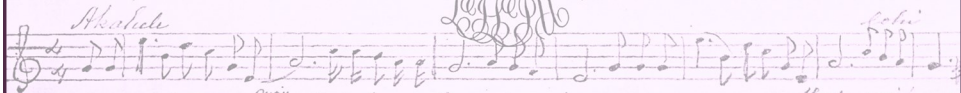


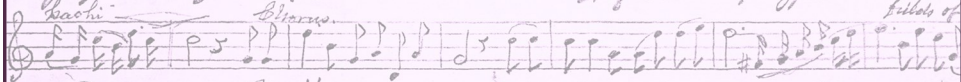
*Since you are a descendant,
(The flower of the Rose of Hawaii)*



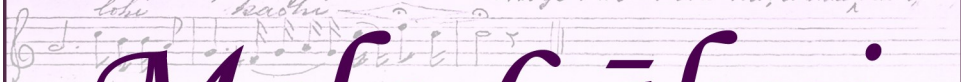
Alahele



*1. E ka gentle breeze ev'where, Hoo-ha-lia, hia mai ana i ke, O ke a-mal-nua fadug, I lo-mi-ka
O ke gentle breeze that waft the sweet memories of, O that young fading flower that blooms in
lohi*



*o. Pa:oa-kalani, I ke-mau o-ia, o na hua, Ma e ka o-lu-lu-hi-ma-lama, A-o-lu-lu-hi
Pa:oa-kalani, The flower of the gentle breeze, that grows at the heart of the land, that grows
lohi*



*like, hoo-ha-lia, hia mai ana i ke, O ke a-mal-nua fadug, I lo-mi-ka
Pa:oa-kalani, The flower of the gentle breeze, that grows at the heart of the land, that grows
lohi*



Mele Lāhui

Performed by the

Royal Hawaiian Band

Friday, April 26, 2013

Noon to 1:00 p.m.

'Iolani Palace



Mele Lāhui, National Songs, is a thematic concert that celebrates the resilience of the human spirit through music and lyrics. Most of the songs you will hear today were composed while the Kingdom of Hawai‘i was in crisis—when the Hawaiian monarch was deposed in 1893 by a group of mainly American businessmen with the support of the American military. Two of the songs were composed just a few decades after the overthrow. The compositions—evocations of a unique place and time—connect us to a key moment in the history of Hawai‘i, when the kingdom was being pushed into and overwhelmed by America’s modernity.

This program was inspired by an essay entitled “We Will Eat Stones,” by Martha Noyes, published in the Hawai‘i Council for the Humanities’ anthology, *We Go Jam: Celebrating Our Music, Our Soundscape, Our Hawai‘i*. Noyes’ essay narrates the creation of the song *Mele ‘Ai Pōhaku (We Will Eat Stones)* arranged in 1893 when members of the Royal Hawaiian Band refused to sign an oath of loyalty to the newly established Republic of Hawai‘i after Queen Lili‘uokalani was overthrown. Because of the story’s reference to the Band, the Hawai‘i Council for the Humanities sought to expand the themes into a program with the Royal Hawaiian Band.

The selected songs are about the ideas of nationalism from two main points of view: 1) from deposed Queen Lili‘uokalani and 2) from people who sympathized with her. Three writers were commissioned to write essays to complement the music. Puakea Nogelmeier’s essay focuses on lyrics composed by an imprisoned Queen Lili‘uokalani and exposes her deep piety to a God that encourages forgiveness. Deprived of her nation, the Queen still authored a song about her emotions of love and optimism. Aaron Mahi analyzes loyalty and self-determination through *Ka Na‘i Aupuni* and *Nā Ali‘i*. Although written a few decades after the overthrow, these compositions reference the founding of the Kingdom of Hawai‘i and were probably a way to pay tribute to the proud heritage of Hawaiians facing an uncertain future. Finally, Martha Noyes presents a fine afterthought to her essay “We Will Eat Stones” (originally published in 1993). Noyes realizes that in two decades of societal changes, her thinking on the subject has evolved from a straightforward account of a protest song into a deeper understanding of what it means to be Hawaiian. The arrangements performed in this concert resonate with emotions from an era past but are significant for us still, and they bring Hawaiian history and its many stories to life in the present.



We would like to acknowledge all those who assisted us with the *Mele Lāhui* concert: Barbara Dunn, Lynn Haff, Alda Kennedy, Karen Kosasa, Fred Kalani Meinecke, Craig De-Silva, Sue Yim, Heather Diamond, Hawai‘i State Archives, Hawaiian Mission Houses Historic Site and Archives, Friends of ‘Iolani Palace and Kippen de Alba Chu; Lili‘uokalani Trust, Hui Hānai, ‘Ōlelo Community Media and Kekoa Graham and Michael Paz; ‘Oli‘Oli Productions, L.L.C. and Carol Wilcox; and finally, especially to Martha Noyes, Aaron Mahi, Puakea Nogelmeier, the City and County of Honolulu, members of the Royal Hawaiian Band and Bandmaster Clarke Bright, and staff of Hawai‘i Council for the Humanities and Executive Director Bob Buss.

Mahalo nui loa!

Ryan Ng, Development and Special Projects Assistant
Stacy Hoshino, Director of Grants and Special Projects
Hawai‘i Council for the Humanities

Program

Pū Kani and Oli

Hawai‘i Pono ‘ī

King Kalākaua and Henry Berger

Introduction

Denby Dung, Emcee

Clarke Bright, Bandmaster

Bob Buss, Executive Director, Hawai‘i Council for the Humanities

Puakea Nogelmeier, Guest Presenter

Ke Aloha O Ka Haku

Queen Lili‘uokalani / arranged by Lloyd Krause

Malia Ka‘ai, vocalist

Ku‘u Pua I Paoakalani

Queen Lili‘uokalani / arranged by Jack de Mello

Nina Keali‘iwahamana, vocalist, Pi‘ilaniwahine Smith, dancer

Aaron Mahi, Guest Presenter

Nā Ali‘i

Samuel Kuahiwi / arranged by Harris Ichida

Royal Hawaiian Band Glee Club and Aaron Mahi

Ka Na‘i Aupuni

Traditional / arranged by Steven Agasa

Aaron Mahi, vocalist

Martha Noyes, Guest Presenter

Mele ‘Ai Pōhaku

Ellen Prendergast / arranged by Dale Senaga

Misty Kela‘i, vocalist, Pi‘ilaniwahine Smith, dancer

Acknowledgements

Aloha ‘Oe

Queen Lili‘uokalani / arranged by Bill Wiley

Hawai‘i Pono‘ī

Words by King Kalākaua, Music by Henry Berger
Kingdom of Hawai‘i’s National Anthem, 1876 to 1893
Hawai‘i’s State Song, est. 1967

Hawai‘i pono‘ī
Nānā i kou mō‘i
Ka lani ali‘i,
Ke ali‘i

Hawai‘i’s own
Be loyal to your chief
Your country’s liege and lord
The ali‘i

Hui:
Makua lani ē
Kamehameha ē
Na kau e pale
Me ka i he

Chorus:
Father above us all
Kamehameha ē
Who guarded in war
With his spear

Hawai‘i pono‘ī
Nānā i nā ali‘i
Nā pua muli kou
Nā pōki‘i

Hawai‘i’s own
Look to your lineal chiefs
These chiefs of latter birth
Younger siblings

Hawai‘i pono‘ī
E ka lāhui ē
‘O kāu hana nui
E ui ē

Hawai‘i’s own
People of loyal hearts
Thy only duty lies
Listen and abide

(He Mele Aloha. 2003. Page 47.)



King Kalākaua (reign 1874-1891).
Courtesy of the Hawai‘i State Archives.

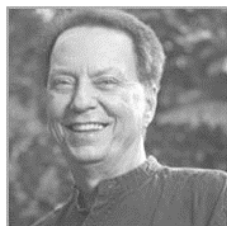
***Ke Aloha O Ka Haku and Ku‘u Pua I Paoakalani* - Royal Reflections, Paramount and Private**, by Puakea Nogelmeier

Two mele, *Ke Aloha O Ka Haku* and *Ku‘u Pua I Paoakalani* were both written during one of the darkest episodes in Queen Lili‘uokalani’s life - during her 1895 imprisonment in the corner room of ‘Iolani Palace, under the armed guard of a military coup that had seized her country and its government. When these songs were composed, the Queen was isolated from her people and being threatened with a sentence of years at hard labor and the possible execution of the nation’s most loyal patriots.

Being crafted in that setting, we can trust that these two songs each express something from the very core of Queen Lili‘uokalani, for Hawaiian poetry distills feeling and experience and composing these songs was one of the few ways that the Queen could document the things going on in her heart at that time. As such, the kaona of these mele can at least be guessed at. Kaona, the inspiration that guides the poetry’s concept, and then frames the images and wording that makes up the composition, can only truly be known to the composer, but the clear setting of these songs and the nature of the poetic texts give wonderful clues to the state of mind that were guiding the Queen’s poetry.

In *Ke Aloha O Ka Haku*, also known as *The Queen’s Prayer*, Lili‘uokalani addresses God as her source of comfort and solace, acknowledging that in those distressing times her faith was her “lama,” her light, to keep the dark at bay. The product of deep reflection and long meditation in her prison room, her appeal to God’s mercy seems to embrace mankind, her nation, and all the individuals involved in the political drama of the time when she writes: “Mai nānā ‘ino‘ino, nā hewa o kānaka . . .,” “Look not harshly on the failings of men, but forgive and cleanse.” Lili‘uokalani offers up compassion and forgiveness as a means to finding personal and collective peace.

And within the expansive scope of that philosophy, her other song, *Ku‘u Pua I Paoakalani*, touches a very personal and individual note. Like the flowers from her various gardens, known to be wrapped in the newspapers that brought the imprisoned Queen the only news she was allowed to receive, Lili‘uokalani selects just one blossom from Paoakalani, her Waikīkī estate, as the analogy for a special loved one among the many beautiful and beloved people in her life. Dedicated to Johnny Wilson, her dear friend’s young son who often delivered her flowers, the song describes a young and beautiful child who holds her imagination. She poses that folks will wonder about this one special love “Nane ‘ia mai ana ku‘u aloha” but among the multitudes in the great world beyond her prison room, she alone knows that special loved one, and her yearning, like her compassion, seemed to help keep her heart at peace.



Puakea Nogelmeier is Professor of Hawaiian Language at the University of Hawai‘i at Mānoa and a Haku Mele, composer of chants and songs. He is a member of the Board of Directors for the Hawai‘i Council for the Humanities.

Ke Aloha O Ka Haku
The Lord's Mercy
Lili'uokalani's Prayer or Queen's Prayer
Lili'uokalani, 1895

‘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.

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.

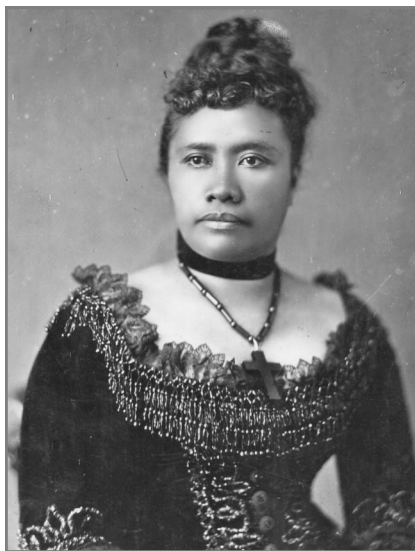
Oh! Look not on their failings,
Nor on the sins of men,
Forgive with loving kindness,
That we might be made pure.

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

Translation, Lili‘uokalani

Reproduced with permission from *The Queen's Songbook*, page 59.

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Queen Lili'uokalani (reign 1891-1893).
Courtesy of the Hawai‘i State Archives.

Ku‘u Pua I Paoakalani
My Flower at Paoakalani
Lili‘uokalani, 1895

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

Lahilahi kona mau hi‘ona, With soft eyes as black as jet, Pink cheeks so delicate of hue I ulu i ka uka o Paoakalani.	Her face is fair to behold, With softest eyes as black as jet, Pink cheeks so delicate of hue, That grew in the beautiful fields of Paoakalani.
--	--

Nane ‘ia mai ana ku‘u aloha, E ka gentle breeze e waft mai nei, O come to me ka‘u mea e li‘a nei, I ulu ika uka o 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, Lili‘uokalani

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Ka Na‘i Aupuni and Nā Ali‘i – A Call to Nationalism, by Aaron Mahi

“Ua mau ke ea o ka ‘āina i ka pono” – May the Sovereign forever be the righteous ruler of the land: words stated in 1843 by Kauikeaouli, Kamehameha III and included in: *Ka Na‘i Aupuni, The Conqueror of the Government*.

Two significant songs of Hawai‘i nationalism are: *Ka Na‘i Aupuni, The Conqueror of the Government*, composer H.R.H. William Pitt Leleiōhoku and *Nā Ali‘i, The Chiefs*, by Samuel Kuahiwi. These quintessential songs of national pride blaze as beacons of hope in the turbulent darkness of Hawai‘i’s challenge to navigate through a modern world of new technologies and concepts regarding religion, economics, and governance and land use.

From the untimely death of Kamehameha the Great in 1819 to the rule of Queen Lili‘uokalani, the somewhat overbearing notion to sustain and maintain home rule lay fragile and tenuous. Many Pacific island kingdoms fell to colonization by the leading European nations in the eighteenth century, that by the nineteenth century the earnest and obvious question was; “When will Hawai‘i fall victim to Europe, Asia and equally so; the budding imperialist curiosity of the United States of America?”

Kamehameha III, Kamehameha IV and Kamehameha V, struggled to transition the kingdom to a modern world while under the watchful eye of both Great Britain and the United States. It is understood that Kamehameha III gave instruction to his chief advisor and confidant G.P. Judd, his choice as to which foreign nation would best be protectorate of the kingdom. As for Lunalilo, his rule was far too brief to disenable any formal prevention of advancing threat, however, during the rule of Kalākaua, a lonely unpretentious flame of hope, though dim, beamed a potential sign of nationhood within the turbulent mist of uncertainty among the world power players and Hawai‘i’s fate.

Kalākaua solicited a corps of national representation by circumnavigating the world to foster an acceptance and respect amongst kingdoms, principalities, and republics. Unfortunately all failed due to his suspiciously sudden death in 1891 while on his second world tour and the calculated overthrow of his heir apparent Queen Lili‘uokalani in 1893.

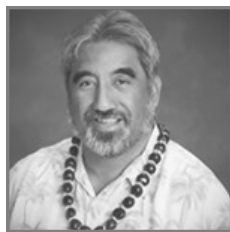
These circumstances, both disastrous and repulsive, gave birth to *Ka Na‘i Aupuni* and *Nā Ali‘i*. By comparison, both firmly establish the importance of unity and allegiance to Kamehameha the Great. After the conquest of O‘ahu and the eventual agreement of Kaumuali‘i to bequeath Kaua‘i to Kamehameha, *Ka Na‘i Aupuni* became the term celebrating him as the “Conqueror of the Islands.” In *Nā Ali‘i*, Samuel Kuahiwi references Kamehameha as the fierce warrior; “Ka ‘Ahi Kananā,” likened to the swiftly darting tuna of the open seas, or the famous Napoleon Bonaparte, who conquered many European nations, Kamehameha being the Napoleon of the Pacific. Kuahiwi continues his accolades to Kamehameha by further stating: “When he struck/ruled the islands, all fell in submission” – “Nāna nō e ulupā nā paemoku, a pau ma lalo ona.”

In contrast, *Ka Na‘i Aupuni* bids to those who are loyal to the monarchy to embrace with one thought, one heart, and one desire – Aloha, the task of building and sustaining a nation. Whereas *Nā Ali‘i* encourages Hawai‘i’s descendants to remember and honor the Ali‘i for their duty to rule with justice, compassion, and wisdom proven by

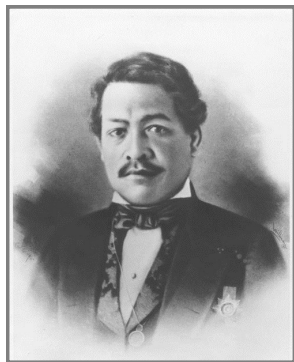
fruitful deeds. In the chorus of *Ka Na‘i Aupuni* the composer still harkens to the theme of nation building by quoting the words (with the knowledge of the varied published alterations) of a dying king: “E na‘i (‘oni) wale nō ‘oukou i ku‘u pono. (‘a‘ole e pau)” – Strive indeed all of you toward the good I’ve done, boundless. (Taken from *He Mele Aloha, Ka Na‘i Aupuni*, p. 93.)

In the final analysis of these two songs of nationalism, nationhood, identity, or self-determination, the words of the unknown composer of *Nā Ali‘i* best captivates a message for all who dare take on this daunting task:

“Ua pau, ua hala lākou a koe nō nā Pua” – They who fought for us are gone, they are no longer here; however, they that remain in their place today will be the hope of what can blossom for the present and the future – (interpretation by Aaron D. Mahi, April 2013).



Aaron Mahi is a conductor, performer, and lecturer on orchestral, choral, and Hawaiian classical music. He is a consultant for Waihona Mele No‘eau (a division of the Abigail Kinoiki Kekaulike Kawanānākoʻa Foundation). He is also an assistant cultural consultant with the Partners in Development Foundation.



Left to right, portraits of Kings Kamehameha III (reign 1825-1854), Kamehameha IV (reign 1854-1863), and Kamehameha V (reign 1863-1872). Courtesy of the Hawai‘i State Archives.

Nā Ali'i

The Chiefs

Samuel Kuahiwi, 1928

Aloha nā 'ahahui o nā ali'i
Nā 'li'i mai nā kūpuna mai
E pa'a i nā 'ōlelo kaulana
E hele a moe i ke ala

Hail societies of the chief
Chiefs from ancestral times
Remember the famous saying
"Go and sleep safely on the byways"

Hū wale a'e nā ho'omana'o 'ana
No nā ali'i kaulana
Ua pau, ua hala lākou
A koe nō nā pua
Ua pau, ua hala lākou
A koe nō nā pua

Memories well up
Of the famous chiefs
They are gone, they have passed away
And their descendants live on
They are gone, they have passed away
And their descendants live on

E lei i ka lei ha'aheo o Hawai'i
Ka wehi ho'i o nā ali'i i hala
E pa'a ka mana'o me ka lōkahi
E mau ke ea o ka 'āina i ka pono

Wear the proud lei of Hawai'i
The adornment of departed chiefs
May all unite in recalling
That the life of the land is perpetuated
in righteousness

He ali'i 'o Kalani ua kaulana
Ka Napoliona o ka Pākīpika
E lei i ka wehi ha'aheo o Hawai'i
Nā hulu mamo like 'ole
E lei i ka wehi ha'aheo o Hawai'i
Nā hulu mamo like 'ole

The royal one is a famous chief
Napoleon of the Pacific
Wear the proud adornments of Hawai'i
The mamo-feather leis
Wear the proud adornments of Hawai'i
The mamo-feather leis

'Imi nui 'o Maleka o lōli'i
Ka wehi ho'i o nā ali'i i hala
'A'ole nō na'e e like aku
Me ka mea no'ēau he kupuna

America, in readiness, is seeking
The adornment of departed chiefs
There is nothing, though, to compare
With the wisdom that is heroic

He ali'i 'o Kalani ua kaulana
Ke 'ahi kananā o ka Pākīpika
Nāna nō i ulupā nā pae moku
A pau ma lalo ona
Nāna nō i ulupā nā pae moku
A pau ma lalo ona

The royal one is a chief
Fierce fighter of the Pacific
He struck the island group
And all were subdued under him
He struck the island group
And all were subdued under him



(*He Mele Aloha*. 2003. Page 186.)

Drawing of Kamehameha the Great by Louis Choris, 1795-1828.
Courtesy of the Hawai'i State Archives.

***Ka Na‘i Aupuni
The Conqueror***

William Pitt Leleiōhoku, undated*

E Hawai‘i nui o Keawe,**
E nā hono a‘o Pi‘ilani,
O‘ahu o Kākuhihewa,
Kaua‘i o Manokalanipō,
Kaua‘i o Manokalanipō.

O Hawai‘i of King Keawe,
O bays of King Pi‘ilani,
O‘ahu of King Kākuhihewa,
Kaua‘i of King Manokalanipō.
Kaua‘i of King Manokalanipō.

E na‘i wale nō ‘oukou
I ku‘u pono ‘a‘ole i pau
I ke kumu pono o Hawai‘i
E mau ke ea o ka ‘āina i ka pono.
E mau ke ea o ka ‘āina i ka pono.

You must continue to strive
To fulfill my unfinished deeds,
For the proper foundation of Hawai‘i,
Let the life of the land be perpetuated in justice.
Let the life of the land be perpetuated in justice.

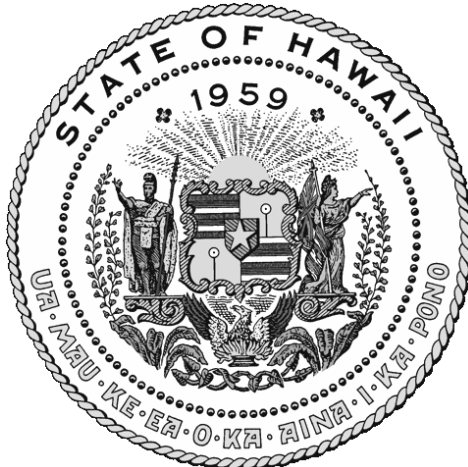
I ho‘okahi, kahi ka mana‘o
I ho‘okahi, kahi pu‘uwai,
I ho‘okahi, kahi ke aloha,
E mau ke ea o ka ‘āina i ka pono,
E mau ke ea o ka ‘āina i ka pono.

Be of one mind,
Be of one heart,
Be of one love,
Let the life of the land be perpetuated in justice.
Let the life of the land be perpetuated in justice.

Translation, Professor Fred Kalani Meinecke
Windward Community College

*The date and composer of this song is uncertain and is often listed as “traditional.”

**Also sung and recorded as “E Hawai‘i nui kuauli” -
O great green-backed Hawai‘i isle.



The Hawai‘i State Seal and Motto, Ua mau ke ea o ka ‘āina i
ka pono, The life of the land is perpetuated in righteousness.

We Will Eat Stones: Thoughts On The Living Resonance, by Martha Noyes

“Throughout history, a people dispossessed have always found a way in music and dance to speak aloud their true feelings, while biding time for their dispossession to be remedied. *Kaulana Nā Pua* . . . remains to this day a melodic protest against Hawaiians’ loss of self-determination, the loss of their sovereign nation.”*

It’s been twenty years since I wrote *We Will Eat Stones* where the excerpt is from. A lot has happened. I’m twenty years older, for one thing. But I feel even more strongly now than I did when I wrote the piece.

The song is about resistance, specifically resistance to the demands that Royal Hawaiian Band members sign an oath of loyalty to the new U.S.-oriented “government” that “overthrew” the Monarchy. But it’s also about love of land, of commitment to the land and people and the Queen. Writing the words, composing the music, and performing the song were all acts of resistance.

It was – and still is – about resisting the signing of oaths of allegiance and resisting the loss of the sovereign Hawaiian kingdom. But it meant – and still means – not just resisting the political loss, but also the loss of Hawaiian culture that political assimilation threatened to cause.

That was one reason for the phrase “We Will Eat Stones, the mystic food of our land.” Stones – pōhaku – were, and are, much more than rocks. They are guardians, protectors, and symbols of permanence – of the simultaneous presence of past, present, and future. They represent persistence, endurance, strength. They are of the earth, of Papa – Mother Earth – who gave birth to the Islands, the land that sustains and provides. They represent Pō – the realm of gods, thus of the sacred and ongoing creation of life. We see that life in every newborn child, every germinating seed, and in the earth and water – the ‘ai lepo, the edible mud – food that sustains in time of scarcity.

The song calls forth history and cosmogony, warriors, chiefs, and deities, a continuity of spirit from the beginning when Pō – the formless realm – was all there was, until it was haku – put in order – and the kuleana – the responsibility – to mālama – care for – that order became the kuleana of those who live here and visit here.



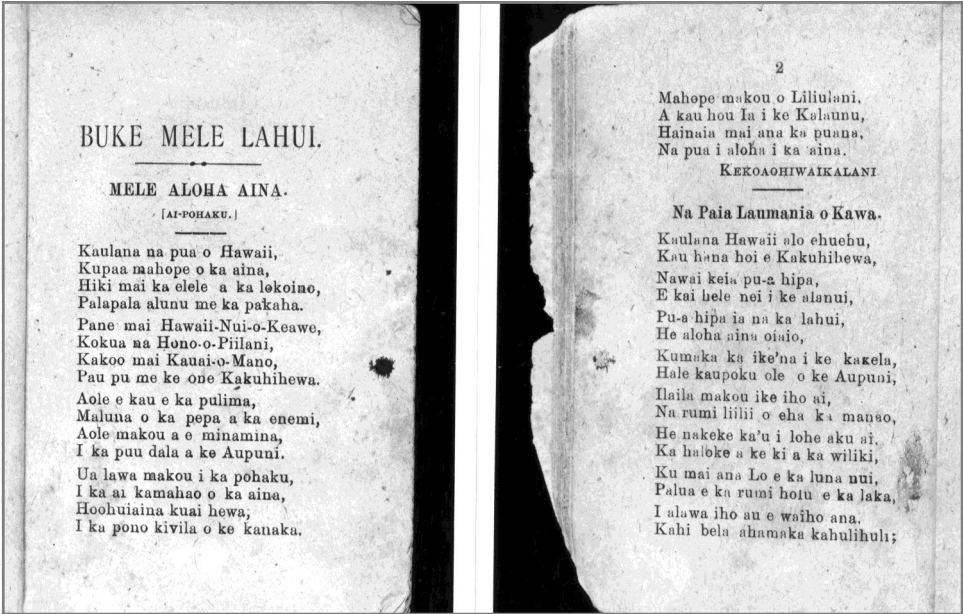
Raising the American flag during Annexation ceremony. Royal Hawaiian Band in foreground and United States Marines at attention. August 12, 1898. Photographer: Frank Davey. Courtesy of the Hawai‘i State Archives.

In the twenty years since the article was published, the song has come to represent not just rejection of the oath of loyalty to the new government and resistance to the loss of Hawaiian nationhood, but, more importantly, the need for the culture of Hawai‘i to live, for the literal and symbolic meanings of things Hawaiian to sustain not just cultural sovereignty, but to perpetuate a way of understanding life and living, a way of knowing and loving, and to accept the need that the world has that what is Hawaiian be Hawaiian.

* Excerpt from “We Will Eat Stones,” by Martha Noyes, featured in *We Go Jam: Celebrating Our Music, Our Soundscape, Our Hawai‘i*, published by Hawai‘i Council for the Humanities, 2012.



As a child Martha Noyes played the recorder, violin, piano, and guitar. She credits a love of music for the rhythm in her writing. She uses music, mostly Hawaiian music, to inspire her writing.



Lyrics to *Kaulana Nā Pua*, then called *Mele Aloha ‘Āina*, published in the *Buke Mele Lāhui* in 1895. Note the mix up in lyric order for verses three and four, an error of the typesetters. Courtesy of Hawaiian Mission Houses Historic Site and Archives.

Kaulana Nā Pua or Mele ‘Ai Pōhaku
Famous are the Children or Stone Eating Song

Ellen Prendergast, 1893

Kaulana nā pua a ‘o Hawai‘i,
Kūpa‘a ma hope o ka ‘āina,
Hiki mai ka ‘elele o ka loko ‘ino
Palapala ‘ānunu me ka pākaha.

Famous are the children of Hawai‘i,
Loyal to the land,
The evil-hearted messenger comes
With a document of extortion and greed.

Pane mai Hawai‘i moku o Keawe,
Kōkua nā hono a‘o Pi‘ilani,
Kāko‘o mai Kaua‘i o Mano,
Pa‘a pū me ke one o Kākuhihewa.

Hawai‘i island of Keawe answers,
The bays of Pi‘ilani help,
Kaua‘i of Mano lends support,
Firmly united with the sands of Kākuhihewa.

‘A‘ole a‘e kau i ka pūlima
Ma luna o ka pepa a ka ‘enemi,
Ho‘ohui ‘āina kū‘ai hewa
I ka pono sīvila a‘o ke kanaka.

Do not fix a signature
To the paper of the enemy
With its sin of annexation and sale
Of the civil rights of the people.

‘A‘ole mākou a‘e minamina
I ka pu‘u kālā o ke aupuni,
Ua lawa mākou i ka pōhaku,
I ka ‘ai kamaha‘o o ka ‘āina.

We do not value
The heaps of money of the government,
We have enough with stones,
The remarkable food of the land.

Ma hope mākou o Lili‘ulani,
A loa‘a ‘ē ka pono o ka ‘āina.
Hā‘ina ‘ia mai ana ka puana,
‘O ka po‘e i aloha i ka ‘āina.

We support Lili‘u[oka]lani
Until we gain the rights of the land.
The story is to be told
Of the people who love the land.

Translation, Hui Hānai

Reproduced with permission from *The Queen's Songbook*, page 290.

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Aloha ‘Oe

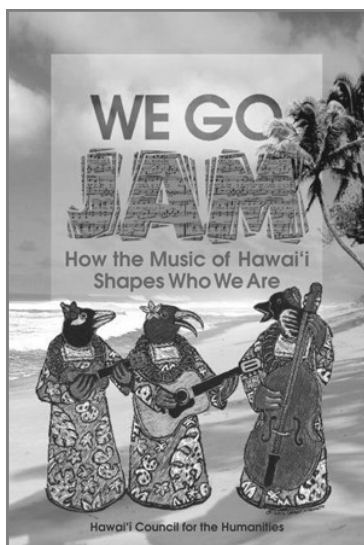
Song of Farewell

Words and music by Queen Lili‘uokalani, 1878

Ha‘aheo ka ua i nā pali
Ke nihi a‘ela i ka nahele
E uhai ana paha i ka liko
Pua ‘āhihi lehua o uka
Aloha ‘oe, aloha ‘oe
E ke onaona noho i ka lipo
One fond embrace,
A ho‘i a‘e au
Until we meet again

Proudly swept the rain by the cliffs
As it glided through the trees
Still following ever the bud
The ‘āhihi lehua of the vale
Farewell to you, farewell to you
The charming one who dwells in the shaded
bowers
One fond embrace, 'Ere I depart
Until we meet again

Mele Lāhui was inspired by an essay titled “We Will Eat Stones,” by Martha Noyes, found in the Hawai‘i Council for the Humanities’ anthology, *We Go Jam: Celebrating Our Music, Our Soundscape, Our Hawai‘i*. This collection of articles, stories and poems demonstrate how Hawai‘i’s musical heritage has shaped and continues to shape Hawai‘i’s people, revealing who we are collectively and individually.



We Go Jam can be purchased at the The Palace Shops at ‘Iolani Palace, and Nā Mea Hawai‘i/Native Books.

For more information, email Stacy Hoshino at shoshino@hihumanities.org, or call (808) 469-4551.



<http://hihumanities.org>

The mission of Hawai'i Council for the Humanities is to connect people with ideas that broaden perspectives, enrich lives, and strengthen communities through public programs that promote civic dialogue. For over 40 years, Hawai'i Council for the Humanities has encouraged and supported historical, philosophical, and cultural programs for the general public—statewide.

Hawai'i Council for the Humanities was organized as the state affiliate of the National Endowment for the Humanities in 1972, and is funded in part by the federal government through the National Endowment for the Humanities Federal/State Partnership Office as well as individuals, corporations, and foundations.

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www.rhb-music.com

Founded in 1836 by order of King Kamehameha III, the Royal Hawaiian Band is one of the last living links to Hawai'i's monarchy. The Band performs the best of the island's musical heritage while continuing to showcase Hawai'i's finest talent in song, dance, and instrumental artistry.

The Royal Hawaiian Band has been a vital part of Hawai'i's daily life, performing for heads of state, community, and tourists alike. The concerts not only express the music and culture of this island state but the very essence of the *Aloha* spirit.

BANDMASTER

Clarke Bright

ASSISTANT CONDUCTOR

Sanford Masada

FLUTE

Jeri Evans*

Karla Myers

ALTO SAXOPHONE

Timothy Tsukiyama*

Todd Yukumoto

TROMBONE

Sanford Masada

Mark Miyamoto

OBOE

Erin Taoka*

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STEEL GUITAR

Scott Furushima

BASS CLARINET

Don Hutchison*

* = Principal

Presented by Hawai'i Council for the Humanities and Royal Hawaiian Band

