Stark, soprano
Sarah Lambert Connelly, Taylor Ishida, alto
Mark Primeau-Redmond, Chris Serrano, tenor
Kamuela Akeo, baritone, Keane Ishii, David Webb, bass

The Players

Philip Gottling, Irene Sakimoto, recorder
Darel Stark, Michelle Kim, violin
Mark Butin, Alexander Peña, viola
Kathleen Long, cello, Jason Nomura, guitar
Katherine Crosier, organ, Sadee Xu, harpsichord

Sarah Montoni, Lauren Rayburg, ballet dancers



Saturday, September 14, 7:30 pm
Lutheran Church of Honolulu

Program

Chantez a Dieu (Psalm 96) Claude Le Jeune (1525–1600)

Bonjour M'amie Claude Le Jeune
Georgine Stark

Cachez, beaux yeux Anthoine Boesset (1586–1643)
Sarah Connolly

Je voudrais bien, O Cloris Anthoine Boesset
Aubrey Aikens

Cantate Domino Guillaume Bouzignac (1587–1643)
(La prise de La Rochelle)

Allemande Henry Du Mont (1610–1684)
Katherine Crosier, organ

Motet: Nisi Dominus (Psalm 127) Henry Du Mont

Intermission

Prologue to Armide (excerpts) Jean-Baptiste Lully (1632–1687)
Sarah Montoni, Lauren Rayburg, dance

D'un feu secrete me sens consumer Michel Lambert (1610–1696)
Andrea Maciel, David Webb

Prelude from Suite #1 in D minor Elizabeth Jacquet de la Guerre (1665–1729)
Sadec Xu, harpsichord

Motet: Te Deum Marc-Antoine Charpentier (1643–1704)

Program Notes

Our program opens with one of the popular Huguenot settings of a psalm in French by Claude Le Jeune. Le Jeune was a favorite composer of Henry IV, the first Bourbon monarch at the turn of the 17th century. Originally a Huguenot, Henry had converted to Catholicism in order to rule a predominantly Catholic country. He did however achieve a relative peace with the Edict of Nantes, in 1598, which granted religious and civil rights to the French Protestant minority. Henry was assassinated in 1610, and the guardianship of his young son, Louis XIII, fell to his Catholic mother and Cardinal-Statesman Richelieu, who finally conquered Huguenot uprisings at the siege of La Rochelle. The victory was celebrated by a second interpretation of Psalm 96, “Sing to the Lord a new song,” in Latin by the less distinguished composer, Guillaume Bouzignac, which praises Louis rather than the deity. The adult Louis was a great lover of music, especially the sophisticated art songs and the grand instrumental works of pomp and dance, or “ballet.” Meanwhile, the first French court composer who claimed to introduce the baroque style of sacred music, Henry Du Mont, was only born in 1610 and did not develop his “petits” and “grand” motets until the 1640s. This evening’s version of Psalm 127, “Nisi Dominus,” is a fine example.

Louis XIV inherited his father’s love for music and dance. He was only 14 when a talented young Italian musician and dancer only 6 years older was introduced as his music teacher in 1652. It became one of the most famous musical partnerships in Europe and largely shaped the true baroque style of French instrumental and theatrical music, including early opera. The French nobility considered dance to be the activity most suited to produce the ideal male physique. In the early days the two danced together in Lully’s opera-ballets, and the premieres of later works were attended by Louis. Not so for the extravagant Prologue to Lully’s last and most admired production, “Armide,” which we have chosen to feature the important dancers for the first time. In the god-like worship image projected by the Sun King, the Prologue is an elaborate eulogy of the of monarch and never mentions Armide!

Lully died in 1687, and so did his monopolies in large-scale theater and sacred music productions. Some composers in Paris were relieved of their frustrations. Notably among them were Marc-Antoine Charpentier, who had studied opera and oratorio under Giacomo Carissimi. He finally got appointed to the Chapelle Royale and composed some huge polychoral music. Before the monopolies he had composed some big works, including the *Te Deum* which closes this program.

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

Texts and Translations

Chantez a Dieu chanson nouvelle — Claude Le Jeune

Chantez à Dieu nouvelle chanson, chantez, ô terre universel. Chantez et son nom benissez. Et de jour en jour annoncez sa deliverance solonelle. Preschez à tous peuples sa gloire, et des ses grands faicts la memoire. Car il est grand, et sans douter, plus et redouter que tous les dieux qu'on sçavroit croire. Car ces dieux qui les gens estonnent, ne sont qu'un rien ou ils s'adonnent. Mais l'Eternel a fait les cieus, force et empire Glorieux vont devant lui et l'environnent.

Puissance et Majesté sans feinte, se tiennen en sa maison saincte. Sus donques, tous peuples. Toute force et gloire reddonnez a l'Eternel en toute crainte. Louez l'Eternel d'une forte qui à sa grandeur se rapporte. Venez humblement, nations, et prenans vos oblations. Passez de ses parvis la porte. Qu'un chacun di-je, se rassemble, a fin d'adorer tous ensemble devant l'eternal, au pourpris de son Sanctuaire de pris, et que toute la terre en tremble.

Toute gent où quelle puisse ester, die que l'Eternel est maistre: car le monde il restablira pour jamais, alors qu'il sera iustement conduit par sa dextre. Qu'on oye donc sous cest empire. Cieus s'esjouir, la terre rire, tonner l'ocean spacieux, champs s'egayer et avec eux les forests sa louange bruire. Car il est envoye a fin qu'à la terre il pourvoye, lugeant le monde justement, et tous peuples entierement, sans qu'en rien jamais il fourvoye.

Sing unto the Lord a new song; sing unto the Lord, all the earth. Bless his name; show forth his salvation from day to day. Declare his glory among the heathen, his wonders among all people. For he is great and greatly to be praised; he is to be feared above all the gods. For all the gods of the nations are idols, but the Lord made the heavens. Strength and glorious empire go before and surround him.

Power and Majesty without pretense live in his sanctuary. Come humbly, all peoples; give unto the Lord the glory and strength due to his name. Bring an offering and come into his courts. Come, each one, and worship the Lord in the beauty of holiness. Fear before him, all the earth.

Declare that the Lord reigns; for the world also shall be established that it shall not be moved. Let the heavens rejoice and let the earth be glad; let the seas roar; let the fields be bright and the forests tremble with praise. For he is sent to judge the earth with justice that none may go astray.

Bon Jour M'amie — Claude Le Jeune

Bon jour, m'amie, bon jour et bon an. Souvent en soupire quand de toi me souvient, et par grand martire retirer me convient. Bon jour m'amie, bon jour et bon an.

Good morning, sweet heart, good day to you, my darling, and good year. Oh, how every thought of you makes my poor heart sigh, but I know not how I can free my martyrdom from these chains. Good day to you, my love, and good year.

Cachez, Beaux Yeux — Antoine Boesset

Cachez, beaux yeux, les amoureuses flammes, don't vous blesses si fort nosos jeunes ans, defendant à nos âmes den recevoir l'effort, amour pour toi nous avons pres l'espoir, et non pas le mépris. Pour nous montrer aux yeux de nos Dianes, don't nous aimons les lois, toutes couleurs nous sont couleurs profanes, fors celles-là des bois. Amour pour toi nous avons pris l'espoir, et non pas le mépris.

Hide, fair eyes, the flames of love with which you wound so fiercely our young years, defending against their force. Our love for you is born of hope, not contempt. For our eyes to show sparkle for our Dianas, whose laws we respect. All colors are false if not the colors of the forest. Our love for you is born of hope, not contempt.

Je voudrais bien, Ô Cloris — Antoine Boesset

Je voudrais bien, Ô Cloris, que j'adore, entre vos bras faire plus long séjour. Mais la voici cette jalouse Aurore, a mon malheur qui rameine le jour. Adieu Cloris, il est temps que je meure. La nuit s'en va et l'ennui me demeure. Pourquoi si tot importune couriere viens-tu troubler l'ayse de nos esprits? Adieu, Cloris, il est temps que je meure. La nuit s'en va et l'ennuy me demeure. O douce nuit de qui les voiles sombres sont desployés en faveur des amants ou l'en fuis-tu sçays tu pas que tes ombres donnent la vie a mes contentements? Et les effets de ma bonne fortune s'enfuiront ils quand la nuit s'enfuira? Adieu Cloris, il est temps que je meure. La nuit s'en va et l'ennuy me demeure. Jusqu'à quand ô dieux, que j'importune le jour naissant mes plaisirs détruira et les effets de ma bonne fortune s'enfuiront ils que la nuit s'enfuira? Adieu Cloris il est temps que je meure. La nuit s'en va et l'ennuy me demeure.

O Cloris, whom I love, I would dearly love to spend a longer time in your arms. But, here comes jealous Dawn, who stays all day, to my misfortune. Goodbye Cloris, it's time for me to die. Night leaves and my anxiety lives on. Why, unwelcome messenger, why come so soon to spoil our quiet spirits? Stop, stay your light – suffice it not to take away those lovely eyes? Goodbye Cloris, it's time for me to die. Night leaves and my anxiety lives on. O sweet night whose soft cloaks favor lovers, do you not know their shades give life to my contentment? Goodbye Cloris, it is time for me to die. Night leaves and my anxiety lives on. Until when, o gods, will the interference of rising day destroy my pleasures and the effects on my good fortune disappear when the night disappears? Goodbye Cloris, it is time for me to die. Night leaves and my anxiety lives on.

Cantate Domino — Guillaume Bouzignac

Cantate Domino, omnis Francia, canticum novum. Alleluya. Vivat Rex Ludovicus! Atollite portas, Rupellenses, et introibit Rex Franciae. Quis est? Iste Rex Franciae Ludovicus, ipse est Rex Franciae Vivat Rex Ludovicus, omnis Francia, canticum novum. Alleluya.

Sing to the Lord, all France, sing a new song. Alleluia. Open the gates, men of La Rochelle, and the King of France will enter. Who is that? He is the King of France, Louis, the King of France himself. Long live King Louis. Sing to the Lord, all France, a new song. Alleluia.

Nisi Dominus aedificaverit domum — Henry Du Mont

Except the Lord build the house, they labor in vain that build it. Except the Lord keep the city, the watchman wakes in vain. It is lost labor that ye haste to rise up early and so take rest late, and eat the bread of carefulness, for so he keeps his beloved sleep.

Lo, children and fruit of the womb are a heritage and gift that comes of the Lord. Like arrows in the hand of a giant, even so are the young children.

Happy is the man that hath his quiver full of them. He shall not be ashamed when he speaks with his enemies in the gate.

Prologue to Armide (excerpts) — Jean-Baptiste Lully

Scene: The Theater depicts a Palace

Actors: Glory, Wisdom and their followers

La Gloire:

Tout doit ceder dans l'univers a l'auguste heros que j'aime. L'effort des ennemis, les glaces, hyvers, les rochers, les fleuves, les mers; rien n'arrete l'ardeur de sa Valeur extreme.

Glory:

Everything in the universe must yield to the magnificent hero I love. The force of enemies, the ice of winters, rocks, rivers, seas. Nothing stands in the way of his mighty valor.

La Sagesse:

Tout doit ceder dans l'univers a l'auguste heros que j'aime. Il sçait l'art de tenir tous les monstres aux fers, Il est maître absolu de cent peuples divers et plus maître encore de lui-meme.

Glory:

Everything in the universe must yield to the magnificent hero I love. He knows how to resist iron monsters; he is absolute master of a hundred diverse peoples and master of himself even more.

La Gloire et La Sagesse:

Tout doit ceder...

La Sagesse, La Gloire et Suite:

Chantons la douceur de ses loix. Chantons ses glorieux exploits. Let us sing of his gentle laws. Let us sing of his glorious exploits.

La Gloire et La Sagesse:

D'une egale tendresse nos aimons le meme vainqueur.

With equal tenderness we love the same conqueror.

La Sagesse et La Gloire:

C'est vous, fiere Gloire, c'est vous, douce Sagesse qui partager qui partagez, avec moi son grand Coeur.

It is you, proud Glory, it is you, sweet wisdom, who share with me his great heart.

La Gloire:

Je l'emportois sur vous tant qu'à dure la guerre, mais dans la paix vous l'emportez sur moi; vous reglez en secret avec ce sage roi le destin de toute la terre.

I prevail over you in time of war, but in peacetime you prevail over me. In secret, with this wise king you rule over the destiny of the earth.

La Sagesse:

La Victoire a suivi ce heros en tous lieux; mais pou montrer son amour pour la gloire, il se sert encore mieux de la paix que de la Victoire.

Victory has followed this hero everywhere, but to show his love for glory, he relies more on peace than on victory.

La Sagesse, Gloire et Chœurs:

Wisdom, Glory and Choirs:

Que dans le temple de memoire son nom soit pour jamais grave, C'est a lui qu'il est reservé d'unir la Sagesse et la gloire.

For his name to be forever engraved in the temple of memory, it is his destiny to unite wisdom with glory.

D'un feu secret — Michel Lambert

D'un feu secret je me sens consumer, sans pouvoir soulager le mal qui me possède; Je pourrois bien guérir si je cessois d'aimer; mais j'aime mieux le mal que le remède.

With secret fire I feel myself consumed, without the power to relieve the ill that possesses me. I could heal my pain if I cease to love; but I prefer the pain to the remedy.

Te Deum Laudamus — Marc-Antoine Charpentier

We praise Thee, O Lord, we acknowledge Thee to be the Lord. All the earth doth worship Thee, the Father Everlasting. To Thee all angels cry aloud, the heavens and all the powers therein. To Thee Cherubim and Seraphim continually cry: Holy, Holy, Holy, Lord God of Sabaoth. Heaven and Earth are full of thy Majesty.

The glorious company of the Apostles praise Thee. The goodly fellowship of the Prophets praise Thee. The noble army of Martyrs praise Thee. The Holy Church throughout all the world doth acknowledge Thee. The father of an infinite majesty, Thine honorable, true and only Son; also the Holy Ghost, the Comforter. Thou art the King of Glory, O Christ, the everlasting Son of the Father.

When Thou tookest upon Thee to deliver man, Thou didst not abhor the Virgin's womb. When Thou hadst overcome The sharpness of death, Thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father. We believe that Thou shalt come to be our judge.

We therefore pray Thee, help thy servants, whom Thou hast redeemed with thy precious blood. Make them to be numbered with thy Saints, in glory everlasting. O Lord, save thy people and bless thine heritage. Govern them and lift them up forever. Day by day we magnify Thee and we worship thy name, ever world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us, as our trust is in Thee. O Lord, in Thee have I trusted; let me never be confounded.

The Artists

Scott Fikse, director

Scott Fikse is a first year doctoral conducting student at the University of Washington as well as a vocalist, choral clinician, and vocal coach. Currently he serves as the assistant conductor of the University of Washington Chorale, sings as a choral scholar with the St. Mark's Compline Choir, and teaches choral methods, music history, and conducting as a graduate appointee. He is also a regular contributor to the American Choral Directors Association monthly *Choral Journal* magazine.

In 2022, Scott moved from Honolulu, where he directed the music program at the Lutheran Church of Honolulu and created the church's popular "First Mondays" and "Jazz Journey" concert series. He also served as director of the Honolulu Chorale and artistic director of Early Music Hawaii, where he continues to serve as board president and conductor. Scott just recently returned from a summer abroad that included conducting the University of Washington Chorale in eastern Europe and a pilgrimage to England with the Seattle-based Compline Choir, singing while in residence at St. Alban's, St Paul's London and Canterbury Cathedrals.

The Ensemble

The Early Music Hawaii Choir was formed in 2013 under the artistic direction of Carl Crosier. The core group has since appeared in various 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 this and other repertoires of the professional music world in Hawai'i.

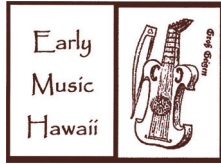
The instrumental ensembles also draw on leading early music specialists who perform with major local institutions, including the Hawai'i Symphony Orchestra and Hawai'i Opera Theater.

Sponsors and Contributors

We are most grateful for the support of our sponsors, contributors, and audience. Your loyalty and generosity have sustained us throughout the years and especially during the difficult years of the pandemic when the performing artists of our islands and the mainland suffered disproportionately during the closure of most venues.

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 suits the early music repertory so well.



Early Music Hawaii

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and early baroque music in our islands, and to promote historical performance practices. Each concert season, we present two vocal and instrumental concerts in Honolulu, all with local performers. We also present two leading professional ensembles from the mainland who perform in Honolulu and Kona. Both local and visiting ensembles provide outreach 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.

Remaining Early Music Hawaii 2024–2025 Concerts

☞ *Gut, Wind and Wire*

RENAISSANCE TRIOS FOR LUTE, FLUTE AND GAMBA

Friday, January 24, 2025 • Honolulu

Sunday, January 26, 2025 • Kealakekua

☞ *An American Journey*

FROM "SINGING SCHOOLS" TO MISSIONARY HAWAI'I

Saturday, March 29, 2025 • Honolulu

☞ *"The Celestial Woman"*

IN PRAISE OF THE ETERNAL FEMININE

Friday, May 9, 2025 • Honolulu

Sunday, May 11, 2025 • Kealakekua

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