Wesleyan University

KAMAʻAINA CHOIRS:
SINGING LOCALITY AND IDENTITY
ON OAHU, HAWAIʻI

By

Eugenia Siegel Conte

Faculty Advisor: Dr. Mark Slobin

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# Table of Contents

**Acknowledgements**

**Introduction**

‘Ohana Kokua (Family Help)  
Research Questions and Approach  
Contributions to the Field

**Chapter 1**

**Broad approaches, local contexts**

*Identity, Indigeneity, and Appropriation*  
*Actor-Network Theory*  
*Situated Practice*  
*Music as Vibrational Practice*  
*Cultural Tourism*  
*Participation*  
*Choral Music Scholarship*  
*Broad and Local*

**Chapter 2**

**Through the Choral Lens: Tourism, Multiculturalism, Indigeneity, Identity**  
*The Context of Choral Music in Hawai‘i*

**Chapter 3**

**Between Christ and Kapu: Liturgical and Musical Culture in Hawaiian churches**

*On Mele, Missionaries and Hīmeni*  
*Liliuokalani Protestant Church, Haleiwa*  
*Kawaiaha‘o Church, Honolulu*  
*Cathedral of St Andrew, Honolulu*  
*Between Christ and Kapu*

**Chapter 4**

**The Kama‘aina Choirs: Embodied voices performing multiple identities in Hawai‘i**  
*E Mele Kakou! (Let’s Sing!) Children Learning Culture Through Song*  
*Inside a College Choir Room*  
*A Kama‘aina Community Choir*  
*Cultural Markers as Kama‘aina Boundary Objects*  
*Physical*  
*Repertory*  
*Vocal*  
*Orientational*

**Conclusion**

**Bibliography**

**Glossary of Hawaiian Terms**

**Appendix I**  
Field Images

**Appendix II**  
Service Bulletins
INTRODUCTION

This thesis is inspired by, and an extension of, a seminal Hawaiian choral investigation undertaken at the Kamehameha School in Honolulu\(^1\) (Szego 1999). Szego’s years of research with young native Hawaiians at the Kamehameha Schools during the mid-1990s fueled a discussion about the ways in which native Hawaiian students navigated the cultural baggage contained in the choral music genre. Szego’s dissertation grounds the fieldwork by including extensive history of choral and vocal music in Hawai‘i through the early 1990s. Szego’s discussion of choral ties to the monarchy, missionaries, the cultural economy, and politics of resistance provides context for the relationship that Kamehameha Schools students have with choral and vocal music. The students themselves, as well as their teachers, demonstrated the complexity of native Hawaiian cultural products and participation. Szego notes the ways in which students managed to differentiate between styles and tease out nuances in hybrid or fusion musical products in both their academic musical engagement and their everyday encounters with local and global music products outside the school setting:

*Not only did students cross between discrete Hawaiian and Western musical styles, but they executed and apprehended intercultural music, i.e., music that synthesized stylistic elements and practices of culturally-distinct genres* (Szego 1999, abstract).

She homes in on what she called “frontstage” (formal public) cultural displays and “backstage” (casual, semi-private, or colloquial) music making at Kamehameha Schools from the founding of the school system in 1887 to the time of her fieldwork in 1992. In her fieldwork, she follows issues of timbre, linguistic rhythm and comprehension, and musical conceptualization in both Western and Hawaiian traditions to better understand

\(^1\) Kamehameha Schools were private institutions founded in 1887 on Oahu for native Hawaiian children. Subsequently, Kamehameha Schools were opened on the island of Hawai‘i and on Maui. In her
how young Hawaiian musicians are taught cultural production in Kamehameha Schools. She finds that these students are aware of the boundaries between musical styles and able to traverse them because of a trained collective sensitivity to cultural nuances and historical issues.

This thesis uses Szego’s dissertation as a backbone. When I first began my research, I was surprised by the ubiquity and importance of choral music on Hawai‘i. I was also astonished by the multiple signifiers to be found in each choral experience, visible and audible to participants both inside and outside of the native Hawaiian community. Szego had already identified fruitful areas of interest in her dissertation, and had thoroughly detailed the relationship between Kamehameha Schools, native Hawaiians, and Western choral tradition. I wanted to expand the discussion beyond a narrow representation of Kamehameha School native Hawaiian students’ relationship with Western choral music, expanding the research to explore the rich multiculture of everyday life on Oahu that includes native Hawaiians alongside multiple subcultural groups.

Because I would be talking about an art encouraged by outsiders (through missionaries and Western settlers, mostly), but adapted and practiced by a mixture of native Hawaiians, local and visiting haoles (Western white people), and non-Western immigrants, the source material, meaning the music itself, is not the predominant focus. I found throughout the course of my fieldwork that kama‘aina (local) choral practitioners and their flexible and diverse approaches to Western, local, and multicultural choral works made up the patchwork approach I would take in my thesis.
I spent six weeks on the island of Oahu in the summer of 2015, staying with family in the Palolo Valley. Field notes from church services in Honolulu and on the North Shore, and extensive interviews with choral directors, provide the raw materials for this work. When I began collating my fieldwork experiences, I chose to split the research into two categories: choral music in a liturgical setting, and choral music in a concert setting. Sacred music is often sung in a concert setting (and vice-versa). This made a secular/sacred paradigm more appropriate to a study of only the music itself, rather than a study of the cultural ties between music, community, and culture.

In Chapter 1, I propose a theoretical framework taken from a variety of scholarly themes employed within and outside of ethnomusicology. Using a combination of approaches seems the best way to comprehend layered cultural meaning in a post-colonial and multicultural island milieu. The chapter opens with a thorough narrative of indigeneity and cultural appropriation in Ethnomusicology and the Social Sciences, with specific emphasis on Hawaiian issues. This is followed by brief discussion of superculture/subculture framework and musical multiplicity (Slobin 1993; 2007). Next, a nod to actor-network theory, or ANT (Latour 2005) leads to an in-depth investigation of situated practice (Bourdieu 1977; Haraway 1988) and border objects (Bowker and Star 1999). This is followed by voice studies and music as vibrational practice (Eidsheim 2015). Brief synopses of work in cultural tourism (Gibson and Connell 2005; Carr 2014; Rommen and Neeley 2014; Cooley 2014), participation (Pitt 2005), and choral music scholarship (Bithell 2014; Szego 1996) provide some examples of viable approaches. In Chapter 2, a survey of materials available on Hawaiian choral music and cultural exchange clarifies the current scholarly landscape.
The first group of ethnographies, detailing three different church services I observed, will make up Chapter 3 of my thesis. Virtual fieldwork and extensive interviews allow me to discuss choral music in a concert setting, and examine both that performance sphere and overlaps between liturgical and concert spaces in Chapter 4.

The reason for including the chapter about liturgical settings early in the thesis is to provide needed historical context, to describe how and why choral music came to Hawai‘i in the first place, and to describe the cultural agency shown by native Hawaiians, local residents, and other non-Western immigrants in adapting the form to local aesthetics and usages. The best place to start seems to be the intersection between colonizing forces, sailors, missionaries, native Hawaiians and non-Western immigrants during the first half of the nineteenth century. This investigation of liturgical choral music, rather than being featured in the general overview of Chapter 1, is included in Chapter 3 as a preamble to the ethnography, providing specific religious context and a targeted history of choral music on the islands. Chapter 3 is a textual observational ethnography. In it, I analyze the experience of church ritual as an observer, with little attention to the production of the ceremony by clergy or music staff or the reception by churchgoers. In order to more effectively dissect the choral connections to church ceremony, further interviews of clergy, staff, and congregants would be needed. In this instance, I merely want to highlight the diverse uses of choral music in a liturgical setting, as well as describe inferred meanings they may represent, before moving on to discuss concert choral material.

In Chapter 4, the focus shifts from textual description to production analysis. This chapter features interviews with community and collegiate choir directors, combined with
virtual fieldwork analyzing YouTube videos of choral performances by their choirs and discussion of concert programming and representative choral music programming trends. I would have liked to be available for concerts in person, but this was not possible due to travel constraints and difficulties with timing. Without further fieldwork during the concert season in the fall and winter, the recordings I have analyzed in the course of my research provide tandem examples to a collection of rich interview materials.

‘Ohana Kokua (Family Help)

In my approach to the liturgical setting, I was hesitant to proceed without some backup, a posse of helpers who had a better understanding of the cultural terrain than my own. Within the first few weeks of my stay on Oahu, it became clear that the separation between tourist, kama‘aina (local, literally meaning “of the land”), and kanaka maoli (native Hawaiian) is a razor edge. You must build a latticed network of connections through family and friends. Mutual acquaintance and cultural familiarity is the currency of engagement, and you have to “pay to play.” I lived with cousins in Palolo Valley in Honolulu, and often visited my mother-in-law in Kaneohe and my husband’s aunt in Hau‘ula. All of these family members were incredibly helpful when I made my first efforts to understand choral culture on Oahu.

For example, I didn’t feel that I would have much luck in learning anything about the church services if I did not bring along some of these relatives. I needed their help in making connections, but I also counted on their advice on how to navigate cultural mores. We had to cancel our first attempted outing to a church service on the North Shore, for instance, because I had not brought the right clothing. I had a dressy pair of shorts and a
blouse, but my relatives were worried that shorts would be seen as inappropriate for church. As it turned out, the service was far more casual than they expected, but I was grateful for their input. To hedge my bets, I wore long trousers to church services from that time on.

Research Questions and Approach

Szego’s research aims have informed my lines of inquiry. She had three questions:

1) What historical conditions affected the presence of Hawaiian and Western music and movement styles, and what kinds of control did students exercise over these discourses?; 2) How did students in the early 1990s, who were primarily unilingual English-speakers, make meaning out of music with Hawaiian language texts?; and 3) What kinds of aesthetic knowledge did students invoke through acts of musical boundary-crossing, how were they employed, and what relationships obtained between them? (Szego 1999, abstract)

These research questions reflect the amount and diversity of fieldwork undertaken in Szego’s efforts. Her dissertation is made up of historical research along with extensive interviews and rehearsal observation at Kamehameha Schools. My fieldwork is nowhere near as detailed. However, between textual analysis of how Western musical tropes collide with island music in church services and my own interviews with choral directors on the island, supplemented by YouTube and video research, I can adapt her aims to the information that I was able to gather over my six weeks on Oahu in July/August 2015. My research questions are:

1. How does Western choral music blend with Hawaiian music in Hawaiian church services (Ch 3), and what boundary objects/signifiers are involved in interpreting these combinations?
2. How do choral directors describe musical multiplicity in the Hawaiian choral landscape\(^2\) (Ch 4), and has this musical multiplicity translated into broader kama‘aina choral culture?; and

3. Can cultural understanding of musical multiplicity be seen in embodied performance (Ch 4)?

Research throughout my time in the field took many forms, each calibrated to the specific environments where I was working. The liturgical investigation was heavily weighted toward experiential observation, with field notes, photographs, and documentation such as church bulletins making up the bulk of the materials. Though my non-Church-related interviews with choral directors tended to focus either broadly on choral technique and group dynamics, these discussions often straddled both liturgical and concert realms. That is normal in the choral world outside of Hawai‘i as well, and sometimes with instrumentalists too. But choral musicians—both singers as well as directors—tend to work in both the concert and liturgical areas in order to achieve a regular income. For example, one of my contacts, Nola Nahulu, is involved in several choral spheres. She is the Music Director at Kawaiaha‘o Church in Honolulu; Artistic Director and Conductor of the Hawaii Youth Opera Chorus; and a choral director and professor at the University of Hawai‘i at Manoa. This was the case with most, if not all, of my choral director contacts, at least at some point in their careers. Certainly this was a circumstance with which I was already familiar, a characteristic I recognized from working with choirs elsewhere on the Mainland and overseas.

\(^2\) Though this research question seems leading, I should point out that Szego’s dissertation has already shown the musical multifluency of students at Kamehameha Schools. I am simply looking for evidence of this multifluency in a broader community.
Because I was attending as a congregant, I approached the church services with my own knowledge of religious tradition, but without any clear understanding of how Hawaiian (language, music, *mele* chant, etc.) might be included in the services. Though I am not religious, for the most part I remained an unobtrusive observer during the services. The only way in which my religious proclivities could be seen was during communion, where I did not go forward for a wafer or a blessing. I was never the only person to make that choice, however, and my ‘ohana also did not participate because they themselves are Catholic and all three services I attended were Protestant-derived or Episcopal.

Choosing which services to attend was as easy, and perhaps as arbitrary, as asking choral directors, musicians and family members to recommend a “Hawaiian” church. I definitely do not claim that these choices are not limited—three services, two in downtown Honolulu, could not possibly provide a holistic picture of every way that religious tradition has been accepted, assimilated, transmuted or subverted in a multicultural environment. The same is true of my virtual fieldwork and interviews surrounding choral music in concert spaces. I spoke to those participants who were available and willing to participate, conductors recommended by ‘ohana and willing to return my calls or emails. I was lucky to meet up with some of the very engaged choral contributors who are actively shaping choral music on the island today, but I cannot pretend that this is a comprehensive portrayal of local choral culture. This thesis is meant to detail and highlight a few experiences that may open up discussion regarding choral music in liturgical and cultural spaces on Oahu, and to relate these experiences to the new field of voice studies and recent discourse on indigeneity.
My broad research topic and somewhat undirected fieldwork created difficulties after the fact. I was unsure of how to frame the work, and was concerned about creating something that not only illustrated choral music on Hawai‘i, but also went beyond reporting empirical observations and moved into theoretical questions. I did not wish to completely distance myself from my experiences; and, as you can see in the ethnographic sections of this work, I did not. But the dangerous pitfalls of indigeneity as a current hot topic in ethnomusicology concerned me, and continue to do so (see Ch. 1).

**Contributions to the Field**

During my first trip to Oahu in 2009, I was immediately captivated by the curiously tangled network of cultural boundaries traversed each minute of every day by *kama‘aina, kahuna*, tourists, part-time residents, and various subcultural immigrant groups. It seemed clear that the cultural boundaries between subcultures and superculture which were so much better defined, yet less numerous and permeable, in the Mainland United States were far more nuanced here. The *kama‘aina* competence in navigating these cultural boundaries was complex, and the tools individuals used to (re)define their identity within different group situations, including musical performance, seemed so much more nuanced than anything I had ever seen before. Choral music subculture in Hawai‘i encapsulates the cultural diversity and dexterous versatility of interaction in *kama‘aina* daily life.

Furthermore, the story of musical development in Hawai‘i offers a unique perspective on colonization and external influence. Oahu, the site of my fieldwork, is small, densely populated, politically strategic, and commercially rich. After the first
Western contact, Hawai‘i was immediately made into an important trade hub, and thus became a site of cultural intervention. Those external influences can be mapped through historical documentation (see Carr 2014). In Hawai‘i we can see what Western hegemony and multicultural inclusion look like in a geographic pressure cooker. This mirrors the ways in which Western influence spread in the Mainland United States, albeit over a far more vast geographical territory.

*In certain ways, the Americanization of Hawaii in the nineteenth century parallels the Americanization of America. Just as their Puritan forbears had set out on their errand into the wilderness of New England, the New England Missionaries set sail for the Sandwich Islands, a place they thought of as a spiritual wilderness. Just as perhaps nine out of ten natives of the Americas were wiped out by contact with European diseases, so was the native Hawaiian population ravaged by smallpox, measles, whooping cough, and venereal disease. Just as the Industrial Revolution and the building of the railroads brought in the huddled masses of immigrants to the United States, the sugar plantations founded by the sons of the missionaries required massive imports of labor, primarily from China, Japan, Korea, Portugal, and the Philippines, transforming Hawaii into what it has become, a multiethnic miscellany in which every race is a minority.* (Vowell 2011, introduction)

Yes, Hawai‘i offers a view of American colonialism in concentrated microcosm. But it also affords “a multiethnic miscellany in which every race is a minority.” The complex boundaries traversed every day by each local and visitor are a result of this multiethnicity. Looking at a Western participatory art form in indigenous land scarred by colonialism and inhabited by people with intermixed cultural backgrounds and viewpoints seems like one way to both honor the flexibility of this society and to discuss broader issues of worldwide globalization within a specific local context.

The main contribution this thesis will make to the field of Ethnomusicology lies in both the topic and the theoretical approach. First, there is little scholarship about the current state of choral culture in Hawai‘i. Szego’s dissertation and accompanying articles provide the most recent thorough discussion, and it was published seventeen years ago. And this project expands past the controlled forum Szego described at the Kamehameha
Schools into *kamaʻaina* multicultural engagement. In this broader community, native Hawaiian culture and legacy is valued at the institutional, governmental, community, and personal level—but differently than it is at the Kamehameha Schools, where a key mandate of the system is to integrate native Hawaiian culture into daily interaction.

Second, rather than relying only on historical means, or specific thematic material, to guide this work, I draw from the field of voice studies (Eidsheim 2015) alongside philosophical texts. Voice studies has not been applied extensively to amateur choral music; rather, it has been used primarily in ethnography of solo or small group professional singers. Discussion of the supercultural, subcultural, and intercultural influences (Slobin 1993) in the Hawaiian choral community provide a broad dichotomy of musical engagement, but acknowledgement of how the singer is exposed and taught to think about their voice can deepen how we think about choral participation and engagement.
CHAPTER 1
Broad Approaches, Local Contexts

In developing an approach to choral music on Hawai‘i, it was necessary to step outside of the traditional boundaries of ethnomusicology, anthropology, and history and venture into philosophy, communications studies, and linguistics. This chapter will explore scholarship in several areas and build a framework to support various themes around the choral musical experience found within Hawai‘i’s complex cultural landscape. First, however, here are some notes on cultural sensitivity and the ways that kama‘aina identity may interact with indigeneity on the islands.

Identity, Indigeneity and Appropriation

Facilitating the discussion of indigeneity is certainly a priority here. Music and culture are often used to define identity, belonging, and “otherness” within any community, and perhaps even more specifically within marginalized post-colonial societies.

In both this specific field and the academic sphere of Ethnomusiciology and the humanities in general, identity, indigeneity and appropriation are popular topics. This is also currently a hot-button issue in popular culture, public debate, and politics. As a

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3 The furor at Yale in Fall 2015 regarding racially- or culturally-offensive costuming is only one of many stories spotlighting these issues, but it does combine all of the areas I’m addressing here—academics, activism, popular culture, and public consciousness through media engagement. Yale professor Erika Christakis wrote an email condemning “censorship” after Yale’s Intercultural Affairs Committee told students to avoid Native American headgear, blackface, or turbans as costuming on Halloween. Dr. Christakis chose to resign after weeks of backlash from student protestors, including “Black Lives Matter” movement participants. In a letter to the media, Christakis wrote, “I have great respect and affection for my students, but I worry that the current climate at Yale is not, in my view, conducive to the civil dialogue and open inquiry required to solve our urgent societal problems” (The Huffington Post, 12/08/2015).
*haole* non-*kama'aina* researcher trained in traditional musicology before my “defection” to Ethnomusicology, I am aware that my gaze on the field is not only that of an outsider. I am also choosing to study music that has been introduced and influenced by external influences in Hawai‘i, an outpost illegally annexed by a junta of businessmen. Native Hawaiians have been thoroughly disenfranchised throughout history, and I have elected to examine a partial byproduct of that disenfranchisement.

Choral music was initially introduced by missionaries in the early nineteenth century as a tool for religious conversion. Because the Hawaiian indigenous culture prized complex vocal chant, it is no wonder that choral music was both adopted and adapted by native Hawaiians as a familiar performance concept. And this is what fascinates me most about choral music on Hawai‘i. The popularity and reimagining of choral music on the islands highlights the agency of *kanaka* and *kama‘aina* throughout the restrictions affected during the influx of missionaries and outside influences in the nineteenth and twentieth centuries. In studying choral music as it is performed today in Honolulu and Hale‘iwa, I can begin to trace the cultural affinity (and later affinity culture) felt for choral music, and unpack the complex meaning that choral music holds.

Because Hawai‘i is so isolated and has been used as a shipping hub ever since its discovery, clues are embedded within the hybridity and fusion present in the island’s culture. This is not only true of music. Hawaiian food also shows evidence of the myriad indigenous and multicultural influences on the island through history. In studying music, however, we are far more rooted in the land of aesthetics, rather than the foodie complex of palatability, creativity, and marketing. Music is supposed to carry a watermark of authenticity. Thus Hawaiian music should holistically represent Hawaiian society and
venerate native Hawaiian cultural products.

The supposition in this approach is that that native or racialized art and music cannot be critiqued in any way from an outside view without explicit guidance and permission from insider authority. This viewpoint has been quietly recognized by a few staunch ethnomusicologists, including Harris Berger:

> A third dialectic at the heart of our field vibrates between critical and relativistic scholarship. At their worst, relativistic scholars may stamp any critique of local practice with the “ethnographic veto,” dismissing anything other than a celebratory description of insider belief as a patronizing failure to understand and honor native perspective. (Berger 2014, 317)

Sadly, this approach results in vast territories of no-man’s land in the field of research, particularly in Hawai‘i. I set out to investigate multiplicity in Hawaiian music, and ended up looking at Western-influenced choral tradition—neither of which was to celebrate “authentic indigeneity.” Rather, my goal was to excavate the musical influences on the island, and in so doing unearth the agency of kahuna and kama‘aina musical communities throughout history and in current times. Rather than reify the boundaries between native, local, Polynesian, Micronesian, South-East Asian, Melanesian, Mainland Asian, and various Western “cultures,” I would seek to blur these boundaries into a representative picture of how culture is spread or rebuffed on a small multicultural island chain. Instead of building a mosaic, I would rather paint in watercolor.

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4 This was another loophole in this viewpoint. Who has permission to grant permission within an indigenous community? Should there be consensus? What are, and who decides, the boundaries of engagement with indigenous cultural “property?”

5 Berger continues, For their part, the worst critical scholars are willing to write-off vast swaths of cultural terrain as nothing more than false consciousness. Happily, most of us avoid the Scylla and Charybdis of these worst-case positions, but the issue itself needs to be more thoroughly considered. Cultural practices demand a deeply contextual and empathetic understanding, at least at their first readings; however, it is also true that social life is fraught with power, and subordinated groups sometimes participate enthusiastically in their own undoing. Forging a set of tools to grapple with this difficult dialectic is a necessary project for our discipline (Berger 2014, 317-318). By concentrating on the tools themselves rather than the scholar or the topic, Berger makes it clear that this is an issue with the approaches of Ethnomusicology, rather than the field of scope.
The increasing focus on indigenous issues in Ethnomusicology and other humanities fields has also resulted in some fine work detailing the ways in which indigenous cultures can reclaim agency in their cultural output. A seminal collection of essays (Weintraub and Yung 2009) showcased multiple indigenous peoples and the issues that haunt their quest for representation and autonomy in their cultural output. Each chapter confronted particular themes, such as “Agency and Voice” (Trimillos), “Historical Legacy and the Contemporary World” (Yung), and “Access and Control” (Stillman). Each essay focused on different indigenous peoples and particular cultural situations, detailing the nuances of indigenous cultural output and understanding.

Stillman’s chapter (Stillman 2009, 86-109), about the sequestration of historical hula documentation in museums and archives, showed the ways in which Hawaiian cultural history is not made readily available to hula practitioners on Hawai‘i. She discusses the ways in which histories can be altered through oral transmission when they are not supported by these archival documents, which, she argues, should be made accessible to indigenous communities. And, finally, Stillman details the ways in which archival “evidence” can be reintegrated into indigenous narratives through education and performance. This ethical and thoughtful engagement with indigenous cultural issues shows the way in which academic work can identify issues and propose solutions to involve indigenous communities in the discussion of cultural production. In this case, Stillman’s duality as both a native Hawaiian and an academic helped her to highlight issues of concern; but she does not claim that cultural documentation should be entirely removed from archives and museums and returned to indigenous communities. Rather she proposes further access for everyone, including performers, academics, and
indigenous people. Stillman seems interested in furthering research through an “all hands on deck” approach—everyone may participate, as long as they share their information and make a concerted effort to fully represent and comprehend cultural landscapes and histories.

I am by no means the first academic to attempt work in a complex ethnographic field with blurred boundaries between cultural groups. Rapid globalization and technological advances have resulted in a variety of projects that deal with urban soundscapes and the extent and limits of cultural acceptance within communities. The framework for this was set in 1993, with the introduction of three categories to describe the different groupings of musical output: supercultural, subcultural, and intercultural (Slobin 1993). Superculture refers to popular music and music championed by the state and local government; subculture to music of specific communities; and interculture to the ways in which musics move between communities and back and forth from subculture to superculture in both local and transnational spheres. These categories still hold fast, even though they were conceived well before the Internet changed the playing field. However, the advent of digital file sharing and the decontextualization of music from its album, location of origin, or original use and meaning makes the supercultural/subcultural framework less distinct and more porous. Arguably the most important category today is that of the “affinity interculture,” a concept that Slobin proposes to explain the fans who love and perform music to which they have little or no cultural connection or claim (Slobin 1993, 68). More and more of these intercultural affinities are built each time we open an Internet browser and scroll through Facebook or search on YouTube, and while the popular music superculture is still very much alive, so
too are thriving subcultures fueled by intercultural affinities. This intercultural affinity group is frequently at play in the Hawaiian cultural soundscape, as so many cultures are present and interacting in a relatively small space. And this was already true before the digital revolution. The Hawaiian cultural landscape, which could be described as aggressively multiplicitous due to the many groups of participants, has only become more complicated in the post-digital era.

In 2007, fourteen years after the publication of *Subcultural Sounds*, Slobin revisited the concepts of superculture, subculture and interculture to identify the ways that music had increasingly seeped between categories. Slobin queries “multiplicity,” a term he sees as an alternative to the politically-tainted discourse of “multiculturalism” (Slobin 2007, 9). Through his interactions with ethnomusicologists and music students, he proposes that “multiplicity” could better describe the cultural landscape. He settles on “eclecticism” to describe the multiple investments each individual performer and listener has with the wide variety of music that makes up their personal soundtrack (Ibid., 15).

While eclecticism may adequately represent the variety of musical choices that individuals make on a daily basis in a complex post-digital landscape, it does not capture the hierarchies of membership behind these choices. For example, a (purely hypothetical) *kama‘aina* playlist on shuffle might sequent: Beyoncé singing “Drunk in Love”; Schubert’s “Ave Maria” played on the electric guitar; Israel Kamakawiwo‘ole’s Hawaiian sovereignty anthem “E Ala Ė”; and “Leonardo Dreams of His Flying Machine,” by Eric Whitacre. “Drunk in Love” is a fairly clear nod to supercultural music, simply because Beyoncé’s extreme popularity points in that direction. But this could, in fact, be the only Beyoncé song in this digital music library. Perhaps the listener is a surfer or surf fan, and
enjoys Beyoncé’s repetition of the word “surfboard” (and the sexual imagery conjured by it) over any other musical consideration. Electric Schubert might represent a listener interested in classical music, or unconventional use of electric instruments, or simply someone who enjoys the novelty and relaxing qualities of such a recording. “E Ala È” could indicate that our eclectic listener is a local interested in Hawaiian artists, or that he or she supports the Hawaiian sovereignty moment, or is trying to memorize the chords from the song for the next ‘ukelele lesson. And the Whitacre piece shows this might be a choral participant or enthusiast, but might also be someone interested in novel music or vocal effects.

Slobin separates eclecticism into four groups: inherent, implicit, imposed, and strategic. He focuses here on the musical production of eclecticism rather than the reception of it, citing the ways that musicians conceive of genre boundaries and combinatory music cultures. The possibilities of eclecticism are wide-varying in many different contexts, and can point to the mixtures of memberships that each listener and participant has in different subcultures and affinity groups. Because of this, I find that adopting the term “boundary object” to describe the repertoire, instruments, timbres, hidden meanings and/or histories aggregated into performance or ritual can not only get at the eclectic nature of these musical choices made by listeners and musicians, but also provide a better understanding of the meanings for the choices made (see Ch 2).

Pop cultural obsession with the impropriety of cultural appropriation from indigenous peoples in recent years is a necessary and important part of this conversation. Borrowing religious symbols or cultural regalia and using it in decontextualized, supercultural settings should be seen as gauche, as well as unprofitable. Likewise, racial
slurs and indigenous stereotypes should be eradicated from common culture. Getting ever louder in recent years, these discussions are championed by young people, often college undergraduates, who seem to be making some headway in this struggle.\(^6\)

In academic Ethnomusicology, however, discussions such as these cannot drive fruitful research. Awareness of white privilege and Western hegemony can certainly encourage conscientious engagement in the field and make researchers more sensitive to cogent cultural issues. But one of the hallmarks of Ethnomusicology is to distinguish the meanings of music in culture. Again, Harris Berger puts it best:

> The questions of which forms of musical experience operate in which ways and of who gets to make those calls—indeed the question of the very meaning of aesthetics itself—are of fundamental importance. To explore this dialectic, we need analyses of the ways that these issues play out in the concrete practices and ideologies of particular social formations, as well as broader ethnomusicologically informed theoretical work on the significance of expressivity in a world necessarily fraught with power relation (Berger 2014, 317).

Berger urges scholarship not to shy away from the power relations inherent in these discussions. Rather than ignore the issues, scholarship should further probe complex relationships to adequately show the resilience of community creativity.

More recently, David Novak’s discussion of Noise shows how hybridity and combinatory culture can frustrate the historical approach to ascribe origin and course of cultural movements or products (Novak 2013). During his quest to discover the boundaries of Noise in Japan and Japanese diasporic or affinity cultures, Novak complicates input and output in collaborative culture or genre:

> A great challenge of this book is describing Noise without limiting its history to the boundaries of its circulation; to tell something about its creative development while recognizing its open-ended

\(^6\) Unfortunately, when undergraduates bring these viewpoints in the classroom, the same pitfalls I describe for academic Ethnomusicology often open up in class discussion. Students seem comfortable with and are encouraged to point fingers at people, products, and situations and classify them as racist, culturally-appropriative, sexist, or heteronormative, and expect their own dismissive comments to end, and maybe “win,” any conversation. I hope that students will be encouraged to see these designations as a starting point for further discussion.
reinventions. A loop seems to be a totally enclosed system. But the changing cycle of feedback is always redirected in motion, transforming itself over and over again. Any circulation might necessarily seem to begin with an original source or input, some action or message that could be identified as an original starting point or event in time. Its path might also be followed to an end, to some place of closure where the source is received and interpreted. But feedback always changes. It generates movement by modulating the relationships between sonic and cultural practices, by constantly erasing and rewriting their beginnings and endings (Ibid., 140).

This cultural “feedback” can ricochet or reiterate multiple sources simultaneously in *kama‘aina* culture in Oahu. Sources for the same or similar cultural materials from Polynesia, Micronesia, Southeast Asia, and multiple others are introduced into circulation by a variety of diasporic or local actors and bounce around the crowded cultural sphere, sometimes bumping into other cultural materials and changing the course of both.

Use of Mark Slobin’s supercultural/subcultural analytic framework (1993), coupled with linguistic code-switching approaches (Auer 1999), serves to sketch the complex interrelationships that locals have with native, popular, and multisource cultural components, and also outline the cultural currency of fluency in multiple *kama‘aina* representative cultures. This is not in opposition to the indigenous championing or emphasis cited above. It is rather an attempt to bring to light some alternative viewpoints of everyday island culture aside from, and sometimes in cooperation with, those efforts. This approach will be most useful in Chapter 3, when discussing choral music in liturgical settings, though it also resonates with the material in Chapter 4.

Visceral and vocal involvement, another area of musical experience in a group choral setting, is also in play. The pleasurable experience of choral singing and the ways that singers alter their voices when performing different materials are not intrinsically

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7 Auer’s edited volume includes multiple essays from several writers. I reference him here mainly for his explanation of the term “code-switching” and a timeline of the term’s use in recent scholarship. Of additional interest in this book, chapters by Ben Rampton, J.N. Jorgensen and Christopher Stroud most clearly align with the way in which I will apply this term to music, especially in Chapter 4.

8 *Kama‘aina* translates to “local.”
tied to political activism or to cultural preservationism. To use Nina Eidsheim’s chosen terms (2015, 158), separating the “symbolic” and the “presymbolic” in the thick event of musical experience can help present both areas. This becomes most relevant when interpreting interviews with choral directors and conductors in Chapter 4.

**Actor-Network Theory**

The basic idea behind Actor-Network theory (Latour 2005) is that, in the sciences, it is difficult to pin down social relations, and to do so we must identify webs of influence between interrelated people, places, and events. This is evident in various ways in all societies and groups. However, it is emphasized in Hawaiian *kama‘aina* society using a variety of words and concepts that speak to the specific nature of relationships. For example, the use of the word ‘*ohana* (meaning “family”) can indicate actual family members or extended family and in-laws; members of a specific geographical place or neighborhood; membership in a certain church or club; family friends; or allies in either personal or, on a more limited basis, professional life. Half of my fieldwork was conducted by building a network of contacts who generally sent me to another member of their own network of ‘*ohana* after they felt comfortable with me and my work. The networks and actors discussed throughout this work generally lead back to some involvement with the Kamehameha School system and/or the Hawaiian church communities in Honolulu. Rather than relying on Latour’s (or others’) terms for these discussions of connection and relation, I will use terms more readily spoken on the islands, recognized by the islanders themselves as an integral part of their daily lives.
Actor-Network theory is particularly relevant when looking at the effect that the Kamehameha Schools (KS) system has had on choral music in Hawai‘i. Using Szego’s dissertation as a starting point, I found that many of the key players in Hawaiian choral music are themselves graduates of the KS music programs and have often contributed, as conductors, composers, or advocates, to the continuation of the choral culture at the school. I prefer not to dwell on the institutionalization of choral music here, as that is already covered in Szego’s work. Also, though KS is a key central point in an Actor-Network “map,” the issue of choral institutionalization would require a far more detailed study of Hawaiian education standards and public versus private school enrollment and demographics. And the students themselves would need to be better represented than they can be in this short work. Focusing on the producers of choral music on the islands, I try to note the connections between them, their alma mater, churches, and other “gigs,” under the guise of an ‘ohana nexus.

Situated Practice

First let us consider the most far-afield scholarship, which serves as a backbone for later discussions of poly- and multi-cultural engagement on Hawai‘i, and also the ways in which intersecting communities share meaning.

Pierre Bourdieu’s work seeks a developed definition of objectivity from several angles. He points out that anthropologists are deliberately chasing the “authentic” through native instruction, and while the instructor may have much to teach, the essentialization of the taught material can be an unfortunate result when translated to academic writing. There are several ways of doing things in everyday practice. Codifying one way of doing,
from the perspective of one practitioner, obfuscates multiplicity of approach. In other words, one practitioner’s habits, quirks, or style cannot be used to represent the whole of a cultural practice. Cultural practice is not any one “thing.” It is made up of ever-changing patterns of behavior, influenced by forces both internal and external to the culture. The tendency to essentialize, Bourdieu claims, is prevalent in indigenous research:

Native theories are dangerous not so much because they lead research towards illusory explanations as because they bring quite superfluous reinforcement to the intellectualist tendency inherent in the objectivist approach to practices. (Bourdieu 1977, 19).

Bourdieu’s caution here seems to apply to fields where the “traditional” and the “local” are not one and the same, as is the case in Hawai‘i. In the course of my fieldwork, I met with friends and family who all had varying ties to the native Hawaiian community, and each of them explained (and often essentialized) that community in different ways. Bourdieu reminds us to look at one or multiple practice(s) from several points of view, and not to codify any one individual’s or informant’s information over others.

Donna Haraway’s polarizing work on situated knowledges pushes Bourdieu’s conceptualization of practice and positionality into the political realm of 1980s/90s feminism. Her work is equally applicable to the more recent emphasis on cultural appropriation in academics and in popular culture, and also in combined academic activist roles in cultural study.

But here there also lies a serious danger of romanticizing and/or appropriating the vision of the less powerful while claiming to see from their positions. To see from below is neither easily learned nor unproblematic, even if ‘we’ ‘naturally’ inhabit the great underground terrain of subjugated knowledges. The positionings of the subjugated are not exempt from critical reexamination, decoding, deconstruction and interpretation; that is, from both semiological and hermeneutic modes of critical inquiry. The standpoints of the subjugated are not ‘innocent’ positions. On the contrary, they are preferred because in principle they are least likely to allow denial of the critical and interpretive core of all knowledge” (Haraway 1988, 584).
It must be said that academics are automatically exempt from the underdog viewpoint Haraway describes here, as we are already detached from what Bourdieu would term a “language of familiarity” (Bourdieu 1977, 18) within a community simply by virtue of our engagement in another form of discourse. In other words, it is not only that academics do not speak the language. Scholars are also far too trusting and do not ask the right questions in the first place, because we are drawn to an illusion of objectivity.

This is particularly true in discussions that focus on Hawaiian culture, which was built inside of, in tandem with, and in spite of Western imperialism. Choral music is a prime example of this kind of cultural practice, though the outside influences have been repeatedly deemphasized in choral scholarship. Work on the traditional or authentic is still favored over positive engagement within this complex choral landscape, perhaps because in “trying to see from below,” scholarship tends to deride and dismiss topics that do not explicitly celebrate purity and lineage of culture. The scholarship of Hawaiian cultural collaboration is made richer when we include a variety of musical practices and we highlight the agency of native Hawaiians, immigrants, and contributing cultural partners without privileging one particular genre or group. We only strengthen the ethnomusicological discussion by broadening our scope.

But what of those myriad groups and communities—racial, cultural, geographical, affinity, etc.—that make up the combined culture of Hawaiian everyday experience? In order to allude to these, we need another tool. The “boundary object” (Bowker and Star 1999) can provide a way of classifying symbols and objects that may have multiple elastic functions and meanings within a multicultural society such as Oahu’s. These
symbols and objects are contained in every cultural experience and, by extension, each
musical experience detailed in this thesis.

**Boundary objects are those objects that both inhabit several communities of practice and satisfy
the informational requirements of each of them. Boundary objects are thus both plastic enough to
adapt to local needs and constraints of the several parties employing them, yet robust enough to
maintain a common identity across sites. They are weakly structured in common use and become
strongly constructed in individual-site use. These objects may be abstract or concrete** (Bowker
and Star 1999, 297).

Musical experiences include any number of transferrable boundary objects that have
multiple meanings depending on positionality. Bowker and Star claim that each single
member of a community is actually an intersection of multiple memberships that may
offer many interpretations of these objects. Meanings could also be combined in various
permutations representing each participant’s variety of memberships—just as new colors
are created in the turn of a kaleidoscope. But there is also a responsibility inherent in
boundary objects and objectivity: “The creation and management of boundary objects is a
key process in developing and maintaining coherence across intersecting communities”
(Ibid.). In other words, these boundary objects serve a purpose in several ways. First, they
define membership in certain groups or communities. And second, they solidify
relationships between these groups or communities.

To be very clear: I do not propose the term “boundary object” as a way to classify
religious experiences as a whole. Rather, in Chapter 3’s analysis of church services, I use
the term to identify repertoire, vocal timbre, service music function, and musical styles
that could have more than one meaning depending on the listener’s memberships. Native
Hawaiian culture often includes *kaona*, multiple obscured meanings implicit in one word
or reference. Combining Bourdieu’s “language of familiarity” within the native Hawaiian

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9. “The process by which communities of practice manage divergent and conflicting classification systems are complex,
the more so as people are all members of many communities of practice, with varying levels of commitment and
consequence” (Bowker and Star 1999, 298).
and kama'aina community with Bowker and Star’s “boundary object” as a manifestation of Hawaiian signifiers is a way to describe inherent multiple meanings in these cultural experiences.

**Music as Vibrational Practice**

In her book *Sensing Sound* (2015), Nina Sun Eidsheim further differentiates objectivity between voice, singer, and listener, making categorization even more difficult. Eidsheim expands Bourdieu and Haraway’s discussions of privileged positionality by claiming that the sound is not an object at all. It is instead a “vibrational practice,” an action channeled through a space or a body in such a way that it cannot be replicated. Rather than objectify the sound, or, in her case, the voice, she suggests that we study the appearances and reactions of musical practice as experienced through our own bodies.

*There is, indeed, no separation between “it” and “I”: Each configuration forms a unique node and is best understood when it is investigated as such. The transmissonal and vibrational configuration are unique and unrepeatable in any dimension. In other words, since sound cannot exist in a vacuum, a given material circumstance and its articulation comprise as much of what we provisionally understand as the sound as what we may point to as the sound or the music* (Eidsheim 2015, 156).

This pushes musical experience firmly into the philosophical realm, by stating that there can be no objectivity in description that does not include personal embodiment. Therefore, the current observational ethnography is seldom representative of anything but the personal unless, and sometimes even if, we take this fact into account. Eidsheim also asserts that by singling out any one thing that is music—that is, in objectifying it—we have diminished it, and we will find it difficult to account for unsignified or unclassifiable parameters found in the musical experience.

*By defining and naming a sound within the thick event of music, we bring music into the symbolic and subsequently constrain our relationship with it to the limits of the symbolic. But music still operates on the nonsymbolic level. In other words, while people may operate within the symbolic*
order, the presymbolic does not cease to exist. Similarly, while we can meaningfully understand much music within the symbolic order, music continues to influence us within the presymbolic domain (Eidsheim 2015, 157-158)

Eidsheim additionally problematizes the static musical object, preferring to consider musical experience as physically (and perhaps mentally/emotionally) internalized and constantly in flux with the listeners and music-makers participating in musical practice.

...some of the material that vibrates during the musical experience is the human body. By considering music in this way, we may study the phenomenon of the “boundary object” or “liminal entity” through observing shifts in vibrational patterns....Rather than observing music as an external and stable object, signal, or ground for meaning-making, it is these variable intermaterial vibrational states (thick events) that we transmit and take in, that we interpret and make meaning with, and that we refer to as music (Eidsheim 2015, 165).

Eidsheim’s use of the “boundary object” here seems slightly at odds with Bowker and Star, in that the boundary object here is not as aligned with signification and group membership. Rather, it seems to signify the changes that may be made through vibrational resonance in a certain room with certain people.

Though Eidsheim’s combination of positions may seem like a departure from much of the current scholarship in the field of Ethnomusicology, is an idea that has cropped up throughout the last fifteen years from time to time. Tim Rice referenced the phenomenon of the pre- or non-symbolic in 2001:

Without citing the literature in detail, it seems to me that semiotics has established that someone always makes music's symbolic reference – that is, symbols always signify something to someone. In other words, musical signification is always constructed; it is not simply there in the music. Because people construct references, music’s semantic meaning varies from person to person, from place to place and from time to time. As people move through social and historical space or when they occupy different spaces, their interpretations will differ and change (Rice 2001, 30).

Rice’s language here hints at the many different interpretations in any one experience, and that meaning, whether applied or inherited, subliminal or explicit, is unfixed as the listeners reflecting upon it.

This becomes even more significant when indigenous politics come in to play.

One participant/listener may draw the line between homage and cultural appropriation
very differently than another. Sometimes these reactions will be dictated by group boundaries; other times, not. An individual with competing multiple group memberships may have to rely on his or her gut and imagination, along with peer and societal pressures, to decide how to read signifiers such as repertoire, performance practice, instrumentation, performance venue, racial/cultural participation, and many other variables, throughout each particular musical experience.

This combination of theories resonates with Slobin’s concept of multiplicity and eclecticism mentioned in my introduction (Slobin 2007). Slobin points to multiplicity as a way of identifying multiple influences in musical output and the reasons, arbitrary or not, that certain musics have been combined in particular settings. Beyond that, though, the identification of boundary objects that mark the borders of musical and cultural style can hint at both impetus and meaning behind the combinatory choices in a musical experience. Rather than focusing only on the nitty-gritty details of the combinations themselves and the specific cultural circumstances that allowed these combinations to happen, this discussion gets at the meanings and significations behind them that are apparent to producers of music and may be apparent to audiences as well.

Cultural Tourism

Hawai‘i is definitely a prime tourist destination, and has been ever since outside Westerners first visited the Pacific. Most scholarship on Hawaiian music and culture in some way acknowledges tourism, be it for the outsider/insider dynamic, the economic reality, and/or the multiple cultural influences that have permeated kama‘aina culture.

Ethnomusicologists have more broadly investigated cultural and musical tourism in recent years, with surveys of history and participation in culture throughout the
(relatively brief) life of musical tourist economies and practices (Gibson & Connell 2005), with some choosing to focus more specifically on geographic regions like the Carribbean (Rommen & Neely 2014, for example).

Multiple resources have documented the history of cultural tourism in Hawai‘i. Most recently, James Revell Carr’s book Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels documents the beginnings of cultural exchange with Western outsiders (from Captain Cook’s landing on the islands in 1778) through the missionary influence of the early nineteenth century, to the minstrel shows marketed to locals, sailors, and visitors alike in the famous Waikiki area of Honolulu.

There are three time periods that are most discussed as illustrative of the tourist economy in Hawai‘i: The late nineteenth century, with a focus on Hawaiian Annexation¹⁰; the early-to-mid-twentieth century, with a focus on Tin Pan Alley representations of Hawaiannness and hapa haole songs, along with Hawaiian radio broadcasts¹¹; and the 1960s and ’70s, during the resurgence of interest in Hawaiian music and culture¹². These works are highly illuminating as to the overall meanings of Hawaiian musical terms and genres, as well as where and why traditional musical culture evolved both on the island and elsewhere. Often undertaken by non-ethnomusicologists, these historical studies provide cultural information and historical and political ties that enrich

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¹⁰ See Imada (2013) for a thorough discussion of the song “Aloha ‘Oe,” written by Queen Lilioukalani in the 1870s. This piece became popular both on Hawai‘i and on the mainland. Many Hawaiians affiliate the song with Hawaiian annexation in the 1890s because of a popular (but incorrect) belief that it was written during the Queen’s house arrest.

¹¹ Connell and Gibson (2008), Garrett (2008), Imada (2004 & 2011) and Smulyan (2007) all focus on Hawaiian representation on the mainland during the early twentieth century, and the Hawaiian musical response to this type of “tourist gaze” on the island.

¹² Cooley (2014), and Kamae and Houston (2004), both discuss the resurgence of Hawaiian culture during the 1960s and ’70s, in a movement that could be tied to the interest in folk music on the mainland.
musical context\textsuperscript{13} (Buck 1993; Sebree 1994). More in-depth scholarship on the effects of tourism in the indigenous communities and politics of Hawai‘i have highlighted indigenous activism and reactions to the detriments and damages caused by the tourist culture (Trask 1999).

Later tourist draws are also represented in current scholarship. Tim Cooley investigated the history of music in surf culture (Cooley 2014). His discussion of surfer tourism around the world recognizes Hawaiian and Californian influences in the worldwide surf music genre (which seems very likely, as the sport was invented in Hawai‘i, and surfing competitions and culture became a massive tourist draw during the 1960s-70s).

I will keep an eye on cultural and general tourism by paying attention to economic realities in a tourist economy and the various guards in place to separate, but not alienate, tourist production from kama‘aina and other various levels of community participants. This is most evident in Chapter 3, during the discussion of church location and visitor demographics.

**Participation**

Participation is a key component in choral music on Hawai‘i and elsewhere.

Theoretical approaches to participatory arts can shed light on the memberships and levels associated with participation in choral music. This is all the more important considering

\textsuperscript{13} The other benefit to this historical/cultural scholarship trend is that it is easy to see how Hawaiian musical culture was tied to political movements such as annexation and statehood, and how music was very specifically used as a tool during the endeavors to include Hawai‘i as a part of the United States. Garrett (2008), Smulyan, (2007) and Clark (2012) all touch on this thread of inquiry.
the multiple states of membership and participation that determine the meanings behind the boundary objects of vibrational practice. Stephanie Pitts’ *Valuing Musical Participation* (2005) heralded a widespread interest, especially in the UK, in music participation and its effects on musicians. This work comes from a variety of liberal arts fields. Pitts herself is a professor of Music Education, and publishes in that vein (Pitts 2005, 2009). However, discussions of participations have appeared over the last decade in journals representing the fields of Music Therapy (Rickson 2014), Anthropology (Beeman 2011), Public Health (Ekholm 2015), Neuroscience (Gardiner 2012), Musicology (Josselyn-Cranson 2007), and Ethnomusicology (Bentley 2009).

Pitts (2005) delves into the growth of a musical participant, from the meaning of the word “musician” to the struggles of gaining proficiency, rehearsing both alone and with others, and the overall musical learning process. Though this work is very much based in the field of music education, it opens the door for scholars in multiple disciplines to engage with the meanings, benefits, and difficulties inherent in musical participation around the world. Currently, however, the geographical areas represented in this scholarship are mainly restricted to Europe.15

Study of participation coincides with two areas of ethnography (liturgical and concert choirs) and deepens the understanding of participant goals, needs, and choices in regards to their musical endeavors and community affiliations. Participation scholarship highlights the experience of musicians (and in some case, the audience), but does not dwell on the duality of musical experience mentioned in Nina Eidsheim’s work. The

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14 Gardiner (2012) and Ekholm (2015) show the move in health sciences and medicine toward music research and therapy. In some cases, music is used as a tool to map the brain, as is a case in the Gardiner. Ekholm focuses on the health benefits of musical experience and lifelong participation in a particular demographic—it reads like an ethnography.

15 Beeman (2011) is one of very few works that stray outside of the European realm. His short article, on musical participation in the Islamic world, is a prime start for further research by Ethnomusicologists.
participant is not explicitly explored as a listener, nor is the audience member identified as an integral part of the vibrational experience.

**Choral Music Scholarship**

Investigations of various choral cultures around the world have also become more popular in the last decade. Surveys of various choral practices and cultures appeared in Ethnomusicology scholarship beginning in the early aughts (Ahlquist 2006), resulting in a panoply of ethnographies from different areas. Most of these studies were so specific to a certain locality, however, that they were difficult to theorize beyond particular community traits and the methodologies used by each practitioner.¹⁶

Caroline Bithell’s *A Different Voice, A Different Song* (2014) presents multiple case studies of choirs in Britain, Georgia, the Balkan states, and South Africa, among others. She brings up the concept of the “natural voice,” popularized by an organization in the UK called the Natural Voice Practitioners’ Network (Bithell 2014, 47).

> At the most literal level, the natural voice is the voice nature gave us, the voice we were born with—a voice that might be construed as primordial, naked, instinctive, and authentic; a voice that has not yet been constrained or adulterated by modern, grown-up, educated notions of what sounds ‘proper’ (Ibid., 46).

The NVPN champions a certain type of “authentic” sound that displays a rustic individuality and personal identity. This idea does not necessarily chime with Eidshem’s conceptualization of the voice as a practice, rather than an object. Indeed, in this case, the “naturalness” of the singer seems to be determined by the listener, or by a singer’s awareness of his or her own voice.

¹⁶ This is not to dismiss the work in this edited volume. Gregory Barz, Jill Strachan, Charles Edward McGuire, and Ahlquist herself, among others, wrote work that put choral scholarship front and center in the realm of ethnomusicological scholarship, where it previously had languished for lack of attention.
This contradiction between voice as an object and voice as a practice becomes very useful in talking about pedagogy and sound-shaping in choral practice on Hawai‘i. How the voice is conceptualized in rehearsals and performances on the islands provides clues to the conceptualization of vocal style and sound as cultural markers, especially in the investigation of embodiment and strength of sound.

The most important choral scholarship for this thesis comes from Szego’s investigation of choral timbre and vocal sound in the Kamehameha Schools (KS) in Hawai‘i (1996, 1999). Her work is referenced throughout this thesis to tie current choral trends in the modern Hawaiian multiculture to her field experiences studying choral music at KS. Szego discusses the personification of vocal sound and timbre, saying it is used to characterize not only vocal quality, but also character traits inherent in the singer. This, she claims, is particular (or at least particularly emphasized) to Hawaiian culture. Her thoughtful argument highlights not only the lyrics of Hawaiian song, but also the timbral proclivities and shaping used in the particular environment of the highly regarded Kamehameha Schools music program. Her dissertation includes historical investigation, ethnography, and theoretical approaches that are mirrored in this thesis, in an effort to investigate the wider reach of choral music outside of a particular native Hawaiian school community.

**Broad and Local**

This work is a combination of: Western choral scholarship; my own observations and fieldwork during my time in Hawai‘i; interviews with choral directors, conductors, and participants; and virtual fieldwork. Local deep readings of Hawaiian situations and contexts must be viewed as a kaleidoscope of shifting cultural symbols, meanings, and
touchstones. Because the field methods and theories used are so diverse in the following chapters, I will continue to tie each topic to both the “boundary object” model and Szego’s earlier investigations of choral music at Kamehameha Schools to reiterate the theoretical framework behind this investigation.
CHAPTER 2
Through the Choral Lens
Tourism, multiculturalism, indigeneity, identity

Looking at the current culture of choral performance on Hawai‘i, we can see the ways in which choral practice presents multiple iterations of locality, geography, and kama‘aina identity. Between the musical conventions of religious tradition (Chapter 3) and choral music in the broader secular community (Chapter 4), choral participants and spectators on Oahu are invited into a world pregnant with latent historical and cultural connotations. But this welcoming and transformative tradition is not a recent development. Native Hawaiian culture has always encouraged nuanced interpretations of art, as seen in the double meanings of kaona (Chapter 4), emphasis on natural surroundings and family lineage (Chapter 3 & 4), and the curious calabash ‘ohana system (a close-knit community of friends and family), which determines who may contribute to current choral culture as director, conductor, or composer (Chapter 4).

The tourist economy in Hawai‘i is both robust and essential to the state, and relies on cultural exchange for its survival. Aaron Salā (Chapter 4), who has composed and performed for tourists as a part of his career as a professional musician and now directs the cultural programs at the Royal Hawaiian Center in Waikiki, discusses the tourist appetite for Hawaiian arts and culture:

ESC  What is the bottom line? Why will tourists be interested in Hawaiian cultural engagement while they visit, instead of going to Rum Fire [a bar and nightclub]?

AS  In my work on the Tourism Authority, I found, through looking at all of this data, that Hawai‘i is such a mature market, in the sense that the Japanese have been here. Americans, “been here, done that.” Canadians, “been here, done that.” Australians, “been here, done that.” We cannot compete with Costa Rica’s beaches or Mexico’s beaches anymore. We cannot compete with Florida’s nightclubs. And it’s cheaper [to go to those other places]… The people that are coming here are people that want to understand more about this place. Why spend the money, otherwise, to get here?
Japanese consumption of hula and Hawaiian music is insane. And the Smithsonian Folklife Festival just did a special delegation on Hawai‘i. We were there two years in a row for the Folklife Festival, in [20]12 and ’13.... I’m really just taking advantage [through the cultural programs for tourists at the Royal Hawaiian Center] in what is already transpiring.

This interest in culture seldom extends to the more Westernized of Hawaiian art forms, such as choral music. Lei making, hula, ‘ukulele, and storytelling classes remain the main vehicles for cultural exchange in Waikiki, and performance by Hawaiian musicians in the area generally includes music of the Hawaiian Renaissance, some hapa haole songs, and popular music covers in a Hawaiian jazz style. That is generally considered the appropriate soundtrack for tourists sipping mai tais and watching the Technicolor sunset, whether they hail from Japan or Eastern Europe or the Mainland United States.

Music has certainly been integrated into the conceptualization of Hawai‘i as a tourist commodity through advertisements and radio programs like Hawaii Calls (1935-1975) and television shows such as Hawai‘i Five-O (1968-1980, with a reboot running from 2010 to the present). This outside view of Hawaiian life continues to dominate understandings of Hawaiian cultural output. When potential vacationers imagine the Hawaiian sound based on the commodification of this culture, they are likely to conjure ‘ukes strumming and scooped, languid melodies on the slack-key guitar, rather than Western-inspired choral music in the Hawaiian language.

Emphasis on Hawaiian pop and folk music hybrids in Hawaiian tourist promotion has largely insulated Western and Hawaiian combinations of choral culture. Tourists are inundated with the sounds of certain instruments and particular types of song. These sounds are so allied with visual representations of Hawaii that they can simultaneously indicate cultural “Hawaiianess” and transmit a broad, exoticized tropical local ideal for
rest and relaxation to tourists or potential tourists. Choral music is simply not a part of this paradigm. It exists outside of tourist awareness and interest, which means that the development of choral song and culture in Hawai‘i is not nearly as affected by tourism as other types of island entertainment and art have been.

*Kama‘aina* understandings of community and culture on Hawai‘i (including native Hawaiians and other island long-term residents) are very much influenced by the perpetual comings and goings of the tourist economy. Though islanders are known for an *aloha* sensibility—a friendly openness and accommodating nature—there are multiple boundary guards and signals that allow *kama‘aina* to identify other *kama‘aina* and interact with them differently than they would with tourists and visitors. In my fieldwork experience, these guards could be physical objects, such as a particular pair of “slippahs” (flip flops) or a popular type of water bottle with the islanders. They could be literal Shibboleths, such as the inclusion of Hawaiian or Pidgin words in the course of everyday conversation. They could also be found in provenance and origins. Nearly everyone I spoke to wanted to know exactly where I was staying and what personal connection had brought me to Hawai‘i—before we could get on with the actual interview process. Affinity interest seemed to lack the ethos that *kama‘aina* sought when talking to me about my topic of research; conversations were more fluid when I explained that my husband is from Kailua and I was staying with his family at their house in the back part of the Palolo Valley. It was even more useful to mention that Auntie Linda lives in the very tiny town of Ha‘ula on the North Shore, and owns the convenience store there. The fact that I knew, and was related to, people who lived outside of the major cities on Oahu
(Honolulu, Kaneohe, and Kailua) seemed to further invite confidence from *kamaʻaina* interviewees.

Given that the tourist economy is not directly involved with choral music on Oahu, it is evident that the people who live on Hawaiʻi and participate in island culture have driven the development of choral music on the islands. This circumstance does not completely rule out reactions to tourist consumption: for example, the reclamation of folk Hawaiian music hybrids or *hana haole* songs popular with tourists in choral arrangements, a frequent source for choral songs. But the concerts discussed here are not meant for tourist audiences, unless they include individuals specifically seeking choral music off the well-worn sidewalks and outside the luxury hotels of Waikiki. The kinds of performances I have discussed are not produced for the tourist market in the same way that other musical and artistic output is.

It is fascinating that this combination of Western choral music with Hawaiian culture is protected from tourist scrutiny by the Western influence itself. Events like the *Merrie Monarch Festival*, a world-renowned *hula* festival held every spring in Hilo on the Big Island, draw crowds from the islands but also from around the world. The Kamehameha Schools Song Competition, however, which has been held annually for the last 95 years, is only of interest to *kamaʻaina* rather than the international crowd, and is broadcast on KGMB and KNHL, the Hawaiian CBS affiliates. These performances are widely watched by *kamaʻaina*, even—as many acquaintances mentioned during the course of my fieldwork—on the same televisions in local sports bars that generally show National Football League and Major League Baseball games. The annual choral event
clearly holds great significance on the islands, though its significance is not shared through the channels that transmit cultural material to island visitors and tourists.

Szego’s extensive historical investigation of the Kamehameha Schools’ music legacy (1999) shows how missionary influence, coupled with pressure to conform to Western societal norms, led to the rise of choral music in these educational institutions. She chronicles the ways in which students, as well as teachers and administrators, managed to navigate, and sometimes also subvert, those cultural pressures. Though choral music may have been imported to the islands and popularized by Westerners, later acceptance and adaptation of the form shows the versatility and nuance of Hawaiian cultural consumption and participation in choral performance. The choral tradition in the islands can be compared to a European fruit tree imported and planted adjacent to a wall of volcanic rock: Though it was originally brought to the islands and cultivated there by outsiders, it has been nourished by the rich Hawaiian cultural soil and trained against the rock wall, pleached through years of tender care for the tradition in schools and churches across Hawai‘i. The fruit it bears changes even as the musical and cultural landscape of Hawai‘i evolves and alters choral composition and convention in kama‘aina life.

Szego’s dissertation examined a particular demographic when she investigated the program at the Kamehameha Schools. All of these children, and many of the teachers, are at least part native Hawaiian, and they attend the schools as a celebration of their heritage. She therefore explored the relationship between native Hawaiians, native Hawaiian musical traditions, and the Western choral tradition. However, her work did not address how the same musical seeds grew and bore fruit outside the school walls. My
fieldwork highlights some of the ways in which choral music is celebrated and made meaningful within the broader kama‘aina community, which includes native Hawaiians alongside various other community participants. The ties to the Kamehameha Schools choral sound and approach even in these outside choirs are undeniable. Of the composers, administrator, and conductors mentioned, six attended Kamehameha Schools (Malia Kaʻai Barrett, Nola Nahulu, Aaron Salā, Ka’ala Carmack, Randie Kamuela Fong and Herb Mahelona), and several of them cite their musical training at KS as formative for their future engagement with choral music. Susan McCreary Duprey, as a kama‘aina haole, could not attend Kamehameha Schools, but she graduated from the ‘Iolani School, which has a strong choral emphasis, perhaps modeled on the Kamehameha Schools example. Her father, composer John McCreary, was one example of a composer and conductor who moved to the island, yet managed to gain acceptance in the musical community and went on to compose pieces featuring Hawaiian language and nods to island musical culture and performance practices through his jobs at ‘Iolani School and the Cathedral of St. Andrew.

Each of the conductors interviewed discussed his or her approaches to Western, non-Western, and Hawaiian choral music as inclusive of multiple traditions. They are all devoted to the form as a vehicle for cultural and musical education. I did not hear one value judgment pertaining to a musical tradition in any of my interviews, not even in jest. All the various music presented by these choirs was taught and performed idiomatically, and it emphasized the “story” or background of the music itself, no matter where the piece was from, who was singing in the group, or how musically adept the participants were. The choral experience is presented as a way to educate both participants and
spectators in cultural differences and similarities, without emphasizing or venerating one tradition over another. At the same time, Hawaiian music and history were certainly favored in all the programs and recordings available from choral concerts. Choirs seem to be a vehicle for a more specific form of Hawaiian cultural education, emphasizing history, musical style, and Hawaiian language.

This emphasis on island culture was also visible in the church services I attended. Music in the Hawaiian language, or by Hawaiian composers, or with Hawaiian political or cultural connotation was performed alongside mainstream worship music and traditional hymns in English. Switching back and forth between these different traditions was taken in stride by regular congregants (though visitors and tourists were sometimes not as readily able to negotiate that shift).

The Context of Choral Music in Hawai‘i

The fact that all these choirs and choral events are not only presented for or by native Hawaiians brings this cultural education into the broader multicultural society. As seen in Chapter 4, all children in grade schools on Hawai‘i are required to learn about native Hawaiian culture and history, and music and dance are a key part of those programs. As choristers get older, they may continue in youth choirs such as the Hawaii Youth Opera Chorus; later, if they stay in Hawai‘i for their college studies, they can join choirs with Hawaiian emphasis at schools the University of Hawai‘i system like UH-Manoa and the Windward Community College. And older singers, some of whom might be later transplants to the Hawaiian kama‘aina community, can join groups like the Windward Choral Society and the Kona Choral Society to brush up on the Bach
Magnificat and Brahms Requiem, in addition to learning more about many different musical traditions and celebrating Hawaiian composition and language.

Given the emphasis on Hawaiian music and the heavy representation of Kamehameha School music program graduates in choral music on Hawai‘i today, it is clear that the choral culture introduced by missionaries and adapted by native Hawaiians; promoted by Hawaiian Christian churches; emphasized in Kamehameha Schools and, later, state and private institutions; and currently practiced by many kama‘aina Hawaiians all hails from the same historical and cultural lineage and is being continued in choral programs today in a variety of settings, with participants from diverse cultural backgrounds.

To fully link the choral traditions at the Kamehameha Schools, the lineage of religious choral music in Hawaiian churches, and the current kama‘aina choirs on Oahu and the other Hawaiian Islands, far more research is needed. A broader range of choirs and conductors must be observed and interviewed, and extensive historical research to chronicle Hawaiian Church choir repertoire and song contests would add to Szego’s investigation of the Kamehameha Schools traditions. Interviews with singers, surveys of audiences, and attendance at choral events and rehearsals would further acknowledge the kaona in choral music and the ways in which these hidden meanings are revealed and interpreted. Better understanding of how the Hawaiian Renaissance folk music movement affected choral culture on the islands might further illuminate current choral culture.

However, this preliminary investigation following in the footsteps of Szego’s extensive and focused work with choral and vocal music at the Kamehameha Schools has shown that the choral landscape in Hawai‘i is complex and chock full of cultural
touchstones, register shifts, historical markers, and learning opportunities for kama‘aina participants. This musical tradition is embraced by islanders, and was constructed using the tools of multicultural engagement that are so necessary for people living in Hawai‘i. Cultural awareness is as important as musical ability and education in order to fully comprehend the experience as a participant or spectator. And by participating in community or school choirs, locals are contributing to a group sense of belonging that encourages a kama‘aina identity separate from tourists or visitors, but inclusive of anyone who knows how to read between the lines and identify the kaona underneath the choral experience.

Throughout the historical discussions included here, the in-depth analysis of Hawaiian portrayal in the mainland United States has included themes of race, gender, and orientalization. The “tourist gaze” on Hawai‘i during the twentieth century (and even now) has immutably shaped the concept of Hawaiian identity from both the outsider and the insider perspectives.

There are two ways in which gender is considered in this scholarship. First, the image of the Hawaiian woman (sometimes referred to as the “Bird of Paradise”) is an eroticized and idealized image of exotic and welcoming femininity that is used not only as an enticement, but also as a symbol of Hawaiian identity meant for the tourist gaze. Second, this image of femininity can also be applied to the island of Hawai‘i itself. During the first waves of tourism on the island, and also during the annexation and push for statehood, Hawai‘i was idealized as a beautiful, enticing, and yielding paradise just
waiting to be plundered (by visitors and conquerors alike). This may be used alongside the “cultural tourism” scholarship and also with the conceptualizations of voice presented in Szego’s work to build an idea of how femininity is voiced in Hawaiian choirs.

Discussions of diaspora in relation to Hawaiian music are predominantly focused on the cultural exchanges and affinities between Hawai‘i and Japan. This trend is represented in recent scholarship by Adrienne L. Kaeppler (2012) and also Yoko Kurokawa in a Ph.D. dissertation at the University of Hawaii (2004). Both of these works discuss the cultural exchange between Japanese and Hawaiian participants, and the popularity of Hawaiian music in Japanese culture.

The limited scholarship to address musical diaspora in Hawai‘i includes a couple of fairly recent efforts. An investigation of Puerto Rican community music on Oahu addressed the unusual isolation of the Puerto Rican immigrant musical traditions (Solis 2005). A book about Japanese immigrant work songs on Hawai‘i, holehole bushi—a term half in native Hawaiian and half in Japanese, meaning “stripping sugar cane songs”—mined another rich diasporic cultural tradition that, in this case, borrows heavily both from Japanese poetry and Hawaiian culture and geographical setting (Odo 2013).

Some discussion of multicultural influences on the islands is called for, especially in Chapter 4 below. Because of the racial and cultural mixture of participants, knowledge

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17 Connell and Gibson (2008), Garrett (2008), Imada (2004 & 2011) and Smulyan (2007) touch on the gendered personification of the island in the form of an exotic and eroticized woman, in a way that fed into the current “pin-up” culture on the mainland.

18 This topic is also touched briefly in *Jake Shimabukuro: Life on Four Strings* (2013) in talking about Shimabukuro’s first record deal, signed with Sony Japan.

19 Solis found that Puerto Rican communities were often bimusical, separating their understanding of Hawaiian music from their practice of Puerto Rican *jibaro* musical traditions. He also notes that, due to the isolation of this group from other Puerto Rican musical traditions, they have retained earlier forms of *jibaro* music that are not considered current on Puerto Rico.
of particular cultural practices and communities is key, as is the identifications of intersections or cleavage points between them.
Cultural output cannot be systematically traced to historical roots. As David Novak suggested above, culture is constantly reinvigorated, folding back on itself as it diffuses through various of Slobin’s subcultures and intercultures. In the case of Hawai‘i, this is certainly true. In any case, the documented “origins” of choral music on the islands are an interesting place to start the discussion of choirs and current choir culture in Oahu. Though several scholars have represented the intercultural history of Hawai‘i in their own works (Szego 1999; Okhiro 2008; Trask 1999; Haley 2014; Sebree 1994), I provide a brief history here as context before delving into my field experiences.

**On Mele, Missionaries and Hīmeni**

The first documented contact with the Western world, when Captain James Cook landed in Hawai‘i in 1778, led to an influx of outside influence. The islanders were nominally welcoming, and the islands were strategically positioned for trade as well as exploration. During the rest of the eighteenth and through the nineteenth centuries, the ruling clans of the islands maintained their power and autonomy by judiciously selecting to domesticate certain Western traditions while still maintaining their own customs in other realms.

The bulk of both sailor and missionary influences hailed from New England, especially the port towns in Massachusetts, Connecticut, New York and Maine (Vowell
20 In the early nineteenth century, missionaries flocked to this “heathen” trade hub to convert native Hawaiians from their own religious system to Christianity. This led to a radical change, not only in religious views, but also in the processes of music-making. Integral to native Hawaiian religious practice, mele (chanted poetic text, sometimes accompanied by hula dance) formed the cornerstone of ritual (Kaeppler 1998, 915). These chants were highly developed and important to daily life and observation of kapu, the Hawaiian religious system. But missionaries soon apprehended the ties of mele and especially hula to what they conceived as the “pagan” religion of native Hawaiians. Discouraged by missionaries, both forms fell out of favor in more densely populated areas. This change coincided with King Kamehameha II and Queen Ka‘ahumanu abolishing kapu and destroying the heiau temples in 1819 (Haley 2014, 44).

King David Kalakaua revived mele and hula in the 1880s after years of somewhat obscured practice in isolated areas and back rooms. Kalakaua categorized it as a secular bearer of Hawaiian culture. In the late nineteenth and early twentieth century, mele love poems (mele ho‘oipoipo/mele ho‘oheno) were increasingly popular (Kaeppler 1998, 15), an indication of how the form was flipped from religious to secular after the abolishment of kapu and then during its later resurgence spurred on by royal encouragement.

20 Unfamiliar Fishes, in fact, focused far more on the New England roots of Hawaiian outside influences than on Hawaiian cultural experience itself, and reads more as a travel diary than a scholarly work—it is meant to be a popular nonfiction novel rather than an academic endeavor. However, the connections she draws between the two geographical areas are valid and her archival research is a useful guide to further investigation.

21 Kaeppler’s entry on “Hawaii’i” is located in the Garland Encyclopedia of World Music: Australia and the Pacific Islands, under the section for “East Polynesia.” This entry is thorough and includes information both on dance and music, and the connections between the two. However, as much as categorizations of geography and culture are useful, the organization of the book seems to shortchange both the similarities and the divergences between each of the cultures given its own subheading. This is not unusual for an encyclopedic entry: but the book seems to both want to separate cultures by geographical area and to combine them under broad headings.
The introduction of Christianity led to the rise of another song format, hīmeni haipule, or “religious hymns” (Ibid., 918). Building on the vocal ability and focus of native Hawaiian practice, these originally were Protestant hymns that had been translated, without musical transmutation, into Hawaiian. Early missionaries felt that the easiest way to propagate Christian ideals to islanders was to translate the Bible into the Hawaiian language. In 1839, the first version of the Baibala Hemolele (Holy Bible) was published and made available to missionaries around the islands.22

The transition from mele to hīmeni was not wholly smooth, though the styles remained linked by the Hawaiian proclivity for voiced worship. The following description, by French scholar and scientist Dr. Auguste Marques, who resettled in Honolulu during the late nineteenth century and became a fixture in Hawaiian politics and diplomacy, demonstrates the disdain for pre-colonial indigenous religious music prevalent among missionary and settler communities, and also their high regard for Western music over mele:

...I think it cannot be denied that the actual taste and faculties of the natives for music are due to the influence of the religious singing introduced by missionaries. I have been told that the first attempts of new converts to join in the singing of the religious services was quite ludicrous: it took them some time to overcome their chanting routine, and in fact even at the present day reminiscences of Hawaiian chanting can often be heard, especially in Catholic services, and whenever several come together. However, it appears that, after very slight exertions, two parts were obtained very satisfactorily, soprano and bass. The other two parts took much more time and trial, but be it said to the credit of the natural vocalistic and imitative powers of the Hawaiians, four part singing was obtained in a time remarkably short for barbarians.

(Marques 1886)

22 The original translation, with editions from 1839, 1868, and 1994, is in “classical” Hawaiian—the long-form language of native Hawaiian speakers, mele, and official Hawaiian documentation. This remains the set of translations traditionally featured in Hawaiian Christian services. In recent years, however, an alternative was published. In 2000, Da Jesus Book, a translation of the New Testament into the creole-inflected Hawaiian Pidgin slang, was published by the Wycliffe Bible Translators, a non-profit dedicated to propagating biblical teachings through vernacular languages. See the translation in searchable format at www.pidginbible.org.
This passage clearly shows the outsiders’ attitude toward Hawaiian cultural practice, intelligence, and ability. It also indicates the changes in the music being performed due to missionary influence.

James Revell Carr claims that missionary influence on Hawai‘i was tempered by the influence of other New Englanders inundating island ports—sailors, traders, and members of the military (Carr 2014). He characterizes the maritime stance on religion and cultural assimilation as “secular humanism,” saying that their “cultural contact around the world had fostered an emergent form of cultural relativism” (Ibid., 97). The idea is that, although the sailors hailed from the same towns as the missionaries, their vastly different vocation and experience led to tolerance of a variety of Hawaiian cultural traditions not accepted in Christian practice.

Carr links the archival documentation of a rift between the missionaries and the mariners and the survival of Hawaiian culture even under a strict Christian religious code. Had every Western newcomer opposed the mele and hula forms, they might not have survived the cultural and religious changes of the nineteenth century in any form.

The translation of hymns into the Hawaiian language constitutes the first musical efforts of cross-cultural religious exchange beyond the Hawaiian bible. Those direct translations, however, were eventually blended in with Hawaiian-composed hīmeni. These were written by Hawaiian converts in the style of Protestant hymns, and also mimicked the popular music being written in Hawaiian during the latter half of the nineteenth century, most famously by King David Kalakaua and Queen Liliʻuokalani, who were strong supporters of both the arts and Hawaiian cultural hegemony.23

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23 These efforts are chronicled in depth in scholarly efforts by many prominent academics, including Amy Kuleiʻaloha Stillman, James Revell Carr, Adrienne L. Kaeppler, Elizabeth Bishop, Charles Hiroshi Garrett,
The translated Western hymns, as well as the new Hawaiian ones, are still in use today in two separate hymnals: the *Na Himeni Haipule Hawai‘i* (1972) and the *Na Himeni O Ka Ekalesia* (1999). A glance at tune listings makes clear the musical material that is of Hawaiian derivation—either adapted from a non-religious tune or *mele*—or from the Protestant traditional hymnal.

As early as the 1880s, Hawaiian Congregational Churches began inter-parish religious music competitions, in which congregants would compose and compete with their own songs (McGregor 2007, 173). Some of these still survive, and are used as anthems in contemporary services at these same churches (Barrett & Nahulu 2015).

Szego’s dissertation provides historical context for the religious underpinnings that have influenced choral music on Hawai‘i. She explains the introduction of choral song by missionaries, in addition to the ways in which islanders were encouraged to modify their traditional vocal production to a tone quality that would readily blend in vocal homophony. She claims that “Singing hymns […] required a transition from an aesthetic system based on solo or unison declamation and subtle, highly varied manipulation of the vocal sound to a system featuring multiple parts, sung with a uniform sound and distinct timbre” (Szego 1999, 35). These historical details are obviously important in the musical culture at the Kamehameha Schools, which include a Christian religious component in their curriculum. More broadly, though, this history suggests that eclecticism in tone quality, song meaning, and linguistic use might also be encoded in the

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and many others. The style of these songs can be very generally summarized as a combination of Hawaiian language, the tradition of *mele* outside of the sacred context, and akin to the Mainland musics of Stephen Foster and Gilbert and Sullivan, of which the elite native Hawaiians (such as the royal family) would have been aware.

24 No catalog of these competition songs, or any in-depth scholarship on cultural competition has been undertaken. This is a rich area for further research, offering fertile ground for additional study of choral practice in Hawai‘i.
broader Hawaiian church communities of Hawai‘i that include tourist and *kama‘aina* participants as well as native Hawaiians.

My first forays into church music culture on Oahu revealed these influences and many others taken from traditional worship. Additionally, a strong sense of Hawaiian identity permeated these services, from the use of the Hawaiian language in the order of service and hymns to an emphasis on Polynesian physicality even in the Western musical offerings. Each of the three services I attended was unique to the congregation and culture, but they all shared certain traditions. My first service was the most casual, held in the heart of surf country on the North Shore in Hale‘iwa.

**Liliʻuokalani Protestant Church, Haleʻiwa**

I brought my mother-, aunt- and grandmother-in-law to the first service in the smallest of the three churches visited. Each of these women offered a different, and inimitable, perspective on the service. Auntie Linda lives in the same area, and had acquaintances in common with several church attendants. My mother-in-law, Grace, has a welcoming smile and is always quick to make soothing small talk about local current affairs. And Grandma Marianne, given her advanced age and limited mobility, was greeted by a great many church congregants, who were anxious to pay deference to a community elder. Linda caught the attention of the church music director Eileen Hirota, who was rehearsing as we arrived before the 10 a.m. service. Ms. Hirota, happy to hear that I was interested in choral music—and even more pleased when she heard that I am musically literate and a passable singer—invited me to participate in a rehearsal after the service.
I had been to Hale‘iwa before this visit, and some changes were evident since then. The town is located just west of the very northernmost tip of Oahu, not far beyond the legendary surf locales of Sunset Beach, Waimea Bay, and Banzai Pipeline on the Kamehameha Highway, which circumnavigates the island. Hale‘iwa is populated by a mixture of locals of modest means and surf bums, in addition to moneyed tourists. Ever since the rise of surfing as sport in the 1970s, Hale‘iwa has served as a sort of “Olympic village” for pros and aspiring surf amateurs. When I first visited the town in 2010, it was obviously a tourist draw due to its surf mecca status, but my church visit in 2015 showed that the town’s allure had grown since then thanks to tour companies and an influx of adventurous tourists. A large shopping center had opened just across the street from Lili‘uokalani Protestant, designed in a Wild West, down-home, general store style incongruous with the size of the community. I later learned that the new hotels in Ko Olina, including Disney’s Aulani resort, had established cooperative deals with Hale‘iwa businesses that supplied surf and snorkel expedition packages, including transportation to and from the town. The Ko Olina resorts are in an area far outside of Honolulu to the west, which made it an easier trip to the North Shore than to the city. This change was bringing in more consistent year-round tourist custom.

Just across the street from the new gift shops, restaurants and art galleries, a substantial stone wall covered in succulent cacti protects the church yard from nearby retail expansion (see Appendix II, image 1 for photograph). The present church building isn’t that old. It was erected in 1960, a plaque informs passerby, but the land has been used by this congregation since the 1840s. Visitors can learn additional details about its history in brochures, on offer just inside the door. Among the many locals who have
joined in services with this congregation was Queen Lili‘uokalani, who attended the wood-frame church constructed in the 1890s.

We arrived twenty minutes early—so early, in fact, that we were conspicuous to the already-present worship team and music directors. The only other overly punctual congregants sat in the very front pew. They were three older ladies, either hapa, mixed-asian or native Hawaiian, who were wearing mu‘umu‘u, traditional loose gowns of the Hawaiian Islands. Mu‘umu‘u are worn in many formal or sacred contexts, and not only by native Hawaiians. Auntie Linda was wearing one that she had purchased several years before, and she wore it again to the two other church services we attended together—as a sign of locality and also respect.

The entire service was presented in the Hawaiian language at this church until the 1940s, when it was made bilingual. The church service I attended was split between English and native Hawaiian languages, though truth be told none of the Hawaiian contributions were so essential that they would render the service incomprehensible to observers who did not speak or read the language (see Appendix I for a copy of the service bulletin). Most of the congregants made some attempt to pronounce the Hawaiian listed in the program, including the six or seven visitors present from outside the congregation. All “new visitors” were asked to identify themselves and where they were from. There were only about ten, myself included. One was from Texas, the two from the Pacific Northwest.

The music during the service was a mixture of traditional hymns in English, hymns drawn from the two Hawaiian hymnals in the pew-backs, and recent popular religious fare like “Here I Am,” featured on the second to last page of the bulletin with
the text written out, but no musical content. It seemed to be assumed that the
congregation would automatically know that tune—and most did.

There was no organ in the church. Eileen Hirota played along with the hymns on a
baby grand piano. She provided a prelude, postlude, and also music for service transitions
(see Appendix II, image 2 for a photo of the church interior layout). Two of the hymns
featured were in English; the others were in Hawaiian, from the Na Himeni O Ka
Ekalesia or included in the service bulletin. And at the end of the service, listed as a
response to the Benediction, “Ke Aloha A Ke Akua” or “O Kou Aloha No” (also referred
to as “The Queen’s Prayer,” referring to composer Queen Lili’uokalani) was featured as a
gesture of veneration to the church’s monarchic namesake.25

There were only 30 congregants that Sunday, at a time when many islanders tend
to be out of town. The church choir was not in session. But even though the numbers in
attendance were small, the whole group participated in full voice, especially during the
hymns and songs in Hawaiian. Given that the church had, less than a century ago,
conducted a Hawaiian-language service, it is no wonder that the vocal strength of this
little congregation was fully given to the celebration. They were not only singing for their
God; they were also perpetuating the kapu (sacred) Hawaiian identity, all within the same
performance.

About two hours after the service, I returned to the church to rehearse with the
choir and Eileen Hirota. They were preparing a concert of songs written by Queen
Lili’uokalani as an offering for her birthday celebration in September. Once again I
arrived early, and found Eileen practicing the pieces that would be rehearsed that

25 This piece is well-known in Hawai’i to the point where sheet music notation was unnecessary in the
service, but is available in The Queen’s Songbook with translation and historic information (Lili’uokalani
2011, pp. 58-60).
afternoon. I sang along as best as I could, reading from the photocopied pages from *The Queen’s Songbook* over her shoulder.

When we were halfway through “Ka Wai Mapuna” (a vivid tribute to Lahaina, on Maui), a group of six people entered the back of the church. Despite a language barrier that quickly became evident, Eileen initially tried to speak to them from the piano bench, asking whether they were visiting to worship as community members or if they were simply interested in looking around and learning about the church. The group, it turned out, was made up of South Korean tourists. She joined them at the back of the sanctuary. Several of them could understand English, but one young woman seemed fairly confident in speaking with Eileen, then translating back into Korean. Eileen apologized for the lack of translated materials for Korean visitors (though brochures were available in several other languages, including Japanese and Mandarin). Then she leapt onto a pew and began explaining the church’s long history, its connection with Queen Lili‘uokalani, and the historic clock at the back of the church (see Appendix II, image 3). The tourists listened with great attention, took photographs of Elaine, me, the church, and the grounds, and went back across the street to the shopping center.

Fifteen minutes later, the choir members began to arrive. There were ten people, seven of which were women. Six were multiracial pan-Asian, and the other three, local *haole*. Most were over the age of fifty, with a couple of younger participants who appeared to be in their late twenties or early thirties. They did not all arrive together. Instead, they trickled in, sometimes in groups, and a few alone. The last arrived about twenty-five minutes into the rehearsal, apologizing and mentioning a former engagement previous to the rehearsal. The first twenty minutes of the rehearsal were spent informally,
talking about the tragic death of a church member, a young woman who had passed away 
within the last week after a sudden illness. I felt as though I was intruding in such a 
private community conversation, but the group tone remained inclusive and informative. 
Some of the singers had not previously heard of her passing, but most had some sort of 
tie to the woman or her family. This discussion confirmed for me the tight-knit ‘ohana of 
the church and Hale‘iwa.

Each singer was given a binder of songs copied from *The Queen’s Songbook*. Of 
the group, all were women; one male baritone joined toward the middle of the rehearsal, 
but for the bulk of the time treble voices dominated, and only the top two lines of each 
song were represented. I switched between the soprano and alto lines, trying to be vocally 
helpful with an assured sound. Most of the singers were passable readers or had seen the 
music before. This was not the first rehearsal for this event, but Eileen told me she had a 
revolving door of participants because the summer season meant that folks were out of 
town or unavailable for a consistent commitment until August.

The greatest challenge we faced throughout the rehearsal, besides some timid 
sight reading, was with reading and correctly pronouncing the Hawaiian language. To be 
fair, the photocopies were not terribly legible, and the print was small. But especially in 
the faster sections, Eileen had to stop and re-rehearse sections of text more slowly before 
the group could catch the inflection and textual rhythm. The group easily defined glottal 
stops, at least in slower-moving parts of the songs, but percussive consonants were tricky 
for many of the singers to grasp quickly.

We singers were making a choice—either get the notes right, or the words right— 
on the first couple of run-throughs of each song. Generally by the third time through,
everyone, including me, had straightened out any egregious language errors and was singing more-or-less accurate pitches. Eileen played the piano accompaniments along with our vocal lines to urge the group forward.

I unfortunately had to leave halfway through the rehearsal to return a rental car; but before I left we rehearsed “He Mele Lahui Hawai‘i,” sometimes referred to as the “Hawaiian National Anthem.” The singers seemed more confident with this piece, perhaps because of familiarity and repetition. Published in 1867, this song was written at the request of King Kamehameha V, who wanted an anthem besides the colonial “God Save the Queen” to represent Hawai‘i during state events. It was actually premiered at another church on my docket—Kawaiahaʻo, in Honolulu—by Liliʻuokalani herself and the church choir in that congregation.

The experience at Liliʻuokalani Protestant Church activates several themes. First, the church is literally in the heart of the tourist economy. Haleʻiwa is a hub for surfers, day-trippers, sailors and tourists. Though they might be on their way to the ocean, most visitors also spend time in the shopping center across the street from the church. And though the church itself is relatively new, the stone wall and the graveyard surrounding are is not—they have been there since the nineteenth century, dating from the beginning of widespread missionary conversion on the island. Cultural tourists, whether deliberate or accidental, are drawn into the churchyard and sometimes into the church itself—because it is near at hand, it looks interesting, and it has a historical landmark plaque on the wall outside. This is what transformed choir director Eileen Hirota into a tour guide and church ambassador when the South Korean tourists wandered in, interrupting her music preparation. The multiple tasks that Eileen performed that afternoon provide a
useful metaphor for the role that artists serve within the Hawaiian community: They are always expected to know, as well as graciously share, cultural and historical information with visitors—as she did with the visiting South Koreans, and also with me.

Second, the relatively small congregation on the morning I visited highlighted the mixture of folks present, and also made clear the possibility for border objects in song and service. Everyone knew “Here I Am, Lord,” which provided a common ground between me, the visitors from Texas and the Northwest, and the kama‘aina and native Hawaiians present. This border object was shared between almost everyone in the congregation, as evinced by participation. Not everyone knew the Hawaiian language, however, and the non-locals didn’t recognize Ke Aloha O Ka Haku, so they could not sing along during the Benediction. That piece was a non-universal border object, designed to celebrate Hawaiian tradition and the church’s lineage, and also to expose newcomers to Queen Lili‘uokalani’s music.

The participants at the afternoon rehearsal struck me as being very brave. Some seemed more confident with singing in native Hawaiian, while others were better at carrying a tune. But all of them were trying to do justice to the musical history of the church’s patron, and their participation meant that they were trying to build a “language of familiarity” with the culture of the area.

My next two church experiences were very different than the first. Both were located within three blocks of each other, situated in the urban landscape of downtown Honolulu. The State Capitol and the Governor’s Mansion are located between the two.
Each church has a history with missionaries and the ruling *ali‘i* of Hawai‘i before the coup and annexation.

**Kawaiaha‘o Church, Honolulu**

Since 1842, Kawaiaha‘o Church has been the center of downtown Honolulu’s religious movement. Constructed of native Hawaiian-mined coral blocks, it took four years to complete. This church is considered one of the premier Hawaiian religious institutions, as it was where the *ali‘i*, including King Kamehameha III himself, worshiped. Located across the street from Queen’s Medical Center and the State Capitol, the church is at the very heart of governmental Honolulu. Iolani Palace is just a block away, making for a short Sunday commute by *ali‘i* during the reign of Hawaiian royalty.

I again arrived early, and as I waited by a fountain in the sunny side garden for Auntie Linda and Grandma Marianne to arrive, I considered what I might expect from this service that might be different from the other church I had attended. Two days before, I had visited the Kawaiaha‘o choral room in the cool, stone-lined basement to meet with Nola Nahulu and Malia Ka‘ai Barrett, both native Hawaiian musicians who work with Western choral music as well as indigenous musical traditions. My interview with them centered mostly on their work with the Hawaii Youth Opera Chorus—Nola is the artistic director, while Malia is the group’s administrator. But Nola wears several hats in Hawai‘i’s choral community. She is also director of the University of Hawai‘i at Manoa choirs and the music director at Kawaiaha‘o church. Malia is a classically-trained voice graduate from UH-Manoa who often sings for Kawaiaha‘o services. The choir space in the church is large and equipped with numerous filing cabinets, cubbies, and

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26 *Ali‘i* is a blanket term that refers to several echelons of ruling families with various levels of power.
bookshelves to house the church’s vast supply of sheet music and hymnals for the choral program.

We were greeted by several church members with cheery “alohas” on the front steps. Everyone was dressed in their Sunday finest, far more formally than the congregants at Lili‘uokalani Protestant the week before. Many wore panama hats or straw sunbonnets with leis encircling the crowns. Fewer muʻumuʻu made an appearance at this service, though some ladies were attired in either the white gowns of the Daughters of Hawaiʻi 27 or the black muʻumuʻu 28 of the aliʻi class.

The pre-service music was provided by Brickwood Galuteria and Mike Seda, playing acoustic guitar and electric bass and singing “Hawaiianized” Western hymns and religious songs, amplified by microphone. Mr. Galuteria is a Hawaiʻi state senator and a graduate of the native-exclusive Kamehameha Schools, and Mike Seda is a well-known local collaborative musician in the area. They finished just as the service was to begin at 9 a.m., and the bell carillon rang out briefly to signal the call to worship.

Though the pews contained bibles and hymnals, all the congregational hymns were listed in the bulletin without page numbers (see Appendix I for the service bulletin). Words were in English, and all were traditional, and easy to recognize, Western hymns. The order of service was often listed in both English and Hawaiian, however, and during congregational responses we were encouraged to follow along “each in their own tongue.”

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27 The Daughters of Hawaiʻi are an exclusive society of women who can trace their lineage back to the original missionaries and Western plantation owners of the nineteenth century. They devote time and energy to preserving what they see as endangered Hawaiian traditions and cultural practices. They wear white muʻumuʻu and straw sunhats trimmed with flowers or feathers.

28 The aliʻi traditionally wear black muʻumuʻu that make them very easy to tell apart from the Daughters of Hawaiʻi. These ladies (and gentlemen) can trace their genealogy back to the Hawaiian ruling class of the nineteenth century.
Because so many members of the regular choir were away on summer vacation, the choral introit was provided by Malia Ka’ai Barrett. She wore a modern Hawaiian dress, and took off her shoes to sing at the front of the church.\(^{29}\) The repertoire, however, was firmly Western. First was “Let the Bright Seraphim” from George Frederic Handel’s *Samson*. Second, for the anthem, she sang “Consider the Lilies of the Field,” by John Prindle Scot. The only service music in the Hawaiian language was provided by a “pickup” choir of participants, who were asked to come to the front of the church for the family hymn. This was referred to as the ‘*ohana* (family) choir in the bulletin, and while the participants were not consummate musicians, they robustly performed a Hawaiian translation of “Rock of Ages, Cleft for Me.” Hawaiian words were included in the service bulletin, and anyone willing in the congregation was urged to sing along. Brickwood Galuteria and Mike Seda returned for the offertory anthem, presenting a stark contrast between the Western choral offerings earlier in the service.

Much more of this service was spoken in Hawaiian than sung, though several markers of the Hawaiian *ali‘i* and governmental elite were in evidence throughout the service. Malia’s excellent presentations of solo work from the Western choral tradition was indicated as Hawaiian through dress, embodiment, and casualness of custom. These border objects, made up of Western music, meant something different within the context of the “Church of the *Ali‘i*,” signifying a respect for tradition and history as well as an interest in furthering the Hawaiian musical vernacular represented by the pre-service and offertory music.

\(^{29}\) I later asked Malia why she did not wear shoes when she sang during the morning service. She explained that, according to Hawaiian Congregational tradition, the area around the pulpit is a sacred space, only to be ascended by ranking members of the clergy and church community. This is still marked at Kawaiaha’o Church by removing one’s shoes before performing. The current clergy are becoming more lax about this rule, especially when encouraging members of the church to join in the ‘*ohana* choir hymn (Malia Ka’ai Barrett, phone interview with the author, March 22\(^{\text{nd}}\) 2016).
I expected my last church visit to be very much like my experience at Kawaiahaʻo. The Cathedral of St. Andrew is located a block away, and it is another prestigious institution known for native Hawaiian participation and royal patronage, though it is Episcopal rather than Congregational. However, I found a slightly different culture on display there.

Cathedral of St Andrew, Honolulu

Encouraged by an interview with informant Susan McCreary Duprey, whose late father had been the choral director at the church for decades, I set out to attend two regularly scheduled services in one day at the Cathedral of St. Andrew—the 8 a.m. Ka ʻEukalikia Hemolele (Holy Eucharist in Hawaiian) and the 10:30 a.m. Sung Rite II Eucharist. The earlier 7 a.m. Rite I service always has no music beyond organ prelude and postlude. Arriving at the church late to the 8 a.m. service meant that I got there just in time to see a massive processional of Daughters of Hawaiʻi, aliʻi, Hawaiian dignitaries and the governor enter the church.

I had not realized that it was a celebration day, honoring the birthday of Prince Albert Kamehameha. The prince was born in 1858 to King Kamehameha IV and Queen Emma, and died of an unidentified illness at age four (Haley 2014, 187). He had attended the church with his parents after the Royal family converted to the Anglican church, and St. Andrews still marks his birthday with a special service.

This service was a state occasion, welcoming leaders and community members decked out in full aliʻi regalia, including feather capes and ceremonial headwear for the gentlemen and symbolic muʻumuʻu and straw hats for the ladies, that broadcast their
lineage and community participation to the rest of the congregation. Members of all the honored societies were asked to process into the church while the other congregants waited inside. Hawaiian mele accompanied their processional, chanted by musicians located near the church’s altar.

The service was packed, and it was very hot—especially, I would imagine, for those wearing heavy ceremonial dress. Over two hundred people filled the pews all the way to the back of the cathedral (see Appendix II for images). The first ten rows were blocked off, reserved for the politicians and members of the honored societies who processed at the beginning of the service from the back of the church.

In this service readings were always spoken in Hawaiian, sometimes with and sometimes without English translation repeated afterward (though translations were printed in the service bulletin). The Gloria, Sanctus, and Agnus Dei sung congregation responses were arrangements by Susan McCreary Duprey’s father, John McCreary, and used Hawaiian language (see Appendix I for bulletin with sheet music included). Psalm 34 was chanted in Hawaiian. The cantor switched back and forth between the use of major and minor thirds in the verses, without particular pattern. This added musical interest to a somewhat lengthy psalm. The Lord’s Prayer was also chanted in Hawaiian, with little deviation throughout the repetition of melodic chant material, as the congregation was expected to join in without written scores.

I was fascinated by the second participatory hymn, “Himeni no Opukahaia,” which was sung to the “Austria” hymn tune. Composed originally by Franz Haydn, it is best known as “Glorious Things of Thee are Spoken,” a common hymn, but it is also the tune to the German national anthem. This was included, both lyrics and sheet music, in
the service bulletin. The words were in English, but the first verse was altered from any version I had previously heard.

For the islands and their people, all who call Hawai‘i theirs;
For the mountains and the oceans, offer we our grateful pray’rs;
For the hope of Obookiah that the gospel might be brought;
For the faith of those who answered, for the teachers and the taught.

After the prayers of the people, the congregation sang all four verses of the Queen’s Prayer (Lili‘uokalani), then a group of children with ‘ukulele were invited to the front of the church to make a musical offering to Prince Albert. It was almost impossible to hear or see them sing and play, as so many parents in the congregation stood up to video or take pictures. They were of course well-received.

Next a choral anthem was delivered by a professional-level choir with fairly broad (vibrato-laden) voices. They sang “Ho‘ola Nani” (Fairest Lord Jesus), a hymn arranged by Phil Turley and with Hawaiian text, from the front choir benches positioned on either side of the chancel.

The final hymn of the service, after the benediction, was a well-known nineteenth century Hawaiian hymn known in English as “Hawai‘i Aloha.” Though the sheet music and lyrics were printed in the bulletin, most of the 200 participants seemed to know this song by heart. The tune is also used in the hymn “I Left It All With Jesus.” We sang in Hawaiian:

E Hawaiʻi e ku‘u one hānau e          O Hawaiʻi, O sands of my birth
Ku‘u home kulaʻwi nei                      My native home
ʻOli nō au i nā pono lani ou               I rejoice in the blessings of heaven
E Hawaiʻi, aloha ʻē                           O Hawaiʻi, aloha.

30 Henry Obookiah (more appropriately written as Henry ‘Ōpūkaha‘ia) was, reportedly, the first Hawaiian to convert to Christianity in the missionary era. He was widely praised by religious communities in New England as a shining example of missionary efficacy on “Ohwhyee.” Harriet Beecher Stowe’s father, influential minister Lyman Beecher, mentioned ‘Ōpūkaha‘ia specifically in sermons to encourage support of the Foreign Mission School where ‘Ōpūkaha‘ia had studied (Okirio 2008, 77-80).
During this hymn, the honored guests and societies processed out, most of them singing with gusto, and clearly in no need of their service bulletin scores.

I waited for the second service at 10:30 a.m., which was also fairly well attended, though not anywhere near as crowded as the earlier service. This time about 75 congregants dotted the pews throughout the church (which made the room much cooler, thankfully). There is little to report about this service other than it followed the general Anglican prescribed order of service. The music included Bach’s “Jesu, bleibet meine freude” (Jesu, Joy of Man’s Desiring) as the Anthem and Healy Willan’s “O Sacred Feast.” The choir changed positions from the chancel to the rear choir during the service. This choir was smaller, with two voices per part, and the members were obviously paid vocalists at the church. The only musical reminder that we were in Hawai‘i rather than an unusually tropical England was the inclusion of “The Queen’s Prayer” at the end of the service.

My experience at the Cathedral of St Andrew was rich with boundary objects that could mean many different things to so many congregants. The hymns, using traditional Western tunes but venerating Hawaiian land and values, are a stunning example of how missionary influence was rerouted to include Hawaiian identity. The large turnout from the honored societies and government officials shows how important acknowledgement of Hawai‘i’s history is today, even at a birthday celebration for a long-gone child prince. And the diversity between the two services—one highly Hawaiian, the other definitely
English—shows that the cathedral itself is a liminal space, in flux between two liturgical, and musical, worlds.

**Between Christ and Kapu**

Szego’s work in the Kamehameha School system frequently showed the intersections of various forms of Christianity with pre-Christian *kapu* practices or native Hawaiian markers.

...the practice of contemporary Hawaiian Christianity is sometimes fused with indigenous practices or with indigenous concepts like mana and kapu (see Pukui, Haertig & Lee 972:154). While conducting fieldwork at the Kamehameha Schools in the early 1990s, I frequently heard prayers offered by Christian Hawaiian teachers that appealed to God for protection against kapu ordained by their forebears. Those prayers reflected the degree to which syncretic beliefs were tolerated within Christian communities, though some conservative factions did remain (Szego 1999, 52).

From my field experiences, this is just as true now as it was in the 1990s, if not more so. Each of the services I attended combined Christian practice and service norms with Hawaiian language translations, iterations of chant akin to *mele*, and liturgical focus on the natural attributes and beauty of Hawai‘i, a theme that is an important component of the *kapu* system and native Hawaiian identity. These blends of religious culture were manifested in multiple ways. The efforts of the choir at Lili‘uokalani Protestant Church to honor their namesake Queen Lili‘uokalani with a performance of a combination of her religious and secular compositions shows the history of Hawaiian integration of Christianity into their musical lives. The duality of the musical offerings at Kawaiaha‘o Church—amplified hymns and songs in the style of the Hawaiian Renaissance combined with Hawaiian soloist Malia Ka‘ai Barrett singing Handel—indicates the tolerance of Western choral music alongside more contemporary fare. And music in the Hawaiian service at the Cathedral of St. Andrews shows the kinship between Hawaiian *mele* and
Western Christian chanted material, in that the two are often combined or conflated in church contexts. The frequent switching between vocal and cultural registers shown in all three services indicates how complicated the relationship between native “Hawaiianess” and Christian religion currently is.

The focus on the Hawaiian natural environment recurs frequently. The “sands of my birth” and “gentle breezes” lyrics tether Hawaiian lands to the Hawaiian people in “Hawaii Aloha.” “Himeni no Opukahaia” calls for divine protection of “the islands and their people” and “the mountains and the oceans.” This focus on connection with the natural world was, and remains, a tenet of the kapu system and the native Hawaiian concept of ties to their homeland. Veneration of the natural environment and land stewardship continue to be the focus of much non-sacred Hawaiian choral music. Though these themes appear in Hawaiian mele and hula and throughout Hawaiian musical output throughout recorded history, they also mirror current efforts to protect the islands from pollution, global warming, and invasive species. It is interesting to see this agenda at the forefront of religious musical offerings, since in the Mainland United States ecological activism and Christian religion often do not mix. This agenda is not just tied to the religious venues, either. Secular choral music on Hawai‘i also highlights this same theme, as will be shown in the next chapter (Chapter 4).
Attending church services on Oahu provided some basic information about how music is used to mark both confluences and contradictions in the combination of Western worship and Hawaiian identity. It also showed how understandings of cultural markers and borderlands are not limited to native Hawaiian participants. Further investigation of the broader choral culture on Oahu expands the pool to those kama‘aina who sing in various choral communities. In interviews with choral directors who are actively involved in sculpting this musical landscape, I learned much more about how choral participants of all ages are encouraged to discover Hawaiian Polynesian culture through music at the same time that they are learning Western choral techniques and community practices.

Szego interprets meaning in Western choral/Hawaiian hybrid music at the Kamehameha schools by chronicling the ways that choral music has been used as a political tool. Throughout the school’s history, administrators and political forces saw music as a means to either alleviate or distract from indigenous tensions within the community, whereas students and sometimes teachers used the same musical venues and opportunities to subvert Westernized practices (Szego 1999, 149). Her concept of frontstage and backstage performance venues or opportunities shows the tension between the staid and neutral public face of the Kamehameha choir and the more private interpretations that have allowed more freedom.

Szego’s “frontstage/backstage” dichotomy parallels a tenet of native Hawaiian culture: kaona, which means “hidden meaning.” Kaona is frequently used in mele and
when speaking Hawaiian to impart subtle references, sly nods to people “in the know.”

*Kaona* also could apply to many words in the Hawaiian language that have multiple meanings and must be interpreted in context. This underlines the innate nuance seen as part of the Hawaiian language and culture, and which has been further cultivated in reaction to Western influence on the islands. The reality is that *kaona*, as both a literary and cultural construct innate in native Hawaiian and *kama‘aina* life, makes interpreting music or any cultural output very difficult, sometimes even for the islanders themselves.

Malia Ka‘ai Barrett, a professional vocalist, an administrator of the Hawaii Youth Opera Chorus, and another graduate of the Kamehameha Schools, taps into the ambiguity of Hawaiian identity and cultural conceptualization in an interview from last summer that shows how applicable this viewpoint is in Hawai‘i:

> You don’t get people talking in absolute truths too much here in Hawai‘i, I would say. Which, as a researcher, makes it really difficult. Because then you’re like, “okay, but so and so said such and such, and …” Plus, too, in Hawaiian culture, it’s only further complicated and interesting; then the whole genealogy thing comes into play, the whole *kaona*, Hawaiian language, the multiple meanings. *Aloha* has thirty-six interpretations. So which version of *aloha* are we talking about *today*? (Barrett interview with the author, August 13th, 2015)

Even if the listener, performer, or director is capable of comprehending the variety of interpretive meanings in specific lyrics, performance venue, concert dress, vocal timbre, or myriad other details of a given performance, these interpretations would undoubtedly never be perfectly mirrored in another participant’s experience.

Rather than try to explain implicit or explicit meanings in choral performances, however, I am interested in cataloguing boundary objects (Bowker and Star, 1999) to identify the various cues to the singers and the audience that can indicate or imply meanings and highlight cultural origins or histories. For the purposes of these contextual readings, boundary objects are details that can be **physical** (such as performance
costume, concert venue, choir and audience placement, and objects like flags or religious symbols), **repertory** (encompassing music repertoire choice, composition, structure, and instrumentation), **vocal** (indicating deliberate, or at least universal, changes in vocal production), or **orientational** (referencing the cultural background of the performers, director, composer, and audience). Rather than essentialize the thick event of “music itself” through reductive description—Eidsheim’s “vibrational practice” nightmare (Eidsheim 2015)—I aim to describe as many of these details as possible that could indicate where the boundaries lie in these borderlands; the ways these objects are manifested; and how they are negotiated in specific performance situations.

My fieldwork in the summer of 2015 on Oahu was limited to July and August, so I was not able to attend choir performances during the regular concert season. Instead, I interviewed multiple choral directors and conductors who are currently informing the vocal technique, repertoire, and aesthetic preferences of choral music in Hawai‘i. Several are graduates of the Kamehameha School choral programs, and some cite their time there as formative of the approach they use with their own choirs. All of those interviewed have either former or current affiliations with the Hawaiian churches discussed in the previous chapter—as congregants or musicians.

This chapter will juxtapose quotes from interviews with choral conductors and interpretations of video recorded choral performances available through YouTube and Facebook. In this way, I can illustrate the choral directors’ words with musical examples. In some cases, I also provide readings of multiple performance recordings of the same music to compare and contrast interpretations, concert setting, cultural context, and vocal qualities. Choral directors make most of the choices involved in concert programming
and planning. These interviews offer context behind the production of these concerts—the producers speak for themselves. First, a look at children’s choral engagement in Honolulu through the Hawaii Youth Opera Chorus and festival choirs; next, the efforts at Windward Community College to integrate choral singing with cultural education at the college level; and third, the ongoing performance practices of the adult Windward Choral Society community. In discussing these three very different groups—all of which are also influenced by the Western choral canon—the similarities between the three show how choral music functions as a borderland between Western music, Hawaiian identity, and polycultural engagement within these *kama'aina* choirs.

**E Mele Kakou! (Let’s Sing!) Children learning culture through song**

For grade school students in Honolulu, music is an integral part of their education in Hawaiian culture. This is encouraged by a variety of curricular and extracurricular activities that teach kids how to sing the combination of Western choral and Hawaiian legacy music in various settings. In fourth and fifth grade curricula, students are exposed to Hawaiian history and culture. A program called “E Mele Kakou!” (Let’s Sing!) developed in 2002 brings Hawaiian music, *hula* movement, basic musical education and vocal technique, and Hawaiian legend and history into grade schools. The twelve-week program culminates in performances presented at ‘Iolani Palace. This educational outreach program is amplified and reinforced by two choral festivals that several schools participate in each year. The E Mele Kakou Children’s Choral Festival is for elementary school singers, the Na Leo Pili Mai Children’s Choral Festival is for advanced middle school singers, and Na Leo Hou is the All-State Choral event for high school singers.
These students rehearse with participants from several schools, learning choral arrangements of local songs composed by a variety of kama'aina composers. All of these programs are administrated by staff of the Hawaii Youth Opera Chorus, Honolulu’s premiere children’s choir, and are further sponsored by the Hawaiian Music Hall of Fame and grants from the Cooke Foundation, a fund to support community programs, along with additional state and community support.\(^3\)

Here, the connection between Szego’s investigation of choral culture at the Kamehameha Schools and current community choral efforts was not difficult to make. Nola Nahulu, director of the Hawaii Youth Opera Chorus and a key organizer of the E Mele Kakou and Na Leo Pili Mai Choral Festivals, also serves as Principle Director of the Kawaiahaʻo Church Choir. She created and directs the Hawaiian Choir at the University of Hawaiʻi at Manoa. And she herself graduated from Kamehameha Schools and also served as their choral director for several years.

Nahulu has worked with multiple church and university choirs on Oahu and Molokaʻi over the last thirty years. Her career bridges the gap between native Hawaiian cultural understanding at Kamehameha Schools and the broader multicultural community of the islands. This cultural mixture is made up of various Asian backgrounds, including Filipino, Japanese, Korean, Asian Indian, and Chinese alongside native Hawaiians, Pacific Islanders, Caucasians, African Americans, and Latino groups. More than 21 percent of Hawaiian residents identify as being of two or more races, as of the 2010 national census. Nahulu, though trained in the Kamehameha School system, has brought

\(^3\) The Hawaii Youth Opera Chorus website hosts separate pages for the E Mele Kākou school program (http://www.hyoc.org/index.php/en/outreach/e-mele-kakou) and the affiliated choral festivals (http://www.hyoc.org/index.php/en/outreach/festivals). These pages provide information that could be useful both to parents of children participating and to school administrators or choral directors who wish to bring the program into their schools.
intercultural choral training into the mainstream of Hawaiian multiculture. Her
directorships with the Hawaii Youth Opera Chorus and the Kawaiha‘o Church Choir,
along with her position at the University of Hawaii‘i at Manoa directing the Hawaiian
Choir, has brought her experience as a Kamehameha graduate into the broader
community.

Nahulu describes the vocal timbre at Kamehameha Schools as a result of the
choral instructors asked to teach there, many of whom were imports from the mainland
United States. She says,

*Kamehameha Schools, their color is Norwegian...Norwegian based out of North Dakota, South
Dakota, Iowa – it’s all the Lutherans. Because they created that sound back in the [19]50s and
’60s. The choral directors. It’s straight, but it’s full-bodied. So they took the Polynesian physique,
but you don’t have (demonstrates rapid-fire vibrato) at all, it’s just...sound. And, that’s because –
look where the choral directors came from! They embraced what was here culturally, but that
sound is a different sound* (Nahulu Interview, August 13th, 2015).

Nahulu’s mention of the “Polynesian physique” here is fascinating, for three reasons.
First, she suggests that the choral directors, or the students themselves, had this particular
concept of Polynesian bodies, which she seems to equate with “full-bodied” sound, and
therefore, strength. Whether her classmates themselves made this connection or it was
encouraged by the directors, it would probably be difficult to accurately say. Second,
Nahulu spoke at length about her own choral direction and preferences, and it seems that
she makes use of these corporeal analogies to obtain the desired vocal sound in her own
choirs. So, if physical strength and Polynesian ancestry (or awareness) equates to a
particular vocal timbre, how does this translate in a less homogenous setting than the
Kamehameha School? Third, going back to Eidsheim’s concept of vibrational practice
(2015), here the voice is being given particular attributes that could correlate to concepts
of identity (or at least appearance) to set up and maintain a particular sound. While the
voices themselves might be separate from the individual performer, the performer him- or herself is using cultural, corporeal, and even racial understandings to produce the voice and to listen for particular timbral traits.

Nahulu acknowledges that her own choral style is influenced by this timbral choice and the Western vocal and musical training emphasized alongside Hawaiian music at Kamehameha Schools. This background shows in the recordings of the Hawaii Youth Opera Chorus. They have a blended choral sound with a youthful, open timbre appropriate to young singers, changing to a more mature sound as the children’s voices mature. Nahulu offers HYOC singers challenging music from both inside and outside the Western tradition. The group is affiliated with the Hawaii Opera Theater and has also worked with the Honolulu Symphony to present works that require a children’s choir. For example, in February 2016, a small contingent of students appeared as the “fairy chorus” in Benjamin Britten’s opera *A Midsummer Night’s Dream*. Nahulu encourages the stylistic and musical versatility of these young performers, claiming that when they are young, their bravery, lack of self-consciousness, and ability to mimic makes language and cultural work easy:

> It’s funny, every year when gearing up for enrollment, the parents are always asking me, ‘Well, what is my child gonna learn?!?’ I’m like, ‘well, one month they’re gonna be singing French, and the next year they’ll be singing in German, and the next month we’ll throw in some Russian, but yes, there will be a very strong Hawaiian component, and then you’ll be learning your Japanese folk songs, your Chinese folk songs….’ And for most parents, they’re like, ‘Right on!’ It makes it wonderful for our kids, but they don’t even have a clue as to the fact that French is to German is to Hawaiian is to Chinese is to…for them, it’s the same. (Nahulu Interview, August 13th, 2015).

To clarify, here Nahulu is speaking of the kids’ ability to switch between multiple languages without particular anxiety or effort. Nahulu told me that she had discovered in her work with a children’s choir on Moloka’i that children could learn languages with ease and were less intimidated by other languages than she had expected. This led her to
include more diverse choral music. I asked Nahulu how she teaches the musical nuances of different musical styles and cultural traditions. She pointed out that every choir, on the Mainland or in Hawai‘i, needs to change vocal color and musical approach to accommodate different choral or vocal repertoire, and that being aware of musical origins and meanings helps to effect these changes:

...depending on where it was from, we would change the color and the production to match that particular country. So we wouldn’t be singing a Japanese piece the same way we’d be singing a Samoan piece. So, yes, we change. We change the color. If we do something French, it’s not gonna sound like Bach. And that’s...that’s normal! Choirs can change! So, we can do that culturally too, repertoire-wise. (Nahulu Interview, August 13th, 2015).

Though she is right in saying that choral and vocal tone quality, phrasing, approach to language, and overall affect must change between repertoire from different parts of the world, it is notable that she mentions not just Japanese, Samoan, and French, but also Bach here. The breadth of repertoire, with emphasis on Hawaiian and Polynesian pieces, shows the emphasis on local works that carry cultural weight within the kama‘aina community. Nahulu’s approach to these different musical styles and languages with her choirs can communicate different traits, and perhaps embodiment, of each particular set of repertoire. In essence, if she is asking her choristers to switch between these styles, she may also be asking each singer to emphasize or de-emphasize particular personality traits to create an idiomatic performance. This mimics the multiple shifts in daily kama‘aina life, where these same singers will traverse numerous boundaries between distinct cultures, fusion or hybrid experiences, and encounters with popular culture.

To demonstrate some of the stylistic choices made by Nahulu and the team of directors and participants at the Hawaii Youth Opera Chorus, we will look at a couple recordings of a piece composed for the HYOC and catalogue boundary details that show available meanings and interpretations of the piece, the performers, and the programs.
The first is from the Na Leo Pili Mai Childrens Choral Festival in 2015; the second is a recording from the 2014 HYOC Holiday Concert.

This text\textsuperscript{32}, taken from 1 Chronicles 16:23 and 32-34 in the Hawaiian translation of the Bible, is the central lyric used in “Mele Aku Iā Lehova.” It is part of a larger work, the oratorio \textit{Kinohi} (meaning “Genesis,” or “The Creation”), which composer Herb Mahelona only recently completed. This particular movement, however, was written for the 1998 Na Leo Pili Mai Childrens Choral Festival. Mahelona is a graduate of the Kamehameha School system and the current choral director of the Kamehameha School on the island of Hawai‘i. This piece was recorded during a couple of performances and posted in YouTube clips. I will discuss two of these videos in this section to compare performances.

The first video is from the Na Leo Pili Mai Childrens Choral Festival at Kawaihaʻo Church in February 2015 (Hawaii Youth Opera Chorus 2015, 1:27-4:35).\textsuperscript{33} Here it is sung by a group of several private and public middle school choirs as a part of

\textit{Sing to the LORD, all the earth;}  
\textit{shew forth from day to day his salvation.}  
\textit{Let the sea roar, and the fullness thereof;}  
\textit{let the fields rejoice, and all that is therein.}  
\textit{Then shall the trees of the wood sing out}  
\textit{at the presence of the LORD,}  
\textit{because he cometh to judge the earth.}  
\textit{O give thanks unto the LORD; for he is good;}  
\textit{for his mercy endureth for ever.}

\begin{footnotesize}
32 This translation is provided in the score to Herb Mahelona’s \textit{Kinohi} (Mahelona 2015)
\end{footnotesize}
a cultural outreach program to further the understanding of Hawaiian music and history in grade schools. Sung in Hawaiian, this piece is an interesting musical blend of Western choral structure and style with native Hawaiian  oli-like chant, which recurs on the text “Let the sea roar, and the fullness thereof,” an effective use of word painting and textural change. A quick overview of the musical content in this performance shows the basic structure and some detail of this Soprano/Alto (SA) arrangement:

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:36</td>
<td>Singsongy “oohs” in 2 parts, one melodic, the other harmonic support (repeated 2x, which is equal to another 4 cycles of percussion).</td>
</tr>
<tr>
<td>1:44</td>
<td>Words added to the melodic tune (A). Harmonic support part remains “ooh.” Repeats.</td>
</tr>
<tr>
<td>2:13</td>
<td>Chanted words in unison, harsh, speechlike timbre supported from the diaphragm and placed in the chest. The repetitive percussion is interrupted here.</td>
</tr>
<tr>
<td>2:17</td>
<td>Children return to first vocal placement (choral sound) and a melodic pickup to lead in to the next verse.</td>
</tr>
<tr>
<td>2:18</td>
<td>Percussion starts again at the beginning of the previous singsongy melodic material. Voices again split into two parts: melodic material with words, and “oohs” with harmonic support. Slight change in the melody here (B), with an added octave leap in the third melodic phrase. The tune ends an octave higher than (A). Phrase structure and harmony remain the same.</td>
</tr>
<tr>
<td>2:29</td>
<td>Chanted words in unison, return to “chant” timbre from 2:13. Same abrupt cutoff from rhythmic instruments.</td>
</tr>
<tr>
<td>2:32</td>
<td>Return to first vocal placement with a melodic pickup lead-in.</td>
</tr>
<tr>
<td>2:33</td>
<td>Percussion returns. Melodic material repeats from the previous verse (B).</td>
</tr>
<tr>
<td>2:44</td>
<td>Brief one-word chant and change in percussion, with three short rhythmic taps on the beat and a tacet 4.</td>
</tr>
<tr>
<td>2:46</td>
<td>New melodic material (C). Both vocal parts move at the same speed and include words. Percussion changes to a 4-measure lopsided phrase that is a combination of the original pattern with 4 rhythmic taps in the second half of the percussive phrase. This mirrors the rhythm of the melodic line (C).</td>
</tr>
<tr>
<td>2:57</td>
<td>Repeat of brief one-word chant, with same changes in percussion; then, repeat of (C) with new words.</td>
</tr>
<tr>
<td>3:11</td>
<td>Repeat piece from (A) melodic material and original percussive support. Second voice returns to “oohs.”</td>
</tr>
<tr>
<td>3:25</td>
<td>Chanted material set against original percussive pattern and melodic material (C) in the second voice on “ooh.” The top voice switches back and forth between the “chant” placement and the “choral” placement, with the second voice repeating melodic material without words (A).</td>
</tr>
<tr>
<td>3:56</td>
<td>Both voices return to “oohs.” Voices hold an open fifth on “ooh.” Percussion stops on the open fifth.</td>
</tr>
<tr>
<td>4:05</td>
<td>New melodic material with a homophonic texture for this last song/chant (D). Parallel 3rds, with the addition of words in both parts. Punctuated by percussion at rests in the vocal part.</td>
</tr>
<tr>
<td>4:27</td>
<td>Parallel 3rds broken; addition of a third harmonic voice in the last two 4/4 bars. Ends in a first inversion major chord, with all parts singing words and one last percussive strike.</td>
</tr>
</tbody>
</table>
There are a few obvious hallmarks of “Hawaiianess” in this choral composition and performance. For one, ‘ipu (gourd drums), kā‘eke‘eke (bamboo pipes) and ‘ūlili (rattle tops) are ritualistic Hawaiian instruments used in hula, and provide musical texture that was heard on the islands long before Western contact. They are used in both performances and are specified in the score (Mahelona 2015, 85). For another, the change in vocal production during the chanted text, rather than the melodic material, illustrates one way that the voice can be altered and conceptualized in Hawaiian music. And the emphasis on Hawaiian language biblical text highlights the importance of Christian religion in the Hawaiian musical world. This clip demonstrates the intersection between Western choral performance, Christian religion, and native Hawaiian ritual and language.

Let us unpack some evidence that could indicate borders and memberships in this performance. First, the concert takes place in the Kawaihaʻo Church, in downtown Honolulu. It is situated just across the street from the state building, and many governmental officials, including the current governor, attend services and events there. Both American and Hawaiian flags are prominently displayed, along with portraits of Hawaiian royals, and also the kahili (feather staff standards) of the ali‘i, a ceremonial object used to denote royal lineage. Images of both state government and Hawaiian royalty flank the children as they are performing, and a Christian cross is figured in the wooden panels behind them.

We know that these kids are participating in this program as part of the school curriculum teaching Hawaiian culture, and also that the concert is the culmination of a twelve-week session of classes that focus on music, dance, and folklore. Three of the schools represented here are private institutions; only one is a public elementary. The
cultural backgrounds at these schools are not primarily native Hawaiian, unlike the
demographics seen in the Kamehameha Schools. Students are not wearing the typical
Aloha shirt you would generally see at a celebration or in performance and celebration.
Instead, they wear matching Hawaii Youth Opera Chorus event tee shirts featuring the
HYOC logo, which consists of a treble clef marking inside a diamond—reminiscent of a
traditional Hawaiian quilt square design.

For several of the other pieces in this concert, the Hawaii Youth Orchestra
provides accompaniment, which is why we see the instrumentalists seated down front.
But for this piece, orchestral accompaniment is noticeably absent.

The vocal tone throughout the piece changes notably, depending on whether the
students are singing a melodic line or presenting text in a chanted tone. The melodies are
sung with lyricism and a natural bel canto technique that is appropriate for kids’ voices.
Melodic lines are accompanied by polyphonic humming or voiced “oohs.”

The chanting, however, comes from the diaphragm and chest, with a definite
rhythmic component highlighting the words. This is similar to the chanting style heard in
Hawaiian oli, which sounds closer to a natural speech pattern and highlights text content.
Even though this is a Christian religious text, oli technique is utilized. The piece is
memorized. Clapping and the ipu percussion continue throughout the composition.

Looking at another performance video, also presented by the Hawaii Youth Opera
Chorus in Kawaiaha‘o Church, alterations in performance style and vocal ability are easy
to spot.
Hawaii Youth Opera Chorus Holiday Concert, Dec 2014, Kawaiahaʻo Church

The singers in this video (Hawaii Youth Opera Chorus 2014, 0:00-3:32) are members of three of the HYOC choirs: the Coro choir (aged 8-10), Cantelena choir (aged 11-13), and Gioventu Musicale (aged 14-18). The range of ages allows this group to perform Mahelona’s more musically complex Soprano/Alto/Tenor/Bass (SATB) arrangement of this piece. The main difference between the SA and SATB arrangements is the inclusion of lower melodic material for the male singers and a prominent soprano descant above the main melody throughout the composition. The chant material is changed in timbre in the same way as the previous recording, but sounds more subdued than the first, more visceral, performance.

This concert takes place in the Kawaiahaʻo sanctuary, which has been decorated for the Christmas season with fir garland swags draped across the side balconies and multiple Christmas trees on either side of the stage. The students here wear leis, Aloha shirts and muʻumuʻu with matching patterns and colors, to indicate which choir they usually sing with. Older singers are positioned in the back, with the younger singers in front. The singers who also play percussion are in a double line down the aisle. This arrangement assures that all singers can see the director and makes it easy to retrieve instruments before the piece begins. The juxtaposition between the kamaʻaina dress, traditional Western choral arrangement of singers on the stage, the use of traditional Hawaiian instruments, Biblical text setting, and the insertion of varied vocal techniques builds a compelling combination of Western choral, Christian, and native Hawaiian cultures in this performance.

Mahelona provided me with an unpublished score for *Kinohi*, and looking at the “music itself” on the page indicates an even more complex relationship between Western musical convention (it is written in a Western musical score format) and Hawaiian cultural representation (the specification of the three instruments and use of syllables like “loo” and “toom” in the vocal line to mimic the instruments and represent the natural sounds of Hawai‘i). For example, Mahelona provides the text in both Hawaiian and English at the top of the score as well as the choir type (SATB with 2-part treble chorus) and the instrumentation. He includes dedicated staff lines for each percussion instrument when needed, and provides a piano reduction of the vocal part, though it is not specified whether the reduction should be used only as a learning tool, or played in performance. In both videos, it was not included.

Mahelona’s use of vocables in the score are often accompanied by directives regarding diction and the intended meanings or soundscapes of the vocal effect in these areas. For example, in m. 4, Mahelona double asterisks “toom,” linking to a note — “go quickly to the ‘m’ sound. This represents the pounding of the ka’eke’eke. The “loo” is the sound of the nose flute and the other sound effects represent the swelling and crashing of waves.” The “other sound effects” used in the piece include long ascending or descending slides on “Ah,” melodic “Ooh” sections, and recurring measure-long “Shhh” white noise.

Vocables create a particular physical engagement with the music. In order to create these sounds, singers are made aware of what the sounds represent, and how to best create them. Also, “shhh” and “loo” require strong connection to vocal breath support, which may feel physically different than a sustained word. Because they are sounds rather than text, they free the singer from linguistic comprehension and allow for
a broader interpretation of the piece’s meaning. And, as singers are told that the vocables represent natural elements of Hawai‘i’s geography and ecosystem, the body is being used to mimic the land, which could enhance connection to a sense of place.

In this score, Mahelona is making use of Western formatting, structure, and effects like word-painting to support engagement with Hawaiian native culture and religious participation. The vocal effects used throughout indicate either pre-Western Hawaiian vocal practice or are meant to conjure images of the natural world of Hawai‘i. Playing into this biblical text, he highlights the ecological bent of this particular set of verses, choosing to use lines about the sea (prominently highlighted), the fields, and the woods in a definite nod to Hawaiian veneration of place as a part of identity. The piece is an ideal way to introduce choral singers to Hawaiian instruments and language, and provides sonic choral effects with specific and meaningful tethers to Hawaiian life and history.

Inside a College Choir Room

The college choral “scene” is shaped by many of the same choral conductors and directors. Nola Nahulu formed and currently directs the Hawaiian Choir at the University of Hawai‘i at Manoa. The mission statement included in the course listing for this group points up the multiple emphases of work in the choir:

*The Hawaiian choral tradition is one of the pillars of Hawaiian music. This course is designed to give students the opportunity to participate in Hawaiian singing within a choral ensemble. While the class focus is upon repertoire and performing, it also gives attention to Hawaiian language and the background of each song. There is a public performance at the end of each semester. All music is performed by memory (“The UH Choirs,” University of Hawaii at Manoa Music Dep’t).*

This choir is one of four at the University of Hawai‘i at Manoa. Elsewhere in the University of Hawaii system, the choral programs are not as large. At Windward
Community College (another UH school), there is only one group, made up primarily of
beginner musicians and music aficionados. The choir’s two most recent directors, Aaron
Sala and Ka‘ala Carmack, are both kama‘aina and part native Hawaiian. Each has
successful scholastic and performing musical careers. Sala is also a product of the
Kamehameha School music program, though he went back and forth between Hawai‘i
and Samoa (his father’s birthplace) during grade school. Between his time in Samoa and
Hawai‘i, he built a cultural approach to music informed by both places:

“I was born here [on Hawai‘i]. My father is pure Samoan. So we moved to Samoa, and we spent
several years in Samoa. I think my worldview is really shaped by that time in Samoa…. In Samoa,
there really is no attention to tone quality, at that time. Now I think there really is. But at that
time, in a church service, whoever the old woman was would start the song and everyone would
come in on their part. It really was about singing for the joy of praising God. And everything that
the village did was singing to bring good energy to the village. A “sing because I’m Samoan” type
of thing. Everybody sang and everybody danced. Here [in Hawai‘i], that wasn’t the case. If you
wanted to dance, you joined a halau. If you wanted to sing, you joined a choir. There are these
rules and regulations. At Windward [Community College], what I wanted to do was recreate my
childhood, in the sense [that you] sing for the joy of singing first. And then we figure it out. (Salā
Interview, August 21, 2015).

In this quote, a dichotomy between formal and informal music making appears. Sala
references a natural vocal tone that was not only easy, but also invitational and inclusive.
When he moved back to Hawai‘i, he encountered a more institutional approach to music
education, one that emphasized structure and community in different ways than he had
experienced in Samoa. Sala remembers how he juggled both Hawaiian jazz music as a
pianist and classical voice training as a singer, two realms he has since reconciled in his
work as a gigging Hawaiian performer, choral conductor, music director and cultural
administrator.

My first love was the voice, and I trained to be an opera singer. When I was in High School, I
started studying voice with one of the teachers up at Kamehameha, and right after I graduated, he
took me to his voice teacher….And about 1998, she sent me to study with a husband and wife duo
in New York, up in Riverdale. So I spent a pretty good chunk of time with them. And at the end of
our “internship,” I auditioned…for a couple of agents, and was offered a contract very young.
And, on the flight home, I decided...I really wanted to stay home. And so, part of my struggle is to use this work that I’ve done in applied music in the work that I do outside of applied music. (Salā Interview, August 21, 2015).

Sala earned a Masters at the University of Hawaii at Manoa in Ethnomusicology, writing his thesis about Hawaiian piano improvisational style, using his own experiences as a young pianist learning from family members. He subsequently taught Hawaiian Studies courses as an adjunct professor at Windward Community College (WCC), and took over the WCC Choir in 2011. At the outset, the choir was very small and musically underdeveloped. Sala chose to perform music that would build awareness of musical concepts and vocal health, but which also would encourage the students to stay in the group.

When I came in [to direct], the choir had six people. We built the choir to 37. I had no qualms. I would walk out and say, “You! Get in choir! You smokers over there! We’re starting in ten minutes!” So the repertoire really was building repertoire. We were doing incredibly easy one-part, two-part, three-part kind of things, and then I would throw “River in Judea” at them. I was doing primarily Polynesian stuff as a bridge to learning how to use the voice. I wasn’t going to throw Palestrina at them straight away. Randie Fong had arranged “E Māui ē.” His Polynesian stuff, rather than his Hawaiian stuff. Because his Polynesian stuff is less...there’s less expectation on tone quality. It’s a natural, “whatever comes out of your mouth,” kind of thing. So we started there (Salā Interview, August 22, 2015).

Here, Sala deliberately seeks out repertoire that is culturally appropriate and does not rely on the ability of choristers to modify timbre. Whereas Nola Nahulu emphasized her choristers’ ability to comprehend these timbral and cultural shifts in music, with these college-level beginners, Sala wishes to build confidence in a natural voice (and perhaps also a healthy self-confidence). These singers, in perceiving their own sound, are not asked to be so critical of their voices that they might become discouraged. Though Eidsheim’s “vibrational practice” emphasizes the experience of sound and timbre, the feedback short-circuit from a singer’s voice to a singer’s ears can potentially tie to concepts of self that could influence the singer’s reactions to the experience. In other
words, if a beginning singer is constantly asked to modify tone (e.g., “You’re flat! Sing brighter!”) it may result in negative understandings of self (“I must be a terrible musician!”). Sala uses the Samoan broad, open-throated vocal tone and a low-pressure casual music-making environment to encourage young singers.

Salā’s reliance on kamaʻaina composers, such native Hawaiian Randie Kamuela Fong, built the confidence and repertoire of the group. He also included simple sight-reading exercises and mainstream choral music to energize the singers and enhance their musical skills. Though he currently works at the Royal Hawaiian Center in Waikiki as the Director of Cultural Affairs, he continues to teach Hawaiian Studies courses at WCC and has found a new director for the choir in native Hawaiian performer, composer, teacher and ethnomusicologist Kaʻala Carmack.

Carmack was born and raised in Hawaiʻi but attended high school in Japan rather than at Kamehameha Schools. His approach to music is colored by his youth in Honolulu, when he participated in impromptu kanikapila (jam sessions) during family events:

> There were so many moments, especially in my grandmother’s house in Kaimuki, [where] we would get together as a family fairly regularly…. I have so many clear memories of somebody sitting at the piano, my uncle playing the guitar, and my aunties and my grandmother playing the ‘ukulele, and…whoever was in the kitchen, they’d be singing; everyone at the table, they’d be singing. Or playing…. It was wedded to who we were, to what we did, to where we came from, where we’re going. The things that are of value to us, the music was part of that. It wasn’t separated from that as an artform unto itself, it is out of a family context. (Carmack Interview, Rickbaci TV 2012)

The familial aspects represented here sound similar to Sala’s recollections of music making in Samoa, though this reflects a more private context than Sala’s descriptions of community-wide participation. Carmack aims to bring culture into the rehearsal room or performance space by embedding cultural context:

> ...my approach to teaching Hawaiian music is...a hybrid of my academic training and what I learned from my musical family. One of my chief roles is to be the person who delivers the message that’s between the lines, so to speak, where I’m not just teaching them the notes, not just
teaching them the intervals, not just teaching them the rhythm, the phrasing. It’s not just an art form, it is music in culture⁵⁵ (Carmack Interview, Rickbaci TV 2012).

Carmack currently continues to build the WCC choral program, incorporating a variety of repertoire from various cultures. But his primary emphasis remains on Hawaiian song and choral arrangements.

“E Maui e,” by Randie Kamuela Fong, Windward Community College Choir

The WCC Choir, conducted in this instance by Aaron Sala, was video recorded at the E Himeni Kakou Collegiate Choral Festival in February 2012 (Hawaii Youth Opera Chorus 2012, 1:00-3:24). In this clip they perform “E Maui e,” composed and arranged by Randie Kamuela Fong, a graduate of the Kamehameha School System and current KS Vice President of Cultural Affairs. Fong’s lengthy career as an educator, composer, and Hawaiian cultural advocate includes decades of work with the Kamehameha Schools Song Competition, chronicled in Szego’s work with students there. This piece reflects Fong’s creativity as well as his longtime promotion of education in Hawaiian language, legend, and music. The piece, as Sala states in a short description before the performance (Hawaii Youth Opera Chorus 2012, 0:00-1:00), is based on the Hawaiian legend of the demigod Maui⁵⁶ and Fong’s trip to the island of Maui with his wife.³⁷

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⁵⁵ Carmack’s use of “music in culture” here reflects as much on his ethnomusicological training as his Hawaiian musical experiences, as these words echoothnomusicologist Alan Merriam’s formative categorization of Ethnomusicology as a field (1964).

⁵⁶ The legend of Maui appears, in various forms, in several Polynesian cultures. In the Hawaiian tradition, several stories detail Maui’s magical feats of strength and cunning. Salā references the legend in which Maui lassos the sun with one of his female relatives’ hair to aid in drying bark for cloth. He drives a bargain with the sun, in which the sun agrees to come up earlier and remain in the sky longer during the summer months.

For this performance, Sala wears a printed, long-sleeved Aloha shirt. The students are dressed in non-uniform black. Most are barefoot. The choir here is made up of eighteen women and ten men, split into lines of men and women and separated by vocal part. A variety of cultural backgrounds are represented, alongside a few *kama'aina haole* students. The concert is, yet again, held in the sanctuary at Kawaiaha'o Church. The singers are positioned between palms, national and state flags, and *kahili*, with a Christian cross front and center.

This particular event, the E Himeni Kakou Collegiate Choral Festival, is run by the Hawaiian Chapter of the American Choral Director’s Association (ACDA- Hawai’i). Most conductors on the islands are members of the organization, and the participating choirs are invited from the multiple colleges on the islands. In 2012, the performers included the Brigham Young University Hawai‘i Choir, Windward Community College choir, UH Manoa University Chorus, Kapiolani Community College, Hawaii Pacific University, and Leeward Community College. All these schools besides HPU and BYU Hawai‘i are a part of the University of Hawai‘i system.

Musically, this piece is divided into several sections:

- **0:00** Aaron Sala introduces the piece. He provides information about the song’s composer and explains ties to the Hawaiian legend of Maui.
- **1:03** Unison melody in two octaves – men one octave lower than the women. Pitches are sometimes scooped or approximate. Includes some “blue notes” from the style of vocal pop. 4-bar phrase.
- **1:17** Unison melody begins again. After the first measure, the vocal lines split into homophonic four part harmony, with the melody remaining in the Alto line, for the next measure. In the third bar, the voices converge into two parts (male and female voices divided), with some slight deviance from the previous homophonic rhythmic texture. The verse ends in a unison tonic in octaves.
- **1:40** Male and female voices split. The women start first, singing a bouncy melody, faster than the previous melodic material. The men support the new tune, joining with their own homophonic counter-melody. The voices split into three parts in the second half of the melodic phrase (men, altos, and sopranos) and continue to the end of the phrase. The verse ends in a unison tonic in octaves.

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38 I asked Sala why his students were barefoot during this performance, and he gave a similar (though more brief) answer to Malia Ka’ai Barrett’s response. “They're standing at the pulpit...therefore, no shoes. :))” (Aaron Salā, in email to the author, March 29th, 2016).
The men start singing the melody first this time, with a brief split between bass and tenor male voices. Men are tacet when women take over the melody in parallel thirds. At the end of the women's two-bar phrase, the men punctuate with a brief percussive exclamation. Men repeat their melodic material with the same harmony. Women repeat parallel thirds to end the phrase, again with male percussive exclamation.

New three-part homophonic declamatory material appears for both men and women, which serves as a bridge to a new combination of melodic material.

Women sing accompanying “Aia’s” in thirds, while men present the original melody in unison. They switch to finish the phrase – women on melody in unison, men with accompanying “Aia’s.” This repeats. The verse ends in a unison tonic in octaves.

Repeat of the beginning of the piece, with the same unison melody and lyrics. Same four-part harmony with the melody in the Alto line, converging on two parts (men and women vocal lines). Parts converge again at the end of the piece on a unison tonic in octaves.

Applause, with a loud “Chee-hoo” exclamation from an audience member in the balcony.

The piece is relatively uniform vocally, excepting the punctuational exclamations from the men in 2:00-2:14. Pitches throughout are somewhat approximate, especially in intervallic leaps and the introduction of harmony (when parts split). This all seems to relate to the newness of the choir and the group’s collective musical and vocal knowledge.

At my request, Sala sent me a scanned copy of Fong’s sheet music for “E Maui E” (Fong, c. 2000). As opposed to Mahelona’s computer-generated score, this was produced in neat handwriting on staff lines, with typewritten text underneath. There is no translation, no indication of when or for what occasion the piece was composed, and the author is simply listed as “R. Fong” here. It is written on two staff lines, treble and bass, and the occasions where the voices split are indicated without adding any other staffs. There is no piano reduction; it would be unnecessary, given that the treble/bass writing here could read as a piano part for training in rehearsal quite easily. The punctuational exclamations referenced in the listening chart above are indicated with percussive “x” noteheads, vaguely pitched, with the vocable in parenthesis—for example, “(‘a)” or “(‘i)”

39 “Chee-hoo!” is an exclamation in Hawaiian pidgin. It may have originated in Samoan culture, but is used in Hawaii to celebrate a good effort or event.
on the third beat of a 3/4 measure. Though the piece makes use of traditional Western notation, it seems to be used as an expedient way to teach the piece here, rather than a clear indicator of meanings, effects, and structure in Mahelona’s score for “Mele Aku Ia Iehova.”

The choice of music referencing Hawaiian legend, composed by a Kamehameha graduate who is a local proponent of cultural awareness, underscores the importance of cultural context in this piece. And Sala’s introduction is reminiscent of the storytelling mode that the piece, and song in general in the Hawaiian cultural context, is supposed to represent.

**A Kamaʻaina Community Choir**

Beyond the grade school and college choir rooms, the tradition of choral music continues with adult community choirs, organizations for locals with a good ear, a good voice, and a penchant for choral music. There are multiple choral organizations in Hawai‘i that present concerts of Western and Hawaiian choral music alongside pieces from other parts of the world. Two of these organizations, the Windward Choral Society in Kailua, Oahu, and the Kona Choral Society in Kona, Hawai‘i, are directed by *kama‘aina* conductor Susan McCreary Duprey.

Duprey was born in Hawai‘i and has lived there for much of her life. Her father, John McCreary, was the choral director at the ‘Iolani School, a private Catholic institution in Honolulu, and also the music director and organist at the Cathedral of St. Andrew. His religious and secular compositions in the Hawaiian language are still frequently sung at St. Andrew’s as a part of the Eucharist, and also at ‘Iolani for religious
services and choral concerts. Though Duprey is not herself a product of the Kamehameha School system (she graduated from ‘Iolani School), her upbringing and lineage exposed her to Hawaiian choral and community customs early on. She credits her experience in a diverse community for her musical and linguistic versatility and cultural sensitivity:

_Hawai‘i is a complicated place…. And I’m a born and raised haole girl. I tear up every time I talk about growing up here and being of this place—even though I’m a haole girl. So I’m not Hawaiian. And that had a huge impact on me, and continues to this day as far as choices and sense of culture…. When I went to my friend Kristi’s house, we took our shoes off and we sat on the floor and we ate Chinese food. When they came to my house, my dad was an Anglican “bells and smells” church, cathedral…. Relating it back to music, the facility (because I love languages and cultures and I have the ear of, when I go to this neighborhood, it sounds like this, when I go to this neighborhood, it sounds like this), I can imitate Filipino, Korean, Japanese, Chinese, Hawaiian, the Pidgin, whatever._ (Duprey Interview, Aug 12th 2015).

Her reflections echo Nahulu’s suggestion that _kama‘aina_ kids have a strong ear for language and musical convention—without self-conscious awareness of all the skills involved. She emphasizes mimicry as a key skill in daily life that has transferred into her musical career. In this case, “vibrational practice” associated with mimicry (which includes timbral and cadence cues as well as linguistic or cultural ones) was encouraged in Duprey’s childhood environment on Oahu, which has lead to a musical facility as well as a chameleonic sense of self.

Duprey attended undergraduate and graduate school on the U.S. East Coast, then returned to Hawai‘i. She founded and directed the Hawai‘i Pacific University International Chorale and Vocal Ensemble, billed as “the state’s first choral program specializing in multi-cultural choral repertoire.” And in addition to directing church choirs, she also directs both the Kona and Windward Choral Societies.

Repertoire for the Windward Choral Society is purposely multicultural. In the past four years, WCS programs have included pieces from South Africa, Samoa, Argentina, Nigeria, Germany, the United Kingdom, Sweden and Puerto Rico. African-American
spirituals and gospel are often folded into the mix as well. Native Hawaiian and Hawaiian language pieces are almost always included and make up a majority of the repertoire performed.

Duprey includes program notes to explain the origins and stories behind her diverse repertoire for each concert. She also takes pains to educate WCS singers about the music, and often brings in local cultural specialists or musicians with knowledge or connection to the repertoire to work with the choir. Through this practice, she promotes an understanding about the piece that will highlight diverse cultural material both for the singers as well as the audience:

> My hope is to bring an honesty. There is inherent honesty in each piece. It’s our job to bring that out. And I think that’s why the audience responds, singers respond—something happens in those moments of rawness. What is the piece’s heritage? We go from that. And that’s what I love about programming concerts. We go from (sings) “Ubi Caritas” (Durufle) to [a piece from South Africa]. We’re gonna respond to the heritage of that piece, that inherent life of that piece (Duprey Interview, Aug 12, 2015).

But Duprey also acknowledges the difficulties of working with multicultural music that may have different connotations in different settings and with different people of the same community. Her *kama‘aina* upbringing made her sensitive to these boundaries, as well as some of the ways to interpret them:

> And every single person we encounter will have an opinion within a family. They’ll have different opinions. I think the great thing—and this is the thing about ethnomusicology, and why ethnomusicology with choral music is so important—is helping a choral director make informed choices on that. Before I’m gonna do a piece from another culture, all those things are very important. “You know, that’s only sung at funerals for chiefs. So we’re not gonna do that.” Or, you can do this in a concert setting, but I’d really appreciate it if you shared the story....So I think helping to make those informed decisions and to find specialists in that particular field or leaders in a particular culture, to connect with them and to ask what is appropriate [is important] (Duprey Interview, Aug 12, 2015).

The WCS is an unauditioned group of over one hundred singers, made up predominantly of *haole* and mixed Asian *kama‘aina*. Duprey emphasizes enthusiasm over exact
technical precision, encouraging the singers to wholeheartedly participate in each
rehearsal and performance and transmit their enthusiasm to audiences:

When music is performed—and what I feel my calling and job is—is to make song honest and raw. Technical precision, we’ve got to work toward that. We’ve got to have that. But if I go to a technically “perfect” performance, it does nothing for me emotionally. If we’re gonna take the angle—which is my hope—of an honest performance with passion and raw spirit, I don’t care what your background is. You will be moved. You’ll be moved, you’ll be touched. What’s different here in Hawai‘i is, we don’t have musical snobs. We don’t have to play to musical snobs. (Duprey Interview, Aug 12, 2015).

Duprey’s approach creates a place for older, non-student singers to discover or rediscover choral music. But her emphasis on a variety of music—some Western, some mainstream “world” choral music, and lots of Hawaiian and pan-Polynesian arrangements—pushes the experience into engagement with cultural education and awareness. In my interviews with her, Duprey strongly ties her musical upbringing, style, and mores to her youth on Hawai‘i, where she was simultaneously exposed to multiple cultures and asked to shift between them depending on the environment. She brings that kama‘aina experience into the rehearsal room and performance space with her.

Much of the music performed, Hawaiian or otherwise, is religious. Duprey often features Hawaiian language pieces by her father, written for the Cathedral of St. Andrew choirs or for chapel services at ‘Iolani School. She intermixes these compositions with traditional Hawaiian songs in choral arrangement and also new compositions by kama‘aina and native Hawaiian composers.

The program for the WCS spring concert in 2015 included four pieces in the Hawaiian language out of eleven pieces total. Two of the Hawaiian language songs were secular texts, the other two sacred. “Na Ke Akua ‘Oe e Kia‘i,” by John McCreary, has a
spiritual poetic text, whereas “Nana No Au i Na Mauna,” by Aaron Mahi, is a Hawaiian translation of Psalm 121\textsuperscript{40}.

The two secular songs were both written by graduates of Kamehameha Schools. The first, “Keawaiki,” was written by Helen Desha Beamer, an influential native Hawaiian composer, dancer, and classically-trained singer who wrote music and recorded in the early twentieth century, during the heyday of the hapa haole tradition. This piece emphasizes place, describing a region on the island of Hawai‘i, Keawaiki Bay.\textsuperscript{41} The emphasis on nature and geography, combining with a sense of belonging in the text, which repeats, “Beloved son of Hawai‘i, you are indeed a favorite” at the end of each stanza, is a typical conjunction of subject matter in mele texts (Sebree, xvi).

\textsuperscript{40} The program from this event lists the Psalm 121 from the King James Version of the Bible. “I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord, which made heaven and earth. He will not suffer thy foot to be moved: he that keepeth thee will not slumber…”

\textsuperscript{41} Keawaiki Bay is just south of the Waikoloa Beach Marriott Resort and Spa, a large luxury hotel property built on Hawai‘i and surrounded by other resort properties and golf courses up the coast. However, the Keawaiki Bay is relatively untouched by development.
Here is an invitation
Received from Keawaiki.
To visit, relax, to get together
And lunch with friends.
Beloved son of Hawai‘i
You are our favorite indeed.

Truly beautiful, cool and comfortable;
Beloved son of Hawai‘i,
This home by the sea.
You live there,
Beloved son of Hawai‘i.
You are our favorite indeed.

The piece was originally written for a solo singer and accompaniment, but Randie Kamuela Fong wrote this arrangement for the Kamehameha Schools Song Contest in 2002. Through score sharing, the piece has made it from the Kamehameha Schools culture into the wider kama‘aina community.

The second secular piece, “Nani Ko‘olau,” was made famous by The Brothers Cazimero, a highly revered duo from the Hawaiian Renaissance. The song describes a lovers’ tryst near the mountains of the Ko‘olau crater ridge on Oahu. In the first two stanzas, much is implied about the relationship through vivid naturalist imagery.

Nani Ko‘olau a he pō anu
Kaʻīniki welawela o ka Makasila
I laila kāua i walea ai
Me ka wai o ka ʻulala e hō

A hiki kāua i Nuʻuanu
A inu i ka wai o Silosila
I laila kāua i hiʻolani ai
Me ka wai o ka pali Koʻolau

The beautiful Koʻolau and a cold night.
I feel the sting of the Makasila wind.
We passed away the time
With the waters of song.

We came to Nuʻuanu
And drank the waters of Silosila.
There we rested pleasantly
Beside the waters from the Koʻolau cliffs.

This is an example of kaona, in which the description of the beautiful yet chilly natural surroundings are meant to mimic the beauty and coldness of the lover that eventually spurns our singer. In both secular Hawaiian pieces, natural beauty and a sense of Hawaiian place dominates the texts, alongside emphasis on Hawaiian cultural norms in courtship and friendship.
The available videos of the WCS feature a large group of predominantly older singers of a variety of races (though many appear either to be haole or hapa haole) singing in church sanctuaries. While the group is not explicitly religious in nature, the members perform in a variety of churches each season. This circumstance is not bounded by religious denomination; they have sung concerts at Catholic, Methodist and United Church of Christ churches over the last three years.

In these concerts, the singers appear in mismatched Hawaiian prints and Aloha shirts, with the women wearing long dresses. During my fieldwork, I found that these prints were favored for celebratory gatherings and semiformal events, and they are considered a hallmark of kama'aina participation in the island community. Though this dress code is a directorial as well as a group administrative one, Duprey notes that the WCS has mainly kama'aina members who, although they might not be native Hawaiian, have lived in the area for most of their lives and have become fully integrated into kama'aina culture. She contrasts this with her other affinity choir, the Kona Choral Society on the Big Island. Most of the KCS members are what Duprey describes as “snowbirds,” seasonal residents who primarily live somewhere on the Mainland (Duprey Interview, Aug 12, 2015). She programs similar material with the KCS, but that group more often focuses on larger Western works; in 2015, for example, they performed the choral parts in Beethoven’s 9th with orchestra in a joint concert.

The Windward Choral Society is akin to community choruses across the Mainland United States and countless choirs around the world. These groups allow older non-professional singers to continue participating in a nominally secular group, rather than a church choir. However, Duprey’s deliberately polycultural approach to repertoire
and sensitivity to Hawaiian song has brought this *kama'aina* experience beyond the normal choral affinity group into richer cultural territory.

**Cultural Markers as *Kamaʻaina* Boundary Objects**

Western choral music has been embraced and adapted in *kama'aina* culture to present various markers of Hawaiian art, community, and everyday life. Finding nuanced musical and extramusical “objects” within these performances can hint at the complexity of meaning that choral music can convey in Hawai‘i. Following the life of *kama'aina* singers from childhood choral participation, to college groups, to community affinity choirs shows the commitment to choral music on the islands, and additionally hints at *kaona*-like subtexts beneath the surface in choral performance. The thick musical event, as experienced by participants and listeners, is difficult to define and even harder to quantify; but physical, repertory, vocal, and orientational details can point to the implicit values delivered through performance.

**Physical**

Each group and every performance contains visual cultural markers that orient the performance in a cultural context. Dress and physical setting can say a lot about the understandings between directors, singers, and audience. The Na Leo Pili Mai Children’s Choral Festival and the E Himeni Kakou Collegiate Choral Festival performances took place in Kawaihaʻo Church, a historic building with complex ties to state government, Hawaiian *aliʻi*, and the Hawaiian Christian community.
**Repertory**

The pieces discussed here are a part of a much broader, and certainly unusual, canon of music codified by choral directors on Oahu. The Hawaiian pieces, even the religious ones, often feature descriptions of the islands and venerate Hawaiian lands. Hawaiian instruments are sometimes used in a choral setting. Music is generally written in Western notation rather than taught orally in the choir room, though pieces are often commissioned or solicited from other composers and conductors on the islands. A great many pieces go unpublished or are self-published, shared within the Hawaiian choral community through networks of trusted ‘ohana. The concert culture is typically Western, with choirs standing in rows on risers and singing out toward the audience, and applause expected at the end of each stand-alone piece. Music may be memorized (especially in the case of the children’s choirs), or sheet music may be used, depending on the piece.

**Vocal**

Vocal ability and maturity vary between choirs with children, college students, and adults (many of whom are older performers). However, there is one very striking vocal change that seems to carry cultural heft: Both performances of “Mele Aku Ia Iehova” include a definite shift from Western bel canto choral production to a style akin to Hawaiian ‘oli (chant). The sections shift between homophonic or polyphonic vocal lines to striking unison passages delivered in a strong chest voice.

Though this is certainly the intention of the composer, Herb Mahelona, it is also the prerogative of the director and singers to understand the implicit meanings between these vocal and textural shifts, and to transmit them to the audience. The contrast here is

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42 Therefore, it seemed appropriate to produce time-stamped listening charts of the videos using Western musical terminology for structural, timbral, melodic, and rhythmic details.
between Western choral tradition, Christianity, and native Hawaiian tradition, and references centuries of cultural compromise in a piece that lasts less than four minutes.

Relating this work to Eidsheim’s “vibrational practice” lets us discuss how timbre and embodiment can tie to a sense of self and musicianship. Timbre is often personified or physicalized in choral rehearsals, meaning that singers are encouraged to sing with a “full-bodied” or “open-throated” sound, for example. When these directional concepts are tethered to cultural constructs, the embodied experience becomes linked with those cultural touchstones and personal identity as a singer and as a person. In groups where cultural difference and heritage is already emphasized in repertoire choice, this can be doubly powerful.

**Orientational**

The participant pool in each choir can be defined by age, cultural background, musical comprehension and ability, and their point of entry into choral culture. For instance, the Na Leo Pili Mai student participants are singing with other students from multiple schools (some of which are private and religiously-affiliated). They have prepared the repertoire in their own choir rooms with their own conductors, and have had varying musical learning processes depending on their school and teachers.

While the music presented by these groups varies depending on the event and time of year, Hawaiian music is celebrated and programmed in every choir discussed. In all my interviews, the directors emphasized Hawaiian music as an acknowledgement of locality and community. They seemed to use the term “Hawaiian” in these cases to mean “of the island,” a fairly broad definition. This includes: music written by native Hawaiian composers; music in the native Hawaiian language written by kama‘aina composers;
music written by *kama‘aina* celebrating Hawaiian legend and lands; and music written by *kama‘aina* highlighting community culture and history. I asked Nola Nahulu and Malia Ka‘ai Barrett how they choose composers to provide new material for the Hawaii Youth Opera Chorus:

**NN** So we know who these people are. They all tend to be local, whether they’re actually from here or not. Other arrangers we have asked, and they tend to be local, specifically for Hawaiian stuff…not only arrangers, compositional too…

**ESC** When you say “local,” you mean just…of the island?

**NN** Of the island. Not necessarily born and raised. Of the islands. And we know their work. I don’t usually go blindly.

**MKB** And usually not specifically ethnically…

**EAS** …bound. OK.

**MKB** I mean, we don’t…I would say that we don’t necessarily look at somebody and say, “Oh, you’re Japanese, you must do a good Japanese arrangement.

The decisions regarding who can participate as a composer or arranger mainly relies on the extensive ‘*ohana* network of friends and family that ties together the community. It is a tight-knit network of musical personages on Oahu, and everyone who programs choral music learns who to ask for certain types of repertoire or arrangement. This is an especially sensitive issue because of the *kama‘aina* complexity of identity.

Each director/conductor I talked to stated, without much prompting, his or her own cultural background, but also asked about my relationship to Hawai‘i as well. This is a part of the *kama‘aina* negotiation, and it applies in vetting choral repertoire and composer/arrangers, too. In most cases, programs list song lyrics and origins to demonstrate meanings to the audience; but there is not always a section explaining the provenance of the pieces. Listeners must know a little inside information about the current and past musical communities of Hawai‘i to decipher how to navigate local identity.

According to Rice and Eidsheim, each singer and listener at every concert has his or her own personal reaction to the musical experience, which is guided by specific
cultural experiences and memberships. But by looking at these clips and materials, and paying close attention to the boundary objects of event occasion and setting, participant demographics, musical content, and performance choices, we can begin to parse the tensions between Western musical influence, other multicultural influences, and Hawaiian culture in Oahu. *Kama'aina* must navigate these tensions and recognize these boundaries, as well as boundaries between many other cultures, throughout their everyday lives. They are, as we can see here, taught to do so from an early age. And musical experiences such as choral concerts allow participants and listeners an opportunity to learn and display these shifting borders in a liminal, and public, space.
CONCLUSION

The Hawaiian choral soundscape is a delicately wrought nexus of multiple musical traditions and implicit cultural comprehensions. Similar to the intricate weaving patterns of Hawai‘i and Polynesia, the choral tradition relies on a combination of indigenous and imported materials handcrafted, using shared community knowledge, into vessels of cultural significance. Looking at the ‘ohana of contributors, the reliance on school systems and youth education, and the complicated system of implicit kaona, it is clear that this field offers keen insight into the musical world on the islands as well as the interactions between indigenous Hawaiians and various immigrant groups under an entrenched residual Western colonialist influence. Kama‘aina must weave the various strands of their own identity and affinities into their interactions with others to build their own ‘ohana network and to navigate everyday life. And the tangled web of Hawaiian choral musicians, composers, and directors mirrors those efforts.

Back to the Research Questions

This investigation began with three main inquiries. Looking at the ethnography and analysis provided in Chapters 3 and 4 can provide some insight into how choral music functions in kama‘aina society.

First, How does Western choral music blend with Hawaiian music in Hawaiian church services (Ch 3), and what boundary objects/signifiers are involved in interpreting these combinations? A combination of Western church rhetoric and musical tradition is evident in the services I attended (Chapter 3), which could be used to bind together
worshippers from various backgrounds (either visitors or kamaʻaina who have previously been privy to Hawaiian traditions). However, emphasis is placed in all three services on Hawaiian language in collective speech like prayer, cantored chant that references both Western Christian tradition and Hawaiian musical legacy, and, perhaps most strikingly, in Hawaiian language song.

Unpacking these traditions required attention to details in the service. Boundary objects such as a particular repertoire choice, mode of dress, service order, and even physical objects and symbols perpetually on display in the churches can help participants—be they native Hawaiian, kamaʻaina, or visitor—to assess their own relationship to the service and regular congregation.

Second, how do choral directors describe musical multiplicity in the Hawaiian choral landscape, and has this musical multiplicity translated into broader kamaʻaina choral culture? The directors I spoke with had common connections with certain strands of choral study on the islands. All of them cited their own upbringing in Hawaiian culture, their family life, and their schooling (both musical and extramusical) as integral to the way that they approach choral music on Hawaiʻi. All of the alumni of the Kamehameha School system referenced their time there either as students or as teachers. The only choral director who did not have this connection was Susan McCreary Duprey, who, however, was involved with the choral department at ‘Iolani School, another private institution in Honolulu with a strong Western choral tradition that was influenced by missionaries and cultural proclivities in a similar way to the situation at the Kamehameha Schools.
Rather than speaking about the actual demographics of their choral participants, these directors focused on contributors being “of the island,” a literal translation of *kama‘aina*. They all emphasize inclusion of Hawaiian and Polynesian music in every choral program and concert, and program or commission pieces by trusted *kama‘aina* composers. These compositions regularly feature natural themes, even when using religious texts, and refer to geography and place as a part of belonging.

**Third**, can cultural understanding of musical multiplicity be seen in embodied performance? This part of the exploration gets tricky. Looking at the interviews, there are thoughtful discussions that approach vocal timbre, technique, and modification. Susan McCreary Duprey and Nola Nahulu in particular want to teach music idiomatically, using cultural context as a tool to change embodied engagement with the music. Their dedication to this type of physical/cultural education was certainly apparent here. However, extensive surveys of the singers themselves—native Hawaiian, *hapa haole*, *kama‘aina*, local, snowbirds, and however else they might self-identify—are the only way to really answer this question.

Considering the videorecordings referenced, the universal changes in tone and articulation in these pieces indicate that some of this education is getting through to the singers, and that they are aware (either mentally or through muscle memory) of the juxtapositions of Western and Hawaiian musical styles in the music they are performing. This muscle memory can go far beyond simple physical representations when they are linked, through instruction by directors, to a cultural construct of vocal timbre and articulation. Singers can come to understand themselves and their own proclivities or
abilities through these metaphorical tethers to particular cultural “sounds,” and they can
learn to switch back and forth between certain timbres and approaches to highlight the
cultural material in the music. Members of the *kama‘aina* choirs, which are made up of a
broad cross-section of all ages, cultural backgrounds, and living situations, are used to
crossing a nexus of juxtapositions as they travel from home to work or school, carrying
various memberships, affinities, and affiliations along with them and using those
memberships as a tool to forge personal connections. Choral singing offers the
opportunity for them to do the same thing, only better: to negotiate through song.
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VIDEOS AND RECORDINGS

SCORES
Glossary of Hawaiian Terms

Ali‘i
“Chief.” Noble class of native Hawaiians that can trace their lineage to the Hawaiian royal court or chiefs.

Aloha
Most simply translated to “love,” this word has multiple meanings in different contexts, including “compassion,” “salutations,” or “farewell.”

Haole
White person, or foreign of Caucasian descent.

Hapa Haole
“Half white.” In some cases, this term is used only for people of both Caucasian and native Hawaiian decent; it is also more generally used to describe someone of mixed race.

Himeni
Religious hymn, or a hymn-like song.

Hula
Native Hawaiian dance, which appears in many stylistic forms, that includes elements of song, storytelling, and illustrative movement.

‘Ipu
Gourd rattle or drum.

Ka‘Eke‘Eke
Bamboo pipe percussive instrument.

Kahili
Feathered standard signifying the ali‘i.

Kahuna
Priest, magician, or expert.

Kama‘aina
“Child of the land.” One born in Hawai‘i, or, sometimes, one who has spent most of their life in Hawai‘i.

Kanaka Maoli
Full-blooded native Hawaiian.

Kaona
Hidden meaning or concealed reference popular in Hawaiian poetry. Words with double meanings.

Kapu
Sacred, taboo, consecrated, or forbidden.

Kokua
Assistance.

Mana
Divine power or authority; spiritual strength.

Mele
Chant or song sung alone or with others.

Mu‘Umu‘u
A loose, long gown worn at formal events and, in some cases, as performance attire. The original meaning of the word, “amputee,” refers to the fact that these dresses have no yoke and have short sleeves.

‘Ohana
“Family,” but can also refer to an extended network of close family and friends.

Oli
Chant with long phrases that is never danced to.

‘Ukulele
“Leaping flea,” small four-stringed instrument akin to the guitar, brought to Hawai‘i from Portugal (who called it the “machete”) in 1879. It has become recognized as a hallmark of Hawaiian musical culture. The name’s literal meaning may refer to the nimble fingerings of ‘ukulele players.

‘Ulili
Percussive musical instrument made of two gourds, a stick, and a string. When the string is pulled, it quickly rotates the gourds on the stick, which creates a fast rattle or whirring sound.
APPENDIX I – FIELD IMAGES
All photographs taken by Eugenia Siegel Conte

LILI‘UOKALANI PROTESTANT CHURCH
Hale‘iwa, Oahu, Hawai‘i

Image 1

Image 2

Image 3
KAWALAH‘O CHURCH
Honolulu, Oahu, Hawai‘i

Image 4

Image 5
THE CATHEDRAL OF ST. ANDREW
Honolulu, Oahu, Hawai‘i

Image 6

Image 7
APPENDIX II  SERVICE BULLETINS
LILI‘UOKALANI PROTESTANT CHURCH
August 9th, 2015

This week at Lili‘uokalani Protestant Church

Today 8:30am  Sunday school ~ Classes to follow
11:00am  Sunday worship

Upcoming:
Tuesday Aug 25 Board of Deacons meeting at 6:30pm
Thursday Aug 27 Council meeting at 6:30pm
Sunday Aug 30 General Membership meeting

Our deepest condolences and much aloha to the
family of the late Lillian Gibson
who passed away on Tuesday, August 4.
Services are pending.

Maluole a nei loa to Kalu Richard K. Kanaau, Interim Associate
Conference Minister of the Hawaii Conference, UCC for being here
and sharing his aloha with us.

Would you like to ring a church bell in memory of this special person?
The church would like to purchase new English Hymnals entitled
“Celebration Hymnal” for $1.50 each and your listing will be noted in
both hymnals. Forms are available at the pulpit. Mahalo a nui aloha.
Your donation makes a world of difference! Would you like to ring our
church bell, be a greater sound take up our bell? Please see Ipo, you’ll
be glad you did.

Lili‘uokalani Protestant Church
96-600 Kamehameha Highway
Mailbox P.O. Box 187 Haleiwa, HI 96712
(808) 637-9664 (808) 637-9710 (fax)
Contact: info@lilichurch.org;
www.lilichurch.org

KA HELOHELO
John 6:25
Liliʻuokalani Protestant Church, UCC 66-090 Kamehameha Highway, Haleʻiwa, Hawaiʻi
“Celebrating 183 years of Ministry”
“Remain steadfast in the work of the Lord”
Communion Sunday August 9, 2015

KA HOʻOKANI PELE Ringing of our church bell
KA MELE WEHE `ANA (The Prelude) Eileen Hirota
                                 Yayoi Omuro
*KA HIMENI HEMOLELE (Hymn of Praise) NH. No. 104
      "E Kaʻi ʻOe, E Iehova
      (Guide Me, O Thou Great Jehovah)

*KA HEA HOʻOMANA Call to Worship
Alakaʻi: Draw near to God, who has heard your complaining.
       Come in the name of Jesus, who understands your need.
Anaina: We have received manna in the wilderness.
       We have been offered the bread of life.
Alakaʻi: Open yourselves to God’s steadfast love.
       Be honest before the Holy One who knows all you do.
Anaina: We are judged according to our deeds.
       Our secret sins are known to our God.
Alakaʻi: The Holy Spirit has come to restore your joy.
       God’s presence is real to those who accept God’s gift.
Anaina: Whoever comes to Jesus will not be hungry.
       Whoever trusts in Christ will never be thirsty.

*KULE KAHAʻI AKAKA ANA (Invocation)
       We hear you calling us, loving God, to a life
       of gentleness, and patience. Keep your call before us.

may recognize and celebrate our oneness in Jesus
spirit unite us in the bond of peace. Speak to us of
bore humanity’s shame that we might learn to bea
love. Draw us to a common faith, in spite of our d
into new depths of trust beyond our knowing, and
of service outdistancing our fears. In the name of .
Savior, Amen.

CALL TO CONFESSION
KA PULE PENIKENIA (Prayer of Confession)
O God our transgressions are many. We I
against you and done evil is your sight. W
far from your truth. You alone know the .
You are justified to pass judgement and s
are crushed by the wrong we have allowed
have avoided. We plead for mercy. Wash
and cleanse us deep within. Put a new and
and restore to us the joy of your salvation.
lives worthy of your call to us, in Jesus’ n

KA HUIKALA HOʻOIA ʻO ʻANA (Assurance of

*PASSING THE PEACE

*HIMENI Eng. No. 398 “Fill My Cup, Lord”
WELCOME FRIENDS AND VISIT
ANNOUNCEMENTS

SCHOLARSHIP AWARD 2015
Anela Lautalo
Leeard Community College

PULE ʻEKALAESIA
KA PULE KA HAKU (Lord’s Prayer-sung)
KA HELUHELU BAIBALA
John 6:25-40 NIV Bible page N
KA HA'JOLELO (Sermon)  Kahu Richard K. Kamano

"A Breakfast Full of Goodies"

KA LULU ANA  Tithes and Offering

*HIMENI HO'OMAIKA'I (The Doxology)

Ho'onani i ka Makua mau, ke Keiki me ka 'Uhane no
Ke Akua mau ho'omaika'i pu, ko keia au ko keia ao Amene.

*KKA PULE HO'OOLA'A  Prayer of Dedication

THE SACRAMENT OF HOLY COMMUNION

HIMENI'AIAPALENA

"Ho'oma'ema'e 'Oe Mai ia' u"  (Create in Me)

Ho'oma'ema'e i ku'u pu'uwait
I lawelawe aku ia`oe.
Ho'oma'ema'e i ku'u pu'uwait
A i hiki ke ho'ala
Ho'oliha ia`u, ho'ola ia`u
A e ho'i ho'i ia`u ia`oe.
Ho'oma'ema'e i ku'u pu'uwait
I lawelawe aku ia`oe.

Create in me a clean heart, O God
That I might serve You.
Create in me a clean heart, O God,
That I might be renewed.
So fill me and heal me and bring
me back to You.
Create in me a clean heart, O God,
That I might serve You.

WORDS OF INSTITUTION

*SHARING OF THE ELEMENTS

Please come down the center aisle to pa
of the bread and the cup, and return to
seats through the side aisles.

*PRAYER OF THANKSGIVING

*KA HIMENI HO'OKU'U (Closing Hymn)

"He Lives"

*KKA MANA'O HO'OKU'U

*KA MELE PANES (Response)

"Ke Aloha O Ke Haku"

(Queen Lili'uokalani's Prayer—NH No. 1

1. 'O kou aloha no,  Your love
   Aia i ka lani,  Is there in heaven
   A'o kou 'oia'i'o,  And your truth
   He hemolele ho'i  Is filled with sap

2. Ko'u noho mihia'ana  As I reflect on you
   A pa'ahaо laia,  In my imprisonm
   'O oe ku'u lama,  You are my light
   Kou nani ko'u ko'o.  Your glory my st

3. Mai nana 'ino'ino  Look not negatively
   Na hewa o kanaka  Upon the sins of
   Aka, e huihui,  But forgive,
   A ma'ema'e no.  That we shall be;

4. No laila e ka haku,  Therefore, O Loi
   Ma lalo o kou 'eheu  Breach your win
   Ko makou maluhia,  Shall be our peace

(Translation, Hui Hana)
"Here I Am, Lord"

I, the Lord of sea and sky, I have heard Your cry.
All who dwell in deepest sin, My heart I will hold.
I who made the stars of night, I will paint them in light.
Who will bear My light to them? Who will send?

Refrain:
Here I am, Lord Is it I, Lord? I have heard You calling in the dark.
I will go, Lord, If You lead.
I will hold Your people in my heart.

I, the Lord of snow and rain, I have seen their tears.
I have wept for love of them, They too have hurt me.
I will break their hearts of stone, Give them a new heart.
I will speak my word to them. Whom shall I send?

Refrain
I, the Lord of wind and flame, I will set them free.
I will set a feast for them, My hand I will stretch out.
Finest bread I will provide, Till the hungry are satisfied.
I will give My life to them. Whom shall I send?

*For those who are able, please stand.*
“Lead Me, Lord”

Lead me, Lord I will follow;
Lead me, Lord I will go;
You have called me I will answer;
Lead me, Lord I will go;

Lead me, Lord I will follow;
Lead me, Lord I will go;
You have called me I will answer;
Lead me, Lord I will go;

Lead me, Lord I will go;
Lead me, Lord I will go.

Repeat

Eleventh Sunday after Pentecost ~ August 9,
John 6:35, 41-51
Shaping Community

Shoes can be an obsession for some people. The
Angela Roach Roberson, pastor of Congregatio
Church of Christ in High Point, North Carolina,
passion for shoes—but not as a fashion stateme
a mission to collect 10,000 pairs of shoes to ber
Shoeman Water Projects, a ministry that turns s
water.

The project sends new and used shoes to street
Kenya, South America and Haiti. The vendors t
shoes for pennies on the dollar with the proceed
well-digging rigs, water purification systems an
programs that provide clean water.

Back in November 2014, Rev. Roberson’s cong
collected 1,700 pairs of shoes and other church
collected a total of more than 1,000 pairs. And t
done yet. “This is the way I think about what we
Roberson said. “On the surface of it, we are put
those who are barefoot. But when you think ab
criitically, there are more pieces to this—-it cuts a
disease, it helps to keep people healthy.”

Selling shoes also creates a micro business wi
feed and clothe families, Roberson said. “If we
have to get water so often to cook, clean and wi
go to school—so there’s an educational conp
With all the benefits from the Shoeman Water
ministry is truly shaping community one step at
KA PULE A KA HAKU
Our Father Who Art in Heaven

E ko mākou Makua i loko o ka lani
Our Father, who art in heaven

E hoʻāno ʻia Kou inoa
Hallowed be Thy name

E hiki mai Kou aupuni
Thy kingdom come

E mālama ʻia Kou make make ma ka honua nei
Thy will be done on earth

E like me ʻia i mālama ʻia ma ka lani lā
As it is in heaven

E hāʻenui mai iā mākou i kea la ʻia nā mākou no kea lā
Give us this day our daily bread

E kala mai hoʻi ʻia mākou i kā mākou lawehala ʻana
And forgive us our trespasses

Me mākou e kala nei i ka poʻe i lawehala i kā mākou
As we forgive those who trespass against us

Mai hoʻokuʻu ʻoe iā mākou i ka hoʻowalewale ʻia mai
And lead us not into temptation

E hoʻopakele nā neʻe iā mākou i ka ʻino
But deliver us from evil

No ka mea, Noʻu ke aupuni, a me ka mana
For Thine is the kingdom, and the power

A me ka hoʻonani ʻia, a me loa ʻoku, Amen
And the glory forever, Amen

My Church and I

My Church is the place where the word preached, the power of God is felt, the Spirit is manifested, the love of God is revealed. Unity of God is perceived.

It is the home of my soul, the altar of my faith, the center of my life and the foretaste of heaven.

I have united with it in solemn covenant to attend its services, to pray for it, to give to its support and to obey its laws.

It claims the first place in my heart, the place in my mind, the principal place of activity, and its unity, peace and progress my life in this world and that which is to come.

I owe it my zeal, my benevolence and my gratitude. When I neglect its services, I injure its good works, its power, I discourage its members and injure my own soul.

I have solemnly promised, in the sight of my Lord, to attend, by reading the Holy Bible, to contribute to its support, by meeting with its fellow members, by watching over their welfare, and by joining them in prayer and praise and promise this day renewed.
KAWAIHA'O CHURCH
August 16th, 2015

KAWAIHA'O CHURCH
195th ANNIVERSARY
1820-2015

Sunday Worship Service
9:00 A.M., August 16, 2015

Enter God's gates with thanksgiving and
God's courts with praise!
(Psalms 100:4)

937 Punchbowl Street, Honolulu, Hawaii 96813
Phone: 808-629-3000 Fax: 808-522-1341
www.kawaihae.org
Welcome to Historic Kawaiahaʻo Church

To those joining us for the first time, we say E Welina Mai (Welcome) and Mahalo (Thank you) for worshiping with us this morning. We pray that you will feel a deep sense of aloha and warmth from 'Ohana (Family) of God’s people.

Out of respect for all worshipers, please Kōkua (Assist) by kindly turning off cellular phones and pagers as you enter the sanctuary. Photography and videography are discouraged but are welcome prior to and after the service.

Serving you this morning are Doorkeepers and Greeters stationed at the front entrances of the church. They will gladly assist you with any concerns or questions you may have.

The Deacons, who assist the Kahu (Pastor), are available to pray with you immediately following the service. Meet them on the front pews.

If you would like to find out more about the history of Kawaiahaʻo Church and its grounds, we invite you to join our Docents at the front pews immediately following the service.
KA PAPAHANA HAIPULE

The Worship Service
August 16, 2015

Kawaiaha’o Church’s Vision Statement
Honor God, love one another and make disciples.
E ho’omauka’i ke Akua, E aloha kekahi i kekahi u me E ho’ohaumina.

NA HO’OKU’U MELE
The Gift of Music

Brickwood Galuteria,
Mike Seda & Friends
(Selections to be Announced)

HALE PELE
Bell Tower

Westminster Carillon

NĀ HO’OKIPA A ME NĀ HO’OLAHA
The Greetings & Aloha

William P. Há’ole, III
Church Moderator

KA HĪMENI HO’OLAUNA
The Choral Introit

Malia Ka’ai-Barrett, Soprano
G.F. Handel

Let the Bright Seraphim

KE KĀHEA I KA HAIPULE
The Call To Worship

Reverend Lauren Buck-Medeiros

KA HĪMENI WEHE
The Opening Hymn

CONGREGATION
REGENT SQUARE

Christ Is Made the Sure Foundation

1. Christ is made the sure foundation, Christ the head and corner-stone;
   Chosen of the Lord and precious, binding all the church in one;
   Holy Zion’s help forever, and her confidence alone.

2. To this temple, where we call thee, come, O Lord of Hosts, today!
   With thy faithful loving-kindness hear thy people as they pray,
And thy fullest benediction shed within its walls alway.

3. Here vouchsafe to all Thy servants What they ask of Thee to gain,
What they gain from Thee, for ever With the blessed to retain,
And hereafter in Thy glory Evermore with Thee to reign.

4. Praise and honour to the Father, Praise and honour to the Son,
Praise and honour to the Spirit, Ever Three, and ever One,
One in might, and one in glory, While unending ages run.

E Ko Mākou Makua I Loko O Kalani
Our Father who art in Heaven

E ko makou Makua l loko o ka lani, E ho ano `ia Kou inoa.
Our Father which art in heaven, Hallowed be Thy name.
E hiki mai kou aupani;
Thy Kingdom come;
E mālama `ia Kou makemake ma ka honua nei,
Thy will be done on earth,
E like me ia i mālama `ia ma ka lani lā.
As it is in Heaven.
E hā`awi mai ia makou i ke`a lā, i `ai na makou `o no nēia lā.
Give us this day our daily bread.
E kala mai ho`i ia makou, i ka makou lawehala `ana,
And forgive us our debts,
Me makou e kala nei i ka po`e i lawehala i ka makou.
As we forgive our debts,
Mai ho`oku`u `oe ia makou i ka ho`owalewa `ia mai,
And lead us not into temptation,
E ho`opakele no ma`e ia makou i ka `ino;
But deliver us from evil;
No ka mea, nou ke eupuni
For Thine is the Kingdom
A me ka mana, a me ka ho`onani `ia, `a mau loa aku. `Åmen!
And the power, and the glory, forever. Amen.
KA HĪMENI HAIPULE
The Anthem

Consider the Lilies of the Field

KA PULE NO NĀ KĀNĀKA
The Prayer for the People

KA 'OHANA HĪMENI
The Family Hymn

E Iesu Ka Mohai No‘u
Rock of Ages, Cleft For Me

E Iesu ka mohai no‘u, Holo au īloko ou;
Kahe mai kou koko mau, Me ka wai wai kou ao’ao,
‘Oia no ka punawai, Kahi a‘u e ma‘ema‘e ai.

Rock of Ages, cleft for me, let me hide myself in thee;
Let the water and the blood, from thy wounded side which flowed,
Be of sin the double cure; save from wrath and make me pure.

Not the labors of my hands can fulfill thy law’s demands;
Could my zeal no respite know; could my tears forever flow,
All for sin could not atone; thou must save, and thou alone.

KA HĀ‘AWI ‘ANA I NĀ MŌHAI ALOHA
Blessings of our Gifts and Offerings

KA HĪMENI HAIPULE
The Offertory Anthem

Ho‘okupu Mele

KA HELUHELU PA‘ILALA MA KA ‘ŌLELO
HAWAII A ME KA ‘ŌLELO PELEKANIA
The Scripture Lesson in Hawaiian
& English Language
1:22-10

E. E like me nā keiki hānau hou, pēlā ʻoukou e ʻiʻini ai i ka waatū aʻiai o ka ʻōlelo, i mea e ulu nui ai ʻoukou: iā paha, ua hoʻā ho ʻoukou he maika ʻia ka Haku.

1:22-10

I. I like newborn infants, long for the pure, spiritual milk, so that by it you may grow into salvation— if indeed you have tasted that the Lord is good.

Come to Him, a living stone, though rejected by mortals yet chosen and precious in God’s sight, and like living stones, let yourselves be built into a spiritual house, to be a holy priesthood, to offer spiritual sacrifices acceptable to God through Jesus Christ. For it stands in scripture: “See, I am laying in Zion a stone, a cornerstone chosen and precious; and whoever believes in Him will not be put to shame.” To you then who believe, He is precious; but for those who do not believe, “The stone that the builders rejected has become the very head of the corner,” and “A stone that makes them stumble, and a rock that makes them fall.” They stumble because they disobey the word, as they were destined to do. But you are a chosen race, a royal priesthood, a holy nation, God’s own people, in order that you may proclaim the mighty acts of Him who called you out of darkness into His marvelous light. Once you were not a people, but now you are God’s people; once you had not received mercy, but now you have received mercy.
KA HA'I 'OLELO PELEKANIA
The Meditation

"Pohaku Pondering?"

Reverend Lauren Buck-Medeiros

KA HIMEHI HO'OKU'U
The Closing Hymn

Glorify Thy Name / Majesty

FATHER, we love You We worship and adore You
Glorify Thy Name in all the earth.

Refrain: Glorify Thy Name, Glorify Thy Name
Glorify Thy Name in all the earth.

JESUS, we love You We worship and adore You
Glorify Thy Name in all the earth. Refrain

SPIRIT, we love You We worship and adore You
Glorify Thy Name in all the earth. Refrain

Majesty, worship His majesty; Unto Jesus be all glory, honor, and praise.
Majesty, kingdom authority,
Flow from His throne unto His own, His anthem raise.
So exalt, lift up on high the name of Jesus.
Magnify, come glorify Christ Jesus, the King.
Majesty, worship His majesty,
Jesus who died, now glorified, King of all kings.
Jesus who died, now glorified, King of all kings.

KA PULE HO'OKU'U
The Benediction

KA MELE PULE O KA 'EKALESIA
The Choral Prayer Response

CONGREGATION
Glorify Thy Name / Majesty

William P. Ha'ole, III

Albert Malotte
The Lord's Prayer

Our Father, who art in Heaven, hallowed be Thy name. Thy kingdom
Thy will be done, On earth as it is in Heaven. Give us this day our daily
and forgive us our debts as we forgive our debtors. And lead us not into
temptation, but deliver us from evil. For thine is the kingdom and the power
and the glory, forever. Amen! Amen!

KA HO'OPAU'ANA
The Postlude

Thou Art the Rock
Toccata

May You Go in Peace & in the Love of Christ!

BULLETIN BOARD

ALOHA & WELCOME REV. LAUREN BUCK-MEDEIROS

The Rev. Lauren Buck Medeiros was raised in the islands of
Micronesia (the daughter and granddaughter of missionaries),
earned her undergraduate degree (music) from Phillips University
in Enid, Oklahoma, a master's (theology) from Perkins
School of Theology (Southern Methodist Univ.) in Dallas, Texas;
and a master's (educational leadership) from UH, Mānoa.
Lauren served in the pastoral ministry at Central Union Church
and Millilani Presbyterian Church before becoming Chaplain at
Punahou School in 1995 where she enjoys the challenge and
privilege of helping students develop "moral and spiritual values consistent with the
Christian principles on which Punahou was founded, affirming the worth and dignity of
each individual." (from the Punahou Mission Statement)
THE CATHEDRAL OF ST. ANDREW
August 23rd, 2015 (8am service)

THIRTEENTH SUNDAY AFTER PENTECOST
23 AUGUST 2015

KATHOLICIA HIMOILELE AT 8 AM
COMMEMORATING THE BAPTISM OF PRINCE ALBERT

Welcome to The Cathedral of St. Andrew. We invite everyone to join with strong voice in the responses and hymns. This service is in both Hawaiian and English, and is a Rite II service. Page numbers refer to the Book of Common Prayer (BCP). Please notify us if you need headphones or assistance receiving communion.

THE VERY REV. WALTER E. BACHMARCH, DEAN – CELEBRANT
THE REV. MADALYN HALE CROCK, ASSISTING PRIEST – PREACHER
THE REV. JOHN UPPLECK, ASSOCIATE DEAN – ASSISTING

The Saint Andrew's Vespers Society sings during the
Morning Prayer before the service.

THE WORD OF GOD

Psalm 138 is sung as the traditional annunciation of the arch shall call us to worship.

Ox Long as Haimonos as Tealia God, the Twenty, God, and crowned guest present.

Psalm Long as Haimonos as the language indicates present.

Opening Acclamation
Collected: Pono hale i ka Moka, ke Kula a me ka Kama Helelo.
[Metred in God: Father, Son, and Holy Ghost]
[Repeat] A pouliia ha'a na'a aoa, ka hina hoa'a na'a ha'a. 'Aina no.
[After each line: leikapu, mea no, hai for 'Aina]

Collect for Parity
Collected: Eka Alea ena loko, un weke 'ia / ma na'au a pau ia ooe; un loko / al makena a pau ia ooe, a alea loko / haku le mai ia ooe.
Ha'ahemaiti
I ka mua o ka auana mua
maka alea / a noa, Eka Alea ena loko
i ka live a noa ia
ka alaha helelo a o oo
a hu'oula pa'o.
Eka Alea ena loko
100 o ke puahia
100 o ke puahia
'Aina no.
Collect of the Day

Collect  Every Sunday [The Church's Festival Year]

Benedictus  A new one [Year B, also with psalms]

Collect  Every Sunday [Year B, also with psalms]

Great, O merciful God, that thy Church, being gathered together in unity by thy Holy Spirit, may show forth thine power among all peoples, to the glory of thy Name; through Jesus Christ our Lord, who lives and reigns with thee, and the Holy Spirit, one God, for ever and ever. Amen.

First Reading  Acts  Read in English

Lector  A reading from the first book of Joshua.

Joshua gathered all the tribes of Israel together at Shechem, and summoned the elders, the heads, the judges, and the officers of Israel; and they presented themselves before God. And Joshua said to all the people, "This is the LORD, the God of Israel. Now therefore Fear the LORD, and serve him in sincerity and in faithfulness: put away the gods that your ancestors served beyond the River, and in Egypt, and serve the LORD. Now if you are unwilling to serve the LORD, choose this day whom you will serve, whether the gods your ancestors served in the region beyond the River, or the gods of the Amorites in whose land you are living; but as for me and my household, we will serve the LORD."

Then the people answered, "Far be it from us that we should forsake the LORD to serve other gods; for it is the LORD our God who brought us and our ancestors up from the land of Egypt, out of the house of slavery, and who did those great signs in our sight. He preserved us along all the way that we went, and among all the peoples through whom we passed; and the LORD drove out before us all the peoples, the Amorites who lived in the land. Therefore we also will serve the LORD, for he is our God."
Psalm 34:15-22 Cheated in Hawaiian

Kau pono nā maka o Iēhova i ka po'e pono.
A me kona mau pepeia o ko lākou kāhea 'ana.

Kā'ē ka maka o Iēhova i ka po'e hewa;
E ho'onalo loa i lākou mai ka honua aku.

Kāhea nā mea pono, a ho'olehe mai nā ho'i o Iēhova;
A ho'alea mai nā 'o ia i lākou i ko lākou pōpōlikia a pau.

Koko ke mai nā o Iēhova i ka po'e na'au palupepe;
A ho'ōla nā ho'i o ia i nā mea 'uahane mihi.

He nui nā ka pilikia 'ana o ka mea pono;
A ho'alea mai nā ho'i o lēhova i ka ia, mai ia mea a pau.

Mālama nā ho'i o ia i kona mau ivi,
'A'oe mea o lākou i haki.

B ho'omeke nā ka hewa i ke kanaka 'aii;
A e ho'opā'i ia ka po'e inaina i ka po'e pono.

Ho'ōla o Iēhova i ka 'uahane o kāna po'e kauwili;
'A'oe mea pauole i ia e lilo i ka ho'opā'i i ia.

The eyes of the Lord are upon the righteous,*
and his ears are open to their cry.

The face of the Lord is against those who do evil, *
to root out the remembrance of them from the earth.

The righteous cry, and the Lord hears them *
and delivers them from all their troubles.

The Lord is near to the brokenhearted,*
and will save those whose spirits are crushed.

Many are the troubles of the righteous,*
but the Lord will deliver him out of them all.

He will keep safe all his bones;*
not one of them shall be broken.

Evil shall slay the wicked,*
and those who hate the righteous will be punished.

The Lord ransom's the life of his servants,*
and none will be punished who trust in him.
Second Reading  Road to Hanaioa.

Letter  A reading from the letter of Paul to the Ephesians.

Ephesians 6:10-20

Be strong in the Lord and in the strength of his power. Put on the whole armor of God, so that you may be able to stand against the wiles of the devil. For our struggle is not against the flesh and blood, but against the rulers, against the authorities, against the powers of this dark world and against the spiritual forces of evil in the heavenly places. Therefore take up the whole armor of God, so that you may be able to withstand on that evil day, and having done everything, to stand firm. Stand therefore, and fasten the belt of truth around your waist, and put on the breastplate of righteousness. As shoes for your feet put on whatever will make you ready to proclaim the gospel of peace. With all of these, take the shield of faith, with which you will be able to quench all the flaming arrows of the evil one. Take the helmet of salvation, and the sword of the Spirit, which is the word of God. Pray in the Spirit at all times in every prayer and supplication. To that end keep alert and always persevere in supplication for all the saints. Pray also for me, so that when I speak, a message may be given to me to make known with boldness the mystery of the gospel, for which I am an ambassador in chains. Pray that I may declare it boldly, as I must speak.

Letter  Ka ‘Olelo o ka Haku.

[The Word of the Lord]

People  E ho‘omauka‘ia i ka Akuua.

[Thanks be to God]
1. For the is-lands and their peo-ple, All who call Ha-veal theirs;
2. God who search-es and who knows us, Un-derstands each thought of ours;

For the moun-tains and the o-ceans, Of-fer we our ge-stul-pray'ns;
Thou who lends and thou who holds us, Lay Thy hand up-on our pow'rs.

For the hope of O-bo-ki-sh That the gos-pel
Grant that in our gen-er-a-tion, We, like them, may

might be brought; For the faith of those who an-swered dare to say, "Here am I, Lord, use me! send me!"

For the teach-es and the-taught, As of old so now to-day. A-men.
Gospel

Jesus said, "Those who eat my flesh and drink my blood shall live, and I in them. Just as the living Father sent me, and I live because of the Father, so whoever eats me will live because of me. This is the bread that comes down from heaven, not like that which your ancestors ate, and they died. But the one who eats this bread will live forever." For this reason these disciples said to him, "This teaching is difficult; who can accept it?"

But Jesus, knowing that some of his disciples turned back, said to them, "Does this offend you?"

"Then what if you were to see the Son of Man ascending to the place where he was before?"

"If it is the Spirit that gives life, the flesh is useless. The words that I have spoken to you are spirit and life. But among you there are some who do not believe." For Jesus knew from the first who would turn back and who would betray him. And he said, "You are not believing because you are not eating the true bread."

"This is the bread that comes down from heaven. Not like your ancestors ate, and they died. This is the bread that comes down from heaven, so that a person may eat of it and not die."

"You are not believing because you are not eating the true bread."

The Rev. Malcolm Ní Fhríochtaín

The Nicene Creed

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.
We believe in one Lord, Jesus Christ, the only begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through his suffering and death he came down from heaven. For us and for our salvation he came down from heaven by the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshipped and glorified. He has spoken through the Prophets. We believe in the holy catholic and apostolic Church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

The Prayers of the People


Reader: Our God is indeed the God of our holy covenant, faithful to all the promises made to our people. Wanting to serve our God and trusting that we will be protected in time of trial and preserved in time of evil, we bring our needs and longings into the divine presence, saying: Lord, hear our prayer.

That you may bless our church and raise up in our midst holy men and women, lay and ordained—especially our Cathedral Clergy and our Canons; Walter, Susan, Malcolm, and John a me David; ko nākou Bishop nai, oia 'o Katherine; ko nākou Bishop mai i ka ka'a 'ina, 'o Michael ko nākou Bishop pono', 'o Robert a me nā Bishop i ho'oi'ii 'ina 'o Ronald, 'o Donald a me Edmund — e hana na 'oiana pale i ho'oi'i, e pale māliina il 'ina.

People: E ka Haku e mulia nai

Reader: Or, that you may bless our church and raise up in our midst holy men and women, lay and ordained—especially our Cathedral Clergy and our Canons; Walter, Susan, Malcolm, John and David; our Bishops, especially Katharine our Treasuring Bishop, Mitchell our Treasuring Bishop-Ellison; our own Bishop; Ronald; and our retired Bishops: Richard, Donald, and Edmund — to proclaim your gospel, celebrate your sacraments, and minister to those who long for your saving help, we pray to you, good and faithful God.

People: Lord, hear our prayer.
The Queen's Prayer

Libokalani

1. O kou a b l a n, A i a i ka la nii, A
2. Ku no he ni hi la na a pa ha o i o, O
3. Mai ma ni i mo i no Nui he o o ka ha ko, A
4. No ha a e ka ha kou, Ma le lo kou e he u, O

"Your loving mercy is as high as heaven and your truth is perfect. I am imprisoned in sorrow, you are my light. Your grace is my support. Inhale with me, all the sweet humankind, and forgive and choose. "

Announcements are made at this time.

Prince Albert Tribute

Fire Department - Station #4: Pass in Review
Prince Albert, during his lifetime, was made an honorary member of Fire Engine Company Number Four in Honolulu, Hawaii, and was given his own Company Pole and uniform. It was said that the Prince stated that he would rather have become a fireman than king.

"Elelele Mea Nui" (The Great Gift: Faith, Hope and Love. Love being the greatest)
A musical offering by the keiki of the Cathedral under the direction of Aunty Vicky E.Ho'olinger

The Peace

O ka aha e ka Haiku e mau ana me 'O lowa. [The peace of the Lord be always with you]

People

A me ka 'alame. [And also with you]
THE HOLY COMMUNION
The Celebrant begins the Offertory with a recitation of Scripture.

Anthem  All sit.

Ho'ola nani
Fairest Land Jesus

Phil Turley

Doxology  All stand.

Old Hundredth

Ho-‘o - na-ni i ka Ma-ku-a mau, Ke Kei-ki me ka U - ha-ne no, Ke A-
ku-a mau Ho-‘o-mai-ka’i pu, Ko ke-ia ao, ko ke-la ao. ‘A - me-ne.

The Great Thanksgiving

E noho ka Haku me ‘oukou.
[The Lord be with you.]

A me kou ‘uhane.
[And also with you.]

E hāpasi a’e i lilo ‘oukou mau ma’au.
[Lift up your hearts.]

Ke hāpasi a’e nei māikou ma mua o ka Haku.
[We lift these up to the Lord.]

E ho’omaika’i aku kikou i ko kākou Haku Akua.
[Let us give thanks to the Lord our God.]

He kāpono e ha‘awi i ka māhelo a me ka ho’omaika’i ia ia.
[It is right to give him thanks and praise.]

The Celebrant continues with the Proper Preface and the Eucharistic Prayer on page 361.
Sanctus

Memorial Acclamation

Celebrant:

Therefore we proclaim the mystery of faith.

Concelebrant and People:

All: I am the Lord, I am the Lord;

Christ the Lord.

Exultet

The Lord's Prayer

Hail, Mary, full of grace,

The Lord's Prayer

Choir: Amen.
Agnus Dei

McCravy

Postcommunion Prayer
Sold by all, standing

Celebrant

Eternal God, heavenly Father,
you have graciously accepted us as living members
of your Son, our Saviour Jesus Christ,
and you have fed us with spiritual food
in the Sacrament of his Body and Blood.
Send us now into the world in peace,
and grant us strength and courage
to love and serve you
with gladness and singleness of heart;
through Christ our Lord. Amen.

Blessing

Kia ho'oponopono mau o ke Aku maua kau, ka maluhia, ka Keiki, a me ka Uhaume
Hemalohi me o'oku o e mohe pono o'o koa ha inoa iko. Amen

[The Blessing of God Almighty, the Father, Son and the Holy Spirit, be upon you and remain with you
for ever. Amen.]

Dismissal

E ho'oleia 'ike aku me ka maluhia e aloha i e malama i ka Hale.

Fugue

[Thanks be to God.]
**HUI**

Il hau-o-il o ka 'opio o Hawai'i nei, 'O-il

el 'O-il el Mā na a-he-a-he ma-ka-ni e pa na

'o-il e 'o-il o

nōl, pa nōl nōl,

mau ke a-loha no Hawai'i.

† † †

***Prayer Request***: Cathedral members and friends have asked for prayers for the following people: Uli, Fran, Muriel, Billy, Betty, Harvey, Jill, Dot, Cecile, Diane, Jean, Nellie, the Kanemura family, Thelma, Elzie, Edmund, Artie, Jim, Carl, La, Hawley, Ellingham, Geyle, Wanda, Santa, Don, Rich, and Chris.

Christ, look upon us in this city; keep our compassion fresh and our focus heavenward lest we grow hard.

**Evensong is sung Tonight at 5:30 PM**
THE SEASON BEGINS!

COMMENORATION OF THE BIRTH OF QUEEN LILIKALANI
5 SEPTEMBER 2015

Annual Kona Kanikani
The Combined Cathedral Choirs

5:30 PM

Queen Emma, King Kamehameha IV, Queen Victoria, Bishop Gannell and our people hoped for a greater future when "Kalihi o Hawai'i" was born on May 30, 1858.

On this day, August 23rd, in 1862, our Prince Albert was baptized. His family legacy includes: The Cathedral of St. Andrew, Mauna 'Ahu - The Royal Mausoleum, Queen's Hospital, Queen Emma Somers Palace, 'Iolani School, The St. Andrew's School, and the Hawai'i State Library.

We would like to extend our gratitude to the Bell Ringers of St. Andrew. The eight change-ringing bells of St. Andrew's were the gift of Mr. Lloyd Reynolds of Sydney, Australia and Vancouver, Canada. Their installation was the gift of FRH Ahia Hakananahau. Installed in a tower seemingly built for them eighty years before their arrival, they are the most remote set of change-ringing bells in the world and a point of pilgrimage for bell ringers the world over.

Our sincere gratitude to the many people from our church and our community who contributed toward this glorious, extraordinary, celebration honoring our Prince Albert, Kā Hiko o Hawai'i, and all children of Hawai'i.

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Please join us on the lawn, on the diamond-head side of the Cathedral, under the Aloha Tent, for a reception, following this service.

THE CATHEDRAL OF ST. ANDREW + HONOLULU
THE VRY RUN. WALTER R. A. BREWRIDGE, DIAM
WWW.THECATHEDRALOFSTANDREW.ORG
808.524.2822
Prince Albert was born on May 20, 1858 at the residence of Iolani Palace, which his father had built for his mother. As Crown Prince and heir apparent to the throne of the Kingdom of Hawaii, he was named "His Royal Highness, the Prince of Hawaii" by the Privy Council on May 24, 1858. He was the only son of Kamehameha IV and Queen Emma, who, during his short life, was adored by the Native Hawaiian public, and was affectionately known as Ke Hokū O Hawaii (the Light of Hawaii). His birth was celebrated for many days throughout the islands. He was the first ever to be born to any reigning Hawaiian monarch.

He was given the Hawaiian name, Kauikoulu Kaliuopapa, after his adoptive grandfather, Kauikoulu, who reigned as Kamehameha III.

Translated from the Hawaiian language, it meant "the beloved child of a long line of chiefs, a sign in the heavens." He was named Albert Edward in honor of Albert Edward, Prince of Wales, the future King Edward VII of the United Kingdom. Despite the great differences in their kingdoms, Queen Emma and Queen Victoria became lifelong friends.

Prince Albert, during his lifetime, was also made an honorary member of the Engine Company Number Four in Honolulu, Hawaii, and was given his own Company Four red uniform. It was said that the Prince would rather have become a fireman. His four birthdays were national holidays.

In August 1862, the usually serene child became restless and his medical condition worsened. Both Kamehameha IV and Queen Emma made a personal request to Queen Victoria to send a bishop from the Anglican Church to baptize the Prince. As the child grew sicker, the American minister, Ephraim W. Clark, from Kawaiahao Church, baptized the child on August 23rd. The Episcopal Liturgy was used, with the British Commissioner, Webb Follett Smyce, standing in for the godparents. The Prince died on August 27, 1862, at the palace, four days after his baptism. His funeral was held on September 27, 1862.

The King ordered the construction of the Royal Mausoleum in Nu'uanu Valley to house his son's body. Today the Mausoleum is the "burial site" for most of the members of the Hawaiian royal family.