UA MAU KE EA O KA AINA I KA PONO

200 YEARS OF THE MUSIC OF HAWAII

1776-1976

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BICENTENNIAL
EDITION
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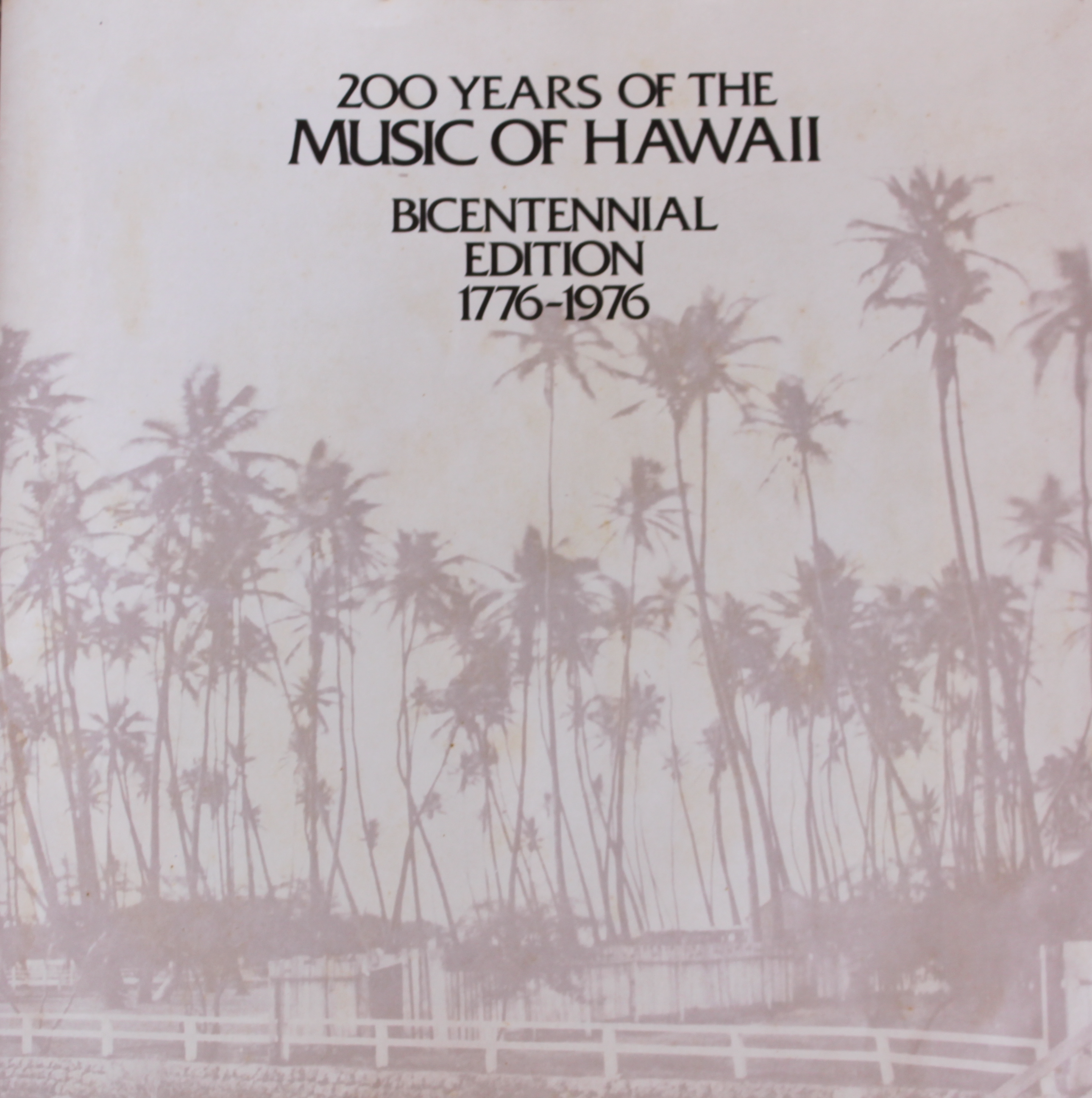




Jack de Mello, Composer-Conductor-Producer-Director.

HAWAIIAN MUSIC: A DEFINITION

All the great changes that have taken place in Hawaiian music occurred since the date of our country's independence. All these changes have been dramatic. All have reflected changes in historical events, in life styles, and in the Hawaiian people themselves. And they are still going on today.

Because of this proliferation of influences struggling to take form, there have been many meanings attributed to the phrase "Hawaiian music." Then, the meanings themselves change.

Before the advent of Western man, the music, so far as we know, was that coming out of ancient tribes which migrated to the Islands in canoes from some far off place — probably Polynesia. Historians do not agree. These tribes lived in isolation from the rest of the world for centuries, separated by the vast stretches of Pacific Ocean on every side.

Infiltration by the outside world was a catalyst that started an evolutionary cycle that did not stop, and has not stopped to this day. Hawaiian music, as any art form should be, is in a state of becoming. It continuously assimilates and expresses new changes as it is introduced to the old forms.

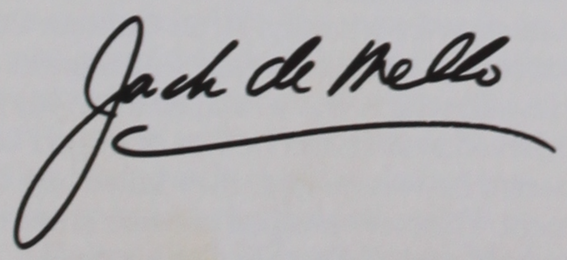
The first Hawaiian music to become famous world-wide was music performed on the ukulele and the steel guitar. This was in the decade of the 30's. It created an image that was highly romantic in a romantic age, and was for that reason very successful for a long time. Even today, many people in other parts of the world still associate Hawaii only with the sounds of the ukulele and steel guitar, even though this image is no longer valid today. It is valid only for yesterday.

To make any conclusive statement about any particular type of Hawaiian music, it is necessary to stipulate the time in history in which it originated and flourished . . . because Hawaiian music is made up of many different types of music, one kind influencing another and growing into another.

We can oversimplify and say that Hawaiian music is any song, vocal or instrumental, in English or Hawaiian, that is about Hawaii.

But an understanding of its roots and its growth give the only final definition.

Nothing parallels Hawaii's growth more than its music. No art form so precisely delineates its history. And today, nothing represents a more precious heritage to the citizen of the 50th State than that vital, ongoing stream of creativity present in its music.



THE CYCLE BEGINS

In the ancient history of the Hawaiian islands, there was no written language. As in other ancient cultures, the people entrusted the substance of their history to the memory of court historians, who were often poets, disinterested in factual accounts.

As a result, there has been much controversy as to what types of music were performed by the ancients. Some researchers believed the music was totally ceremonial. Others said there was also secular singing; that it was happy music unrelated to ceremony.

One thing is certain. Music played an important role in the ancient Hawaiian culture. We know that there were two types of music, instrumental and vocal, with the vocal music called mele (may-lay) being sung in the form of a chant, limited from 2 to 5 notes.

A description of the instruments used in those far-off days conjures up a vision of primitive tribal people living happily in an island paradise, dancing and chant-singing to the rhythms that came out of their hearts.

PAHU (pah-hoo)
A drum with sharkskin head.

PUNIU (poo-nee-o)
A small coconut drum with sharkskin head.

PA-IPU (pah-ee-poo)
A calabash held firmly in the left hand struck upon the ground while the right hand drums upon it.

PUILI (poo-ee-lee)
Split bamboo stick. The dancer may use one or two bamboo sticks.



Missionary preaching to natives. Circa 1830.

ULI-ULI (oo-lee-oo-lee) Brilliantly feathered gourd.

ILI-ILI (ee-lee ee-lee)
Flat black stones used in the manner of Spanish castanets.

KA EKE EKE (kah a-kay a-kay)
Bamboo organ. Hollow bamboo poles of varying lengths when struck against the earth give off different tonal sounds.

Besides these and other percussion instruments, the ancient Hawaiians had one string instrument called the "ukeke" (oo-kay-kay). It was bow-shaped with one string. They also had a wind instrument, the "ohe hano ihu", a bamboo nose flute. It was shaped like a regular flute, the major difference being that instead of expelling the air through the mouth, the nostril was used.

There were two forms of vocal chants — the "oli" and the "mele hula". The oli was generally limited to two notes. The mele hula was a dance chant. Each classification was further broken down into divisions creating many types of mele hula and oli. The instrumental sounds, used as accompaniment to the mele hula, were mostly percussive.

The composers of these chants were called "haku mele." The ancients considered their haku mele very inventive, even though a foreigner coming in from the outside world at that time would no doubt have thought the meles they composed extremely primitive, and would have considered the tonal patterns and percussion accompaniment very limited. However, to the haku mele, the musical structure and percussion accompaniment were secondary. The emphasis in this music was placed on the poetry, the words of the chant.

In the chants, the haku mele relived old stories of long voyages by sea, of jewel-like islands where life was bountiful, of fiery gods and goddesses flaming into the sky, melting the earth when they were angry with rivers of destruction, and of peaceful days and nights alight with the beneficence of the warm sun and the constellation of moon and stars. From wildly sensuous themes to passionate prayers to the gods, they ran the full gamut of the life and times of the ancient Hawaiians. This was the music of Hawaii when it was "discovered" by the Western world.

In 1778, an Englishman named Captain James Cook happened upon the Hawaiian chain of islands on his third Pacific exploration. He named the chain the Sandwich Islands after his patron, the Earl of Sandwich. On his first visit, the natives were friendly. After Captain Cook sailed on for an unsuccessful attempt to find a passage to the Atlantic, he returned to Hawaii, which was a fatal error on his part. The Hawaiians had believed at first that he was their god Lono. When it became apparent he was no god, they killed him out of anger and disappointment. His crew escaped on their ships to tell the world of the discovery, and of Captain Cook's death.

Forty-two years later, in 1820, the brig THADDEUS, five months out of Boston, with a full contingency of missionaries on board, sighted those Sandwich Islands. It took zeal and courage for the

missionaries to have set out on their appointed task: "TO COVER THESE ISLANDS WITH FRUITFUL FIELDS AND PLEASANT DWELLINGS, AND SCHOOLS AND CHURCHES: TO RAISE UP THE WHOLE PEOPLE TO AN ELEVATED STATE OF CHRISTIAN CIVILIZATION: TO MAKE THEM ACQUAINTED WITH LETTERS: TO BRING THEM THE BIBLE, WITH SKILL TO READ IT: TO TURN THEM FROM THEIR BARBAROUS CUSTOMS AND HABITS: TO CONVERT THEM TO THE LIVING AND REDEEMING GOD."

Their ship anchored in Kailua Bay, Island of Hawaii, where Kamehameha II was in residence. Kamehameha the Great had united the islands after a series of island conquests, consolidating his Kingdom by doing battle with all the rival chiefs. Now his eldest son, Liholiho, had inherited the Kingdom. Even though the missionaries were to think of Liholiho's Kingdom as a pagan hell, the King himself as full of sin and degradation, they were granted permission to debark and to remain a year on trial.

Their ambitious task began. Missionary work meant teaching and the first requirement of teaching meant translating the Hawaiian spoken language to a written language. The phonetic Hawaiian alphabet was established, using 13 letters — 5 vowels and 8 consonants.

The next step was to bring in a printing press, and for the first time in Hawaii to create a book in Hawaiian — first a spelling book, and then translations of the Bible and the classics.

But the missionaries were not only concerned with the three R's. They also developed the "singing school", an old New England tradition. Primitive chants of pre-missionary Hawaii soon began to be replaced with hymns and songs based on gospel hymns and other religious music. And when new songs were written, many used "borrowed" hymn melodies, but this was without any thought of plagiarism. The practice of writing new words to old melodies was introduced to the Hawaiians by the missionaries themselves. As a result, "At the Cross" became "Kaleleonalani." "Jesus Wants Me For a Sunbeam" developed into "Uluhua Wale Au". And "Would I Were There" became "Makalapua".



Hula dancers with feathered gourds. Circa 1896.

As time went on, this practice was not limited to hymn melodies. The well-known song about Kauai, for instance, called "Nohili E", is from the melody of "Sweet Chiming Bells." And "Molokai Nui A Hina" is from "Tenting Tonight". Probably most famous of all, "Aloha Oe" came from "The Lone Rock by the Sea" which was written by C. Converse and copyrighted in 1857. In Queen Liliuokalani's sketchbook in the State archives, the composition date for "Aloha Oe" is given as 1877.

Borrowed melodies did not mean that the Hawaiians were not creative. To the Hawaiians the lyrics were the important part of the song. Actually, the early Hawaiian composers wrote poetry set to music, and since Hawaiian poetry never rhymes, they were able to create very expressive phrases. Many times it is difficult to identify the original borrowed melody, as the composers would add or subtract notes to accommodate a poetic phrase.

In the early years of the missionary days, when a song was composed it was passed on from group to group, from singer to singer. The songs were never really written down, and the song was changed as it was passed along. Embellishments were added. High notes were lowered to suit the convenience of singers. Extra lyrics were added. The greatest changes were made on the melody, so that today no two performers will agree on the melody of an old song. Despite this confusion, Hawaiian music survived.

And despite the rigors of their calling, the missionaries gradually converted the Hawaiians to Christianity. Leaving their gods and all that appeared to the puritannical clergy as heathen customs, full of sexual promiscuity, libertinism, drunkenness and vice, the Hawaiian people, together with the missionaries, lifted their voices in song. And the first Hawaiian music, based on the traditional 12 tone scale, was born.

THE ROYAL BAND

Band music came to Hawaii, like the missionaries, on a ship. The Hawaiians were fascinated with new instruments, and when they heard the brilliant sound of band instruments aboard visiting ships in Honolulu and Hilo, they were intrigued.

One day the frigate Donau put into Honolulu for repairs. It was in port for several months, and the ship's band initiated the practice of presenting afternoon concerts for the Honolulu public. When the Donau left, Honolulu people missed the band concerts and so they took their plea to King Kamehameha V.

It was 1871, and the King, who had heard many bands in Europe during his tour of the Continent, heartily approved the idea of a Royal Band. On the suggestion of the German consul he asked the Prussian government to send a bandmaster to the islands.

At that time a young man named Heinrich Berger, Prussian to the ends of his mustache, had just achieved top honors from the German army as a prospective bandmaster among a field of more than 200 bandsmen candidates.

King Kamehameha V's request had stated that he wanted a man who could not only pull together the Hawaiian Military band but who would be able to compose and arrange music on special occasions. Twelve of the bandmasters from the German candidates were sent to the Hawaiian consul in Germany, and Berger was selected.

The young man who was destined to serve as bandmaster under four Hawaiian monarchs was 28 years old when he set sail for his great adventure.



Royal Hawaiian Band at Punahou Campus.

Young Berger had been christened Heinrich in Berlin, 1844, and his interest in music had begun at an early age. By the time he was fourteen he showed such prowess at the piano that it was suggested he enter the music field for his life work. Before he entered the competition for bandmaster in the Army, he had been an ardent admirer of Johann Strauss II, and had played the double bass in an orchestra led by Strauss. The influence of Strauss, through Berger, on Hawaiian music would become apparent later through Berger's compositions and arrangements.

He arrived in Honolulu by the steamer Mohongo on June 2, 1872, marking an important date not only for Berger but for Hawaii and Hawaiian music. What seemed an impossible confrontation was about to take place — the easy, languorous, pleasure-loving Hawaiians, and the Prussian discipline and stolidity epitomized by Heinrich Berger.

Heinrich was taken immediately before Kamehameha V, and this crucial meeting established many things for the future. What happened was this: the King warned his new bandmaster that he might have trouble in disciplining the Hawaiians in getting them to practice properly. After all, the King told him, they were paid at the rate of only $5.00 a month, and were naturally lazy besides.

"I'll put them in a dark room if they won't learn," said Berger.

"You will? They'll like that. They'll sleep all day. What you need is to take a stick to them. That is the only way."

The King gave Berger a short stick and advised him to use it on the bandsmen's heads as might be necessary.

But Berger had his own ideas. "I did not take him seriously at first," he said in later years. "I never licked them, but I had to be pretty severe at times. Only about ten of the men could play well enough to form a nucleus of my band. We became part of the royal household and were directly under the governor of the island. Another ten men were available to play the instruments that were here when I arrived. Then between June 2 and Kamehameha Day, June 11, I managed to find four more men and to get in a little practice, so we had our first concert on that date, our second on the Fourth of July and our third in Emma Square, July 6, 1872."

It was quickly and firmly established that Berger was in charge of the Band, and although he was a success with Royalty from the start, he had indicated his willingness to argue with a King. He always stood up against them when he felt the occasion demanded.

Instantly recognizing the strange beauty of the music he found, he had the intelligence to realize the danger of crushing it under the European music he was to import, so he set himself the task of collecting and preserving it. This was not easy. He had to use a native vocabulary for musical terms, teach his bandsmen to read music, and to play upon European band instruments. He solved the musical vocabulary problem by translating the Italian musical expressions into Hawaiian. He knew the transition from Hawaiian to European music would be an extremely difficult one for the Hawaiians, so he bridged this by writing melodies for the Hawaiians within the range of a fifth, from F to C.

"Later we got the octave," he said. "I put over each note how it should be played on the cornet, giving the fingering."

Berger was indefatigable in giving the Hawaiians good music. He played at the Palace, in the parks, on warships, at funerals, at func-

tions, at private homes — the Band being sent with the compliments of the King or Queen during the Monarchy, later with the compliments of the Republic, then the Governor of the Territory, and still later with the compliments of the Mayor, as each regime in turn took over the administration of the Band.

During the 43 years he was leader of the Royal Hawaiian Band, Berger composed 75 original Hawaiian pieces. He arranged more than 200 Hawaiian songs during the same period.He also composed and arranged melodies which show no sign of Hawaiian influence.

Under Berger's leadership and with generous support from Hawaii's last two monarchs, King Kalakaua and Queen Liliuokalani, both of whom were music devotees and composers, the Royal Hawaiian Military Band as it was then called became world famous within a decade. In 1883, the Band made the first of what was to prove several mainland trips and concerts, taking part in a national band competition in San Francisco. The Hawaiian Band won first place, taking the prize away from top flight bands which had come from all over the United States. This emotion-charged event was highlighted by the presentation of Liliuokalani's "Aloha Oe" to the public for the first time. It swept into immediate popularity on the mainland and then to world recognition.

Political differences did not spoil Berger's friendship with Royalty, and surmounting revolution and changes in government, and the imprisonment of a Queen, he went about his task of making music for the Hawaiians.



Captain Henry Berger, Director of Royal Hawaiian Band.

On the event of Berger's 70th birthday, Liliuokalani presented him with a gold medal, and on that occasion he was commended for his influence on the music of Hawaii. He was publicly dubbed on that day "The Father of Hawaiian Music" by Liliuokalani.

When he died in 1929, his ashes were buried in the cemetery of Kawaiahao Church, but his influence on the Royal Hawaiian Band did not die. Bandleaders added new music. New patterns, both rhythmic and melodic, emerged and became firmly established. In addition to the military brass sound, clearly established by Berger and others, orchestras and musicians began to introduce new sounds. Any combination of instruments could and did play pure Hawaiian music. The Military Band played Hawaiian music. A Hawaiian song played on the autoharp, the violin, the banjo, or any combination of instruments, including the accordion, was accepted as being Hawaiian so long as the song was Hawaiian.

Henry Berger with the Royal Hawaiian Band shaped the form of the music that today is such an important part of our island heritage. It was accomplished through both preserving native music, and by composing and arranging new Hawaiian music. It has been said, "If he didn't actually invent Hawaiian music as we know it today, it was his genius that organized and preserved it."

The Royal Hawaiian Band lives on. Today, at Kapiolani Park on Sunday afternoons, at boat departures, at concerts at Iolani Palace, or at private functions, the Band still performs in the manner of Henry Berger. And the sound is as Hawaiian now as it was when the Band was formed, in 1870.

BANDMASTERS OF THE ROYAL HAWAIIAN BAND

1872-1915 . . . Henry Berger
1916-1917 . . . C. Kalani Peters
1917-1920 . . . Robert H. Baker
1920-1926 . . . Mekia Kealakai
1927-1929 . . . John Amasiu
1929-1930 . . . Mekia Kealakai
1930-1932 . . . Charles E. King
1932-1939 . . . Frank Vierra
1939-1941 . . . Charles E. King
1941-1955 . . . Dominico Moro
1955-1957 . . . William L. Baptiste
1957-1963 . . . Earle Christoph
1963-1969 . . . Lloyd Krause
1969- . . . Kenneth Kawashima

THE ROYAL COMPOSERS

The five Kamehameha Kings ruled for almost a century, a century that seethed with economic, social, and cultural changes. The impact of these turbulences found expression in music more than in any other art form, probably because music had always been the principal form of expression for the Hawaiian people.

The outside world had found Hawaii, and Hawaii was experiencing the outside world. Prosperity and world trade lubricated the exchange, which did not seem altogether equal, at times. The native population suffered from new imported diseases, puritannical tabus from the missionaries which prevented intermarriage with their sisters, cousins, or grandmothers, the necessity to work for a living, the temptation of the new grog shops, and prostitution in place of the freely given sexual pleasures of happy, bygone days.

But while the common people of Hawaii drew their new experience from foreigners coming to the islands, Royalty drew their experience not just from foreigners coming in, but also from their own travels abroad.

It was Hawaiian Royalty that furnished a great impetus to the musical evolution of the islands, not merely in fostering and furthering the efforts of the missionaries' singing schools and Berger's Royal Hawaiian Band, but with their own creative contributions in composing, performing, and setting down for posterity both the old and new music of Hawaii.

The two most famous Royal composers were the two Monarchs that succeeded the line of Kamehameha's — King Kalakaua and Queen Liliuokalani. These two, along with Henry Berger, produced the major portion of what we know today as traditional Hawaiian music.



President Sanford Dole-Henry Berger-Queen Liliuokalani. Circa 1900.

This is not to say that other composers did not contribute, it is to point out that Kalakaua, Liliuokalani and Berger had the power and ability to establish the right atmosphere for creating new musical sounds, new music, and the facilities to have this new music performed publicly.

Whether or not there was any rivalry between the two Monarchs for musical achievement, Liliuokalani wrote in her book "Hawaii's Story" an interesting account of the composition of Hawaii's first and second national anthems. She wrote this just two years before she assumed the Throne as Queen, succeeding her brother, King Kalakaua, upon the event of his death.

> "In the early years of the Reign of Kamehameha V, he brought to my notice the fact that the Hawaiian people had no national air. Each nation, he said, but ours had its expression of patriotism and love of country in its own music; but we were using for that purpose on state occasions the time-honored British anthem, 'God Save The Queen.' This he desired me to supplant by one of my own composition. In one week's time I notified the King that I had completed my task. The Princess Victoria had been the leader of the choir of the Kawaiahao Church; but upon her death, May 29th, 1866, I assumed leadership. It was in this building and by that choir that I first introduced the 'Hawaiian National Anthem.' The King was present for the purpose of criticizing my new composition of both words and music, and was liberal in his commendations to me on my success. He admired not only the beauty of the music, but spoke enthusiastically of the appropriate words, so well adapted to the air and to the purpose for which they were written.
>
> "This remained in use as our national anthem for some twenty years or more, when my brother composed the words of Hawaii Ponoi. He was at the time the reigning King (King Kalakaua), and gave directions to the master of the band to set these to music. He, being a German, found some composition from his own country which he deemed appropriate; and this has been considered of late years our national air."

The Kalakaua-Berger anthem referred to by Liliuokalani as "Hawaii Ponoi" was first called "Hymn of Kamehameha I" or "Kamehameha Hymn" and as such was proclaimed by King Kalakaua in 1874 as the Hawaiian national anthem, in the year he ascended to the Throne. The song later became known as "Hawaii Ponoi".

Although the collaboration of King Kalakaua and Henry Berger was close, the association between Berger and the King's sister, Liliuokalani, was equally strong. This influence in widening circles fostered the talents of other Royal composers such as Prince Leleiohoku, younger brother of King Kalakaua, Princess Likelike, and extended out to the whole Hawaiian population. Composers, musicians, performers, all shared their creative efforts with each other, adding or subtracting musical passages as individual taste demanded, and sometimes mixing English and Hawaiian words, in order to clarify poetic thought. In "Paoakalani", for instance, Liliuokalani began "E Ka Gentle Breeze E Pa Mai Nei."

King Kalakaua, or the "Merry Monarch", as he came to be called, enjoyed being King, and the Hawaiian Monarchy rose to its most glamorous heights during his reign. He travelled around the world,

and soon after his return, Iolani Palace was completed after three years in the building. But the joys and trappings of the Palace brought home to Kalakaua that he had never had a formal coronation, as the monarchs of European nations enjoyed. So it was decreed he would have one, and eight years after ascending to the Hawaiian Throne, in 1882, King Kalakaua solemnly and lavishly crowned himself.

Although this luxury-loving King grew more and more frivolous towards the end of his life, he was renowned for his effort to restore the ancient culture of Hawaii. "Hawaii for Hawaiians" became his theme of rebellion against the puritanism of the foreigner's economic, religious and political power.

When Liliuokalani succeeded King Kalakaua, her reign was trouble-ridden from the start. In private life she was Mrs. John Owen Dominus, wife of the Governor of Oahu. A strong-willed and brilliant woman, she set out to proclaim a new constitution, one that returned the governing of the country to the Monarch. The opposition was formidable and her reign of less than two years came to an end with her imprisonment at Iolani Palace.

Despite the fact that Henry Berger had transferred his allegiance from the Monarchy to the Provisional government under Sanford Ballard Dole at the time of the overthrow, he and Liliuokalani remained friends. He had made his views known to Liliuokalani concerning her proposed change of the Hawaiian constitution, and, although hurt at first, Liliuokalani did not let this spoil their friendship for long. After nine months she was released from imprisonment, and she and Berger worked together "making music" for years, alternating each Sunday in playing the organ at Kawaiahao Church.



King Kalakaua and staff at Iolani Palace.

Of all the Royal composers, Liliuokalani had been the most prolific. She was the only one with any formal musical education. She had studied both piano and organ under Henry Berger and she had the rare gift of a sense of perfect pitch, which gave her ability to transcribe the many songs she wrote, and to reduce many other Hawaiian songs to writing. She also translated many old European songs to Hawaiian, and they became Hawaiian songs. As an example, in the State Archives is "Auld Lang Syne." Her Majesty translated the words into Hawaiian and when it was performed it was considered a Hawaiian song.

But of all her contributions, the most memorable is the hauntingly beautiful "Aloha Oe," the classical Polynesian song which captures for all time the magic of the islands of Hawaii. She composed the song as a young Princess, during what were called in later years the "golden years of the Monarchy."

In those years, the Royal composers left a musical legacy for their people.

HAWAII'S GOLDEN PEOPLE

When sugar cane was planted in the fertile fields of the Hawaiian Islands, the crop was golden. Not only in hard currency that lined the pockets of plantation owners, but in the "golden people" who would be the fruit of the womb of the labor forces arriving to harvest the crop.

Sugar created a multi-racial society in Hawaii.

When the whaling industry collapsed in 1865, it was obvious to some people in Hawaii that the development of agriculture would give the economy a sounder base. They would need to import labor to make their plans work.

And so, the scene was set for another turn of the unique human evolutionary cycle first begun by Polynesian migrants, years before, who arrived in giant canoes from distant island lands, as told in the legends of our ancestors.

A Bureau of Immigration was established in 1865, and the first contingent of Chinese contract plantation workers arrived. In 1868 a group of Japanese arrived. In 1878, the Portuguese. In 1908, the Filipinos. And, ultimately, people from Korea, Puerto Rico, Spain, Germany, and Russia. The people from the Orient were the most numerous. A welter of languages, customs, religions, colors, and, of course, music.

They worked on the plantations as contract laborers. Gradually, more and more of them left the plantations to carve out their private destinies in the thriving life of Hawaii's towns and cities. Few went home to their ancestral lands because they had found a new home — a warm, happy new land of opportunity. They worked hard and bore many children and educated them and taught them the new ways of the West as well as respect for the old ways of the East. Generation followed generation — color, race, ancestry became blurred until there emerged a composite meld, a golden people unlike any the world has ever known.

In the hearts and minds of those golden people, still live the ancestral strains of the music of their homelands. At celebrations, religious festivals, holidays, and other traditional events, the new society remembers the rituals of the old: Barrio Fiestas from the Philippines, the Japanese Bon Dance Festival, the Chinese Narcissus Festival, the Portuguese Holy Ghost Festival. At Honpa Hongwanji Mission, children can be heard singing the traditional music of their ancestors, and in Japanese language schools, Japanese music is taught so the children can learn the music of their native land.

All these are the golden people, who live as U.S. citizens in the 50th State of the Union. Their music, like the rest of their culture, now forms a part of the total culture heritage of Hawaii.



Gathering in the sugar cane. 1894.



Fort Street — Downtown Honolulu 1893.

THE UKULELE AND THE STEEL GUITAR

The mix in the great melting pot of the Pacific boiled and bubbled, and now and then interesting objects surfaced to the top of the stew.

While the native population was regularly decimated by diseases and plague, and as foreign labor forces were being brought in by the ever more numerous and influential haole (foreign) industrialists, the sugar and pineapple industries flourished. At the same time monopolies were being formed, tradesmen were setting up shops, and they sold patent medicines, ice, the mynah bird, and many services from baking bread to undertaking. Sports were popular as soon as they were introduced. The first hotel was built and Berger's Royal Hawaiian Band, or his stringed orchestra, played on, for social occasions everywhere on the Island.

As always, the music of Hawaii not only reflected change in composition and style, but absorbed whatever new instruments came its way, changing them or adapting them as the musicians wanted, until the instruments became uniquely Hawaiian. And so it was with the three new stringed instruments which were destined to create yet another kind of Hawaiian music.

When the first Portuguese arrived in Hawaii as part of the labor force, they brought personal effects from their native land, which included a small, stringed instrument called the Port Braga, which they sometimes referred to as the Braquinha.

In that group of first arrivals were three musical instrument makers named Augusta Diaz, Manuel Nuñes and Z. Santos. Each one has been credited at one time or another with having adapted the braquinha into the ukulele. But it was introduced to the Royal composers by a man named Purvis. The story, according to a pamphlet at the Bishop Museum, tells of how the braquinha became known as the ukulele:



Souvenir photo of visitor to Hawaii.

"The instrument was heard one day by Edward Purvis, a British army officer who was Vice-Chamberlain of King Kalakaua at court. He was delighted with the size and the sound and asked to be taught, and soon he was playing for various court functions. Because of Mr. Purvis' small build and his lively antics while performing on the instrument, he was compared to a jumping flea. The Hawaiians, fond of nicknames, called him "ukulele" (uku: flea. lele: jumping). The instrument was an instant success and even King Kalakaua learned to play it."

The ukulele became an important part of the basic foundation of the Hawaiian string sound we know today, being used primarily as a rhythm instrument. Its fame spread as it was adopted by outsiders and it did not remain an exclusively Hawaiian instrument very long. Because it had only four strings and was easy to play, people from all parts of the world quickly accepted it. And, of course, the image of the raccoon coat and the ukulele, symbol of the "in" look of the roaring twenties, became familiar to everyone.

The key to its acceptance was its simplicity. In 15 minutes one could learn a few chords and could accompany someone singing. Its use, however, as a solo instrument was rare, because that required formal study and lots of practice. Mr. Don Baduria, in this album, is an example of an accomplished artist on the ukulele.

The second important stringed instrument that was adopted and adapted by Hawaiian musicians was the steel guitar. It was invented fairly recently in our musical history, and then it was invented by accident. The most reliable version accords the discovery to Joseph Kakuku, a young Hawaiian student at Kamehameha School in Honolulu. One day, as the story goes, while playing the standard six-string guitar, Joseph placed his comb on the strings and experimented with a sliding sound. The sound intrigued him. He then tried his knife blade. He liked that even better. Then he had a piece of steel fashioned in the form of a bar for pressing against the strings. It soon became known as the Hawaiian Steel Guitar.

Later, when electric amplification was added to the instrument, it took on its unique identity and became the sound that captured the imagination of people everywhere. The sound of the steel guitar then became synonymous with the music of Hawaii.

During the decades of the 30's, 40's, and 50's, the Hawaiian Steel Guitar took a firm place as a musical art form. Musicians throughout the world began to play the instrument and today it can be heard in almost every country, playing almost any kind of music.

Unlike the ukulele with its inherent simplicity, the steel guitar is a very difficult instrument to play. And, sadly, it is a musical art form that is slowly disappearing in Hawaii.

Two of Hawaii's finest artists on the steel guitar, Mr. Barney Isaacs, Jr., and Mr. Billy Hew Len, are proudly presented in this album.

SLACK KEY GUITAR — HAWAIIAN STRING ORCHESTRA

During the early 1900's, construction began on the Royal Hotel in Waikiki, signalling the day when the tourist business would become big business in Hawaii. The Islands had become a Territory, and the demand for musical entertainment had not diminished with the increasing haole population. On the contrary, musical tastes were quickly sharpened by the addition of the new stringed instruments — the ukulele, the steel guitar, and the third one, the slack key guitar.

About the same time these were being integrated into the changing music scene, a great celebration was giving honoring Bandmaster Berger. On this occasion, the Bandmaster was celebrating his 70th birthday, and he had brought together his old friends, ex-Queen Liliuokalani and Sanford B. Dole, who had been head of the Provisional Government and had led the group which had overthrown the Monarchy, imprisoning Queen Liliuokalani. Their uneasy reunion marked the close of an era.

Soon after, in 1915, Berger would retire after his 2,060th steamer concert. And only two years later, Liliuokalani would die, not aware of the new sound of Hawaiian music that was soon to become famous throughout the world.

While the ukulele and steel guitar were being introduced and played to the delight of music devotees in Hawaii, no one knew for certain how the standard guitar got to Hawaii in the first place. However, it has been suggested that the guitar arrived in Hawaii with some Mexicans who had been imported to work the Parker Ranch, the second largest ranch in the United States under single ownership. It is located on the "big island," Hawaii. The Mexican cowboys called themselves "espiñolas," a word the Hawaiians found impossible to pronounce. So they promptly coined a Hawaiian word coming pretty close to it. They called the cowboys "paniola."

Whether or not the Mexicans were the first to bring the guitar to Hawaii, they were responsible for showing the Hawaiians how to play the instrument. Even King Kalakaua's younger brother, Prince Leiliohoku, was intrigued with it and composed a song entitled "Adios Kealoha."



Flower lei sellers. Circa 1915.

Hawaiians were quick to master the instrument and it was not long before they became proficient enough to start a new trend in performing Hawaiian songs.

But in the inventive way of Hawaiian musicians before them, they were not content with the regular tuning of the strings which produced the standard guitar sound, so they experimented with a loosening of the strings and the slack key guitar method was invented.

As different performers searched for their own preferred sound, they developed many forms of slack key guitar playing. Then as the styles were learned by new players, each added new elements, for there was no written music to establish a single way to play the instrument.

Overly simplified, slack key means the loosening of some strings, with the thumb playing the bass notes while the other fingers play the melody on the upper strings. Each artist determines the strings to be slackened. But whatever the choice of tuning, the ringing sound of the slack key guitar is unique to Hawaii.

The normal extension of solo playing was the forming of small stringed orchestras consisting of ukulele, guitar, steel guitar, and a string bass. For years, this was considered the "standard" orchestra. In addition to the sound of the instruments, vocals were added and the singers were almost always the musicians. They performed all kinds of Hawaiian music from traditional to popular. They performed as solo musical groups as well as accompaniment for dancing the hula. "Bunny Brown's Hawaiians" are a good example of a small singing-performing orchestra.

And so, as the sounds of the ukulele, the steel guitar, and the slack key guitar continued, the most familiar orchestra sound in the history of Hawaiian music was born, creating a new musical image of Hawaii, world-wide for that time period.

HAWAII GOES SYMPHONIC

During the "Great Depression" that gripped the mainland, the flood tide of tourists opened in the Islands. Despite the fact that the sugar and pineapple industries were hurt for a time, it proved a prosperous decade for Hawaii with the birth of the tourist industry. What these seekers of romance in the South Seas heard, when they arrived in their impeccable whites on luxury liners, were small orchestras performing Hawaiian music — mostly trios and quartets with ukulele, steel guitar, and Spanish guitar, and generally a string bass. Usually the musicians both sang and played.

A new form of transportation promised even further expansion of the tourist business when the first Pan Am Clipper put down off shore in 1935, the same year that Amelia Earhart started her round the world trip that ended with her disappearance somewhere in the Pacific. Although some kamaainas (old-timers) thought of increases in the population as an "invasion" of the haoles (strangers), the steady stream of newcomers continued, and accelerated.

Musicians, keeping time with the changing times, began to break out of the restrictions and sameness of the sound of the small Hawaiian string orchestras, and started to imitate the sounds of mainland dance bands. They added saxophones, brass, violins in sections, and the string bass with drums and piano.

Groups such as Gigi Royce's Band and Harry Owens appeared during the 40's, playing at the fashionable Alexander Young Hotel in downtown Honolulu, and the Royal Hawaiian Hotel in Waikiki. They found great popularity performing Hawaiian songs with a mainland beat and sound. Other groups experimented with all types of instruments including auto-harp, banjos, and any other instruments available.



Jack de Mello in studio recording session.

Then came World War II, and for some time thereafter little change was experienced in Hawaii's established musical patterns. The orchestras rarely strayed from the old Hawaiian songs and hapa-haole songs. Composers like Johnny Noble, Alex Anderson, Harry Owens, and many others were writing songs based on the melodic formulas and patterns of popular mainland composers, coupled with English lyrics about Hawaii. The definition of "hapa-haole song" was accepted as a song sung in English about something Hawaiian, literally translated as "half-foreign." These found quick acceptance in many parts of the world through the media of radio and the phonograph, while the movies made famous such songs as "Sweet Leilani." Composers found it easy through employment of the basically languid and romantic mood music to write impressionistic songs which created an immediate audio illusion of Polynesia, and so lyric lines came out of their work in stereotyped, stock phrases such as "swaying palms," "coral seas," "coconut hats," "hula hands," "hula hips," and so on and on. The musical results, some memorable, some best forgotten, were all authentically Hawaiian.

Statehood arrived in 1959, invigorating every area of Island activity, exploding in vibrant new life. A further step in the evolution of Hawaiian music naturally followed. New growth came in expansion, when the standard Hawaiian songs and hapa-haole songs were given a new dimension, a symphonic dimension that was to give the music of the 50th State a stature, dignity, and grandeur that it had not enjoyed since the days of the Monarchy and the Royal Hawaiian Band.

Jack deMello initiated the idea when he recorded over 280 songs in large choral and symphonic settings, settings which fused traditional rhythmic patterns and moods with the classical sounds of the full spectrum of orchestral instruments and voices. The impact on the community as well as other parts of the world was dramatic. The acceptance of this concept placed the quality of the music of Hawaii on an equal footing with the music of the world, and made a major contribution in developing world acceptance of still another form of Hawaiian music.

The Honolulu Symphony, under the direction of George Barati, recognized the importance of this larger dimension, adding the popular and traditional music of Hawaii to its repertoire, and eventually recorded an album.

Other record companies in many different countries were quick to follow, and imitated this large musical concept. Big orchestra versions of Hawaiian music were heard from London to Tokyo, and were accepted. The musical evolution of Hawaii was continuing.

THE LAST DECADE

In the 60's came the revolution. Its reverberations were felt throughout the world of music, with the sound of "rock" developing in almost every country, receiving a bombastic impetus with "The Beatles." The beat was the same, but the sound was typical of the country it came from — England, America, Italy, France, Spain, Greece, and Japan. Of course, rock came to Hawaii, dramatically changing its musical image. The influence of rock musicians and performers was tremendous, and the young people of Hawaii accepted the new sounds.

Exploding on the local music scene were names like Don Ho and Kui Lee as well as many other entertainers, musicians, and composers. Don Ho and Kui Lee were the driving force among all of them, and their two names were linked together. For it was the music of Kui Lee, performed by Don Ho, that catapulted Don Ho to fame. He quickly turned Kui Lee's music into hits — "Suck 'Em Up," "Ain't No Big Thing," "Lahainaluna," "I'll Remember You" — all became a part of Don Ho's show and the old image of whispering palm trees and hula girls retreated as trite musical subjects.

The tourist industry was growing into the promised big business. It took the tourists longer to embrace this "new" music of Hawaii, since the average tourist was still looking for the Hawaii of story-book fame, the "palm trees" and "hula hips," but change had begun and the evolutionary process was inevitable. And so, another kind of Hawaiian music was added to the variety of sounds already known as Hawaiian music.

In the early 70's another revolution began on the local music front. Young musicians, after immersion in the world of rock that ranged from the heavy beat of "Rock Around the Clock" to the later, softer sounds of The Carpenters and Neil Diamond, suddenly "discovered" the traditional music of their ancestors. They were becoming aware of their musical heritage. Folk groups began to emerge and it was no longer considered an embarrassment to perform the old songs of Hawaii. They were performed with a difference, of course. Groups such as Sunday Manoa and Keola and Kapono Beamer were acclaimed for their new interpretations of old songs, and for their inventiveness in composing contemporary folk songs based on traditional themes. It seems as if a musical circle has been completed.



Outrigger canoe at beach of Waikiki. 1975.

Again it is through the media that the new image of Hawaiian music is promulgated — on radio, records, and TV. The television show "Hawaii Five-O", starring Jack Lord, has been an important force in changing attitudes of the outside world towards Hawaii and Hawaiian music. Because of world distribution of this top-rated television show, Hawaii has almost completely lost its "grass shack" image. Although the image would have changed anyway, with the public relations efforts of the entrepeneurs of tourism, the process was speeded up as the world shrank, in this age of mass media and the jumbo jet.

The old image of Hawaiian music is an anachronism that resisted giving up its swaying palm trees and lovely hula hands, but gradually realization came that Hawaii offers to the visitor a complete variety of musical sounds to fit any taste. There is a wealth of all kinds of Hawaiian music still available today.

The last decade has produced not only new music and new sounds, but new styles of performance of old music. Hawaii is the richer for it. Musical growth, from the chants of 200 years ago through the music of today, shows the remarkable flexibility and versatility of the people who, throughout history, went on expressing their own feelings and those of their compatriots in music. Nowhere in America has there been a greater fusion of cultures in so short a time. Nowhere has a culture abosorbed so much from so many diverse sources, each time adopting and adapting until the new form became uniquely its own.

As it has been said, there is no simple definition of Hawaiian music. All the rich, colorful, exciting additions and innovations that have contributed to the meaning of Hawaiian music make it impossible to define, but wonderful to enjoy.

SIDE 1. THE CYCLE BEGINS

1. CREATION
NARRATOR: U.S. Senator D. K. Inouye
CHANT: Iolani Luahine

Senator Inouye tells of the beginning of these volcanic islands in the Pacific.

Iolani Lauhine, Hawaii's foremost exponent of the chant performs the chant Hole Waimea which tells of King Kamehameha the Great.

2. DISCOVERY
NARRATOR: U. S. Senator D. K. Inouye

The year is 1778 and the theme of this section is Captain Cook's arrival and discovery of the islands he named after the Earl of Sandwich.

3. (A) HOONANI I KA MAKUA MAU. (Praise God From Whom All Blessings Flow). CHANT. Artist: Joseph Kahaleleo. Translated by Rev. Hiram Bingham in the early 1820's.

(B) NANI KE LII KIEKIE. (Glory to God in the Highest). Artist: Jack de Mello Orchestra and Chorus.

If the soul of these islands is revealed in their music, the missionaries therein made another great contribution to Hawaii and the world. New England missionaries had left comfort and safety to face unknown perils and hardships of a possibly heathen, hostile land to spread their gospel and advance the cause of Christianity in Hawaii. With hearts full of love, they taught the Hawaiians to sing their hymns. Together they raised their voices, triumphantly proclaiming "Nani Ke Lii Kiekie." Reflective of the musical history of Missionary Hawaii, this orchestration was inspired by Psalm 98:6, "With trumpets and sound of cornet make a joyful noise before the Lord, the King."

4. HAWAII ALOHA. Artist: Nina Kealiiwahamana.

Rev. Lorenzo Lyons composed the lyrics to "Hawaii Aloha" around 1840, based on the hymn "I Left It All With Jesus." The Hawaiians called him Ka Makua Laina and knew him as the "Poet of the Mountain Country." He arrived in Waimea, Hawaii in 1832 and devoted his life to teaching the people he found there. They responded to his warmth of spirit and poetry of soul. His mastery of the Hawaiian language led to translation of 300 Christian hymns, masterpieces of poetic expression. Of these, none gained greater popularity than "Hawaii Aloha," for which many old Hawaiians still stand when it is sung. Rev. Lyons' original lyrics express his warm feelings for the land and its people:

OH, HAWAII LOVELY ISLANDS OF THE SEA
MY HOME, MY OWN, MY NATIVE LAND.

5. THE QUEEN'S PRAYER. Artist: Emma Veary.

Queen Liliuokalani wrote this hymn, and as she indicated on the music, it was "lovingly dedicated to my niece, Victoria Kaiulani." It is included in her sketch book at the State Archives. There is another notation on the music and although it is short, it adds a new meaning to the song, "Composed during my imprisonment by the Missionary party who overthrew my government. Iolani Palace, March 22nd, 1895."

The song has three titles printed on it: "Liliuokalani's Prayer," "Ke Aloha O Ka Haku," and "The Lord's Mercy." Most of Hawaii knows it as the "Queen's Prayer."

"OH! LORD THY LOVING MERCY,
IS HIGH AS THE HEAVENS,
IT TELLS US OF THY TRUTH,
AND 'TIS FILLED WITH HOLINESS."

6. KALELEONALANI. Artist: Nina Kealiiwahamana.

This song was composed in honor of Queen Emma, consort of Kamehameha IV. The composer is unknown. However, one source credits the author as Nuuanu.

The melody is based on the chorus of the gospel hymn, "At The Cross," and the lyrics are a greeting to Queen Emma on one of her visits to the island of Kauai. As was true of all alii (royalty), Emma had a name used at times by members of her immediate family. This was "Kalanikaumaka," (the chieftess to whom everyone looks). She was always called Emma, and usually Emma-lani. Lani (heavenly) was customarily used in addressing alii. After the deaths of her little son and later her husband, the King, she wrote to a dear friend that they had died and taken flight, but had turned to look back at the one who loved them dearly. Because of this, she asked her people to call her Kaleleonalani, which means "the flight of the heavenly ones." The warm, expressive Hawaiian words of this song are given a new dimension when sung by Nina.

SIDE 2. ROYAL HAWAIIAN BAND

1. WAIALAE. Artist: Jack de Mello Concert Band.

This is a waltz in the classic form, and was written by Major Kealakai in 1902. At that time he was a member of the Royal Hawaiian Band. In later years, he was twice the bandmaster, from 1920 to 1926, and from 1929 to 1930.

The form of this waltz follows the tradition established by Henry Berger and one can easily recognize the European influence. It is called a Name Song, for Waialae is an area on the island of Oahu.

2. OLD PLANTATION. (Circa 1890). Artist: Jack de Mello Band and Choir.

Another Composer-Member of the Royal Hawaiian Band was David Nape. In the latter part of the 19th century the form of this type of song was considered complex and only gifted Hawaiian composers attempted to branch out beyond two or three chords. Although the song sounds simple to us now, with a distinct flavor of Stephen Foster songs like "My Old Kentucky Home," it is lovely and typically Hawaiian for that period.

The song is about the old Ward Estate which was opposite Thomas Square in the heart of Honolulu, called "Old Plantation." It tells of the old water wheel and the charm of the Hawaii of yester-year. The Ward Estate is no more, but the traditions and music of Hawaii continue on the old Ward Estate property, for it was on that site that Honolulu's International Center was built. The Center includes an Arena that seats 9,000 and a magnificent concert hall in which the Honolulu Symphony and other major musical and show attractions perform.

3. HILO MARCH. (Ke Ala Tube Rose). Artist: Jack de Mello Concert Band.

Many of the Royal Hawaiian Band members composed. One of these was Joseph Aea. Around 1881 Mr. Aea wrote a semi-ballad and called it "Ke Ala Tube Rose." It was a song about a rose flower. He showed it to Captain Berger sometime around 1881 and Berger suggested some editing including a change of tempo so the song could be played as a march. The scene now shifts to Hilo, on the island of Hawaii, where a concert by the Band was scheduled. Berger, apparently wishing to impress the people of Hilo, grandly called for the Hilo March, and dedicated it to the people of Hilo. The song was "Ka Ala Tube Rose" but to this day it is referred to as the Hilo March. The arrangement presented here includes the two front melodic sections that were added later by Mr. Berger to give the piece a more legitimate march form. The Ke Ala Tube Rose melody is what would now be called the trio of the march. It is the quiet portion played by the low woodwinds.

4. LIHOLIHO. (Beautiful Ilima, circa 1892.) Artist: Nina Kealiiwahamana.

One of Berger's most famous ballads, LIHOLIHO was written at the end of the nineteenth century. It became an immediate success, and succeeding bandleaders consistently programmed the song. Although its title is LIHOLIHO, it became popular as "Beautiful Ilima," a phrase that appeared in the lyrics of what we would call the chorus of the song. The vocal is by Nina and the Choir.

5. NUUANU VALLEY POLKA. Artist: Jack de Mello Concert Band.

This is a perfect example of the influence of European music in Hawaii. Captain Berger often programmed waltzes, gavottes, quadrilles and polkas. These were played at all court functions, concerts and almost everywhere that the Royal Hawaiian Band appeared. In 1897, Captain Henry Berger wrote the Nuuanu Valley Polka. It is a polka in the pure form of European polkas. There is nothing Hawaiian about it except the title. The Hawaiians loved it and constantly requested that Captain Berger program it.

6. BEAUTIFUL KAHANA. Artist: Nina Kealiiwahamana.

The story in this song is about Kahana, the country home of Mrs. Mary E. Foster. It was composed by Charles E. King around 1915. It is a beautiful song and Nina's sensitive interpretation makes it a classic in Hawaiian musical literature.

7. KILAKILA HALEAKALA. Artist: Jack de Mello Concert Band.

This is a song of the mountain on the island of Maui. It is presented here as a concert piece. Although the Royal Hawaiian Band often played concert pieces, including selections from operas, they rarely performed Hawaiian songs in any form but their original, simple structure. Only occasionally, one of the bandleaders would venture into the area of developing a Hawaiian theme into something more than just the presentation of the melody in one tempo. They relied on selections like Poet and Peasant for the breaking of the monotony of the simple song presentation. This band arrangement might be considered a tone poem, although several tempo changes have been made on the basic melody.

SIDE 3. HAWAII'S ROYAL COMPOSERS

1. HAWAII PONOI. Artist: Jack de Mello Orchestra and Chorus.

Co-composed by King Kalakaua and Captain Henry Berger, founder of the Royal Hawaiian Band, Hawaii Ponoi has served as the Islands' National Anthem through Kingdom, Republic, Territory and now State. It was written around 1880. Two decades earlier, in 1863, King Kamehameha V urged Liliuokalani to compose a national anthem. She complied with HE MELE LAHIU HAWAII and subtitled it "The Hawaiian National Anthem." Apparently it was never well received for when HAWAII PONOI premiered, it was established immediately as the National Anthem. In this arrangement is a phrase coined by Kamehameha III on July 31, 1843 in his speech at Kawaiahao Church celebrating the independence of the Kingdom of Hawaii. On that date the British refused to accept the provisional cession of the Hawaiian Islands and recognized the independence of the Kingdom. The phrase "UA MAU KE EA O KA AINA I KA PONO" means "The life of the land is perpetuated in righteousness." It has served as Hawaii's official motto on the Royal Crest and State Seal for more than a century.

2. ALOHA NO AU I KO MAKA. Artist: Nina Kealiiwahamana.

Prince Leleiohoku, younger brother of King Kalakaua, composed this song around 1870. Written as a waltz, a popular music form of that era, it tells of a great love for a beautiful woman with charming eyes. Many years later, the melody was borrowed by a lyric writer (unknown) and "Someone is Tall and Handsome" was created. In this presentation Nina sings the original version with choir and orchestra.

3. MEDLEY: KA IPO LEI MANU. (Loved One Who Wears A Feathered Lei). Artist: Jack de Mello Orchestra and Chorus.

Another title for this song is "He Manao He Aloha." It is said that it was written by Queen Kapiolani for her King Kalakaua and was to be performed upon his return from San Francisco in 1891. It was originally a happy song but when news of the King's death reached Honolulu, some of the words were changed and it became a song of tribute and sadness. The last line of the song was changed to read: "This ends my song for the chief who went and returned no more."

MA LANAI I ANU KA MAKANI. (The Cool Breeze of Lanai). The second song in this Medley was composed by Queen Kapiolani after a trip to the Garden Island of Lanai. It tells of the cool breeze and the scent of Island blossoms that grew high on Liloa's sacred platform. The sacred platform is a rock in Waipio Valley which legend says was carried to Lanai by the ruling chief, Liloa.

4. ALEKOKI. (Composed by King Kalakaua). Artist: Jack de Mello Orchestra.

"Alekoki" is a small pool in the Nuuanu Stream between the present site of Nuuanu Hale and the Royal Mausoleum in Honolulu. The song follows the traditional style of composing of the period in that it is only eight measures long. The King wrote many verses but the general theme concerns a lover who waited in vain at Alekoki pool. The disappointment of a meeting that never was consummated is told in terms of the weather.

5. KUU IPO IKA HEE PUE ONE. Artist: Nina Kealiiwahamana.

This song is often credited to Princess Likelike (lee-kay lee-kay), younger sister of Kalakaua and, later, mother of Princess Kaiulani. That would place the writing of the song somewhere in the early 1880's, for it was during this period that Miriam Kapili Likelike was very active with her singing club. Many of the singers were also composers. They often competed in friendly rivalry and took great pride in presenting new songs. This was their most important contribution for it developed a new type of composer and a better song. It also created an audience for the song and gave the song exposure throughout the islands.

KUU IPO IKA HEE PUE ONE is a pattern song. That is, it established the form of the songs to be composed years later. "Kuu Ipo" in Hawaiian means "sweetheart" and the song speaks of love.

6. KONI AU KONI AU. (Hawaiian Drinking Song). artist: Jack de Mello Concert Band.

"Come let us taste the waters," wrote Kalakaua. "Koni Au, Koni Au Ika Wai." Although this song is almost 100 years old, it exemplifies the zest for living during this golden period. Kalakaua, known as the Merry Monarch, loved this song because he loved life, and the song was of the happy life.

"I have gone and tasted of thee, Oh, cool, refreshing water, Thy merits we will ever praise and of thee our song shall ever be." This is Hawaii's unofficial drinking song and the belief is held today, as it was during Kalakaua's reign, that something slightly stronger than water was the subject of praise.

7. PAOAKALANI. Artist: Emma Veary.

Queen Liliuokalani wrote this beautiful melody. It is one of the first songs to combine English and Hawaiian in the lyrics. Over seventy-five years old, it still retains its beauty and proves that the Queen possessed an unusual gift for writing songs.

The story is of the flowers that grow in the fields of Paoakalani.

8. ALOHA OE. Artist: Nina Kealiiwahamana.

Written about 1877, this is Hawaii's most famous song and Queen Liliuokalani composed it while returning from a day spent on the windward side of Oahu. "Aloha Oe" was first introduced to the world by the Royal Hawaiian Band during a concert in San Francisco in 1883. The melody is based on the hymn, "The Lone Rock By The Sea."

SIDE 4. HAWAII'S GOLDEN PEOPLE

1. SAKURA SAKURA. (Cherry Blossoms). Artist: Jack de Mello Orchestra and Chorus.

Sakura is the Japanese song of Springtime . . . of awakening . . . when soft winds bring a fragrant promise . . . when the forest stirs to vibrant life . . . every sense, every heart, is filled with joy. This is possibly the best known of all the Japanese songs in the Western world.

2. ARIRANG. (Mountain of Happiness). Artist: Jack de Mello Orchestra and Chorus.

This traditional song from Korea is about the mountain called "Arirang." It is a sentimental song about a lover who left his village and travelled over the mountain.

"ARIRANG, ARIRANG, MOUNTAIN OF HAPPINESS
MY HEART WILL SING IN WARM CONTENTMENT
WHEN MY DAYS OF WANDERING ARE THROUGH."

3. CHAMARITA. Artist: Jack de Mello Orchestra and Chorus.

The Portuguese, who brought the Port Braga to Hawaii (the small stringed instrument which later became the ukulele), also brought their music. This traditional song, heard in Hawaii since 1880, is music to dance to, with the dance being similar to the American square dance. "Chama," in Portuguese, means "to call," and during the dance, instructions are given for the next step or motion. There are many versions of this song; however, the best known in Hawaii is this one.

4. PLANTING RICE. Artist: Jack de Mello Orchestra.

This traditional song of the Philippines is representative of a people that have added much to what we call the magic of our Islands. The song is well known and has been recorded many times. During the various fiestas celebrated during the year, Filipinos in gay costumes can be seen dancing to the song of rice planting time.

5. FLOWER DRUM SONG. Artist: Jack de Mello Orchestra and Chorus.

It is believed that this very old Chinese folk song originated in the Ming Dynasty, which ruled China almost 600 years ago. It was performed then by street singers who wandered from village to village, singing and beating a little flower-painted drum to accompany themselves. There are dozens of verses on varied subjects, but mainly the verses were about the joys of single life, in a humorous vein.

"HAPPY MEMORY, DAYS WHEN WE WERE FREE
DAYS BEFORE THEY BLESSED OUR MARRIED HARMONY.
FREE TO FLY, FREE TO DREAM AND SIGH
TILL THE WEDDED BLISS THAT RUINED YOU AND ME."

6. HAWAIIAN COWBOY. (Sol Bright). Artist: Jack de Mello Orchestra.

The first cowboys to appear in Hawaii were Mexican. They were imported to work the Parker Ranch, 227,000 acres of land, the second largest ranch in the U. S. under single ownership, founded in 1815 by Sam Parker. The Mexicans called themselves "espinola." The Hawaiians found the word difficult and came up with "paniola." "Paniola" became the word for cowboy. This song was written by Sol Bright, one of Hawaii's outstanding performer-composers, and in it are all the excitement and action of the paniolas at round-up time.

7. TAHITIAN CANOE SONG. (Hoe-ana). Artist: Jack de Mello Orchestra.

This very old Tahitian melody tells of the great migration to the North, to Havaiki . . . now known as Hawaii. When performed as a dance, the Vahines (wahines, or women) sit on the grass in a row and simulate the paddling of a canoe as they sing with the music. No one remembers who wrote the song, and as in many Polynesian songs there are many versions of the melody. The version here is the one used by Elaine Frisbie and her Puka Puka Otea Troupe. The French influence of Tahiti is present in the use of the accordion, which is just as important to Tahitian music as the ukulele is to Hawaiian.

SIDE 5. UKULELE AND STEEL GUITAR

1. HUKILAU SONG. Artist: Don Baduria.

You throw your net into the sea, pull it in (huki), and you have a big feast (hukilau) on the beach. That's what this famous song is about. It was written by a mainland visitor, and almost every tourist who comes to Hawaii learns to hula to this song. Don Baduria displays in the HUKILAU SONG an artistry that adds a new depth and set of musical values to the ukulele.

2. SWEET LEILANI. Artist: Don Baduria.

In writing this for his daughter Leilani, Mr. Owens accomplished two things: he gave us a song to remember with total identification with Hawaii, and he won the Academy Award for the best song of the year. Don Baduria's interpretation is sensitive, with a deep understanding of the song.

3. I WANT TO GO BACK TO MY LITTLE GRASS SHACK. Artist: Don Baduria.

For many years, grass shacks and Hawaii were synonymous. All that has changed, but the song about grass shacks and a little fish with a big name . . . humuhumunukunukuapawaa . . . is here to stay. Mr. Baduria plays the song in two tempos and with such fullness that one might tend to forget the instrument has only four little strings.

4. BLUE HAWAII. Artists: Barney Isaacs and Billy Hew Len.

Two steel guitars interact to create the mood of beautiful moments in the golden land of Aloha. They invite you to share the mood.

5. MAUI CHIMES. Artists: Barney Isaacs and Billy Hew Len.

The island of Maui is what this tour de force for two steel guitars is all about. No one seems to know when or how the song came into being, but it is a standard song for all steel guitar players. Even more curious than not knowing who wrote the song is how, why, and when the theme of "taps" became a part of the song. It's there, it's traditional, and it's ours to enjoy.

6. HAWAIIAN PARADISE. Artists: Barney Isaacs and Billy Hew Len.

Harry Owens, as bandleader and composer, has made his mark on the pages of Hawaiian musical history. His flair for writing musical imagery made him a giant in the 40's and 50's. His music also is easily adaptable to the steel guitar, Here, the two steel guitars show us that Hawaii indeed, is a Paradise.

7. KAIMANA HILA. Artists: Barney Isaacs and Billy Hew Len.

This is the style of song that steel guitars were first asked to play after they became steel guitars. It is quite difficult because there is a lot of melodic motion, and the left hand with the steel bar must make awkward movements to play the melody. Mr. Hew Len and Mr. Isaacs take the traditional song right in stride, and even though the song may not be familiar to you, the artistry of the performers shines like a brilliant light.

SIDE 6. SLACK KEY GUITAR — HAWAIIAN STRING ORCHESTRA

1. KAULANA NA PUA. Artist: Keola Beamer.

This composition was written shortly after the dethronement of Queen Liliuokalani in 1893. In the song, sympathizers of Queen Liliuokalani are implored to unite for the continued well-being of their beloved land despite the fall of the Monarchy. Keola's instrumental version of KAULANA NA PUA firmly establishes him as a total artist on slack key guitar.

2. PUA LILI LEHUA. Artist: Keola Beamer.

In a legend, there was a Rain Goddess of Palolo Valley on the Island of Oahu, and her name was Pua Lili Lehua. Lehua is also a delicate red flower that is the official flower of the Island of Hawaii. Kahaunau Lake composed this song for his wife, Maiki. Keola, with his slack key guitar, creates a fragile, impressionistic piece, demonstrating his oneness with his instrument.

3. WE HA. Artist: Keola Beamer.

The translation of WE HA is "Celebration." Keola conceived this descriptive slack key composition for two steel string guitars. The steel strings account for the ringing sound which adds to the excitement of what the Hawaiians would call a "fun kine" celebration. Keola's artistry becomes apparent when one understands that both guitars are playing identical parts, yet sound as one. This was accomplished by over-dubbing, with Keola playing both guitars.

4. HILO AU / HILO E. Artist: Keola and Kapono Beamer.

Two compositions are involved here, "Hilo Au" and "Hilo E." "Hilo Au," presented in chant form to the accompaniment of the ancient nose flute, is followed by a short musical setting with a poet's imagery of a journey to Hilo, which he never visited. "Hilo E" speaks of the beauty of the city of Hilo on the "big island" of Hawaii.

5. SASY HULA. Artist: Keola and Kapono Beamer.

The hula is an art form that is an integral part of Hawaii. Hawaii without the hula would not be Hawaii. This composition dates back to the turn of the century. But here, it becomes ageless and could have been written yesterday for the Beamers.

6. HULA O MAKEE. Artist: Bunny Brown's Hawaiians.

Here are the sounds of the traditional Hawaiian musical quartet with guitar, ukulele, steel guitar and bass, with the musicians singing. The song tells the story of the ship Makee which set sail for the city of Kapaa on the island of Kauai. The seas were running high and the ship went aground on a reef. The crew bravely manned the buckets but soon gave up the saving of the ship and boarded a lifeboat with the captain, named Hiram. They landed safely on the shore. The tempo and rhythm patterns are traditional for dancing the hula.

7. PAUOA LIKO KALEHUA. Artist: Bunny Brown's Hawaiians.

Bunny Brown's Hawaiians play and sing a story song, wherein a woman is likened to the Lehua blossom. She lived in the district of Pauoa. She and her lover would often walk together, but just as often she would be late for their meetings. This disturbed the young man even though she would offer many valid excuses for being late. However, when they did meet at Auwaiolimu stream, her charms were so potent that love prevailed and everything was right again.

8. KANAKA WAI WAI. Artist: Bunny Brown's Hawaiians.

The missionary influence is evident in this hymn-like song whose lyrics were based on the Biblical passage in which a rich man asks Christ what he must do to enter the Kingdom of Heaven. The Lord answers, "Give up your wealth and follow me." The rich man is reluctant so the Lord says to him, "It is easier for a camel to enter the eye of a needle than for a rich man to enter the Kingdom of Heaven." The song is sung in Hawaiian and is a standard in most traditional groups' repertoire.

SIDE 7. HAWAII GOES SYMPHONIC

1. HAWAIIAN WAR CHANT. Artist: Jack de Mello Orchestra.

The foundation for the melody of what we now recognize as the HAWAIIAN WAR CHANT is an ancient dance chant. As the years went by and this chant was passed on from musician to musician, more notes were added, new lyrics added, and a new title was added. That is when it became the HAWAIIAN WAR CHANT. Even though the lyrics have nothing to do with war, the presentation of the song always contains loud drum passages and very spirited dancing, usually with the uli-uli (feathered gourds) held and played by the dancers. This concert version is an impressionistic piece. The arrangement is based on two eight-bar themes which is now the accepted version of the chant under the title of HAWAIIAN WAR CHANT.

2. BEYOND THE REEF. Artist: Nina Kealiiwahamana.

This is one of the more famous hapa-haole songs of Hawaii. Mr. Jack Pitman, composer, has written other songs, but BEYOND THE REEF has become almost a classic in modern Hawaiian music. There are dozens of recorded versions of this song; however, this is the premiere performance of BEYOND THE REEF sung in Hawaiian. The orchestra establishes a dramatic mood, then diminishes to create the setting for Nina's entrance.

3. PEARLY SHELLS. Artist: Jack de Mello Orchestra and Chorus.

Take a chant, add a melody and some Hawaiian lyrics, modernize it with an upbeat and some English words, and that is the way a typical Hawaiian folk song evolves. PEARLY SHELLS followed this metamorphosis to become one of the top musical exports from the Islands in 1963. At one time, it was entitled "Pupu-O-Ewa," which means "The Shells of Ewa" (a district on Oahu). Both old and new lyrics are combined in this rhythmic version.

4. I AM HAWAII. Artist: Jack de Mello Singers.

This is the main title theme of the movie "Hawaii." The score for the picture was composed by Elmer Bernstein and was nominated for an Academy Award as the best original music score for 1966. The song, as it appears here, is an adaptation of the main title theme with lyrics added by Mack David in October, 1966. It was written after the picture was released and therefore was not used vocally in the picture. The movie is based on a section of the book written by James Michener and the song is included in this album because of the importance of the picture and the book. The orchestration features the vocal choir.

5. MOLOKAI NUI A HINA. Artist: Emma Veary.

This is a song of the Island of Molokai. Its composer is unknown but it is a song familiar to all kamaainas. The title means "Great-Molokai-child of Hina." Legend says that the Goddess Hina gave birth to Molokai. Emma sings the entire song in Hawaiian. There are many versions of this song for it was the pattern of the song writers during this period to compose the song and simply sing it to someone who in turn sang it to another. Nothing was ever written down; hence, multiple versions of the song can still be heard. This version, however, is the most generally accepted.

6. KAMEHAMEHA WALTZ. Artist: Emma Veary.

Charles E. King, in the first quarter of the 20th century, contributed more to the musical development of Hawaii than any other single composer. He wrote hundreds of songs and arranged hundreds more. His two books of Hawaiian Melodies have long been considered the major source of Island songs. Mr. King was a member of the first graduating class of Kamehameha Schools. His "Ke Kali Nei Au," the "Hawaiian Wedding Song," will forever remain a Hawaiian classic. In 1917 he composed the KAMEHAMEHA WALTZ and dedicated it to Kamehameha School. The orchestration begins with a statement by the horns, which is the opening theme of the song "Imua Kamehameha" ("Forward Kamehameha") which Mr. King also wrote, as the school song. This theme is developed quickly and progresses into the tempo and the mood of a grand waltz, which is in keeping with the big, flowing structure of the KAMEHAMEHA WALTZ.

7. LOVELY HULA HANDS. Artist: Jack de Mello Orchestra.

Mr. R. Alex Anderson captured the mood of the 40's and 50's in almost every song he wrote and he wrote dozens of hits. "Lovely Hula Hands" was written in 1940. The song is a standard in Hawaiian musical literature. The approach has a classical touch for, in the hula, the hands are classical, and when interpreted by dancers like Mamo Howell, Lani Custino, Bev Rivera Kenney, "Lovely Hula Hands" becomes a ballet. The orchestration begins with a secondary theme on the harpsichord. The theme of the song is superimposed over this and developed through several moods. The arrangement ends with the restatement of the harpsichord theme.

8. HAWAIIAN WEDDING SONG. (Ke Kali Nei Au).
Artist: Jack de Mello Singers and Nina Kealiiwahamana.

Charles E. King composed the "Wedding Song" circa 1926. "Ke Kali Nei Au" was not composed as a wedding song, even though it is now firmly established as such. Its English title by Mr. King was "Waiting For Thee." It was a simple love song written as a vocal duet. First performed in 1923 at Emma Square, the soloists were John Heleluhe and Lizzie Alohikea, with the musical accompaniment by the Royal Hawaiian Band. Mr. King also wrote the English lyrics but the song was rarely performed in English. The English now used was written by two mainlanders. In this orchestration both Hawaiian and English are used, in the custom established first by Queen Liliuokalani.

SIDE 8. THE LAST DECADE

1. I'LL REMEMBER YOU. Artist: Jack de Mello Singers.

   Over 30 artists, including Elvis Presley, Don Ho, and Andy Williams, have recorded this song.

   This love ballad was Kui Lee's first successful song. Kui Lee was born on July 31, 1932, and lived only 34 years. He died of cancer, and was buried at sea off Waikiki, on December 9, 1966. He was a self-taught musician and composed some 25 songs.

2. TINY BUBBLES. (Leon Pober-Criterion Music). Artist: Jack de Mello Singers.

   A mainlander, Leon Pober, created this song for Don Ho. Mr. Ho's recorded version of the song exposed him to the world and visitors to Hawaii to this day hear the song in his show. The song is not Hawaiian; yet, it is. For Mr. Ho made it so.

3. THIS IS OUR ISLAND HOME. Artist: Keola and Kapono Beamer.

   Following the traditions of the many talented Beamers before them, Keola and Kapono perform this original song written by Keola. This is the contemporary music of Hawaii with deep roots in the past. To the sound of their slack key guitars, Keola and Kapono sing:

   "AS EVERY NIGHT TURNS INTO DAWN
   WE WILL BE THE ONES TO CARRY ON.
   LOVE FOR THIS LAND FORMED IN OUR SOULS
   LIKE CLOUDS THAT THE SKY HAS SPUN
   THIS IS OUR ISLAND HOME
   WE ARE HER SONS."

4. I'M LIVING ON EASY. Artist: Keola and Kapono Beamer.

   A beach party in Hawaii is an event only when there is music and beachboys who join in the singing. This song is a favorite of the beachboys. Although Keola and Kapono sing just a few verses there are as many verses as there are beachboys.

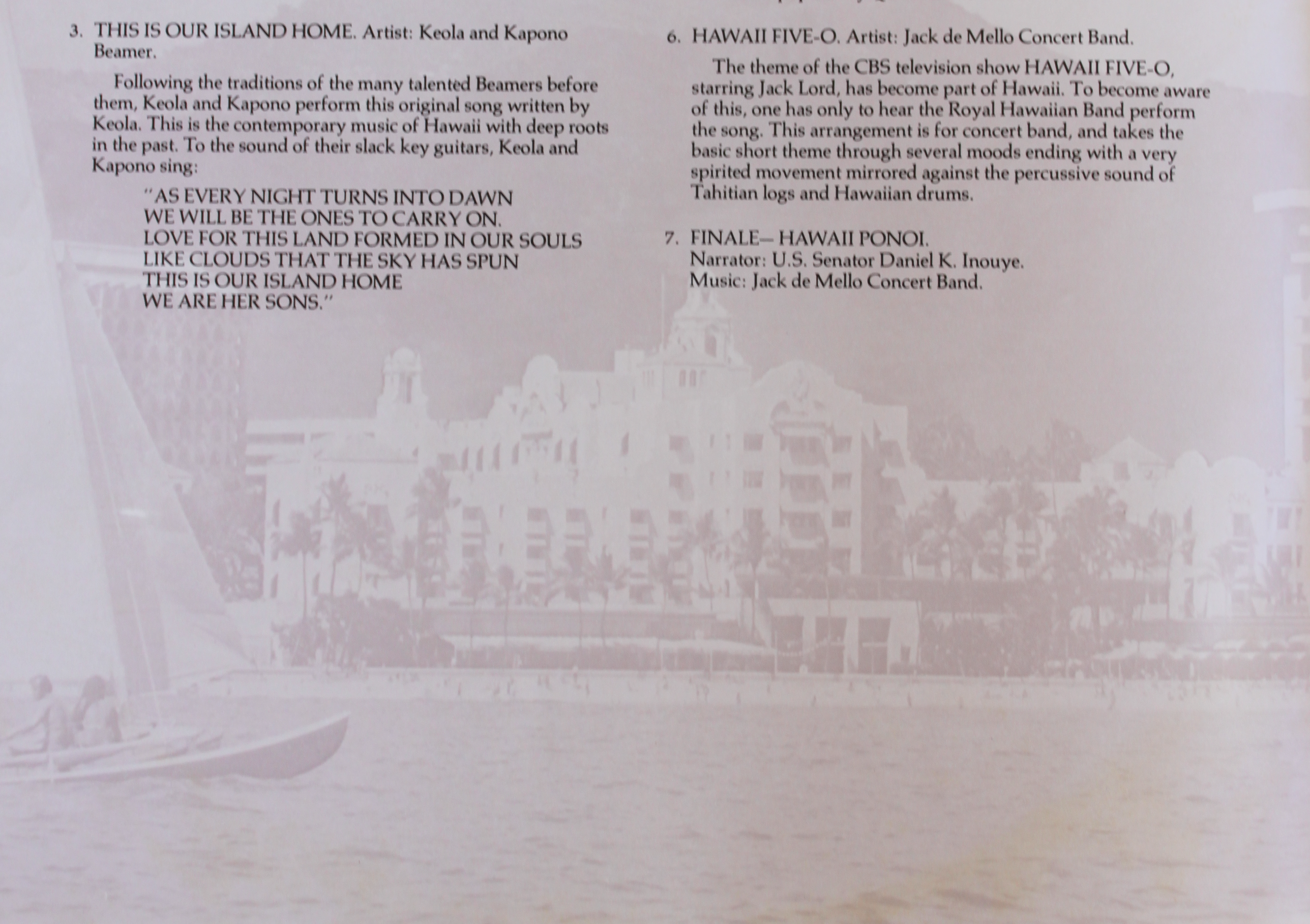
5. KALEPONI. Artist: Jon and Randy.

   Jon and Randy (J and R Inc.), the artists who perform this story-type song written many years ago, are in their early twenties, and are another example of young Hawaiian musicians who understand the richness of their musical heritage. Here, they sing about a trip to California, which the Hawaiians called Kaleponi. The song is in both English and Hawaiian, in a style of writing first made popular by Queen Liliuokalani.

6. HAWAII FIVE-O. Artist: Jack de Mello Concert Band.

   The theme of the CBS television show HAWAII FIVE-O, starring Jack Lord, has become part of Hawaii. To become aware of this, one has only to hear the Royal Hawaiian Band perform the song. This arrangement is for concert band, and takes the basic short theme through several moods ending with a very spirited movement mirrored against the percussive sound of Tahitian logs and Hawaiian drums.

7. FINALE— HAWAII PONOI.
   Narrator: U.S. Senator Daniel K. Inouye.
   Music: Jack de Mello Concert Band.



ABOUT TRANSLATIONS.

All the traditional songs in this album are sung in Hawaiian even though the majority have English translations. Translating from Hawaiian to English is not a simple task and there are as many English versions as there are translators. Even the composers of the songs understood the difficulty and, more often than not, were at a complete variance with many scholarly translators. Because of this I chose to present the songs in their original form. The difficulty of translating to English was understood by all and in 1914 Solomon Meheula in his preface to a book called, "Famous Hawaiian Songs" stated: "It should be remembered that every English speaking Hawaiian would translate these songs differently." He, with W. H. Coney, proceeded to translate 45 songs, many of which are printed in other collections with different English words. Herewith is the entire text of Solomon Heheula's preface.

"With the polysyllabic smoothness of the Hawaiian tongue, boasting all our vowels and eliminating all our harder consonants, it is an impossible task to render into metrical English the rhythm and equivalent meaning of the verses of these stalwart islanders.

"The Hawaiian bard is phonetic in thought, presenting a series of swiftly changing pictures, the apparent lack of connections between which causes hesitation in the mind of the listener unfamiliar with the scenes the poet presents and unaccustomed to the hyperbole of his description.

"The Hawaiian singer deals in parables, as it were. There is a double meaning in every sentence; often in every word.Each poem is an anagram, the meaning of which is patent to the native listeners but a puzzle to those who have learned the sound but not the heart of the language or to those who see the thoughts literally translated. Then the accent swiftly changing in a subtle tone the meaning of a word or sentence, the swiftness of the outpoured speech, like a mountain stream, halting a moment here, skipping a rock there, bubbling, hesitating, but ever rhythmical, makes the task of exchanging the native text for English words that will at once preserve the meaning and the metre, a Herculean one. Nevertheless, those who play these airs of the Southern seas, breathing the song of the palm, the surf, the deep valleys, the tall mountains, of constellations unknown to colder climes, naturally wish to have some idea of the character of the melodies, whereby they may glean some idea of the race and spirit that evoked the song. It should be remembered that every English speaking Hawaiian would translate these songs differently. It must be remembered that while the native syllables can be made to fit eighth and sixteenth notes easily enough, our own syllables cannot be placed as readily. To sing a Hawaiian melody to English words that preserve the metre and meaning is a wonderful achievement. The translations are meant rather as a guide to the meaning of the song than to be sung to the rippling notes of the melodies."

ACKNOWLEDGEMENTS

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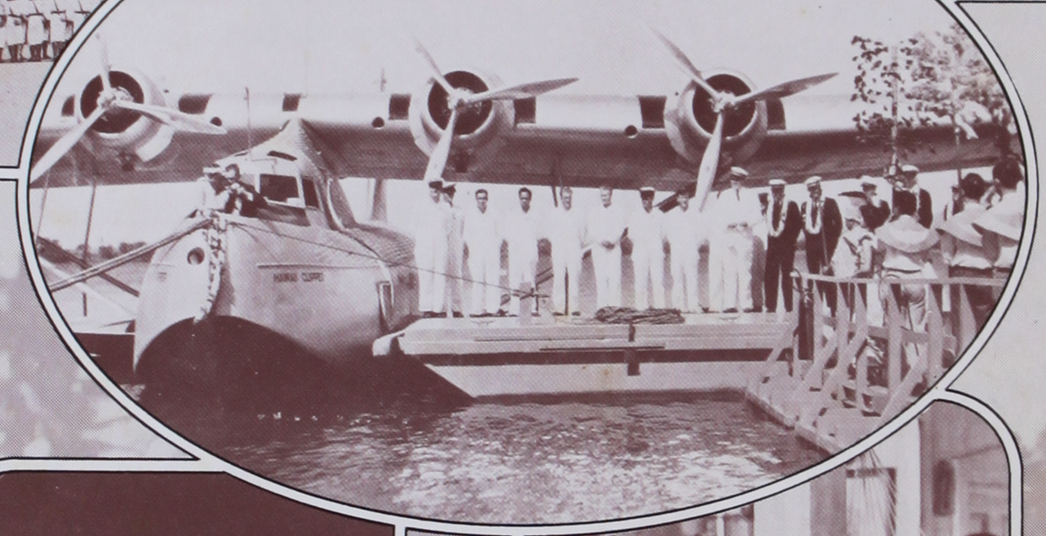
* The music in the special bicentennial collection was drawn from music recorded earlier under grants and commissions by the Hawaiian Land Company, a subsidiary of the Dillingham Corporation; Servco Pacific; Kamokila Campbell; Aloha Airlines and Music Of Polynesia Inc.















MUSICAL PROGRAMME

GIVEN BY THE

ROYAL HAWAIIAN MILITARY BAND.

On Friday morning at H. Exc. C. Merritt

in commemorat of Washington's Birthday

March	United States	Berger
Overture	America	Lattin
Finale	Bijouac	Petrella
Waltz	Jubilant	Fahrbach
Polka	Image	Gesfroy
Medley	Pleasant Memories	Beyer
	Star Spangled Banner	
	Hawaii Ponoi	

Honolulu H. I. Feb. 22 1898

H. Berger

Bandmaster Royal Hawaiian Band

Honolulu H. I.

H. Berger, Band Master.

Jack de Mello presents
MUSIC OF HAWAII 1776-1976

BICENTENNIAL EDITION
4 RECORD SET PLUS 24 PAGE BOOKLET

It is with great pride that I present this special bicentennial album of 200 years of the history of Hawaii as seen through its music. Beginning with the ancient chants of a land not yet discovered when America established its independence in 1776, the album documents the musical evolution of this youngest of the fifty states. 57 musical selections and a 24 page booklet delineates the story of the people of these tropical islands in the Pacific. Hawaii. A volcanic miracle in an ocean which for centuries has lured man across the sea to this island paradise . . . this land of Aloha.

Jack de Mello

ARTISTS:
* JACK de MELLO Orchestra and Chorus
* U.S. SENATOR DANIEL K. INOUYE
* EMMA VEARY
* NINA KEALIIWAHAMANA
* IOLANI LUAHINE
* BARNEY ISAACS Jr. (Steel Guitar)
* BILLY HEW LEN (Steel Guitar)
* DON BADURIA (Ukulele)
* KEOLA BEAMER (Slack Key Guitar)
* KAPONO BEAMER (Slack Key Guitar)
* JON OSORIO (Vocal-guitar)
* RANDY BORDEN (Vocal-guitar)
* BUNNY BROWN'S HAWAIIANS (Hawaiian String Orchestra)

SIDE 1. THE CYCLE BEGINS
1. CREATION-HOLE WAIMEA CHANT
2. DISCOVERY
3. MISSIONARIES
   GLORY TO GOD ON THE HIGHEST
4. HAWAII ALOHA
5. QUEENS PRAYER
6. KALELEONALANI

SIDE 2. ROYAL HAWAIIAN BAND
1. WAIANAE
2. OLD PLANTATION
3. HILO MARCH
4. LIHOLIHO
5. NUUANU VALLEY POLKA
6. BEAUTIFUL KAHANA
7. KILAKILA O HALEAKALA

SIDE 3. HAWAII'S ROYAL COMPOSERS
1. HAWAII PONOI
2. ALOHA NO AU I KO MAKA
3. MEDLEY:
   KA IPO LE MANU
   MA LANAI I ANU KAMAKANI
4. ALEKOKI
5. KUU IPO IKE HEE PUE ONE
6. KONI AU KONI AU
7. PAOAKALANI
8. ALOHA OE

SIDE 4. HAWAII'S GOLDEN PEOPLE
1. SAKURA SAKURA (Japanese)
2. ARIRANG (Korean)
3. CHAMARITA (Portuguese)
4. PLANTING RICE (Filipinos)
5. FLOWER DRUM SONG (Chinese)
6. HAWAIIAN COWBOY (Espinola)
7. TAHITIAN CANOE SONG (Polynesian)

SIDE 5. UKULELE AND STEEL GUITAR
1. HUKILAU SONG
2. SWEET LEILANI
3. LITTLE GRASS SHACK
4. BLUE HAWAII
5. MAUI CHIMES
6. HAWAIIAN PARADISE
7. KAIMANA HILA

SIDE 6. SLACK KEY GUITAR
HAWAIIAN STRING ORCHESTRA
1. KAULANA NA PUA
2. PUA LEHUA
3. WE HA
4. HILO AU-HILO E
5. SASY HULA
6. HULA O MAKEE
7. PALA LIKO KA LEHUA
8. KANAKA WAI WAI

SIDE 7. HAWAII GOES SYMPHONIC
1. HAWAIIAN WAR CHANT
2. BEYOND THE REEF
3. PEARLY SHELLS
4. I AM HAWAII
5. MOLOKAI NIU AHINA
6. KAMEHAMEHA WALTZ
7. LOVELY HULA HANDS
8. KE KALI NEI AU
   (Hawaiian Wedding Song)

SIDE 8. THE LAST DECADE
1. I'LL REMEMBER YOU
2. TINY BUBBLES
3. THIS IS OUR ISLAND HOME
4. I'M LIVING ON EASY
5. KALEPONI
6. HAWAII 5-0
7. FINALE

Music of Polynesia Inc.,
Suite 2012, Ala Moana Bldg.
Honolulu, Hawaii 96814

STEREO

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