



The ROSE ENSEMBLE

Reawakening the Ancient



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April 19, 2009 • A. F. Siebert Chapel



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ENSEMBLE

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Program

Please silence all cell phones, watch alarms and pagers before the concert. Program subject to change.

Hawai'i Revealed: Music from the Soul of the Hawaiian Saga

READING: from the *Kumulipo* (The First Era)

'O Wākea noho iā Papahānaumoku Oli, Mele Ko'ihonua
'Ula nōweo Mele Hula 'Ōlapa

READING: *The Legend of Pele and Hi'iaka*

No luna e ka halekai no ka mā'alewa Mele Hula 'Āla'apapa

READINGS: from the *Diary of Captain Cook / Mark Twain on Captain Cook*

Pōhaku Kahiko Hīmeni – Ka Lira Hawaii (1844)
Ponomau Hīmeni – Na Hīmeni Hawaii (1834)

READING: *Mark Twain on the dismantling of the kapu (tabu) system*

Hōokani Misionari Hīmeni – Ka Lira Hawaii (1848)
Pua Roselani Mele Hawai'i – Charles E. King (1874-1950)
Ku'u Leialoha Mele Hawai'i – Charles E. King

READING: *Civilizing the heathen: a letter home*

Nani Wale Lihū'e Mele Hawai'i – Prince Leleiohōkū (1854-1877), arr. King

READING: *The Hawaiian Cowboys*

Sweet Lei Mamo Mele Hawai'i (attributed to Huelani)
Nāmoloakama Lā Mele Hawai'i
Lili'u e Mele Hawai'i – John Kaulia/Linda Kachelmeier
Waikiki (1938) Mele hapa-haole – A. Cummings (1913-94)/Kachelmeier
Aloha 'Oe (1878) Mele Hawai'i – Queen Lili'uokalani

INTERMISSION

Aia la 'o Pele Mele Hula 'Ōlapa

READING: *Mark Twain on Christianity in the Sandwich Islands*

Hawai'i Pōno'i (National Anthem, 1876) Mele Hawai'i – King Kalākaua/Berger (1844-1929)
Ku'u Pua i Paoakalani (1895) Mele Hawai'i – Queen Lili'uokalani

READING: *King Kalākaua: entertainer, musician*

Kāwika (1883) Mele Hula 'Ōlapa
Lei Gardenia Mele Hawai'i – Charles E. King

READING: *Lili'u imprisoned in her own palace*

Ke Aloha o ka Haku Hīmeni – Queen Lili'uokalani
Kaulana Nā Pua (1893) Mele Hawai'i – E. Kekoa'ohiwaikalani Prendergast
'Ekolu Mea Nui Hīmeni – Robert Nāwahine (1868-1951)
Hawai'i Aloha Hīmeni – Lorenzo Lyons (1807-1886)

Program

We would like to express our respect and reverence for the teachers, both musical and academic, who have helped to shape our performance. It is with devotion and humility that we have approached this repertoire, and we are committed to its performance for two reasons:

First, we wish to share with you what we have learned concerning the music and the history of the Hawaiian Islands. It has indeed been an education for all of us. Second, and more importantly, we hope that by our efforts, we may honor the Hawaiian people, whose rich culture and traditions have made this work possible.

-The Rose Ensemble

Biography and Performers

Jordan Sramek (*Founder/Artistic Director, tenor*)

Soprano: Heather Cogswell (*piano*), Kathy Lee, Kim Sueoka (*hula, ipu*)

Alto: Lisa Drew, Linda Kachelmeier (*piano*), Kristine Kautzman

Bass: Tim O'Brien (*ipuheke*)

John Bitterman (*conch*), Mark Dietrich, (*'ukulele*)

with

David Burk (*'ukulele, guitar*) and Wade Oden (*guitar*)

Founded in 1996 and based in Saint Paul, Minnesota, The Rose Ensemble reawakens the ancient with vocal music that strives to stir the emotions, challenge the mind and lift the spirit. The recipient of the 2005 Chorus America Margaret Hillis Award for Choral Excellence and a first-place winner in the sacred music category at the 2007 Tolosa International Choral Competition (Spain), the group's concerts and seven recordings have been called "first class" (*Neuss-Grevenbroicher Zeitung*), "impassioned and brightly alive" (*Choral Journal*) and "engaging... satisfying" (*Gramophone*). This past summer, The Rose Ensemble was pleased to make its Italian debut with twelve consecutive performances at the international choral festival *La Fabbrica del Canto*. The group then gave several more performances in France, appearing at *Festival Musique en Morvan* (Burgundy), *Festival des Choeurs Laureats in Vaison* (Provence) the prestigious *Festival d'Ile de France* (Paris) and *Festival de Musiques Anciennes* (Tours).

Program Notes, Texts & Translations

*The Rose Ensemble has chosen not to edit the Hawaiian language when citing or quoting sources.
Program notes by Jordan Sramek.*

In the first year of his reign (1874), King David Kalākaua made history by being the first king to visit the United States. While there he was honored at a state dinner given by President Grant, addressed a joint session of Congress, and successfully negotiated a reciprocity treaty which allowed Hawaiian sugar into the United States duty-free. In 1881, Kalākaua distinguished himself once again by being the first monarch to circumnavigate the globe.

Kalākaua became known as the “Merrie Monarch” for his ability to enjoy the pleasures of life, and more importantly, for his devotion to rebuilding and preserving the integrity of his people. To this end, as he was greatly concerned about the loss of native Hawaiian culture and traditions, Kalākaua encouraged and supported the revival of and public performances of hula, which had been banned by the missionaries for decades. The *Mele Hula ‘Ōlapa, Kāwika* (featured on the second half of this program), relates how he appealed to England and France for financial aid for Hawai‘i but was refused. The piece first appeared on the concert program given at the King’s 1883 coronation ceremony, a grand event that actually took place nine years *after* he was elected King.

In the vein of *Kāwika*, we present *‘Ula Nōweo* (which honors Queen Emma, wife of King Kamehameha IV), *Lili‘u e*, (a name chant for Queen Lili‘uokalani) and also a new arrangement of *Aia la ‘o Pele* (a post-contact Mele Hula composition for the infamous sister of the goddess Pele). But on a program of historical Hawaiian music, it would be negligent of us (if not misleading) not to represent the chant and hula tradition that precedes the arrival of the missionaries. After all, the real triumph behind Kalākaua’s revival of hula is the survival of the tradition itself – even in the face of years of shame, guilt and prohibition imposed by the missionaries. To honor this unbreakable link to the ancient, we present the sacred *Mele Hula, No luna e ka halekai no ka ma‘alewa*, and the powerful creation chant, *‘O Wākea noho iā Papahānaumoku*.

‘O Wākea noho iā Papahānaumoku Oli, Mele Ko‘ihonua

*‘O Wākea noho iā Papahānaumoku
Hānau ‘o Hawai‘i, he moku
Hānau ‘o Maui, he moku
Ho‘i hou ‘o Wākea noho iā Ho‘ohōkūkalanani
Hānau ‘o Moloka‘i, he moku
Hānau ‘o Lāna‘ika‘ula, he moku
Lili‘ōpū punalua ‘o Papa iā Ho‘ohōkūkalanani*

*Ho‘i hou ‘o Papa noho iā Wākea
Hānau ‘o O‘ahu, he moku
Hānau ‘o Kaua‘i, he moku
Hānau ‘o Ni‘ihau, he moku
He ‘ula ‘o Kaho‘olawe*

Creation chant

Wākea lived with island-birthing Papa
Begotten was Hawai‘i, an island
Begotten was Maui, an island
Wākea made a new departure and lived with
Ho‘ohōkūkalanani
Begotten was Moloka‘i, an island
Begotten was Lāna‘ika‘ula, an island
The womb of Papa became jealous at its
partnership with Ho‘ohōkūkalanani

Papa returned and lived with Wākea
Begotten as O‘ahu, an island
Begotten was Kaua‘i, an island
Begotten was Ni‘ihau, an island
A sacred red is Kaho‘olawe

Translation: Edith Kanaka‘ole Foundation

‘Ula nōweo Mele Hula ‘Ōlapa

*Kāhea: ‘Ae. ‘Ula nōweo la lā e ka lae la
‘Ula nōweo lā lā e ka lae la
Ka pua ‘ilima lāe.
A ka lae ‘o Nohili lā
Ka hūwai lana la o ka awapuhi lāe.
Ua ‘ika wale‘ōe lā*

*I ka ua loku la ‘o Hanalei lāe
Ua lipolipo wale lā
‘Ao kanahela la ‘o Ho‘ohie lāe
Ha‘ina mai ka puana lā
La he inoa la no Kamoha‘i lāe.*

Kāhea: He inoa nō Kamoha‘i.

The bright red glow

Call: The bright red glow of the sun

The bright red glow of the sun
opens the ‘ilima blossom.
At the point of Nohili
the stream overflows among the ginger.
You have seen
the heavy rain at Hanalei,

the deep dense underbrush
of the forest if Ho‘ohie.
Tell the refrain
in honor of Kamoha‘i.

Call: In the name of Kamoha‘i.

Translation: Nā Mele Hula, ed. Nona Beamer

No luna e ka halekai no ka ma‘alewa Mele Hula ‘Āla‘āpapa

*Kāhea: ‘Ae. No luna e ka halekai no ka ma‘alewa
No luna e ka halekai no ka ma‘alewa,
Nānā ka maka iā Moana-nui-ka-lehua,
Noho ‘ike kai e Mali‘o
Ina kū a‘ē lā ka lehua i laila la, ‘Ea la, ‘ea la, ‘ea; i
laila ho‘i.*

*Kea‘au ‘ili ‘il nehe i ke kai,
Ho‘olono i ke kai ‘o Puna,
‘Ao Puna i ka ulu hala la,
‘Ea la, ‘ea la, ‘ea; kai ko‘o Puna.*

Kāhea: He inoa nō Hi‘iaka i ka poli o Pele

*Hopoe-lehua ki‘eki‘e i luna,
Maka‘u ka lehua i ke kanaka,
Lilo ā, i lalo e, hele ‘ai la,
‘Ea la, ‘ea la, ‘ea; i lalo ho‘i,*

Up on the house-like summit of ka ma‘alewa

Call: Up on the house-like summit of ka
ma‘alewa

Up on the house-like summit of ka ma‘alewa,
I turned to gaze at Moana-nui-ka-lehua,
There I saw the sea of Mali‘o,
The lehua trees were so tall there, It was there.

The tiny pebbles are rusted by the sea,
As one listens to the sea of Puna,
Puna of the hala groves,
The rough sea of Puna.

Call: A name chant for Hi‘iaka i ka poli o Pele

Translation: Mary Kawena Pukui from *Nā Leo
Hawai‘i Kahiko*

The lehua reached upward,
In their fear of man,
Men, who went down below,
Down below.

When the brig *Thaddeus* first arrived in Hawaiian waters in April 1820 carrying the Pioneer Company of the Sandwich Islands Mission, Liholiho or King Kamehameha II and other members of the Royal family came on board to visit. The Company sang several psalms and hymns for the Royal party and the King was apparently pleased. By 1823 the Hawaiians had advanced well enough in hymn singing and in reading the Hawaiian language to warrant a printed hymnal. In that year, the mission press put out the first hymnbook in Hawaiian: *Na Himeni Hawaii: He Me Ori Ia Jehova, Ke Akua Mau* ("Hawaiian Hymns and Songs to Jehovah, the Eternal God"). The tiny book's 60 pages contained 47 hymns (without musical notation). The publication of *Na Himeni Hawaii* helped to widely promote the practice of hymn singing. It could even be called a "best seller," with the entire printing of 2000 copies of the original 1823 hymnal quickly used by Hawaiians. A second hymnbook with a total of 63 hymns was printed with 10,000 copies; in 1828 another 20,000 copies printed; and in 1832 still another 10,000 copies.

Incredibly, by 1826, 80 singing schools had been established on the island of Hawai'i alone, and by the 1830s, several hundred schools may have been established with an enrollment of approximately 52,000 (this large number is conceivable because both young people and adults were enrolled). In 1834, hymn singing reached a new stage of sophistication when the great missionary Hiram Bingham (Binamu) published the first Hawaiian hymnal containing musical notation and even explicit instructions in both singing and reading music. It consisted of 194 hymns and also contained 56 pages of detailed instructions called *Ke Kumu Leo Mele* ("The Tune Singing Teacher"). Interestingly, only a handful of hymns appearing in the original 1823 hymnal can be found in the 1834 hymnal and subsequent editions.

The selections used in the early Hawaiian hymnals were not composed in Hawai'i, and the vast majority of them were typical British hymn tunes that were well-known and loved by the Calvinist missionaries, themselves well educated in music and active in the Handel and Haydn Society of Boston. The earliest *Himēni* (hymns) featured on this program, *Pōhaku Kahiko* and *Ponomau*, are appropriately listed with their original British hymn tune names, and it should be noted that the Hawaiian names for these hymns are simply new titles given by the missionaries and have no specific signification or special meaning.

Pōhaku Kahiko *Himēni – Ka Lira Hawaii* (1844)

*E Iesu ka mōhai nō'u,
Holo au i loko ou,
'Oia no ka pūnāwai,
Kahi a'u e ma'e ma'e ai.
Kahe mai kou koko mau,
Me ka wai mai kō 'ao'ao:

Inā 'uwē waimaka wau,
Inā ho'ōikaika mau;
'Aole 'oia he mōhai,*

*No ka hewa e pau ai;
'Oe ke ho'āla nei,
'Aole mōhai hala e.

I ku'u wā e ola nei,
I ku'u wā e make ai;
A pi'i a'e i kēlā ao.
A nānā i kou nani mau,
E Iesu ka mōhai nō'u,
Holo au i loko ou.*

Hymn tune: Zadoc

Jesus, sacrificed for me
I run to you
He is a wellspring
That flows and cleanses me
Let your blood flow
With the water from your side.

If I cry tears
If I am truly strengthened
He is not a sacrifice
To end sins
You shall awaken
No offering for forgiveness.

In my lifetime
When I die
I shall proclaim to the world
To gaze upon your beauty,
O Jesus, the sacrifice for me,
I run to you.

Translation and Hawaiian language editing:
Amy Ku'uleialoha Stillman

Ponomau *Himēni – Na Himeni Hawaii* (1834)

*'Auhea ka pono mau
I pono ai kākou
'Auhea ka pono e ola ai
E 'imi pū kākou
I ke Akua mau
E pau nā akua waha he'e

Na Iesu i ho'ōpau
Kō 'onei mau ki'i la'au
Pau pū nā kapu o lākou
I keia wā maika'i
Lohe a ke kanawai
O ke Akua ola mau*

*Eia ka pono mau
No kō ke ao ā pau
Ko Iesu pono e ola ai
E lele pau kākou
Ma muli ōna no
Ma laila mau e malu ai

He alanui hou
E hele ai kākou
A hiki loa i ke ao
Ho'ōmana! Ho'ōmaika'i!
Iehova ka Mo'i
Ke Akua pono ola mau*

Hymn tune: Dalston

Where is the true righteousness
That upholds us
Where is the living righteousness
We seek in the true God
To put an end to lying gods

Jesus will end
These wooden images
Together with their laws
In this good time
We shall hear the laws
Of the living God

Here is the righteousness
Of this realm

Jesus' living law
We shall walk
Behind him
There in peace

A new path
We shall walk
Until we reach the light
Rejoice! Praise!
Jesus is King
Righteous living God

Translation and Hawaiian language editing:
Amy Ku'uleialoha Stillman

American hymn tunes were also used by the missionaries, such as *Missionary Chant* (Charles Zeuner, 1834), appearing in the source with a directly translated Hawaiian name: "Hookani Misionari." Many of the Hawaiian language hymn *texts*, however, do represent a new compositional style originating in Hawai'i. Indeed, the Hawaiian language used in the early *Himene* hardly represented direct translations of the original English, demonstrating the missionaries' utilization of hymnody to preach to the natives in a personal, but often chilling way. Note the original first strophe of Zeuner's hymn compared with that of its sibling Hawaiian hymn:

"Missionary Chant"
(original English text)

Thou Lord of host whose guiding hand
Hath brought us here, before thy face;
Our spirits wait for thy command.
Our silent hearts implore thy peace.

Ho'okani Misionari *Himene* – *Ka Lira Hawaii* (1848)

*E kō Iehova po'e kauwā,
E hele a'e, mai 'ō a 'ō,
Aloha i nā 'āina pa'ā,
I loko o ka na'āupō.*

*Ma laila nō e noho ai,
Ma waena o ka po'e kūlou,
A hōomaika'i i nā akua e,
E iho ana i ka pō.*

*He 'āina waonahale nō,
Ke uhi la ka malu pō;
Ma laila e kūkulu ai,
Kō Iesu ke'ā e ola ai.*

Hymn tune: Missionary Chant

Jehovah's servants
Go forth, here and there
Have compassion for those lands
Locked in ignorance.
Stay there
Among the subdued people
And praise God
Who will bring down the darkness.
A land of dense jungle
Covered by darkness
There build
Jesus' life-giving cross.

*No Iesu no nā 'āina ā pau,
E hele e hōhuli mai,
E hōohaumana iā lākou,
Na Iesu ke ali'i e ola ai.*

*E hele pū nō hō'i Iesu,
E alaka'i, e kia'i mau,
Ka 'Uhane hō'i e ala pū,
A pa'ā ka hana a 'oukou.*

For Jesus, to all lands
Go and convert them
Teach them
That Jesus is the life-giving king.
Go together with Jesus
He will guide and protect
The Holy Spirit shall be with you
And make your work successful.

Translation and Hawaiian language editing:
Amy Ku'uleialoha Stillman

Pua Roselani *Mele Hawai'i* – Charles E. King (1874-1950)

*Ua 'ike maka au i ka nani
O ka uka 'iu o Kapela
Ilaila hōoheno ai nā manu
Me ka pua 'āla onaona*

*Hui : Aloha ku'u pua roselani
Ku'u pua i ano'i ai la
He nani lua 'ole kou
Nou no ka 'i'ini a loko*

Rose of Maui

I have seen the beauty
Of the uplands of Kapela
There where the birds love to gather
With the fragrant blossom

Chorus: I love my rose blossom
My cherished blossom
Yours is a beauty without equal
For you is the desire from within
The uplands are diffused with fragrance

Ku'u Leialoha *Mele Hawai'i* – Charles E. King (1874-1950)

*A 'o ke 'āla ka i hiki mai
Nā ke ahe lau makani
Hali mai i o'u nei
Hiki ko aloha kau mai ka hali'a
Nou hōokahi e ku'u ipo nohea*

My Leialoha

Ah, the fragrance that wafts forth
On the gentle breeze
Calling out to me
Your love arrives, and is held as a remembrance
You alone are my lovely sweetheart

Chorus: My Leialoha, my precious lei
There with you are memories and desire

*Puā ia uka i ke 'āla
He 'āla hōohihi na'u
He lei onaona 'oe lā
Hā'aheo hō'i au kō aloha*

*Ua nani ku'u pua roselani
Ua noho 'ia e ke onaona
He lei he wehi 'oe no ku'u kino
A he lei makamae oe na'u*

A fragrance that I treasure
You are a sweet lei
I am honored with your love

My rose blossom is beautiful
Surrounded by fragrance
You are a lei, an ornament for my body
And a cherished lei of mine

Translation and Hawaiian language editing:
Amy Ku'uleialoha Stillman

*Hui: Ku'u Leialoha, e ku'u lei makamae
Aia me 'oe ka hali'a, ka 'ano'i
A neia pu'uwai
Hōokahi mea nui,
'O ka leo o ke aloha
Ke pane mai 'olu a'u
Maha nei pu'uwai*

Of this heart
One important thing
The voice of love
Reply softly to me
To put this heart at ease

Translation and Hawaiian language editing:
Amy Ku'uleialoha Stillman

Nani Wale Lihū'e *Mele Hawai'i* – Prince Leleiohōkū (1854-1877), arr. King

*Ano 'ai wale ka hikina mai
Ka 'ikena i ke anu o Wailua
'Elua māua me ka hali'a
I ka piko wai 'olu o Kemamo*

*Hui: Nani wale Lihū'e i ka la'i
I ka noe a ka ua Pa'ūpili*

*O ke ahe mai a ka makani
O ka māualua ki'i wai o Lehua
Ho'ōnā a'e ana i ke aloha
Pehea lā ia lā e pau ai
'Aohe na'e ho'i e hihī
Ua 'olu nahe 'olu i ka noe*

Beautiful is Lihū'e

Greetings arrive from the east
The vista in the cool of Wailua
There we two recall
The pleasant stream of Kemamo

*Chorus: Beautiful is Lihū'e
In the mist of the Pa'ūpili rain
The gentle breezes
Bring the northerly moisture from Lehua*

Love calms
When will the sun's brilliance be consumed?
There is none that shall entangle
There is only comfort in the mist.

*Translation and Hawaiian language editing:
Amy Ku'uleialoha Stillman*

The term *paniolo* (cowboy) evolved from the word *español* (Spanish). *Paniolo* songs are often accompanied by the guitar, (said to have been introduced by Mexican *vaqueros*), and often celebrate a cherished place on ranch land. Our fun-loving rendition of *Nāmolokama lā* is a love song from Kaua'i that extols the famous rains of Hanalei, while the lovely *Sweet Lei Mamo* praises the cool uplands of Kilohana (and of course, compares a sweetheart to the rarely seen mamo flower). We have chosen to categorize these songs more generally, however, using the term *Mele Hawai'i* (Hawaiian song) as opposed to *Mele Paniolo* (cowboy song).

Sweet Lei Mamo *Mele Hawai'i* (attributed to Huelani)

*Wehiwehi ka uka i ka nahele
Ka popohe lau o ka palai
Hau lipolipo i ke onaona
Hoa pili o ke 'āali'i.*

*Hui: Sweet lei mamo
Lei o ke aloha
Kāhiko nani o'ū
Sweet lei mamo.*

*Ka uhi pa'a a ka noe
Ka luna 'olu o Kilohana
I laila ho'i au i 'ike ai
Kahi wai hu'i o Leialoha.
Honehono leo o ke kāhuli
Leo le'a o ka waokele
Ka 'i'wi ka hoa e like ai
My sweet lei mamo.*

Sweet Garland of Yellow Lehua

The forest adorns the highlands
The lush fronds of fern
Hau, dense with fragrance
Is a companion of the 'āali'i.

*Chorus: Sweet garland of yellow lehua
Garland of affection
My beautiful adornment
Sweet garland of yellow lehua.*

The soft mist enfolds
The gentle peaks of Kilohana

Nāmolokama lā *Mele Hawai'i*

*Hui: Aia i ka luna Nāmolokama lā,
Pumehana ho'i kāua,
Kiani ana i ka lau o ka maile,
'Oni ana nō i ke kuahiwi la,
'Ohu'ohu ho'i kāua
I ka ua nui kaulana o Hanalei.*

*Kipa aku ana ke aloha
I ka hale kamā 'āina,*

Nāmolokama lā

*Chorus: There above at Nāmolokama
We are warm
As the maile leaves move gently
Moving on the mountain,
We are moistened
By the famous heavy rain of Hanalei.*

Love is visiting
My home,

Lili'u e *Mele Hawai'i* – John Kaulia/Linda Kachelmeier

*Lili'u e noho nani mai
Ko kino e ki'i milimili
Ko maka e nōweo wale
Ko pāpālina e kukū ana
Ko pōohiwi ani pe'ahi
Ko poli e nahenahe wale*

It is there that I witnessed
The bracing cool waters of Leialoha.
The sweet trill of the land shell
Cheery voice of the rain forest
The 'i'wi is one that compares
To my sweet garland of yellow lehua.

Translation: Puakea Nogelmeier

*Hawaiian language editing:
Amy Ku'uleialoha Stillman*

*'Ike ana i ka hau anu,
Kolonahe 'ou i ka la'i.
Ua la'i malu kāua,
Ka noho o ke onaona,
'Ike āna i ka pu'eone,
Pua rose a'o nā moku.*

Experiencing the cold chill,
The gentle breeze is comforting in the calm,
You and I are content
Sitting together enjoying the fragrance
Seeing the sand dunes,
My rose blossom of the islands.

Translation: Amy Ku'uleialoha Stillman

*Ko kuli e nuku moi 'oe
Ko wāwae kau mai i luna
Ha'ina 'ia mai ana ka puana
Lili'u e noho nani mai*

O Lili'u

O Lili'u sitting so beautifully
Your person we fondly touch

Your eyes sparkle
Your cheeks stand out

Your shoulders wave like a fan
Your bosom is so soft

Your knees like a moi fish nose
Your feet are lifted up

Tell the refrain
Of Lili'u sitting beautifully

Translation: huapala.org

Literally translated, *hapa haole* means "part foreigner." The *hapa haole* era began in 1912, when a Broadway production called *Bird of Paradise* featured a Hawai'i-set storyline and Hawaiian music. Billed as a "spectacular dramatic novelty," it featured a white man falling for a brown-skinned maiden (who later hurls herself into a volcano as a sacrifice). By 1915, Tin Pan Alley songwriters were scrambling to craft "Hawaiian" songs—some in English, some with Hawaiian words, even some with fake Pidgin with phrases like "wicky wacky woo."

The most beloved *hapa haole* compositional style, however, is the romantic song, which employs a poignant melody and lyrics conveying a sense of longing for home.

Waikiki (1938) *Mele hapa-haole* – Andy Cummings (1913-1994), arr. Linda Kachelmeier

Waikiki, at night when your shadows are falling,
I hear your rolling surf calling,
Calling and calling to me.

Waikiki, 'tis for you that my heart is yearning,
My thoughts are always returning,
Out there to you, across the sea.

Your tropic nights,
And your wonderful charms.

Are ever in my memory,
And I recall, as I held in my arms,
An angel sweet and heavenly.

Waikiki, my whole life is empty without you,
I miss that magic about you,
Magic beside the sea.

Written in 1878, *Aloha 'Oe* is a song of farewell between two lovers, the most famous of Queen Lili'uokalani's compositions, and arguably the most well-known of all Hawaiian melodies. Lahlahi Webb and Virginia Dominis Koch tell of a visit by the Queen and her attendants to Maunawili Ranch, the home of Edwin Boyd on windward O'ahu. As they started their return trip to Honolulu on horseback up the steep Pali trail, the Queen turned to admire the view of Kaneohe Bay. She witnessed a particularly affectionate farewell between Colonel James Boyd of her party and a lovely young girl from Maunawili. As they rode up the steep cliff and into the swirling winds, she started to hum this melody, weaving words into a romantic song.

Aloha 'Oe (1878). *Mele Hawai'i* – Queen Lili'uokalani (1838-1917)

*Ha'aheo ka ua i nā pali
Ke nihi a'e la i ka nahele,
E hahai ana paha i ka liko,
Pua 'āhihi lehua o uka.*

*Hui: Aloha 'oe, aloha 'oe
E ke onaona noho i ka lipo,
A fond embrace a ho'i a'e au,
Until we meet again.*

*'O ka hali'a aloha i hiki mai,
Ke hone a'e nei ku'u manawa,
'O 'oe nō ka'u ipo aloha,
A loko e hana nei.*

*Maopopo ku'u 'ike i ka nani,
Nā pua rose o Maunawili,
I laila hia'ai nā manu
Miki'ala i ka nani o ka liko.*

Farewell to You

Proud is the rain up on the cliffs,
Creeping silently through the forest,
Pursuing perhaps the leaf buds,
Of the 'āhihi lehua blossom of the valley.

Chorus: Farewell to you, farewell to you
Fragrant one dwelling in the dark forest,
A fond embrace then must I leave,
Until we meet again.

Loving remembrance that comes to me,
Stirs sweetly in my emotions.

You are my beloved sweetheart,
That my heart dwells upon.

Clearly I have seen beauty,
The rose blossoms of Maunawili,
There do birds delight,
Moving quickly to the beauty of the leaf buds.

Translation: Hui Hānai;

Hawaiian language editing: The Queen's
Songbook

For the Hawaiians, perhaps no myth is more central than Pele and Hi'iaka, the story of the Fire Goddess Pele and her enduring rivalry with her sister, Hi'iaka.

Aia la 'o Pele *Mele Hula 'Ōlapa*

Kāhea: 'Ae. Aia la 'o Pele i Hawai'i

*Aia lā 'o Pele i Hawai'i 'eā
Ke ha'a maila i Maukele 'eā
'Ūhī'ūhā mai ana 'eā
Ke nome a'e la iā nā Puna 'eā*

*Ka mea nani kāi Paliuli 'eā
Ke pulelo a'e la i nā pali 'eā*

*Aia ka palena i Maui 'eā
'Āina o Kaululā'au 'eā*

*I hea kāua e la'i ai 'eā?
I ke alanui a e li'a nei 'eā
Ha'ina 'ia mai ka puana 'eā
No Hi'iaka nō he inoa 'eā*

Kāhea: He inoa nō Hi'iaka i ka poli 'o Pele

There is Pele

Call: Pele is at Hawai'i

Pele is at Hawai'i
Dancing at Maukele
Crunching along
Munching at Puna

The beautiful sight at Paliuli
The reflections in the clouds
There is the reflection at Maui
Land of Kaululā'au

Where shall we find contentment?
There in the waves
The story is told
For Hi'iaka, a name.

Call: A name chant for Hi'iaka i ka poli 'o Pele

Translation: Amy Ku'uleialoha Stillman

The text for the Hawaiian Kingdom's national anthem, Hawai'i Pōno'i, was composed by King David Kalākaua in 1876, honoring King Kamehameha I, founder of the Hawaiian Kingdom in 1810. The music was arranged by Captain Henry Berger, Bandmaster of the Royal Hawaiian Band, and was based on the Prussian hymn "Heil Dir Im Siegerkranz".

Hawai'i Pōno'i (Hawaiian National Anthem, 1876)

Mele Hawai'i – King Kalākaua/Henry Berger (1844-1929)

*Hawai'i Pono'i, Nana i kou mo'i,
Ka lani ali'i, ke ali'i.
Hui: Makua lanie, Kamehameha e,
Na kaua e pale, me ka ihe.*

*Hawai'i pono'i, nana i na ali'i,
Na pua muli kou, Na poki'i.
Hawai'i pono'i, E ka lahui e,
'O kau hana nui, E ui e.*

Hawai'i's own

Hawai'i's own, look to your king,
The royal chief, the chief.
Chorus: Royal father, Kamehameha,
We shall defend with spears.

Hawai'i's own, O nation,
Your great duty strive.

Translation: huapala.org

Hawai'i's own, look to your chiefs,
The children after you, the young.

During the latter half of the nineteenth century, Hawaiian music was dominated by four siblings known as *Nā Lani Ehā* ("The Royal Four"): David Kalākaua (1836-91), Lili'uokalani (1838-1917), Miriam Likelike (1851-87), and William Pitt Leleiohōkū (1854-77). While they all helped shape and foster the fusion of traditional Hawaiian culture and lyrical poetry with New England-style hymnody – utilizing their gifts and royal education to create a new form of musical expression – it was Lili'uokalani who was the most prolific...and influential.

By age 15, "Lili'u" was already an accomplished musician and composer. As an adult, she was a frequent patron of musical and dramatic events and took a keen interest in publishing her music so that it could be available to all. In 1866, she became director of the Kawaiiaho Church choir in Honolulu, and took the position of organist a few years later, alternating with Professor Henry Berger, master of the Royal Hawaiian Band.

Lili'u was given the name "Lili'uokalani", or "Lili'u of the heavens" by her brother, King David Kalākaua, upon naming her heir apparent to the throne in 1877. During her two brief years as Hawai'i's last ruling monarch (1891-1893), Queen Lili'uokalani filled her world with musical activity. She held many concerts at 'Iolani Palace, featuring foreign artists as well as local musicians. She remained active as a singer and director of several music groups, and continued to compose new songs.

Ku'u Pua i Paoakalani (1895) *Mele Hawai'i* – Queen Lili'uokalani (1838-1917)

*E ka gentle breeze e waft mai nei,
Ho'ohāli'ali'a mai ana ia'u,
E ku'u sweet never fading flower
I bloom i ka uka o Paoakalani*

*Hui: 'Ike mau i ka nani o nā pua
O ka uka o Uluhaimalama,*

*'Aole na'e ho'i e like
Me ku'u pua i ka la'i o Paoakalani.*

*Nane 'ia mai ana ku'u aloha,
E ka gentle breeze e waft mai nei,
Oh come to me ka'u mea e li'a nei,
I ulu i ka uka o Paoakalani.*

Blossom of Paoakalani

O ye gentle breeze that wafts to me,
Sweet cherished memories of thee,
Of that sweet never fading flower,
That blooms in the fields of Paoakalani.

Now name to me the one I love,
Ye gentle breezes passing by,
And bring to me that blossom fair,
That bloometh in the fields of Paoakalani.

Chorus: Tho' I've often seen those beauteous
flow'rs

That grew at Uluhaimalama,
But none of those could be compared
To my flow'r that blooms in the fields of
Paoakalani.

Translation: Queen Lili'uokalani

Kāwika (1883) *Mele Hula 'Ōlapa*

Kāhea: 'Ae. Eia nō Kāwika

*Eia nō Kāwika ei hei
Ka heke a'o nā pua ei hei
Ka uila ma ka hikina ei hei
Mālamalama Hawai'i ei hei
Ku'i e ka lono i Pelekāni ei hei
A lohe ke kuini o Palani ei hei*

*Nā wai e ka pua i luna ei hei
Nā Kapa'akea he makua ei hei
Ha'ina 'ia mai ka puana ei hei
Nō Kalani Kāwika he inoa la,
'Ea la 'ea la 'ea a--e*

Kāhea: He inoa nō kalani Kāwika Kalākaua.

David

Call: This is David.

This is David
The greatest of all flowers
(He is) the lightning in the east
That brightens Hawai'i
News reached England
Also heard by the French queen
Who is this flower of high rank?

Kapa'akea is his father
Tell the refrain
King David, is his name

Call: A name chant for David Kalākaua,
the royal one.

Translation: huapala.org

Called the “Dean of Hawaiian Music,” Charles E. King (1874-1950) further developed Hawai‘i’s musical landscape by synthesizing the Royal art song compositional style with mainland jazz elements and dancehall crooner lines, creating a new idiom that made him one of Hawai‘i’s most famous composers. With Queen Lili‘uokalani as his music teacher, he was a member of the first graduating class of the Kamehameha School for Boys. Himself one quarter Hawaiian and fluent in the language, King’s knowledge and appreciation of Hawaiian culture and history was reflected in his compositions. Although he was an innovator who added sophistication and more complex harmonic structure to Hawaiian music, employing not only the guitar and ‘ukulele but also the piano, King was still a staunch traditionalist. He insisted that Hawaiian songs should have Hawaiian lyrics, the subject should be about Hawai‘i, and the melodic quality *nahenahe* (sweet) and not “jazzed up.”

Lei Gardenia Mele Hawai‘i – Charles E. King (1874-1950)

*A he ho‘oheno nei no lei
No ku‘u lei gardenia.*

*‘O ka lau o ka niu ke holu nei
I ka ‘ae kai.*

*E kono mai ana ia‘u nei
Mai kāua e hi‘ipoi pū i ke aloha
Kāua i ka nani a‘o Waikiki
Me ka nani o ka po mahina la‘ila‘i.
Kūpaoa mau i ke ‘ala onaona
Nā wehi a‘o ku‘u home*

*Ho‘okahi no pua a‘u e ho‘ohihi nei
Pua gardenia pua ‘ala onaona
E kui i lei i‘ohu no‘u
I wehi no nā kau ā kau.*

*Me ‘oe ka mana‘o pau ‘ole
Ho‘ohikilele nei i ku‘u kino.
Lei gardenia lei ho‘ohihi
Na‘u ho‘okahi ‘oe
Ku‘u lei gardenia.*

Gardenia Lei

This song is a tribute
For my gardenia lei.

The coconut fronds, they sway
At the water’s edge.

They beckon to me (as if saying)
“Let us cherish each other,”
We two in the beauty of Waikiki,
In the allure of a moonlit night so serene.
Ever-scented with fragrance
Are the adornments of my home.

I admire but one flower,
The gardenia sweetly scented,

Strung into a lei for me to wear
As an adornment from season to season.

With you constantly are thoughts
That move and excite me.
Gardenia lei, admired so greatly,
you are mine alone,
My gardenia lei.

Translation: Kamehameha Schools HIS;
Hawaiian language editing: Amy Ku‘uleialoha
Stillman

Known commonly as “The Queen’s Prayer,” the touching *Ke Aloha o ka Haku* was composed by Lili‘uokalani on March 22, 1895, while she was under house arrest at Iolani Palace (she had been placed there by American and British businessmen for alleged knowledge of a plot to return her to the throne). The hymn asks the Lord’s forgiveness of those who have wronged her, and was dedicated to her niece, Victoria Ka‘iulani, heiress apparent to the throne. At the bottom of the song’s manuscript Lili‘uokalani wrote:

“Composed during my imprisonment at Iolani Palace by the missionary party who overthrew my government.”

Ke Aloha o ka Haku (1895) Hīmeni – Queen Lili‘uokalani (1838-1917)

*‘O kou aloha nō
Aia i ka lani,
A ‘o kou ‘oia‘i‘o,
He hemolele ho‘i.*

*Ko‘u noho mihi ‘ana,
A pa‘ahao ‘ia,
‘O ‘oe ku‘u lama,
Kou nani ko‘u kōo.*

*Mai nānā ‘ino‘ino
Nā hewa o kānaka,
Akā, e huikala,
A ma‘ema‘e nō.*

*No laila e ka haku,
Ma lalo o kou ‘ēheu
Kō mākou maluhia,
A mau loa aku nō. ‘Āmene.*

The Queen’s Prayer

O Lord, thy loving mercy
Is high as the heavens,
It tells us of thy truth,
And ‘tis filled with holiness.

Whilst humbly meditating,
Within these walls imprisoned,
Thou art my light, my haven,
Thy glory my support.

Oh! Look not on their failings,
Nor on the sins of men,

Forgive with loving kindness,
That we might be made pure.

For thy grace I beseech thee,
Bring us ‘neath thy protection,
And peace will be our portion,
Now and forevermore. Amen.

Translation: Queen Lili‘uokalani

Written in January 1893 and published in 1895, *Kaulana nā Pua* expresses opposition to the annexation of Hawai‘i to the United States. The original title was *Mele ‘Ai Pohaku* or “The Stone-eating Song,” and was also known as *Mele Aloha ‘Aina* or the “Patriot’s Song.” This hymn of Hawaiian nationalistic pride and rebellion was composed as Prendergast was sitting in the garden of her father’s house in Kapalama. Members of the Royal Hawaiian Band visited her and voiced their unhappiness at the takeover of the Hawaiian Kingdom and begged her to put their feelings to music.

Kaulana nā Pua (1893) Mele Hawai‘i – E. Kekoa‘ohiwaikalani Prendergast

*Kaulana na pua a‘o Hawai‘i
Kupa‘a mahope o ka ‘aina.
Hiki mai ka ‘elele o ka loko ‘imo
Palapala ‘anunu me ka pakaha.*

*Pane mai Hawai‘i moku o Keawe.
Kokua na Hono a‘o Pi‘ilani.
Kako‘o mai Kaua‘i o Mano
Pa‘apu me ke one Kakuhihewa.*

*‘Āole ‘āe kau i ka pulima
Maluna o ka pepa o ka ‘enemi
Ho‘ohui ‘aina ku‘ai hewa
I ka pono sivila a‘o ke kanaka.*

*‘Āole makou a‘e minamina
I ka pu‘ukala a ke aupuni.
Ua lawa makou i ka pohaku,
I ka ‘ai kamaha‘o o ka ‘aina.*

*Mahope makou o Lili‘u-lani
A loa‘a ‘e ka pono a ka ‘aina.
(A kau hou ‘ia e ke kalaunui)
Ha‘ina ‘ia mai ana ka puana
Ka po‘e i aloha i ka ‘aina.*

Famous are the Children

Famous are the children of Hawai'i,
 Ever loyal to the land
 When the evil-hearted messenger comes
 With his greedy document of extortion.

Hawaii, land of Keawe answers.
 Pi'ilani's bays help.
 Mano's Kauai lends support,
 And so do the sands of Kakuhihewa.

No one will fix a signature
 To the paper of the enemy,
 With its sin of annexation
 And sale of native civil rights.

We do not value
 The government's sums of money.
 We are satisfied with the stones,
 Astonishing food of the land.

We back Lili'u-lani,
 Who has won the rights of the land.
 (She will be crowned again)
 Tell the story of the people
 Who love their land.

Translation: Na Mele o Hawai'i Nei; ed. Samuel
 Elbert and Noelani Mahoe

'Ekolu Mea Nui Mele Hawai'i – Robert Nāwahine (1868-1951)

*'Ekolu mea nui ma ka honua
 'O ka mana'ō'i'o, ka mana'olana,
 A me ke aloha, ke aloha ka i'oi a'e,
 Pomaika'i na mea apau,
 Pomaika'i na mea apau.*

*E na makua, na keiki,
 Na mamo a Iuda me 'Epelaima,
 E pa'a ka mana'o i ka pono i 'oi a'e,
 Pomaika'i na mea apau,
 Pomaika'i na mea apau.*

Three Important Things

Three important things in the world,
 faith, hope, and aloha,
 Aloha is the best,
 And everything is blessed,
 And everything is blessed.
 O parents, children,

descendents of Judah and Ephraim,
 Think always that righteousness is best,
 And everything is blessed,
 And everything is blessed.

Source/Translation: *Nā Mele o Hawai'i Nei*, 1970
 (ed. Samuel Elbert and Noelani Mahoe)

Hawai'i Aloha, written by one of the most famous Christian missionaries, Rev. Lorenzo Lyons (who was also known as "Makua Laiana"). The melody was taken from an old American hymn "I Left it All with Jesus," composed by James McGranahan (1840-1907). Rev. Lyons arrived as a missionary in 1832, became fluent in Hawaiian at an astonishing speed and translated more than 900 hymns. With its powerfully nationalistic text, extolling the virtues of the Hawaiian landscape and its resilient people, this hymn has become one of the most beloved expressions of love for Hawaiians everywhere.

Hawai'i Aloha Hīmeni – Lorenzo Lyons (1807-1886)

*E Hawai'i, e ku'u one hānau e,
 Ku'u home kula'iwi nei,
 'Oli nō au i nā pono lani e.
 E Hawai'i, aloha e.*

*Mai nā aheahe makani e pā mai nei
 Mau ke aloha, nō Hawai'i.*

*Nā ke Akua e mālama mai iā'oe,
 Kou mau kualono aloha nei,
 Kou mau kahawai 'ōlinolino mau,
 Kou mau māla pua nani e.*

*Hui: E hau'oli nā 'ōpio o Hawai'i nei
 'Oli e! 'Oli e!*

Beloved Hawai'i

O Hawai'i, O sands of my birth,
 my native home,
 I rejoice in the blessings of heaven.
 O Hawai'i, aloha.

God protects you,
 your beloved ridges,
 your every glistening streams,
 your beautiful flower gardens.

*Chorus: Happy youth of Hawai'i
 Rejoice! Rejoice!
 Gentle breezes blow
 love always for Hawai'i.*

Source/Translation: *Nā Mele o Hawai'i Nei*,
 1970 (ed. Samuel Elbert and Noelani Mahoe)



Carthage