

Early Music Hawaii
presents

Cantus Germanicus

The Melting Pot of Reform and Counter-Reform



The Early Music Hawaii Ensemble
Scott Fikse, director

Aubrey Aikens, Taylor Ishida, first soprano
Erica Glenn, Georgine Stark, second soprano
Melissa Glenn, Karyn Castro, Joey Barbosa, alto
Nicholas Lee, Michael Dupre, tenor
Sean Kauhini, David Webb, bass
Clara Kim, Duane Padilla, violin
Ruth Miyamoto, cello
Katherine Crosier, organ



Saturday, September 20, 2025 † 7:30 pm
Lutheran Church of Honolulu
1730 Punahou Street

Program

Heinrich Isaac (1450–1517)	Regina caeli laetare Innsbruck, ich muss dich lassen
Orlande de Lassus (1532–1594)	Annelein, du singst fein Aus gutem Grund Baur, was trägst im Sacke? Justorum animæ
Paul Hofhaimer (1459–1537)	Ave Maris Stella
Jacobus de Kerle (1531–1591)	Media vita in morte sumus
Ludwig Senfl (1486–1543)	Das Geläut zu Speyer Ave rosa sine spinis

intermission

Christian Erbach (1568–1635)	Te Deum Patrem ingenitum
Leonard Lechner (1553–1606)	Ein jeder mensch bedenk eben
Johann Pachelbel (1653–1706)	Praeludium in D minor
Johann Kaspar Kerll (1627–1693)	Sonata à 2 Violini Sanctus from <i>Missa non sine quare</i>
Johann Melchior Gletle (1626–1683)	Sub tuum præsidium Magnificat

Program Notes

Martin Luther nailed his *Ninety-five Theses* to the door of the Schlosskirche in Wittenberg on October 31, 1517. Within two weeks, copies of the theses had spread throughout Germany. As early as

1519, Luther's writings had circulated in France, England, and Italy, and so began the Reformation. Church texts, including musical texts, began to shift to the vernacular. Some reformers believed in removing limitations on the use of instruments and valued freedom to explore compositional style. By the Catholic Church's standards, some instances were considered "dangerously theatrical." In response, the Council of Trent (1545–1563) was convened, marking the beginning of the Counter-Reformation.

In addition to addressing matters pertaining to structures of the church and the spiritual foundations of Catholicism, the Counter-Reformation sought to address complaints about music. These included a variety of offenses from irreverent church musician behavior and the inappropriate use of instruments to complex polyphony that obscured the text and the use of secular *cantus firmi*. The Council proclaimed that "all music, whether in the singing or in the organ playing, shall banish things that are lascivious or impure." One legend suggests that Palestrina (1525–1594) saved polyphony from condemnation in Rome through his 6-voice *Missa Papae Marcelli*, which demonstrated that skillful polyphony did not obscure the text.

Prior to the Reformation, Heinrich Isaac (1450–1517) composed an extraordinarily-diverse output only to be outdone by Orlando di Lasso (1532–1594) at the end of the 16th century. Isaac's best known work may be *Innsbruck, ich muss dich lassen*, of which he made at least two versions. The same melody was later used as the theme for the Lutheran hymn *O Welt, ich muss dich lassen*. Swiss composer Ludwig Senfl (1486–1543) was a pupil of Isaac. In addition to his numerous sacred works in the Franco-Flemish style, he—along with Isaac—played an important role in the musical elevation of German folksongs as polyphonic compositions.

Later under the influence of the Counter-Reformation, the "Roman" style made its way across the Alps. Lasso, now stationed in Munich "renounced the merry and festive songs of my youth for music of more substance and energy," as represented by the sublime *Justorum Anima*. His student, Leonard Lechner (1553–1606),

embraced Reformation ideals, evidenced by his dense compositional style, often in the vernacular. Jacobus de Kerle (1531–1591), vicar and organist of Augsburg Cathedral, displays restraint, clarity, and beauty in his six-part motet *Media vita in morte sumus*. His Augsburg successor, Christian Erbach (1568–1536), represents the Vatican’s call for emotional intensity and greater expressivity during the early baroque with his glorious Venetian-influenced *Te Deum Patrem Ingenitum*. As the baroque period unfolded, composers like Munich-based Catholics Johann Kaspar Kerll (1627–1693) and his Swiss contemporary Johann Melchior Gletle (1626–1683) were writing in the grand concertato style of Roman composer Giacomo Carissimi, brilliantly displayed in Gletle’s ornate *Magnificat psalmi brevis*.

Texts and translations

Heinrich Isaac — Regina caeli laetare

Regina caeli, laetare, alleluia; Quia quem meruisti portare, alleluia; Resurrexit, sicut dixit, alleluia: Ora pro nobis Deum. Alleluia.

Queen of heaven, rejoice, alleluia; For he whom you did merit to bear, alleluia; Has risen, as he said, alleluia: Pray for us to God. Alleluia.

Innsbruck, ich muss dich lassen

Innsbruck, ich muss dich lassen, ich fahr dahin mein Strassen, in fremde Land da hin. Mein Freud ist mir genommen, die ich nit weiß bekommen, wo ich im Elend bin. Groß Leid muß ich jetzt tragen, das ich allein tu klagen dem liebsten Buhlen mein. Ach Lieb, nun laß mich Armen im Herzen dein Erbarmen, daß ich muß von dannen sein! Mein Trost ob allen Weiben, dein tu ich ewig bleiben, stet trew der Ehren fromm. Nun muß dich Gott bewahren, in aller Tugent sparen, bis daß ich wieder komm!

Innsbruck, I must leave you, I go forth along my roads, into a foreign land. My joy has been taken from me, that which I do not know how to recover, where I am in misery. Great sorrow must I now bear, which alone I complain To my dearest sweetheart. Ah, love, now leave me forsaken have mercy in your heart, that I must depart

from you! My comfort above all women, yours will I remain forever, always faithful, pure in honour. Now may God keep you, preserving you in all virtue, until I come back again!

Orlande de Lassus — Annelein, du singst fein

Annelein, du singst fein, fromm, fröhlich kannst auch sein, holdselig Äugelein geben lieblichen Schein, wünsch dir mein Gruß ins Herz hinein.

Annelein, you sing beautifully, pious, joyful you also can be, charming little eyes give a lovely radiance, I wish my greeting might enter your heart.

Aus guten Grund von Mund

Aus gutem Grund von Mund ich sing und sag daß kein Mensch mag ihr höflich Zucht beschreiben man muß sie lassen bleiben ein Zier der schönen Weiben.

From good reason with mouth I sing and say That no person may their courteous manners describe, One must let them be A grace (adornment) of beautiful women.

Baur, was trägst im Sacke?

Baur, Baur, Baur, Baur, was trägst im Sacke? Nichts nichts, nichts, denn Käs' und Butter. Sollt der Baur nit voll sein, trinkt er nichts denn kühlen Wein: Pfeif auf, pfeif auf! Der Baur will tanzen!

Farmer, farmer, farmer, farmer, what are you carrying in your sack? Nothing, nothing, nothing, but cheese and butter. If the farmer is not full, he drinks nothing but cool wine: Whistle, whistle! The farmer wants to dance!

Justorum animæ

Justorum animæ in manu Dei sunt, et non tanget illos tormentum mortis. Visi sunt oculis insipientium mori, illi autem sunt in pace.

The souls of the righteous are in the hand of God, and the torment of death shall not touch them. They were seen by the eyes of the foolish as dying, but they are in peace.

Jacobus de Kerle — Media vita in morte sumus

Media vita in morte sumus; quem quaerimus adiutorem nisi te, Domine, qui pro peccatis nostris iuste irasceris? Sancte Deus, Sancte fortis, Sancte et misericora Salvator; amarae morti ne tradas nos.

In the midst of life we are in death; whom may we seek as helper if not You, O Lord, who for our sins are justly angry? Holy God, Holy Mighty, Holy and merciful Savior: do not deliver us to bitter death.

Ludwig Senfl — Das Geläut zu Speyer

Nun kumbt hierher all und helft mir einmal, in diesem Saal, wem's Läuten g'fall' und siecht an bald, treibt wenig G'schall, Gling, glang...

Now come hither all and help me once, in this hall, to whom the ringing pleases and suffers soon, cause little echo, Gling, glang...

Ave rosa sine spinis

Ave rosa sine spinis, Te quam Pater in divinis Majestate sublimavit, Et ab omni vae servavit/purgavit. Maria stella dicta maris, Tu a Nato illustraris Luce clara deitatis, Qua praefulges cunctis datis Gratia Plena te perfecit Spiritus Sanctus dum te fecit Vas divinae bonitatis Et totius pietatis. Dominus tecum miro pacto Verbo in te carne facto Opere trini conditoris: o quam dulce vas amoris. Benedicta in mulieribus Hoc testatur omnis tribus; Coeli dicunt te beatam Et super omnes exaltatam. Et benedictus fructus ventris tui, Quo nos semper dona frui Per praegustum hic aeternum Et post mortem in aeternum: Hunc, Virgo, salutis sensum, Tuae laudis gratum pensum, Conde tuo sinu pia, Clemens sume, O Maria. Amen.

Hail, rose without thorns, You whom the Father in the divine Majesty elevated, And preserved/purified from all woe. Mary, called star of the sea, You are illumined by Your Son With the clear light of divinity, With which You shine forth upon all created. Full of Grace: the Holy Spirit perfected you when He made you A vessel of divine goodness And of entire piety. The Lord is with you through a wondrous pact The Word became flesh in you By the work of the Triune Creator: O how sweet the vessel of love. Blessed among women All tribes bear witness of this; The heavens call you blessed And exalted above

all. And blessed is the fruit of your womb Through which we always enjoy gifts Here a foretaste eternal And after death forever: This, Virgin, the meaning of salvation, The pleasing weight of your praise, Keep in your loving breast, Mercifully accept, O Mary. Amen.

Christian Erbach — Te Deum Patrem ingenitum

Te Deum Patrem ingenitum, te Filium unigenitum, te Spiritum Sanctum Paraclitum, Sanctam et individuam Trinitatem, toto corde et ore confitemur, laudamus, atque benedicimus: tibi gloria in saecula.

You, God the Unbegotten Father, you, the Only-begotten Son, you, the Holy Spirit, the Comforter, holy and indivisible Trinity, with all heart and voice we confess you, we praise, and we bless you: to you be glory for ever.

Leonard Lechner — Ein jeder mensch bedenk eben

Ein jeder Mensch bedenck eben wie er Rechenschafft wöll geben welcher aber seine Sünd mit Christi Blut gewaschen findt der hat das ewig leben und darff kein Rechenschafft geben hie noch auch in jenem Leben er wirdt gerecht gefunden durch Christi Tod und Wunden.

Let every person consider how he will give an account. But whoever finds his sins washed away by Christ's blood has eternal life and may give no account here or in the next life. He will be found righteous through Christ's death and wounds

Johann Kaspar Kerll — Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Johann Melchior Gletle — Sub tuum praesidium

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

Under your protection we take refuge, O Holy Mother of God; despise not our petitions in our necessities, but from all dangers deliver us always, O Glorious and Blessed Virgin.

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 divites 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. Amen.

My soul magnifies the Lord, and my spirit rejoices in God my Savior; For He has regarded the lowliness of His handmaiden: behold, from henceforth all generations shall call me blessed. For He who is mighty has done great things for me: and holy is His name. And His mercy is on them that fear Him, from generation to generation. He has shown strength with His arm: He has scattered the proud in the imagination of their hearts. He has put down the mighty from their thrones: and exalted the humble. He has filled the hungry with good things: and the rich He has sent away empty. He has helped His servant Israel. in remembrance of God's mercy, according to the promise God made to our ancestors to Abraham and to his descendants forever.

The Artists

Scott Fikse, Artistic Director

Bass-baritone Scott Fikse is a multi-genre performer and director with a passion for teaching. He is currently pursuing his DMA in Choral Conducting at the University of Washington and serves as a Graduate Teaching Assistant for the School of Music, as well as an instructor of record for the Program for Writing Across Campus (PWAC) where he teaches Writing in the Humanities. Within the

School of Music he serves as the assistant conductor of the University of Washington Chamber Singers.

Scott serves as the conductor in residence for the Northwest Edward Grieg Society and as the choirmaster at All Pilgrims Christian Church. He is also a guest lecturer, with appearances at Seattle Symphony, Early Music Hawaii, Midsummer Musical Retreat, Seattle University, and others, and is a regular contributor to the American Choral Directors Association monthly Choral Journal magazine. An active performer, Scott sings as a choral scholar with the St. Mark's Compline Choir, in the professional vocal ensemble Nothing Gold, and as a guest choral scholar and soloist with some of Seattle's most respected liturgical ensembles. He has also performed numerous roles on the musical theater stage, in vocal jazz ensembles, and in competitions with the Barbershop Harmony Society.

In 2022, Scott moved to Seattle 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. He remains rooted to Hawai'i through his work with both Early Music Hawai'i and the Shinnyo-En Buddhist community, where he sings as a soloist for the annual Lantern Floating Ceremony, which welcomes over 40,000 participants each year in May.

Scott received his Bachelors of Musical Arts from Pacific Lutheran University, his Masters in Choral Conducting from University of Washington, and has a certification in German language from Eurocentres Köln, Germany. A scholar and active writer, his research currently examines topics in Early Music performance practice and the evolution and intersections of both early American and Hawaiian choral music.

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.

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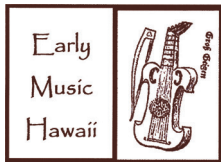
Many thanks to the loyal volunteers in Honolulu and Kona who give their time and efforts to make these concerts run smoothly, and to Jeannette Capps and Garrett Webb for managing the complex logistics of concerts on both islands.

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

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 12 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.

Remaining Early Music Hawaii 2025–2026 Concerts

🌀 **Fantasias & Dances**
OF THE ENGLISH RESTORATION
November 14, 2025—Honolulu
November 16, 2025—Kealakekua

🌀 **Seasons of Love**
A MADRIGALIAN TALE
March 21, 2026—Honolulu

🌀 **Musicians of the Tenshō Embassy**
May 29, 2026—Honolulu
May 31, 2026—Kealakekua

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