

Early Music Hawaii
presents

The Golden Age of Spanish Culture



Early Music Hawaii Ensemble
Scott Fikse, director

The Singers

Aubrey Aikens, Erica Glenn, Andrea Maciel soprano
Sarah Lambert Connelly, Melissa Glenn alto
Andy Degan, Justin Hong,
Mark Primeau-Redmond tenor
Keane Ishii, Buz Tennent, David Webb bass

The Players

Richard Savino vihuela and guitar
Anna Callner Pare viola da gamba
Gabe Cruz, Jamey Morgan trombone
Katherine Crosier organ



Saturday, September 16, 2023 • 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street, Honolulu

The Golden Age of Spanish Culture

Motet: Virgo et Mater Juan de Anchieta (1462–1523)

Sanctus from “Missa Mille regrets” Cristóbal de Morales (c.1490–1553)

Ay ondas que eu vin veer Martin Codax (fl. Early 13th century)
Erica Glenn, soprano

Ojos pues de mi desdeñais José Marin (1619–1699)
Andrea Maciel, soprano

Guardame las vacas Juan Vásquez (1510–1560)
Richard Savino, vihuela

La Mañana de Sant Juan Diego Pisador (1509–after1557)
Melissa Glenn, alto

Salmodia para el Magnificat (7 vs) Antonio de Cabezón (1510–1566)
Katherine Crosier, organ

O magnum mysterium Tomás Luis de Victoria (1548–1611)

La Negrina—San Sabeya gugurumbé Mateo Flecha el viejo (1481–1553)
Juan F. Almont-Doñe, guest percussionist

Intermission

Ego flos campi Francisco Guerrero (1528–1599)

Los Reyes siguen la estrella Francisco Guerrero

Prado verde y florido Francisco Guerrero

Ay, que si, Ay, que no! Juan Hidalgo (1614–1685)
Melissa Glenn, alto

Folias	Gaspar Sanz (c.1640–1710)
Xacara de Clarin	Richard Savino, baroque guitar Juan Hidalgo
Surge propera amica mea	Keane Ishii, bass Sebastián de Vivanco (1550–1622)
La Guerre	Clément Janequin (c.1485–1558) instrumental arr. Scott Fikse
Kyrie and Gloria from “Missa pro Victoria”	Tomás Luis de Victoria

Program Notes

The cultural history of early Spain was distinct from the rest of Europe, strongly influenced by Christians and the Visigoths in the North and the Arabs and Sephardic Jews who dominated the South until the recapture of Granada and the expulsion of the Jews in 1492. The vocal timbres, instruments and rhythms all became integrated into much of the music, both sacred and secular, that we recognize as “Spanish” to this day. This receptivity to outside influences was further advanced by the Flemish composers brought in by the Holy Roman Emperor Charles V that formed the famed *Capilla Flamenca* in the early 16th century, and later even more significantly by the exciting musical environment of their colonies in America, Africa and the islands in between.

That being said, the sacred music of 16th century Spain is essentially European, albeit suffused with the darker passion of Spanish tradition. Two further elements distinguished it from the Vatican yoke elsewhere; first, the liberal use of instrumentalists known as *Ministriles* to accompany singers or fill in where they lacked voices; and second, the promotion of Spanish language sacred songs called *villancicos* in addition to the Latin motets during services. Naturally, these were tremendously popular with the Spanish congregations many years before the Council of Trent in 1563 took the first, small steps to respond to Martin Luther on mainland Europe.

With the reunification of Spain under Ferdinand and Isabella in the 1490s came the already-advanced renaissance arts. The most important composer

was Juan de Anchieta, attached to the independent court of Isabella, first as a singer and later as court composer. It is likely that he taught music to the future Holy Roman Emperor Charles V. Our program opens with the deeply resonant motet *Virgo et Mater* accompanied by the instruments.

The first of the three giants of sacred music in the 16th century, Cristóbal de Morales, was also admired by the emperor. Morales achieved fame as a singer and composer in the papal chapel in Rome from 1535 to 1545. Restless and often sickly, he was attached at different times to the great cathedrals in Seville, Toledo and Malaga. His sacred works were widely distributed throughout Catholic Europe. The *Sanctus* from his parody mass on the melody of Josquin's chanson "Mille regrets" honored both Josquin and the emperor, whose favorite chanson it was. Francisco Guerrero was a pupil of Morales and went on to a lifetime career as *maestro de capilla* at the Cathedral in Seville, one of the most famous centers of sacred music in Spain. He never left Spain except to supervise publications of his music in Venice, and his repertory is broader than that of the others, including sacred songs in the vernacular and some beautiful art songs represented in the second half of today's program. Tomás Luis de Victoria, regarded by many as the greatest of the three, went to study at the Collegio Germanico in Rome at the age of 17 in 1565 and worked in many high-profile positions in the Eternal City for more than 20 years before asking to return to his native Avila. His vast output resembles, some say even surpasses, the harmonic purity and sensitivity of Palestrina, leading to contemporary suggestions that he was more Italian than Spanish. His magnificent nine-voice *Missa pro Victoria*, a late parody mass based on Clément Janequin's chanson, *La Guerre*, is far more exciting than those of others, including Guerrero and emphatically silences his critics. The *Kyrie* and *Gloria* of the mass follow a short instrumental arrangement of Janequin's original chanson by Scott Fikse. You will immediately appreciate the power of Victoria's masterpiece.

The same excitement and wholehearted inclusion of rhythms from the colonies, in this case Africa, are featured in the rambunctious popular villancico "*San Sabeya gugurumbe*" by the early master Mateo Flecha in the mid-16th century.

Throughout the program, the special sophistication and sensitivity of the Spanish art song is represented from the 13th century *Cantigas de Amigo* of Martín Codax through the Renaissance elegance of Juan Vasquez to the

early baroque poetry and theater of Juan Hidalgo and others. The soloists are traditionally accompanied by the most treasured instruments, the iconic, diminutive vihuela and baroque guitar, and by the viola da gamba. We are most fortunate to welcome back Grammy-nominated Richard Savino to play the solo *diferencias* and *folias* beloved of all Spaniards and accompany the singers.

No program of early Spanish sacred music would be complete without a significant composition by the blind organist Antonio de Cabezón. Katherine Crosier plays one of his complex variations on a psalm tune and also accompanies some of the major vocal works.

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

Texts and Translations

Virgo et Mater

Virgo et Mater, que Filium Dei genuisti, verum Deum et verum hominem, qui pro nobis in cruce pendens, virginem matrem, virginem comendavit ita dicens: Mulier ecce filius tuus. Deinde ad discipulum: Ecce mater tua. Dominus tecum.

Virgin and Mother, thou didst bear the son of God, true God and true man, who for us, hanging on the cross, commended his virgin mother, commended the virgin saying: Woman, behold thy son. Then to the disciple he said: Behold thy mother. The Lord be with you.

Sanctus

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 that comes in the name of the Lord. Hosanna in the highest.

Aj ondas que eu vin veer

Aj ondas que eu vin veer, se me saberedes dizer porque tarda meu amigo sen mi? Aj ondas que eu vin mirar, se me sabaredes contar porque tarda meu amado sen mi?

O waves that I came to see, all waves, tell me why my lover lingers far from me? O waves that ebb and swell, will you not tell me why my lover lingers thus far from me?

Ojos, pues me desdeñáis

Ojos, pues me desdeñáis, no me miréis, no, no, pues no quiero que logréis el ver como me matáis. Cese el ceño y el rigor, ojos mirad que locura arriesga vestrá hermosura por hazerme un disfavor. Si no os corrige el temor de la gala que os quitáis. Y si el mostraros serenos es no más que por matarme, Podéis la pena excusarme, puese morirme de no veros. Pero si no he de deveros qui de mi os compadezcáis.

Eyes, since you scorn me, do not look at me, no, no, for I do not wish for you to be able to see how you kill me. End the frowns and the severity; eyes, look, madness endangers your loveliness by doing me a bad turn. If you are not corrected by fear of the grace that you give up, and if your show of calm is for nothing more than to kill me, you may let me forgo the pain, for I will die from not seeing you. But if I am not to see you, may you pity me.

La Mañana de Sant Juan

La mañana de Sant Juan, al punto que alboreava, gran fiesta hacen los moros, por la vega de Granada. Rebolviendo sus cavallos, jugando y van alas canas, ricos pendones en ellas, labrados por sus amadas, y sus aljubas vestidas, de sedas finas y grana. Tambien los mirava el rey, de los alixares do estava, quando vino un Moro viejo, sangrienta toda la cara; las rodillas por el suelo, desta manera hablara: “Con tu licencia, el rey, dire una nueva muy mala, que ese infante Don Fernando, tiene a Antequera ganada. Juntados mil de cavallos para hacer gran cavalcada, quando llegan a Alcalá, una escaramuça travan. Los Cristianos eran muchos, mas llevavan orden mala. Los Moros son de guerra, tómanles la cavalcada. Con tal vitoria, los Moros vuélvense para Granada.

On the morning of Saint John at the very crack of dawn the Moors were celebrating in the meadows of Granada. Stirring their horses, they jousted with canes for lances, Bearing bright pennants handmade for them by their ladies. They were dressed in robes of fine silk and scarlet. The king also looked out at them, from the Palace of Arms, where he was, when an aged Moor came up to him, his face all bloodied; with his knees upon the ground, this is what he said: “With your permission, O King, I have very bad news, that Prince Don Fernando has captured Antequera.” A thousand men on horses assembled to ride forth with great force. When they arrived at Alcalá, they joined in battle with their foe. There were many Christians, but in poor array; the Moors, who were in battle order took over the battle; with such a victory, the Moors returned to Granada.

O magnum mysterium

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in presepio. O beata virgo, cujus viscera meruerunt portare Dominum Jesum Christum. Alleluia.

O great mystery and admirable sign, that animals should see the Lord born and laid in a manger. O blessed Virgin, whose body merited the bearing of the Lord Jesus Christ. Alleluia.

Negrilla: San Sabeya gugurumbé

Florida estava la rosa, que o vento le volvia la folla. Caminemus y veremos a Dios hecho ya mortal. ¿Qué diremos que cantemos al que nos libró de mal y al alma de ser cativa? Viva, viva, viva, Viva! Canta tu y responder: San Sabeya, gugurumbé, alangandanga gugurumbé, gurumbé...- mantenga, señor Joan Branca, mantenga vossa meçè. ¿Sabe como é ya nacido, ayá em Berem un niño muy garrido? - Sa muy ben. Vamo a ver su nacimiento, Dios, pesebre echado está.- Sa contento. Vamo ayá. Su! vení, que ye verá. Bonasa, bonasa, su camisoncico rondaro; çagarano, su sanico coyo roso, sa hermoso, çucar miendro ye verá. Alangandanga, San Sabeya gugurumbé. Alleluia!

The rose was in bloom, in the wind its leaves stirring. Let us go and see God in mortal flesh appearing. What shall we say, what shall we sing to him that delivered us from evil, to him who set our souls free? Long may he live! Sing first and I'll answer. Saint Sabeya—gugurumbé alangandanga, gugurumbé, gurumbé...—protect you, Mr. John Branca, and keep you always. Did you know that in yonder Bethlehem a fine baby boy Has been born? That's great news, let's go there. Let's visit the crib where God lies. Gladly, let's go there. Come, let us go and see him, he is gentle and good, lying wrapped in his smock. So beautiful and sweet in his little red cot. He is lovely, sweet as sugar you'll see. Alangandanga gugurumbé, Saint Sabeya, gurum-gurumbé Alleluya, alleluya, alleluya!

Ego flos campi

Ego flos campi et lilium convallium. Sicut lilium inter spinas sic amica mea inter filias. Sicut malus inter ligna silvarum, sic dilectus meus inter filios. Sub umbra illius quam desideravam sedi, et fructus ejus dulcis gutturi meo. Introduxit me Rex in cellam vinariam ordinavit in me cheritatem. Fulcite me floribus, stipate me malis quia amore langueo.

I am the flower of the field and the lily of the valley. As the lily among the thorns, so is my love among the daughters. As the apple tree among

the trees of the forest, so is my beloved among the sons. I sat down under his shadow with great delight and his fruit was sweet to my taste. The king hath brought me into his wine cellar and filled me with love. Stay me with flowers, comfort me with apples, for I am sick of love.

Los reyes siguen la estrella

Los Reyes siguen la estrella, la estrella sigue al Señor y el Señor de ellos y de ella, sigue y busca al pecador. Teniendo de Dios noticia, buscan con divino celo, la estrella al solde justicia, los Reyes al Rey del cielo. Guiados son de una estrella, la estrella de su Señor y el Señor de ellos y de ella, sigue y busca al pecador.

The Kings follow the star, the star follows the Lord and the Lord of them both follows and seeks out the sinner. Having news of God, with great zeal, the star seeks the sun of justice and the Kings seek the King of heaven. They are guided by a star, and the star by its Lord and the Lord of them both follows and seeks out the sinner.

Prado verde y florido

Prado verde y florido, fuentes claras, alegres arboledas y sombrías; pues veis las penas mías cada hora, contadío blandamente a mi pastora que, si conmigo es dura, quizá l'ablandará vuestra frescura. El fresco y manso viento que os alegra está de mis suspiros inflamado, y pues os ha dañado hasta ora, pedid vuestro remedio a mi pastora, que, si conmigo es dura, quizá l'ablandará vuestra frescura.

Green and flowered meadow, clear springs, cheerful and shady trees, as you see my sorrow every hour, go tell it softly to my shepherdess, for if she is hard with me, your freshness may soften her. The cool and gentle air that delights you is inflamed with my sighs, and as it has harmed you until now, ask my shepherdess for the remedy, for if she is hard with me, your freshness may soften her.

Ay que si (ay que no)

Ay que si, ay que no, que lo que me duele, me lo siento yo; que soy Pedro Grullo de mi pasión; y es pesadilla mia pena, que no reconoce, no, del plomo del sentimiento ligerezas de la voz. Ay que si, ay que no, que lo que me duele, me lo siento yo. Pues vaya, amigas del alma, de ensanchas a mi dolor que un corazon apretado merece lo que un jubon. Dos amas que Dios me ha dado, si es que da las amas Dios, que no es por cuenta del cielo el mal que me busco yo. Muy finas de sus amantes con mucha veneración, ausentes sus ojos dicen cuanto recata su voz. De los secretos del alma la blanda respiracion explica cuanto no dice lo escondido del dolor. Ay que si, ay que no!

Oh yes! Oh no! For I myself feel what afflicts me. For I speak clichés about my passion; and my sorrow is a nightmare that does not recognize the flippancy of my voice in its leaden weight of emotion. Oh yes! Oh no! For I myself feel what afflicts me. Go on, my dear lady friends, make way for my grief to expand; for a constricted heart deserves the same as a bodice. God has given me two mistresses, if indeed it is God who assigns mistresses, since the harm that I bring on myself is not heaven's fault. They are very polite to their lovers, and treat them with great reverence, but in absence their eyes reveal whatever their voices conceal. The soft breathing of the secrets of the soul explains all that is not spoken by the concealment of pain. Oh yes! Oh no!

Xacara de Clarin

Noble en Tinacia naciste, y como nunca se aúnen de la fortuna y la sangre las varias solicitudes cansando al mundo vivías por lo mal que en él se sufre, sobre escaseces de pobre las vanidades de ilustre. Quiso Dios y su ventura que en este estado te acude la herencia de un tío que en Lidia mataron sus senectudes, con cuyas nuevas alegre (por estar puesto en costumbre que se regocije el vivo de lo que el muerto se pudre); a tomar la posesión venias, quando en la cumbre de aquel monte los cielos quisieron que el eco escuches de una dvesmayada voz, y que de oírla resulte que una ninfa pague en sangre lo que otra en aire consume. Volvimos (por que no sea la relación pesadumbre) a buscar nuestros caballos por esos cerros huyen, cuando otra vez nos hallamos sin saber para qué use de voces contigo amor (pues en lo tierno y lo dulce de tu condición, no dudé cuánto es diligencia inútil, quien sempre tuvo buen pleito, ver que a voces lo reduce.) Segunda vez la tal ninfa viste, y en vez de que busques los caballos, y te vayas donde acomodado triunfes, veo que en una alqueria te albergas, y en ella el lustre de tu esplendor disfrazado en tosco saya encubres ¿qué es esto señor?

You were born noble in Sicily and since there is never unity between what fortune and parentage variously demand, your worldly life was tiring, on account of the evil suffered, the vanities of the famous over the needs of the poor man. God and your good fortune willed that in this situation you should receive the legacy of an uncle from Lydia who died of old age. Happy at such good news (for it is the usual custom that the living rejoice as the dead rot), you came to take possession when on the summit of that mountain, the heavens wanted you to hear the echo of a voice in distress, and from hearing it that it came about that one nymph pays in blood for what another consumes in air. We returned (to cut a long story short) to look for our horses, which had run into the hills.

When once again we found ourselves not knowing why love may use voices on you. (For in your tender and sweet condition, I had no doubt how useless diligence would be; whoever has a good cause only reduces it by shouting). A second time you saw the same nymph, and instead of looking for your horses and going where you might easily triumph, I see that you are lodged at a farmstead, where you disguise your glorious splendor by covering it with coarse sackcloth. So what is it all about, sir?

Surge, propera amica mea

Surge, propera amica mea, columba mea, formosa mea, et veni. Iam enim hyems transiit, imber abiit et recessit. Flores apparuerunt in terra, tempus putationis advenit. Vox turturis audita est in terra nostra; ficus protulit grossos suos; vineae florentes dederunt odorem suum. Surge amica mea, speciosa mea, et veni.

Arise, my love, my dove, my fair one, and come. For now the winter is past, the rain is over and gone. The flowers appear on the earth, and the time of pruning is nigh. The voice of the turtledove is heard in our land, the fig tree brings forth its fruit, the flowers of the vine give forth their scent. Arise, my love, my beloved, and come.

Kyrie eleison

Kyrie eleison, Christe eleison, Kyrie eleison

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

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus 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 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, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high, and in earth peace, good will towards men. We praise you, we bless you, we worship you, we give thanks to you for your great glory. O Lord God, heavenly King, God the Father Almighty. O Lord, the only begotten son of the Father. You that take away the sins of the world, have mercy on us. You that sit at the right hand of God, receive our prayer. For you alone are holy, you alone are the Lord, you alone, O Christ, with the Holy Ghost are most high in the glory of God the Father. Amen.

The Artists

Scott Fikse, director

Scott Fikse hails from Washington state, though after living in Honolulu from 2015 to 2022, he now considers Hawai'i to be a beloved second home. During those years he directed the music program at the Lutheran Church of Honolulu and created the church's popular "First Mondays" and "Summer Jazz" concert series. He also served as artistic director for both Early Music Hawaii and the Honolulu Chorale and worked as a collaborative artist with numerous other organizations on O'ahu and neighboring islands.

Scott has a degree in musical arts from Pacific Lutheran University and is now in his second year of graduate study at the University of Washington. He also serves as an assistant conductor of the University of Washington Chorale and as a choral scholar at St. Clement of Rome parish. Scott possesses a keen interest in the works of the Renaissance and Baroque. Uncovering performative and contextual relevance in these centuries-old works and giving them life in the modern day is a current focus of his studies. His upcoming graduate conducting recital will feature both early and modern works that explore the power of "beginning again" through the lens of Buddhist and Christian spirituality.

Richard Savino, guest artist

Guitarist, lutenist and director Richard Savino has an extensive discography of over 30 commercial recordings of music ranging from the early 17th century through the 19th century virtuoso music of Paganini, Giuliani and Merz. Among those are two Grammy nominations as well as the only commercially available recording of Mauro Giuliani's Op. 30 Concerto for Guitar and Orchestra with the original orchestration on period instruments. He is the recipient of a Diapason d'Or from Compact (the French Grammy) and a 10 du repertoire—the latter placed his Boccherini recordings in their "Great Discoveries" category, which they deem as essential to any classical music collection. He has been featured guest on numerous national and international television and radio programs and has been chosen three times as a Global Hit on the Public Radio International/BBC program The World. His most recent release *Archivo de Guatemala* has received glowing reviews and was featured Disc of the Month in London's The Guardian newspaper.

Mr. Savino has recorded and toured as a soloist and principal with some of the world's most important performers and groups. They include Joyce DiDonato, Monica Huggett, Paul Hillier, Houston Grand Opera, New York Collegium, San Francisco Symphony/Los Angeles Opera, Santa Fe Opera, Musica Angelica, San Diego Opera, Opera Colorado, Dallas Opera and Glimmerglass Opera. He has also guest directed the Aston Magna Festival, Santa Fe Music Festival, Ensemble Rebel and Milano Classical Orchestra. From 1986 to 1998 Mr. Savino directed the CSU Summer Arts Guitar and Lute Institute and has directed El Mundo since 1999. He has also created dozens of sound tracks for the Leiden Collection of Dutch Masters.

A Professor of Music for over 40 years, he continues to serve on the faculties of the San Francisco Conservatory of Music, Sacramento State University and the University of California at Berkeley. He received his doctoral degree from SUNY at Stony Brook and has studied with Andres Segovia, Oscar Ghiglia, Albert Fuller and Jerry Willard.

The Ensemble

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 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 singers first performed under the EMH name in Oratorio, featuring the music of the 17th century Roman prayer houses known as Oratories. They will return to that rich Italian repertory, together with the new sacred and secular music of the early Baroque, in May 2024 under the title Rome 1600.

The somewhat smaller 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. Their composition varies widely according to the specific nature of the music. The sacred music of Renaissance Spain consistently featured instruments in support of the singers, contrary to the Vatican's restrictions elsewhere.

Thus, for the second time in recent years we welcome two trombonists, Gabe Cruz and Jamey Morgan, as well as Anna Callner Pare, a rare talent on the viola da gamba. Richard Savino's vihuela and baroque guitar are special to the intimate art songs and solos of secular Spain. The organ was omnipresent in Spain as elsewhere. Katherine Crosier has been a leading organist and teacher in Hawai'i for many years. She also serves as artistic director on the EMH Board.

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 through the difficult years of the pandemic when the performing artists of our islands and the mainland suffered disproportionately during the closure of most venues.

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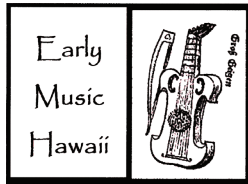
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Lutheran Church of Honolulu Early Music Hawaii thanks the Lutheran Church of Honolulu for continuing to host our concerts for

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



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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