Mele Lāhui

Performed by the Royal Hawaiian Band

Friday, April 26, 2013
Noon to 1:00 p.m.
ʻIolani 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

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Program

Pū Kani and Oli

_Hawaiʻi Pono‘ī_
King Kalākaua and Henry Berger

Introduction
Denby Dung, Emcee
Clarke Bright, Bandmaster
Bob Buss, Executive Director, Hawaiʻi 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, Piʻilaniwahine Smith, dancer

**Aaron Mahi**, Guest Presenter

_Nā Aliʻi_
Samuel Kuahiwi / arranged by Harris Ichida
Royal Hawaiian Band Glee Club and Aaron Mahi

_Ka Naʻi Aupuni_
Traditional / arranged by Steven Agasa
Aaron Mahi, vocalist

**Martha Noyes**, Guest Presenter

_Mele ʻAi Pōhaku_
Ellen Prendergast / arranged by Dale Senaga
Misty Kelaʻi, vocalist, Piʻilaniwahine Smith, dancer

Acknowledgements

_Aloha ‘Oe_
Queen Liliʻuokalani / 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

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

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Hawai‘i pono‘ī       Hawai‘i’s own
Nānā i kou mōʻi       Be loyal to your chief
Ka lani aliʻi,         Your country’s liege and lord
Ke aliʻi              The aliʻi

**Hui:**
Makua lani ē          Father above us all
Kamehameha ē           Kamehameha ē
Na kaua e pale         Who guarded in war
Me ka i he             With his spear

Hawai‘i pono‘ī       Hawai‘i’s own
Nānā i nā aliʻi        Look to your lineal chiefs
Nā pua muli kou       These chiefs of latter birth
Nā pōkiʻi             Younger siblings

Hawai‘i pono‘ī       Hawai‘i’s own
E ka lāhui ē          People of loyal hearts
ʻO kāu hana nui       Thy only duty lies
E ui ē               Listen and abide

*(He Mele Aloha. 2003. Page 47.)*
Two mele, *Ke Aloha O Ka Haku* and *Kuʻu Pua I Paoakalani* were both written during one of the darkest episodes in Queen Liliʻuokalani’s life - during her 1895 imprisonment in the corner room of ʻIolani 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 Liliʻuokalani, 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*, Liliʻuokalani 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 ʻinoʻino, nā hewa o kānaka . . .,” “Look not harshly on the failings of men, but forgive and cleanse.” Liliʻuokalani 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, *Kuʻu 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, Liliʻuokalani 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 ʻia mai ana kuʻu 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 Hawaiʻi at Mānoa and a Haku Mele, composer of chants and songs. He is a member of the Board of Directors for the Hawaiʻi Council for the Humanities.
Ke Aloha O Ka Haku
The Lord’s Mercy
Liliʻuokalani’s Prayer or Queen’s Prayer
Liliʻuokalani, 1895

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

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

Koʻu noho mihi ‘ana
A paʻahao ‘ia,
ʻO oe kuʻu lama,
Kou nani koʻu koʻo.

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

Mai nānā ‘ino ‘ino
Nā hewa o kānaka,
Akā, e huikala,
A maʻemaʻe nō.

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

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

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

Translation, Liliʻuokalani

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Kuʻu Pua I Paoakalani
My Flower at Paoakalani
Liliʻuokalani, 1895

E ka gentle breeze e waft mai nei, O ye gentle breeze that waft to me,
Hoʻohāliʻaliʻa mai ana iaʻu, Sweet cherished memories of thee,
E kuʻu sweet never fading flower Of that sweet never fading flower,
I bloom i ka uka o Paoakalani. That blooms in the fields of Paoakalani.

Hui:
‘Ike mau i ka nani o nā pua Chorus:
O ka uka o Uluhaimalama, Tho’ I’ve often seen those beauteous flow’rs
‘Aʻole naʻe hoʻi e like That grew at Uluhaimalama,
Me kuʻu pua i ka laʻi o Paoakalani. But none of those could be compared

Lahilahi kona mau hiʻona, To my flow’r that blooms in the fields of Paoakalani.
With soft eyes as black as jet, Her face is fair to behold,
Pink cheeks so delicate of hue With softest eyes as black as jet,
I ulu i ka uka o Paoakalani. Pink cheeks so delicate of hue,

Nane ‘ia mai ana kuʻu aloha, That grew in the beautiful fields of Paoakalani.
E ka gentle breeze e waft mai nei, Now name to me the one I love,
O come to me kaʻu mea e liʻa nei, Ye gentle breezes passing by,
I ulu ika uka o Paoakalani. And bring to me that blossom fair,

Translation, Liliʻuokalani

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Copyright © 1999 by Liliʻuokalani Trust. Published by Hui Hānai. All rights reserved.
Original manuscript of *Ke Aloha O Ka Haku* or *The Lord's Mercy*, also called *Liliʻuokalani's Prayer* or *Queen's Prayer* by Queen Liliʻuokalani from her songbook. Courtesy of the Hawaiʻi State Archives.
Original manuscript of Ku‘u Pua I Paoakalani by Queen Lili‘uokalani from her songbook. Courtesy of the Hawai‘i State Archives.
“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 Leleiohoku 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 Kaumualii 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 Naʻi 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 naʻi (ʻoni) wale nō ʻoukou i kuʻu pono. (ʻaʻole e pau)” – Strive indeed all of you toward the good I’ve done, boundless. (Taken from *He Mele Aloha, Ka Naʻi 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 Aliʻi* 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 Noʻeau (a division of the Abigail Kinoiki Kekaulike Kawananakoa 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 Hawaiʻi State Archives.
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

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

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

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

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

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

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

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

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

(He Mele Aloha. 2003. Page 186.)
Ka Naʻi Aupuni
The Conqueror
William Pitt Leleiōhoku, undated*

E Hawai‘i nui o Keawe,**
E nā hono aʻo Piʻilani,
Oʻahu o Kākuhihewa,
Kauaʻi o Manokalanipō,
Kauaʻi o Manokalanipō.

O Hawaiʻi of King Keawe,
O bays of King Piʻilani,
Oʻahu of King Kākuhihewa,
Kauaʻi of King Manokalanipō.
Kauaʻi of King Manokalanipō.

E naʻi wale nō ʻoukou
I kuʻu pono ʻaʻole i pau
I ke kumu pono o Hawaiʻi
E mau ke ea o ka ʻāina i ka pono.
E mau ke ea o ka ʻāina i ka pono.

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

I hoʻokahi, kahi ka manaʻo
I hoʻokahi, kahi puʻuwai,
I hoʻokahi, kahi ke aloha,
E mau ke ea o ka ʻāina i ka pono,
E mau ke ea o ka ʻāina 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 Hawaiʻi nui kuauli” - O great green-backed Hawaiʻi isle.
“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.
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.

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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

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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.
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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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

**Oboe**

Erin Taoka*

**Bassoon**

Philip Gottling III*

**Clarinet**

Steven Agasa*

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