*The Last Queen of Hawai`i: 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 ma`alewa**Mele Hula `Āla`apapa*

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

*Ponomau**Hīmeni —Na Himeni Hawaii* (1834)

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

*Ho`okani Misionari* *Hīmeni* —*Ka Lira Hawaii* (1848)

*Pua Roselani**Mele Hawai`i* —Charles E. King (1874-1950)

**READING:** *Civilizing the heathen: a letter home*

*Nani Wale Līhu`e*   *Mele Hawai`i* —Prince Leleiohōkū (1854-1877), arr. King

**READING:** *The Hawaiian Cowboys*

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

*Nāmolokama 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 (15 minutes)**

*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)

**READING:** *King Kalākaua: entertainer, musician…*

*\*Kāwika* (1883)*Mele Hula `Ōlapa*

*\*Lili`u e**Mele Hula `Ōlapa*

*Ku`u Pua i Paoakalani* (1895) *Mele Hawai`i* —Queen Lili*`*uokalani

*Pua Onaona**Mele Hawai`i* —Charles E. King

*Lei Gardenia*   *Mele Hawai`i* —Charles E. King

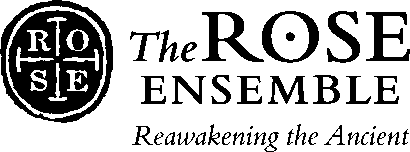
**READING:** *Lili*`*u imprisoned in her own palace*

*Ke Aloha o ka Haku**Hīmeni* —Queen Lili`uokalani

*\*Kaulana Nā Pua* (1893) *Mele Hawai`i* —E. Kekoa`ohiwaikalani Prendergast

*\*Hawai`i Aloha*   *Hīmeni* —Lorenzo Lyons (1807-1886)

**\*songs featuring Silver Bay-area community chorus**



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

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

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

**Tenor: Jordan Sramek (*‘ukulele, ipuheke),* Nicholas Chalmers**

**Bass: John Bitterman (*conch*), Mark Dietrich (*‘ukulele, guitar)***

***with***

**David Burk (*‘ukulele, guitar, ipuheke),* Wade Oden(*guitar),* Greg Hippen (*upright bass)***

Founded in 1996 and based in Saint Paul, Minnesota, The Rose Ensemble reawakens the ancient with vocal music that stirs the emotions, challenges the mind and lifts the spirit. Each performance illuminates centuries of rarely heard repertoire, bringing to modern audiences research from the world’s manuscript libraries and fresh perspectives on history, languages, politics, religion, and world cultures and traditions. With nine critically acclaimed recordings and a diverse selection of concert programs, the group has thrilled audiences across the United States and Europe with repertoire spanning 1,000 years and over 25 languages, including new research in European, Middle Eastern and American vocal traditions.

The musicians of The Rose Ensemble have received acclaim for their ability to sing both as an ensemble and as individual soloists, while director Jordan Sramek has been lauded for diverse programming and ground-breaking research. The Rose Ensemble is the recipient of the 2005 *Margaret Hillis Award for Choral Excellence* and Jordan Sramek is the 2010 recipient of the Chorus America *Louis Botto Award for Innovative Action and Entrepreneurial Zeal.* Currently presenting up to 75 performances each year, The Rose Ensemble is recognized as a leader and innovator in the North American choral/vocal music scene.

The last two seasons were busy for The Rose Ensemble, with numerous prestigious concert appearances in the United States and Europe, including *Fabbrica del Canto* (Milan), *Festival Musique en Morvan* (Burgundy), *Festival des Choeurs Laureats in Vaison* (Provence), *Festival d’Ile de France* (Paris), *Festival de Musiques Anciennes* (Tours), *Dachau Castle Concerts* (Germany), *J. Paul Getty Museum* (Los Angeles) and *Houston Early Music*.

The Rose Ensemble can be heard regularly on *American Public Media* and the *European Broadcasting Union* and was recently featured in special live broadcasts on Radio France, Chicago Public Radio, Vermont Public Radio and National Public Radio’s *Performance Today.*

The Rose Ensemble’s current (15th-anniversary) season includes appearances at *Trinity Wall Street Series* (NYC), University of Vermont *Lane Series*, *Early Music Now* (Milwaukee), the Musical Instrument Museum (Phoenix), a major artist residency at Carleton College (Northfield, Minn.), and a prestigious appearance at the *World Choral Symposium* in Argentina (August, 2011).

The Rose Ensemble’s latest recording, *Il Poverello*, is a diverse collection of medieval and Renaissance vocal and instrumental music honoring the life and legacy of Saint Francis of Assisi.

*Forward*

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. We hope that by our efforts, we may honor the Hawaiian people, whose rich culture and traditions have made this work possible.

Today, we are honored and humbled by the responsibity we feel to share with others what we have learned concerning the music and the history of the Hawaiian Islands. Our work with the amazing singers of the Silver Bay area has been an inspiration to us all, and we look forward to hearing about the warm spirit of Aloha that will surely continue to grow throughout this community for years to come. A big MAHALO to all the volunteers and organizers who have worked tirelessly for months to make this activity possible.

**-The Rose Ensemble**

*Program Notes, Texts & Translations*

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`ohōkūkalani*

*Hānau `o Moloka`i, he moku*

*Hānau `o Lāna`ika`ula, he moku*

*Lili`ōpū punalua `o Papa iā Ho`ohōkūkalani*

*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 a`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`ohōkūkalani

Begotten was Moloka`i, an island

Begotten was Lāna`ika`ula, an island

The womb of Papa became jealous at its partnership with Ho`ohōkūkalani

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 a`o Nohili lā*

*Ka hūwai lana la o ka awapuhi lāe.*

*Ua `ika wale`oe lā*

*I ka ua loku la a`o Hanalei lāe*

*Ua lipolipo wale lā*

*A`o kanahele la a`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`apapa*

*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`e lā ka lehua i laila la, `Ea la, `ea la, `ea; i laila ho`i.*

*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,*

*Kea`au `ili `il nehe i ke kai,*

*Ho`olono i ke kai a`o Puna,*

*A`o 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*

**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 lehua reached upward,  
In their fear of man,  
Men, who went down below,  
Down below.  
  
The tiny pebbles are rustled 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*

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 *Hīmeni* (hymn) featured on this program, *Ponomau*, is appropriately listed with its original British hymn tune name, and it should be noted that the Hawaiian names for this and other hymns are simply new titles given by the missionaries and have no specific signification or special meaning.

**Ponomau**

*Hīmeni* —*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`opau*

*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`omana! Ho`omaika`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 *Hīmeni* 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**

*Hīmeni* —*Ka Lira Hawaii* (1848)

*E kō Iehova po`e kauwā,*

*E hele a`e, mai `ō a `ō,*

*Aloha i nā `āina pa`a,*

*I loko o ka na`aupō.*

*Ma laila nō e noho ai,*

*Ma waena o ka po`e kūlou,*

*A ho`omaika`i i nā akua e,*

*E iho ana i ka pō.*

*He `āina waonahele nō,*

*Ke uhi la ka malu pō;*

*Ma laila e kūkulu ai,*

*Kō Iesu ke`a e ola ai.*

*No Iesu no nā `āina ā pau,*

*E hele e ho`ohuli mai,*

*E ho`ohaumana iā lākou,*

*Na Iesu ke ali`i e ola ai.*

*E hele pū nō ho`i Iesu,*

*E alaka`i, e kia`i mau,*

*Ka `Uhane ho`i e ala pū,*

*A pa`a ka hana a `oukou.*

**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.

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 ho`oheno ai nā manu*

*Me ka pua `ala 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*

*Puīa ia uka i ke `ala*

*He `ala ho`ohihi na`u*

*He lei onaona `oe lā*

*Ha`aheo ho`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*

**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

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

**Nani Wale Līhu`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 Līhu`e i ka la`i*

*I ka noe a ka ua Pa`ūpili*

*O ke ahe mai a ka makani*

*O ka mālualua ki`i wai o Lehua*

*Ho`onā a`e ana i ke aloha*

*Pehea lā ia lā e pau ai*

*`A`ohe na`e ho`i e hihi*

*Ua `olu nahe `olu i ka noe*

**Beautiful is Līhu`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 Līhu`e

In the mist of the Pa`upili 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 `a`ali`i.*

*Hui: Sweet lei mamo*

*Lei o ke aloha*

*Kāhiko nani o`u*

*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.*

*Honehone leo o ke kāhuli*

*Leo le`a o ka waokele*

*Ka `i`iwi 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 `a`ali`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

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`iwi is one that compares

To my sweet garland of yellow lehua.

Translation: Puakea Nogelmeier; Hawaiian language editing: Amy Ku`uleialoha Stillman

**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,  
`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.*

**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,

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

**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 po`ohiwi ani pe`ahi*

*Ko poli e nahenahe wale*

*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*

*E o e Lili'u I kou inoa  
Ka hae kalaunu O Hawai'i nei*

**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

Answer, Lili'u to your name  
The crowning glory of Hawai'i

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. Lahilahi 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, look to your chiefs,

The children after you, the young.

Hawai‘i’s own, O nation,

Your great duty strive.

Translation: huapala.org

**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

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 Kawaiaha`o 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.

**Lili`u e**

*Mele Hula `Ōlapa*

*Kāhea*: `Ae. *Lili`u e noho nani mai*

*Lili`u e noho nani mai*

*Ko kino e ki`i milimili*

*Ko maka e nōweo wale*

*Ko pāpālina e kukū ana*

*Ko po`ohiwi ani pe`ahi*

*Ko poli e nahenahe wale*

*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*

*Kāhea*: *He inoa nō Lili`uokalani*

**O Lili`u**

*Call:* Lili`u sitting so beautifully

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

*Call:* A name chant for Lili`uokalani.

Translation: huapala.org

**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,*

*`A`ole 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.

*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.

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.

Translation: Queen Lili`uokalani

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."

**Pua Onaona**

*Mele Hawai`i* —Charles E. King (1874-1950)

*A `o `oe no ka`u i `upu ai*

*E ku`u lei hiki `aumoe*

*Kō aloha no ka`u e hi`ipoi*

*Makamae i neia pu`uwai*

*Hui: A he nani kou*

*Lua `ole i ka`u `ike*

*Ho`ohihi au*

*I ke `ala ou pua onaona.*

*Kō aloha no ka`u e hi`ipoi*

*Hana mao `ole i ka pu`uwai  
Noho `oe a ho`omana`o mai  
Ho`i mai kāua e pili*

**Sweet Blossom**

It is you that I think of longingly

My lei that arrives in my dream

Your love is something I cherish

Dear to this heart

*Chorus:* You are indeed beautiful

Without equal in my sight

I am entangled

In the fragrance of your sweet blossom

Your love is something I cherish

It thrills my heart  
As you sit, remember   
Return and let us be together.

Translation and Hawaiian language editing: Amy Ku`uleialoha Stillman

**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 Waikīkī*

*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 ko`o.*

*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 ‘ino

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.

‘A‘ole ‘a‘e 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.

‘A‘ole makou a‘e minamina

I ka pu‘ukala o 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 o ka ‘aina.

(A kau hou ‘ia e ke kalaunu)

Ha‘ina ‘ia mai ana ka puana

O 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

# *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 kulaīwi nei,*

*`Oli nō au i nā pono lani e.*

*E Hawai`i, aloha e.*

*Hui: E hau`oli nā `ōpio o Hawai`i nei*

*`Oli e! `Oli 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.*

**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.

*Chorus:* Happy youth of Hawai`i

Rejoice! Rejoice!

Gentle breezes blow

love always for Hawai`i.

God protects you,

your beloved ridges,

your every glistening streams,

your beautiful flower gardens.

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

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