

Early Music Hawaii
presents

The Celestial Woman: In Praise of the Eternal Feminine

Lumina

Linda Kachelmeier
Artistic Director and Alto

Angela Grundstad
Soprano

Kim Sueoka
Soprano

Tracy Cowart
Alto and harp

Carrie Shaw
Soprano



Friday, May 9, 2025 • 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street. Honolulu

Sunday, May 11, 2025 • 3:30 pm
Queen Emma Community Center
Kealahou

Program

The Promise

Salve, mater salvatoris	Anon. English Sequence (12th century) Oxford Bodleian 343, folio Xv
Ave Maria, gracia plena Sancta Maria	Anon. Codex Las Huelgas (c. 1300) John Dunstable (1390–1453)

The Vision

Marienleich (part 1)	Heinrich von Meissen, “Frauenlob” (c. 1250–1318)
Christina, the Martyr, Holding the Cross Vearimenon ton ophthalmon mu	Kassia (810–865) Byzantine Chant

The Mother

Ave Maris Stella	Jacob Obrecht (c. 1450–1505)
There Is No Rose	Anonymous (c. 1420) Trinity College, Cambridge manuscript
O magnum mysterium Angelus ad Virginem	Cristobal de Morales (1500-1553) Anon. 14th century, popular carol

The Daughter

Marienleich	von Meissen
Salvatoris hodie	Perotin (1160–1245)
The Road to the Cross and Tomb	
O rubor sanguinis	Hildegard von Bingen (1098–1179)
Stabat iuxta Christi crucem	Anon. Codex Las Huelgas (c. 1300)
Maria Magdalena	Michael Praetorius (1571–1621)

Queen of Heaven

Veni, virgo beatissima/Veni, sancte Spiritus Montpellier Codex (c. 1250-1300)	
Virgo sidus aureum	Anon. Codex Las Huelgas (c. 1300)
Alleluia (from the Mass for the Feast of the Assumption)	Gregorian Chant
Assumpta est Maria	Gregor Aichinger (1561–1628)

Program Notes

Fortunately for those of us in the 21st-century who like to dream about the distant past, a substantial amount of visual art from the Middle Ages in Europe and the former Byzantine Empire has survived to the present day, scattered in museums and collections all over the world, to give us hints about their world. The seemingly endless paintings of the Virgin Mary and women saints, sometimes painted alongside wealthy patronesses in a psychedelic feat of time travel, all with flawlessly serene brows, Instagram-ready skin and fabulously draping gowns, provide us with valuable information about the mental images that medieval creators and audiences were likely to have held in their minds when reading poetry and listening to music that in some way framed the idea of Women—both as characters in a story and as vessels of something divine. Today, Lumina with guests Tracy Cowart and Carrie Shaw are thrilled to present a wide-ranging program of music for treble voices and harp that will demonstrate many perspectives of ‘women in music’ from the era.

I’ve known the women of Lumina and Tracy for many years, and the thrilling part of our work together has been to imagine the way in which our voices can play with each other and what the effect can be. In some pieces, you will hear our sound as the serene, detached beauty of the impossibly perfect Lady, and in others, you may hear a hint of dance music creep in, bringing hints of secular vigor into texts that celebrate the Virgin in a more ecstatic way, and in still others, you will hear us sublimate our ‘selves’ in service of resonating the perfect math of the universe—a tiny window into God’s realm. In all cases, we hope you enjoy the exploration of the Celestial Woman.

The earliest works on our program are Byzantine chants, including one by the Byzantine-Greek abbess Kassia. Dramatic details of her life and the hymns that she authored and composed during her life have fortunately been passed down through the Byzantine church, which is how she, as a woman, has not disappeared into history, although the documents that substantiate her works and her biography today date from long after she was dead, so we can only speculate how much of what we now possess truly came from Kassia directly. Nevertheless, it is hard not to be drawn in by the story of a wealthy girl, courted by the Byzantine emperor, spurned then persecuted for her worship of icons, and in the

end turned abbess of a convent where she wrote colorful and inspiring chants. While women did not play a role in leading liturgical music in the Byzantine church, we hope you will indulge our re-imagining of her adoration of Christina the Martyr as a work for a woman's voice.

The other, perhaps more famous, abbess on the program is Hildegard von Bingen. Although Hildegard was beatified about 150 years after her death, her story was almost unknown for more than 800 years, until scholarly interest in her music and writings grew in the 20th century. In Hildegard, we have a woman writing music for other women, the women in her convent. Six hundred years after her life, there would be something of a tourist industry around hearing women in convents on the other side of a screen, performing virtuosic sacred music, but in her time, this was a matter purely of elevating the daily lives of the women under her care. Hildegard was a very successful nun (if there is such a thing), ascending to lead her convent and to found two others, and after her death, a monk collected her works for preservation. Her enormous collection of letters, philosophical writings, visions, and music miraculously survived the centuries (in one case, surviving a WWII bombing in a bank vault), and now inspire many composers to see in our past evidence of women finding ways to be creative despite the limitations of their gender in their time.

And we are, of course, performing a number of works with 'Marian' texts, that is, texts about the star of every medieval artist's show, the Virgin Mary, some in Latin and some in vernacular. The forms are varied—sequences, antiphons, prayers, mass parts—and include the unison chant style that is familiar to fans of medieval music, but also two-, three-, and four-part polyphony. With treble voices, composing for four parts that share a range is an interesting compositional challenge. A choir with tenors and basses can space out melodic lines in a way that stay out of each others' ways, if you will. A group of 'like' voices however weave tightly, making it sometimes difficult to tell who is singing what and when. The charm is in the exchange and rollercoaster sensation of alternately rising above the others and diving down into the texture

Linda Kachelmeier

Artists

Linda Kachelmeier, Artistic Director and Alto

Linda Kachelmeier is a singer, composer, pianist and conductor. Linda has performed with such diverse professional groups as The Dale Warland Singers, VocalEssence, Glorious Revolution Baroque, Dare to Breathe, and the internationally acclaimed early music group, The Rose Ensemble, of which she is a founding member.

Besides Lumina, Linda can be seen as a freelance singer in various groups around the Twin Cities. As a composer, she was awarded a 2017 McKnight Fellowship and is a two-time recipient of both the Jerome Composers Commissioning Program for Emerging Composers and the Faith Partners residency through the American Composers Forum. Since 1991 she has been Director of Music at First Presbyterian Church in South St. Paul.

Angela Grundstad, Soprano

Angela Grundstad hails from Iowa, where she started her musical journey performing with groups such as the Des Moines Vocal Arts Ensemble, StageWest Theatre Company, Soli Deo Gloria Cantorum, and Des Moines Metro Opera and as adjunct voice faculty at Drake University. She received her Bachelor's Degree from Simpson College, where she was a member of the internationally known Madrigal Singers, and her Master of Music Degree from Louisiana State University.

Angela started singing with Lumina Women's ensemble when the group was founded in 2014. She is also a member of the Mirandola Ensemble and Consortium Carrissimi. Angela is very fortunate to have performed with Vocal Essence Ensemble Singers, Glorious Revolution Baroque, Magpies and Ravens, and various other freelance groups in the Twin Cities. She is currently a section leader and voice instructor at Holy Family Catholic Church in St. Louis Park.

Kim Sueoka, Soprano

Kim is an active performer and teaching artist with Lumina, Lau Hawaiian Collective, and COMPAS. She also delights in her work as a music enrichment facilitator at EXPO Elementary School in St. Paul and a staff singer and vocal coach at St. Paul's Episcopal Church in

Minneapolis. She is an artist-in-residence at Hamline University's Center for Global Environmental Education and an associate teaching artist with Kairos Alive.

Kim received bachelor's and master's degrees in vocal performance at The University of Evansville and the University of Minnesota. She has performed nationally and internationally with The Rose Ensemble and appeared as a guest artist with the Neuss Chamber Orchestra, Minneapolis Institute of Art, Ames Chamber Artists, Des Moines Choral Society, and the Flint Hills International Children's Festival.

Her solo recordings include *Clear or Cloudy: The Lute Songs of Dowland* with lutenist Phillip Rukavina, *Wai: Hawaiian Fresh Water Songs* with Lau Hawaiian Collective, and *The River Inside of Trees* with composers Todd Harper and Paul Cantrell.

Tracy Cowart, Alto and Harp

A musical omnivore living up to her childhood nickname "the goat," mezzo-soprano Tracy Cowart enjoys a wide range of musical interests, from twelfth-century monophony to American old-time music. Praised by the *New York Times* as "the real attraction" with a voice that is "light and lithe," Tracy has performed with period ensembles including Apollo's Fire, La Donna Musicale, Musica Sacra, the Newberry Consort, Rose of the Compass, Severall Friends, and the Washington Bach Consort. Upcoming recording projects include *The Gentle Shepherd* (the earliest extant Scottish ballad opera) with Makaris and neo-medieval arrangements of Hildegard von Bingen and Herrad von Hohenburg with Freelance Nun, with whom she also continues to explore 18th-century New England anthems. Also known for her interpretations of new music, Tracy has performed with the Great Noise Ensemble, sung cabaret with the Richmond Festival of Music, and toured with Weird Uncle, an experimental group that fuses medieval modes, jug band, and electronica.

Tracy received her B.S.B.A. in Business Administration from American University, her M.M. in early music from the Longy School of Music, and her D.M.A. in historical performance practice from Case Western Reserve University; she is currently faculty at the Amherst Early Music Festival and at Fordham University, where she teaches voice and co-led the Collegium Musicum. She has been a guest-artist/lecturer

at Pennsylvania State University, Fairmont State University, Bucknell University, and the Society for Seventeenth Century Music. Tracy is also an avid forager, amateur herbalist, and a card-carrying member of the NY Mycological Society.

Carrie Shaw, Soprano

Praised in the New York Times “as graceful vocally as she was in her movements” and “consistently stylish” (Boston Globe) and as a “cool, precise soprano” (Chicago Tribune), Carrie Henneman Shaw is a two-time McKnight Fellowship for Performing Musicians winner (2010, 2017). She has premiered major works by such Minnesota composers as Jocelyn Hagen and Abbie Betinis, whose annual Christmas carols she records for Minnesota Public Radio, and sung American premieres by such composers as Georg Friedrich Haas, Hans Thomalla, and Augusta Read Thomas. In addition to her work as an interpreter of contemporary works, Carrie specializes in music of the 17th century and has performed operatic roles with one of America’s leading Baroque opera companies, Boston Early Music Festival. Carrie is a member of Chicago’s Ensemble Dal Niente, Quince Ensemble, and Kwan Pauly Shaw Trio. She holds degrees in English and voice performance from Lawrence University and a doctorate from the University of Minnesota. She is acting chair of voice performance at the University of Washington in Seattle.

Texts and Translations

Salve mater, salvatoris

Hail, mother of the saviour, mother
bringing salvation,
Mary, hope of the sinner, virgin and
childbearer,
Hail, singular virgin
of singular merit,
And temporal mother of the son
before time,
The divine sublimity, about to de-
scend into this vale,
Made itself a ladder out of thyself, O
virginity,

How you bloom in the writings,
O lady of the angels,
The worthy titles embellish thee like
ornate flowers,
Religion has learned to call thee the
gate of heaven and the citadel,
A refuge in which
the son of God is pleased to enter,
Your womb, O maiden,
is a wedding bed, a palace,
A hall, home, temple, chamber, city,
sanctuary
Thou art called stem, fruit-bush,

flower, window, door,
Mother of God, sunlight, natural
branch of Jesse,
Vine, grape, rose, star, pearl, lily,
Worthy one, intercede for those who
are unworthy with
thy worthy son.

Ave Maria, gracia plena

Hail Mary, full of grace,
The Lord is with thee;
Blessed art thou amongst
women, And blessed is the fruit of
thy womb, Jesus.
Holy Mary, pray for us.

Sancta Maria, non set tibia similes

*a Christmas hymn to the
Virgin Mary*

Holy Mary, among all the women
of the world, no one has been born
like to you. Blooming as the rose,
fragrant as the lily,
pray for us, Holy Mother of God.

Marienleich Part 1

Listen! I saw a vision:
a Lady on a throne.
Great with child, that woman
wore a wondrous crown.
How she ached for the hour
of birth, the best of women!
In her crown of power
I saw twelve gemstones glisten.

Christina, the Martyr, Holding the Cross

Christina, the Martyr,
holding the cross
in her hand as a mighty weapon,

with faith as a breastplate,
hope as a shield,
love as bow, bravely overcame
the punishments of her oppressors,
divinely defeated the
evilness of the demons;
Although beheaded,
you are glorified in Christ,
unceasingly interceding
on behalf of our souls.
English translation by Antonia Tripolitis

Vevarimenon ton ophthalmon mu

Glory to the Father and to the son,
And to the Holy Spirit Both now
and forever And into the ages of ages,
Amen. Mine eyes are weighed down
By my transgressions And I cannot
lift them up The height of heaven To
see; But receive me Savior,
In repentance as the Innkeeper
And have mercy on me.

Ave Maris Stella

Hail, O Star of the ocean, God's own
Mother blest, ever sinless Virgin, gate
of heav'nly rest Hail, O Star of the
ocean, God's own Mother blest,
ever sinless Virgin,
gate of heav'nly rest.

There Is No Rose

There is no rose of such virtue
As is the rose that bare Jesu,
Alleluia.
For in this rose contained was
Heaven and earth in little space,
Res miranda.
By that rose we may well see
That he is God in persons three,

Pari forma.
The angels sungen
the shepherds to:
Gloria in excelsis deo:

Gaudeamus.
Leave we all this worldly mirth,
And follow we this joyful birth,
Transeamus.
Alleluia, res miranda,
Pares forma, gaudeamus,
Transeamus.

O magnum mysterium

O great mystery and wonderful sacrament that even the animals saw the new-born Lord lying in a manger.

Blessed Virgin, whose womb was worthy to bear our Lord Christ.

Lord, I heard your speech and was afraid: I considered your works, and was frightened as if I am between two beasts.

Angelus ad Virginem

The angel came to the Virgin, entering secretly into her room; the Virgin's fear calming, he said, "Hail! Hail, queen of virgins: you will conceive the Lord of heaven and earth and bear him, still a virgin, to be the salvation of mankind; you will be made the gate of heaven, the cure of sins."

"How can I conceive, When I have never known a man?

How can I transgress resolutions that I have vowed with a firm mind?"

"The grace of the Holy Spirit

shall do all this. Do not be afraid, but rejoice without a care, since your purity is in tact through the power of God."

To this, the noble Virgin, replying, said to him, "I am the humble maidservant of almighty God.

To you, heavenly messenger, and bearer of such a great secret, I give my consent, and wishing to see done what I hear, I am ready to obey the will of God."

Eia Mater Domini

Hail, O Star of the ocean, God's own Mother blest, ever sinless Virgin, gate of heav'nly rest. who brought peace back to angels and men when you bore Christ! Pray your son that he may show favor to us and blot out our sins, giving us help to enjoy a blessed life after this exile.

Marienleich Part 7

If all that I have learned is true, these seven lanterns shine from you, in your soul their starlight brightens, in you his spirit's harvest ripened—when the Ancient Youth sat in the clearing, robed in white, with gracious bearing—peaceful, like a kind appearing—daughter of Zion, celebrate! The seven lanterns brightly shimmer because your spirit does not waver. your courtesy, chastity gleam with the best, your truth and constancy held

ever fast to faith unforsaken with
kindness unshaken: your humility
soared to heaven and freed your will
of every weight.

Salvatoris hodie

Today the blood of the
Savior is foretasted,
in which the robe of the
daughter of Zion is whitened.
Behold, the name of the Lord,
which aids lost mankind, has today
come from afar.
Behold saving truth and true salva-
tion, in whose circumcision
the blindness of the Old Law
finds an end.

A new Adam has been born to renew
the world; yet by him were made the
first and second.

In fact, since the beginning
and the end are the same,
so are the servant and master.

“Uncircumcision” knows this not;
the unclean knows this not.

O rubor sanguinis

O bloody red that flowed from up
that height divinity has touched:
a bloom you are that winter with the
serpent’s blast has never marred.

Stabat iuxta Christi crucem

Standing near the cross of Christ
Standing she sees the Lord of life
Bid life farewell;
Standing by is the mother,
no longer mother,
And knew what the dark event was
From the new death.

Standing the Virgin saw the cross,
And grieved at what both lives suf-
fered, But more at his.

She stood there, he hung there,
And what he bore on his body
She suffered inwardly.

Inwardly crucified,
Inwardly slain by the sword,
Is herself, the lamb’s mother.
Inwardly consecrated a martyr,
Inwardly is consumed with fire,
With the flames of love.

Now his hands, now his side,
Now his feet pierced with iron;
She takes it in with her eyes.
Now his head covered with thorns,
The head whose nod
The world feels and obeys.

His noble head spit upon with mud,
His skin cut by whips;
The innumerable streams of blood.

The insults and laughter:
All these give a sharp edge
To the virgin’s grief.
Now, now she gives birth;
Now she knows
What a mother’s grief is.

How bitter it is to give birth;
Now the pain, deferred in her giving
birth Presents itself
at his death.

Ah mother, ah happy mother:
The night filled with your mourning
Shall shine with joy. To our mourning
also, To our night of more than three
days, Give your son our happy morn-
ing. Amen.

Maria Magdalena

Mary Magdalene and the other Mary
bought spices, intending to go and
anoint Jesus's body.

'He is risen, he is not here; he goes
before you to Galilee. There you shall
see him, alleluia.'

Go quickly and tell his disciples and
Peter: He is risen, he is not here; he
goes before you to Galilee. There you
shall see him, alleluia.

Veni, Virgo beatissima/Veni, sancte Spiritus

Triplum:

Come, most blessed Virgin!
Come, most virtuous mother!

Be always near to us,
pious mother of God,
O Mary! Make us bright,
make us pure! Plead for us,
O mistress, with your Son,
that He tread underfoot
all the sins of the faithul
and give us heavenly joys through
you, O Queen of heaven!

Motetus:

Come, Holy Spirit,
come, light of grace!
Come, and utterly fill
your family's
hearts to the core,
O Father of power,
and destroy completely
the decay of evil!
O Father, grant us from heaven
that we so live as
to worship you as God
and love you as Father,
always and sincerely,
and gain the heavenly joys.

Virgo sidus aureum

The virgin, a golden star,
a beautiful star is she,
a star shining in the sky,
she is the guardian of virtue,
she sits high above
the dwellings of the earth.

The port cities must make
the melody resound with hymns
of praise everywhere; in royal light
shines the jewel, the ornament among
the flowers, this is the queen of glory,
the mistress of the heavens.

This excellent virgin flower
increases the splendor of the palace,
wondrous is the golden shine,
of her wreathed seat.

The virgin shines on her throne,
the moon under her feet.

Brilliantly those above sing,

Virgin, praises to you
while, clothed in sun, serene you
rejoice always with heavenly stars
crowned you exult.

From heaven, the Virgin is given as a
prize, the throne, palace, canopy;
the sky, as it does, radiates around
with the splendor of the rose.

The virgin bride, snowy scent spread-
ing, into her husband's nose breaths
with heady arome: scent surpassing
balsams with unique sweetness.

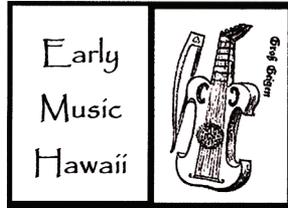
Then the queen's glory
is fulfilled by gifts from the king
Gifts of royal purple and the crown:
the silver choir brings these riches in.
Radiant pearls through charming
places, she holds the sceptre,
her cheeks blushing, candor like
roses, visage serene.

Alleluia

Alleluia,
Mary has ascended into heaven:
the army of angels rejoices.

Assumpta est Maria

Mary has ascended,
the Angels rejoice,
praising and blessing the Lord,
Alleluia.



Early Music Hawaii is a non-profit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and early baroque music in our islands and to encourage 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 both Honolulu and Kona and also provide outreach to schools.

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