



Catherine Morris, *soprano*

Melissa Walker Glenn, *mezzo-soprano*

Brian Minnick, *tenor*

Robert Ellsworth Feng, *bass*

Jennifer Duerden, *piano*



The Lutheran Church of Honolulu

Founded in 1900 by German immigrants, the Lutheran Church of Honolulu (LCH) has evolved into a diverse, progressive congregation. We strive to live out the inclusive love of God at home, in the local community, and across the globe. Our worship blends the beauty and mystery of traditional Christian liturgy with music, drama, and the visual arts to communicate God's liberating, unselfish love.



LUTHERAN CHURCH
OF HONOLULU

Our service ministries reach far beyond the church walls. Through social and pastoral care ministries, we care for our church family and serve the homeless, the home bound, and those living with HIV/AIDS. As part of the Evangelical Lutheran Church in America, we work with organizations like Lutheran World Relief and Bread for the World to meet the needs of the poor in the USA and other countries.

Music at LCH

Music is central to worship at the Lutheran Church of Honolulu. We are blessed with many talented musicians who offer their time and talent through music ministry. Our program consists of several ensembles.

The Early Worship Ensemble is a mixed-voice group of singers and instrumentalists, of all ages, who provided music at our 8:00 AM service each Sunday during pre-COVID times. Musical offerings range from gospel and world music to folk and contemporary pieces.

The LCH Choir sang at the 10:30 AM service each week, all special seasonal liturgies, vespers, and at least one concert per year during pre-COVID times. They currently provide music most Sundays for our 10:30 AM service. The ensemble prepares over 200 works each year, ranging from Renaissance polyphony to works of the 21st century. Entrance into the choir is through audition with the director.

The LCH Men's Schola sings at twice-monthly Sunday evening compline, the last prayer service of the day in the monastic cycle. Compline features *a cappella* singing and chanting in a contemplative, candlelit setting. All are invited on the first and third Sunday of each month, at 7:30 PM from September to May.

If you are interested in **joining or making a donation to the LCH music program**, please contact Samuel Chen, assistant director of music, at sam@LCHwelcome.org or 808-941-2566.

With Thanks

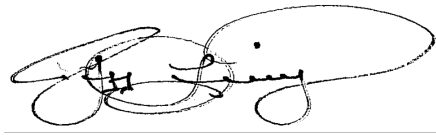
We would like to thank the following individuals and organizations that helped make this concert possible: Pastor Jeff Lilley, Pastor Bree Lloyd, and Parish Administrator Brend Barrios, for their invaluable support and expertise; Assistant Director of Music Samuel Chen; Jean Lilley for help with our livestream, Mark Russell for tuning the harpsichord, and Carol Langner, Bill Potter, and the many volunteers of the LCH community.

Aloha



Greetings,

The congregation and staff of Lutheran church of Honolulu welcome you to tonight's concert. Over 40 years ago this congregation made a commitment to a ministry of bringing God's gift of music to this community in weekly worship, events, and concerts series in addition to the many other ways we serve our neighbors. Through music we are nourished as the beauty of God's creativity is expressed in the interaction of voice, instrument, and audience. We pray you are blessed by tonight's performance and we sincerely invite you to be a part of God's ministry at Lutheran Church of Honolulu.



Pastor Jeff Lilley
Lutheran Church of Honolulu

Dear music lovers,

Thank you to each and every one of you for being with us here today in-person and online. We are pleased to welcome those of you that have been with us for a long time, as well as those of you who are new to the First Mondays Concert Series. We are proud to host these concerts as part of our music ministry here at the Lutheran Church of Honolulu.

I would like to express my sincere appreciation and gratitude to our sponsors, donors, volunteers, staff, and community who have generously offered their gifts to make this concert series a success. If you enjoy your experience tonight and wish to support our First Mondays Concert Series, please consider becoming a First Mondays Sponsor by making a donation today.

I would like to thank our First Mondays Committee: Marie Lickwar, Brian Minnick, and Catherine Morris, for their contributions to continuing the First Mondays Concert Series. As a committee, they collaborated together to plan tonight's program and gathered talented musicians to provide tonight's musical experience for you all.

Thank you for joining us and we hope you enjoy tonight's concert. We hope to see you again for our free Monday evening concerts.

Mahalo nui loa,



Samuel Chen
Assistant Director of Music



FRIGHTFUL FÊTE!

The Whole Being Dead Thing, <i>Beetlejuice</i>	Eddie Perfect (b. 1977)
Air du Feu (Fire Aria), <i>L'enfant et les sortilèges (The Child and the Spells)</i>	Maurice Ravel (1875–1937)
The Grunchin' Witch	John Duke (1899–1984)
Ja, Gretelchen (The Gingerbread Witch's Aria), <i>Hänsel und Gretel</i>	Engelbert Humperdinck (1854–1921)
Mary Martha's Story, <i>Ghost Tales</i>	Mathilde Bilbro (1870–1958)
Misterioso Dramatico (For Sudden or Impending Danger) <i>Berg's Incidental Series, No. 22 (Silent Movie Music)</i>	Gaston Borch (1871–1926)
Hexenlied (Witches' Song)	Felix Mendelssohn-Bartholdy (1809–1847)
I am he whom you called, <i>Демон (The Demon)</i>	Anton Rubinstein (1829–1894)
Pack Up Your Sins	Irving Berlin (1888–1989)
A Traveler's Story, <i>Ghost Tales</i>	Bilbro
Sonata in D Minor, K 517	Domenico Scarlatti (1685–1757)
Harm's Our Delight, <i>Dido and Aeneas</i>	Henry Purcell (1659–1695)
Priscilla's Story, <i>Ghost Tales</i>	Bilbro
Just Around the Corner, <i>The Addams Family</i>	Andrew Lipka (b. 1964)

Translations

Air du Feu (Fire Aria), *L'enfant et les sortilèges* (*The Child and the Spells*)

Arrière!

Je réchauffe les bons,

je réchauffe les bons, mais!

je brûle les méchants.

Petit barbare, barbare impudent,

tu as insulté à tour les Dieux bienveillants

qui tendaient entre le Malheur et toi

la fragile barrière!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Tu as brandi le tisonnier,

renversé la bouilloire,

éparpillé les allumettes,

Gare! Gare au feu dansant!

Tu fondrais comme un flocon

sur sa langue écarlate!

Back!

I warm up the good,

I warm up the good, but!

I burn up the wicked.

Little heathen, impudent heathen,

you have insulted all the kind Gods

who hold your fate

in their power!

Ah!

You brandished the poker,

upset the kettle,

scattered the matches,

Beware! Beware of the dancing fire!

You melt like a snowflake

on his scarlet tongue!

Ah! Ah!

Gare! Je réchauffe les bons!

Gare! Je brûle les méchants!

Gare! Gare!

Ah! Gare à toi!

Ah!

Beware! I warm up the good!

Beware! I burn up the wicked!

Beware! Beware!

Ah! Watch out!

Ja, Gretelchen (The Gingerbread Witch's Aria), *Hänsel und Gretel*

Ja, Gretelchen,

wirst bald ein Brätelchen!

schau, schau,

schau, wie schlau!

Yes, darling Gretel,

we will soon have a roast!

See, see,

see, how sly!

Sollst gleich im Backofen hucken
und nach dem Lebkuchen gucken.

Und bist du dann drin—schwaps,
geht die Thür—klaps!

Dann ist fein Gretelchen
mein Brätelchen!

Das Brätelchen, das soll sich verwandeln
in Kuchen mit Zucker und Mandeln!

Im Zauberofen mein

wirst du ein Lebkuchen fein!

When in the oven she's peeping,
quickly behind her I'm creeping!

One little push, bang
goes the door, clang!

Then is the fine little Gretel
my little roast!

The roast that should transform
into a cake with sugar and almonds!

In my magic oven

you will make a fine gingerbread!

Hurr, hopp, hopp, hopp!
Galopp, hopp, hopp
mein Besengaul,
hurr, hopp, nit faul!

So wie ich's mag
am lichten Tag
spring kreuz und quer
um Häuschen her!

Bei dunkler Nacht,
wann niemand wacht,
zum Hexenschmaus
am Schornstein raus!

Aus fünf und sechs,
so sagt die Hex,
mach sieb und acht,
so ist's vollbracht;
und neun ist eins,
und zehn ist keins,
und viel ist nichts,
die Hexe spricht's.

So reitet sie
bis morgens früh—
Prr! Besen! hüh!

Hurr, hopp, hopp, hopp!
Galopp, hopp, hopp,
my broomstick
hurr, hopp, isn't lazy!

The way I like,
in brightest day
jump here and there
around my house

In darkest night,
when nobody is watching,
to the Witch's feast
out of the chimney!

At five and six,
so says the Witch,
to seven and eight,
is how it's done.
and nine is one
and ten is zero
and everything is nothing,
so says the Witch!

So she rides
into the early morning—
Prr! Broomstick ho!

Hexenlied (Witches' Song)

Die Schwalbe fliegt,
der Frühling siegt,
und spendet uns Blumen zum Kranze!
Bald huschen wir
leis' aus der Thür,
und fliegen zum prächtigen Tanze!

Ein Schwarzer Bock,
ein Besenstock,
die Ofengabel, der Wocken,
reisst uns geschwind,
wie Blitz und Wind,
durch sausende Lüfte zum Brocken!
resist uns geschwind,

The swallow flies,
the spring is victorious
and gives us flowers for our wreaths!
Soon we will hurry
softly out the door,
and fly to the magnificent dance!

A black billygoat,
a broomstick,
the ovenfork, the distaff,
tears us along as swiftly
as lightening and wind,
through thousands of roaring winds to Brocken!
tears us along as swiftly

wie Blitz und Wind,
durch sausende Lüfte zum Brocken!

Um Beelzebub
tanzt unser Trupp
und küsst ihm die kralliger Hände!
Ein Geisterschwarm
fasst uns beim Arm
und schwinget im Tanzen die Brände!

Und Beelzebub
verheisst dem Trupp
der Tanzenden Gaben auf Gaben:
sie sollen schön
in Seide geh'n
und Töpfe voll Goldes sich graben,
sie sollen schön
in Seide geh'n
und Töpfe voll Goldes sich graben.

Ein Feuerdrach'
umflieget das Dach,
und bringet uns Butter und Eier.
Die Nachbarn dann seh'n
die Funken weh'n,
und schlagen ein Kreuz vor dem Feuer.

Die Schwalbe fliegt,
der Frühling siegt,
die Blumen erblühen zum Kranze!
Bald huschen wir
leis' aus der Thür,
bald huschen wir
leis' aus der Thür,
juchheissa! zum prächtigen Tanze,
bald huschen wir
leis' aus der Thür,
bald huschen wir
leis' aus der Thür,
juchheissa! zum prächtigen Tanze,
juchheissa! juchheissa!
juchheissa! zum prächtigen Tanze!

as lightening and wind,
through thousands of roaring winds to Brocken!

Around Beelzebub
dances our troupe
and kisses his clawed hand!
A swarm of ghosts
seizes us by the arm
and swings the torches round in a dance!

And Beelzebub
promises the troupe
of dancers gifts upon gifts:
they will be beautiful
in silk
and will go to dig up pots of gold,
they will be beautiful
in silk
and will go to dig up pots of gold.

A fiery dragon
flies around the roof,
and brings us butter and eggs.
The neighbors then see
the sparks fly,
and hold up a cross to ward off the fire.

The swallow flies,
the spring is victorious,
the flowers bloom for our wreaths!
Soon we will hurry
softly out the door,
soon we will hurry
softly out the door,
Hurrah! to the magnificent dance,
soon we will hurry
softly out the door,
soon we will hurry
softly out the door,
Hurrah! to the magnificent dance,
Hurrah! Hurrah!
Hurrah! to the magnificent dance!

I am he whom you called, *Демон (The Demon)*

Я тот, которому внимала
Ты в полуночной тишине,
Чья мысль душе твоей шептала,
Чью грусть ты смутно отгадала,
Чей образ видела во сне.
Я тот, чей взор надежду губит,
Едва надежда расцветет,
Я тот, кого никто не любит,
И всё живущее клянет.
Я бич рабов моих земных,
Я царь познания и свободы,
Я враг небес, я зло природы,
И, видишь,- я у ног твоих!
Тебе принёс я в умиление
Молитву тихую любви,
Земное первое мученье
И слёзы первые мои.

I am he whom you called
in the silence of midnight,
whose thought whispered to your soul,
whose sadness you did faintly sense,
whose image you saw in a dream.
I am the one whose gaze destroys hope
as soon as it blossoms
I am the one who no one loves,
and all living things curse.
I am the scourge of my earthly servants,
I am the king of knowledge and freedom
I am the enemy of heaven, the nature of evil
and, you see – I am at your feet!
I brought you tenderness,
a prayer of silent love,
The first earthly torment
and my first tears.

Our Performers

Tenor **Brian Minnick** has sung extensively through the United States. He currently resides with his husband in Kāneʻohe, Hawaiʻi. Though mainly performing opera, Brian also sings musical theater and oratorio. He is most interested in contemporary music and early music. Brian has most recently performed with Early Music Hawaii, Austin Opera, One Ounce Opera, and Density512. He is currently a section leader at the Lutheran Church of Honolulu.

Some favorite roles include The Gingerbread Witch (*Hänsel und Gretel*), Dr. Bryan Cooper (*Maelstrom: A Zombie Opera*), Percy (*Anna Bolena*), Michele (*Saint of Bleeker Street*), Sancho Panza (*Don Quijote, His Death & Meta Re-birth*), Brack Weaver (*Down in the Valley*), Torquemada (*L'heure espagnole*), Tinca (*Il Tabarro*), and Malcom (*Macbeth*), as well as the United States premiere of Dvorak's *Šelma Sedlák*, singing the role of Jean.

Brian holds a masters in opera from The Longy School of Music of Bard College under the study of Donna Roll as well as a bachelors of music from George Mason University under Patricia Miller and Lisa Berger.



Catherine Morris, soprano, is an adjunct professor of voice at Brigham Young University—Hawaiʻi, a resident teaching artist and soprano at Hawaiʻi Opera Theater and maintains a private voice studio. She has performed with the Hawaiʻi Opera Theater Express education touring opera for the past four seasons, most recently performing the role of Aida in the 2021–22 production of *Aida*. She will be singing the role of Mabel in this season's upcoming production of *The Pirates of Penzance*. For the past five years she has been a member of the Mae Z. Orvis Opera Studio and the Hawaiʻi Vocal Arts Ensemble and at ʻIolani Palace.

Before moving to Hawaiʻi in 2017, Catherine performed the role of Clorinda in Rossini's opera *La Cenerentola* at the Midwest Institute of Opera in 2015 and was invited back in 2016 to perform the role of Sister Constance in Poulenc's *Dialouges of the Carmelites*. She also performed the role of Lady Adela in the 2013 debut production of the musical *Invincible*. She has sung in numerous productions with Arizona State University's Lyric Opera Theater and as a soloist both in Phoenix and her native Chicago.

Catherine holds a masters degree in vocal performance from Arizona State University and completed her undergraduate music studies at the Chicago Conservatory of Music.

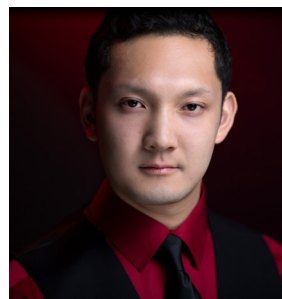


Dr. Melissa Walker Glenn, mezzo-soprano, is an associate professor of voice at Brigham Young University—Hawai‘i. She performs with Cantus Spiritus, Early Music Hawai‘i, and Honolulu Vocal Jazz. She has also performed as a soloist with the Phoenix Symphony, Hawai‘i Symphony Orchestra, Honolulu Symphony Orchestra, Eastman Orchestra, Honolulu Bach Chamber Orchestra, ¡Sacabuche!, and True Concord Voices and Orchestra. Her opera engagements include Arizona Opera, Lyric Opera Theatre, and Painted Sky Opera. As a diverse musician, she has performed many roles in musical theatre, theatre, and independent film, including working at Disneyland with GoodTime Productions.



In addition to teaching and performing, Melissa has written a musical with book writer Dr. John Bell. The musical, *Gingerbread*, is a dystopian retelling of Hänsel and Gretel. She lives in Kahuku with her husband David and three children. www.melissawalkerglenn.com.

Hailed by Opera News as “a booming, well-crafted bass,” **Robert Ellsworth Feng** is a collaborator who creates powerful performances. Robert is the recipient of the Seagle Festival Guild Scholarship, the George Woodhead Prize in Voice, and the Peabody Career Development Award and placed second in the NYCMS International Voice Competition and third in the Opera for Earth Vocal Competition.



Performance highlights include *Madama Butterfly* (Bonze/Prince Yamadori) with Hawai‘i Opera Theatre, the world premiere of *Harmony* (Rev. Joseph Twichell) by Robert Carl, the U.S. premiere of *The Garden of Alice* (Mad Hatter/Frog Footman/Card #7) by Elizabeth Raum, *Juana* (Padre Antonio) and *Anna Bolena* (Rochefort) with dell’Arte Opera Ensemble, *Les pêcheurs de perles* (Nourabad) and *Don Giovanni* (Il Commendatore) with /Kor/ Productions, Tobias Picker’s *Emmeline* (Pastor Avery) and *La traviata* (Dottore Grenvil) with Manhattan School of Music, *Le nozze di Figaro* (Bartolo) with Berlin Opera Academy, and Massenet’s *Chérubin* (Le Philosophe) with Peabody Conservatory.

Robert received his bachelors degree at Peabody Conservatory, his masters degree at Manhattan School of Music, and is an alumni of the Seagle Festival. Robert will join Hawai‘i Opera Theatre for their 2022–23 season as a resident artist and will enter his second year as a member of the Mae Z. Orvis Opera Studio.

Jennifer Duerden is an instructor of piano at BYU—Hawai‘i. She earned her master’s degree in piano accompanying at Florida State University and her bachelor’s degree in piano performance at Brigham Young University. She teaches several music classes at BYU—Hawai‘i and courses previously taught include collaborative piano, music appreciation, music theory and ear training, steel drums, and many others. She performs frequently with choral groups on O‘ahu and has worked with dozens of choral conductors from around the United States. She performs frequently with other types of ensembles playing jazz, music theatre, and chamber music. She has taught at Mississippi Valley State University, Holmes Community College in central Mississippi, and at Leon High School in Florida. In addition to her life as a pianist, she is also active as a performer on the steel pan and as a composer and arranger for steel bands.



First Monday Concerts at LCH

At Lutheran Church of Honolulu we believe the arts hold a special place in our community. In support of both local performers and concert-goers, we're continuing our concert series, launched last year, that features a free concert on the first Monday of each month. The series programs outstanding chamber works that are often overlooked by other organizations, giving voice to intimate works for the enjoyment of the community.

If you enjoy what you hear this evening and wish to support the arts in a meaningful way, please consider becoming a First Mondays Sponsor by making a donation today.

DONOR LEVELS

Patron \$2,500–\$5,000

Financial support at the Patron level covers the cost of an entire concert

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Sponsor a quartet or small chamber group

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Contributes to the cost of one member of the Bach Chamber Orchestra

Supporter \$1–\$99

Funds advertising and publicity, venue costs, and refreshments

HOW TO DONATE

1. By mail (check)

Designate “concert series” and make check payable to:

Lutheran Church of Honolulu
1730 Punahou Street
Honolulu, HI 96822

2. Donate online at

LCHwelcome.org/Mondays

3. Leave an offering in the calabash after the program

Sponsors at the “Patron” and “Director” level will be recognized at each concert. Other donors are gratefully listed in the next concert program.

Mahalo to Our Donors

Patron: The Arthur and Mae Orvis Foundation

Director: Bill Potter

Member: Carol Langner

Supporters: Maria Au Hoy, Cathy & Stan Baptista, James Cartwright, Linda Muller

Upcoming First Mondays Concerts

November 7, • George Kahumoku, Jr., and Friends

Join us for this special First Monday's Concert featuring Grammy-award-winning slack-key guitarist, George Kahumoku, Jr., The slack-key guitar or *ki hō'alu* originated when the Mexican and Spanish *vaqueros* (cowboys) introduced the guitar to Hawai'i when King Kamehameha III brought them to aid in managing the overpopulation of cattle. This style of guitar playing is unique to Hawai'i.

December 5 • A Holiday Horn Spectacular

What are the holidays with some caroling horns? join us for this lighthearted concert and be serenaded by a horn quartet made up of members from ensembles like the Royal Hawaiian Band and Hawai'i Symphony Orchestra. Bring your singing voice as there will be a sing-a-long portion to this performance to help us get into a festive mood!



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OF HONOLULU

For more information

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