



HONOLULU CHAMBER MUSIC

— SERIES —

PRESENTS

APOLLO5



SATURDAY • MARCH 14, 2026 • 7:30 PM

CATHEDRAL OF SAINT ANDREW

This concert is lovingly dedicated to

EMIKO LYOVIN

by Bruno & Tracy (Sasha) Boval



HONOLULU CHAMBER MUSIC

— SERIES —

PRESENTS

APOLLO5

Penelope Appleyard, soprano Lily Robson, mezzo-soprano
Thomas Mottershead, tenor Joseph Taylor, tenor
Augustus Perkins Ray, bass

PROGRAM

The Evening Primrose

Sol Justitiae	Alec Roth (b. 1948)
Tristis est anima mea	Orlando di Lasso (1530/32-1594)
Ubi caritas	Maurice Duruflé (1902-1986)
Ma te, raccoglie o Ninfa	Claudio Monteverdi (1567 – 1643)
Sfogava con le stelle	Monteverdi
Too much I once lamented	Thomas Tomkins (1572-1656)
Though Amaryllis dance in green	William Byrd (1539/40-1623)
Strike it up, tabor†	Piers Connor Kennedy (b. 1991)
The Evening Primrose	Benjamin Britten (1913-1976)
The Ballad of Green Broom	Britten

INTERMISSION

My Spirit Sang All Day	Gerald Finzi (1901-1956)
Where All Roses Go Johnnie Cope	Michael McGlynn (b. 1964) Cedric Thorpe Davie
Fly Me to the Moon*	Bart Howard (1915-2004) arr. Blake Morgan (b. 1991)
Lovely Day*	Bill Withers (b. 1938-2020) arr. Morgan
Summertime*	George Gershwin (1898-1937) arr. Matt Greenwood (b. 20th century)
The Way You Look Tonight*	Jerome Kern (1885-1945) arr. Greenwood
Homeward Bound*	Marta Keen (b. 1953) arr. Paul Smith (b. 1981)

† new composition for APOLLO5

* new arrangement for APOLLO5

**Please turn off all electronic devices, cell phones, and alarms.
Absolutely no photography, audio or video recording permitted.**

Roth, “Sol Justitiae”

Alec Roth is an English-born composer of German and Irish descent with wide-ranging interests including unicorns, cats, gardens, the Javanese gamelan, and nighttime. In 2009, he was composer-in-residence at Durham University’s Hatfield College when the college’s master asked him to put a text to music. It was the newly rediscovered “Sol Justitiae” (“Sun of Justice”) written by Hatfield’s onetime principal, James Barmby, in the nineteenth century. Roth’s piece, featuring an exotic implied augmented second, was premiered at Durham Cathedral that same year.

Di Lasso, “Tristis est anima mea”

One of the late Renaissance’s most renowned composers, Orlando di Lasso was born in what is now Belgium, spent much of his early life in Italy, and settled for his last four decades in Munich, where he served the dukes of Bavaria. He wrote more than two thousand works, variously in Latin, Italian, German, and French. Above all, he wrote motets, polyphonic religious works. “Tristis est anima mea” is one. This motet for five voices, with the highest voice set a little apart to highlight the text, was published posthumously by the composer’s sons in 1604.

Durufié, “Ubi caritas”

Maurice Durufié served for many years both as organist at Paris’ St.-Étienne-du-Mont and as Professor of Harmony at the Paris Conservatory. He is best known for the much-performed Requiem. Another of his choral works is 1960’s *Quatre Motets sur des thèmes grégoriens*, from which “Ubi caritas” is drawn. The work is closely based on an ancient chant of the same name, found in the *Liber usualis*.

Monteverdi, “Ma te, raccoglie o Ninfa” and “Sfogava con le stelle”

Claudio Monteverdi, a generation younger than di Lasso, was a similarly towering figure. Working first in Mantova and then Venice, he was the first great composer of operas, and among the first to use the basso continuo, ushering in the style that would come to be known as Baroque. He published a great many madrigals (a madrigal being more or less the secular equivalent to the motet) including the two gorgeous examples here. “Ma te, raccoglie,” written in 1600 upon a poem by jurist and scholar Scipione Agnelli, comes from Monteverdi’s Book VI of madrigals. “Sfogava con le stelle,” from Book IV, sets a poem by Ottavio Rinuccini, the world’s very first opera librettist.

Tomkins, “Too much I once lamented”

“Too much I once lamented,” by the Welsh-born Thomas Tomkins, organist at Worcester Cathedral, is a quite different sort of madrigal. Though it dates from 1622, about twenty years after Monteverdi’s madrigals, Tomkins is still writing in a polyphonic, Renaissance vein, rather than Monteverdi’s new, simpler style. This madrigal is a lament for Tomkins’ deceased lover.

Byrd, “Though Amaryllis dance in green”

William Byrd, with whom Tomkins studied, was another towering figure of the Renaissance. His “Though Amaryllis dance in green,” dating from the 1580s, is delightful for its celebration of romantic misfortune, highly independent vocal parts, and constantly varying textures and rhythms.

Kennedy, “Strike it up, tabor”

The Welsh-Irish Piers Connor Kennedy sings as low bass in the King’s Singers, and is a widely-commissioned composer. Kennedy writes: “‘Strike it up, tabor’ was commissioned by Apollo 5 last year especially for their Crossings project. It is an original piece written in neo-Tudor style which pays homage

to Thomas Weelkes.” Kennedy is referring to a song of the same name by Shakespeare contemporary Weelkes, found in his *Ayres or Phantasticke Spirites for Three Voices*.

Britten, “The Evening Primrose” and “The Ballad of Green Broom”

Benjamin Britten wrote his *Five Flower Songs* as an anniversary gift for botanist/philanthropists Leonard and Dorothy Elmhirst. The text of “The Evening Primrose,” the set’s fourth song, is by nineteenth-century poet John Clare, whose work celebrates nature in reaction against the Industrial Revolution, and also addresses questions of alienation and identity. The beautiful “Evening Primrose” brings these concerns together in depicting a delicate beauty that only appears in the darkness. The concluding “Ballad of Green Broom” (its poet is anonymous) affords Britten the opportunity to indulge his humorous vein.

Finzi, “My Spirit Sang All Day”

English composer Gerald Finzi had a genius for setting the English language to music. In 1937, in the period leading up to and just after his marriage to his muse, Joyce Black, he wrote seven songs setting the poetry

of Robert Bridges. In the vowels of “My Spirit Sang All Day,” he finds inspiration for sounds that enhance the poem’s celebration of the joys of love.

McGlynn, “Where All Roses Go”

Michael McGlynn is an Irish composer who uses archaic modal harmonies to create a very contemporary style of music. His “Where Roses Go,” for tenor solo with ensemble, sets the words of Irish poet Francis Ledwidge in a most unusual manner. Verses are taken variously from two different Ledwidge poems, “June” and “Thomas McDonagh,” both written during WWI, in which the poet was killed.

Davie, “Johnnie Cope”

Howard, “Fly Me to the Moon”

Bart Howard was a veteran songwriter without any runaway hit when he wrote “In Other Words.” His publisher asked him for a song without his usually complicated

lyrics. Howard responded by employing simpler-than-usual words. “It took me 20 years,” he said, “to find out how to write a song in 20 minutes.” “In Other Words,” written in triple meter, came to be known by its first line, “Fly Me To The Moon,” and has usually been sung in 4/4 meter since Frank Sinatra’s version, in Quincy Jones’ 4/4 arrangement, became popular. Of note for this performance is that the Sinatra version came to be linked to the Apollo missions to the moon.

Withers, “Lovely Day”

Bill Withers was a soul and R&B singer known for such hits as “Ain’t No Sunshine,” “Just The Two Of Us,” and “Lovely Day.” This 1977 song’s joyous and catchy chorus will be familiar to many not only from radio play, but also from numerous ads, football broadcasts, and political events.

Gershwin, “Summertime”

“Summertime” needs little to no introduction. It is an aria from *Porgy and Bess*, Gershwin’s 1935 opera based on a novel by DuBose Heyward. The song’s words are by Heyward himself, and have been called the best lyrics in musical theater by Stephen Sondheim.

Kern, “The Way You Look Tonight”

In “The Way You Look Tonight,” Jerome Kern wrote a very simple but incredibly touching melody. The 1936 song’s lyrics are by Dorothy Fields, who like Kern came from an immigrant New York Jewish family. Fields said that “the first time Jerry played that melody for me I went out and started to cry. The release absolutely killed me. I couldn’t stop, it was so beautiful.”

Keen, “Homeward Bound”

Marta Keen has had an unusual career. For 16 years, she was a K-12 music educator. She then became an elementary school librarian. Her “Homeward Bound,” much performed throughout the English-speaking world and Asia, was written not about herself but someone else. Nonetheless, she has said, it is about “the soul’s yearning to grow and change,” and “knowing that those who love you trust you to return.”

@Sasha Margolis



APOLLO5 stands out as one of Britain's smallest but most dynamic vocal groups. Comprising a soprano, alto, two tenors and a bass, the ensemble — named after the ancient Greek god of music — has earned a reputation for its ability to connect intimately with audiences whilst producing a rich, vibrant and versatile sound. With a repertoire that embraces Renaissance, classical, and contemporary choral works, alongside folk, jazz, and pop, the group's five voices vividly bring five centuries of music to life.

APOLLO5's extensive touring schedule has taken the group across Europe, the USA, and Asia. The ensemble has performed at renowned UK venues including Wigmore Hall, Cadogan Hall, Sinfonia Smith Square, the Royal Albert Hall, and the Barbican Centre. They have also toured widely in France, Germany, and other European countries, with recent highlights including collaborations with an orchestra in Lisbon and a brass band in Prague. Regular appearances on BBC Radio 3's *In Tune* and frequent airplay on Classic FM, Magic Classical, and NTS Radio reflect their broad appeal.

The group has released seven solo studio albums. Recent highlights include *Anam* (2025), a Gaelic inspired collection of "Music to Move the Soul," and *Haven* (2023), which explores the music of troubled, displaced, and persecuted composers and features William Byrd's complete Mass for Five Voices. Other notable releases are *Where All Roses Go* (2021) and *O Radiant Dawn* (2019), both of which reached the top 5 of the UK Classical Charts, as well as the winter album *A Deep But Dazzling Darkness* (2021) and *Invocations* (2023), a collaboration with composer and arranger Fraser Wilson. Their upcoming eighth album, *Crossings* (2026), is a musical meditation on the ancient Via Francigena pilgrimage route. During the pandemic, APOLLO5 played a key role in launching *LIVE From London*, a global series of online concerts that reached millions and supported over 500 artists, composers, and production teams — a festival that continues to thrive today.

As part of the VOCES8 Foundation, APOLLO5 collaborates with Paul Smith and affiliated ensembles to deliver

transformative workshops, masterclasses, and concerts to over 40,000 young people annually in the UK, Europe, and the USA. In recent years, the group has worked with thousands of participants across France through Association Sing'In projects, performing in unique venues such as football stadiums, circuses, and royal abbeys. Much of their UK education work is based at the VOCES8 Centre

at St Anne & St Agnes Church in Central London. APOLLO5 has also helped to lead a major singing project in Hackney and Tower Hamlets, partnering with inner-city schools and supporting teachers. Now in its eighth year, this initiative is supported by the Masonic Charitable Foundation, the Worshipful Company of Glovers, The Big Give Trust, and generous private donors.

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for your support and attendance this evening!

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Sounds of Shakespeare FESTIVAL

Our spring festival returns with music & performance inspired by the Bard.

Thursday, March 19

Prokofiev's Romeo & Juliet

Saturday, March 21

Early Music Hawaii
Melancholy & Mirth: The Music of John Dowland

Sunday, March 22

Tchaikovsky's Romeo & Juliet

Beyond the Concerts

The festival extends beyond the concert hall with coffee talks, community events, and special partnerships across Hawai'i, creating a citywide celebration of music and theater.

Sunday, March 15 Hawai'i Shakespeare Festival Sneak Peek of Julius Caesar
at Downtown Art Center

Saturday, March 21 Shakespeare Coffee Talk at Blaisdell Concert Hall

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