

Early Music Hawaii
presents

Spain & The New World

Sacred Treasures from Two Continents

The Early Music Hawaii Choir and Orchestra
Guest artists on baroque guitars and vihuela

Dana Marsh director

The Choir

Naomi Castro, Rachel Lentz, Georgine Stark soprano
Karyn Castro, Sarah Lambert Connelly, Diane Koshi alto
Todd Beckham countertenor Bowe Souza, Karol Nowicki tenor
Scott Fikse, Jeremy Wong, Keane Ishii bass

The Orchestra

Richard Savino, Hideki Yamaya baroque guitar, vihuela
Philip Gottling III dulcian, recorder Anna Callner viola da gamba
Katherine Crosier organ

Saturday, September 24, 2016, 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street



This program is supported in part by the State Foundation on Culture and the Arts
through appropriations from the Legislature of the State of Hawaii
and by the National Foundation for the Arts

Program

I. Spain

Magnificat primi toni Cristóbal de Morales (c.1500-1555)

Lo Ballo dell' Intorcia Antonio Valente (c. 1520-1581)
Katherine Crosier, *organ*

Ne timeas, Maria Tomás Luis de Victoria (1548-1611)
Todd Beckham, *countertenor*

Motet: Dum complerentur Tomás Luis de Victoria
Mass: Dum complerentur
Kyrie/Gloria

Guardame las vacas Luis de Narváez (fl. early 16th c.)
Hideki Yamaya, *vibuela*

Maria Magdalene et altera Maria Francisco Guerrero (1528-1599)

Intermission

II. Mexico, Peru, Bolivia

Xicochi conetzintle Gaspar Fernandes (c.1565-1629)

Batalla del 5.Tono Anonymous (17th c.)
Katherine Crosier, *organ*

Mass: Ego Flos Campi Juan Gutiérrez de Padilla (c.1590-1664)
Credo/Sanctus/Agnus

Cui luna, sol et omnia Francisco López Capillas (c.1605-1674)

Grave and Allegro Anonymous (17th c.)
Richard Savino, *baroque guitar*

Conceptio Gloriosae Antonio de Salazar (1650-1715)

Villancico: Oyan una xacarilla Rafael Castellanos (18th century)
Georgine Stark, *soprano*

Villancicos: Dime Amor Juan de Araujo (1648-1712)
Ay andar a tocar a cantar a bailar

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 we recognize as “Spanish” to this day. This receptivity to outside influences was further enhanced by the Flemish composers brought in by the Holy Roman Emperor Charles V 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 which largely avoided the sixth interval. Of the three giants—Cristóbal de Morales, Francisco Guerrero and Tomás Luis de Victoria—only Guerrero spent all of his career in Spain, traveling to Italy only to supervise the publication of his works and, once, to continue to the Holy Land. Morales was a singer in the Papal Chapel in Rome from 1535 to 1545. Guerrero was one of his students 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. Victoria, regarded by many as the greatest of the three, went to study at the Jesuit 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 in service to the Dowager Empress Maria. He was certainly influenced by Palestrina and the majority of his work was published in Italy, leading to some contemporary suggestions that he was more Italian than Spanish.

One of the distinguishing elements of 16th century Spanish sacred music was the frequent use of instruments during worship, either to support or substitute for voices according to the resources available. This practice was frowned upon by the Vatican, therefore less prevalent elsewhere. Hence, you will hear more frequent use of instruments in the first half of the program than is usual in performance of other renaissance composers. The instruments, including castanets, tambourines, drums, lutes and much more, were an early feature of the Arab occupation. And instruments accompanied the villancicos, originally secular poetic love songs which gradually, despite resistance from the established church, acquired sacred themes, in particular surrounding the Nativity, and became a popular element in regular services. The diminutive vihuela, a precursor of the guitar tuned like a lute, was particularly popular as solo instrument and accompaniment to song.

The villancico became a major element in the conversion of the native peoples in the Viceroyalties of Mexico and Peru, as the story of the Virgin Mother and her babe delighted them. The early missionaries were already hugely impressed by their talent for singing, playing and even instrument-making, which they cultivated with compositions favoring the local rhythms, simpler harmonics and languages. The second half of tonight’s program opens with Xicochi, a delightful early piece in Nahuatl by the Portuguese composer Gaspar Fernandes. The continuation of the

overall mass presentation is by the influential Spanish emigré Juan Gutiérrez de Padilla and introduces an almost Gospel flavor with the constant interruptions of “I believe!” after almost every phrase in the Credo. Finally, the series of local villancicos culminates in the boisterous, no-holds-barred, celebration of “Ay andar” by Juan de Araujo, the most famous composer of late 17th century Peru and Bolivia.

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

Texts and Translations

Cristóbal de Morales: Magnificat

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna, qui potens est et sanctum nomen eius. Et misericordia eius, a progenie in progenies timentibus eum. Fecit potentiam in brachio suo. Dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis et dimisit inanes. Suscepit Israel puerum suum recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula. Gloria patri et filio et spiritui sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum.

My soul magnifies the Lord and my spirit has rejoiced in God my savior. For he has regarded the lowliness of his handmaiden. Behold, from henceforth all generations shall call me blessed. For he that is mighty has magnified me, and holy is his name. And his mercy is upon them that fear him throughout all generations. He has shown the power of his arm and scattered the proud in their conceit. He has put down the mighty from their seat and exalted the humble and meek. He has filled the hungry with good things and the rich he has sent empty away. He has sustained his servant Israel, in remembrance of his mercy, as he promised to our forefathers Abraham and his sons for ever. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now and ever shall be, world without end. Amen.

Tomás Luis de Victoria: Nea timeas Maria

Ne timeas, Maria. Invenisti enim gratiam apud Dominum. Ecce concipies in utero et paries filium et vocabitur Altissimi Filius.

Fear not, Mary, for you have found grace in the house of the Lord. Behold, you shall conceive and bring forth a son, and he shall be called the Son of the Most High.

Tomás Luis de Victoria: Dum complerentur

Motet: Dum complerentur dies Pentecostes, erant omnes pariter dicentes: Alleluia! Et subito factus est sono de caelo, tamquam spiritus vehementis et replevit totam domum; Alleluia!

While the days of Pentecost were being fulfilled, they were all with one accord saying: Alleluia! And suddenly there came a voice from heaven, as of a rushing mighty wind, and it filled the whole house. Alleluia!

Mass: Kyrie eleison, Christe eleison, Kyrie eleison. 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, Iesu 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, Iesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Lord have mercy, Christ have mercy, Lord have mercy. Glory be to God on high, and in earth peace, good will towards men. We praise you, we bless you, we glorify 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, Jesus Christ. O Lord God, Lamb of God, Son of the Father, you that take away the sins of the world, receive our prayer. You who sit at the right hand of God the Father, have mercy on us. For you alone are holy, you alone are the Lord, you alone, O Christ, with the Holy Spirit are most high in the glory of God the Father. Amen.

Francisco Guerrero: Maria Magdalene

Maria Magdalene et altera Maria emerunt aromata ut venientes ungerent Iesum; et valde mane una sabbatorum veniunt ad monumentum, orto iam sole. Alleluia! Et introeuntes in monumentum viderunt iuvenem sedentem in dextris coopertum stola candida, et obstupuerunt. Qui dicit illis: "Iesum quem quaeritis Nazarenum crucifixum surrexit; non est hic. Ecce locus ubi posuerunt eum." Alleluia!

Mary Magdalene and the other Mary had brought spices that they might come and anoint him. And very early on the first day of the week, they came to the sepulcher, at sun's rising. Alleluia! And they entered into the sepulcher and saw a young man sitting on the right hand side, clothed in a long white garment; and they were afraid. And he said to them: "You seek Jesus of Nazareth, who was crucified; he is risen, he is not here. Behold the place where they laid him." Alleluia!

Gaspar Fernandes: Xicochi

Xicochi, xicochi conetzintle. Caomiz hui-hui in angelos me. Aleloya!

Gently sleep, little child. Cry no more, for the angels are here. Alleluia!

Juan Gutiérrez de Padilla: Missa Ego flos campi/I am the lily of the fields

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae (credo), visibilium omnium et invisibilium; et in unum Dominum Iesum Christum, filium Dei unigenitum; et ex patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri per quem omnia facta sunt (credo), qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est. Crucifixus etiam pro nobis (credo) sub Pontio Pilato, passus et sepultus est, et resurrexit tertia die secundum scripturas, et ascendit in caelum, sedet ad dexteram Patris (credo) et iterum venturus est cum gloria

iudicare vivos et mortuos: cuius regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem (credo) qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas, et unam sanctam catholicam et apostolicam ecclesiam (credo). Confiteor unum baptisma et remissionem peccatorum, et expecto resurrectionem mortuorum (credo) et vitam venturi saeculi. Amen

I believe in one God, the Father Almighty, maker of heaven and earth and of all things visible and invisible (I believe) in one Lord Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds. God of God, light of light, very God of very God, begotten not made, being of one substance with the Father by whom all things were made (I believe). Who for us men and for our salvation came down from heaven. And was incarnate by the Holy Spirit of the Virgin Mary, and was made man. And was crucified also for us (I believe) under Pontius Pilate. He suffered and was buried. And the third day he rose again, according to the scriptures and ascended into heaven and sits at the right hand of the Father (I believe). And He shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end. And I believe in the Holy Spirit, the Lord and giver of life (I believe), who proceeds from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spoke by the prophets. And I believe in one holy catholic and apostolic church (I believe). I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come. Amen.

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth, pleni sunt caeli et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.

Holy, Holy, Holy, Lord God of hosts, heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, dona nobis pacem.

Lamb of God that takes away the sins of the world, have mercy upon us. That takes away the sins of the world, grant us thy peace.

Francisco López Capillas: Cui luna, sol et omnia

*Cui luna, sol et omnia deserverunt per tempora
perfusa caeli gratia, gestant puellae viscera.*

He whom moon, sun and all things obey in their appointed time,
within the Virgin's womb is born, endowed with heavenly grace.

Antonio de Salazar: Conceptio Gloriosae

Conceptio gloriosae Virginis Mariae, ex semine Abrahae ortae de tribu Iuda. Clar' ex stirpe David, cuius vita in cunctis illustrat ecclesias. Hodie concepta est Beata Virgo Maria ex progenie David.

The conception of the glorious Virgin Mary, out of the seed of Abraham from the tribe of Judah and the stem of David, whose fame enlightens all the churches—today the Blessed Virgin Mary, offspring of David, conceived.

Rafael Antonio Castellanos: Oygan una xacarilla

Estribillo:

*Oygan una xacarilla
soberana que luce y brilla farol,
clavel rayo rosa y llama
que luce y brilla farol.
Oygan que en ecos e de cantaria.*

Coplas:

*Ya la niña concebida,
vida graciosa y sin mancha
le da Dios eterno
de luz soberana*

*Ana le obtiene en su vientre,
entre mujeres la clara,
Ana sera y la contemplo,
templo de mayor monarca.*

*Arca de Dios y su Nave,
ave que sube a la escala,
a la cumbre donde estrella,
ella a luzbel es desgracia.*

Refrain:

Hear the royal maiden's jacara,
the light shines and sparkles,
the rosy rays blush and call,
the light shines and sparkles,
hear the echoes, I must sing to her

Verses:

The babe conceived,
a gracious life and without sin,
she will give God the eternal,
royal light of life.

Ana, blessed among women,
holds her in her womb,
Ana I pray to you,
the temple of our Holy Queen.

Fortune of God and of his Church,
bird that rises to the heavens,
at the summit she shines,
triumphant over Satan.

Juan de Araujo: Dime, amor

Dime, amor, que prodigio es aqueste? Que el fuego y la escarcha se abrazan los dos. Y de asombro la nieve se hiela y helada entre pajas se enciende en ardor. Dime amor. Que el incendio se hiela de frio y el frio se abrasa con su resplendor. Dime, amor, pues lo sabes, que yo no lo entiendo, no.

En los rigores helados de invierno, el Niño se vio calentar la nieve fria y encender su propio ardor. Con generosa osadia entre pajas se arroja, donde escondido descubre la causa que l'escondió. Derretido entre la escarcha al fuego de su esplendor, derrama perlas a risas del alva que en él lloró. La nieve y el fuego canten sus glorias a emulación; que arder en la nieve el fuego de amor los efectos son.

Tell me, love, what is this prodigy? For the fire and the frost embrace each other And the snow freezes in wonder, and frozen amid the straw, it blazes with ardor. Tell me, love, for the fire freezes in the cold, and the cold catches fire with its radiance. Tell me, love, since you know, for I do not understand it, no.

In the frozen rigors of winter they saw the child warming the cold snow and kindling his own ardor. With great daring, he casts himself into the straw, where hidden he reveals the reason he was hidden. Melting amid the frost, in the fire of his splendor, laughing he sheds pearls, wept on him by the dawn. Let the snow and the fire sing his glories together, for fire burning in snow is the effect of love. Tell me, love...

Juan de Araujo: Ay, andar!

Ay, andar, andar, andar! A tocar, a cantar, a bailar!

*A cantar todo gargüero! Que si no quiere cantar,
por la ley de los folijones, la garganta perdera.*

*A tocar todo pandero! Nadie podrá excusar,
que donde ay mucho concurso, muchos panderos habrá.*

*A bailar todo Juanete! Que no podrá desculpar;
condenase a sabañones por huir la agilidad.*

*Que toca y retoca y repica Pascual. Que hoy ha nacido una rara beldad.
Que todos y todos y muchos y más, astillas se hagan a puro bailar.
Repite Pascual, qual...qual...*

*Cuál será en creciendo aquesta Deidad
si recién nacida no tiene otra y gual?
Que toca y retoca y repica Pascual
pues hoy a nacido quien vida nos da!*

*Repica bien las sonajas, porque hoy, haciendome rajás,
he de bailar con ventajás al arioso vendaval!
Pascual...*

*Folijón en español quiere la madre del sol
no tiene en su facistol otro mejor Portugal.
Pascual...*

*Un monasillo atrevido, en cara manda el chillido;
dis un grito tan desmedido, que la quita aun sordo el mal.
Pascual...*

*Otro, dando zapatetas, no le valieron las tretas,
que en lugar de zapatetas, dió el colodrillo al umbral.
Pascual...*

Hey, come on come on! Play, sing and dance!

Open your throats and sing! For he who refuses to sing,
by law of the dance will lose his voice for ever.

Hey! Come on, shake the tambourines, no excuses;
wherever there's a crowd, there are plenty of tambourines.
Get dancing all you bunions! There's no excuse;

you'll be condemned to chilblains if you dodge the dance.

Let Pascual play, and play it again! A rare beauty is born today.
Let all people, many and more, wear themselves out with the dance.

How will this Deity look when he grows up,
if new-born he's already without equal?
Let Pascual play it and play it again
for this is his birthday, who gives life to us all.

Set the jingles jingling, for today, though I wear myself out,
I'll go faster than the winds with my dancing.
Let Pascual...

The mother of sunlight wants a Spanish jig;
Portugal has nothing better in its playbook.
Let Pascual...

A mischievous altar boy, in his high-pitched voice
gives out such a shout that the deafest may hear.
Let Pascual...

Another with footwork tried fancy tricks
but fell on his face—not kicking his heels.
Let Pascual...

Guest Artists

Dana Marsh, director

Dana Marsh is Associate Professor and Director of the Historical Performance Institute at the Jacobs School of Music, Indiana University. He first came to direct the EMH Choir and Orchestra in music of the German Reformation in September 2015. He has developed a broad-ranging career in the field of Historical Performance as an ensemble director, countertenor, organist and academic. His early training came as a boy chorister at St Thomas Choir School in New York and at Salisbury Cathedral, England. He received his Bachelor of Music degree from the Eastman School of Music, with subsequent Masters and Doctoral degrees in historical musicology coming from the University of Oxford. Marsh has taught early music history at both Oxford and Cambridge and has published articles through the scholarly presses of both institutions.

Guest conducting appearances have brought Marsh into fruitful collaboration with numerous vocal and instrumental ensembles, including the London Mozart Players, Magnificat (UK) and Cappella Romana. He has collaborated in recording and concert projects with Esa-Pekka Salonen and Antonio Pappano with the Los Angeles Philharmonic. From 2010-2014 he was Canon Director of Music at Christ Church Cathedral Indianapolis. He has extensive experience as a consort singer and

vocal soloist in the US and the UK. He has performed with the American Bach Soloists, the Musica Angelica Baroque Orchestra, the Seattle Baroque Orchestra, the Concert Royal, the New York Collegium, the Choir of New College Oxford and the Academy of Ancient Music.

Richard Savino

Grammy nominated guitarist and lutenist Richard Savino has been a featured performer throughout the US and abroad. He has been visiting Artistic Director of the Aston Magna Academy and Festival, the Connecticut Early Music Festival and Ensemble Rebel. He is recipient of the Diapason d'Or (a French Grammy) and in 2010 his collaborative project with Ars Lyrica of Houston also received a Grammy nomination. An active opera enthusiast, Mr. Savino has been principal theorbist/ lutenist for the Santa Fe, Glimmerglass, San Diego, Dallas, Denver, Central City, Portland, San Francisco and Houston Grand Operas. From 1987-1998, he directed the CSU Summer Arts Guitar and Lute Institute, and is presently director of Ensemble El Mundo.

Hideki Yamaya

Hideki Yamaya, based in Portland Oregon, is a lutenist and guitarist who is actively teaching and performing all over the West Coast. He has a B.A. in Music and an M.A. in Ethnomusicology from the University of California, Santa Cruz, and an M.F.A in Guitar and Lute performance, Irvine. He has performed with and for many of the leading West Coast baroque orchestras and is the artistic director for Musica Maestrale, an early music collective in Portland.

EMH Choir and Orchestra

The Early Music Choir and Orchestra were formed in 2013 under the artistic direction of the late Carl Crosier. The ensembles are made up of Honolulu's finest early music performers, most of whom will be recognized as veterans in the performance of this repertoire. They first performed under this name in Oratorio, which featured the music of 17th century composers for the Roman Oratorios. The orchestra draws on leading early music specialists who also perform with major local institutions, including the Hawaii Symphony Orchestra. Tonight's continuo players, Philip Gottling (dulcian and recorder) and Anna Callner (viola da Gamba) are independent early music specialists as well as members of HSO. Katherine Crosier has been a leading organist and teacher in Hawai'i for many years.

Concert Sponsors

Dana Marsh's appearance as Guest Director is sponsored by Katherine Crosier.

Richard Savino and Hideki Yamaya are sponsored by Jeannette and Ian Capps.

We also thank early contributors to this concert and the 2016-2017 EMH season, without whose support these concerts would not be possible: Anonymous (2), Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Katherine Crosier, the Department of Arts and Humanities at Hawaii Pacific University, Karen Leatherman in memory of Carl Crosier, Bruce Mundy and Joanna Blair-Mundy, Herbert Sato, Julie and Garrett Webb, and a donor on behalf of Hawaii Public Radio's The Early Muse.

Foodland “Give Aloha” Program

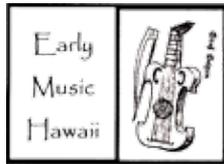
EMH participates in Foodland’s generous Give Aloha Program. During September 2016 any donation made at a Foodland or Sack N Save store (up to a maximum \$249 per donor) is especially valuable because it attracts extra matching in part from Foodland. If you would like to give a donation in this way, you will need to present your Maika’i card (or ask for one free) and give the EMH name and number: 78648.

Volunteers

Many thanks to our loyal team of early music lovers who help to make EMH evenings run smoothly: Yvonne Hsieh, Vreni Griffith, Ulrike Scherer, Sandra Edwards, Ruth Merz, Melody Ross, Cathy and Stan Baptista, Anne and John Flanigan

Lutheran Church of Honolulu

EMH wishes to thank the Lutheran Church of Honolulu for hosting this and future concerts in the 2016-2017 season. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suits the early music repertory so well.



www.earlymusichawaii.com

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to explore historical performance practices.

Please help us to achieve these objectives with a donation online at www.earlymusichawaii.com.

UPCOMING CONCERTS

Please note that this concert will take place at:

Orvis Auditorium
The Music Department
University of Hawai'i at Manoa
2411 Dole St., Honolulu

Saturday, October 29 • 7:30 pm
Orvis Auditorium
The Naughty List
Difficult Men - Angelic Music

Wayward Sisters

Beth Wenstrom, *baroque violin*
Anne Timberlake, *recorders*
Anna Steinhof, *baroque cello*
John Lenti, *theorbo & guitar*



Not all composers are nice guys. Matthew Locke acquired a menagerie of unflattering adjectives—vitriolic, ill-tempered, spiteful, atrabilious. He was not alone. Tarquinio Merula, William Brade, Nicola Matteis and several others left evidence of their challenging temperaments and brilliant musicianship.

Winners of the 2011 Early Music America award, Wayward Sisters shows how “difficult” men—braggarts, hotheads, curmudgeons and snobs—could produce some of the most beautiful music of their time.

“...a spectacularly beautiful show...” *Ann Arbor Observer*

Tickets at the door or online at www.earlymusichawaii.com
General seating \$25 • Students with ID \$10

WESTAF



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

Bach Clavierübung III

The German Organ Mass
Sunday, October 30, 2016 • 7:00 pm
Lutheran Church of Honolulu
Katherine Crosier, organ • Scott Fikse, conductor

A benefit concert in memory of the Lutheran Church of Honolulu's long-time director of music, Carl Crosier
Suggested Donation \$25