



Early Music Hawaii
presents

Musicians of the Tenshō Embassy



Lyracle

Ashley Mulcahy, mezzo-soprano
James Perretta, viol
Danielle Boivin, actor
Jacob Jahiel, viol
Arnie Tanimoto, viol



Friday, May 29, 2026 † 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street

Sunday, May 31, 2026 † 3:30 pm
Queen Emma Community Center
Kealakekua

Program

Part 1: Beginnings

- MM 0009, Biblioteca Geral da Universidade, Coimbra* (ca. 1550)
Salve regina (excerpt) Anon.
Canciones y Villanescas Espirituales (1589) F. Guerrero (1528–1599)
¿Qué se puede desear?; Qué buen año es del cielo!
- I madrigali a tre voci* (1541) G. Scotto (c. 1505–1572)
Amor io sento l'alma
- Los seys libros del delphín* (1538) L. de Navárez (fl. 1526–49)
Variations, O gloriosa domina.
- Tempio Armonico della Beatissima Vergine* (1599) G. Ancina (1545–1604)
Vergin che Luna, e Sol', e ogni stella Anon.
Piena del verbo eterno Anon.

Part 2: The Tenshō Embassy

- Cancionero musical de la Casa de Medinaceli* G. de Morata (fl. mid-16th c.)
Como por alto mar tenpestuoso
- Cancionero musical de la Casa de Medinaceli* G. de Morata
Esos tus claros ojos
Aquí me declaró
- Cancionero de Elvas* (16th-c) Anon.
Ojuelos graciosos
Cancionero de Uppsala (1556) Anon.
Soy serranica
- Aerie devote* (1608) O. Durante (fl. 1608)
Beata es virgo Maria
- Te Deum laudamus (excerpt) F. Anerio (c. 1560–1614)
- Diffusa est gratia G.M. Nanino (1643–1607)
Cancionero musical de la Casa de Medinaceli (16th-c)
Sin texto Anon.

intermission

Part 3: Return to Japan

<i>Cancionero de Elvas</i> Venid a sospirar	Anon.
Instrumental Improvisation	
<i>Cancionero musical de la Casa de Medinaceli</i> Tu dorado cabello	F. Guerrero
<i>Cancionero de Elvas</i> Porque me não Ioãna	Anon.
<i>Missarum IV, V, VI, et VIII Vocibus</i> (1621) <i>Missa Sancta Maria, Sanctus and Benedictus</i>	D. Lobo (c. 1565–1646)
<i>Lamentations Jeremiae Prophetæ</i> Sabbati sancti lectio secunda	G. Carissimi (1605–1674)
<i>Incipit ordo ad processiones faciendas</i> (1553) O gloriosa domina	

Facebook, Instagram, TikTok: @lyraclemusic

Program Notes

History and storytelling meet in this program that explores the musical experiences of the Tenshō Embassy and their classmates at Jesuit schools in 16th and early 17th century Japan. We honor the lives and achievements of these little-known musicians by pairing relevant Iberian and Italian musical selections with short readings from letters and reports about their musical experiences.

In 1582, four teenage Japanese boys of noble birth set sail from Nagasaki to Lisbon. They were students at the Jesuit school in Kyūshū and were sent on a tour of Italy and Iberia as ambassadors of three Japanese daiymō, or feudal lords, who had converted to Christianity. Known collectively as the Tenshō Embassy, their names were Mancio Itō, Michael Chijiwa, Martin Hara, and Julio Nakaura. Music was an essential component of the embassy's eight-year trip

to and from Europe and played an equally essential role in the Jesuit mission in Japan, which lasted from the first Jesuit's arrival in 1549 to the expulsion of the Jesuits by Japan's Edo government in 1613.

Many of the details of the boys' music making remain unknown, and those that are known were not recorded by the Japanese musicians themselves but rather by European Jesuits. The European Jesuits' recording of this history exposes their eurocentrism, hubris, and ignorance, but their records also give us insight into the lives and experiences of these otherwise unknown musicians who are part of the centuries-old tradition of making music with voices and viols.

Texts and translations

Salve Regina

Hail, holy Queen, Mother of Mercy, Hail our life, our sweetness and our hope. To thee do we cry, Poor banished children of Eve

¿Qué se puede desear?

What then does one wish for that one cannot find on Earth?

Well, go to God and pray with bread that sustains heaven, that bread of paradise, adored by angels. He who has given that bread in heaven wishes to give it on earth.

What more could one desire than God in human form on earth?

Well, go to God and pray with bread that sustains heaven, that bread of paradise, adored by angels. He who has given that bread in heaven wishes to give it on earth.

Qué buen año es el del çielo!

What a good year it is in heaven! Soul, enjoy! For in heaven, there is bread on the ground, and they give it for free. Soul, come and taste. The only cost is arriving cleanly. Soul, if you want to enjoy heaven, please him. For in heaven, there is bread on the ground, and they give it for free.

Vergin che Luna, e Sol, ed ogni stella

Virgin whose splendor exceeds that of the moon, sun, and every

star, illuminate these eyes and heart of mine.

The light of Heaven appears to me, but I am blinded, oh my sad fate! And if I do see a flash of light, it does not last.

Therefore, may your bright eyes shine so I may return to the path that leads to Heaven and enjoy your eternal font of light.

Piena del verbo eterno

Fulfilled by the eternal word, bold and without delay, the newlywed rises to ascend the rugged mountains with gladness. So great is her love and innermost ardency. Elizabeth roused upon her arrival and warmly received her and felt her heart open with joy, no longer withdrawn. “Blessed be the mother of God,” she cried to the young holy Virgin, who did not act haughtily or boast, for she was adorned by a highly prized humility. Like a bright light in her maternal growing womb John leapt and sparkled and then turned again to the Lord in Mary’s womb, worshiped him, and was quiet.

Como por alto mar tenpestuoso

On the high tempestuous sea variable winds blow against the little boat and fearful sailor and weary people. And in the midsts of that perilous difficulty, it finds the desired port and hideout. Such was the fortunate mandate of she who was God’s mother and wife.

Aquí me declaró su pensamiento

Here he declared his thoughts. I listened to him with worry, angrier than a snake, telling him a thousand times: how dare you! And he was sad and defeated. It seems like I see him now and I still desire to. Oh, if only I could see him! What a wonderful moment! Shady riverbank! What has become of my Sireno!

Ojuelos graçiosos

Graceful eyes who laugh at he who is dying. Beautiful eyes take pity on me, do not bring me my end, may my anger be enough. Look me in the eyes even if your are laughing at at he who is dying.

Soy serranica

I am a mountain girl and I come from Extremadura if only fortune would help me! I am hurt, I burn in the fire of love, I am unloved saddened by that which I fear. I burn in the cold and burn without end. If only fortune would help me!

Beata es virgo Maria

Blessed are you, O virgin Mary, who bore the Lord, the Creator of the universe. You brought forth him who made you, and remain, forever a virgin.

Te Deum laudamus

We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee: the Father everlasting. To thee all Angels cry aloud: the Heavens, and all the Powers therein. To thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy: Lord God of Sabaoth.

Diffusa est gratia

Grace is poured into thy lips: therefore God hath blessed thee for ever. All thy garments smell of myrrh, and aloes, and cassia, out of the ivory palaces, whereby they have made thee glad. Kings' daughters were among thy honourable women.

Venid a sospirar al verde prado

Come sigh with me in the green meadow, young lads and shepherds, for I die of love's pain, without dying.

Tu dorado cabello

Your golden hair, young girl, has me tightly bound. Let me go, for I have already given you my soul; and if you don't, my love, I will complain how cruel you are.

Porque me não ves loãna

Why don't you see me, Ioãna? For you know that my desire grows when I don't see you. It grows when I am in the city, and does not leave when I am in the countryside. I don't know how to defend myself and hide myself from everything. The cost of a day when I

don't see you is no less than dying of desire.

Sanctus

Holy, Holy, Holy Lord God of hosts. 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.

Sabbati Sancti, Lectio Secunda

ALEPH. How is the gold become dim! how is the most fine gold changed! the stones of the sanctuary are poured out in the top of every street.

BETH. The precious sons of Zion, comparable to fine gold, how are they esteemed as earthen pitchers, the work of the hands of the potter!

GHIMEL. Even the sea monsters draw out the breast, they give suck to their young ones: the daughter of my people is become cruel, like the ostriches in the wilderness.

DALETH. The tongue of the sucking child cleaveth to the roof of his mouth for thirst: the young children ask bread, and no man breaketh it unto them.

HE. They that did feed delicately are desolate in the streets: they that were brought up in scarlet embrace dunghills.

VAU. For the punishment of the iniquity of the daughter of my people is greater than the punishment of the sin of Sodom, that was overthrown as in a moment, and no hands stayed on her.

Jerusalem, Jerusalem, return unto the Lord thy God

O gloriosa Domina

O Heaven's glorious mistress, elevated above the stars, thou feedest with thy sacred breast him who created thee. What miserable Eve lost thy dear offspring to man restores, the way to glory is open to the wretched for thou has become the Gate of Heaven. Thou art

the door of the High King, the gate of shining light. Life is given through a Virgin: Rejoice, ye redeemed nations. Glory be to Thee, O Lord, Born of a Virgin, with the Father and the Holy Spirit, world without end. Amen.

The Artists

Mission

Lyracle is a historical music ensemble whose mission is to explore the role that music has played in people’s lives and communities. We develop and perform concert programs that engage with history through music, tell the stories of people who partook in music for voice and viol, and illuminate our shared humanity.

About Lyracle

Mezzo-soprano Ashley Mulcahy and viol player James Perretta founded Lyracle in 2018. Rather than seeking answers to the question “who composed for voices and viols?” Lyracle concert programs address the question “who throughout history made music with voices and viols, and in what way?” Within this paradigm, Lyracle programs use music as a vehicle to share histories of diverse groups and individuals from around the globe.

Lyracle launched its self-produced concert series in the 2022–2023 season and presents two new concert programs in Massachusetts annually. In the 2025–2026 season, in addition to self-produced performances in Quincy and Northampton, MA, Lyracle performs/presents on the Early Music Hawaii series, Historic Deerfield, and the Concerts at the Crane series.

Past presenters include the Howard M. Brown International Early Music Series, the Academy of Early Music Series, Early Music America, the Viola da Gamba Society of America, and Early Music Missouri.

Lyracle enjoys introducing young people to the viol and to historically informed performance and has presented and/or worked with

students at the University of Michigan, the University of Chicago, Brandeis University, UMass Amherst, and University of North Carolina Chapel Hill. Lyraclé also enjoys collaborating with other organizations with shared interests and missions and has toured their program “Musick’s Recreation” (about recreational music-making in colonial America) in partnership with historic house museums, libraries, and institutes throughout New England. Lyraclé is a registered 501(c)(3) nonprofit and has received grants from the Massachusetts Cultural Council and the Iguana Music Fund.

Ashley Mulcahy, Co-Artistic Director

Co-Artistic Director Ashley Mulcahy is a mezzo-soprano active as a solo and ensemble singer. Ashley has performed with a wide range of early music ensembles, including Bach Collegium Japan, Boston Early Music Festival, Handel and Haydn Society, Newberry Consort, Parthenia Viol Consort, Blue Hill Bach Festival, New York State Baroque, Pegasus Early Music, and Upper Valley Baroque. Ashley is a graduate of the Voxtet Program at the Yale School of Music and Institute of Sacred Music, which provides four students each year a full scholarship to study early music, oratorio, and chamber music. At Yale, Ashley studied with James Taylor and had the opportunity to work with many internationally renowned conductors, including Nicholas McGegan, Masaaki Suzuki, David Hill, and Simon Carrington. Ashley is particularly interested in opportunities that combine her interests in the arts and humanities, and she enjoys writing for Early Music America on a freelance basis. Ashley holds a BA in Italian Language & Literature and a BM in Vocal Performance from the University of Michigan, where she studied with Carmen Pelton.

James Perretta, Co-Artistic Director

Co-Artistic Director James Perretta is a Boston-based viola da gambist who is active as a performer, arranger, and teacher. In addition to having performed with groups such as The Boston Camerata and Nota Bene, James is passionate about cross-genre collaborations and has twice participated in and performed at the Silkroad ensemble’s Global Musicians Workshop. As a teacher, James maintains a private studio at Powers Music School and has taught classes on impro-

visation and on arranging madrigals to accompany a solo voice at the Viola da Gamba Society of America Conclave. As an arranger, James particularly enjoys adapting music from video games to be played on the viol and exploring extended techniques on the instrument. He maintains a presence on TikTok (@gambajames) and YouTube (jamesperrettamusic).

Danielle Boivin, Actor

Danielle Boivin is an actor, writer, and musician in New York City. She can be seen performing at Stonewall once a month with The Debbie Donnas. Recently, she appeared in the SheNYC festival with the play *Finding Olive*.

Jacob Jahiel

Jacob Jahiel is a writer, editor, and violist da gamba currently living in Baltimore, MD. He holds an MA in Musicology with an outside field in Historical Performance from Indiana University's Jacobs School of Music, also receiving a BA from IU's Individualized Major Program, where he designed an undergraduate degree in music history. When not scraping away at various historical bow instruments, he can be found hiking, fly-fishing, and skiing near his childhood home in the Big Horn Mountains of Wyoming, where cows outnumber people 3:1.

Arnie Tanimoto

Gold medalist and first-ever American laureate of the International Bach-Abel Competition (2018) Arnie Tanimoto is recognized as one of the foremost viol players in the United States. He has performed and recorded in leading venues across North America and Europe with artists and ensembles including Barthold Kuijken, Enrico Gatti, the Boston Early Music Festival Ensemble, and the Smithsonian Consort of Viols. Arnie was the first-ever viola da gamba major at the Juilliard School, where he soloed on both viola da gamba and baroque cello. He holds additional degrees from Oberlin Conservatory and the Eastman School of Music. Arnie serves on the faculty at The Juilliard School and Princeton University, as well as maintaining a private studio.

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.

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Early Music Hawaii thanks the Lutheran Church of Honolulu and Queen Emma Community Center in Kealahou 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 at: **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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