ALA MOANA PRESENTS
VOLUME II

MUSIC OF HAWAII

THE TWENTIETH CENTURY

Produced and Directed by Jack de Mello

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Ala Moana Center, as well as its parent companies — Hawaiian Land Co. and Dillingham Corporation — takes great pride in presenting Volume II of "The Music Of Hawaii."

In June, 1966, Jack de Mello wrote a new chapter in Hawaiian music with Volume I of this series which commemorated the completion of Ala Moana, one of the world's largest shopping centers.

As an extension of our companies' and my family's more than 130-year participation in Hawaii's unique historical odyssey, we have commissioned Mr. de Mello to continue his perceptive and talented renditions of our islands musical heritage.

This volume, the second in our Hawaii musical anthology, covers the Music of Hawaii from 1900 to today.

It is most gratifying to me that an organization such as ours — whose basic lifeblood is land and the steel and concrete of construction — can also produce for its neighbors and friends this spirit "of the life of the land."

Mahalo and good listening!

Lowell S. Dillingham
President
Dillingham Corporation

June, 1967

DILLINGHAM

THE TWENTIETH CENTURY
"A CLEARLY-ETCHED IDENTITY"

As the twentieth century dawned, Hawaiian music had not established the clearly-etched identity that was to become its hallmark as the decades progressed.

In 1900, the music had as many forms and sounds as there were cultures and races blended together harmoniously in Hawaii's still-unequaled "melting pot."

Congress, that year, made Hawaii a territory, which meant these remote islands in the mid-Pacific would henceforth operate under virtually the same type of government and laws as the United States proper.

It was a significant milestone in the relatively rapid maturation of Hawaii from a primitive to a modern society.

President William McKinley appointed the republic's former president, Sanford B. Dole, as the first governor of the Territory.

Just as Dole continued at the helm as the form of government changed, so did Captain Henry Berger, the man who had already done much to influence the shaping of an emerging Hawaiian style of music, commence the new century still wielding the baton of the Royal Hawaiian Band, which he formed in 1872.

The Royal Hawaiian Band, as well as the many touring musical groups from around the world which performed in Hawaii, directly influenced the form of Hawaii's developing music.

The sounds and rhythms of their waltzes, schottisches, galops, minuets and the like were imitated as the Hawaiians broadened their approach to musical composition.

This exposure to foreign forms of music provided the Hawaiians, who characteristically accept and enjoy any kind of music, with an additional foundation upon which to build new music — just as the Missionary hymns had formed a foundation during the latter part of the nineteenth century.

Hawaiian performers broadened their musical possibilities further by readily adopting the ukulele and guitars introduced to Hawaii by the Portuguese. These became their harmony instruments.

But with their most popular melody instruments — the violin, mandolin, flute, and autoharp — their musical needs out-distanced their abilities so they were forced to the development of the single most important element in creating a true identity for the music of Hawaii.

That element was their voices. Singing enabled them to capture and convey the spirit and beauty of Hawaii in a manner impossible with European instruments and musical forms alone.

They treated their vocal lines as a vital part of the musical presentation which, in turn, permitted them to effectively accompany the dancers of descriptive, story-telling hulas.

This, then, was the distinctive form which Hawaiian music had heretofore lacked. Composers in the early 1900's matched most any melody

with lyric lines based on things Hawaiian or Polynesian, like swaying palms, coral seas, coconut hats, hula hands, hula hips and the like. The musical results, some memorable, some best forgotten, were all authentically Hawaiian.

As the new-found form became established, the most familiar rhythmic sound in the entire history of Hawaiian music was being refined and extended.

That sound, of course, was the guitar-ukulele combination. The refinement and extension came with the introduction in 1916 of the steel guitar which ultimately was designed for electrical amplification to provide the sound which to this day is instantly recognized anywhere in the world as the signature of Hawaiian music.

Many argue today that this basic ukulele-electric guitar sound is the only true Hawaiian musical sound. Nothing could be further from an accurate assessment of Hawaii's music.

By the early 1930's, the restrictions and sameness of this sound were already leading many musicians to imitate the sounds of Mainland dance bands. They added saxophones, brass, violins in sections and the string bass with drums and piano.

Groups, such as Gigi Royce's Band, playing at the fashionable Alexander Young Hotel in downtown Honolulu, found great popularity performing Hawaiian songs with a Mainland beat and sound.

On the composers' side, people like Johnny Noble, Alex Anderson, Harry Owens and many others were going one step further and writing songs based on the melodic formulas and patterns of Mainland popular composers, coupled with English lyrics about Hawaii.

Categorized as "hapa-haole," these songs found quick acceptance in many parts of the world through the media of the radio and phonograph. The movies made famous such songs as "Sweet Leilani."

By then, the basically languid and romantic mood of island music was firmly established. Orchestrators found it easy through employment of this unique mood to write impressionistic instrumentals which created an immediate audio illusion of Polynesia.

Through the 40's and 50's little change was experienced in Hawaii's established musical patterns.

But when Statehood arrived in 1959, there was a new world-wide wave of interest in the music of Hawaii. Songs that had already been recorded many times were re-recorded over and over by a host of instrumental and vocal groups. A new breed of composer also appeared — the visitor to Hawaii. Everything from jazz trios to symphonies had their post-Statehood day with Hawaii's music. But the music still retained its former identity.

But then came the 1960's and change again did occur as a new type of island music began to emerge.

The patterns, as before, were set by mainland groups. Hawaii's youth quickly accepted and imitated the "rock" instrumentation with the accent on guitars (amplified, of course) and the heavy rhythmic pattern. But a different kind of song began to appear. The long-familiar brand of "swaying palms and hula hips" lyric wasn't compatible with the beat and drive of rock and roll. A modern, more personally emotional lyric approach was demanded and soon reached its zenith in the hauntingly beautiful and thoroughly Hawaiian compositions of the late Kui Lee.

The developments — and tangents — in Hawaii's music over the recent decades, no matter how far afield they may appear from the steel-guitar image, are all valid and worthy components of the body of Hawaiian music.

Just as Hawaii itself is a composite of many cultures and many fairly rapid historical progressions, so is its music. And each individual, whether a native or one who at some time has visited our islands, has his own definition of what Hawaiian music really is . . . and that definition is the direct outgrowth of what his musical experience or memories have been.

To thousands upon thousands, the unforgettable strains of the Royal Hawaiian Band playing "Aloha Oe" in a manner unchanged in a half-century as the sleek ocean liners pull away from their docks, is Hawaiian music.

To millions of Americans the sound of Harry Owens orchestra, with its dominating saxophones, brass and drums was Hawaiian music.

To the additional millions of radio listeners who have enjoyed the broadcasts of "Hawaii Calls" throughout the years, with its characteristic sound of guitars, ukuleles and steel guitar, that is Hawaiian music.

To the purists, the ancient Hawaiian chants, nose flutes and pahu drums are Hawaiian music.

To the young people of the 60's, the swinging, captivating sound of Don Ho, as well, of course, as Kui Lee, is their idea of what Hawaiian music really is.

And they're all right . . . because all of it, no matter what style or period, has a mood and image that can be found nowhere else in the world.

Hawaii is, above all, a musical land steeped in tradition and influenced by many diverse and vibrant cultures and it will unquestionably continue to develop new forms and patterns in its music.

SIDE 1

1. ON THE BEACH AT WAIKIKI. Also known as the Golden Hula, this song first appeared in a collection called "Famous Hawaiian Songs." The publishing date is 1914. Typical of the songs of the period,

this followed the pattern of combining Hawaiian words with English. The song begins, "Honikau, a wiki wiki Sweet brown maiden said to me." Lyrically the song tells of language lessons on the beach at Waikiki. The song ends happily when the young "teacher" was caught by the "student" and kissed on the beach at Waikiki. The structure of the composition is simple and in the form common to the early part of the 20th century. Sixteen bars of music with multiple verses sung until the entire story is told. The original sheet music carries the sub-title, "The Golden Hula," but no one seems to remember why. I chose to present the song in instrumental form for, as an overture, it paints a descriptive portrait of this gay, happy land at the beginning of World War I.

2. E HULI MAKOU. Although the composer is unknown, research indicates the song was written around 1930. This is a good example of a 20th century song written on the old established form of the 19th century. That is, an eight bar phrase with lyrics in the form of a story. To the Hawaiian people, the song is incomplete without a hula. And this is a "fun" hula for, like so many of the Hawaiian songs, the words have double meanings and it is with this type of "naughty" song that the Hawaiian people express their great love for life. The song is included in this album because the form and content was very common to the early part of the 20th century. The orchestration incorporates the rhythms and sounds of the period. The vocal is by Nina.

3. AKAKA FALLS. Circa 1925, Helen Parker. 420 feet above a glistening, orchid-laden pool, the crystal clear waters of Akaka begin their descent. Located near Honomu, on the Orchid Isle of Hawaii, Akaka Falls is one of Hawaii's most spectacular attractions. The lyrics tell of the beauty of the falls as seen for the first time, describing the falls itself, the surroundings and the spray as it glistens in the tropical sunlight. The song is written in waltz tempo and Nina is the solo voice.

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

5. HILO HANAKAHI. First published in 1904, the song is typical of the form of the songs of the late 19th century. The lyrics tell of the many districts of the Orchid Isle or "Big Island," Hawaii. There are many verses to the song; for this version, I have selected three. Nina sings of the districts of Hilo, Puna and Kona. The song is made up of one 8 bar phrase repeated over and over. So to develop a more interesting orchestration, I have created a four bar phrase which is used as an introduction, interlude and ending. It is orchestrated for guitars, woodwinds, harpsichord and combinations thereof. The rhythm patterns are typical of the period.

6. MOLOKAI WALTZ *(He Nani Ku Kilakila)*. This is a song of the Island of Molokai and was composed by a Congregational Minister for one of their "aha paaina's" (conventions) and tells of the beauty of Molokai. This song is the standard pattern used by Island composers for the purpose of telling about their districts. The song was known many years as "He Nani Ku Kilakila" before someone began to call it the Molokai Waltz. Molokai is known as the Friendly Isle and, politically, is a part of Maui County. At the turn of the century it was known as the Lonely Isle when its Hawaiian population migrated to the other islands. Molokai is the fifth in size of the Hawaiian group and lies 25 miles due east of Oahu. Kalaupapa peninsula, the home of the settlement for Hansen's disease, is where Father Damien, a Catholic priest, devoted his life to the people of Hawaii. "The Molokai Waltz," as the title suggests, is written in the waltz form and the vocal solo is by Nina.

SIDE 2

1. HANOHANO HANALEI *(Glorious Hanalei)*. Circa 1924. This is a song about the district of Hanalei on the Garden Isle of Kauai, the northernmost island of the Hawaiian group, 95 miles west by northwest of Oahu. Hanalei and Haena, the two villages at the end of the road on that side of the island, in ancient days were centers of population. This is the region where Pele, the volcano goddess, made her home while on Kauai. The song states that for beauty Hanalei is unexcelled ... its majestic mountains, verdant valleys, matchless beaches will forever enchant. Hanalei, home of beauty. This instrumental orchestration is a large concept, for the area of Hanalei is a composite of everything that is dramatic and spectacular about Hawaii.

2. CHAMARITA. Of all the outside influences that affected the music of Hawaii, the Portuguese stand out most dramatically. The acceptance of their stringed instruments, introduced to Hawaii in the 1880's, became the foundation upon which both new and old music was performed. Their melodies were also used as a base for new Hawaiian lyrics. (Example: "Maunawili" in Volume I.) The ukulele, a refinement of the Portuguese stringed instrument called the Port Braga, became the first modern Hawaiian instrument. Their guitar also was quickly accepted and from this the Hawaiian steel guitar was developed. Therefore, it is fitting in this album to include this native song of Portugal called Chamarita. It is a traditional song of Portugal that has been performed in Hawaii since 1880. It is a song to be danced

and the dance is similar to the American square dance. Chama in Portuguese means "to call" and during the dance, instructions are given for the next step or motion. There are many versions of the Chamarita. It is a traditional form of folk song and dance that is by now fused into the culture of Hawaii. Being of Portuguese descent (my Grandfather and his family arrived in the Kona area of the island of Hawaii in 1880) I am proud of the contribution these Portuguese immigrants made to the culture and development of the music of our islands. The vocal choir sings an English translation of the original song and the orchestral presentation is based on a fusion of the Portuguese and Hawaiian rhythmic patterns.

"I've strung my heart with ribbons,
With bright colored ribbons,
So I won't forget to dance the Chamarita.
Chamarita si o si, Chamarita si o si,
Chamarita si o si o si o si o sa."

3. SONG OF HAPPINESS *(Kokoni Sachiari)*. This song is of Japanese origin and is about six years old. The Japanese people, like the Portuguese and Filipinos who migrated to Hawaii during the last century, contributed much toward the advancement and enrichment of our islands. Although their music was not of the western structure until well after World War II, the influence of these gentle people in Hawaii was felt in all areas of the arts and business world. Now, with songs such as the Song of Happiness and others, the interfusion of their culture with ours is complete and the music is no longer Japanese but an important contribution to the music of Hawaii. They have taught us that happiness is a bright butterfly which, when pursued, dances away on a sunbeam. But if we sit quietly, the butterfly may alight on our shoulder. The vocal choir, with their sensitive reading of the English lyrics, proves the point. Kokoni Sachiari, the Song of Happiness.

4. RICE PLANTING SONG. This is a traditional song of the Philippines and is representative of a people that have added much to what we call the magic of our islands. The song is well known and much recorded and during the various fiestas during the year, Filipinos in gay costumes can be seen dancing to this traditional song of rice planting time. Orchestras and entertainers throughout Hawaii perform the song on a regular basis and it has been accepted as a part of Hawaiiana. The orchestration is instrumental and in keeping with the gay, happy mood of the song.

5. PUPU NIIHAU *(The Shells of Niihau)*. Niihau, the seventh in size of the main Hawaiian island group, lies 17 miles southwest of Kauai. It has an area of 72 square miles with a population of about 225. Niihau is the private property of the Robinson family and very few outsiders obtain permission to visit the island. Although English is taught in the schools, the old Hawaiian language is spoken in the homes. There are no dogs, police or courts on the island. Niihau, with its protective isolation, is truly a glimpse of the old Hawaii. I have selected Pupu Niihau to represent the island. The composer is unknown. The pupu (shell) is Niihau's contribution as the garland of the Island. The song asks that the pupu display its beauty. Nina is the soloist.

6. MAUI GIRL *(Composer unknown)*. There are several melodic versions of this song and no one seems to know which was the original. I have selected the version most commonly used. The choir sings of Sweet Maria, a pretty Maui girl. The Island of Maui, built by two large volcanoes, now dormant, is the second largest of the Hawaiian group and lies midway between Oahu and the southernmost island, Hawaii. Maui is perhaps best known for Haleakala, meaning "House of the Sun," which is a land mass formed by the world's largest dormant volcano. Haleakala covers an area of 33 miles. Its highest point is 10,023 feet high and its crater is seven miles in length, two miles wide and 21 miles in circumference. In this arrangement the choir sings of Sweet Maria, a pretty Maui girl who lives at Waikapu.

SIDE 3

1. I WANT TO GO BACK TO MY LITTLE GRASS SHACK. Three composers are listed for this song in the year 1933. Bill Cogswell, Johnny Noble and Tommy Harrison. This is probably one of the most frequently recorded songs of Hawaii, as it projected an image of Hawaii that was sharply defined and accepted throughout the world. It is a rhythmic, nostalgic song and states that "I want to go back to my little grass shack in Kealakekua, Hawaii." Kealakekua is an area near Kona on the "Big Island." The song tells of the easy life where the humuhumunukunukuapuaa, the smallest fish in Hawaii with the biggest name, go swimming by. The song was an immediate success in 1933 and has taken its place as a standard in the repertory of all island entertainers. There are four moods to this instrumental orchestration. (A) The big broad opening statement; (B) The contemporary sound and tempo when the melody first appears; (C) The extended melody with double time rhythm to accommodate the old Hawaiian percussion patterns orchestrated for the French Horns and woodwinds and (D) The free form solo of the English Horn. The moods are inter-mixed to form a three minute overture.

2. HERE IN THIS ENCHANTED PLACE. In planning this album, my first conclusion was that somewhere I would incorporate the important role in Hawaiian music played by the great Alfred Apaka. I will forever hold a warm spot in my heart for Alfred, both as a singer and gentleman. Although taken from us much too soon, Alfred had many years before consolidated his position as one of the great voices of Hawaii. To cover this period of Hawaiian musical history I have selected Alfred's theme song, "Here In This Enchanted Place." It was a musical experience to hear him sing it. It was an emotional

event to watch this golden man of Hawaii spin his magic as he stood before you dressed in white and wearing a red carnation lei. "Here in this enchanted place, here beside the warmth of you, here is where I want to be." Alfred Apaka sang it and meant it. The orchestration supports the vocal choir as they recall a moment of a warm and wonderful period of Hawaiian music.

3. LITTLE BROWN GAL. Circa 1935. Composed by Don McDiarmid, Sr. and Johnny Noble. "A little brown gal, in a little grass skirt in a little grass shack in Hawaii." This disappearing image is kept alive by the visitors who do varied versions of our hula to those words. And it is these varied malihini hula versions, some of which are influenced by early ballet training and others that are just the result of the visitor being caught in the magic of the moment, that prompted the approach to the orchestration. The orchestration is a series of short musical portraits depicting the many kinds of hulas performed to this one, simple song. The moods range from the baroque through the bombastic short march section. I am sure that somewhere in one of the many moods of this orchestration you will recognize a hula dancer you have seen.

4. KEEP YOUR EYES ON THE HANDS *(Tony Todaro and Mary Johnston)*. In 1956, this song was a fresh approach to an old idea. It is a popular hula with local entertainers and is one of the many successful songs written by the Todaro-Johnston team. It was sung by Jane Russell in the motion picture, "The Revolt of Mamie Stover." The song is a "story" song. A form that has been used since the latter part of the 19th century. The emphasis is on the lyrics which remind the "watcher" that the important action of the hula is in the area of the hands. At Hawaiian parties this is not a convincing statement.

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

6. LOVELY HULA HANDS. When the musical history of Hawaii is finally documented one name will stand out and be the giant of the 30s, 40s and 50s. R. Alex Anderson. Mr. Anderson captured the mood of this period in almost every song he wrote and he wrote dozens and dozens of hits. For this album, I have selected "Lovely Hula Hands," written in 1940. The song is a standard in Hawaiian musical literature. I have treated the approach with a classical touch for, in the hula, the hands are classical and when interpreted by dancers like Mamo Howell, Lani Custino, Bev Rivera Kenney, "Lovely Hula Hands" becomes a ballet. The orchestration begins with a secondary theme on the harpsichord. The theme of the song is super-imposed over this and developed through several moods and arrangement ends with the re-statement of the harpsichord theme.

SIDE 4

1. IMUA HAWAII. This is the music of the youth of Hawaii but its form is borrowed from the past. Its structure is simple and utilizes the four chords found in most of the old traditional Hawaiian songs. The composer, Paul Colwell, however, is from the mainland and appeared here in early 1967 with the "Up With People" group — a band of 150 young singers and musicians who appeared in a series of concerts under the auspices of the Moral Rearmament Program. While here, they formed a large, local singing group call "Sing Out Hawaii" which also appeared in concert. Imua Hawaii, which means forward Hawaii, is in this album because it illustrates another avenue of musical development. The lyrics speak of ukuleles, luaus and the many other things that are Hawaiian but they're said in a different way. This is one of the shapes of the new music of Hawaii.

Rumbalin' earth
Flamin' sky
Pounding surf
and the clouds roll by
and I hear the cry of Hawaii,
Imua Hawaii Imua Hawaii Imua

In great canoes
they came one day
on the isles
settled down to stay
and the cry went out from Hawaii
Imua Hawaii Imua Hawaii Imua

There's a great luau
Ukuleles strum
Sing Aloha Oe
All humanity comes
To make their home in Hawaii
Imua Hawaii Imua Hawaii Imua

A strong heart beats
And the world awaits
A wave of hope
From the fiftieth state
It's a new wave from Hawaii
Imua Hawaii Imua Hawaii Imua

2. MY HAWAII. This is the last song written by Kui Lee. A young man of enormous talent and great sensitivity, he often told me of the

need for new music of Hawaii. About the new Hawaii and the youth of Hawaii. Having recorded a complete album of his music *(Jack de Mello Plays The Music Of Kui Lee)* we had developed a great empathy. In November, 1966 I explained this Volume 2 project and my desire to include a new song of his. The following week he sang his "My Hawaii" to me. I loved the song when I first heard it and I still do. Although my association with Kui was limited, my life has been greatly enriched by knowing him. The mood of the song and the orchestration is explained by the opening lyrics. "If someday your wand'ring soul bids you south where trade winds blow; Listen to your heart my friends, once it lied but not again. Fill the sails fly on to my Hawaii nei."

3. THE HASEGAWA GENERAL STORE. Although the bulk of the popular songs of Hawaii were written by the people of Hawaii, many of our best known songs were composed by visitors to our land. Hukilau Song, Blue Hawaii, Kalua, Legend of the Rain, English lyrics to Pearly Shells and the Hawaiian Wedding Song and others. Hasegawa General Store falls in this category as it was written by Paul Weston, the famous arranger and orchestra leader, after a visit in 1964 to Hana on the Island of Maui. Hana, an ancient seat of Hawaiian culture, is located in a valley on the eastern side of Mount Haleakala. In 1778, when Captain Cook re-discovered the Islands, Hana had a population of about 3,000. Kamehameha the Great began his conquest of the islands from there. Hana now consists of a 15,000 acre ranch and is operated as a resort area. Within this area is a general store operated by the Hasegawa family. It is probably the most picturesque store in the Islands. Mr. Weston was quick to recognize this and wrote a "story" type song well within the patterns of the established structure of Island music. It was an immediate success. In this arrangement, the orchestra, vocal choir and Sue Allen tell the story.

4. TINY BUBBLES. Although this song does not tell about Hawaii, its success began in Hawaii. Written in 1966 by Leon Pober (composer of English lyrics to Pearly Shells) and made nationally known by Don Ho, this is an example of the new music being performed by groups in Hawaii and the type of songs that receive quick acceptance by the people of Hawaii. It is included in the album because it represents another new area of music development. More and more Island composers are searching out lyrical ideas that are unrelated to palm trees and hula hips. These new composers believe that any song written by a Hawaiian composer or performed by an Island group is an Hawaiian song. Mr. Pober, the composer of "Tiny Bubbles," also had Hawaiian words written for the song so, I suppose, if the song were to be sung in Hawaiian, it would be a Hawaiian song just as Auld Lang Syne became Hawaiian when Queen Liliuokalani wrote Hawaiian words for that. It is a departure from the established formula but even Hawaiian orchestras with steel guitars perform the song. It is this acceptance that prompted the inclusion of the song in this album.

5. ONE PADDLE, TWO PADDLE.

"One paddle, two paddle, three paddle, four to take me home.
Fourteen on the right, fourteen on the left,
Take me to Hawaii nei, no ka best."

So wrote Kui Lee in May, 1966 and the song was an immediate success. This is my second recorded version of the song. (First version in "Jack de Mello Plays Kui Lee.") Here, the song appears as an instrumental incorporating many rhythmic patterns of old Hawaii plus many of the patterns developed by Kui Lee. The song was written with two melody lines. The first phrase could be considered the chorus which supported the lyrics as written above. A secondary melodic line was written to accommodate a series of verses. This orchestration features the complete string section, guitars and harpsichord.

6. I'LL REMEMBER YOU. This is the song that made the world aware of the talent of Kui Lee. It is a nostalgic song and, in essence, almost translates the feeling of "Aloha Oe." That is why I have chosen it to close this presentation.

"I'll remember you, long after this endless summer is gone
I'll be lonely, Oh, so lonely, living only to remember you
I'll remember you, your voice as soft as a warm summer breeze
Your sweet laughter, mornings after, ever after, I'll remember you.
To your arms someday, I'll return to stay, till then,
I will remember too, ev'ry bright star we made wishes upon
Love me always, promise always, you'll remember too."

In this presentation, Nina sings a portion of the lyrics in Hawaiian. The choir answers in English. This combining of English and Hawaiian words follows a pattern established in the latter part of the 19th century and the early part of the 20th century.

Akaka Falls. Nina and the choir.

Nina's vocal entrance to Molokai Waltz.

First playback . . . the moment of truth.

Nina Kealiiwahamana

The technical side. Dick Bogart — engineer. Wayne Robinson — booth director.

THE ALBUM. The 24 songs form a cross section of the music of the 20th century. Songs were selected on a basis of type and importance to the specific years involved. Obviously many good songs came from the same period which meant then that other criteria had to be used such as pacing, mood, etc., for although the album was to be semi-documentary, the primary objective was entertainment. This means also that the placement of the songs on the album would not follow the pattern of evolution. The 24 songs were recorded during four, three hour sessions in the studios of RCA in Hollywood. The original master tape is four track. Three different orchestras were used ranging from 54 men to 12 men. The vocal choir was mixed with 6 girls and 8 men. The vocal solos in Hawaiian are by Nina Kealiiwahamana. She also appears on Volume I. The musicians were a select group assembled especially for this album. Many of them are world renowned such as Clebinoff (concertmaster), Shelley Manne (percussionist), Manny Klein (trumpet). Orchestrations were done in collaboration with Wayne Robinson and Caesar Giovannini who also played piano and harpsichord. Engineering was by Dick Bogart.

ABOUT THE COVER DESIGN. *The gold design is a combination of the Royal Crest and the great seal of the State of Hawaii. The phrase "UA MAU KE EA O KA AINA I KA PONO" has been the motto of the Kingdom, Republic, Territory and State of Hawaii. It was the expression used by King Kamehameha III in a speech made by him in 1843, at the time sovereignty over the islands was restored to the Hawaiians by the British. It is officially translated as "The life of the land is perpetuated in righteousness." The album was designed by Paul Turley.*

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