

Early Music Hawaii
presents

A Musical Journey: From New England to Honolulu

Early Music Hawaii Chamber Singers
Scott Fikse, director

The Singers

Sienna Achong, Aubrey Aikens,

Andrea Maciel, Georgine Stark soprano

Joey Barbasa, Egija Claire, Sarah Lambert Connelly alto

Mark Primeaux-Redmond, Chris Serrano, Bowe Souza tenor

Kamuela Akeo, Keane Ishii, Buz Tennent, David Webb bass

Jason Nomura guitar, 'ukulele

Maika'i Nash piano, organ



Saturday, March 29, 2025 • 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street. Honolulu

Program

‘Oli Aloha

Is Any Afflicted?

William Billings (1746–1800)

Euroclydon

Billings

Amanda

Justin Morgan (1747–1798)

The Morning Trumpet

Benjamin F. White (1800–1879)

Brevity

Abraham Wood (1752–1804)

My Days Have Been So Wondrous Free

Francis Hopkinson

(1737–1791)

Enraptured I Gaze

Hopkinson

The Seeds of Love

Traditional English

Ode on Music

Oliver Holden (1765–1844)

O Praise the Lord

Billings

Intermission

Silver Street

Isaac Smith (1734–1805)

Alanui Maika‘i

attr. Smith

Ka‘ahumanu

Unknown

Ho‘okani Misionari

Heinrich Christoph Zeuner (1795–1857)

‘Akahi Ho‘i

King Kalākaua (1836–1891)

Nani Nā Pua Ko‘olau

L. K. Paki (1838–1917)

Nani Wale Līhu‘e

Prince Leleiōhoku II (1855–1877)

Perine

Unknown

He Mele Lāhui Hawai‘i

Queen Lili‘uokalani (1838–1917)

Program Notes

The historical context of this evening's program starts with a problem facing the American colonies in the 1700s. Historical accounts tell of a troubling widespread lack of musical literacy in that church-going society where the singing of psalms was a regular part of life. Massachusetts minister John Tufts, an important early American music educator, founded the first singschool in 1721 to "cure the ills of music illiteracy" and to encourage the use of written music in congregational singing while building sight-singing skills. By the nineteenth century these institutions were a common fixture in many American communities, and in addition to being places of musical edification, they often became social hubs for the community.

Tune books, often compiled by a school's Singing Master, would become a universally-used tool that survives today as a symbol of the singing schools. The instructional texts found within contained descriptions of proper singing technique, scales, etudes, and collections of sacred choral music. Most of the repertoire on tonight's program originated in these tune books. "Is Any Afflicted, Let Him Pray," which opens the concert, was composed by Bostonian tanner William Billings and contained in his famous 1781 tune book *The Singing Master's Assistant*. Billings is considered to be the first great American composer, and his other works on the program represent some of the more elaborate compositions written at the time, containing nuanced word painting, meter shifts, and robust polyphony. Though early American tune book composers were greatly influenced by English styles, the works of Billings and contemporaries like horse breeder Justin Morgan began to take on a uniquely American style, with a distinct roughness and folk-like simplicity. Morgan's somber tune "Amanda" grieves the death of his wife.

We journey south to Georgia briefly with Benjamin F. White's tune book *The Sacred Harp*, published in 1844, which contains the camp revival song "The Morning Trumpet." Other works in our first half reflect the budding American style with Francis Hopkinson's set of art songs, said to be the first art songs composed on American soil by an American composer and dedicated to George Washington. Another

solo work, the English folk tune “Seeds of Love,” reflects the influence of British folk music that would have most certainly been well-known and popular in the colonies. Revolutionary War veteran Abraham Wood was a composer of Psalm tunes, and his composition “Brevity” is set with shape notes, a uniquely American notation common to the tune books of this period. Another Revolutionary War veteran, prolific and relatively unknown composer Oliver Holden writes with an almost Bachian florid polyphony in “Ode on Music” for soprano, tenor, and bass voices.

On October 23, 1819, nineteen years (nearly to the day) after the death of William Billings, the brig *Thaddeus* set out for Hawai‘i from New England with some forty passengers, nineteen of whom were Protestant missionaries “intent on fulfilling their obligations under disinterested benevolence... they journeyed forth in faith... .” They brought with them their hymnody and tune books, and four-part harmony and hymn-singing were quickly adopted with enthusiasm by the native population. In 1823, the mission press produced the first Hawaiian hymn book, *Na Himeni Hawaii: He Me Ori Ia Jehova, Ke Akua Mau* (“Hawaiian Hymns and Songs to Jehovah, the Eternal God”). An 1844 edition was published by missionary Hiram Bingham, who modeled his tune book after those from New England, including musical notation and singing instructions.

Na Himeni Hawaii was the product of collaboration between Hawaiians and missionaries, and provides us with much of the repertoire for the second half of the program. A clear example of adapting a New England tune is found in “Alanui Maika‘i” with its slight modifications to the original tune SILVER STREET to more appropriately fit the cadence of ‘*Ōlelo Hawai‘i*. While most of the tunes found in missionary publications were of European or American origin, one stands out as a likely locally-composed hymn, KAAHUMANU. Unlike other hymn tunes of this period with melody found in the tenor, neither the soprano nor tenor line clearly contain the melody. It is written in a decidedly minor key, another unique element to this *himeni*. The three-voice “Ho‘okani Misionari” is a missionary tune composed by German-born organist Charles Zeuner, and speaks of “the land of the dense jungle” and proclaims “go and convert them.” PERINE, written by an unknown author and composer, is the final missionary hymn on our program and unfolds as a conversation

between the Hawaiian people and the Christian missionaries.

The second half of our program would be sorely incomplete without selections of *mele Hawai'i* (Hawaiian-language verse-chorus songs), and the original Hawaiian national anthem “He Mele Lāhui Hawai'i” composed by Queen Lili'uokalani for King Kamehameha V in 1866. Many *ali'i* were gifted musicians and composers, educated in western theory and musicianship. King Kalākaua helped to popularize the 'ukulele, a late nineteenth century Hawaiian version of the Portuguese four-string *machete* which accompanies his “Akahi Ho'i.” An accomplished musician, Prince Leleiōhoku founded several royal choral societies including the Kawaihau Glee Club. Lili'uokalani composed “Nani Nā Pua Ko'olau,” as a young woman, signing the score “L. K. Pāki,” for Lydia Kamaka'eha Pāki, a name used before she married in 1862. This song metaphorically entwines romantic love, love of nature, and love of land, hallmarks of the last reigning monarch's impressive output. These royal composers and their contemporaries were influential in amalgamating elements of western and indigenous Hawaiian music to produce the form of musical expression that many Hawaiians now regard today as the classic Hawaiian song. Their works beautifully represent not only the development of a uniquely Hawaiian style but also the voice of the Hawaiian people themselves.

Texts and Translations

(Hawaiian works only)

‘Oli Aloha

*Onaona i ka hala me ka lehua
He hale lehua no ia na ka noe*

Fragrant with the breath of hala
and lehua
This is the sight I long to see

*O ka'u no ia e 'ano'i nei
E lia'a nei ho'i o ka hiki mai*

Of this, my present desire
Your coming fills me with

*A hiki mai no 'oe
Hiki pu no me ke aloha*

Now that you have come
Loves comes with you

Aloha e, aloha e

Greetings, greetings

Alanui Maika'i

*Ke Akua o ke ao, I lokomaika'i mai,
Ho'olulu mai la no kākou,
I kōna kānāwai.*

God of heaven, who blesses us,
gather us to your rule. Show us
everlasting love.

*Hō'ike mai la ia, No ke aloha mau,
I nā 'ōlelo a Iesu, I nā'auao kākou.
Ha pai i ka haku, Haleluia!
Haleluia, e mahalo, Haleluia!
Ha pai i ka haku.*

The word of Jesus shall enlighten
us. Praise ye the Lord, hallelujah,
and thanks be to God!

*E mālama kākou, I kōna kānāwai,
He 'ōlelo hemolele mau,
Ka leo e ola ai.*

Praise ye the Lord! Hallelujah!
We shall observe his rule—a holy
commandment that gives life.

Author Unknown
ed. Amy Ku'uleialoha Stillman

Ka'ahumanu

*Ua pa'ē pinepine no,
Ka leo no kō keia ao
"Ke lepo 'oe, no laila mai;
Ma laila no e ho'i hou ai."*

Often heard is
The voice of this world,
"You are dust, therefore,
there you shall return."

*Ke mae nei kākou pū a pau
E like maoli me ka lau;
Nā pua ho'i i helele'i,
Pēlā kākou e hā'ule nei.*

We are all withering away,
Just like the leaf;
The flowers fall, also,
Such is how we fall.

*A wela iki mai ka lā,
Mae koke kō kākou mau lau;
Nō'u mai ka 'ino—aia kā!
Kō kākou nani nei, ua pau!*

A little heat from the sun,
Our leaves soon fade;
The sin is mine—there!
Our beauty is gone!

*Auwē kō kākou make e!
Ma hea lā hoʻi e malu ai?
ʻAʻole anei he ola hou,
He ola loa no kākou?*

*O kāu ʻōlelo, e Iesu,
He oiaʻiʻo, ʻoia mau;
Ka poʻe habai ma muli ou,
He ola loa kō lākou.*

Hoʻokani Misionari

*E kō Iehova poʻe kauwā,
E hele aʻe, mai ʻō aʻō,
Aloha i nā ʻāina paʻa,
I loko o ka nāaupō.*

*Ma laila nō e noho ai,
Ma waena i ka poʻe kūlou,
A hoʻomaikaʻi i nā Akua e,
E iho ana i ka pō.*

*He ʻāina waohalele nō,
Ke uhi la ka malu pō;
Ma laila e kūkulu ai,
Kō Iesu keʻa e ola ai.*

*No Iesu no nā ʻāina ā pau,
E hele e hoʻohuli mai,
E hoʻohaumana iā lākou,
Na Iesu ke aliʻi e ola ai.*

*E hele pū nō hoʻi Iesu,
E alakaʻi, e kiaʻi mau,*

Alas, our death!
Where indeed shall we find shelter?
Is there not a new life,
A life of freedom for us?

Your word, O Jesus,
Is enduring truth;
The people who follow you,
They shall have long lives.

Author Unknown
ed. Amy Kuʻuleialoha Stillman

Jehovah's servants,
Go forth here and there.
Have compassion for those lands
Locked in ignorance.

Stay there
Among the subdued people
And praise God,
Who will bring down the darkness.

In a land of dense jungle,
Covered by darkness,
There build
Jesus' life-giving cross.

For Jesus, to all lands
Go and convert them.
Teach them
That Jesus is the life-giving king.

Go together with Jesus;
He will guide and protect.

*Ka 'Uhane ho'i e ala pū,
A pā'a ka hana a 'oukou.*

The Holy Spirit shall be with you
And make your work successful.

–Bourne H. Draper (1775–1843),
Hawaiian trans. unknown ed.
Amy Ku'uleialoha Stillman

'Akahi Ho'i

*Aloha wale pua hinahina
I lei ho'ohie no ku'u kino*

Ever fond am I of the hinahina
A lei that is lovely, to adorn my body

Hui:
*'Akahi ho'i ka hikina mai
Ke aloha naenae hone i ka lipo*

Chorus:
For the first time it has come to
me This tender love that teases me

*alternate 2nd stanza
(Ka hali'a 'ana hone i ka lipo)

**alternate 2nd stanza*
(The yearning that fills my heart)

*'O loko hana nui ka 'ano'i
Ka hali'a 'ana me ke aloha*

It works within, stirring up much
love Creating a longing and love

Nani Nā Pua Ko'olau

*Nani nā pua Kō'olau
I memele i ka uka
Ka uka o Kuihanalei*

The flowers of Ko'olau in their
beauty Fill the vale, fill with
golden gleam

*I lei mau no ke aloha
'Auea wale ana 'oe
E ka pua o ka lokelani
'O ka 'oi aku nō 'oe
Ma mua o ka nae 'ala*

I cull and wreath them for my
loved one At morn and night she
fills my waking dream Where are
you, fairest of all fair ones Where
are you sweetest of all sweets
You are a flower of Paradise
That the morning breeze ever
kindly greets

*Mahalo au 'o ka nani
Nā lehua o Lihau
He 'ala kūpaoa
Anuanu o ka nabele
I wili 'ia me ka maile
Lauli'i o Kō'iahi
'Auhea lā ia pua
'Akipobe o Halealoha*

*Ua ola nā kaua
I ka wai huna a ka manu
He 'ala pua pīkake
Huli au a ho'oma'ū
'Auhea wale ana 'oe
E ka pua 'o ka Viliau
Ho'i mai nō kāua
E pili me ke aloha*

Nani Wale Līhu'e

*Ano'ai wale ka hikina mai
Ka 'ikena i ke anu o Wailua
'Elua māua me ka hali'a
I ka piko wai'olu o Kemamo*

*Nani wale Līhu'e I ka la'i
I ka noe a ka ua Pa'ūpili
'O kea he mai a ka makani
A ka Mālualuaki'wai o Lehua*

*Ho'ōanā a'e ana I ke aloha
Pehea lā ia e pau ai
'A'ole na'e ho'i e hiki
Ua 'olu nabe 'olu I ka noe*

I praise your beauty, my fair one
You are the flower of all flowers
to me The lehua flower whose
ardent sweetness Overpowers the
wanderer over the lea And I cry
“where are you, my loved one”
My spirit wants to be with you
To taste hours of tranquil pleasure
And wander neath Ko'iahi's tree

The trilling notes of hidden
songsters As they sport around the
jasmine bower The scent yet in my
memory lingers Reminds me of
you, the fairest flowers Of Viliau,
the sweetest blossom Without
you, my life is lonely Come fill
my hours with bliss, I pray thee
My flower, my bird, my chief and
chosen one

By chance came an opportunity
To feel the cold of Wailua There
were two of us with memories At
the pleasant summit of Kemamo

Beautiful is Līhu'e in the calm
In the mist of the Pa'ūpili rain
And the gentle blowing of
the wind The moisture-laden
Mālualua wind of Lehua

I am trying so hard to forget love
How will it be taken away
It is so impossible For we found
comfort in the fog

Perine

*‘Owai lā ka mea e hō‘ike mai,
I ‘ike mākou i ka mea maika‘i?—
Hō‘o lobe ‘oukou i ka mea pono e,
He ola kā mākou e hā‘i aku nei.*

*‘Auhea la ka pono? e hā‘i mai
‘oukou,
‘Auhea la ke ola e ola ai mākou?—
A i luna ke Akua, ka Haku maika‘i,
No ia la nā lani, nā ‘āina, nā kai.*

*Hūhū paha ia, e make mākou;
‘Auhea la ke ola? e hā‘i mai ‘oukou.
Na Iehova he mau kānāwai i kau
mai
Hō‘olobe mau ia, ka mea e ola ai.*

*Ua haki—ua hewa—ua make
mākou;
‘Auhea la ke ola? e hā‘i mai ‘oukou.
O kana Mesia ua iho mai nei—
A mālama pono ia mau kānāwai.*

*Pehea hō‘i iā ia e ola ai mākou?
‘Auhea la ke ola? e hā‘i mai ‘oukou.
Ki‘i mai ka Mesia i ola ‘oukou—
Ua pepehi ‘ia, make e iā kākou.*

*‘Auwē i ka make! ua hewa mākou!
‘Auhea la ke ola? e hā‘i mai ‘oukou.
Kau iā ia ka hala o kākou ā pau,
I make—ua ola—ua hō‘i i ke ao—
Pehea la ke ‘ano? e hā‘i pono mai;*

Who is the one who will show
so that we can see what is good?
Listen to the good word.
We tell of life.

Where is the righteousness? Tell
us. Where is the life that grants us
life? Above is God, the good Lord.
From him are the heavens, the
land, the oceans.

He is angry, we shall die.
Where is life? Tell us.
Jehovah has placed laws before us.
Listen to that which gives life.

We are weak, we have sinned, we
have died.
Where is life? Tell us.
His Messiah has descended
And care properly for the laws.

How will he grant us life?
Where is life? Tell us.
The Messiah is summoned so that
you shall live, crucified, and died
for us.

Alas, death! We have sinned!
Where is life? Tell us.
Place our sins before him.
When he dies, he rises, the day
returns.

*Ma hea la ka hewa e kālaiā ai?—
Mai kānalua a'ē i ka Mōhai
maika'i, E paulele iā ia—e ola mau
ai.*

*8. Oia'i'o ka ola!—Pōmaika'i
mākou!
Me e ka Mesia e ola ai kākou!—
Ua 'ikea ke ola! mahalo ke ao!
Iā Iesu ke aupuni a 'ole e pau.*

How shall it be? Tell us.
Where shall sin be carved out?
Do not doubt the good sacrifice.
Trust in him to live forever.

We believe in life.
We are blessed.
Life is known. Thanks to the
light. To Jesus is the never-ending
kingdom.

-Author Unknown
ed. Amy Ku'uleialoha Stillman

Mele Lāhui Hawai'i

*Ka Makua mana loa
Maliu mai iā mākou
E hāliu aku nei
Me ka na'au hā'aha'a
E mau ka maluhia
O nei pae 'āina
Mai Hawai'i a Ni'ihau
Ma lalo o kou malu*

Almighty Father bend thine ear
And listen to a nation's prayer
That lowly bows before thy throne
And seeks thy fostering care
Grant your peace throughout the
land Over these sunny sea girt
isles Keep the nation's life, oh
Lord, And on our sovereign smile

Hui:
*E mau ke ea o ka 'āina
Ma kou pono mau
A ma kou mana nui
E ola e ola ka mō'i*

Chorus:
Grant your peace throughout the
land Over these sunny isles
Keep the nations life, oh Lord
And upon our sovereign smile

*E ka haku mālama mai
I ko mākou nei mō'i
E mau kona nobo 'ana
Maluna o ka nobo ali'i
Hā'awi mai i ke aloha
Maloko a kona na'au*

Guard him with your tender care
Give him length of years to reign
On the throne his fathers won
Bless the nation once again
Give the king your loving grace
And with wisdom from on high

*A ma kou ahonui
E ola e ola ka mō'i
Hō'oho e mau ke*

Prosperous lead his people on
As beneath your watchful eye
Grant your peace throughout the
land

*Ma lalo o kou aloha nui
Na Li'i o ke Aupuni
Me nā maka'āinana
Ka lehulehu nō a pau
Kia'i mai iā lākou
Me ke aloha ahonui
E ola nō mākou
I kou mana mau
E mau ke ea*

Bless O Lord our country's chiefs
Grant them wisdom so to live
That our people may be saved
And to You the glory give
Watch over us day by day
King and people with your love
For our hope is all in You
Bless us, You who reign above
Grant your peace throughout the
land

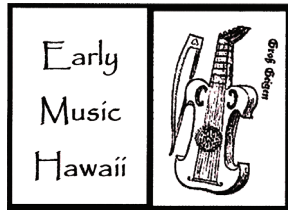
Scott Fikse, Artistic Director

Scott Fikse is a 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 (founded by Peter Hallock in 1956), and teaches as a UW graduate appointee for the Program for Writing Across Campus (PWAC). 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 on the board and as conductor. Scott was awarded the Míceál F. Vaughan scholarship to support travel to primary research libraries and archives, allowing him to visit the Bavarian state library in Munich, Germany, for research this past summer.

The Chamber Singers and Instrumentalists

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 larger groups 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.



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.

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 public venues.

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Many thanks to the loyal volunteers in Honolulu give their time and efforts to make these concerts run smoothly: Jeanne & Randy Castello, Mary Delos Santos, Madelaina Lai, and Carol Langner; and to Jeannette Capps for managing the complex logistics of concerts.

Special thanks to Katherine Crosier for the design of promotional materials and concert programs.

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.

Donations

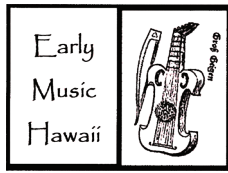
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Join us for the last concerts of the season

The Celestial Woman

Friday, May 9, 2025 † 7:30 pm
Lutheran Church of Honolulu

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

A professional women's ensemble, *Lumina* has reinvented for Early Music Hawaii their celebration of music by, for and in-praise-of women to reach back into the earliest centuries. It features works by the 9th-century Byzantine Abbess Kassia, 11th-century Abbess Hildegard von Bingen and Notre Dame Master Perotin. The title quotes the epic poem by the 14th-century minnesinger Heinrich von Meissen "Frauenlob, in Praise of Woman," both sacred and secular. The program reaches into the early Renaissance with episodes in the life and inspiration of the Virgin Mary, "The Queen of Heaven." Two of the four singers also play the Gothic harp, a favorite instrument of these early composers.