

NĀ WAI CHAMBER CHOIR

SALT LAKE CITY, UTAH



March 5, 2020
University of Utah

March 6, 2020
WACDA Concert Session

March 7, 2020
Hālau Hula O Kahealani Studio

NĀ MELE

Program Order

‘Oli o Nā Wai na Lilinoe Kauahikaua

Ai Kamumu Kēkē na Taupouri Tangarō

Elements na Katerina Gimon

III. Fire

Sügismaastikud na Veljo Tormis a me Viivi Luik

VII. Kanarbik

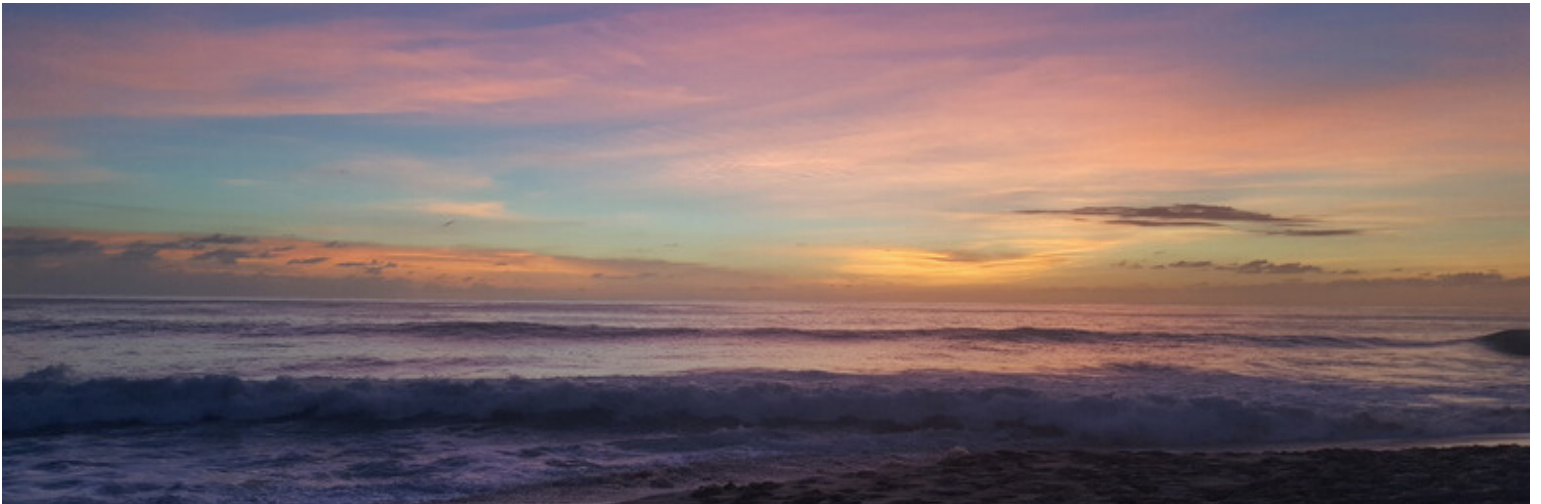
Tonic of Wildness na Braeden Ayres a me Henry David Thoreau

Hawai‘i Island Suite na Michael Springer a me Traditional Texts

II. Hole Waimea

III. Poli‘ahu

Tangaroa Whakamautai na Maisey Rika



Piko: Yokohama Bay - Mākaha, O‘ahu

WELINA

Welcome

The word *piko* means umbilical cord, the cord that connects a baby to its mother, the link to another generation, the physical link to all ancestors. We actualize this phenomena in Hawaiian spaces of community in a circle, or where two communities face each other. In this space we greet each other, restore and strengthen relationships, share our genealogies, clarify our intentions, and share collective wisdom of our elders. In these spaces, *piko* becomes a cultural protocol that celebrates shared responsibility, establishes a reverence for our ancestors and the world around us, and instills pride in one's cultural practice.

As a Native Hawaiian ensemble, we share our *piko* -- our center, our ancestors, our culture and our cultural protocols, and our shared values with you. As Hawaiian cultural practitioners we honor our past, the legacy of our matriarchs, the sanctity of our natural resources, and the power of our own sacred texts passed down by our elders. Therefore, we celebrate the music of Queen Lili'okalani, the last reigning monarch of Hawai'i and the stirring words from *mana wahine* (strong and inspiring women) of the Pacific, we acknowledge the sacredness of our *honua* (world) through the thoughts of transcendental poet Henry David Thoreau and Estonian *mana wahine* Viivi Luik; and we share with you our sacred texts by giving voice to the legends of Polī'ahu and the Kīpu'upu'u (Hole Waimea).

Welina mai kākou. Welcome to all of you.



Dr. Jace Kaholokula Saplan
Po'o/Director, Nā Wai Chamber Choir

'OLI O NĀ WAI

NA LILINOE KAUAHIKAUA

Kū mai mākou e nā kānaka o Nā Wai
Hānau 'ia o nā wai a Kāne
Ho'ohui 'ia kekahi i kekahi, mai Nā Kai 'Ewalu
Mai uka a i kai a ho'i hou mai 'ia no na kau a kau
Hui mākou e
Hō aku ko mākou leo e
He makana ko mākou mele e

*We stand here, the people of Nā Wai
Born of the waters of Kāne
Joined to one another through Nā Kai 'Ewalu
From the uplands to the waters
Joined together for all times
We come together
We offer our voices
Our song is our gift*



Piko: St. Andrew's Cathedral - Honolulu, O'ahu

Photo: Andy Stenz

'AI KAMUMU KĒKĒ

NA TAUPOURI TANGARŌ

'Ai kamumu kēkē
Nakēkē pāhoehoe, kē
Wela i luna 'o Halema'uma'u kē
Wela i luna 'o Halema'uma'u kē

*Consume and destroy your anxiety until you are full,
Rattle and roar away all criticism towards you until it turns into lava,
Until you feel the heat brimming Halema'uma'u, waiting to erupt*

FIRE

NA KATERINA GIMON

The given text is nonsense syllables. Gimon prefaces the work with this poem:

*fire
heat, light
strength, fuel, drive
burning, melting, evaporating, and transforming
fire*



VII. KANARBİK

SÜGISMAASTIKUD, NA VELJO TORMIS A ME VIIVI LUIK

Kurb lilla kanarbik meeletult lõõskab,
päikese vimane virgendus silmis.
Muidu kõik on kui ikka,
need samad on nurmed,
need samad on teed,
ainult nende peal põleb,
maailma surune leek.

*Sad purple heather bell frantically blazes,
capturing after-most flickering sunlight.*

*And all else is as ever,
as ever the meadows,
as ever the roads,
only over them burning,
flaring a planet aflame*



TONIC OF WILDNESS

NA BRAEDEN AYRES A ME HENRY DAVID THOREAU

Heaven is under our feet and overhead,
I wish to live deep and suck all the marrow of life,
To cut a broad swath, shave close,
Drive life into a corner, reduce it to the lowest terms.

Rather than love, than money, than fame give me truth
(things do not change, we change) (simplicity)
Not till we lose the world will we find ourselves

I went to the woods because I wished to live delib'rately,
to see if I could learn what it had to teach and not,
when I came to die, discover that I had not lived.

The universe is larger than our view of it.



HOLE WAIMEA

HAWAI'I ISLAND SUITE, NA MICHAEL SPRINGER A ME TRADITIONAL TEXTS

Hole Waimea i ka ihe a ka makani
Hao mai nā'ale a ke Kīpu'upu'u
He lā'au kala'ihi 'ia na ke anu
I 'ō'ō i ka nahele o Mahiki

Kū aku i ka pahu
Kū a ka 'awa'awa
Hanane'e ke kīkala o kō Hilo kini
Ho'i lu'ulu'u i ke one o Hanakahi

*Waimea strips the spears of the wind
Waves tossed in violence by the Kīpu'upu'u rains
Trees brittle in the cold
Are made into spears in Mahiki forest*

*Hit by the thrusts
Hit by the cold
The hips of Hilo's throngs sag
Weary, they return to the sands of Hanakahi*



POLI'AHU

HAWAI'I ISLAND SUITE, NA MICHAEL SPRINGER A ME TRADITIONAL TEXTS

Wai maka o Poliahu
I ka 'eha a ke aloha
Kaumaha i ka ha'alele
O 'Aiwohi kupua

*Tears of the snow goddess
And the pains of love
Sadden by separation
Of Aiwohi, the demi-god*

Anuanu ka 'iu kēhau
O Mauna Kea
A'ohe ana ipo aloha
E ho'o pumehana
Kau mai ka hali'a aloha

*Cold the sacred dew
Of Mauna Kea
And no one to love
And to warm a
To enact memories of love*

O ka wa mamua
Puolu ka wai o Nohi
Ku'u mehamaha

*Of times gone by
Refresh the water of Nohi
And my loneliness*

He lei ko aloha
No ku'u kino
Pili poli hemo'ole
No na kau akau

*Your wreath of love
For my body
And bosom closed tied
Put in place forever*

E ho'i mai (e ho'i mai)
E ku'u ipo
E ho'i mai (e ho'i mai)
E pili kāua
E ho'i mai (e ho'i mai 'oe)
E ho'i mai 'oe ē, ē
E ho'i mai 'oe

*Come back to me
My sweetheart
Come back to me
As we embrace
Come back to me
Come back to me
Come back to me*



Piko: Mauna Kea

Photo: Marché Motta

TANGAROA WHAKAMAUTAI

NA MAISEY RIKA

Te ararau o Tangaroa
E rere ki te papaurunui

*The various waterways of Tangaroa
Flow back into its voluminous source*

Tahora nui ātea
Te manawa o te moana
Te mauri o Tangaroa
Tangaroa whakamautai

*The vast expanse
The heart of the ocean
The life-force of Tangaroa
Tangaroa commander of the tides*

Tūtara Kauika
He poutiriao
Te wai o Tangaroa

*A pod of whales (or in reference to Tūtara Kauika,
the historical whale guardian ancestor)
A supernatural phenomenon
Evolving from the waters of Tangaroa
The waters of Tangaroa*

Te tangi a te tohorā
He tohu nō aituā
Te mau a Tangaroa
Tangaroa Whakamautai

*The cry of the whale
Signals a warning
The power of Tangaroa
Tangaroa commander of the tides*

He kaitiaki, he taonga, he tipua
He ariki, he taniwha, he tipua
Tangaroa whakamautai

*A guardian, a precious treasure,
a strange/supernatural being
A god of the ancient prehistoric realm
Tangaroa commander of the tides.*



Piko: Kaikoura, New Zealand

Photo: Tim Williams

KŪ HA'AHEO

NA KUMU HINALEIMOANA WONG

Kaiko'o ka moana kā i lana nei Hawai'i
Nāueue a hālulu ka honua a Haumea
Nākulukulu e ka lani ki'eki'e kau mai i luna
Auē ke aloha 'ole a ka malihini

Kū ha'aheo e ku'u Hawai'i
Mamaka kua o ku'u 'āina
'O ke ehu kakahiaka o nā 'ōiwi o Hawai'i nei
No ku'u lahui e hā'awi pau a i ola mau

*The sea of Hawai'i surges in turmoil
The earth of Haumea rumbles and shakes
The highest heavens shudder up above
Alas! Woeful indeed are those who have wronged us*

*Stand tall my Hawai'i
Band of warriors of my land
The new dawn for our people of Hawai'i is upon us
For my nation I give my all so that our legacy lives on*



Piko: Mauna Kea

Photo: Nate Yuen

KA PO'E HANA

Roster

Sienna Wahine'ilia'ia'iuahilo'iakeaokealoha Achong	Maunaloa, O'ahu
Elizabeth Kiana Anuheha Baker	Mililani, O'ahu
Martina Veronica Cacciaroni Bingham	Antioch, CA
Karyn Althea Elin Ho'olameka'anolani Castro	Mililani, O'ahu
Naomi Puanani Irene Castro	Mililani, O'ahu
Carlyn Cecelia-Rose Costales	Kuau, Maui
Tawny Ann Kanani DeMello-Kuntz	Kahalu'u, O'ahu
Elyse Ka'iulani Espinosa	Pearl City, O'ahu
Thomas Alexander Otto Goedecke	Houston, Texas
Lilinoe Yael Beatrice Kauahikaua	Hilo, Hawai'i
Brett Davis Keniston	Port Orchard, WA
Geoffrey Nalua Satoshi Kahapea, Jr.	Waipahu, O'ahu
Lena Ann Ewlena Keanu-Reichel	Kāne'ohe, O'ahu
Vanessa Gabrielle Maldonado	Kunia, O'ahu
Tiffany Marrie O'Neill	Ewa Beach, O'ahu
Jerilyn Kylie Ornellas	Ewa Beach, O'ahu
Megann Ho'opilikeolamaikalanimekealoha Salā*	Honolulu, O'ahu
Jessica Lynn Stenz	Muskego, WI
Sarah Lynn Young	Fort Lauderdale, FL

**Hope Po'o (Assistant Director)*

HE LEO MAHALO



NĀ MO'OLELO

Biographies

Photo: Andy Stenz



Dr. Jace Kaholokula Saplan serves as the Director of Choral Activities and Assistant Professor of Music at the University of Hawai'i at Mānoa. Dr. Saplan received his Bachelor of Arts in Music from the University of Hawai'i at Mānoa, his Master of Education in Curriculum and Instruction from Concordia University-Portland, his Master of Music in Choral Conducting from the University of Oregon, and his Doctor of Musical Arts in Choral Conducting with cognates in Music Education and Ethnomusicology from the University of Miami Frost School of Music.

Known for his work in celebrating the intersection between Hawaiian music and choral performance, he is the artistic director of Nā Wai Chamber Choir, a professional vocal ensemble based in Hawai'i dedicated to the preservation and propagation of Hawaiian choral music. Under his direction, Nā Wai has commissioned and mentored emerging Native Hawaiian composers and conductors, toured throughout rural Hawaiian communities, and led workshops on the performance of Hawaiian choral music at schools and universities throughout the country.

Prior to his appointment to the University of Hawai'i and Hamilton College, Dr. Saplan served as the chorus master for the Frost Opera Program at the University of Miami where he prepared a number of contemporary works such as Golijov's *Ainadamar*, Kuster's *Old Presque Isle* (done in collaboration with the John Duffy Composer's Institute and the Virginia Arts Festival), and a premiere work by Grammy-nominated composer Shawn Crouch. He also served as an instructor of choral music at Florida International University where he directed of the FIU Master Chorale and taught courses in undergraduate and graduate choral conducting. His work in preparing choruses and as a festival clinician are vast, resulting in performances at Carnegie Hall, Lincoln Hall, The Oregon Bach Festival, Old South Church (Boston), Church of the Holy Trinity (Philadelphia), La Madeline (France), and the Harrogate Music Festival (UK).

Dr. Saplan's research focuses on the performance practice of Queen Lili'uokalani's choral compositions; multicultural perspectives in the choral rehearsal; intersections of choral pedagogy, gender, and sexuality in communities of color; and Native Hawaiian agency in music. His scholarship on these topics have also led him to lead clinics at the state, regional, and national level for the American Choral Directors Association, National Association for Music Educators, National Collegiate Choral Organization, and the LGBTQ Studies in Music Education Conference. He is a frequent clinician and adjudicator for state, regional, and national conferences and festivals.



Steven Richardson Severin, pianist and organist, enjoys a primarily collaborative career accompanying choirs of varying ages and abilities—from children's choirs of the Hawai'i Youth Opera Chorus to the singers of Nā Wai Chamber Choir. He has earned a master's degree from the University of Texas at Austin, and a bachelor's degree from the University of Hawai'i at Mānoa, both in piano performance.

Mr. Richardson Severin, aside from his role as a collaborative pianist, is the Organist at St. Mark's Episcopal Church, Honolulu, and maintains an active role in the organ community as the Treasurer of the Hawai'i Chapter of the American Guild of Organists.

NĀ WAI

Established in 2009, Nā Wai Chamber Choir is an ensemble dedicated to the preservation, propagation, and innovation of Hawaiian choral music. Since their inception, Nā Wai has commissioned and mentored emerging Native Hawaiian composers and conductors, toured throughout rural Hawaiian communities, and led workshops on the performance of Hawaiian choral music throughout the country.

Their recent recording "Eō e Lili'uokalani" received a Global Music Award for the categories of Best Choral Performance and Best World Music Performance. Their setting of Lili'uokalani's "Be Still My Heart" has won an American Music Award for their initiatives in decolonized cultural collaborations with coposer Dana Kaufmman.

Nā Wai Chamber Choir is the first choral ensemble in residence at the University of Hawai'i at Mānoa



Our debut album celebrates the original compositions of Queen Lili'uokalani with specific attention to the performance practices and cultural protocols of 19th century Hawaiian choral music. It is available on Spotify, iTunes, and Amazon Music.

VOCAL AND CHORAL MUSIC AT THE UNIVERSITY OF HAWAII'

Adjacent to downtown Honolulu and Waikīkī, the University of Hawai'i at Mānoa is at the center of a vibrant and cosmopolitan performance scene. University faculty and students enjoy a rich tradition of professional sacred and secular performance opportunities and appear regularly with organizations like Hawai'i Opera Theatre, Diamond Head Theatre, Nā Wai Chamber Choir, Early Music Hawai'i and the Hawai'i Symphony Orchestra. Many of our students also participate in Hawai'i Opera Theatre's Mae Zenke Orvis Opera Studio, a training program for young artists.

The voice and choral area at the University of Hawai'i at Mānoa embraces a twenty-first century worldview built on a multicultural foundation, offering several degrees with a voice focus: the Bachelor of Arts degree with an emphasis in musical theater, Hawaiian music or with a general emphasis in voice; the Bachelor of Music degree in voice performance; the Bachelor of Education degree (Music Education, Choral Emphasis); the Master of Music degree in Vocal Performance; and the Master of Music degree in Choral Conducting.

Our students enjoy a variety of specialized courses in vocal and choral literature, pedagogy, and performance, four choral ensembles, opera workshop, and musical theater. The department also offers extensive ethnomusicology offerings, including Hawaiian Chorus and Hawaiian Hula and Chant, which provide our students with world-class experiences beyond the Western tradition, unique to our Pacific Rim location.

MASTER OF MUSIC IN CHORAL CONDUCTING

Rooted in the traditions of Hawai'i's host culture, the advocacy of multicultural music, and the celebration of musical excellence, the graduate choral conducting program at the University of Hawai'i provides a unique and compelling curriculum for potential students.

With three curricular ensembles, a professional choral ensemble in residence, and internship opportunities with the Hawai'i Opera Theatre and the Hawai'i Youth Opera Chorus, students receive expansive conducting opportunities. In addition to the scholarship of the western canon, graduate choral conductors also receive training in the study and performance practice of choral repertoire unique to Hawai'i, Polynesia, and Asia.

For more information about our programs, visit us at: <https://manoa.hawaii.edu/music/>



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nawaichamberchoir@gmail.com