

Early Music Hawaii
presents

Portuguese Polyphony



The Early Music Hawaii Ensemble
Scott Fikse, director

Sienna Achong, Erica Glenn, Taylor Ishida, soprano
Sarah Lambert Connelly,
Rachel Dunbar, Rachel Wooler, alto
Tomás Ramos, Bowe Souza, Nicholas Keone Lee, tenor
Sean Kauhini, Kasey Nahlovsky, Scott Fikse, bass

Arthur Davis, trombone
Clay Moses, trombone
Duane Padilla, violin
Phillip Gottling, recorder, dulcian
Keane Ishii, percussion
Katherine Crosier, organ



Saturday, September 19, 2026 † 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street



This concert is dedicated
to the memory of

Ian M. Capps

who died nearly one year ago
on September 21, 2025.

*Long-time President of Early Music Hawaii
and host of The Early Muse on
Hawaii's Public Radio*

Ian, as we all know, was well-traveled—he spoke of his years as a tour guide in Greece, where he learned the language; he spent years in Brazil, working as a reporter for Reuters, and so spoke fluent Portuguese as well. But, I think he really found his niche here in the islands, speaking the language of Music, as both founder of Early Music Hawaii and as host of *The Early Muse* on Hawaii Public Radio.

We tried, time and again, to woo him into the fold as a permanent all-purpose music host, a position for which he was ideally suited.... we actually offered him real money (unusual for a non-profit organization), but he refused. “Once I start working for money,” he said, “all the fun will drain away; the joy will be gone.”

And, that about sums it up; Ian didn’t do it for money...he did it for love. And how can you not love a guy like that.

— *Gene Schiller, Hawaii Public Radio*

Ian Capps was a marvelous human being—talented, knowledgeable, witty, and yet unfailingly humble and kind—and I continue to grieve his passing a year ago. I am comforted in knowing that his legacy lives on in the work of Early Music Hawaii, which he founded.

— *Bill Potter, Early Music Hawaii board member*

It has been one year since Uncle Ian’s passing so we are profoundly grateful to Early Music Hawaii for honoring his work, his passion and his life at this time. Auntie Jeannette and family are comforted in knowing that Uncle Ian’s work will live on. *Mahalo nui loa* or as Uncle Ian might say *Cheerio!*

— *Glenn Goya, nephew*

Program

Magnificat octavi toni	Manuel Cardoso (1566–1650)
Es nascido	Dom Pedro de Cristo (c. 1550–1618)
Pange Lingua	Estevão de Brito (c. 1570–1641)
Quarto Tom: VII. Fantasia a Quatro	António Carreira (c. 1520–1597)
Ave Maris Stella	Manuel R. Coelho (ca. 1555–1635)
I. Sobre o cantochão do tiple em minimas	
II. Sobre o cantochão do contralto de semibreves	
III. Sobre o cantochão do tenor de semibreves	
IV. Sobre o cantochão do contrabaxo de semibreves	
Jesu Redemptor II	Estevão Lopes Morago (c. 1575–1630)
Commissa mea	Filipe de Magalhães (c. 1571–1652)

intermission

Tres Chanzonetas	Gaspar Fernandes (1566–1629)
I. De San Pedro	
II. Pieza sin Texto I	
III. Pieza sin Texto II	
Missa Sancta Maria	Duarte Lobo (c. 1565–1646)
Kyrie	
Gloria	
Credo	
Sanctus	
Benedictus	
Agnus Dei I	
Agnus Dei II	
Botay fora	Gaspar Fernandes (1566–1629)

Program Notes

Since its founding, Early Music Hawaii has enjoyed the opportunity to present music from nearly every corner of Europe, including England, Italy, France, Spain, Germany, and even Poland and what is present-day Switzerland. We realized, however, that we have yet to journey to Portugal, and thus our curiosity was piqued. Early music from neighboring Spain has long been favored by audiences and performing groups alike for its passion and beauty. It seemed likely that Portugal must also have a story to tell, and

unsurprisingly a bit of research revealed a truly rich repertory. Tonight we hear a cross-section of works that exemplify what is known as the Golden Age of Portuguese Polyphony.

The Portuguese Renaissance spanned two centuries from the late 15th through to the mid-17th, and was coincidental with the Age of Discovery. Through circumstances including the exploitation of foreign lands, this period also witnessed an expansion of patronage in the arts. Dom Pedro de Cristo lived and worked at the onset of the Golden Age, and his compositions display great polyphonic skill. He was employed by the Augustinian monastery of Santa Cruz at Coimbra, which served as a major musical center in the 16th and 17th centuries.

Évora Cathedral in the south would prove to be another such hub; some of its most important musicians included Manuel Cardoso, Duarte Lobo, and Filipe de Magalhães. Cardoso was a devout Carmelite friar who enjoyed the patronage of King João IV. The king even kept a portrait of the composer in his music library. Cardoso's beautiful *Magnificat octavi toni*, which opens our program, represents a style rooted in earlier sensibilities. This is a common thread linking works from the period, which follow the traditional style of Palestrina, but often with a budding chromaticism and dissonance of the early Baroque.

Magalhães was arguably the most acclaimed Portuguese composer among his contemporaries. His achingly beautiful *Commissa mea pavesco* displays devout penitence and is one of only two of his surviving six-voice motets.

Duarte Lobo was a professor of music at the Colégio do Claustro da Sé while holding the most prestigious musical appointment in the country, mestre de capela at Lisbon Cathedral. Like the works of his contemporary Cardoso, the *Missa Sancta Maria* shows a devotion to the Renaissance masters of the previous generation.

The political union of Portugal and Spain between 1580 and 1640 created new opportunities for Portuguese composers both in Spain and across the Atlantic. Prominent among them were Estêvão de Brito, of Badajoz and Málaga cathedrals, and Estêvão Morago, who worked at Viseu Cathedral, both students of Magalhães. In de Brito's *Pange Lingua* one hears a pairing of two musical languages; the beginning displays elements of ornate baroque counterpoint followed in part two by the more conservative polyphony of the Renaissance. One of the most beloved Portuguese composers of the time was the prolific and thrilling Gaspar Fernandes, who crossed the Atlantic to become *maestro de capilla* of Puebla Cathedral in Mexico. Our program ends this evening with one of his thrilling *villancicos* which incorporates rhythms from native cultures and a delightful mixture of languages.

Portuguese polyphony continued to flourish through the end of the 17th century, but the developments ushered in by the Baroque brought about a major

shift. New instrumental forms, opera, and the cantata would eventually reign supreme throughout Europe, and the rich treasury of Iberian sacred polyphony would fade into obscurity. Early Music Hawaii delights in presenting gems from forgotten times and lesser-known repertoires, and so it is with pride and great enthusiasm that we share this glorious music with you this evening.

Texts and translations

Magnificat

My soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour. 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 shewed 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 forefathers, Abraham and his seed for ever.

Pange Lingua

Sing, my tongue, the Savior's glory, of his flesh the mystery sing; of the Blood, all price exceeding, shed by our immortal King, destined, for the world's redemption, from a noble womb to spring. Down in adoration falling, Lo! the sacred Host we hail; Lo! o'er ancient forms departing, newer rites of grace prevail; faith for all defects supplying, where the feeble sense fail.

Jesu Redemptor

Jesus, Redeemer, receive them and their souls into paradise. Amen.

Commissa mea

I begin to fear my transgressions, and I blush before thee. When thou shalt come to judge, do not condemn me.

Missa Sancta Maria

Kyrie: Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria: Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give

you thanks for your great glory, Lord God, heavenly King, O God, almighty Father.

Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One, 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.

Credo: I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.

I believe in one Lord Jesus Christ, the Only Begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father; through him all things were made. For us men and for our salvation he came down from heaven, and by the Holy Spirit was incarnate of the Virgin Mary, and became man. For our sake he was crucified under Pontius Pilate, he suffered death and was buried, and rose again on the third day in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead and his kingdom will have no end.

I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets.

I believe in one, holy, catholic and apostolic Church. I confess one Baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to come. Amen.

Sanctus/Benedictus: 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: 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.

Botay fora

Come out of the stall, shepherds, and stop singing, for God's musicians must

come from Portugal, ah Portugal. Stop that deep lamenting; don't pray for the child's life, for I will sing you a good song, which will enlighten all the world.

The Artists

Scott Fikse, Artistic Director

Scott Fikse is a third-year doctoral conducting student at the University of Washington and a multi-genre performer, teacher, and director. He currently serves as assistant conductor of the University of Washington Chamber Singers and teaches in the Program for Writing Across Campus (PWAC) as a graduate appointee. He has appeared as a guest lecturer with Seattle Symphony, Early Music Hawaii, Midsummer Musical Retreat, and Seattle University, among others, and is a regular contributor to the American Choral Directors Association's monthly *Choral Journal*. A scholar and active writer, his research explores early music performance practice as well as the evolution and intersections of early American and Hawaiian choral traditions.

The Early Music Hawaii 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 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, Hawai'i Opera Theater, and the United States Navy Band.

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. Last season's generous donors included:

PATRONS (\$1,000 and above) Emily Callan; Jonathan Gillentine; Bill Potter

ANNUAL SPONSORS (\$500 to \$999): Carl & Marilyn Bernhardt; Katherine Crosier; Robert & Yoko Kessner; Richard Krause; Carol Langner; Robert Littman; Valerie H. H. Yee

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FOUNDATIONS: Pikake Foundation, The John R Halligan Charitable Fund, Kosasa Foundation.



Many thanks to the loyal volunteers in Honolulu who give their time and efforts to make these concerts run smoothly, and to Jeannette Capps for managing the complex logistics of concerts.

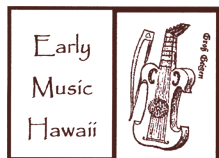
Special thanks to Katherine Crosier for the design of promotional materials and concert programs and to Jenny Normand for photography and videography.

Early Music Hawaii thanks the Lutheran Church of Honolulu and Queen Emma Community Center in Kealakekua for continuing to host our concerts for the past 15 years. Their spaces resonate with the exceptional acoustics and warm aloha which suit the early music repertory so well.

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 using the QR code or you may navigate to **earlymusichawaii.org**.



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, both 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.

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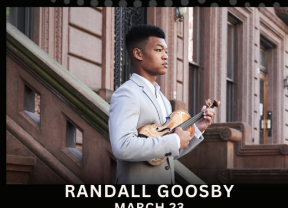
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Alex Peña, Viola
Sung Chan Chang, Cello

Phil Gottling, III, Recorder
Julia Richter, Flute
Tommy Morrison, Bassoon
Ju-Hua Wei, Harpsichord

October 5, 2026

6:15pm - Pūpū and Conversation
7:00pm - Free concert in the nave

Upcoming FMCS Concerts:

October 5, 2026
November 2, 2026
December 14, 2026 (2nd Monday)
January 4, 2027
February 1, 2027
March 1, 2027
April 5, 2027
May 3, 2027

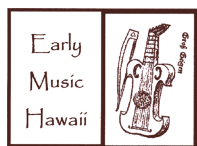


Join us on October 19, 2026 at 7:00pm for a special free concert –
Rainbow of Pride: An Organ Recital by Dr. Kristina Rizzotto

Your Feedback Is Important

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Early Music Hawaii 2026-2027 Season

Upcoming Concerts

**Friday, October 23, 2026 • 7:30 pm,
Lutheran Church of Honolulu**
**Sunday, October 25, 2026 • 3:30 pm,
Queen Emma Community Center, Kealakekua**

TRIO SEFARDI, a northern Virginia-based ensemble, performs traditional songs of the Sephardim, the descendants of Jews exiled from Spain in 1492. Their repertoire draws on the song traditions of Sephardic communities from the former Yugoslavia, Greece, Bulgaria, Turkey, and North Africa. Early music instruments such as medieval rebec and renaissance lute; violin and viola da gamba; and ethnic dumbek, riq, and Pontic lyra are played.

**Friday, March 19, 2027 • 7:30 pm,
Lutheran Church of Honolulu**
**Saturday, March 20, 2027 • 7:30 pm,
Brigham Young University, Lā‘ie**

Italy-based **LA FONTE MUSICA** is an acclaimed early music ensemble on period instruments founded and led by lutenist and conductor Michele Pasotti. Specializing in the 14th through 17th centuries with a deep focus on Italian repertoire, the group bridges the late Middle Ages, humanism, and the early Baroque. Their program *Enigma Fortuna*, music by Antonio Zacara da Teramo (ca. 1360–1416?), is an invitation to discover the great vitality and eccentricity of his music, the sarcastic, ironic, often self-deprecating tone, the autobiographical lyrics, the never-ending melodic invention, and a great rhythmic audacity.

**Saturday, May 8, 2027 • 7:30 pm,
Lutheran Church of Honolulu**

A MADRIGALIAN TALE. Theater, poetry and music meet to dramatic effect in this unique collaboration between locally-based actors and the Early Music Hawaii Ensemble. Europe enjoyed a new musical obsession beginning in the 16th and early 17th centuries—the secular madrigal. Born and developed in Italy, this dramatic and poetic genre took root throughout Europe, reaching a creative peak in the hands of composers like Arcadelt, Marenzio, Gesualdo, Monteverdi, Morley, Weelkes, and a host of others. Similar compositions in France, Germany, and Spain added to the expressive musical tapestry.



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