

Early Music Hawaii
Presents

Intimate Voices

17th century Italian Motets with Trombones

¡Sacabuche!

Georgine Stark*, soprano, Lawrence Wiliford, tenor, Scott Fikse*, bass
Martha Perry, Baroque violin, Etienne Asselin, cornetto,
Maximilien Brisson, sackbut, Linda Pearse, bass sackbut
Daniel Zuluaga, theorbo, Jieun Kim Newland*, organ

Saturday, March 9, 2019 • 7:30 pm

Lutheran Church of Honolulu

Sunday, March 10, 2019 • 3:30 pm

Lutheran Church of the Holy Trinity, Kailua-Kona

**We thank ¡Sacabuche! for inviting these local artists to join the program*

WESTAF

Touring groups are supported in part by the Western States Arts
Federation (WESTAF), the National Endowment for the Arts
and the Hawaii State Foundation on Culture and the Arts

Program

Sonata XIII detta la Savolda <i>Vulnerasti cor meum</i>	Stefano Pasino (fl 1610-1679) Francesco Usper (bef 1570-1641)
Sonata 14 à 4, 1636	G.B. Buonamente (late 16th c.- 1642)
<i>Beatus vir qui suffert/ Sancte N. Puchra es amica mea</i>	Federico Cauda (dates unknown) Giovanni Perluigi Palestrina (1525-1594)
Divisions by F. Rognoni (1570-1626)	
Prospera lux venit	Nicoló Corradini (?1585-1646)
Canzon undecima, <i>La organista bella in echo</i> from <i>Canzoni alla Francese</i> , 1596	Adriano Banchieri (1568-1634)
<i>Gebet bin in alle Welt</i>	Heinrich Schütz (1585-1672)

Intermission

Sonata 14	Giuseppe Scarani (fl 1628-1642)
<i>Transfige me Domine à 3</i>	Giuseppe Scarani
Sonata Quarta per il Violino per Sonar <i>con due cordi</i> , Op. 8, 1629	Biagio Marini (1594-1663)
<i>Sub tuum praesidium Exultate Christo à 4 Jesu dulcis memoria</i>	Carlo Fillago (1589-1644) Michelangelo Grancini (1605-1644) Tarquinio Merula (1595-1665)

We acknowledge the financial support of the Canada Council for the Arts, ArtsAbroad travel funding. Nous remercions le Conseil des Arts du Canada de son soutien.



The Canada Council | Le Conseil des Arts
for the Arts | du Canada

¡Sacabuche!

In 2019, ¡**Sacabuche!** marks 13 years engaging audiences with performances of beautiful and lesser-known repertoire for Baroque trombones, strings, lute, organ and voice. Directed by Canadian bass Baroque trombonist Linda Pearse, ¡Sacabuche! is noted for its dedication to creative and appealing interpretations of early Baroque and late Renaissance masterpieces and for its willingness to explore multi-genre works. Innovative programs of 16th and 17th century music feature the sonorous tones of sackbuts, voices, cornetto and strings. Recent and upcoming tours include performances in Vancouver, Victoria, Nanaimo, Hong Kong, Macau, Beijing, Indianapolis, Bloomington, San Francisco, Santa Clara, Berkeley, Boston, New York, Hawaii, Minneapolis, Dallas, Sackville (New Brunswick), and Madison.

In September 2015, ¡Sacabuche! released a recording of 17th century Italian motets with trombones on the ATMA Classique label. The recording features unknown works discovered by artistic director Linda Pearse in archives in Italy, music that she edited and published in a critical edition with A-R Editions. The 2018-19 season takes ¡Sacabuche! back to Midland Ontario with a new program, Finding response, Women's Voices in New France, and to Montréal, where they will record their second release in May 2019. Pearse will revive previously unknown anonymous instrumental works from a Czech archive in an instrumental program featuring many of Canada's finest early music performers.

¡Sacabuche is also known for gritty and compelling interdisciplinary works that explore ideas about identity and shared religious space through early and new music, texts, soundscapes and maps.

Program Notes

The exact specification of instruments in vocal/instrumental music begins in the final decades of the 16th century and gains momentum in the 17th, including church music. Trombones, in particular, are increasingly specified and were often used interchangeably with voices. The early Italian concerted motets of tonight's program contain explicit parts for trombones and document this tendency towards the naming of particular instruments and the composition of idiomatic parts for them. All works were composed in the period 1600-1660 and are small scale – containing fewer than eight parts (not counting basso continuo).

Although several editions of 17th century Italian vocal works with trombone have been made available to scholars and performers, the majority are by a handful of famous composers such as Giovanni Gabrieli, Claudio Monteverdi and Giovanni Rovetta, and most are large-scale works (eight or more parts, not counting basso continuo). The works presented here are of high quality; they provide a representative sample of a significant repertory, and are works by lesser-known composers whose output is largely unavailable. These works not only serve scholarly purposes, but make valuable additions to the chamber music repertoire.

This performance serves as the culmination of seventeen years of research and performance and as such is of great personal as well as musical value. Since 1997, I

have located and collected 17th century Italian sacred motets with specified trombone parts. This interest led to the creation of an anthology of 17th century small-scale motets with specified trombone parts; a critical edition that was published last Spring with A-R Editions (Yale University Press, 2014). Tonight's performance mounts a special performance of several works from this publication and brings unknown pieces to our audience.

One of the pieces provides an important part of the context of one of the most famous works in the entire repertory: the *Sonata sopra Sancta Maria* from the *Vespro della Beata Vergine* by Monteverdi. *Beatus vir qui suffert/SancteN.* by Federico Cauda, is set for a canto voice repeating the Sancta Maria chant above more quickly moving instrumental lines. In addition, it has two vocal parts for tenor and bass carrying the *Beatus vir qui suffert* text that are set in imitative style with two instruments, violin and bass trombone, as well as organ.

The works are representative of different musical types which, along with their inherent beauty, formed the criteria for choosing them. In the final decades of the 16th century and early days of the 17th century there was a radical development in compositional style. New modes of expression were sought and with the introduction of the basso continuo, formal and textural variety resulted. It is of particular interest that this new way of music-making did not replace the older compositional style of imitative polyphony. The works reflect this coexistence of compositional styles and the experimental dynamic of this time: some works are clearly rooted in the older imitative polyphonic style; others, firmly in the newer style employing basso continuo, monody and sectional forms; and finally, some combine elements of both. The majority of small-scale Italian works from this period that contain specified trombone parts primarily use the trombone to double the basso continuo line. To be sure, works representative of this dominant use have been included; however, works that employ the trombone in a more virtuosic or independent manner have been sought out as well. It is in the latter that the newer style and the freedom won with the implementation of the basso continuo result in more variety and flexibility in the instrumental parts.

In addition to works from the critical edition, several instrumental works are included tonight's program. As with the concerted vocal works, these sonatas are composed by lesser-known composers, are relatively unknown and worthy of performance.

Linda Pearce, February 2019

Texts & Translations

Vulnerasti cor meum

Vulnerasti cor meum, soror mea sponsor, in uno oculorum tuorum, et in uno crine colli tui. Quam pulchra es, amica mea, sponsa mea; veni quia amore langueo.

You have wounded my heart, my sister, my bride, with a glance of your eyes, with one lock of your neck. How beautiful you are, my beloved, my dove, my fair one. Come from Lebanon, my bride; come, because I languish in love.

Sancta N., ora pro nobis

Holy N., pray for us.

Beatus vir qui suffert

Beatus vir qui suffert tentationem, quoniam probatus fuerit accipiet coronam vitae quam repromisit Deus diligentibus se.

Blessed is the man who perseveres under trial, because when he has stood the test he will receive the crown of life that God has promised to those who love him.

Prospera lux venit

Prospera lux venit quem cunctas figat tenebras et pellit corde timores. Gaudete cum laetitia qui in tristitia fuistis et exultetis et satiemini. Ab uberibus consolationis vestrae, splendor ille exortus est qui nescit occasum regressis ab inferis humano generi serenus illuxit. Gaudet terra, tantis irradiata fulgoribus et aeterni Regis illustrata splendore.

There comes a Propitious Light that all darkness puts to flight and banishes the heart's every fear. Rejoice in happiness you who have dwelled in sadness, thus you shall exalt and be sated. From the abundance of your consolation a splendor has arisen that knows no setting – and serene it illumines humankind's retreat from hell. The earth rejoices – beaming forth with that radiant light and basking in the splendor of the eternal King. Alleluia.

Gehet hin in alle Welt

Gebet hin in alle Welt, lehret alle Völker und taufet sie in Namen des Vaters und des Sohns und des Heiliges Geistes.

Go forth in the world, teach all people, and baptize them in the name of the Father, and of the Son, and of the Holy Ghost.

Transfige me Domine

Transfige, dulcissime Domine Iesu medullas et viscera animae meae, suavissimo ac saluberrimo amoris tui vulnere, vera serenaque et apostolica sanctissima caritate, ut langueat et liquefiat anima mea. Solo semper amore et desiderio tui te concupiscat et deficiat in atria tua, cupiat dissolvi et esse tecum.

Pierce, most sweet Lord Jesus, the essence and innermost parts of my soul, with the most delightful and healthful wound of Thy love, with true, serene and most holy apostolic loving kindness, so that my soul may ever languish and melt. That it may yearn for Thee and faint away for Thy dwelling long to be dissolved and to be with Thee.

Sub tuum praesidium

Sub tuum praesidium confugimus, sancta Dei genitrix. Nostras deprecationes ne despicias in necessitatibus, sed a periculis cunctis libera nos semper, Virgo gloriosa et benedicta.

Under thy protection we seek refuge, holy Mother of God. Despise not our petitions in our needs, but from all dangers deliver us always, Virgin glorious and blessed.

Exultate Christo

Exultate Christo adiutori nostro; iubilate ipsi vero Deo Iacob. Sumite psalmum, percutite tympanum, pulsate psalterium iocundum, cum hymnis et canticis laudando eum, buccinate victoriam et triumphum eius, annunciate neomenia tuba in insigni die solemnitatis nostrae.

Rejoice in Christ, be glad in the true God of Jacob. Raise a song, beat the drum, strike the pleasant psaltery, with hymns and songs praising him, blow the trumpet in the new moon, announcing his victory and triumph, at the time appointed for our feast day.

Jesu dulcis memoria

Jesu dulcis memoria dans vera cordis gaudia: sed super mel et omnia ejus dulcis praesentia. Nil canitur suavius, nil auditur jucundius, nil cogitatur dulcius, quam Jesus Dei filius. Jesu spes paenitentibus, quam pius es petentibus! Quam bonus te quaerentibus! Sed qui invenientibus!

Jesus, sweet remembrance, granting the heart its true joys; but above honey and all things is His sweet presence. Nothing more pleasing can be sung, nothing gladder can be heard, nothing sweeter can be thought, than Jesus, son of God. Jesus, hope of the penitent, how merciful you are to those who ask, how good to those who seek, but O, what you are to those who find!

The Performers

;Sacabuche!

Lawrence Wiliford

Lauded for his luminous projection, lyrical sensitivity, and brilliant coloratura, American-Canadian tenor Lawrence Wiliford is in high demand in concert, opera and recital repertoire. 2018-2019 season highlights include a performance of Mozart's *Coronation Mass* and Haydn's "*Lord Nelson*" *Mass* with Les Violons du Roy, performing a new work by Zachary Wadsworth with Chor Leoni Men's Choir, Handel's *Messiah* with the Phoenix Symphony, Mozart's *Mass in C Minor* and Bach's *St. John Passion* at the Bach Festival Society of Winter Park, and Bach's *St. John Passion* with the Elora Singers and Luminous Voices.

Lawrence Wiliford's concert engagements encompass the major symphony orchestras and early music groups in the US and Canada. His recent appearances include Handel's *Messiah* with the Philadelphia Orchestra, Detroit Symphony Orchestra, The National Symphony Orchestra (US), Philharmonia Baroque Orchestra, Toronto Symphony and Tafelmusik Baroque Orchestra; the *St. Matthew Passion* with the Calgary Philharmonic, Oregon Bach Festival, Orchestre Métropolitain and Toronto Bach Consort; *Mass in B minor* with Music of the Baroque, National Arts Centre Orchestra, Orquesta Sinfónica Nacional de Mexico, Oregon Bach Festival and Toronto Symphony Orchestra; the *St. John Passion* with the Orquesta Sinfónica

Nacional de Costa Rica; Britten's *Serenade for Tenor, Horn and Strings* with I Musici de Montréal and Niagara Symphony; Haydn's *Elijah* with the Handel and Haydn Society, Colorado Symphony and Grand Philharmonic Choir; Monteverdi's *Vespers of 1610* at the Oregon Bach Festival; Mozart's *Requiem* with the Indianapolis Symphony, Tafelmusik and the National Arts Centre Orchestra; Mozart's *Mass in c Minor* with the Jacksonville Symphony; Beethoven's *Mass in C Major* with the Houston Symphony, Calgary Philharmonic and Tafelmusik Baroque Orchestra; Bach's *Christmas Oratorio* and Haydn's "*Lord Nelson*" *Mass* with the National Arts Centre Orchestra; and Stravinsky's *Pulcinella* with the Houston Symphony.

Linda Pearse

Canadian bass trombonist Linda Pearse is Associate Professor of Music at Mount Allison University (Canada) and Lecturer on Early Trombones at the Historic Performance Institute, Jacobs School of Music, Indiana University Bloomington. Pearse joins McGill in the PhD program in Musicology and will be offering sackbut lessons this year.

Following studies at McGill University, a career in Europe included regular performances with the Stuttgart Philharmoniker, Stuttgart Opera House, the Basel Symphony, La Cetra, *piano possibile*, and the Stuttgart Musical Theater. Pearse is the Artistic Director of the San Francisco Early Music Summer Baroque Workshop, the Sackville Festival of Early Music, and of the chamber music ensemble ¡Sacabuche! Extensive touring includes performances in Beijing, Hong Kong and Macau, Honolulu, Vancouver, Calgary, Chicago, Minneapolis, Indianapolis, New York, San Francisco, Santa Clara, Oakland, Bloomington, Madison, Kansas City and Houston. Active as a performer, Pearse also performs with The Toronto Consort, La Rose des Vents, and will join Tafelmusik in Spring 2019 for Mozart's *Idomeneo*.

In addition to music only programs, Pearse's interdisciplinary projects engage new music, early music, texts, soundscapes, and images in conversations that explore cultural contacts and collisions in the early modern period. Her critical edition of Seventeenth-Century Italian Motets with Trombones is published with A-R Editions (April 2014). With ¡Sacabuche!, she released an album of *Seventeenth-Century Italian Motets* on the ATMA Classique label (Sept 2015).

Étienne Asselin

Hailing from Joliette, a small town near Montréal, Canada, Étienne is one of the few cornetto professionals in North America. He first studied trumpet at the Conservatoire de Musique de Montréal, where he earned a bachelor degree in 2012. He then had the opportunity to perform with several orchestras, including the McGill Chamber Orchestra and l'Orchestre du Festival de Lanaudière.

During his studies in Montréal, Étienne found a new passion for early music and for learning the cornetto. Since 2014 he has been studying the cornetto with Matthew Jennejohn. An astonishing gift and rapid progress has led to the chance to participate in two workshops at the Lunenburg Academy of Music Performance and the San Francisco Early Music Society, where he learned from Bruce Dickey, a virtuoso cornettist and leading figure in the field of early music.

With the now frequent calls from established ensembles, he has performed with multiple early music ensembles such as La Rose des Vents, Ensemble Caprice, ¡Sacabuche! and Le Studio de Musique Ancienne de Montréal. His touring for the coming season includes performances in Lamèque, New Brunswick, Montréal, Honolulu and Bloomington, Indiana.

Maximilien Brisson

Holding a degree in trombone performance from the Université de Montréal, Maximilien Brisson studied with acclaimed trombone player and teacher Prof. David Martin before going on to specialize in early music performance on period instruments at McGill University and the Royal Conservatoire in the Hague, studying with Catherine Motuz and Charles Toet.

As a baroque trombonist, he regularly performs with La Rose des Vents. He has also appeared as a soloist with the McGill Baroque Orchestra. In 2016-2017, he was awarded the Dr. Alfred Quellmalz, the Herbert C. Caley Award and the Frank Mills Scholarship. Maximilien made his conducting debut in 2011 while still an undergraduate student. In 2013 he conducted the inaugural event for the Concerts de la Métropole in an acclaimed performance of Mahler's Sixth symphony and in 2015 he conducted the premiere of four new works by Canadian and American composers in Los Angeles.

Maximilien also explores jazz, pop and new music, recently playing in tribute concerts for Frank Zappa and Third stream composer Robert Graettinger.

Martha Perry

Martha Perry has developed a vibrant career in North America as a respected baroque specialist on both violin and viola. Her playing has been called "...ideally realized...taut and loaded with nuance" by the Atlanta Journal Constitution, and "highly expressive" by the Boston Musical Intelligencer.

Martha performs as a principal player with many US period instrumental ensembles, including the Indianapolis, North Carolina and Atlanta Baroque Orchestras, Bourbon Baroque, Washington Bach Consort, ¡Sacabuche!, Spire Chamber Ensemble Baroque Orchestra, Wyoming Baroque, Malarmé Chamber Players, Ft. Wayne Bach Collegium, Pittsburgh Baroque, Bloomington's Bach Cantata Series, and Three Notch'd Road, as well as with her own ensemble, Heartland Baroque. In previous seasons she has appeared in multiple productions throughout North America, and in Italy's *Musica del Chiostro*.

She earned a Master of Music in Early Music Performance/Baroque Violin at the Indiana University Jacobs School of Music in its esteemed Historical Performance Institute, where she studied with Stanley Ritchie and served as the graduate assistant for the baroque orchestra. She has also taught baroque violin in various venues.

Daniel Zuluaga

Lutenist and guitarist Daniel Zuluaga is a native of Colombia, where he began his musical education. He specialized in lute at Indiana University's Early Music Institute, where he studied with Patrek O'Brien and Nigel North. His solo work has been

praised for its “rhythmic vitality and fine sense of color” (*Washington Post*) and, as an accompanist, he has been lauded as “exemplary” and full of “great inventiveness” (*San Francisco Classical Voice*).

A Juno award winner (2016), he performs regularly with leading orchestras in the US and Canada, including Philharmonia Baroque Orchestra, Les Violons du Roy, L’Harmonie des Saisons, San Diego Bach Collegium, Ensemble Caprice, and the Baroque Chamber Orchestra of Colorado. A specialist in Latin American baroque music, his programming and leadership in the performance of the repertoire has earned him numerous critical accolades. In 2016, he toured with countertenor Andreas Scholl and mezzo-soprano Anne Sophie von Otter and participated in a world premiere recording of Alessandro Scarlatti’s rediscovered oratorio *La Gloria di Primavera*. Mr. Zuluaga collaborates frequently with leading international conductors, and a six-year collaboration with the Colombian early music ensemble *Musica Ficta* focused on performance of renaissance and baroque repertoire from Spain and Latin America in Europe, Japan, Southeast Asia and the Americas.

Mr. Zuluaga is also an avid researcher and holds a PhD in musicology from the University of Southern California.

Local Participating Artists

Georgine Stark

Soprano Georgine Stark is a leading soloist and participant in ensembles in Hawai‘i, including the Early Music Hawaii Singers. A native of Buffalo, New York, she has performed as soloist in Beethoven’s *Ninth Symphony* with the Hawaii Symphony Orchestra, and, over the years, has mesmerized Honolulu audiences in epic vocal/orchestral works by Haydn, Mozart, Bach and Monteverdi. In New York City, she performed the title role in *Carmen*, and Kate Pinkerton in *Madame Butterfly*. In Hawai‘i she also performs in concerts with her violinist husband, Darel, as The Stark Duo, showcasing works written for voice and violin.

Georgine received a Master’s degree from the Peabody Conservatory, and studied voice with Phyllis Bryn-Julson and Sharon Spinetti. She also participated in the American Institute of Musical Studies in Graz, Austria.

Scott Fikse

Scott Fikse, bass, is a performer, composer and director with a profound love of music in all its forms. He is Director of Music and Liturgy at the Lutheran Church of Honolulu, where he conducts the LCH Choir, Men’s Schola and Early Workshop Ensemble. He has directed the locally produced concerts of EMH since 2017, is a director on the Board of EMH and Music Director of the Honolulu Chorale.

Scott relocated to Honolulu after teaching and directing in the Seattle area, and several years as a touring artist with Celebrity Cruises. In addition to jazz and close harmony, he has nurtured a love for early music, having served as bass section leader and choral scholar at Our Lady of the Sea in Bremerton, Washington, a program steeped in renaissance polyphony and Gregorian chant.

Jieun Kim Newland

A native of the Republic of Korea, Jieun Kim Newland earned her Bachelor's degree from the Conservatory of Music at the University of Missouri, Kansas City, where she studied organ under Dr. John Ditto. She earned her Master's degree from the Institute of Sacred Music at Yale University, where she studied organ with Thomas Murray, organ improvisation with Jeffrey Brillhart, and harpsichord with Richard Rephann.

Jieun has worked as an organist, choir director and director of music at Grace and Holy Cathedral in Kansas City, Missouri; St. Andrew's Episcopal Church in Madison, Connecticut; Mercer Island Presbyterian Church on Mercer Island, Washington; and Plymouth Congregational Church in Fort Collins, Colorado. She played continuo chamber organ as a member of the Obligato Players, a trio specializing in early music on period instruments.

Since moving to Hawai'i, Jieun has collaborated with Early Music Hawaii, the Honolulu Brass Ensemble, Hawai'i Vocal Arts Ensemble, Kona Choral Society and the Windward Choral Society. She is married to Benjamin J. Newland, a US Army Chaplain stationed at Schofield Barracks.

Participation by members of EMH is sponsored by Jeannette and Ian Capps

Sponsors and Contributors

Season Sponsors (\$500 and above): We are most grateful to major sponsors of the 2018-2019 concert series, without whose support these programs would not be possible: Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Yvonne Hsieh, Lynne Johnson, The Pikake Foundation, Skylark, Julie and Garrett Webb.

Donors (\$250-499): Katherine Crosier, the Department of Arts and Humanities at Hawaii Pacific University, Anne and Dennis Klimke, Carol Langner, Bernice and Robert Littman, Bill Potter, Dr. and Mrs. Manning Richards, Mark Russell and Rudy Riingen, Eldon Wegner, Nancy Welliver.

Contributors (up to \$249): Dan Binkley, Robert and Alexandra Bley-Vroman, Braeded Chord Productions, James and Olivia Castro, Ana and Marc Despault in honor of Fernando Lopes, Martha Greenwell, Vreni Griffith, James and Constance Hastings, Mary O'Brien Ichikawa, Sharon Inake, Robert and Yoko Kessner, Evelyn Lance, Michal Nowicki, Irene Sakimoto, Herbert Sato, Alan Teraoka, Lydia and Roger Weiss.

Acknowledgments

Volunteers: Many thanks to our loyal teams of volunteers in Honolulu and Kona who consistently give their time and efforts to make these concerts run smoothly.

Special thanks to Katherine Crosier for artistic direction and for the design of promotion materials and concert programs; and to Jeannette Johnson-Capps for coordinating the complex logistics of concerts, transportation and accommodations on Oahu.

Lutheran Church of Honolulu: Early Music Hawaii thanks the Lutheran Church of Honolulu for continuing to host our concerts for more than a decade. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the early music repertory so well.

Lutheran Church of the Holy Trinity, Kailua-Kona: This is the third full concert season during which the Lutheran Church of Kailua-Kona has hosted our local and touring ensembles. We are most grateful for the warm welcome and excellent facilities, and look forward to a continuing fruitful relationship in the years to come.



2018-2019 Season Finale in Kona

Brazil, Baroque and Beyond
Sunday, March 31 at 3:30 pm
Queen Emma Community Center, Kealakekua
At Christ Church Episcopal

The EMH Chamber Ensemble of Kona

The vocal and instrumental soloists of the EMH Chamber Ensemble on Hawai'i Island will perform favorite arias and chamber sonatas by Bach, Handel and others. The concert will also feature one or more pieces for recorder orchestra prepared by participants in the 2019 Hawaii Recorder Workshop held in Kealakekua on March 29 and 30.



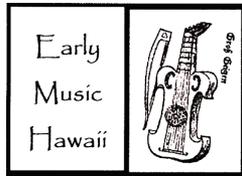
Kealakekua, March 29 & 30, 2019
Queen Emma Community Center
at Christ Church Episcopal

Celebrate Play the Recorder Month this year on the Big Island of Hawaii

The 2019 Hawaii Recorder Workshop

Vicki Boeckman and Cléa Galhano
will join forces to present the two-day workshop

Cléa and Vicki's enthusiasm and joy for making music is palpable, infectious and engaging. Join them for classes that will include Brazilian works with jazzy rhythms, passionate works by Italian baroque composers, and images of African landscapes with the music of Sören Sieg.



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 promote historical performance practices. To this end, we present one major choral/orchestral concert in Honolulu and separate chamber concerts on Oahu and Hawaii Island, all with local performers. We also present two leading professional early music ensembles from the mainland who perform in Honolulu and Kona, as well as teach at workshops in Kona when appropriate and provide outreach to public schools.

Modest membership dues, concert proceeds and freewill donations sustain these efforts. Ticket sales alone cannot cover the costs of concert presentations, here or elsewhere in the US and abroad. We are most grateful to a select number of generous sponsors and hope you will consider making a donation at the desk or online at earlymusichawaii.com.