

THE HISTORY OF THE ROYAL HAWAIIAN BAND 1836 - 1980

WITH A CONCENTRATION ON THE ERA OF
BANDMASTER HENRY BERGER

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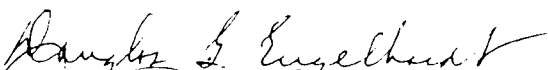
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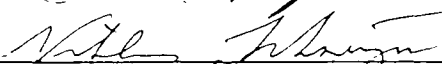
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PREFACE

It was the purpose of this study to examine and document the history of the Royal Hawaiian Band beginning 1836 during the formidable monarchy years and ending with the year 1980. The history of the Royal Hawaiian Band parallels the history of Hawai'i itself. Although much has been recorded in fragments, it appears that there exists no single source of substantial historical significance. This study serves as a collected source of information regarding one of Hawai'i's vanguard musical organizations. This study not only examines a brief overlay of the Band's history, but also the role that the Band and bandmasters have played in the field of music education within Hawai'i, both within the schools and society in general. For these reasons, a strict historical format is not followed throughout the thesis, but rather an encompassing view of events during the existence of each bandmaster.

Research sources included books, newspaper articles, periodicals, diaries, government papers and documented interviews.

A survey of selected reference materials included *Hawaiian Music: An Annotated Bibliography* (1986), by Bryan C. Stoneburner, *The Hawaiians, An Annotated Bibliography* (1985), by David Kittleson, and *Hawaiian Music and Musicians: An Illustrated History* (1979), edited by George S. Kanahale. From this point, one is guided to many different sources, including other books, periodicals, and newspapers.

Thrum's *Hawaiian Annual* is a collection of facts and information dealing with the life and events surrounding Hawai'i. The earliest relevant publication of

Thrum's with reference to the Band came in 1885, in an article titled "Music in Honolulu," by Capt. Henry Berger. Another publication which proved to be helpful was *Hawai'i and the German Speaking Peoples*, by Niklaus R. Schweizer. Schweizer devoted many pages to the Band, concentrating on the Berger era, and also included a synopsis of important events throughout the Band's history.

The greatest wealth of information came in the form of older newspapers, periodical publications, and official government documents, including those of the Kingdom and the Territory. Of these, the *Honolulu Advertiser*, *Honolulu Star-Bulletin*, *Pacific Commercial Advertiser*, *Kohala Midget*, *The Friend*, *Hawai'i Holomua*, *Sandwich Island Gazette* and the *Hawaiian Gazette* proved to be valuable sources, giving articles by and about bandmasters, along with current events of the day. Important newspaper sources from the mainland United States include the *San Francisco Chronicle*, *San Jose Mercury*, *Oakland Enquirer*, *San Diego Union*, *Louisville Evening Post*, *Louisville Herald*, *Louisville Courier-Journal*, *Oregon Daily Journal*, *Oregonian*, *Ogden Standard*, *Logan Republic*, *Logan City Journal*, *St. Louis Republic*, *Seattle Daily Times*, and the *Riverside Daily Press*. Hawaiian language newspapers were not used, however, for this study unless there was an English language translation available.

The oldest of the islands' periodicals, *Paradise of the Pacific*, was most helpful with the daily events of the community and the activities of the Band.

Other sources found to have been helpful include *Ha'ilono Mele*, a newsletter/magazine distributed by the Hawaiian Music Foundation, and the personal journals of Henry Berger.

The growth of the Royal Hawaiian Band parallels the development of music education in Hawai'i. Henry Berger was instrumental in the formation of a number

of school programs which set the standards and goals for others to follow, including the music education program for the Kamehameha Schools. Berger's philosophy that music should be a part of all the schools and included in the curriculum helped to spur the early growth of much of the singing which took place in Hawai'i's schools. Ten of the seventeen bandmasters for the Royal Hawaiian Band have been involved in music education with both public and private schools in Hawai'i and on the mainland United States. As school curriculums tend to grow from the needs of the society they serve, one begins to understand the importance of the Band in regards to the early growth of the public's music education and appreciation for the arts.

The subject of the Royal Hawaiian Band has always fascinated me ever since my first concert as a young boy at Kapi'olani Park. The role of the organization within the social, political and educational life of the community has been evident from its earliest years. The Band was vital in shaping my own personal interests toward music and bands at a very early age, as it continues to offer that same exposure to thousands of children every year through its public concerts and school programs. By forming a better understanding of past events, it helps us to mold the events of the future. The history of the Band, their bandmasters and the outgrowth of their activities combined developed the cornerstone by which school music in Hawai'i has been built. It is for these reasons that I found this study to be beneficial for the community at large.

For the reader not familiar with commonly used Hawaiian terminology, the following list of frequently used words has been compiled. Gaining an understanding of these words before reading the text of the thesis will help the reader to better understand the context in which they are used:

‘ae	yes.
ali‘i	chief, chiefess, ruler, monarch, nobility, etc.
aloha	love, affection, greetings, etc.
hālau	long house, as for canoes or hula instruction, meeting house.
haole	white person, any foreigner to the indigenous Hawaiian.
hapa-haole	half-Hawaiian, half-Caucasian.
Hawai‘i nei	literally "this Hawai‘i."
hīmeni	hymn(s).
holomua	to show improvement or progress.
kanaka	human being, man person, individual, etc.
kapu	taboo, sacred, forbidden, etc.
keiki	child, offspring, youngster, etc.
keko	monkey.
koa	native indigenous wood of the Hawaiian Islands.
kumu hula	teacher of hula (dance).
lei	garland, wreath, necklace of flowers, leaves, or other materials.
mahalo	thank you.
malihini	newcomer(s).
mele	song, anthem, or chant of any kind; poem, poetry.
mele hula	song/chant used for dancing hula.
mele oli	song/chant that is not danced to.
‘ohana	family, or <i>extended</i> family.
pau	finished, the end, etc.
pilikia	trouble of any kind.
poi	traditional staple food of Hawaiians.
pūlo‘ulo‘u	a tapa-covered ball on a stick carried before a chief as insignia of taboo.

The Royal Hawaiian Band, as it is known today, did not always carry that particular title. In 1836 it was called *The King's Band*, while newspapers have it

named *The King's Musicians* in 1855 and *The King's Band* again in 1870. The musical program for Kamehameha Day on June 11, 1872 calls the group *His Majesty's Band*, while on September 24th of that same year they are listed as *The Hawaiian Military Band*. In the following year of 1873 comes the title of *Royal Hawaiian Military Band*. As major changes in government occurred during the political history of Hawai'i, so also did the Band's name change. After the overthrow of Queen Liliu'okalani in 1893, the Band was called *The Provisional Government Band* and in 1894, *The Hawaiian Band*. A second band was formed by many of Henry Berger's original members in 1893 called *The Hawaiian National Band*. This particular group toured the United States in 1895 hoping to gain support for the cause of their Queen and Hawai'i's independence. It was in 1898 that the Band was renamed *The Territorial Band* and on July 1, 1905, when the County Government was installed, it became *The Royal Hawaiian Band*. Today, most people use the general title of *Royal Hawaiian Band* when speaking of the organization, no matter which period of time may be referred to.

It is my hope, that through the research and production of this thesis, the reader may gain a better understanding of not only the Royal Hawaiian Band and its bandmasters, but its place within the musical life of Hawai'i. In this day and age of budget cutbacks and educational deficiencies, the importance of a united effort both inside and outside of the school system to support the arts is imperative for our childrens' growth and development. The Royal Hawaiian Band has helped to bridge that gap for over one hundred and fifty years. The Band belongs to the '*ohana* of Hawai'i, as the '*ohana* of Hawai'i shall always be one with the Band.

CHAPTER I

THE BEGINNINGS: 1836-1871

Oliver: 1836

It was the year 1836, and Kamehameha III was the reigning *ali'i* of the Hawaiian people at the time that a group of musicians came together in order to establish *The King's Band*. They performed at many state occasions, including parades and funerals, under the leadership of a man simply known as "Oliver."¹

The band played at the funeral service of Princess Nahi'ena'ena in 1837, with the following description of the events of the day:

We saw the Band ambling through the streets of this metropolis the other day, decked in gorgeous caparisons, blowing, beating, and piping a solemn air; by the way, the music was not the worst in the world, and, we were struck with the conviction that the band has been studious during their late trip to California;-they have improved in practice very much indeed as far as our judgement can attest but there is one gentleman of the band to whom a hint may not be misdirected; we mean Mr. Bass drum;-pon our honour, he beats too much and too often. The trombone is a great addition and a decided improvement.²

This 1837 news story in the *Sandwich Island Gazette* tells us of the band's "late trip to California," thus placing the earliest documented existence of an organization called *The King's Band* at 1837. There is however, an entry in the journal of Levi Chamberlain who was the secular agent for the American Mission in Honolulu during the 1830s. Dated July 21, 1833 was the following:

1 "History From Our Files." *Honolulu Advertiser*, May 7, 1949, p. 20.

2 "The King's Band." *Sandwich Island Gazette*, February 4, 1837, p. 2.

The disgraceful transactions of this day will long be remembered. Marshal [sic] music broke upon our ears from the King's residence, though this was no unusual sound for the Sabbath, the King often having a hula at his place, yet as it was for a long time kept up, I suspected that something more than ordinary was going on, particularly after seeing a native pass along on horse back, a sight which we have not seen on the Sabbath for more than two years past.³

"Marshal [sic] music" most likely meant music of a military band. Although the earliest documented date of the *King's Band* was not until 1836, this journal entry presents a question worth further investigation.

Levi Chamberlain may have been offended by the sounds heard on that day, but his writing of the fact leads us to the conclusion that the possibility of an earlier band, or some variation of a *King's Band* is quite possible.

George Washington Hyatt: 1845-1848

George Washington Hyatt became the band's second bandmaster in 1845. Born in Petersburg, Virginia in 1815, Hyatt was a former slave who had escaped from Virginia and made his way to Hawai'i.⁴ He had been a member of the original band under Oliver, playing both the flute and the clarinet.

Within the Hawai'i State Archives there exists a "contract" dated May 26, 1845 that states:

³ Levi Chamberlain's Journal, v. 17, p. 50 (July 21, 1837). Hawaiian Mission Children's Society Library.

⁴ "History From Our Files." *Honolulu Advertiser*, February 23, 1940, p. 14.

Know all men by these presents, that we the undersigned do agree to appoint and we do hereby appoint George Hyatt to be leader of the Band, and Charles Johnson to be Captain.

The Leader of the Band to direct and lead the music.

The Captain to call out the Band whenever required, directing the marching, and perform all other duties of Captain, when called on by the Governor. . . .

For our services we are each to be paid not to exceed \$3 for a whole day \$2 for half a day and \$1 for anytime less than half a day.⁵

The contract is signed with name or "mark" by eleven men, including Hyatt and Johnson. Names such as Garrison, Francis, Smith, Cummins, Anderson and Reed do show that this early band was made of *haoles* or *hapa-haoles*. Often with the mixed-marriages of the time, ethnic background was difficult to determine. It is possible that Hawaiian blood could be a part of names such as Garrison, Francis, Smith, or any of the "caucasian" names noted.

Hyatt lived in Hawai'i for the final forty years of his life, known to many within the local society:

Everybody knew him as 'Black George' twenty years ago, and he was a general favorite, not only because he played on the flute and clarinet at social gatherings, but because of his amiability.⁶

Hyatt remained in Honolulu following his three year tenure as Bandmaster until his death at Queen's Hospital on Sunday, March 13, 1870, at the age of 65.

⁵ Hawai'i State Archives. Foreign Office and Executive File. May 26, 1845.

⁶ "History From Our Files." *Honolulu Advertiser*, February 23, 1940, p. 14.

Honolulu May 26th 1845.

Know all men by these presents, that we the undersigned do agree to appoint and we do hereby appoint George Hyatt to be leader of the Band, and Charles Johnson to be Captain.

The Leader of the Band to direct and lead the music.

The Captain to call out the Band whenever required, directing the marching, and perform all other duties of Captain, when called on by the Governor.

And the undersigned do agree to obey all the lawful orders of the said Captain without complaint on our part as it is his place to have control of all. We shall have power to impose fines at his discretion, not to exceed five Dollars for any one offence.

And the said Captain and Leader hereby agree to accept the offices confided to us by these presents and faithfully to perform them

For our services we are each to be paid not to exceed \$3 for a whole day \$2 for half a day and \$1 for any time less than half a day we to find ourselves.

George Hyatt	Captain	Charles Johnson
Henry Garrison	Leader	Isaac Cummings
William Thies		James Anderson
Joseph Francis		Abraham W. King
James Smith		Clifford Smith
		21 st 26 th Band. his mark X

Figure 1. Contract engaging George Washington Hyatt as bandmaster, 1845. Hawai'i State Archives.

William Merseburgh: 1848-1870

A native of Germany, born in Weimar, William Merseburgh resided in Hawai'i his last thirty years, also serving as Sheriff of Kohala, Hawai'i.⁷

The State of Hawai'i Archives holds a contract dated March 23, 1848 that reads:

I, William Mersberg [sic] hereby engage to serve his Majesty the King of the Hawaiian Islands, under whomsoever he may please to appoint, as a Musician, as a teacher of Instrumental music and as a leader of a Band, for the term of five years from the date hereof for the pay of thirty dollars per month, devoting my time and energies to my employer, and abstaining from all intoxicating drinks. And I, E.P. Judd hereby engage that in case said Mersberg [sic] prove to be a competent Musician, and in case His Majesty in Privy Council vote the money, said Mersberg [sic] shall be employed for the above mentioned period upon the above mentioned terms.⁸

Both Merseburgh and Judd signed the document then forwarded it to the Privy Council, the Governor, and the King. The Council passed the resolution, also appropriating \$500 for instruments and books.⁹ Later, during the same session, it was also resolved that His Majesty sign the Commission of Merseburgh, making it official.¹⁰

At this time the band consisted of flute, clarinet, bassoon, French horn, drums, and "other brass instruments," but only numbering ten total. Members of the

7 Personal Interview with John R. Kaha'i Topolinski. Honolulu, Hawai'i, 21 May 1988.

8 Hawai'i State Archives. Foreign Office and Executive File. March 23, 1848.

9 Hawai'i State Archives. Privy Council, volume 4, p. 406.

10 Hawai'i State Archives. Privy Council, volume 4, p. 410.

band were mixed as both Hawaiians and foreigners took part, while it is reported that the same band twelve years later consisted entirely of Hawaiian players.¹¹

It is known that Merseburgh served as bandmaster for the term of five years as stated on his contract. Although no extension of that contract exists, there is a reference regarding Merseburgh and the *King's Musicians* dated 1855, suggesting that Merseburgh continued directing the band beyond his original contractual agreement:

The orchestra which consisted of the king's musicians, were all Kanaka boys. Under the leadership of a German professional [William Merseburgh], they handled their brass instruments fairly well. Whether the actors carried out their roles properly, as well as in regard to the play itself, I can not be certain, because my interest was attracted by the black-brown Hawaiians.¹²

During this time he built a reputable nucleus of musicians that would only survive temporarily upon his departure from the organization. At the end of five years Merseburgh married High Chiefess Emma Keahi Kamakanoanoa of Kohala, Hawai'i and went into government service.¹³

The absence of a steady leader most probably led to the decay of a solid organization as the *Pacific Commercial Advertiser* commented in 1864:

11 "Martial Music." *Pacific Commercial Advertiser*, February 27, 1864, p. 3.

12 "Hawai'i in 1855." *Hawaiian Journal of History*, v. 9, 1975, p. 40.

13 "Band." *Honolulu Star-Bulletin*, August 7, 1978, p. A-14.

Many have wondered why good bands of native musicians are not trained here, when the fondness of the Hawaiians for both vocal and instrumental music is proverbial. No great outlay of expense or effort is required to get up a respectable and well-drilled band that would be a credit to the country. . . .

Such a disposition of a portion of our military appropriations would be appreciated and endorsed by the people.¹⁴

Late in the year 1869, an Austrian ship named the *Donau* (Danube) stopped in Hawai'i, remaining in Honolulu for several months due to required repairs. It was during this time that the band of the *Donau* gave many excellent concerts in and around Honolulu, but particularly in Emma Square. When the repairs were complete and the ship continued on its voyage in 1870, the people of Hawai'i realized how much they missed the many concerts that had been given by the band. It was the people of the community, upon the departure of the Austrian ship, that actually petitioned King Kamehameha V to "revitalize" his own band.

Merseburgh remained in Hawai'i until his death on April 18, 1879 at the age of 65.¹⁵ He had also established a family that would continue to grow and flourish in Hawai'i--the family from which future bandmaster Robert Haopoli Baker and historian/*kumu hula* John Kaha'i Topolinski would come.

14 "Martial Music." *Pacific Commercial Advertiser*, February 27, 1864, p. 3.

15 "Died." *The Friend*, May, 1879, p. 41.

I William Merseburgh hereby engage to serve his Majesty the King of the Hawaiian Islands, under whomsoever he may please to appoint, as a Musician, as a Teacher of Instrumental music and as a leader of a Band, for the term of five years from the date hereof for the pay of thirty dollars per month, devoting my time and energies to my employer, and abstaining from all intoxicating drinks.

And I G.P. Sudd hereby engage that in case said Merseburgh prove to be a competent Musician, and in case His Majesty in Priny Council vote the money, said Merseburgh shall be employed for the abovementioned period upon the abovementioned terms.

Honolulu
 23 March
 1848

W. Merseburgh
 G.P. Sudd

Figure 2. Contract engaging William Merseburgh as bandmaster, 1848. Hawai'i State Archives.

William Northcott: 1870-1871

William Northcott was born in New Zealand. Although not much was recorded about his early years, it is known that he came to Hawai'i as a young man and was soon appointed director of a "new and revitalized" *King's Band* in November of 1870. King Kamehameha V made the royal appointment, giving Northcott some twenty-six Hawaiian boys from the Reform School, so that he would be able to train them as new band members:

It is understood and agreed that Mr. William Northcott will serve as Band Master and Instructor in music at Honolulu, for the space of six months, it being understood that from and after the expiration of six months, this agreement may be renewed, if mutually agreeable.¹⁶

Northcott experienced success through his endeavors with the young Hawaiian boys, who were surprisingly apt to learn the music:

Some months since, Mr. Northcote [sic], whose abilities as a musician are now favorably known in our community, was engaged to organize and instruct a Military Band. A number of Hawaiian youth were placed under his care, from whom to make selections, after they should have shown by some practice upon the instruments that they had the inclination as well as the talent to become good performers.¹⁷

At this same time, twelve "permanent" members were assigned to the band, with plans to increase this number until the bandmaster felt the membership appropriate. It was also at the previous Legislative Assembly meeting that money was set aside for the forming and maintaining of the band. The *Gazette* spoke of Kamehameha III's band performing at the Palace while "on other occasions have now

16 Hawai'i State Archives. Foreign Office and Executive File. August 8, 1870.

17 "Band Music." *Hawaiian Gazette*, November 9, 1870, p. 2.

nearly passed out of public remembrance."¹⁸ In early 1871, the announcement of a 22-member band "consisting entirely of young Hawaiians," had been completed.¹⁹

The article continued:

The rising generation of Hawaiians display as a rule, a remarkable taste and ear for music, and are surprisingly apt to learn. After numerous difficulties, consequent upon the wayward disposition of native youths, the members of the band are now engaged under contract on monthly wages, until they become of age. The band was out for a short time on Thursday evening practicing, and surprised those that heard them by their accurate playing. Mr. Northcott deserves great credit for the pains he has taken to mold a band of musicians out of such raw materials.²⁰

Northcott's band had caught the eye and the ear of Honolulu's public. More and more people were taking note of the band's activities and improvement in such a short period of time. In a letter to the editor of the *Pacific Commercial Advertiser*, an advocate of the band suggested that they might "play for the entertainment of the public, say twice a week, in these long summer afternoons, in some public place, Emma Square, for instance."²¹

Northcott had been commended for a fine job in organizing the King's Band of young Hawaiians. Unfortunately, it was short-lived, as he could not be paid a salary on which to support himself:

¹⁸ *ibid.*

¹⁹ "The Government Band." *Pacific Commercial Advertiser*, January 7, 1871, p.3.

²⁰ *ibid.*

²¹ "Music for the Million." *Pacific Commercial Advertiser*, May 13, 1871, p. 2.

We are sorry to hear that Mr. Northcott, an accomplished musician, who has with surprising toil and success brought the King's Band to its present state of efficiency, is soon to leave, as a living salary cannot be paid him. The rare opportunities that have been afforded by those controlling the movements of the band for the public to hear it have proved that it was a desirable institution, but deprived of its master, we predict for it an abbreviated existence.²²

Northcott had spent six months building the band when he left Hawai'i. The "abbreviated existence" of the band noted by the *Honolulu Advertiser* never materialized although another period of brief leadership would follow with Frank Medina.

Frank Medina: 1871

Frank Medina was born and raised in Portugal, where he received all of his early education. As a young man he travelled extensively, singing to earn a living. Eventually he stopped in Hawai'i with a singing group called *Brook's Minstrels*. After some thought, he decided to stay in the islands in order to direct the band.

The band seemed to be fairly active throughout, in spite of the unstable leadership it had experienced. The *Pacific Commercial Advertiser* speaks of one of the Queen's evening sails around the harbor with music from the Hawaiian Band.²³ It also states that the band had played four evenings earlier for the sailing of a vessel about to depart Honolulu:

There was an unusual crowd assembled on the Esplanade to see the *Ajax* off on Monday last. . . . The Hawaiian Band marched down, and played *The Watch on the Rhine*, for the benefit of some of our German friends who go to revisit Faderland [sic].²⁴

22 "The Band Master." *Pacific Commercial Advertiser*, August 12, 1871, p. 3.

23 "Moonlight on the Water." *Pacific Commercial Advertiser*, May 6, 1871, p. 3.

24 "Sailing of the Steamer." *Pacific Commercial Advertiser*, May 6, 1871, p. 3.

Medina left after a year of service because he fell heavily into debt. Due to problems associated with this, he cleverly disguised himself as a black, and departed Honolulu for the mainland on the *Nebraska*.²⁵

Longevity would soon arrive with the appearance of a man that would not only change the band, but Hawaiian music in general. That man was Heinrich Berger.

²⁵ Thrum, Thomas G. (ed) *Hawaiian Almanac and Annual for 1886*. Honolulu: Press Publishing Company, 1886, p. 59.

CHAPTER II

THE BERGER ERA: 1872-1915

Henry Berger: 1872-1883

Heinrich Wilhelm Berger (who was to be known in Hawai'i as Henry Berger) was born in the town of Potsdam, Prussia (now located in the German Democratic Republic) on August 4, 1844.²⁶

The son of Wilhelm and Augusta Berger, Heinrich attended the public schools of Coswig, Duchy of Anhalt, Germany. His music studies later took him to the town of Treuenbrietzen, Germany. At the age of fourteen, he was apprenticed to a music master in Breslau for three years. At the age of seventeen, he entered the Prussian army as a musician (tuba and double bass), thus also entering the Conservatory of Military Music in Berlin, where he remained between the ages of seventeen and twenty. Upon leaving the Conservatory, he played with orchestras led by Johann Strauss, the "waltz-king" in Paris, Vienna, and Berlin. In the military, Berger held the position of "musician-medical corpsman," and it was through this avenue that led to his participation in the Prussian wars against Denmark (1864), Austria (1866), and France (1870-71). It was also in the year 1871 that he was appointed the leader of the band of the 2nd Life Guards (*Zweites Garderegiment zu Fuß*) of Kaiser Wilhelm.²⁷ At the request of King Kamehameha V to Wilhelm

26 Kanahale, George S. (ed). *Hawaiian Music and Musicians*. Honolulu: The University Press of Hawai'i, 1979, p. 34.

27 Billam-Walker, Donald. *Henry Berger, The Father of Hawaiian Music*. Billam-Walker Papers, Honolulu, p. 1.

for someone to teach and conduct *His Hawaiian Majesty's Band*, Berger moved to Honolulu in 1872.²⁸ He took passage on the steamer *Mohongo* and arrived in Honolulu on June 3,²⁹ officially on leave from the Prussian army, in order to conduct *His Hawaiian Majesty's Band*. One week following his arrival came Berger's first public concert with the band in celebration of Kamehameha Day on June 11, 1872.³⁰

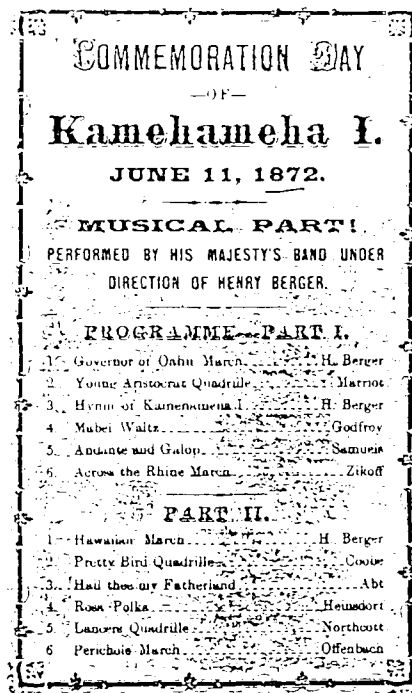


Figure 3. Kamehameha Day musical program, 1872.
Hawai'i State Archives.

28 "Band At First." *Pacific Commercial Advertiser*, December 3, 1897, p. 1.

29 "Passengers." *Hawaiian Gazette*, June 5, 1872, p. 3.

30 "From The Archives: Royal Haw'n Band A Regal Legacy." *Ha'Ilono Mele*, v.IV, n.8, August 1978, p. 2.

Berger was actually "on loan" from the government of Prussia for four years, returning to that country in 1876, where he only remained for six months before he was again bound for Honolulu in order to resume his position with the band in 1877.³¹ The first four years of Berger's life in Hawai'i were vital not only in the development of a strong foundation for the band's future, but also toward how Berger would grow to love his adopted country. It did not take long for the band to increase the repertoire of just three songs from that first concert to many more. In just two month's time, the band was ready to begin giving weekly concerts:

The Band, under the able direction of Mr. Berger, has resumed the practice initiated two years ago by the band of the Austrian frigate *Donau*, of giving afternoon concerts for the entertainment of the public. The neighborhood of Emma Square looked quite lively for an hour or so on Thursday afternoon, where lots of people in carriages and on foot had assembled to hear the really fine sounds of the "Hawaiian Military Band." As was remarked by one of the Honolulu delegation in the Assembly when the appropriation for the support of the military was under discussion - "The band is by far the best part of the army."³²

It was not long afterward that Berger and his *band boys*, as he frequently referred to them, began to add more concerts to their regular weekly schedules:

We are pleased to learn that the Hawaiian Military Band has been directed by His Excellency the Governor of Oahu, to play in Emma Square every Saturday afternoon at 5 o'clock, to afford all an opportunity of enjoying the fine music for which they, under the instruction of Mr. Berger, have become noted.³³

The band concluded the concert with "a march around Emma Square," which they would continue to do at all Emma Square concerts. The schedule of the band

31 "Half A Century of Life." *Pacific Commercial Advertiser*, August 4, 1894, p.1.

32 "The Band." *Pacific Commercial Advertiser*, August 3, 1872, p. 3.

33 "Music." *Pacific Commercial Advertiser*, October 12, 1872, p. 3.

was beginning to get busier and busier as more people heard them play. Following the initial Emma Square concert came a special concert for the *German Club* of Honolulu. The outdoor concert was termed a decided success in every sense as Berger conducted the band through a variety of marches, waltzes and operatic selections during the evening until midnight.³⁴

Always continuing to increase the band's repertoire, Berger made it a point to have new selections prepared for every concert in the early years. The Emma Square concerts are the best example of this rapid expansion. Each concert premiered at least two new selections for the public. Berger's *Emma Square March* was first performed on October 19, 1872³⁵ and operatic selections such as the *Cavatina* from Donizetti's *Opera Belisario* was premiered on October 26, 1872.³⁶

Less than one year after Berger's arrival, Honolulu's musical life had noticeably changed as the *Pacific Commercial Advertiser* stated:

34 "The German Club Concert." *Pacific Commercial Advertiser*, October 19, 1872, p. 3.

35 "Notes of the Week." *Pacific Commercial Advertiser*, October 19, 1872, p. 3.

36 "Musical." *Pacific Commercial Advertiser*, October 26, 1872, p. 3.

Now that, thanks to the repeated hints of the press and the exertions of Judge Montgomery, this one only breathing place of the city is supplied with seats, Emma Square is becoming more than ever a favorite resort of Saturday afternoons, to hear the Government band. About five o'clock one may there find the wealth, rank and beauty of our island metropolis, in carriages, on horse-back or on foot, filling the street in front of the enclosure, while there are sitting accommodations inside for seventy-five to a hundred ladies and children. And then the music is really fine. The bandmaster must be really industrious and the men apt scholars, for we have new pieces every time they appear. The moral effect of these concerts cannot be otherwise than beneficial.³⁷

Emma Square had, within the course of one year, become the social gathering place for Honolulu society on Saturday evenings. On September 13, 1873, the band presented the 50th Emma Square concert.³⁸

Berger began a variety of additional endeavors with the band also. Earlier, they had performed for a meeting of the German Club which was well received. 1873 would be the beginning of additional concerts on the grounds of the Hawaiian Hotel. Knowing he had a marketable product, the proprietor of the hotel, Mr. Herbert, was more than willing to compensate the band boys for their performances.³⁹ In time, the conflict of "private performances" for the band would continue to grow, especially where compensations were concerned.

The importance of the band within the daily activities of life in Honolulu is clearly seen through examinations of newspapers of the era. Daily itineraries were printed regarding both concert sites and repertoire. Stories relating to the activities

37 "Emma Square." *Pacific Commercial Advertiser*, May 10, 1873, p. 3.

38 "Music This Afternoon." *Pacific Commercial Advertiser*, September 13, 1873, p. 3.

39 "The Band." *Pacific Commercial Advertiser*, May 31, 1873, p. 3.

of the organization were not uncommon, even as to where or where not the band should be performing. One such example is that not long after the press had applauded themselves for their contribution to the addition of seats at Emma Square, did they turn around and print that "Emma Square is not a suitable place for a public resort and for open air concerts by the band."⁴⁰ The effects of the power of the press would continue to be seen throughout the band's existence. The concerts of the band had become an accepted necessity with the public that, though faltering at times, seemed to grow stronger each year. The *Pacific Commercial Advertiser* wrote of one such faltering in November 1872:

We hear that the open air evening concerts by the band are to be discontinued, because the public of Honolulu is not sufficiently appreciative of good music as to pay the trifling subscription that was agreed upon to reward the musicians. We don't feel any pride in mentioning this fact; we are rather melancholy to think that Honolulu has no music in its soul!⁴¹

Of course, the concerts did continue, but not always at Emma Square. A large lot adjoining the palace to the east known as *Pohukaina* was soon to be readied as an area for the band to perform.⁴² The new square was named *Kapi'olani Square*, named for Her Majesty the Queen and would serve as another site for band concerts in the near future, upon completion of work on the grounds.⁴³ Berger had also begun a series of concerts by subscription, held on Thursday

40 "A Place for Public Resort." *Pacific Commercial Advertiser*, September 27, 1873, p. 3.

41 "No More Concerts." *Pacific Commercial Advertiser*, November 15, 1873, p.3.

42 "Pohukaina." *Pacific Commercial Advertiser*, March 7, 1874, p. 3.

43 "Kapiolani Square." *Pacific Commercial Advertiser*, April 25, 1874, p. 3.

evenings at various locations and residences such as the Honorable Samuel G. Wilder's.⁴⁴

Sunday, the Sabbath day, had always been considered a day of rest, even for the band. April 2, 1876, however was anything but a day of rest for Berger and his boys. Standing on the wharf and playing for several hours was Berger and the band waiting for the departure of the *P.M.S. Granada*, bound for San Francisco. The serenade seemed to take Honolulu residents, not being used to music on the Sabbath, quite by surprise. It was the first time since Berger took charge of the band that they had played on a Sunday and the public opinion was split, at best:

This decided innovation upon the long-established observance of the day of rest in Hawaii nei took everybody by surprise, including both the advocates of Sabbatarian rule and those who favor a wide latitude in the opposite direction; and while the former were shocked at what they conscientiously deemed a desecration of a holy day, the latter heartily approved of the measure as a harmless and wholesome amusement.⁴⁵

The barrier had been broken. The band would continue to play on Sundays, but not yet as a part of their weekly schedule.

As summer approached, so did the termination of Berger's four year "loan" to the government of Hawai'i. His impact on the musical and social life of Honolulu in such a short span of time affected hundreds of citizens. Grand farewell parties and tributes were planned for his departure. One such event was held at Kawaiaha'o

44 "Music and Moonlight at the Seaside." *Pacific Commercial Advertiser*, July 17, 1875, p. 3.

45 "On Sunday Afternoon Last." *Pacific Commercial Advertiser*, April 8, 1876, p. 2.

Church on Saturday, July 15th.⁴⁶ On the same day that the newspapers announced there would be no further concerts held at Emma Square, the following appeared also:

In the arduous duty of training young Hawaiians and creating the excellent band which is the boast of Honolulu, Mr. Berger has displayed rare qualities of patience, tact and musical skill. We can ill afford to lose him, and indulge the hope that he may find it to his interest to return at some future day.⁴⁷

Berger returned to his homeland for less than one year's time. He then decided to accept an offer made to him by Governor Dominis before his departure to come back to his position in Hawai'i within one year.⁴⁸ Leaving Europe in early April of 1877, he arrived back in Hawai'i in early June. His absence did not stop the band from playing at functions for the government and services of the royal family such as the departure of Princess Likelike to San Francisco aboard the steamer *City of Sydney*.⁴⁹

No sooner had Berger arrived in Honolulu once again, that he set forth to conducting concerts and rehearsals in the same vigorous manner to which he was accustomed. During his absence, a number of new members had become a part of the band. Quickly, they were taught to blend in with the older, more experienced members. "When he returned to Honolulu only two months ago, and took charge of

46 "A Farewell." *Pacific Commercial Advertiser*, July 8, 1876, p. 3.

47 "Berger's Farewell Concert." *Pacific Commercial Advertiser*, July 15, 1876, p.3.

48 Berger, H. Letter written to J.M. Smith regarding his return to Hawai'i and to his former position as Bandmaster, March 9, 1877. Department of the Interior File. Hawai'i State Archives, Honolulu, Hawai'i.

49 "Her Royal Highness." *Pacific Commercial Advertiser*, May 26, 1877, p. 3.

the band, quite a proportion of its members were new to the business, and were scarcely more than acquainted with the rudiments of music."⁵⁰ Emma Square concerts, along with more subscription concerts were reinstated. A series of twenty four concerts on the Hawaiian Hotel grounds were arranged for the subscription price of one dollar to include the entire series.⁵¹ The local newspapers could not have been happier with Berger's return as they stated "Surely our band is an institution to be proud of, and we hereby beg to suggest that it and its director deserve a more substantial testimonial of public appreciation than mere words."⁵²

Berger lost baritone player John Kahawakena when he died in early September, 1878. Kahawakena, one of Berger's original band boys, would be the first of many over the years, and he would grieve sorrowfully for each one.⁵³ Berger was a man driven by work and commitment. He would be rewarded many times over by friends, citizens and nobility, but none of these rewards were more of a surprise than a presentation made to him in February of 1879. On a Wednesday evening, following the review of the troops at the Palace, Berger received "a magnificent decoration, in the shape of a heavy gold, 12-pointed star, blue enameled, weighing [costing] about \$50."⁵⁴ Front center of the medal was a representation of a *pūlo'ulo'u*, an ancient *kapu*-stick which was encircled by the words *No kou*

50 "Berger's Band." *Hawaiian Gazette*, July 25, 1877, p. 3.

51 "Concerts." *Pacific Commercial Advertiser*, August 3, 1878, p. 3.

52 "Music by the Band." *Pacific Commercial Advertiser*, July 28, 1877, p. 3.

53 "Death of a Bandsman." *Pacific Commercial Advertiser*, September 7, 1878, p. 3.

54 "A Decoration." *Pacific Commercial Advertiser*, February 15, 1879, p. 3.

akamai, meaning "for your skill." The reverse side of the medal showed the inscription "Presented by Her Majesty the Queen to H. Berger, Feb. 12, 1879."⁵⁵ It was the first of many medals he would receive, but it would always be one of his favorites.

Berger and the band had become an institution in less than ten years time, and a busy one at that. Not only were they concerned with the daily military schedule set forth to them, but also the number of additional concerts and parades which continuously grew in quantity. Playing at the wharf for incoming and outgoing vessels was now routine, as were subscription concerts at the Hawaiian Hotel, Emma Park and Kapi'olani Square concerts. Additional performances at private homes, functions, Palace social events, boat races and regattas also became commonplace. Add this to a daily rehearsal schedule for the band boys, with Berger spending his evening hours writing new music to be performed, and you do indeed have a busy life. Berger saw to it that at each additional function for the band, his boys would receive some slight remuneration for their efforts, but not always in cash: "The band boys received a rub last week for indulging in beer. The criticisers of the action do not state that it was light beer, nor that the boys received it as a public testimonial for their four hours service on the steamer wharf."⁵⁶

In early May of 1881, the *Pacific Commercial Advertiser* gave a wonderful account of a combined concert at the Hawaiian Hotel:

⁵⁵ "Presentation." *Hawaiian Gazette*, February 19, 1879, p. 3.

⁵⁶ "The Band Boys." *Pacific Commercial Advertiser*, December 4, 1880, p. 3.

There was a delightful musical journey at the Pavillion in the Hawaiian Hotel grounds last Monday evening. The band of the Pensacola, and our own Hawaiian band, challenged the admiration of perhaps the largest assemblage of our citizens we have witnessed within those grounds, since the days when the gallant Admiral Almy and his officers called forth the elite of Honolulu. . . .

After a finale of the Star Spangled Banner, and the Kamehameha Hymn by both bands, the crowded, orderly and delighted assemblage of people dispersed to their homes carrying with them a feeling that they would long cherish the remembrance of this musical tourney of the Pensacola's bandsmen, and our own Hawaiian band boys.⁵⁷

Toward the end of the same month, Berger received a shipment from Berlin that was long awaited by both him and his boys: a full set of brand new instruments; seventeen brass, ten woodwinds, two drums and cymbals had been purchased from the famous C.W. Moritz.⁵⁸ It seemed to many as if the band were preparing for something special. That special event would not come for two more years though, when the band would be travelling to California for the first time under the tutelage of Henry Berger.

Everything would not always be so pleasant for the band however, as the problems of presenting concerts at Emma Square would begin to plague them again:

The behavior of the infant hoodlums of Honolulu, during the concerts in Emma Square is a great annoyance to those who go there to hear the music. This nuisance has been increasing continually for months past, and bids fair to again reach the pitch which led to the interposition of the police some time ago, when members of the band were incommoded by a bombardment with rotten eggs and other missiles.⁵⁹

57 "Musical Entertainment at the Hawaiian Hotel." *Pacific Commercial Advertiser*, May 7, 1881, p. 3.

58 "All Music Lovers." *Pacific Commercial Advertiser*, May 28, 1881, p. 3.

59 "The Behavior." *Pacific Commercial Advertiser*, September 10, 1881, p. 3.

Emma Square would continue to prove a problem for concerts as is evidenced by this account the following year: "The supervision of a policeman is still needed at these concerts to prevent big boys from spoiling the tenderest passages of music by racing about in hot chase."⁶⁰

Ten years had passed since Henry Berger first set foot in Honolulu. King Kalākaua would not pass up such an opportunity for celebration. His Majesty presided over the luncheon festivities held within the Armory for Berger, his boys and a number of dignitaries and members of the press. Speeches and toasts abounded and members of the band "abandoned for the time their brazen instruments and took up instead 'flute, sackbut, psaltery,' and triangle."⁶¹ The celebration continued for hours, finally moving into the Palace at the insistence of the King for more toasting and salutations. It finally concluded with Berger's hopes that they may have occasion to gather again in ten more years.⁶² Henry Berger had completed a decade of service to Hawai'i. What better way to begin a second than that mentioned in the July 18, 1883 issue of the *Hawaiian Gazette*, "The Band goes to San Francisco to be present and to take part in the competition between the other bands there during the conclave of Knights Templars."⁶³

60 "The Band." *Pacific Commercial Advertiser*, April 8, 1882, p. 5.

61 "Tenth Anniversary of the Royal Hawaiian Band." *Pacific Commercial Advertiser*, June 24, 1882, p. 2.

62 *ibid.*

63 "The Band." *Hawaiian Gazette*, July 18, 1883, p. 3.

San Francisco, California: 1883

Large crowds were present to see the thirty boys off as the band boarded the steamer *Mariposa* on August 7, 1883. They were not alone, for accompanying them were barrels of *poi*, *leis*, and *pilikia*. The *pilikia* (trouble) began once the ship had sailed and continued throughout the entire trip as is told in the following accounts of that first tour to California for Berger and his boys.

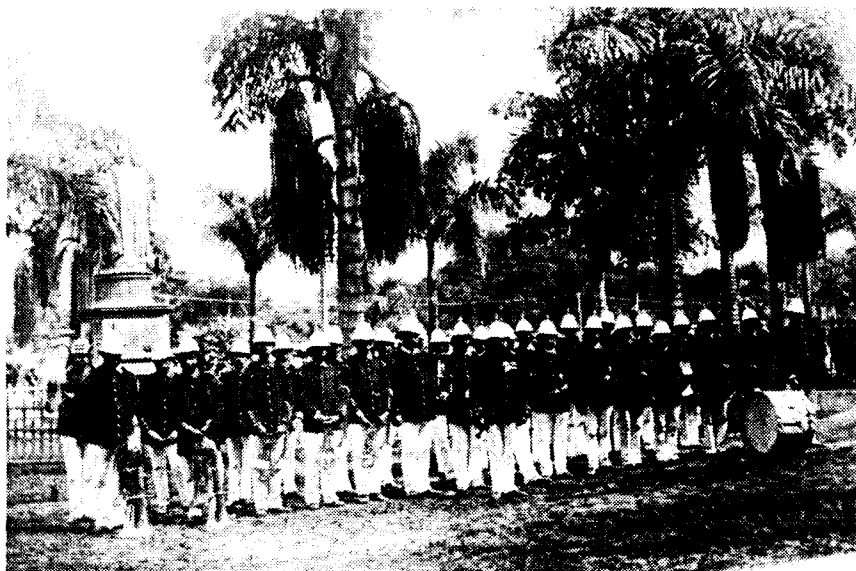


Figure 4. Henry Berger and the Royal Hawaiian Band, 1883.
Hawai'i State Archives.

Some of the boys got seasick during the voyage and Berger spent most of his time writing scores. In a later interview, Berger spoke of their arrival and welcome into San Francisco on August 14:

Claus Spreckels had a steamship line and he made us a rate of \$30 for the round trip. But Spreckels had enemies and they said we had leprosy among us. They stripped the men naked; all strapping, handsome young fellows. 'Wonderful,' exclaimed the port doctor; 'but to tell the truth, I don't know what leprosy is,' and he let us go on shore.⁶⁴

The northern California weather was cold and damp, sending three of the bands members to the hospital while the rest of the band played a concert before 3,000 people at the Palace Hotel, where the governor of the state was in attendance. The uniforms were not quite ready from the tailor's shop, so the boys performed in "cloaks," with neither music stands nor lights. Berger wrote "everybody surprised to find such perfection."⁶⁵ On Monday, August 18, the grand parade down Van Ness Avenue was led by the Hawaiian band before thousands of cheering spectators. Bands from Chicago, Boston and twenty four other areas of the country participated, but it was the Hawaiian band that was awarded the first place.⁶⁶

The band played daily in different locations and often at dances and gatherings in the evening. The boys were so popular that the ladies would cut buttons from their (the band boys') uniforms to stow away as souvenirs. Perhaps the most unique and appreciated aspect of the band was the *Men's Glee Club*, for it was in San Francisco that Berger and the band first performed Lili'uokalani's *Aloha*

64 "Interview with Hawaii's 'Royal Bandmaster.'" *Paradise of the Pacific*, September 1926, pp. 5-8.

65 Taylor, Albert P. "Journal of Capt. Berger, Kapellmeister of Honolulu." *Paradise of the Pacific*, June 1930, pp. 11-15.

66 "When Henri Berger Wore Long Whiskers and Band Went to San Francisco." *Honolulu Advertiser*, August 5, 1923, p. 10.

'Oe.⁶⁷ During their stay, there were concerts in other cities surrounding the bay also. One such concert in Santa Rosa was well received, but now the weather was too hot. Altogether, the band performed in 17 concerts and parades while in California, for which \$2,875.00 compensation was received. Berger had trouble with the committee that organized the events as they did not approve all bills submitted.

On Monday, August 27, the band minus Berger, once again boarded the *Mariposa* to begin the voyage home. A large crowd showed up at the wharf and all was set except for one thing, the boys' baggage. Finally, the steamship had to depart, with or without bags, but as they were still within the harbor, the bags arrived and a smaller ship was sent out with the delivery.⁶⁸ Berger, who stayed in San Francisco for a few days, was relieved.

The next two weeks would be both relaxation and business for the bandmaster, as he would continue to fight for additional money owed the band from the committee, but he would also enjoy the local theatrical companies in productions of *The Passion Slave* and *The Mascotte*. All business settled, he finally sailed for Honolulu on Saturday, September 8, arriving home Sunday the 22nd. Berger was anxious to get back to his boys, his music and his duties.

After a short and peaceful vacation, the band was again playing their regular concert schedule in and around Honolulu. The musical activities within the

67 King, Charles Edward. "Liliuokalani's 'Aloha 'Oe'." *Paradise of the Pacific*, September 1936, pp. 12-13.

68 Taylor, Albert P. "Journal of Capt. Berger, Kapellmeister of Honolulu." *Paradise of the Pacific*, June 1930, pp. 11-15.

community had been increasing steadily since Berger's arrival more than a decade before. In the 1885 edition of Thrum's *Hawaiian Almanac and Annual*, there appeared an article by Berger on the subject of music in Honolulu, where he speaks of the importance of having music in the public schools:

Personally, I am a great believer in congregational singing. I think the remedy of the lack of it here lies in the schools. It would be a very simple matter-in both foreign and native schools-to teach the children the tunes sung in the churches which they attend. . . . Occasionally I visit the examinations and hear fairly good singing-particularly in the native schools; but no unity, each school either singing very different songs than those sung by other schools, or else singing in different time from that kept by other children. I consider that all wrong. The Board of Education, by an advisory board, should plan and direct a course of singing in the public schools. . . . The native may just as well learn *Marching Through Georgia* as the white may learn *Aloha 'Oe*. Music has no politics.⁶⁹

Berger was, of course, speaking of the development of a unified *music education curriculum* for the schools. Few people in Honolulu at the time had the exposure to as many of the different musical elements within the community as did Berger. It was through this exposure and his own involvement in teaching music at a variety of institutions that warranted his concerns. The musical education of the young would continue to be of prime interest to Berger for the rest of his life.

King Kalākaua was a great benefactor of the band and wanted to have the best possible organization they could have. It was during Kalākaua's reign that the band's budget reached as high as \$4,000 per month, quite a substantial amount of

69 Berger, H. "Music In Honolulu." *Hawaiian Almanac and Annual*. Honolulu. 1885, pp. 72-73.

money in the 1880s.⁷⁰ Kalākaua did receive a substantial return on his investment however, as the band was at almost all official Palace functions, including dinners and parties, along with the duties that they normally performed. The king would love to take the band on trips to neighbor islands as well, such as the two-week jaunt to Hilo, Hawai'i, in April of 1886, to celebrate the forty-seventh birthday of Her Royal Highness the Princess Po'omaikelani, the governess of the Big Island.⁷¹ It was also Kalākaua's intent to offer the band as much as possible to the general public. Often they would perform at the local gathering places, the hotels, schools and churches:

The Royal Hawaiian Band was, by the courtesy of Governor Iaukea, placed at the disposal of the host [St. Andrew's Sunday School], and played during the afternoon, light and melodies [sic] airs suitable to the occasion, thereby adding greatly to the enjoyment of all present. The happy children were overjoyed at the outdoor treat and refectio[n] so thoughtfully provided for them.⁷²

It had become the norm to hear the band playing on Sundays, whether it be at the Palace, St. Andrew's, or the wharf.

Kalākaua, the Merry Monarch, continued supporting the band more than any of his predecessor's and in 1887 furnished new instruments for the band once again. Always appreciative of such support, Berger rounded up his band boys early one Wednesday morning, marching to the Palace and playing a special concert for the King. After the performance, the bandmaster presented a Turkish flag to His

70 "Interview With Hawai'i's 'Royal Bandmaster'." *Paradise of the Pacific*, September, 1926, p. 7.

71 "A Birthday Celebration." *Pacific Commercial Advertiser*, March 30, 1886, p.2.

72 "A Treat to St. Andrew's Sunday School Children." *Daily Bulletin*, December 31, 1886, p. 2.

Majesty, sent by the maker of the instruments, C.W. Moritz.⁷³ It was not the first time that Berger had ordered instruments from Moritz for the Royal Hawaiian Band, for the company was known world-wide for the quality of their fine musical instruments. Some of the earliest traditions of military bands in Europe evolved from Turkey along with the finest of instruments. The presentation of a Turkish flag to Kalākaua represented distinction and superb quality. A fitting gift to compliment a King and his band composed of the same standards.

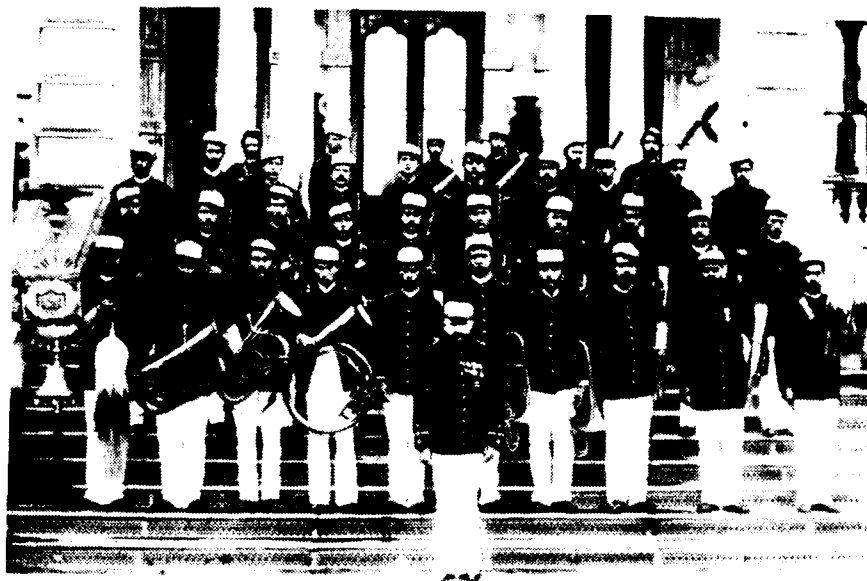


Figure 5. The Royal Hawaiian Band on the steps of 'Iolani Palace at the height of King Kalākaua's reign, 1887.
Hawai'i State Archives.

The decade of the 1880s was truly one of phenomenal growth for the Royal Hawaiian Band and Berger. Financially stable and strongly supported, it offered the

⁷³ "Presentation to his Majesty." *Hawaiian Gazette*, June 14, 1887, p. 4.

opportunity to expand the services and talents of its members: "It will be seen how much our band is interwoven with the social and every-day life of Honolulu. The reader will thus understand why it has such a hold upon us and visiting friends."⁷⁴

It was also during this era of large Palace social gatherings that Berger saw a need for smaller ensembles, from which grew his varied *string ensembles*: "Mr. Berger has lately taught the members of the band the use of string instruments in addition to their wind instruments, and the public will have the pleasure, in future, to listen to military band and orchestra music alternately."⁷⁵ These smaller string ensembles often played on the veranda of the Palace during dinner parties, or at the evening court dances. In May of 1890, the orchestra performed at the first of a series of *musicales* held in the blue room of 'Iolani Palace: "The four numbers by the orchestra under the direction of Prof. Berger were excellently performed, and their playing shows much improvement since last heard in concert."⁷⁶

On Tuesday, November 25, 1890, His Majesty King Kalākaua boarded the *Charleston* for a visit to San Francisco. The band played a farewell, as was the custom. It was the last time Kalākaua would hear his band and see his loving people, for he died in San Francisco on January 20, 1891.

74 "The Royal Hawaiian Band." *Hawaiian Almanac and Annual*. Honolulu: Press Publishing Company and Steam Print, 1889, pp. 133-136.

75 *ibid.*

76 "Royal Musicale." *Pacific Commercial Advertiser*, May 7, 1890, p. 3.



Figure 6. The Royal Hawaiian Band prior to King Kalākaua's death, c. 1890.
Hawai'i State Archives.

The King is Dead--Long Live the Queen: 1891

Her Royal Highness Lili'uokalani would be Queen, and although her reign began with the newspapers proclaiming wonderful things, her existence as Hawai'i's reigning monarch would be short-lived and troublesome.

A letter dated March 5, 1891, from Charles Bishop to the Queen gave an interesting insight into how some felt the role of the new monarch should be:

I regard the moral influence which you can exert upon the community, and especially upon your race as much more important [than] anything you can do in politics or business of the country. . . . In politics and routine of the Government the Ministers will have the responsibility . . . let them have them [the responsibilities of routine government], and do not worry yourself about them. You will live longer and happier and be more popular by not trying to do too much.⁷⁷

⁷⁷ Charles Reed Bishop letters, Bernice P. Bishop Museum Library.

The remainder of 1891 showed nothing out of the ordinary for the band, but 1892 did offer some noteworthy events. Thursday, June 2nd marked Berger's twentieth anniversary with the band. Her Majesty Queen Lili'uokalani hosted a spectacular benefit concert in the Hawaiian Opera House. The evening brought together diverse local talent as well as the great violinist, Ovide Musin.⁷⁸ Afterward, Berger was presented with the net proceeds of the concert which totaled \$631.25, the largest amount ever collected for a concert in Honolulu as of that date. Following receipt of the money, Queen Lili'uokalani summoned Berger to the Palace where she conferred upon him the decoration of Knight Commander of the Royal Order of Kapi'olani.⁷⁹ On August 29th of the same year, a sentence appeared in the *Daily Bulletin* which read: "Libornio, a band boy, seems to be a musical genius. He has composed a saxophone solo which will be played at the concert at Emma Square this evening."⁸⁰ The name *Libornio* would emerge again in the near future and in association with Lili'uokalani, when a group of Berger's boys would leave the band in order to tour the United States to try and gain support for the cause of the Queen. Lili'uokalani's birthday celebration occurred at the Palace on September 2nd. Amidst the happenings came quite a surprise for ten of the band boys. David Naone, Samuel Kamanao, John Kuamoo, David Kau, William Aylett, Robert Kahua, L. Pio, Moses Kaulua, Joseph Pohina and Victor Keawe were called forth by the Queen. Each was presented a decoration of the Order of Knight Companions of the

78 "Berger's Benefit Concert." *Hawaiian Gazette*, May 31, 1892, p. 9.

79 "Bandmaster Berger." *Daily Bulletin*, June 3, 1892, p. 2.

80 "Local and General News." *Daily Bulletin*, August 29, 1892, p. 3.

Crown of Hawai'i.⁸¹ Berger would later write that some of the other boys were deeply hurt by not receiving recognition themselves. The rest of the year was routine and uneventful for the band, although tensions grew between the Queen and some members of the community.

January 1893 saw the revolution occur which would eventually lead to the forced abdication of Queen Lili'uokalani. The Queen had difficulty in establishing a new Cabinet that was "acceptable" to many of the Americans and other *haole* in positions of power at that time. Her Cabinet was of vital importance in order to establish a new constitution (one which would give additional powers to her Hawaiian people) which was utmost in her mind. The rejection of such a constitution by those favoring annexation and for internal economic reasons played a major part of the overthrow drama.

A "Committee of Safety" was formed and led by W.R. Castle, W.O. Smith, L.A. Thurston and A.S. Wilcox. The remainder of the thirteen members included Americans, some naturalized Hawaiian citizens and men who were not naturalized. The committee did not include a single Hawaiian.⁸² It was this "committee" that would establish a *de facto* government and declare Queen Lili'uokalani treasonous. On Monday, January 16, American Marines from the *USS Boston* (brought to Honolulu from Hilo) landed at the foot of Nu'uuanu Avenue, then proceeded to the

81 "At The Palace." *Pacific Commercial Advertiser*, September 3, 1892, p. 3.

82 Allen, Helena G. *The Betrayal of Liliuokalani, Last Queen of Hawaii 1838-1917*. Glendale, California: The Arthur H. Clark Company, 1982, p. 287.

Palace and surrounding areas to "protect American life and property." In order to avoid bloodshed, the Queen relinquished her authority under protest:

I, Liliuokalani, by the Grace of God and under the Constitution of the Kingdom, Queen, do hereby solemnly protest against any and all acts done against myself and the Constitutional Government of the Hawaiian Kingdom by certain persons claiming to have established a provisional government of and for this Kingdom.

That I yield to the superior force of the United States of America, whose minister plenipotentiary, His Excellency John L. Stevens, has caused United States troops to be landed at Honolulu and declared that he would support the said provisional government.

Now, to avoid any collision of armed forces and perhaps the loss of life, I do under this protest, and impelled by said force, yield my authority until such time as the Government of the United States shall, upon the facts being presented to it, undo the action of its representatives and reinstate me in the authority which I claim as the constitutional sovereign of the Hawaiian Islands.

A *Provisional Government* was established on January 17th,⁸³ while communications were being sent to Washington D.C. regarding annexation. The United States rejected any possibility of annexation at that time, so the formation of the new *Republic of Hawai'i*, with Sanford Ballard Dole acting as President, was announced from the executive building balcony.⁸⁴

All those employed by the "government" were asked to sign a new Oath of Allegiance, pledging loyalty to the Provisional Government. As the Band was classified a part of the military, the members were also required to sign the Oath. All of the Hawaiian members refused to sign such a document, as they were loyal to

83 Schweizer, Niklaus R. *Hawai'i and the German Speaking Peoples*. Honolulu: Topgallant Publishing Company, Ltd., 1982, p. 171.

84 Greer, Richard A. (ed). *Hawai'i Historical Review*, 1966, v. 1, p. 46.

their Queen. Berger, under direct orders from the "authorities," was to dismiss any of the members not willing to pledge allegiance.

The unfortunate circumstances relating to the band could be seen as a two-sided issue. The *Pacific Commercial Advertiser* attempted to deliver (definitely one-sided from the *haole* point of view) the issue to the public:

Profesor Berger was seen last evening about the dismissal of the band and the following information was given by him; The band boys, acting on some false information furnished by unscrupulous persons, would not sign the oath of allegiance because they were under the impression that they were signing a contract which would give the Government the power to command them to give concerts at any time or place. Mr. Berger did all in his power to fully explain the oath to the boys but it was of no avail. . . . Aylett (a cornet player in the band) remarked to the bandmaster that he was ashamed to be a Hawaiian citizen and he would rather swear allegiance to Portugal or some other country . . . Mr. Berger . . . asked the entire band if they were "pau," and, in a body, they answered "yes." The bandmaster then dismissed them according to his orders, and not in an angry manner. Shortly after the men went away, two Portuguese men and two Manila men who were members returned, and notified the bandmaster that they were willing to sign the oath of allegiance, and to-day they are members of the new band.⁸⁵

In a different section of the days paper, another story on the band's situation was somewhat more pointed:

85 "About The Band." *Pacific Commercial Advertiser*, February 4, 1893, p. 3.

The only evil consequence of the late revolution thus far noted is the dissolution it has worked in the Hawaiian Band. In a fever of misguided patriotism, stimulated by disgust at the late reduction in pay the boys have refused to take the oath of allegiance to the Provisional Government and the band as a consequence is no more.⁸⁶

The *Advertiser* continued with the fact that many of the band boys had been convinced there were those who would continue to support them in the manner that they were accustomed. This was highly unlikely considering the band's budget over the past few years, and it was Berger and the organization who were to suffer through the ill effects of such advice: "As to Berger's part in the matter, he has simply followed his instructions. Everybody knows, and the band-boys know well enough, that he is their best friend."⁸⁷

The *Daily Bulletin*, on the other hand, tried to balance the views of the *Advertiser*:

The Hawaiian band refused in a body yesterday to take the oath of allegiance to the new Government, and Prof. Berger, bandmaster, acting under orders, peremptorily acquainted the boys with the fact that if they did not obey they would have to leave. The boys then through a spokesman stated that they would rather disband than take the oath. Not one man took the oath, not even the Manilla or Portuguese members.⁸⁸

Aylett had been so infuriated with the slanted views of the *Advertiser* that he visited the office of the *Daily Bulletin* to report his account of the meeting with Berger:

86 "Those Obstreperous Band Boys." *Pacific Commercial Advertiser*, February 4, 1893, p. 2.

87 *ibid.*

88 "Hawaiian Band Pau." *Honolulu Daily Bulletin*, February 2, 1893, p. 3.

At first fourteen of the bandsmen told Prof. Berger they were "pau," as they did not want to take the oath of allegiance. The other bandsmen, including Mr. Aylett, after being paid their wages, wanted to have a further talk with Prof. Berger and went into the room where he was for that purpose. Prof. Berger refused to listen to a word, but angrily waved them out of the room, saying he would have nothing more to do with them.⁸⁹

Aylett continued with the fact that they did not make a statement saying they wished to be annexed to Portugal, nor that they refused to play for any Americans. They were both lies: "It is only what might be expected of a 'newspaper' that coolly confessed a day or two previously that its 'news' was 'padded' with fiction."⁹⁰

So the Royal Hawaiian Band would be no more; at least according to what the public had known. Berger now had the difficult tasks of finding new musicians for his band plus preparing for their first concert under the new government powers. That concert was held on February 9, 1893:

The new Hawaiian Band, under the direction of Prof. Berger, gave their initial concert last evening at the Hotel. Considering the fact that the boys have had but eight days practice they did remarkably well. The first piece was enthusiastically encored by the large audience.⁹¹

The "new" band was underway and slowly things returned to normal, or as normal as could be. With the change in the government, came a change in the band's name, as they would now be known as the *Government Band*. It was during this very critical point of the band's history that they could have disappeared from

89 "Dismissal of the Band." *Honolulu Daily Bulletin*, February 3, 1893, p. 3.

90 *ibid.*

91 "The New Hawaiian Band." *Pacific Commercial Advertiser*, February 10, 1893, p. 3.

existence had it not been for Henry Berger. Berger's sense of duty remained strong for the survival of the organization and his commitment to serve remained undaunted.



Figure 7. Royal Hawaiian Band prior to overthrow of Queen Lili'uokalani, 1893. Hawai'i State Archives.

The "old" Hawaiian Band boys were out in the cold not knowing what to do, but they did know that they wished to stay together.

The previous Legislature had set aside money in order to send the band to Chicago so that they could participate in the World's Fair. Some of the boys decided it best to approach Berger, asking that he might speak on their behalf to the government regarding the possibility of still visiting Chicago. On May 8, 1893, Berger wrote a three-page letter to Lorrin A. Thurston, the new Minister Resident of the Hawaiian Islands, asking if such a thing would be possible. According to Berger, the boys were afraid because "their present leader is not much, and the boys are

frightened they would make no success without me."⁹² The request was denied putting Berger's friends again on their own. From many of the original members grew an organization that would last but a few short years called the *Hawaiian National Band*. The band played at various functions around Honolulu under the direction of José Libornio, but they would be remembered most for a tour to the United States in 1895.

Berger continued his duties, as he always had, to serve his superiors. It was in the fall of 1893 that he also began the first band at the Kamehameha Schools. Instruments were borrowed from the Hawaiian Band while others were purchased with money donated by one of the school's trustees, Mr. Cooke. Berger was followed by Mr. G. Osborn who led the Kamehameha Boys' Band for only three years until his death in 1900, at which time Berger returned to the position again as bandmaster, remaining with the school "until the instruments disintegrated."⁹³

Not unlike his approach with other bands and choirs he had taught, Berger's methodology and ability to inspire led the boys to practice diligently:

The boys practiced in their dormitories using their own time-measure and imbued with the idea that they should practice all the time and endeavor to develop lung power. Something in the nature of big stick diplomacy was necessary before affairs were properly organized.⁹⁴

Berger would later return to Kamehameha Schools in order to instruct the singing teachers and organize the music activities. His involvement with the

92 Henry Berger letter to Lorrin A. Thurston. 8 May 1893.

93 Hudson, Loring G. *The History of the Kamehameha Schools, 1887-1950*. 1953, v. 1, pp. 90-91.

94 *ibid.*

institution would help to establish goals and guidelines for many other schools to follow.

The Hawaiian National Band: 1893

The *Hawaiian National Band*, under the direction of José Libornio began performing in and around Honolulu shortly after the new government was in place. Berger felt in an awkward position, as he cared deeply for his boys that he had nurtured since childhood. The *Daily Bulletin* followed the events of the boys as much as possible and gave the following account of one of the bands' concerts:

Despite worse than glum weather - the curtains of the tram cars having to be drawn against showers - there was a large attendance at the concert by the Hawaiian National Band at Sans Souci [a seaside resort] last night. Before the music had far advanced the walks inside and the roads outside the beautiful grounds were lined with hacks and private carriages. . . . It need not be said that the music was of the most charming kind. The singing of the boys was superb. The band was treated to refreshments at the expense of the house, while the greater part of their money recompense was contributed by the guests of Sans Souci.⁹⁵

The government, trying to keep the new band out of the public's view as much as possible, prohibited them from playing on government grounds:

I am directed [to the newly established police powers] by His Excellency the Minister of the Interior to say that the Band known as the Hawaiian National Band is not to be permitted hereafter to play upon the wharves, at the Government Squares or Parks, or upon any Government Premises without written permission from you as Marshal.⁹⁶

95 "National Band at Sans Souci." *Daily Bulletin*, January 20, 1894, p. 2.

96 Hafsinger, J.A. Letter dated June 29, 1893. Department of the Interior File. Hawai'i State Archives, Honolulu, Hawai'i.

As the Hawaiian National Band represented what the new government wished to silence, the band was scrutinized by those in power. With the overthrow of the Monarchy came a deliberate attempt by those who had taken power to destroy any symbolism relating to the Monarchy.

Almost two years had passed since the overthrow of the Monarchy. The Hawaiian people had waited patiently, hoping that officials in Washington D.C. would eventually support their cause and help to re-instate the Queen. Time wore on and the delay was frustrating. The *Honolulu Star-Bulletin* ran a series of articles that were actually reprinted information from the Hawaiian language newspaper *Ka Maka'ainana* in 1894. The Provisional Government kept a close look at all gatherings of Hawaiians during these tense times. On October 15, 1894, the headline of a main story read: "Uluhaimalama. Royal Garden Opened and Beautified with Plants." To the *haole*, this gathering meant nothing more than a ceremony that should be watched and perhaps controlled from afar. To the Hawaiians, this day was one of quiet rebellion and a way to strengthen the unity of the people toward their defiance of the *haole*:

Deprived of their rights as citizens because they refused to swear allegiance to the Provisional Government, the Hawaiians had waited one year expecting the United States to rectify the wrong done their Queen. In the fall of 1894, they began to give up hope. The Provisional Government banned large gatherings of people and watched carefully to see that there were no demonstrations staged for the Queen. . . .

The planting of Liliuokalani's garden plot in Pauoa valley was a spiritual morale builder and it was a means of showing the people that certain important leaders were behind the counter revolutionists. The day of defiance was so arranged that it looked like an innocent affair to the watch-dogs of the Provisional Government.⁹⁷

How much more significant could the opening of the ceremony have been, than to have the Hawaiian National Band play. These were the same boys who had been dismissed by Berger for refusing to take the Oath of Allegiance to the Provisional Government.⁹⁸ The tone for the ceremony was set before the 9:00 a.m. starting time, as a procession moved from town to the garden:

Suspicious, government police lined all roadways to the park on the following morning but only a small group of Hawaiians arrived, led by their National Band. The queen was not among them. Each Hawaiian wore a blue satin hatband lettered in gold *uluhaimalama* as did natives throughout the city. Soon scattered groups appeared on the hillside opposite the garden site, others strolled slowly along the roadway, seemingly oblivious of what was taking place but keeping a watchful eye on the police to avoid arrest under the law forbidding assembly.⁹⁹

The ceremony began with the Band playing the Hawaiian national anthem, *Hawai'i Pono'i*, after which numbers of indigenous symbolic plants and trees were

97 Taylor, Clarice B. "Little Tales About Hawaii." *Honolulu Star-Bulletin*, July 24, 1951, p. 28.

98 Taylor, Clarice B. "Little Tales About Hawaii." *Honolulu Star-Bulletin*, July 25, 1951, p. 24.

99 Mellen, Kathleen Dickenson. *An Island Kingdom Passes*. New York: Hastings House Publishers, 1958, p. 299.

planted. The day was filled with emotion for the Hawaiians, but perhaps the most significant thing that was planted on that day was but a simple stone put to the earth by Solomon Hiram and the members of the band, symbolizing the "foundations of mother earth."¹⁰⁰ The "stone-eating days" is how the Hawaiians referred to the days of the Provisional Government, "when the faithful went without government work rather than take food from the disloyal."¹⁰¹ As the stone was planted, the sound of the chanter was heard: "The land is the only living thing. Men are mortal. The land is the Mother that never dies."¹⁰² Following the planting of the stone, the people joined together in singing *Mele Aloha 'Aina* (also known as *Kau lana nā pua*) which was composed by Kekoa-kalani Prendergast as a reply to the threat of the government that all Hawaiians refusing to take the Oath of Allegiance would be forced to eat stones:

We the loyal sons and daughters of Hawaii
 Will exist by eating stones
 The mystic wondrous food of our beloved land
 This we will do rather than swear allegiance
 To the traitors who have ravished our land
Ae we are the stone eaters
 Loyal forever to our Land
 We stand together
 People of Maui of Kauai of Hawaii of Molokai
 We will not sell our birthright
 Steadfast we stand in support of our Queen
 All honor to those loyal to Our Beloved Hawaii.¹⁰³

100 Taylor, Clarice B. "Little Tales About Hawaii." *Honolulu Star-Bulletin*, July 26, 1951, p. 28.

101 *ibid.*

102 Mellen, Kathleen Dickenson. *An Island Kingdom Passes*. New York: Hastings House Publishers, 1958, p. 300.

103 *ibid.*

This simple ceremony holds as much significance today as it held on October 15, 1894 when the faithful Hawaiians held steadfast in their beliefs. The nobility of those convictions are still seen today at Lili'uokalani Gardens, as each year "the Hawaiian people have renewed their love for Queen Lili'uokalani, the martyred Heavenly One."¹⁰⁴

Hawaiian music was not allowed to be played by Berger's band, yet was a thriving factor in the repertoire of the Hawaiian National Band. The boys themselves would continue to earn a living by playing at various locations and collecting compensation for their services as they occurred. Sans Souci was a favorite location for the band to perform, as the management and guests were always willing to accommodate them:

A moonlight concert will be given at Sans Souci tonight, and the beautiful weather will tempt the whole of Honolulu to visit the magnificent seaside resort. . . . The following is the programme selected by Professor Libornio . . .¹⁰⁵

It was early January, 1895, that a rebellion, under the leadership of Robert Wilcox sprung up and was squelched in but a few short days. Soon afterward, on January 16, ex-Queen Lili'uokalani was arrested with the charge being misprision of treason.¹⁰⁶ She was imprisoned within one room of her own palace. She was tried, along with others, and sentenced to five years of hard labor along with a \$5,000 fine.

104 Taylor, Clarice B. "Little Tales About Hawaii." *Honolulu Star-Bulletin*, July 27, 1951, p. 24.

105 "San Souci Forever." *Hawai'i Holomua*, November 12, 1894, p. 3.

106 Schweizer, Niklaus R. *Hawai'i and the German Speaking Peoples*. Honolulu: Topgallant Publishing Company, Ltd., 1982, p.174.

On January 24, "Lili'uokalani signed a formal abdication and an oath of allegiance to the new Republic of Hawai'i."¹⁰⁷

These series of events led to the decision of the Hawaiian National Band, along with some members of the community, to travel to the United States in hopes of gaining support for Lili'uokalani and the Kingdom of Hawai'i.

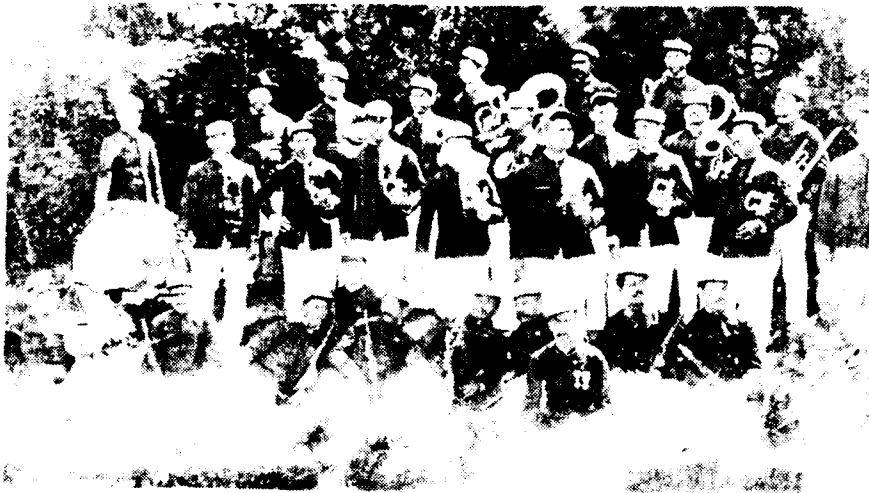


Figure 8. The Hawaiian National Band with José Libornio (wearing medals), 1895. Hawai'i State Archives.

Claus Spreckels gave the forty boys free passage to San Francisco aboard the *Australia*, where they were already signed to a two-week contract at the Metropolitan Temple. The first week in San Francisco went fine, but crowds dwindled during the second and the band ended up financially unstable. Spreckels

107 Greer, Richard A. (ed). *Hawai'i Historical Review*, 1966, v. 1, p. 46.

forwarded the band some money to travel down the coast, and asked Johnny Wilson, a twenty-three year old Hawaiian student at Stanford who would eventually become mayor of Honolulu, to accompany them as manager.

Engagements were contracted and the band performed in Oakland, Stockton, Riverside, and as far south as San Diego. The *San Diego Union* advertised the band as the "same aggregation of musical talent which existed during the reign of ex-King Kalākaua."¹⁰⁸

ROYAL HAWAIIAN BAND	
- THE LORING PROGRAM -	
<small>PUBLISHED AT THE DAILY PRESS OFFICE.</small>	
Official Program	JULY 5, 1895. Riverside, Cal.
Loring Opera House <small>LORING OPERA HOUSE CO., Managers.</small>	The coolest and best place to eat is at the
	ROWELL HOTEL
FRIDAY, JULY 5	DINING ROOM
Royal Hawaiian Band	The meals they are now serving cannot be equaled anywhere in the city, at such moderate prices.
Admission, 25 and 50 Cts.	ONLY 25 CENTS E. EDWARDS - Lessee.
BULBS	REMEMBER
New Importation HYACINTHS, TULIPS, ANEMONES, NARCISSUS, RANUNCULUS, Etc.	That I have the only complete Manufacturing Plant outside of Los Angeles in Southern California, and my workmen in every department and thoroughly competent. Watch making, diamond mounting, plating, Engraving and Repairing in all branches.
E. & H. JOHNSON, Seed Merchants. <small>Orange and Fourth Streets, RIVERSIDE.</small>	M. L. Stanton OPTICIAN AND JEWELER

ADMISSION, 25 & 50 CTS.

Figure 9. Musical program from concert in Riverside, California, 1895.
Riverside City/County Public Library.

¹⁰⁸ "A Rare Musical Treat." *San Diego Union*, June 6, 1895, p. 3.

Advertisements helped to increase the audiences for the boys before they arrived:

This famous combination of native Hawaiians wherever they have appeared have given a delightful treat to their audiences. Tomorrow and Tuesday nights they appear at the Fischer opera house. The Los Angeles Herald thus comments on them: 'The band deserves all the praise it has received, there are few in this country that can excel them. Forty musicians in all so full of music it makes no difference whether they sing or play on wind or string instruments. Last night the programme was all popular music. The ensemble music was thorough and magnificently performed. The William Tell overture was the gem of the evening.' No one should miss this rare opportunity to hear the charming music that will be discoursed tomorrow and Tuesday evening.¹⁰⁹

When the band left California headed for the East, it was two weeks' time before any contact was made with their advance scouts who were in charge of setting up the bookings. Finally, on a 15-minute train stop in La Junta, Colorado, they were met by one of the scouts with bad news; no bookings and no money! As the train continued heading east, the boys felt stranded. Finally, in Kansas City, concerts were arranged for the payment of \$1,600. The boys were a hit, but were soon departing for Chicago where they spent eleven weeks performing and trying to gain support for the Queen. Following Chicago, they travelled to Texas, Arkansas, Missouri, and Ohio. It was in Ohio that the members of the band decided that they would manage themselves, and Johnny Wilson along with four others, left the band. Eventually, the band ended up back in Kansas City, then Denver, San Francisco, and home.¹¹⁰ They

109 "Hawaiian National Band." *San Diego Union*, June 30, 1895, p. 5.

110 Wilson, John H. "A Royal Hawaiian Love Story - A Man & His Band." *Ha'ilono Mele*, October 1979, v. V, n.10, pp. 1-5.

were broke, having not earned enough money without the proper leadership. In time, many of the boys returned to Berger and were reunited.

While the Hawaiian National Band was travelling across the United States, the Government Band, along with Berger, remained home in Honolulu. The community was pleased with how the band survived the turmoil of the past few years, and although funding had been reduced dramatically, concerts were still of superb quality; "Captain Berger deserves to be congratulated on the concert in Makee Island, Sunday. The selections were of the best and the boys did their part well. A large number of people greeted the music makers."¹¹¹

As the Band and Berger continued, so did the affairs of government. The pressures of the Spanish-American War and the Philippine campaign finally had President McKinley sign a Congressional joint resolution annexing Hawai'i on July 7, 1898.¹¹²

The final reality of annexation had come to Berger and his band boys. The *Honolulu Star-Bulletin* preserved the words of Donald Billam-Walker (son-in-law of Henry Berger) as he spoke on the fortieth anniversary of the event:

111 "Captain Berger." *Pacific Commercial Advertiser*, January 3, 1898, p. 7.

112 Greer, Richard A. (ed). *Hawai'i Historical Review*, 1966, v. 1, p. 46.

Then came two great moments in the ceremony - the lowering of the Hawaiian flag, the raising of the Stars and Stripes.

With tears streaming from his eyes, Prof. Berger lifted his baton to lead the Hawaiian band in Hawaii Ponoï for the last time as a national anthem. Berger himself had written the music for Hawaii Ponoï. Berger had played it thousands of times. Now it was the end. There were no Hawaiians for Berger to lead. His band normally consisted of 26 players. Today there were only 11. All of the 15 Hawaiian members of the band had asked to be excused. Berger understood, told his Hawaiian boys they could 'go around the corner until it was all over.'

The Hawaiian band finished playing. Berger's handkerchief was sodden.¹¹³

They were now Americans, and Sanford B. Dole stepped down from his Presidency to the office of the first Governor of the Territory of Hawai'i. Again, Berger led the band as he would continue to do, only now as an American citizen.

Aside from his activities with the band, Berger was instrumental in the development and growth of much of Hawai'i's musical life. In the 1870s, he organized the Industrial School Band, which later became known as the Waiale'e Reform School Band, and conducted this group until the early 1920s.¹¹⁴ In 1893, the Kamehameha Schools employed Mr. Berger to enlarge its music department. He remained with the school until 1903, during which time he began a band for its boys' school and also supervised the singing teachers of the girls' school. In addition to the Kamehameha Schools, he accepted duties at Kawaiaha'o Girls' Seminary, and at the former Territorial Normal School. Berger was the organist at Kawaiaha'o Church for fourteen years, often alternating Sundays with Lili'uokalani who also was a fine

113 "Saturday Magazine." *Honolulu Star-Bulletin*, August 6, 1938, p. 1.

114 "Interview with Hawaii's 'Royal Bandmaster.'" *Paradise of the Pacific*, September, 1926, p. 8.

organist, and for the Honolulu Elks Club, from its 1901 founding until 1928.¹¹⁵

Henry Berger was also the original conductor of the small ensemble which would eventually become the Honolulu Symphony, and he conducted the orchestras of both the Methodist Church and the Korean Christian Church in the 1920s.

There have been few individuals who have had more impact on Hawaiian music than Henry Berger, so much so, that on Berger's 70th birthday, Queen Lili'uokalani bestowed upon him the title of *Father of Hawaiian Music*, asking the people of Hawai'i always to remember and celebrate Berger's birthday. He had survived the fall of the Monarchy and the annexation to the United States, becoming a naturalized Hawaiian subject himself in 1879, and eventually an American. During his tenure as the Royal Hawaiian Bandmaster, he had conducted more than 32,000 band concerts.¹¹⁶

Henry Berger was one of the first to have published notated Hawaiian music other than the missionaries *hīmeni*, or hymns, publishing over 100 "original" compositions and arrangements. Many of these tunes Berger had heard the local native population singing or whistling. He lost no time at all committing these songs to paper, often asking someone to repeat the song many times over until he was sure he had written it down correctly. It was his quick action and decisive genius in this manner that helped to preserve many of the old melodies that are considered so

115 Nellist, George F. (ed). *The Story of Hawaii and Its Builders*. Honolulu: Honolulu Star-Bulletin, Ltd., 1925, p. 269.

116 "Berger Centennial Concert." Concert Program, City and County of Honolulu, August 4, 1944.

beautifully Hawaiian today. The majority of these arrangements were for piano and voice, but many were also for bands and orchestras. Berger also published collections and series of songs. The earliest of these include *Mele Hawai'i*, a collection of thirty songs, *Royal Collection*, and *Hawaiian Melodies*.

Berger's influence on Hawaiian music is still felt in today's society. Some of his most famous works include *Hawai'i Pono'ī* (first titled *Hymn of Kamehameha I*, with the words being written by David Kalākaua - but originally the melody was derived from a Prussian anthem titled *Heil Dir im Siegerkranz*), *Sweet Lei Lehua*, *Hilo March*, *Huki*, *Kohala March*, *Ka Hea A Hiku*, *Ua Like No A Like* (co-written with Alice Everett), *Ka Leo*, *Pili Aoao*, *Ka Inu Wai*, *He Iniki*, *Liholiho* (co-written with Prince Leleiōhoku), *Ahi Wela* (co-written with Lizzie Doirin), and *Hula March* (co-written with Kalani Peters).¹¹⁷

The Tours of 1905 and 1906

With the territory now in place, those in political power were quick to promote all that Hawai'i had to offer the world. One of the most popular and unique qualities of the new Territory was the island's music, and of course one of the most visible factors of that being the band. The citizens of San Francisco had heard the unique sound of Hawaiian music in 1883 and had been fascinated with it.

Two mainland tours, one in 1905, with the other following in 1906, proved to be both positive moves to the viewer from afar. They offered to those on the

¹¹⁷ Billam-Walker, Donald. "The Life and Times of Berger, Father of Hawaiian Music." *Honolulu Star-Bulletin*, July 24, 1944, p. 4.

mainland an opportunity both to see and experience this place called Hawai'i through the sounds of the Band and Glee Club.

Portland, Oregon hosted the 1905 Lewis and Clarke Exposition that was to herald the forthcoming performances of the 38 member *Royal Hawaiian Band*.¹¹⁸ It was Mr. J.C. Cohen, a Honolulu capitalist, born in Buffalo, New York, who decided the Hawaiian Band was worth the risk of taking to Portland for an extended stay within one area.¹¹⁹ The four week engagement did pay off, as the band was received with great acclaim at every concert from the first day on.¹²⁰ A review of the band's opening performance rendered the following:

In a picturesque, unused [sic] class all by itself, the Royal Hawaiian band, from Honolulu, of 33 members, has stepped into the limelight, and made good. The dusky-skinned musicians made their first bow to a Portland audience at the Exposition yesterday afternoon. . . . Enthusiastic crowds hung around the bandstand all the time the Hawaiians played and sang, and applause was generous.¹²¹

Cohen sent a number of stories from the Oregon newspapers home for those in Honolulu to read. A reprint from the *Oregon Journal* which appeared in the *Hawaiian Gazette* stated:

118 "Big Events for the Exposition." *Oregon Daily Journal*, August 24, 1905, p.5.

119 "Islands' Fine Band." *Morning Oregonian*, August 25, 1905, p. 10.

120 "Big Events For The Exposition" *The Oregon Daily Journal*, August 24, 1905, p. 5.

121 "Islands' Fine Band." *Morning Oregonian*, August 25, 1905, p. 10.

Talk about versatility!

The most remarkable organization in the world, in that respect, must be the Royal Hawaiian band, which began an engagement of three weeks at the Lewis and Clarke Exposition yesterday afternoon before hundreds who had not heretofore found interest in music at the fair. People can hear a brass band anyday - but they cannot hear music like this more than once in a lifetime.¹²²

Both the *Oregon Daily Journal* and the *Oregonian* ran regular schedules of the Exposition's events, listing the band's daily repertoire ahead of time. It is interesting to note that very few of the selections over the three week engagement were ever repeated, thus showing the large increase of the band's repertoire at this time. It is also obvious that the Hawaiian selections were pretty much limited to the solo vocals and to the Glee Club. *Hawai'i Pono'i* and perhaps a march or two, written by Berger (with Hawaiian titles), were the only "Hawaiian" tunes of the band proper. It was, however, this diversity which greatly added to the popularity of the organization. One of the highlights of each concert was not only the singing of the Glee Club, but also that of the band's solo soprano vocalist, Nani Alapa'i:

Madame Nani Alapa'i, the soprano of the Royal Hawaiian band, whose singing of native songs has been the musical sensation of the fair, has never had a music lesson in her life. . . . Her voice is naturally sweet and her talent distinctively native. She is ambitious for operatic work, and there is just a prospect that she may lead a native opera company in Honolulu within a short time.¹²³

The *Hawaiian Gazette* carried a letter from Mr. J.C. Cohen to the citizens of Honolulu regarding the band's initial reception in Portland. It was dated August

122 "Berger's Band Has Made Great Hit in Portland." *Hawaiian Gazette*, September 8, 1905, p. 5.

123 "Hawaiian Song Bird Never Had A Music Lesson." *Oregon Daily Journal*, September 16, 1905, p. 5.

25, 1905, and carries the strong sentiment to the people of Hawai'i of the economic and political benefits of the band's travel:

By this time you are no doubt aware of the band's great success in San Francisco, and I am pleased to be able to report that this same success is meeting us here.

We opened at the fair yesterday and I am really amazed at the furor we have created. . . . We are certainly drawing attention to Hawaii. All the papers are devoting considerable space to us and I can unload all of the stories that I have in stock. This will mean that by virtue of the band thousands upon thousands will have their attention drawn to Hawaii. It is the kind of advertising that advertises, and I believe you will soon feel the effects.¹²⁴

Indeed Cohen was correct on all counts. The local newspapers were filled with stories of Hawai'i and of the band's itinerary. Merchants were advertising Hawaiian sugar and even offering a contest for a trip to the islands, but perhaps the largest promotional boost came from the *Oregon Daily Journal* itself.¹²⁵ The paper offered to send the eight most eligible young ladies within the state of Oregon to Hawai'i for a stay, and to be greeted and entertained by the *Royal Hawaiian Band*.¹²⁶

Visitors continued to flock to the concerts of the band, until the final farewell performance on Sunday, September 17, drew the largest crowd of the fair, numbering 2,000. The following comments appeared in the morning edition of the *Oregonian*:

124 "Berger's Band Has Made Great Hit in Portland." *Hawaiian Gazette*, September 8, 1905, p. 1.

125 "What To See In Hawaii." *Oregon Daily Journal*, September 14, 1905, p. 5.

126 "Hawaiians Spread Fame of the Journal Contest." *Oregon Daily Journal*, September 14, 1905, p. 14.

The audiences for the two concerts were particularly enthusiastic and the band was obliged to render encore after encore. The glee club received a tremendous ovation at the two concerts, and was called back again and again by the heavy applause . . . both of the last two concerts ended by the band playing 'The Star Spangled Banner.' All the members of the band have become deeply attached to Portland and the Exposition since they have been here and would like to remain the entire season. The regret over their departure is shared equally with the Hawaiians by the music-loving public of Portland, which has been greatly pleased with the band. Whether the days or nights were rainy or cool, the band has always played to large crowds.¹²⁷

It was the great success of the 1905 that was to lead Mr. Cohen and Mr. Berger (by permission of the "Hawaiian Government") into their most demanding of all tours, even to this date--the tour of 1906.

Following a farewell concert on the Capitol grounds,¹²⁸ the enlarged Royal Hawaiian Band of 42 instrumentalists and soprano soloist¹²⁹ boarded the *Korea* on May 23, 1906.¹³⁰ As a last minute decision, Madame Alapa'i decided not to participate in the tour for the reason that her husband could not travel with the band. Julia Keliiaa Chilton had also made her decision to stay home with her family during both the 1905 and 1906 tours. It was Miss Lei Lehua, who had recently joined the band, who would be the band's featured prima donna.¹³¹ Soon they would be visiting towns and cities in states that would include California, Oregon, Washington,

127 "Gives Last Concert." *Morning Oregonian*, September 18, 1905, p. 5.

128 "Band Plays Farewell." *Honolulu Advertiser*, May 21, 1906, p. 8.

129 "The Enlarged Hawaiian Band." *Honolulu Advertiser*, March 18, 1906, p. 2.

130 "Royal Hawaiian Band Starts on Tour Today." *Pacific Commercial Advertiser*, May 23, 1906, p. 6.

131 *ibid.*

Montana, Idaho, Utah, Colorado, Kentucky, Missouri, and also traveling across the United States border into Canada.



Figure 10. The "enlarged" Hawaiian Band with Julia Keliiaa Chilton (left), Henry Berger (center) and Nani Alapa'i (right), 1906. Hawai'i State Archives.

It was to be a hard, grueling tour, with many difficulties, but it would also bring much attention to the Hawaiian Islands from every section of the United States. This was an opportunity for massive exposure. Upon arrival in San Francisco, additional musicians were added to the band from the local union, bringing their membership to over sixty strong.¹³²

¹³² *ibid.*

The famous *Greek Theatre* on the campus of the University of California at Berkeley still exists today, but it was a monumental new arena when the Royal Hawaiian Band opened a week-long engagement beginning May 29, 1906.

GREEK THEATRE
UNIVERSITY OF CALIFORNIA

SIX CONCERTS
by
The Royal Hawaiian Band

Capt. H. Berger, Director,

and the Royal Hawaiian Glee Club

Sonny Cunha, Director.

for the benefit of the relief funds

Tuesday, May 29, to Monday, June 4, at 3:30 p.m.

(excluding Sunday)

Admission: Chair Section, Fifty Cents, Unreserved, Twenty-five Cents

Tickets on sale at the Co-operative Store and Sadler's, Berkeley, and Smith Bros., Oakland

Figure 11. Concert poster from the University of California at Berkeley, 1906. University Archives, The Bancroft Library.

Billed as a benefit for relief funds for the great San Francisco disaster, the price of admission was fifty cents for a chair, and twenty-five cents for unreserved. An announcement distributed by the University's Musical and Dramatic Committee stated:

This is the genuine Hawaiian Government band, whose playing has delighted every visitor to the islands, and whose three weeks' engagement at the Portland Exposition was so notably successful . . . it is not only a brass band but also an orchestra and a glee club, the second part of the programme consisting of Hawaiian songs accompanied by their characteristic stringed instruments.¹³³

Again, the programs were varied, and with a large distinction between both the instrumental and the vocal portions such as *King Cotton March, Italien in Algiers, Il Trovatore*, and *El Capitan* versus *Molokama, Lipolipo, Akahi Ho'i*, and *Moloka'i Makai*.¹³⁴

June 10 - 12 saw five performances of the band at the Seattle Theatre in Washington.

SEATTLE JOHN COET, Manager
42 SOUTH PHOENIX AS

TONIGHT, TOMORROW AND TUESDAY NIGHTS MATINEES MONDAY, TUESDAY

60 MUSICIANS AND SINGERS
Including popular songs and the famous "Huk" Song of Hawaii

ROYAL HAWAIIAN BAND
WORLD-RENOWNED
FROM HONOLULU
By Appointment of the Government of Hawaii

PRICES 51.00 75c. 50c and 25c MATINEES 75c. 50c and 25c

WEDNESDAY TO SATURDAY - SATURDAY MATINEE

MACK SWAIN
THEATRE COMPANY

"THE WORLD"
THE THRILLING MELODRAMA
A BIG SCENIC PRODUCTION

PRICES - 30c. 20c and 10c FEW FRONT SEATS 50c

Figure 12. Newspaper advertisement for performance in Seattle, Washington, 1906. Seattle Public Library.

133 *The Royal Hawaiian Band* (Berkeley: University Musical and Dramatic Committee, 1906) 1.

134 "The Royal Hawaiian Band." Press Release, University of California at Berkeley, May, 1906.

The *Seattle Daily Times* commented favorably following the band's opening performance:

At the Seattle last night - before a large and appreciative audience a new band was introduced to local music lovers - the Royal Hawaiian organization from Honolulu . . . these Sandwich Islanders prove a highly acceptable change, proving adequate to not only general military band requirements, but skilled as well in the native island music that possesses an indescribable charm for white folks. Seattle's greatly increasing trade relations with Honolulu has apparently stimulated the friendly feeling which has always existed between the two cities, and the audience last night took occasion to demonstrate this bond of friendship by unusually liberal applause and by closer attention than is generally given a musical program.¹³⁵

From Seattle, the band crossed the border to perform in Vancouver, British Columbia. Playing to a standing room only audience at the Opera House, they proved to be "equally at home at any class of music--from classical to rag-time."¹³⁶

135 "Hawaiian Band is Popular." *Seattle Daily Times*, June 11, 1906, p.7.

136 "The Hawaiian Band Captivates Canadians." *Vancouver News-Advertiser*, June 15, 1906, p.6.

AMUSEMENTS.

GRAND

OPERA HOUSE

Directed by Northwestern Theatrical
Association.

R. ALEXANDER GRANT, Res. Mgr.

The Greatest Novelty in Many
Years.

SUNDAY, NOVEMBER 4th

The World-Famous

ROYAL HAWAIIAN BAND

From Honolulu.

By Permission of the Government
of Hawaii.

Sixty Musicians and Singers, a
Military Band, a Stringed Orchestra,
a Choir, Mandolin, Guitar and
Banjo Clubs and Solo Singers,
Rendering Classical and Operatic
Music, and the Superb
**NATIVE MUSIC AND "HULA"
SONGS OF HAWAII.**

Captain H. Berger, Founder and
Leader.

PRICES: 25c, 50c, 75c, \$1.00.

Figure 13. Newspaper advertisement for performance in Vancouver, British Columbia, Canada, 1906. Vancouver Public Library.

Logan, Utah also hosted the band, courtesy of Mr. F.A. Mitchells, secretary of the Cache Commercial Club, and previously president of the Hawaiian Missions for the Mormon Church.¹³⁷ Logan's *Thatcher Opera House* proved to be an amiable auditorium for the band, as it was billed "the greatest novelty in many years,"

¹³⁷ "The Hawaiian Islands." *The Logan City, Utah Journal*, June 28, 1906, p. 1.

rendering "classical and operatic music and the superb native music and 'hula' songs."138



Figure 14. Poster advertising concert in Logan, Utah, 1906.
Utah State University Merrill Library.

The first two weeks of August would now see the "band boys" performing at the prestigious *Fontaine Ferry Park* in Louisville, Kentucky. The *Louisville Evening Post* ran a small article announcing the band's opening performances:

138 "The Hawaiian Islands." *The Logan City, Utah Journal*, June 28, 1906, p. 4.

Fontaine Ferry Park's star offering of the season up to this time is promised for one week, commencing with Sunday, August 12. The Royal Hawaiian Band has been engaged for a series of free concerts each afternoon and evening of the week. . . . The band is travelling under the patronage of the Hawaiian government. It is one of the most expensive attractions ever booked for park entertainment.¹³⁹

FONTAINE FERRY PARK

"THE PARK BEAUTIFUL."
WEEK BEGINNING TOMORROW.
 FIRST APPEARANCE OF THE WORLD FAMOUS

Two Free Concerts Daily. **ROYAL HAWAIIAN BAND** Two Free Concerts Daily.

Two Free Concerts Daily. **BAND** Two Free Concerts Daily.

FROM HONOLULU.
 BY PERMISSION OF THE GOVERNMENT OF HAWAII.
SIXTY MUSICIANS AND SINGERS
 A Military Band, a Stringed Orchestra, a Choir, Mandolins, Guitar and Banjo Clubs and Solo Singers. Rendering
VARIED PROGRAMS OF POPULAR, CLASSICAL, AND OPERATIC MUSIC.
 AND THE SUPERB
NATIVE MUSIC AND "HULA" SONGS
 OF HAWAII.
 CAPTAIN H. BERGER, FOUNDER AND LEADER.

HIGH-CLASS VAUDEVILLE
JOLLY FANNY RICE
 PALFREY AND HOEFLER. AYON COMEDY FOUR.
 MR. AND MRS. WATERPOOLS. FOX & FOXIE.
 KINEDROME.

IDEAL ROLLER RINK
 FINEST SURFACE IN THE SOUTH—TWO SESSIONS DAILY.
 PARK ADMISSION 10c. Children Accompanied by Parents, Free.

Figure 15. Newspaper advertisement in Louisville, Kentucky, 1906.
 Louisville Free Public Library.

¹³⁹ "Hawaiian Band Will Be Heard At The Ferry." *Louisville Evening Post*, August 5, 1906, p. 14.

That same day, a rival newspaper said of the band, "It is declared that no band of equal attractiveness has heretofore appeared in American cities."¹⁴⁰ Billed as a "star offering," the management of the park capitalized on the fact that they had secured "the most stupendous act in years," offering to the patrons of the park two free concerts each day.¹⁴¹

Louisville would also end up being the farthest east that the band would travel before heading back toward the Pacific Ocean. It is also an interesting fact that in the Louisville newspapers, for the first time, Cohen contributes some "new" information: "The present tour is made under the auspices of the Hawaiian Government and the *commercial bodies of Honolulu*."¹⁴² The trade and tourism of the new Territory were to become of prime interest to all those concerned with this and all future tours. The pattern had been established. Finishing two weeks in Kentucky, it was now time to begin the long trip home, with concerts along the way, of course. The *St. Louis Republic*, reviewing a performance of the band at the Forest Park Highlands stated:

In the Royal Hawaiian Band and Glee Club, touring the country by permission of the Hawaiian and United States Government, Colonel Hopkins has secured the best attraction of the season at Forest Park Highlands. The Hawaiians are musicians. They play and sing for sheer love of their art and they throw into their music a verve and vigor often lacking in professional organizations.¹⁴³

140 "Hawaiian Band To Play Next Week." *Louisville Herald*, August 5, 1906, p. 5.

141 "Hawaiian Band at Fontaine Ferry." *Louisville Herald*, August 12, 1906, p. 6.

142 "Vaudeville-Fontaine Ferry Park." *Louisville Courier-Journal*, August 12, 1906, s. 2, p. 3.

143 "Hawaiian Band at the Highlands." *St. Louis Republic*, August 20, 1906, p. 7.

Although the band was in fact slowly returning home, the delay seemed puzzling to those waiting for them in Honolulu. Some scheduled cities had been omitted, while others were added. Soon, letters started to arrive from members of the band reflecting stories of not being paid properly while travelling, or not being paid at all. One member had written home from Omaha saying that problems had existed with salaries almost as long as the band had been on tour, with sometimes only \$11.00 a month given out, and as of late, nothing at all.¹⁴⁴ There were also stories of travelling on trains all night, having to sit in seats instead of sleeper rooms, and in one incident, many of the band's members coming close to smoke suffocation while passing through an extended tunnel.¹⁴⁵

Letters continued to arrive in Honolulu as to the situation of Mr. Cohen and the band. Finally, on October 29, William Ayllet, a member of the band returned home on the *Alameda* with a letter from Henry Berger addressed to Mr. G.W. Smith, Chairman of the Board of Supervisors:

Dear Sir: Mr. R.W. Aylett is going home and will present this letter to you. Mr. Cohen is dead broke; he can't take the band home; he has no reserve fund. We live merely from hand to mouth. We are travelling around the country aimlessly to make board and lodging. Cohen hasn't paid salaries for the last two months, and somebody not even for four months, except a little spending money. The boys are hard up and they're very anxious about their families in Honolulu, as they have not received any money for two months. . . . I trust that the whole of Honolulu will treat us fair. We have done our best and worked for your benefit and for all. All the boys send Aloha.¹⁴⁶

144 "Bandsmen In Straits." *Pacific Commercial Advertiser*, September 30, 1906, p. 1.

145 "Hawaiian Band Has A Close Call On Train." *Pacific Commercial Advertiser*, September 8, 1906, p. 1.

146 "Cohen Is Dead Broke." *Pacific Commercial Advertiser*, October 20, 1906, p. 1.

The Honolulu community was stunned hearing about what had recently come to light. Plans were formulated to help raise funds in order to secure passage home for the band. The *Pacific Commercial Advertiser* kept the community informed as to the situation as things developed:

Poor old band!

The organization left here in khaki clothing and, a little later, acquired suits of duck. This was six months ago. Business has been poor and the band, still clad in summer clothes but assailed by winter weather, is trying to get across from Utah to San Francisco. It is playing in little towns to eke out carefare and subsistence, is sleeping in car-chairs and has had no pay for a long time. There is danger that, for lack of warm clothing in a severe climate, some of the members will succumb to pneumonia.

The band is our own and there is authority for speaking in very censorious terms of the man who won't care for his own.

Let us help the band speedily. Let us send a man with money to look the organization up and provide for it according to its needs.¹⁴⁷

It was immediately afterwards that the citizens of Honolulu joined together, raising the needed money in order to bring the band home.¹⁴⁸ All the while, Cohen continued arranging performances in order to feed and house the group. These included performances in Omaha, Nebraska and Ogden, Utah.

November 20, 1906, once again aboard the *Korea*, the Royal Hawaiian Band sailed for home.¹⁴⁹

147 "Help The Band." *Pacific Commercial Advertiser*, November 8, 1906, p. 4.

148 "To Bring Band Home." *Pacific Commercial Advertiser*, October 21, 1906, p. 1.

149 "Band Returning On S.S. Korea." *Pacific Commercial Advertiser*, November 21, 1906, p. 1.

Post Tour: 1907-1915

Upon the band's arrival home, it was decided that they would remain for a long time in the Territory. It is hard to imagine however, that those in positions of political power in 1907 could not see the benefit of the band's travel, for it would be almost 70 years before the band would again appear on the mainland.

After families had the chance to spend time together and the band members took a long earned rest, rehearsals and concerts were back to their daily schedule. Tourism was beginning to increase rapidly in the Territory and the band was always there to greet each one into Honolulu. Berger continued to demand the best from his boys, gaining even more respect from the community each day. A small note found in the *Pacific Commercial Advertiser* in 1909 suggests the longevity of Berger's popularity, stating "Captain Berger might very appropriately set his bandsmen to practising on the musical setting to Tennyson's *Brook*, the words in the refrain of which are: 'For men may come and men may go, but I go on forever.'"¹⁵⁰

It was also on January 4, 1909 that the new form of City-County government went into effect. Joseph James Fern, a native of Kohala, served as the first mayor in the history of Honolulu with the newly-dubbed *City and County Band* playing a specially composed march dedicated to the new mayor.¹⁵¹

Although mainland travel was put aside for awhile, the same was not true for neighbor islands. With the establishment of City-County regions, Maui and Hawai'i were visited by the band in 1909, giving residents who seldom had a chance to travel

¹⁵⁰ "Captain Berger." *Pacific Commercial Advertiser*, January 4, 1909, p.4.

¹⁵¹ Johnson, Donald D. "Joseph James Fern, Honolulu's First Mayor." *Hawaiian Journal of History*, v.9, 1975, p. 74.

to Honolulu, the opportunity to hear a performance:

The Royal Hawaiian Band arrived in Kohala last Wednesday, fourteen pieces strong, and favored the community with a concert on Thursday evening, in the Hall, to a crowded and enthusiastic house. They kindly played for the Seminary girls Friday evening, and gave another concert in the Hall Saturday evening, to a \$100 house. . . . They leave on Friday for Maui where they will continue their "vacation" in the same strenuous fashion. While not the full band, the best players are with the party, and it was a treat to Kohala. This is their way of taking a vacation.¹⁵²

In 1912, Henry Berger was beginning to make plans to return to his homeland for a visit, requesting six months leave of absence with pay. The Board of Supervisors had problems with the finances, but much public support for Berger's request helped to sway the final decision. The *Advertiser* stated "No man ever deserved better of his fellow citizens than does this same old German bandmaster who has served Honolulu faithfully for hard upon forty years."¹⁵³ Berger was granted his leave of absence and the citizens of Honolulu began to prepare for a monumental send-off.

On May 24th, the Commercial Club honored Captain Berger with their largest luncheon to date. George W. Smith of the Merchant's Association spoke of Berger's undying service to the people of Hawai'i:

152 "Honolulu's Crack Band." *Kohala Midget*, October 13, 1909, p. 2.

153 "The Bystander." *Honolulu Advertiser*, May 12, 1912, p. 4.

For forty years, in your official capacity, you have served your adopted country and during that long period you have exemplified three virtues, obedience to those in authority, fidelity to duty and a desire to give pleasure to those around you. In this you have honored the country of your birth and you have honored the country of your adoption. Forty years of service. Think what changes are enclosed within that space of time. Children's children now listen in place of those who first heard the harmony called forth by your silent command. . . . You have welcomed the coming guest to our shores and sped the parting, filled with fond memories and beautiful picture of our land. Troubled hearts have been soothed and anxious minds calmed while joy and gladness have been given to all. Thus you have won your way to the hearts of those around you and when you leave us now you take with you our best wishes, our hearty Aloha with the hope that you may again return to us.¹⁵⁴

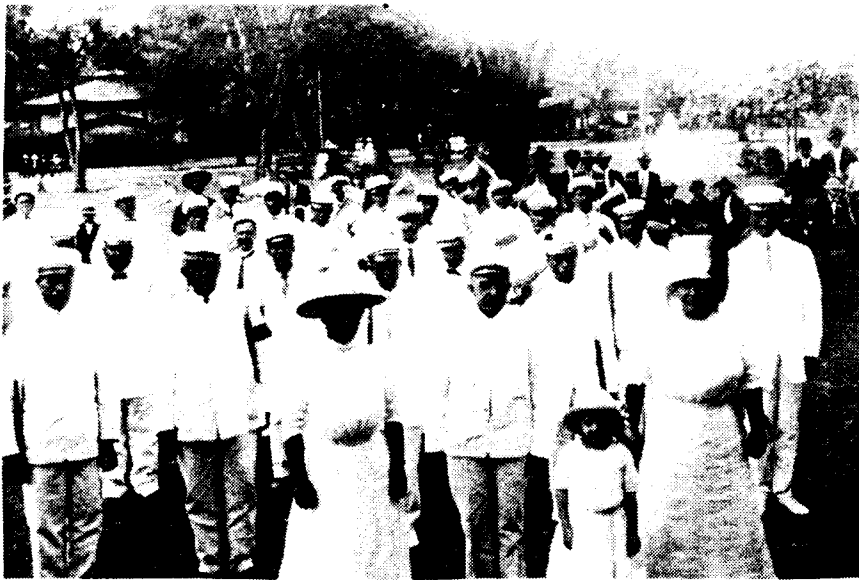


Figure 16. Royal Hawaiian Band with Julia Keliiaa Chilton, Henry Berger, Leilehua Berger (daughter of Henry) and Nani Alapa'i, 1912. Hawai'i State Archives.

¹⁵⁴ "Berger Honored at Commercial Club." *Hawaiian Gazette*, May 28, 1912, p. 7.

Colonel Curtis Pi'ehu 'Iaukea spoke briefly on behalf of Queen Lili'uokalani, whom he had just left prior to the luncheon. "There were tears in her eyes when she asked that I wish him bon voyage on his well-earned vacation and rest. I was directed to convey her most gracious aloha and wishes that he have a pleasant visit and come back well."¹⁵⁵ At the conclusion of the ceremony, Smith presented Berger a check for \$2,000.00: money which had been donated by citizens of all classes for his benefit.

Berger departed for his homeland in early June, taking with him a variety of photographs and gifts from the people of Hawai'i to Emperor Wilhelm II.¹⁵⁶ Before departure, he expressed his thanks to the people of Honolulu for their generosity:

I wish that The Advertiser, for me, would express my aloha and thanks to the people of Honolulu for the very great kindness shown me on the completion of my fortieth year of service as leader of the Hawaiian band and on the eve of my departure for Germany . . . I do not want to say goodbye, but "aufwiedersehn," and to ask the good folks here to extend some of the aloha they have given me to the band during my absence.¹⁵⁷

Berger's journey would be the last to his homeland where he visited family and friends.¹⁵⁸ It was a successful trip with Emperor Wilhelm II presenting a gold medal to Berger for his musical work in Hawai'i.¹⁵⁹

¹⁵⁵ *ibid.*

¹⁵⁶ "Captain Berger Carries Hawaii' Gifts For Kaiser Wilhelm." *Hawaiian Gazette*, May 31, 1912, p. 7.

¹⁵⁷ "Capt. Berger Says 'Aufwiedersehn' On Eve Of Departure For Berlin." *Hawaiian Gazette*, May 31, 1912, p. 7.

¹⁵⁸ "Captain Henri Berger Will Soon Celebrate Fiftieth Anniversary of Arrival In Honolulu." *Honolulu Advertiser*, May 22, 1922, p. 6.

¹⁵⁹ Schweizer, Niklaus R. *Hawai'i and the German Speaking Peoples*. Honolulu: Topgallant Publishing Company, Ltd., 1982, p. 159.

Combining the members of the Royal Hawaiian Band with members of visiting bands was not uncommon, but on February 16, 1914 a much larger event occurred than had ever happened with the band thus far--the combining of six bands, totaling 159 players! Joining Berger's contingent were the bands of the Fourth Cavalry, First, Second and Twenty-fifth Infantries, and the First Field Artillery. The performance, which took place on the grounds of the Capitol, was termed a huge success with each of the bandmasters conducting a portion of the concert. Berger opened the performance with Sousa's *Washington Post* and closed with *Aloha 'Oe*, and the *Star Spangled Banner* respectively.¹⁶⁰

Honolulu's Board of Supervisor's honored Henry Berger on July 9, 1915 with a resolution in regards to his official retirement to private life:

Resolved, By the Board of Supervisors of the City and County of Honolulu, that, in accepting the resignation of Capt. Henry Berger as bandmaster of the Hawaiian band, after a distinguished career in that position for forty-three years, during which period he has loyally served in succession four sovereigns of the kingdom of Hawai'i, the Provissonal Government of Hawai'i and, lastly, the City and County of Honolulu, the mayor and supervisors desire to place on record their great regret in parting with Captain Berger's most valuable services, together with their heartfelt prayer to the Father of all that he may long be spared to enjoy the leisure which he so eminently deserves.¹⁶¹

160 "Massed Band Concert Promises Treat." *Pacific Commercial Advertiser*, February 16, 1914, p. 1.

161 "Supervisors Honor Capt. Henri Berger." *Pacific Commercial Advertiser*, July 10, 1915, p. 5.



Figure 17. Royal Hawaiian Band with Henry Berger leading Honolulu parade, 1918. Hawai'i State Archives.

Although Berger's retirement was at hand, he would continue to remain in the news and pursue the efforts of his band boys. June 2, 1922 marked the fiftieth anniversary of Berger's arrival in Honolulu. The *Honolulu Advertiser* ran a front page story and special interview with Berger on that day asking how he felt about his life and what he had contributed to Hawai'i. He was quick to credit the Hawaiians themselves, as a musical people, with he being the fortunate one being allowed to guide and teach them. His belief in musical education stood firm in his thoughts:

In the state of world affairs and general unrest, I think music can do a great deal to calm humanity - bring it back again, to love humanity in entire state, practical universal brotherhood and sisterhood, and try to make all peoples happy again. Do it with music and song . . .
 I teach every week about 200 children music and singing. I teach in the Boys' Industrial School, in the Korean Christian Institute and the Sunday school of the Methodist church, besides many private pupils. I hope to teach my juveniles more and more to love and to make music. Then in the rising generation lays the future. Particularly there should be more music in the schools; put it in the curriculum; don't treat it like an orphan; make children love music, even if they don't practice it.¹⁶²

Retirement did allow Berger time to work with more and more children, passing on his love of music to a new generation, many of whom would continue this same process just as the master would have hoped. Although he kept a busy schedule, Berger never fully left his Hawaiian Band. In 1924, he returned to conduct some of his own music with the band on the grounds of the Capitol. Berger joined other notable musicians such as Charles E. King, Robert Kamaunu, C.P. Kaleikoa, Johnny Noble, William Coehlo, Sonny Cunha and Mekia Kealakai. It was the first time in recorded history that eight composers of Hawaiian music would gather at the same time to conduct their own music.¹⁶³

Berger's daughter, Leilehua, had grown up in Hawai'i and was now of age to continue her higher education on the mainland United States. California's San Jose State Teacher's College was the choice. The Captain, Mrs. Berger and Leilehua set sail for San Francisco and upon arrival immediately found housing at 85 South Sixth

162 "Here Half Century." *Honolulu Advertiser*, June 2, 1922, p. 1.

163 "Real Hawaiian Music Is Heard In The Open Air." *Honolulu Advertiser*, May 7, 1924, p. 1.

Street in San Jose, blocks from the college Leilehua would soon be attending. In an interview with the *San Jose Mercury Herald*, Berger showed his slight frustration with the lack of music in the area:

But where is the music? Has San Jose no bands? I have been to all the parks, but no music. Someone told me to go to Alum Rock park. I found nothing out there but merry-go-round music. Spent my 15 cents for nothing! I thought surely there would be a concert in St. James park, but no. Where are the orchestras? Who are the leaders of the bands here? Do you have symphony concerts?¹⁶⁴



Figure 18. Henry Berger directing the San Francisco Municipal Band at Golden Gate Park, 1921. Hawai'i State Archives.

164 Chaney, Lyda M. "Noted Bandmaster Of Honolulu In San Jose." *San Jose Mercury Herald*, August 27, 1924, p. 13.

The Bergers had planned on staying in San Jose for Leilehua to complete her education, but weather and health forced the entire family to return to Honolulu in September 1926.¹⁶⁵ Before departing California, Berger had a chance to sit down and talk with Redfern Mason of the *San Francisco Examiner*. Ralph Murray, director of the Park Band in San Francisco, and R.H. Whiting who had been a cornetist with the Hawaiian band under Berger, were also present. Berger spoke of the development of Hawaiian music through its many different outside influences. He told of the band's visits to the West Coast and the different types of music that they had always performed. He commented again of his involvement with the teaching of music. A re-print of the article appeared soon afterward in the *Honolulu Advertiser*:

I make myself useful in the school band, orchestra and singing--lots of mob singing . . . in the Boys' Industrial School, I have taught music for forty years. It was the recruiting ground for the band. I organized Sunday school orchestras in the Methodist and Congregational churches. The Korean girls play violin, cello, double bass, cornet and trombone.¹⁶⁶

Berger's picture would even appear in the paper each year on his birthday, usually with a short biography and sometimes letting the public know how their beloved servant was spending his time in retirement.¹⁶⁷ Programs and dedications to Berger would continue, such as a special New Years Eve broadcast organized by

165 Leilehua Berger Billam-Walker, Interview with author, 7 April 1988.

166 Mason, Redfern. "Captain Henri Berger Tells Coast Critic of Hawaiian Music Origin." *Honolulu Advertiser*, August 1, 1926, p. 14.

167 "'Berger Trio' To Celebrate Their Birthdays Today." *Honolulu Star-Bulletin*, August 4, 1927, p. 5.

KGU,¹⁶⁸ or the gift of a brand new top-of-the-line Corona radio for his home,¹⁶⁹ or his induction as a life member into the Morning Music Club.¹⁷⁰

One of the final compositions of Berger was premiered on a KGU broadcast in late May 1928: *Symphony of Blues at Waikīkī*. A poem read to Berger by a friend had served as his inspiration. Berger himself played the piano on the broadcast, although by 1927 he had become totally blind.¹⁷¹

Henry Berger conducted the Royal Hawaiian Band for more than 43 years. Inevitably, history would show that he and Colonel 'Iaukea were perhaps the only two men to survive the many different turns of the Hawaiian political situation. Berger served during the reigns of Kamehameha V, King Lunalilo, King Kalākaua, Queen Lili'uokalani, President Sanford B. Dole, and all the governors of the Territory.¹⁷² Berger was still there to provide the music when the new form of City-County government began on January 4, 1909.¹⁷³ He served those in power, from one event to another, knowing that his responsibility was to provide the best possible musical experience for his beloved Hawai'i Nei. His retirement from the band in 1915 allowed him time to listen to music and play his piano.¹⁷⁴

168 "Musicians to Honor Henri Berger With Concert Dedicated to Old Master, Royal Hawaiian Salesroom." *Honolulu Advertiser*, January 1, 1928, p. 3.

169 "Capt. Berger Honored By Many Friends." *Honolulu Advertiser*, January 22, 1929, p. 1.

170 *ibid.*

171 "Captain Berger Composes New Music Selection." *Honolulu Advertiser*, May 27, 1928, p. 2.

172 *ibid.*

173 "History From Our Files." *Honolulu Advertiser*, January 4, 1949, pg.16.

174 Banks, Charles Eugene. "Captain Berger Honored By Many Friends." *Honolulu Advertiser*, January 22, 1929, p. 1.



Figure 19. Royal Hawaiian Band with John Amasiu (left) honoring their old Bandmaster Henry Berger (right), c.1928. Hawai'i State Archives.

On August 4, 1929, Henry Berger turned 85. It would be his last birthday on this earth. A *Honolulu Advertiser* reporter summarized Berger's life perfectly in a single sentence: "If everyone could watch life's sun set with so much peace, so much understanding and with so keen a mind, old age would hold no terrors."¹⁷⁵

On October 1, Berger became very ill. The fighter that he was, he seemed to be on the road to recovery after about a week, when he had a serious relapse,

¹⁷⁵ "Hawaii's Veteran Music Master Celebrates 85th Birthday Today." *Honolulu Advertiser*, August 4, 1929, p. 3.

gradually weakening.¹⁷⁶ Berger died on October 14, 1929 of a lung ailment due to a bout with pneumonia, at the age of 85.¹⁷⁷

Central Union Church held the funeral services shortly afterward with hundreds of friends and admirers attending. Even the *San Francisco Chronicle* bid a fond farewell to the Captain, as is shown in this re-printed excerpt from the *Honolulu Advertiser*:

With the death in Honolulu of Henry Berger, there passes one who more than any other individual is responsible for the picture of Hawai'i that exists in the popular mind. For it was Berger who originated the Hawaiian custom of welcoming the coming, speeding the parting guest with music. And if he did not actually invent Hawaiian music as we know it today, it was his genius that organized and preserved it.¹⁷⁸

Berger now rests in peace at Kawaiaha'o Church. His final residence where he spent his last years of leisure at 1820 Anapuni Street is gone also, replaced with a newer apartment complex, but his spirit and his music survive. They will never cease to exist.

176 "Henri [sic] Berger Succumbs To Lung Ailment." *Honolulu Star-Bulletin*, October 14, 1929, p. 1.

177 "Berger Rites at 4 O'Clock." *Honolulu Star-Bulletin*, October 15, 1929, p. 1.

178 "Honolulu Bids Aloha to the 'Father of Hawaiian Music.'" *Honolulu Advertiser*, November 7, 1929, pg. 14.

CHAPTER III

THE GROWTH OF THE TERRITORY: 1916-1932

Kalani Peters: 1916-1917

Kalani Peters was born in Honolulu at the old residence of Queen Emma (on the corner of Beretania and Nu'uanu streets), on February 14, 1876.

Peters' early education took place at the Royal School, but he left school at the age of fifteen in order to join the Hawaiian Band as they departed for their mainland trip under the direction of Professor Libornio.¹⁷⁹

Kalani Peters was made director of the band during the municipal administration of John C. Lane, following the retirement of Captain Henry Berger. As a composer of some note, Peters was also able to contribute many of his own arrangements and compositions to the repertoire of the band and Hawaiian music in general. With the end of Lane's administration in 1917 came the end of Peters' tenure as bandmaster. The tendency of changing bandmasters with the change of City-County administrations would continue to exist, even to the present. Peters' short span as bandmaster contributes to a lack of information on the organization during this time, but it is known that plans were being formulated to offer the band their first permanent home. Peters worked hard at maintaining the standards established by Henry Berger, but the political transition from one mayor to another came very soon.

179 "Former Hawaiian Band Leader Victim of Flu." *Honolulu Star-Bulletin*, February 27, 1920, p. 1.

With his other responsibilities, Mr. Peters was also a member of Hawai'i Chapter Number 1, Order of Kamehameha.¹⁸⁰

Mr. Peters had been ill at his home, 186 South Beretania Street, for three days with influenza, when he passed away on February 26, 1920. Internment was held at Kawaiaha'o cemetery on Saturday, February 28, 1920.¹⁸¹

Robert H. Baker: 1917-1920

Robert Hoapili Baker II was born July 15, 1874 in Honolulu, where he spent the majority of his life. The grandson of William Merseburgh (the third bandmaster of the Royal Hawaiian Band) he was also the son of the man who posed for the famous statue of Kamehameha I. Baker was educated at the Kamehameha Schools.¹⁸² He joined the Royal Hawaiian Band as a bass player under the leadership of Henry Berger, remaining a member of the band during Berger's tenure. As a Hawaiian deeply interested in the preservation of his culture and ideals, Baker was one of the original life members of the Hawaiian Historical Society.¹⁸³ When James Joseph Fern became Mayor, he asked Baker if he would like to assume the Bandmasters position, which he accepted.¹⁸⁴

Baker had the individual distinction of being the first bandmaster to be given a building which the band would use as headquarters, located at the rear of what is

180 *ibid.*

181 *ibid.*

182 John R. Kaha'i Topolinski, Interview with author, 21 May 1988.

183 Johnson, Donald D. "Notes on the History of the Hawaiian Historical Society." *Hawaiian Journal of History* 16 (1982): 1-12.

184 "Robert H. Baker, Musician, Dies." *Advertiser*, October 19, 1935, p. 4.

now the Kalihi water pumping station on Waiakamilo Road. The dedication of the facility involved the entire community, from the boy scouts to the mayor. Prominent Honolulu families donated trees and foilage to decorate the grounds in time for the opening celebrations on January 18, 1919. Ornamenting all of the Honolulu Rail Transit street cars were posters which simply read:

*The Hawaiian Band
Invites the Public to Attend
Flag Raising
and
Tree Planting Ceremonies
Today at 1:30 P.M.
At Their Headquarters
Waiakamilo Road (rear Kalihi Pumping Station)*

The ceremony was not a long one, but a touching one. Mrs. Walter MacFarlane Kamokilaikawai presented both the United States and the Hawaiian flags to the band, urging the bandsmen to continue winning their way into the hearts of the people of Hawai'i and the *malahini* (newcomers) who visit these shores. Bandmaster Baker handed the flags over to the Kamehameha School cadets who would connect the flags to the halyards, but it was Baker who was to raise the flags for the first time over the new bandstand and headquarters.

The band boys themselves even pitched in with a variety of fruit trees. Hundreds of people were in attendance, including some of the more respected names within Honolulu society such as Holt, Wilder, Mott, Ladd, Ward, Blaisdell, Akaka, and Merseburgh.

The address for the days ceremony was delivered by S.C. Huber, U.S. District Attorney. Huber's words were well taken concerning the band:

I wish to refer to the Hawaiian band and express the aloha which I, and all of you and the people of Hawaii fully feel toward this organization which in three weeks time will complete a half century of service [as of 1919, research only indicated the existence of the band as far back as fifty years] to Hawaii - a service which has contributed toward the pleasure, delight and benefit of the people of the islands and the hundreds of thousands who have visited these shores in the past fifty years.

There is no institution in Hawaii so widely known as is the Hawaiian Band. Who has not heard the pleasing strains of its music. The incoming boats are met by the band at the wharves with its aloha of welcome and when they leave, the band plays them off with the aloha of farewell.

I heard the Hawaiian Band at a concert the evening of the first day I was in Hawaii and I have been a frequent auditor of its concerts ever since.¹⁸⁵

Captain Henry Berger, also in attendance, spoke shortly with the following words:

For more than forty years and up to three or four years ago gentlemen, I was your leader and director, and during all that time you never had a home of your own.

I had the band at my house for twenty-five years and never got a cent rental for it and finally my neighbors kicked so hard that you had to move and you have been moving so frequently ever since that I am glad now that you have at last got a real home of your own. I congratulate you.¹⁸⁶

As the members of the band were actually engaged in the planting of the dedication trees for the ceremony, it is interesting to note that the music was not furnished by the Royal Hawaiian Band for the occasion, but rather by the St. Louis College band, under the direction of Brother Francis.¹⁸⁷

185 "Hawaiian Band Flag Raising and Tree Planting Ceremony." *Historical File*, Municipal Reference and Records Center, Honolulu, January 18, 1919.

186 "Hawaiian Band Flag Raising and Tree Planting Ceremony." *Historical File*, Municipal Reference and Records Center, Honolulu, January 18, 1919.

187 "Hawaiian Band Joyously Dedicates New Home In Unique, Impressive Way." *Pacific Commercial Advertiser*, January 18, 1919, p. 1.

The first public concert of the Royal Hawaiian Band given at the new bandstand was on January 22. Short and simple, it included *Praise God from Whom All Blessings Flow*, *Hawai'i Pono'i*, *Democracy March*, and *Star Spangled Banner*.

It is true that history is continuously in the making. Often, discoveries are made that were never before known. Such is the case of the Royal Hawaiian Band. It was on October 19, 1919 at the Alexander Young Hotel that a program was held to celebrate the *fiftieth anniversary* of the band. Research now reveals the birth of the band to be much earlier, but in 1919, the celebration occurred thinking that the band had survived a half-century of life. The program was short, but as always with the band's special occasions, many prominent names were present; Mayor Fern, Sanford B. Dole, Colonel 'Iaukea, John Lane, Henry Berger, W.R. Farrington, Charles E. King and others. The cost of the evening's festivities came to a grand total of \$201.00, paid for by the members of the band themselves.¹⁸⁸

In 1920 Baker decided to leave his position as bandmaster in order to accept the position of Sheriff for the Kohala district on the island of Hawai'i. Baker would be succeeded by another past member of the band, Mekia Kealakai. Following his retirement from all public service, Baker spent his leisure hours fishing and enjoying the sea, which he forever loved.

188 Personal Interview. Notes furnished by Aaron David Mahi. Honolulu, Hawai'i, 23 March 1988.

Robert Hoapili Baker died at the age of 62 in his Kalākaua Avenue home on October 18, 1935.¹⁸⁹

Mekia Kealakai: 1920-1926

Mekia Kealakai was born into poverty within the military barracks of King Kamehameha V on October 15, 1867,¹⁹⁰ and grew into one of the best known and respected musicians of his day.

The son of a sergeant major within His Majesty's Royal Guards (*Mekia* is the Hawaiian word for *Major*;¹⁹¹ it was an accepted custom to name a child after a father's rank) and one of thirteen children, Mekia first chanced into music when he was sent to the Reform School for three years at the age of twelve, as a truant. He immediately became a favorite student of Henry Berger, who spent countless hours teaching him to play the trombone, flute, and piano, along with harmony studies. Mekia being a small boy, Berger used to call him the little *keko*, or monkey. Upon leaving the school, he immediately entered the Band as a trombonist for the salary of ten dollars a month.¹⁹² Berger spotted the talent within his young friend from the beginning, for not only did he excel on the trombone, but also on the flute as well. Mekia was a part of the 1895 mainland tour, at which point he had an opportunity to

189 "Robert H. Baker, Musician, Dies." *Honolulu Advertiser*, October 19, 1935, p.4.

190 "Former Hawaiian Band Leader Dies." *Honolulu Star-Bulletin*, April 1, 1944, p. 1.

191 Burns, Eugene. "Major and Mele Still Hear Plaudits Echo." *Honolulu Star-Bulletin*, May 16, 1939, p. 1.

192 "Hawaiian Music Will Live." *Paradise of the Pacific*, December 1921, pp. 121-122, 127.

play his flute for the great bandmaster, John Philip Sousa. When Sousa heard Mekia play, he did not lose a minute in asking him to join his (Sousa's) own band. Sousa mentioned to the manager of the Hawaiian Band, Johnny Wilson, that "he [Kealakai] is the greatest flutist [sic] I have ever heard."¹⁹³

After leaving the membership of the band, Mekia travelled extensively across the mainland and throughout Europe. He married Mele Nawaaiheihei, the renowned hula dancer of the 1901 World's Fair in Buffalo, New York, and together they performed in New York, London, Paris and Cannes.¹⁹⁴

Eventually Johnny Wilson was to become Mayor of Honolulu. In 1920, Wilson contacted Mekia, who was playing in Europe at the time, and asked him to return to Hawai'i in order to direct the band, saying "Hawaii needs you to help preserve her music."¹⁹⁵ Mekia did not hesitate, returning to Honolulu immediately. In his years as bandmaster, Mekia worked hard for the cause of Hawaiian music, retaining a majority of Hawaiian membership within the band, along with programming much Hawaiian music. The Hawaiian Civic Club and the Ad Club helped Mekia to foster and help young boys and girls become musicians.

Mekia was always considered a well-rounded musician of his day. It was after the Kalākaua reign that his abilities as a composer and arranger came to the

193 Kanahale, George S. (ed). *Hawaiian Music and Musicians: An Illustrated History*. Honolulu: University Press of Hawai'i, 1979, p. 209.

194 Burns, Eugene. "Major and Mele Still Hear Plaudits Echo." *Honolulu Star-Bulletin*, May 16, 1939, p. 1.

195 Kanahale, George S. (ed). *Hawaiian Music and Musicians: An Illustrated History*. Honolulu: University Press of Hawai'i, 1979, p. 210.

forefront. Some of his better known compositions include *E O E Ka Lani Kaulilua*, (1891); *Wai'alaie*, (1902); *Na Lani 'Eha* (1925); and his best known composition, *Lei 'Awapuhi* (1902).¹⁹⁶

When Mekia first took leadership of the band, he had to rely upon much of the repertoire of his immediate predecessors. It was not long afterward though that he began to transcribe many Hawaiian songs for the band to play along with the glee club:

The best way to keep Hawaiian music fresh in the minds of the people is to let them hear it often. We have been providing real Hawaiian music, produced by Hawaiian voices, through having a glee club with the band at concerts. Now the band itself can give more music of this kind.

I returned to Hawaii from Europe a year ago largely because I wanted to help preserve Hawaiian music. Anything I can do in this work, I shall be glad to do.¹⁹⁷

The world was moving quickly now and Hawai'i was keeping pace. The band that played under Mekia was able to experience the fast pace enveloping the Territory, and also experience the newest technology introduced: the radio.

The year 1922 marked the first broadcasts ever of the *Royal Hawaiian Band Glee Club* on Honolulu's KDYX:

¹⁹⁶ *ibid.*

¹⁹⁷ Whiting, R.H. "Why the World Knows Hawaiian Music." *Paradise of the Pacific*, December 1921, pp. 118-120.

The Glee Club of the Hawaiian Band was giving its regular weekly program via KDYX-The Star Bulletin station, but there wasn't a chance for the program as planned. Why? Well, the club hadn't any more than been introduced and started the first song than requests began to pour in by phone for special numbers. The Glee Club did its best, but couldn't fill all of the requests. Some will be given next Monday night.¹⁹⁸

The Band indeed was keeping pace with the world as it evolved. Now, along with each regularly scheduled daytime concert came the weekly broadcasts for more to enjoy. The headquarters were being used well. Mekia, growing up under the tutelage of Henry Berger, was determined to maintain both musically and traditionally the standards of the band, even though the strong influence of "American jazz" was setting in. A new bandstand had been constructed at A'ala Park and the Royal Hawaiian Band used it frequently, such as for the concert given for the Republican Party candidates in 1922.¹⁹⁹ Varied programs flourished, and old programs continued like the tradition of playing upon the wharves, along with special events such as the arrival of the 1922 Trade Delegation from the West Coast.²⁰⁰ A quick glance at the *Coming Events* column of a 1923 *Advertiser* shows just a few of many of the bands public performances:

198 "Hawaiian Glee Club Is Deluged With Radio Requests." *Honolulu Star Bulletin*, August 22, 1922, p. 7.

199 "Appointees Endorsed By Republican Committee." *Honolulu Advertiser*, September 22, 1922, p. 1.

200 "Royal Hawaiian Band To Play In Honor of Trade Delegation From Coast." *Honolulu Advertiser*, September 20, 1922, p. 3.

August 4 - Hawaiian Band, morning, plays for arrival of S.S. Calawall from Los Angeles.

August 5 - Hawaiian Band public concert, Kapi'olani Park, Waikiki, 3 p.m.

August 6 - Hawaiian Band public concert, Seaman's Institute, Alakea and Halekauwila Street, 7:30 p.m.

August 7 - Hawaiian Band public concert, Kalihi-waena Park, 7:30 p.m.

August 8 - Hawaiian Band public concert, Kaimuki Park, 7:30 p.m.

Morning for departure of Maui.

August 9 - Hawaiian Band public concert, Kaakaukui, 7:30 p.m.²⁰¹

The list continued all the way through to September 5. The band did indeed continue to serve both the citizens and visitors of Hawai'i, while at the same time remaining a close *'ohana*, as could be seen by their group efforts such as the recognition luncheon held on November 17, 1925 for forty year veteran member Charles P. Kaleikoa, who had joined the band on November 17, 1885,²⁰² or the simple gesture of twenty-two members contributing twenty-two dollars to the Kawaiaha'o Church Restoration Fund.²⁰³

Mekia Kealakai would leave his band the following year, in order to travel to Europe and perform, but he would eventually return to assume his position once again.

John Amasiu: 1927-1929

John Amasiu was born in Lahaina, Maui, on July 19, 1877. Amasiu grew up on Maui, but eventually the family moved to O'ahu, where he became a member of

201 "Coming Events." *Advertiser*, August 4, 1923, p. 5.

202 "Veteran Band Man Rounds Out Forty Years." *Honolulu Advertiser*, November 17, 1925, p. 3.

203 Cash Receipt from Kawaiaha'o Church to members of the Hawaiian Band. December 18, 1925, Municipal Reference and Records Center, Honolulu.

the Royal Hawaiian Band. His service with the band lasted a span of twenty five years, with two of those years as their bandmaster, under the administration of Mayor Charles W. Arnold.²⁰⁴

Amasiu's short time with the band was fairly quiet and routine. Kapi'olani Park concerts were common, as were a variety of smaller concerts played throughout the community. Although funding for the band was adequate, it was not keeping pace with general society, thus not helping to keep the organization as visible to the public's eye. The newspapers did continue publishing the events of the band, but not as regularly as had been done in the past. Band performances for the service of the Territory and the community at large were the order of the period as is shown through newspaper listings of the time:

The Hawaiian band will play this morning, 9 o'clock, for the Kamehameha Day parade, Aala park to Capitol grounds; at noon at the old Shingle home, Makiki Street, for the St. Patrick's church building fund luau, and at 7 o'clock tonight at the Capitol grounds.²⁰⁵

On August 4, 1928 (Henry Berger's birthday), the *Honolulu Advertiser* printed a front page story announcing that Honolulu's population had reached 113,000, while the Territory was now at 348,767. That same edition also gave a good example of the band's daily routine activities during Amasiu's term as bandmaster:

The Hawaiian Band will play at Pier 9 from 9 to 10 o'clock this morning for the departure of the steamer Manoa for San Francisco. At 6:30 o'clock this evening the band will play at the Oahu Country Club, Nuuanu Valley.²⁰⁶

204 "Musician Dies." *Honolulu Star-Bulletin*, June 30, 1937, p. 2.

205 "News Notes Around Town." *Honolulu Advertiser*, June 11, 1927, p. 6.

206 "News Notes Around Town." *Honolulu Advertiser*, August 4, 1928, p. 6.

Although John Amasiu's time as bandmaster was fairly short, it was one of smooth transition and tended to the needs of the public and the community. When Amasiu retired from public service, it was to a life of fishing and relaxation. He had served four bandmasters and had served as one himself.

Amasiu passed away at Queen's hospital at 9:00 pm, Tuesday, June 29, 1937, of pneumonia. He was buried at Nu'uauu cemetery.²⁰⁷



Figure 20. Royal Hawaiian Band with Bandmaster John Amasiu, 1927.
Honolulu Advertiser photo.

Mekia Kealakai: 1930-1932

Mekia Kealakai had served as bandmaster once before, from 1920 to 1926, and returned to that position for an abbreviated term beginning again in 1930.

²⁰⁷ "Musician Dies." *Honolulu Star-Bulletin*, June 30, 1937, p. 2.

During the interim years of 1927 - 1929, he had taught band at the Waiale'e Boys' Industrial School, the same school where Henry Berger first taught him how to play the trombone.²⁰⁸

The *Honolulu Advertiser* on December 24, 1930, reported that the members of the Royal Hawaiian Band hosted a retirement luncheon for Mekia on December 22nd, in honor of his 32 years of service to the organization.²⁰⁹ Mekia did, however, remain with the band for slightly more than a year while a suitable replacement could be found. That period of time, which ended in early 1932, was very routine for the band. Two of the strengths and more popular aspects of the band at that time, largely due to Mekia and his interest in preserving Hawaiian music, were the *String Ensemble* and the *Glee Club*.

Mekia Kealakai; young boy in trouble taken under the protective guidance of Henry Berger, turned musician in the Royal Hawaiian Band, turned composer and performer, and finally--bandmaster. He had served his people well and now it was his time to rest.

The Kealakai's retired to a one room home in Ewa Beach. In 1939, a touching interview appeared in the *Honolulu Star-Bulletin*. In it, Mekia, caring for his now bed-ridden wife Mele (whom he affectionately called *mama*), recalled some of his earlier days:

208 Kanahale, George (ed). *Hawaiian Music and Musician's: An Illustrated History*. Honolulu: University Press of Hawai'i, 1979, p. 209.

209 "Band Gives Farewell Luncheon For Retiring Leader." *Honolulu Advertiser*, December 24, 1930, p. 5.

'When I was 12 years I didn't like school. I played truant and so I was sent to the reform school for three years. We raised taro and pounded it into poi most of the day.'

'When I was there Henri [sic] Berger came and taught us to play musical instruments.'

'I was his favorite. I was small and brash. He always called me 'Little Keko'-little monkey, you know. . . .'

'Ah, he was a fine man. Used to tell me, 'Little Keko, I am your papa. Listen to me. I will make a good musician out of you.' He told me that often. . . .'

'We had good times, eh mama? . . .'

'We're not really lonesome. Mama can't talk but she's still back in London . . . can't you hear the applause, Mama? And how we went shopping? And the hotels we lived in? . . .'

'Our memory is our treasure . . . I can't see the score anymore and I haven't any instruments left . . . but I can hear the music and we can see the crowds and I wouldn't trade my life for any other. . . .'²¹⁰



Figure 21. Royal Hawaiian Band String Ensemble, 1930.
Hawai'i State Archives.

²¹⁰ Burns, Eugene. "Major and Mele Still Hear Plaudits Echo." *Honolulu Star-Bulletin*, May 16, 1939, p. 1.

Mekia Kealakai lived a long and productive life doing the things that he loved most, especially his music. Berger had taught him well. Mekia's love for his culture and his music brought him fame throughout the United States and Europe. His retirement and rest were well deserved. Both he and Mele enjoyed quite, peaceful years during the 1930s and early 1940s.

"Mama" passed away soon after the 1939 *Honolulu Star-Bulletin* interview and on March 31, 1944 at 8:10 p.m., Mekia died at his small home.²¹¹ Henry Berger's little *keko* had gone for a well deserved rest. He was buried at Diamond Head Memorial Park and will always remain a part of his beloved Hawai'i.²¹²

211 "Former Hawaiian Band Leader Dies." *Honolulu Star-Bulletin*, April 1, 1944, p. 1.

212 "Mekia Kealakai Dies At Waipahu." *Honolulu Advertiser*, April 2, 1944, p. 6.

CHAPTER IV

THE DECADES SURROUNDING WORLD WAR II: 1932-1957

Charles E. King: 1932-1934

Charles Edward King was born at the estate of his Godmother, Queen Emma, in Nu'uuanu Valley on January 29, 1874. The son of Mary Ann and Walter Brash, Charles was adopted by his maternal grandfather, John Lewis King, when his mother died in his early years. The Queen herself christened him at Saint Andrew's Cathedral, during an historic year as Kalākaua ascended to the throne of the Hawaiian monarchy.²¹³

Educated in both the public and private schools, King eventually attended the Kamehameha Schools where he was a member of the first graduating class in 1891 along with another Hawaiian composer, Matthew Kāne. He was fluent in the Hawaiian language, and even though he only had one-quarter Hawaiian blood, was very knowledgeable of the history and culture, being raised among the Hawaiian *ali'i* (Queen Lili'uokalani was his music teacher and Queen Emma was his godmother). Through his early experiences in life, King was comfortable in both *haole* and Hawaiian cultures.

Upon graduation from the Kamehameha Schools, King attended Oswego Normal School and Pratt Institute on the mainland.²¹⁴ When he returned home, he

213 "The Music of Charles E. King." Concert Program, City and County of Honolulu, July 20, 1978.

214 Kanahale, George S. (ed). *Hawaiian Music and Musicians: An Illustrated History*. Honolulu: University Press of Hawai'i, 1979, p. 214.

immediately began to teach at the public schools and eventually at Kamehameha. He returned to the Department of Public Instruction as a supervisor and inspector shortly after the turn of the century.²¹⁵ King carried a firm belief in the importance of education, dedicating many of his younger years to the children of O'ahu through his various functions with both private and public schools. In 1913 he entered the insurance business. He remained in the business for a brief six years, until he was elected as a senator to the Territorial Legislature in 1919.²¹⁶

With his background, King was fascinated with the *mele oli* and the *mele hula*. He studied ancient chants and contemporary songs, as well as the styles of the Royal composers. Through his interest in keeping Hawaiian music "pure," it was King, more than any other musician of the era, that challenged the upcoming transition to *hapa-haole* music.

Charles King's life expanded the horizons of Hawaiian music through his many diverse activities. He was a composer and contributed much in this area, although he did not really begin to produce until his middle-age. He was a lecturer, writer, and a publisher. He was a teacher, passing on his love of Hawaiian music for many years. He made many recordings, and was a pioneer in radio broadcasts to help promote Hawaiian music to the nation and the world. He was a fine arranger, holding onto his thought of "purity" within his native music. Foremost, he was a composer, even giving Hawai'i its only opera written by a Hawaiian and in Hawaiian, titled *Prince of Hawai'i*.

215 "The Music of Charles E. King." Concert Program, City and County of Honolulu, July 20, 1978.

216 *ibid.*



Figure 22. Charles Edward King, date unknown. Hawai'i State Archives.

Always promoting his love for Hawaiian music, it was as early as the 1940's that he produced a series of television tapes in New York featuring Hawaiian music that were so popular, stations asked him to produce forty more, to be shown across the mainland.

King served twice as bandmaster for the Royal Hawaiian Band, his first term from 1932 to 1934. It was as early as 1930 that King's name was first proposed to then Mayor-elect Wright for the position:

It was learned from other sources, however, the incoming chief executive was in conference with Twigg Smith and R. Alexander Anderson, both accomplished musicians and organizers of the Honolulu Symphony orchestra, regarding a new master for the band after January 2. Both agreed it was learned, that the appointment of King to the band leadership would be highly satisfactory to music lovers on Oahu.²¹⁷

A sampling of Honolulu newspapers during King's years as bandmaster shows that he maintained a strong preference in programming Hawaiian music as the majority of the repertoire, often omitting standard band compositions that had been performed since the days of Henry Berger. This preference would be voiced strongly by King in the future. Charles King left his position in 1936 in order to host a KGU Radio program on Hawaiian music, but returned to the band again in 1939.

Frank J. Vierra: 1934-1939

Frank J. Vierra was born on July 27, 1884, in Pauka'a, South Hilo, Hawai'i to Joseph and Catherine Vierra. The eldest son of the couple attended Hilo Union School and continued his studies at Whipple Academy at Illinois College. Before going to the mainland for college, the young Frank Vierra had been a member of the Hilo Band.²¹⁸ In 1905, he graduated from the Illinois Conservatory of Music.²¹⁹

Upon his return to Honolulu in December of 1906, Mr. Vierra became a part-time member of the Royal Hawaiian Band under the direction of Henry

217 "King Slated To Become Bandmaster." *Honolulu Advertiser*, November 22, 1930, p. 1.

218 "Bandmaster Frank Vierra Dies After Brief Illness." *Honolulu Advertiser*, June 7, 1940, p. 1.

219 *ibid.*

Berger.²²⁰ It was during this time that he also became involved with other musical activities in and about the Honolulu area, including assuming the orchestra directorships of both the Orpheum Theatre and the Grand Opera House between the years 1907 and 1910. He also served as director for the Honolulu Concert Orchestra from 1908 to 1910.²²¹

During the summer of 1910, Vierra moved to the East Coast, obtaining a position in Pennsylvania to organize and conduct a band for the Pennsylvania Pulp and Paper Company, which he continued until 1925. In March of that same year, he accepted an invitation from the Hawai'i County Board of Supervisors to reorganize the county band. Vierra held the position of director of the Hawai'i County Band until January 5, 1933, when Mayor G. Fred Wright asked him to assume the responsibility of bandmaster for the Royal Hawaiian Band.

Frank Vierra was not only a sound musician, but a shrewd administrator and to some degree a wise politician. It was in 1934, that President Franklin D. Roosevelt visited Hawai'i, arriving to a concert at the pier by the Royal Hawaiian Band. A large advertisement appeared in the *Honolulu Star-Bulletin* "Roosevelt Edition:"

220 "Frank Vierra Leaving Band." *Honolulu Advertiser*, March 21, 1936, pp. 1-2.

221 "Bandmaster Frank Vierra Dies After Brief Illness." *Honolulu Advertiser*, June 7, 1940, p. 1.

Aloha nui loa to our President Franklin D. Roosevelt from the Royal Hawaiian Band of the city and county of Honolulu, Frank J. Vierra, conductor.

For many years it has been our pleasure to greet distinguished visitors on their arrival in this port. Nothing has given us more pleasure, Mr. President, than our giving to you a true Hawaiian musical greeting as you landed today. May we supplement that which we said with music by wishing you a most pleasant visit to the city of Honolulu.²²²

Vierra's experience prior to his appointment would prove invaluable.

Administratively, he would be a strong asset to the organization over the next five years. The members of the band took a liking to the new bandmaster immediately. His first birthday with the band, he was presented a special gift of a 14-carat gold insignia for his bandmasters cap:

The insignia, worked in 14-carat gold, which is to be worn by Conductor Vierra on the front of his cap, is in the form of a lyre, centered with the Hawaiian coat-of-arms, with the name "Royal Hawaiian Band" in blue enamel raised letters, studded with three large rubies at the top and a small one at the bottom.

On the reverse the insignia is engraved: "Happy Birthday, July 27, '34. To our Bandmaster, Frank J. Vierra, from the members of the R.H.B."²²³

Soon afterward in August of that same year, Vierra presented the band with one of his first major contributions for their benefit; a complete set of new instruments.²²⁴ Vierra was also very concerned about the salaries of the band members and worked closely with Mayor Fred Wright in coming up with a solution to begin a pay increase over the minimum pay of \$66.00 per month which was in effect

222 "Aloha Nui Loa!" *Honolulu Star-Bulletin Roosevelt Edition*, July 26, 1934, p. 3.

223 "Birthday Gift." *Honolulu Advertiser*, July 28, 1934, p. 2.

224 "Display New Band Instruments." *Honolulu Advertiser*, August 29, 1934, p. 5.

at the time. The increase raised the minimum to \$80.00. Mayor Wright had made a visit to the West Coast in order to study municipal organizations and discovered that the only organization that came close to the Royal Hawaiian Band was the Municipal Band of Long Beach, California, boasting a membership of 42 musicians. The minimum salary in California was \$180.00, almost three times as much as the Hawaiian band.²²⁵ The proposal passed and indeed helped to establish guidelines for future improvement.

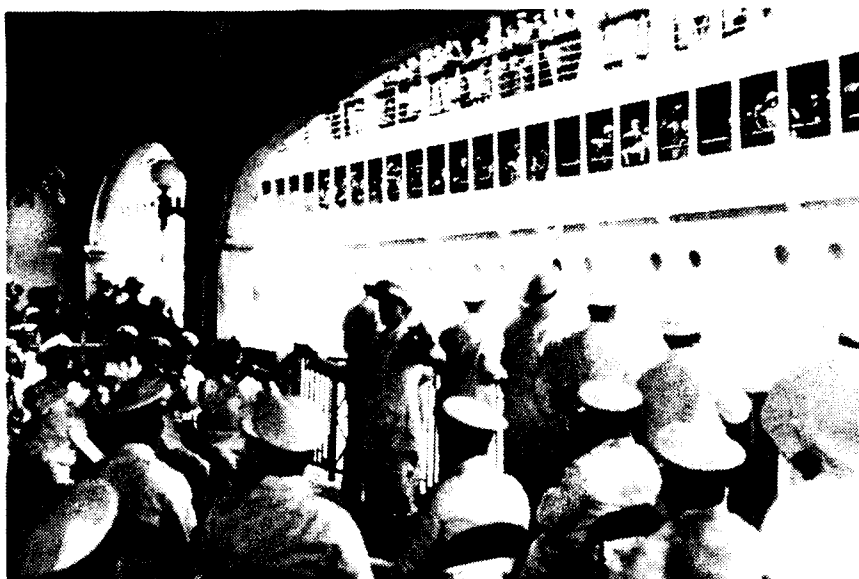


Figure 23. Frank Vierra conducting the Royal Hawaiian Band at steamship arrival, 1935. Hawai'i State Archives.

225 "\$80.00 Basic Pay To Bandsmen, Mayor's Plan." *Honolulu Star-Bulletin*, January 14, 1935, p. 1.

Times were not always smooth for Bandmaster Vierra however. As he was attempting to tighten the control on the membership of the band, he had felt it necessary to release some members and hire others. Soon afterward, the Board of Supervisors ordered a complete investigation of how Vierra collected and disbursed special fees from outside performances, stating that it had been rumored he retained 50% of all said fees for himself.²²⁶ The allegations and the probe would continue into the next year, disturbing Vierra greatly. It would also serve as a divisive factor within the Board and the band itself. Supervisor Manuel C. Pacheco insisted that the band fell under the jurisdiction of the mayor, so therefore all matters relating to the band should be directed to the Mayor's office.²²⁷ Immediately following the meeting, the *Honolulu Advertiser* stated the following:

That Mayor Wright will veto the resolution calling for an exhaustive investigation of the financial status of the Royal Hawaiian band appeared yesterday as an extremely logical possibility. . . . The possible veto was justified by several city hall spokesmen on the grounds that the band is strictly under the mayor's control and that the attempt by the board to interfere is bound to be resented.²²⁸

Wright did sign the bill, while at the same time praising Vierra for his hard work, dedication and honesty.²²⁹ "Dirty politics" were the words being heard behind the investigation of the band fees, as City-County Auditor Edwin P. Murray began

226 "Board Adopts Resolution For Probe of Band." *Honolulu Advertiser*, November 6, 1935, p. 1.

227 "Pacheco Raps Attack Made On Band Head." *Honolulu Star-Bulletin*, November 6, 1935, p. 3.

228 "Mayor May Veto Band Money Quiz." *Honolulu Advertiser*, November 7, 1935, p. 1.

229 "Mayor Backs Band Leader; Praises Work." *Honolulu Star-Bulletin*, November 7, 1935, p. 1.

his investigation.²³⁰ Murray's initial report came out toward the end of November 1935 stating that approximately \$24,000.00 extra income had been collected during the past six years.²³¹ Eventually, all accusations were proven to be untrue, but the interference of politics left a scar on Vierra to the point that he announced his retirement to be effective at the beginning of 1937.²³² That retirement did not occur until two years later.

The turmoil did not slow the progress that Vierra planned for the band. It was in September 1936 that not only the entire nation, but the entire world first heard the Royal Hawaiian Band broadcast under the auspices of KGU and the National Broadcasting Company. That first broadcast originated from Kapi'olani Park on September 27th with many others following for a number of weeks.²³³

Another first initiated by Vierra was the use of a loudspeaker system with the band's performances:

Test of the practicability of the feature, and public reaction to it, will be made by installation of loud speakers on the pier, he (Vierra) said. Two of them will be placed atop the pier building and one each 100 feet on each side of the band on the pier. "The public attending the sailing Saturday will get a big surprise," Mr. Vierra said. "It will be treated to something new in Royal Hawaiian band music."²³⁴

230 "Auditor Raps Mayor Over Band Probe." *Honolulu Advertiser*, November 8, 1935, p. 1.

231 "Murray Will Make Report On Band Fees." *Honolulu Star-Bulletin*, November 26, 1935, p. 1.

232 "Frank Vierra Leaving Band." *Honolulu Advertiser*, March 21, 1936, p. 1-2.

233 "Band Music On Network." *Honolulu Advertiser*, September 26, 1936, p. 1.

234 "Bigger Alohas Due With Band Loudspeakers." *Honolulu Star-Bulletin*, August 10, 1936, p. 1.

Still, the band had time for those *unordinary* moments also, such as the time they played almost nonstop for over 12 hours in order to satisfy a world record.²³⁵ During that twelve hours the band had played 102 songs, almost exhausting their repertoire.

That same year Vierra proposed a 1937 budget of \$79,596.00, which would raise the minimum pay for band members to \$100.00 and himself to \$400.00 per month.²³⁶ Again, it would be a matter of months before any action would occur on the matter.

During this time, Vierra and the accounts of the band were always in the headlines as to what would happen next. The answer came in March 1937, when Vierra dismissed three members of the band: Lena Machado, Benjamin Zablan, and Charles Matthews. The dismissals came as a result of the mayor's request to Vierra to *clean up the band*.²³⁷ At the time, both Machado and Zablan were involved in circuit court cases relating to personal matters. The members were not to return to the band as long as Vierra was bandmaster.

It was during the interim that the Hilo band made offers to bring Vierra back to Hilo in order to resume leadership of that organization.²³⁸ Not only was this a

235 "Musical Marathon." *Honolulu Advertiser*, November 24, 1936, p. 1.

236 "Vierra Seeks \$79,596 to Run Hawaiian Band." *Honolulu Advertiser*, December 4, 1936, p. 2.

237 "Lena Machado, Zablan Are Let Out By Vierra." *Honolulu Advertiser*, March 17, 1937, p. 1.

238 "Frank J. Vierra Wanted Back As Hilo Bandmaster." *Honolulu Advertiser*, May 4, 1937, p. 9.

positive gesture for Vierra, but it also gave a stronger impetus to the cause of salaries:

Mr. Vierra also referred to a reported offer to him from Hilo. "I am very grateful to the people of Hilo for their kind consideration," he said.

Whether he intends to go to Hilo unless his demands are met, Mr. Vierra did not say but asserted "so far as my future plans are concerned, that depends entirely on the results of the board's action."²³⁹

The *Honolulu Advertiser* had the following to say regarding the matter of pay increases:

There is reason in Frank Vierra's demand for a salary of \$400 a month. The leader of the Royal Hawaiian band occupies a public post just as important in many respects as of other men on the city and county payroll who are receiving \$400 a month or more. Only by paying the director and members of the band adequately will the organization ever be lifted from the private handouts, panhandling, and consequent dissatisfaction and disturbed morale. They are not getting a fair deal. It shouldn't be a great hardship for Honolulu to have one of the finest bands in the country.²⁴⁰

Finally in late May the Board approved the salary increases, but not as high as Vierra had suggested.²⁴¹ It was not until mid-June however, that Vierra stated he would remain with the band, after the members of the band had circulated a petition asking he do so.²⁴² Vierra continued, as did the band. Things were back to normal until vacation time in August, 1938. The financial powers-to-be, relating to the ever growing tourist industry, began questioning the band's vacation time, as it seemed to

239 "Salary of \$400 Vierra Demand." *Honolulu Star-Bulletin*, May 5, 1937, p. 3.

240 "Pay for the Band." *Honolulu Advertiser*, May 7, 1937, p. 20.

241 "Board Okays Vierra, Heen Pay Increase." *Honolulu Advertiser*, May 28, 1937, p. 1.

242 "Vierra Stays, Says Wright." *Honolulu Star-Bulletin*, June 15, 1937, p. 14.

occur in August at the height of the tourist season. The Hawai'i Tourist Bureau strongly suggested that the band take vacations later in the Fall, when the tourist flow had slowed considerably.²⁴³ This never came to be, as the band continued their annual vacations in August.²⁴⁴

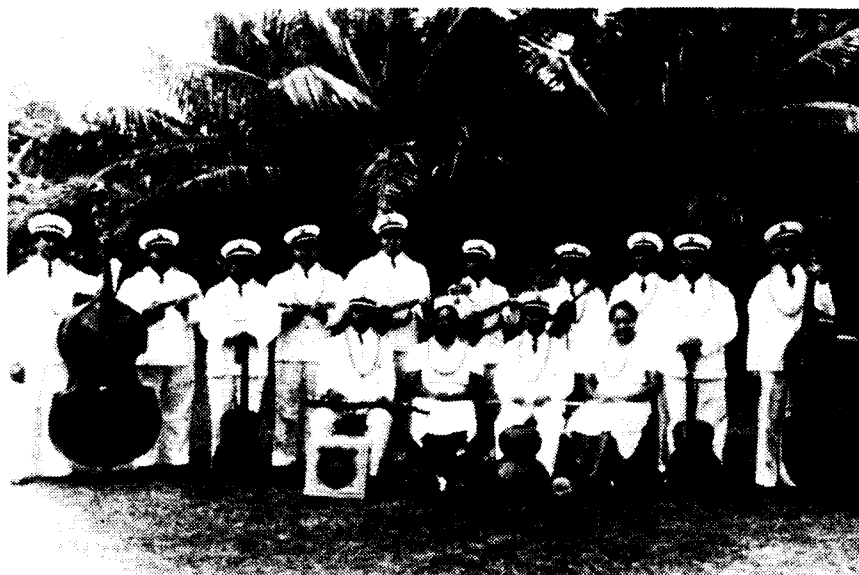


Figure 24. Royal Hawaiian Band String Ensemble and Glee Club, 1938.
Hawai'i State Archives.

In October, Vierra received a visit from Captain R.H. Nimmo of the 1940 New Zealand Centennial Exposition. He had come to honor Vierra with a special gift: a silvermounted engraved baton.²⁴⁵ He had also come to introduce the thought

243 "Summer Band Holiday Hit." *Honolulu Advertiser*, August 28, 1938, p. 1.

244 "Band Chief Back Home." *Honolulu Advertiser*, September 8, 1938, p. 1.

245 "Bandleader Gets Unique Baton." *Honolulu Advertiser*, October 1, 1938, p. 5.

into the minds of the community as to the possible appearance of the Hawaiian Band at the Exposition. Other opportunities would also arise, such as Representative Bina Mossman's bill to send the band to the San Francisco Exposition.²⁴⁶ The San Francisco trip never materialized because of a lack of funds.²⁴⁷

The year 1939 was a rough one for Frank Vierra, especially on the personal side. On returning home from a drive around town with his wife, Mrs. Vierra was struck by a motorcycle.²⁴⁸ Three weeks later on May 19, Mrs. Vierra died at Queen's hospital as a result of the injuries she had sustained.²⁴⁹ Frank Vierra was never the same after his wife's death.

November brought Vierra and the band a cablegram from New Zealand asking that the band participate in the New Zealand Exposition:

Frank J. Vierra, bandmaster, has notified Mayor Crane of the receipt of a cable from the centennial management in Wellington, N.Z., inviting the band to play there. All expenses would be paid: transportation, maintenance and salaries.²⁵⁰

However, the tourism promotional factors came back once again to haunt the band and Vierra. It looked as though the invitation was not to be accepted because the absence of the band from the piers for such an extended length of time would be

246 "Rep. Mossman Would Send Band to Fair." *Honolulu Advertiser*, March 5, 1939, p. 1.

247 "Bina Calls Off Band's Trip To S.F. Fair." *Honolulu Advertiser*, April 1, 1939, p. 1.

248 "Mrs. Frank Vierra Hit By Motorcycle." *Honolulu Advertiser*, April 29, 1939, p. 1.

249 "Motorcyclist Held In Death Of Mrs. Vierra." *Honolulu Star-Bulletin*, May 19, 1939, p. 1.

250 "Band May Go On Tour of N.Z." *Honolulu Star-Bulletin*, November 24, 1939, p. 9.

bad business for the tourism trade.²⁵¹ Mayor Crane was still considering the possibility of sending the band to the Exposition when he asked Vierra to investigate further. Problems of the Second World War were increasing everywhere, including the Pacific. War conditions being considered, the mayor had requested that the band be transported to New Zealand on the Oceanic line instead of the Canadian-Australasian line. The director's of the Exposition decided that this would be too costly, adding to an already expensive venture, and at that point withdrew the invitation.²⁵²

Vierra's health had been declining and continued to do so for the next several months until finally he had to enter Queen's hospital on May 31, 1940. Vierra died on June 6 at the age of 56.²⁵³

The newspapers seemed to echo the sentiments of the people of Honolulu:

The brisk, commanding baton of Frank J. Vierra will wave no more. Frank Vierra came back to his island home after several years of excellent training and band directorship on the mainland. He built the Hawaii county band into an admirable organization . . . and he has done here a fine job. Within the organization, he re-established discipline - an intelligent, innately kind but firm discipline - and carried the band steadily to greater heights of musical proficiency and amplitude of repertoire.²⁵⁴

Fifty years a musician and two score years an orchestral director, the expression of harmonies was in his blood. Music was born in him. An artist has walked with us a'down the years.²⁵⁵

251 "Band Jaunt Is 'Doubtful'." *Honolulu Advertiser*, November 30, 1939, p. 1.

252 "N.Z. Withdraws Band Invitation." *Honolulu Star-Bulletin*, December 26, 1939, p. 1.

253 "Bandmaster Frank Vierra Dies After Brief Illness." *Honolulu Advertiser*, June 7, 1940, p. 1.

254 "The Baton Is Stilled." *Honolulu Star-Bulletin*, June 7, 1940, pg. 8.

255 "Frank J. Vierra." *Honolulu Advertiser*, June 8, 1940, p. 14.

The changes and improvements Vierra had brought to the Royal Hawaiian Band had been many. He had improved the quality of life for its members by obtaining higher rates of pay for their talents and services. He had brought the music of the band to the world population by means of radio broadcasts. He had re-established an inner discipline within the band that had been lacking for a number of years. But more than all other considerations, he had once again established the band as an *ohana*. His managerial knowledge, sound musicianship and caring would be long remembered.

Charles E. King: 1939-1941

Charles King returned to the Royal Hawaiian Band following the death of Frank Vierra.

King had spent his life promoting Hawai'i and Hawaiian music to the world. His diversified interests included education in many different areas, both public and private, and even leading the O'ahu Prison band in 1937²⁵⁶.

King promoted not only Hawaiian music, but was also a strong advocate for the authenticity of "genuine" Hawaiian music as well. In a 1937 Music Week talk at the Hawaiian Civic Club luncheon, King gave "a vigorous condemnation of singers who were murdering Hawaiian music."²⁵⁷ King continued with remarks declaring that many singers were rendering dignified and praiseworthy Hawaiian songs as if

256 "King To Lead Prison Band." *Honolulu Star-Bulletin*, February 25, 1937, p. 5.

257 "Composer Raps Song Distorters." *Honolulu Star-Bulletin*, May 14, 1937, p.9.

they were "hoodlum numbers fit for a beer joint at A'ala park."²⁵⁸ As he continued expressing his views, he stated "For heaven's sake, if you think you need that sort of song in your repertoire, compose one yourself, but don't call it a Hawaiian song . . . a true Hawaiian song has an inspiration in a place, a personality, an historical event, or a flower. We are in danger of losing Hawaiian music. It is a valuable heritage, let us cherish it."²⁵⁹

King's quest for purity of Hawaiian music continued throughout his life.

Speaking at another luncheon two years later on the same subject, he stated:

Hawaiian music is being murdered--and by Hawaiians. The worst offenders are KGU, KGMB, the Hawaiian Tourist Bureau, Harry Owens, Bowman, Holst Macfarlane & Richardson, Ltd., and Al Perry. They, mostly malihinis, have the audacity to tell us to "pep it up because the mainlanders like the music that way . . ." don't call songs Hawaiian, which are in English and have only one or two Hawaiian words. If you want jazz, write your own or use songs which are intended to be played fast. Let us show enough pride in our own music to keep it pure.²⁶⁰

King's remarks, although stressed for a good portion of his life, did seem to occur more frequently and quite stronger during his time away from the band, these two events being prime examples.

It was mid-July 1940 that Charles King once again took over the reins as bandmaster for the Royal Hawaiian Band, filling the vacancy left by the death of

²⁵⁸ *ibid.*

²⁵⁹ *ibid.*

²⁶⁰ "King Says Hawaiians Ruining Island Music." *Honolulu Star-Bulletin*, March 16, 1939, p. 1.

Frank Vierra.²⁶¹ Although there were 16 applicants for the position,²⁶² all but one Supervisor approved King.²⁶³

One of the first things King decided to do was to rearrange *Hawai'i Pono'i*, something that would become a favorite pasttime of future bandmasters also:

He assured all band music fans who trek out to Kapiolani Park Sundays, that he is not trying to remake Hawaiian music, but only bringing out the "latent harmony."
 "Beautiful *Hawaii Pono'i* is the same now as it was when it was composed by Henri [sic] Berger." explained Mr. King. "My rendition only brings out more feeling and expression. The latent harmony is being lifted and made really to live."²⁶⁴

King's second term as bandmaster ended with the attack upon Pearl Harbor. It was at that time he decided it best to move to the mainland. Although he did return to his home to visit, Charles King died at the age of 77 on February 27, 1950 in New York City.²⁶⁵ The *Dean of Hawaiian Music* had passed on, but his friends would always remember him just as the world would . . . through his beautiful songs.

KHON and the Aloha Network presented a memorial program on March 2, featuring King's music with many of his closest friends performing. Names such as Lena Machado, Napua Stevens Poire, and Alfred Apaka gathered to give their final tribute to a man that brought Hawaiian music, through the media of radio and

261 "C.E. King Chosen To Lead Band." *Honolulu Advertiser*, July 14, 1940, p. 1.

262 "Board To Act On King's Choice As Bandmaster." *Honolulu Star-Bulletin*, July 15, 1940, p. 3.

263 "Approve King Appointment." *Honolulu Star-Bulletin*, July 17, 1940, p. 3.

264 "King Claims His Hawaii Pono'i Is An Improvement." *Honolulu Star-Bulletin*, July 24, 1940, p. 4.

265 "Charles King, Famed Song Writer, Dies." *Honolulu Advertiser*, March 1, 1950, p. 1.

television, to the world.²⁶⁶ Perhaps one of the most touching eulogies appeared in the *Honolulu Star-Bulletin*, as they summarized all that Charles King meant to the world of Hawaiian music:

He will live again whenever the full bodied voices of Kamehameha students hurl defiance in the great fighting song, *Imua Kamehameha!*.

He will live in the hearts of all lovers who have heard the heavenly duet, *Ka [sic] Kali Nei Au*, as it floats softly over a moonlit lagoon, augmented by the rustle of palm leaves and the ocean's steady beat. Into his music he instilled the very spirit of Hawaii, its grace and loveliness, and its vigor.

It was Charles King who took all these elements, subordinated the foreign, and added the spiritual quality of the Hawaiian, which no other composer before or since has so perfectly captured.

Charles King has written his last bar of music, but he has left a priceless legacy. Let us guard it well.²⁶⁷

Domenico Moro: 1941-1955

Domenico Moro was born in 1885 in Caronia, Sicily. At the age of 11, he began his musical studies and at 13 studied conducting at the Provincial Conservatory of Music in Macena, Sicily. In 1897, while at the conservatory, a U.S. Navy officer visited the school. His ship was anchored in Macena's harbor and he had come to the school to try and recruit musicians. Moro, at the age of 17, accepted. In just a few short months he was appointed a bandmaster for the U.S. Navy, making him one of the youngest Navy bandmasters in history. Moro did not even know the English language at the time of his appointment.²⁶⁸

²⁶⁶ *ibid.*

²⁶⁷ "The Music Master Dies - The Music Lingers On." *Honolulu Star-Bulletin*, March 1, 1950, p. 8.

²⁶⁸ "Domenico Moro, Ex-Bandmaster, Is Dead at 91." *Honolulu Star-Bulletin*, December 31, 1976, p. C-7.

Stationed at Pearl Harbor in 1918, Moro fell in love with Hawai'i, but decided in 1922 to go to San Francisco for a musician's job in a movie studio. Missing what he really considered his home, it was in 1924 that he returned to Hawai'i to play for the Princess Theater and also engage in some radio work, symphony playing and teaching. He was invited to lead the Honolulu Plantation Band (a small local band of plantation workers) in 1938 which he did until his appointment three years later with the Royal Hawaiian Band.²⁶⁹ A well-rounded musician, Moro also served as a flute player in the Honolulu Symphony Orchestra, holding the first chair position for many years.

The name of Domenico Moro was not new within the circles of the Royal Hawaiian Band, however it was as early as November 1930 that Moro's name was first brought up as a possible candidate for the position of bandmaster. W. Twigg-Smith, business manager of the Honolulu Symphony, after conferring with Mayor-elect George Fred Wright, wrote the following to the *Honolulu Advertiser*:

With Mr. Alexander Anderson I did confer with our mayor-to-be George F. Wright, but not on behalf of Mr. King. For several months, I with others have been bringing forward Mr. Dominico [sic] Moro as the man of the hour for leadership of the Hawaiian Band-and it was for that reason we interviewed Mr. Wright yesterday. Towards [sic] the end of our conversation Mr. King's name was advanced, with many others, some of whom are members of the band. Mr. Wright asked what we thought of the probable selection of Mr. King, and I replied that without doubt Mr. King was the most qualified of the men whom he (Mr. Wright) had mentioned, but that he was not to be considered in the same class as Mr. Dominico [sic] Moro, because of the difference in experience.²⁷⁰

269 "Musician Domenico Moro Dies." *Honolulu Advertiser*, December 31, 1976, p. A-4.

270 "Dominico Moro Desired As Hawaiian Bandmaster By Music Interests Here." *Honolulu Advertiser*, Novemebr 23, 1930, p. 1.

Moro was officially appointed bandmaster on January 2, 1941, directing his first concert with the band at the Kapi'olani Park bandstand on a cold and windy Sunday afternoon on January 12, 1941. There was a large crowd in attendance for Moro's premiere, and all seemed to enjoy it enormously as was indicated by both the enthusiastic applause and the fact that "... everyone stayed to the last note of the last number of the program, *Star Spangled Banner*."²⁷¹

In an interview following his appointment, Moro expressed what his immediate desires and goals would be for the band:

The spirit of the earlier and loved melodies that stamped them as Hawaiian means more to him than their form. However, he confessed, he could not resist one temptation: to pay the tribute of his sound musicianship to Hawaii's national anthem. From the first day he heard his friend, the late Capt. Henri [sic] Berger, conduct an orchestra through the simply written *Hawai'i Pono'i*, he felt an irrepressible desire to reharmonize and rearrange the score so as to increase its dignity and its majesty. The average ear will note no change of melody, he explained, but the musician will catch at once the difference in richness that resembles the difference between the voice of a piano and the orchestral voices of a pipeorgan.²⁷²

"Under Domenico Moro's leadership, the band now boasts a membership of forty, and meets almost all the passenger ships which arrive at Honolulu harbor, as well as seeing ships off upon their departure."²⁷³

Serving the band for a total of fourteen years, Moro was very successful with both the members of the band and community at large, having the ability to program

271 "Makes Hit." *Honolulu Advertiser*, January 14, 1941, p. 2.

272 Benyas, Dorothy. "Moro Wants New Zest, Feeling In Haw'n Airs." *Honolulu Advertiser*, January 5, 1941, p. 1.

273 Bassett, W.K. "Royal Hawaiian Band Dates From Monarchy." *Paradise of the Pacific*, August 1947, p. 9.

just the right music for the occasion. Robert Edwards, a noted writer for *Paradise of the Pacific*, stated:

If I judge correctly, the band's popularity will never wane while he is its director. He has a happy faculty of selecting the right numbers for the right occasions, and the players perform so thoroughly in unison under his baton, that it is a pleasure indeed to listen to his concerts.²⁷⁴

Mr. Moro, an accomplished flute player, did not have a happy beginning with the band. Members in the community accused him of neglect in his responsibilities early on in his career as bandmaster. It had been said that Mr. Moro had asked Mekia Kealakai (former bandmaster) to take charge of the Hawaiian music for the band. Some felt that this was an indication of Mr. Moro's lack of knowledge concerning Hawaiian music, and that he would not be capable of handling it. However, at the same time the allegations were being voiced, the band was actually playing more Hawaiian music on their programs than some of the previous directors had performed.

With the change of local administrations, bandmasters were often reappointed or dismissed. Some felt that Domenico Moro's appointment was purely political. Moro was very frustrated early in his tenure as bandmaster, but could not allow such accusations to persist. His reply was stated quite well:

My many years of service in the U.S. Navy did not teach me to take it lying down, and if irresponsible individuals force me to transfer my pen from the music sheet to the letter head, then I must.²⁷⁵

274 Edwards, Robert. "Music in the Tropics." *Paradise of the Pacific*, September 1941, pp. 8-9.

275 "Moro Denounces Attacks on Him As Vicious Lies." *Honolulu Star-Bulletin*, May 24, 1941, p. 3.

Infuriated by politically oriented comments against him, he continued:

Has he [the author of the Letter-to-the-Editor] forgotten that the late Mayor Fred Wright (a Republican) submitted my name on December 22, 1932, as his first choice for Bandmaster of the Royal Hawaiian Band? Notwithstanding that I carried the Democratic 'Union Card'.²⁷⁶



Figure 25. Concert on grounds of 'Iolani Palace on "Army Day," 1942.
Hawai'i State Archives.

Despite personal political problems, Moro's tenure with the Royal Hawaiian Band proved to be fruitful. Many still consider him to be one of the three or four most favored leaders. It was, in fact, as early as 1930 that Moro's name was first introduced to Mayor-elect George Fred Wright, along with many others (including Charles King).²⁷⁷ King was the one eventually selected, but it was noted that Moro's

²⁷⁶ *ibid.*

²⁷⁷ "Dominico Moro Desired As Hawaiian Bandmaster By Music Interests Here."
Honolulu Advertiser, November 23, 1930, p. 1,2.

credentials stood alone within the band field as a conductor of 25 years with the United States Navy Bands, a well known flute soloist, conductor of many theatre orchestras, and conductor of the Native Band of Samoa for three and a half years.²⁷⁸

Moro had established himself as a solid musician and leader. The year 1944 brought an additional challenge to both Moro and the band, for it was the one hundredth birthday year of Captain Henry Berger. Much planning was to occur in order to present a splendid concert in Berger's memory. That concert was held at Kapi'olani Park on Friday evening, August 4, 1944.²⁷⁹ The evening would be filled with many of Berger's favorite selections that had by then been considered classics of the Royal Hawaiian band. Numbers such as *Old Hundred*, *Kohala March*, *Poet and Peasant Overture*, and of course *Hawai'i Pono'i*.²⁸⁰ Domenico would even be conducting the concert with the gold-tipped koa baton that had been presented to Berger by the members of the band on his seventieth birthday in 1914.²⁸¹

The evening was a spectacular event that all of Hawai'i honored. For the older generation in attendance, it sparked nostalgic memories of an era long past. The old gave way to the new as, just before the playing of Berger's beloved *Hawai'i Pono'i*, throngs of Boy Scouts filled into the aisles carrying lit torches as the lights were dimmed. Tears filled hundreds of eyes throughout the huge audience in this

²⁷⁸ *ibid.*

²⁷⁹ "In Memory of Captain Berger." *Honolulu Star-Bulletin*, May 19, 1944, p. 4.

²⁸⁰ "Berger Centennial Concert." Concert Program, City and County of Honolulu, August 4, 1944.

²⁸¹ "Berger's Old Baton Will Be Used When Band Honors Him." *Honolulu Advertiser*, August 1, 1944, p. 5.

beautiful salute to the "Father of Hawaiian music."²⁸² Moro was proud. It was an evening to be remembered.

Moro's popularity was booming. Members of the band were inspired not only by his musicianship, but also his caring. He looked out for his men in every way possible, including periodic pay increases. Municipal decisions do not occur overnight, but one such benefit came to the members of the band in May 1945, allowing them an additional \$20.00 per month.²⁸³ Domenico Moro had the distinction of leading the band during the time of the Second World War. Times were rough. Some of the younger members left for the armed services, but the band continued. The only real alteration in the band's schedule was the omission of evening concerts due to the rigid blackout restrictions. Limited evening concerts did return to a large, enthusiastic audience in 1943.²⁸⁴ Another of the long established traditions that ceased during war time was that of playing for arriving and departing ships. That tradition began once again on the morning of August 30, 1945, when the *Matsonia* arrived from the port of San Francisco.²⁸⁵ Mayor Petrie also assured the ocean liners that if they (the City-County Administration) were aware of the arrival

282 "Monarchy Days Recalled At Berger Festival Honoring Territory's First Music Master." *Honolulu Advertiser*, August 5, 1944, p. 1.

283 "Pay Increases Given Royal Hawaiian Band." *Honolulu Advertiser*, May 27, 1945, p. 6.

284 Janssen, Otto. "Hawaii's 'Other' Music." *The Etude Music Magazine*, July 1945, pp. 368, 410.

285 "Royal Haw'n Band To Greet Matsonia Today." *Honolulu Advertiser*, August 30, 1945, p. 1.

times beforehand, they would always try to fit arrivals into the band's busy schedule, even possibly "forgetting" the fee of \$15.00 per concert at times.²⁸⁶

In 1947 Moro proposed another pay increase for the members of the band. He also suggested that the Glee Club members receive additional funds, as they performed more than their normal band duties.²⁸⁷ The matter was turned over to the new mayor, John H. Wilson, as the band came under his direct supervision.²⁸⁸ In August the suggested pay increases were approved, now establishing an extra-pay for extra-duty incentive.²⁸⁹ Being a municipal organization, it was the band's duty to serve first the citizens of Honolulu, then perform for the many other functions when time allowed. Many of these functions included the pier concerts for the ships, special parades, hotel and business concerts, and funerals. Fees were always charged for such events, but for quite some time they remained the same. In November 1947 that Supervisor Richard M. Kageyama proposed a fee increase for the band's outside performances. The proposal failed because the Board felt that the costs of \$25.00 for both ship arrival and departure, \$25.00 for hotels, private institutions and business establishments, and \$100.00 for private funerals were too high.²⁹⁰

286 "Band Will Greet Ships Provided City Gets Notice." *Honolulu Advertiser*, January 8, 1946, p. 2.

287 "Royal Hawaiian Bandmaster Asks More Band Funds." *Honolulu Star-Bulletin*, July 19, 1947, p. 4.

288 "Royal Hawn. Band Pay Hike Studied." *Honolulu Advertiser*, July 19, 1947, p.3.

289 "Bandmaster, Glee Club Get Raises." *Honolulu Star-Bulletin*, August 6, 1947, p. 6.

290 "Band Fee Boost Denied By Board." *Honolulu Advertiser*, November 15, 1947, p. 11.

Today, aloha shirts and mu'umu'us are seen being worn by band members at any given concert, but it was an innovation for the band in 1949 when Moro asked them to wear just that when they reported to the piers in early May. The following account helps to show why the band is still attired in aloha wear:

It seemed that some of his bandsmen might have tried to outdo one another for "loudness" of color combinations. As one pier-side observer put it, "You can hear the band today even when it's not playing."

General public opinion seemed definitely in favor of the Aloha-shirt-and-holoku attire for the ship-greeters. "Now it looks like the Royal Hawaiian Band ought to look--Hawaiian."²⁹¹

Even the smallest of matters dealing with the band seemed to appear in print.

One such occasion was the need to purchase three new guitars for the organization.²⁹² Despite an economy drive at the time, the Board of Supervisors' finance committee approved the request saying "We gotta have music."²⁹³ It was also in this year of the economy drive that the band was given new uniforms . . . not just one, but two per member.²⁹⁴

291 "Hawaiian Band Blooms in Aloha Shirts, Muumuus." *Honolulu Advertiser*, May 10, 1949, p. 11.

292 "Band Asks Funds For Three New Guitars." *Honolulu Advertiser*, May 18, 1949, p. 9.

293 "'We Gotta Have Music,' Say City Finaciers." *Honolulu Star-Bulletin*, May 21, 1949, p. 6.

294 "New Uniforms For Royal Hawaiians." *Honolulu Star-Bulletin*, June 15, 1949, p. 7.



Figure 26. Royal Hawaiian Band playing at the signing of the State Constitution, 1950. *Honolulu Star-Bulletin* photo.

Solo vocalists have held special places with the band since the days of Henry Berger. Some of Hawai'i's most famous female singers have been with the band, including Julia Keliiaa Chilton, Lei Lehua, Nani Alapa'i, and Lena Machado. Theresa K. Malani was another name to be added to that list. A natural Hawaiian soprano voice, Theresa had rough beginnings even joining the ranks of the band. A major controversy erupted in the hiring procedures for the solo vocalist position in November 1952 which would plague Moro for the following six months.

Malani charged Mayor John Wilson with favoritism in hiring a friend of his, Miulan Naiwi, in the vocalist position.²⁹⁵ Malani took her plea to a special Board of

²⁹⁵ "Favoritism Charged Over Band Singer." *Honolulu Advertiser*, November 19, 1952, p. 1.

Supervisors meeting on November 21, stating that she had passed the civil service examination, when Miulan Naiwi had not. The mayor's wife, Jennie Wilson, accompanied Mrs. Malani to the meeting in support of her plea:²⁹⁶

Asked if his wife had tried to influence him in the matter, the mayor said, 'Oh yes, she came around and asked me to help Mrs. Malani. I told her to mind her own business. I'm running this show. . . .' Mrs. Malani told the finance committee about two private conversations with Commissioner Kum who was alleged to have said, 'We'll have to turn the heat on. I told the old man two years ago he ought to turn that woman out.'²⁹⁷



Figure 27. Hearing regarding favoritism in hiring procedures of the Royal Hawaiian Band, 1952. Hawai'i State Archives.

296 "Supervisors Hear Mrs. Malani in Battle of Singers." *Honolulu Star-Bulletin*, November 21, 1952, p. 4.

297 Krauss, Bob. "Mayor, Wife Can't Agree on Vocalist." *Honolulu Advertiser*, November 22, 1952, p. 1.

Obviously, John Wilson was not running the show, as the mayor's wife eventually had her way, giving the Royal Hawaiian Band another one of their famous vocalists.²⁹⁸

Domenico Moro had spent a long and productive time with the band. He had been able to instill a level of superior musicianship in the members of the organization while offering many quality performances to the public. Soon the time for him to retire would come, but not before one final conflict.

Peter Kāne, Jr. had been a saxophone player with the band for 15 years, but Kāne was a little on the stout side. Moro dismissed Kāne in 1954 by reason of the city physicians' report that Kāne could blow his horn, but he "should not be required to walk up stairs."²⁹⁹ Kāne lost 55 pounds, but Moro stated he should lose an additional 45 pounds in order to be rehired. Kāne could not reach such a goal. Eventually, the crisis passed with Kāne leaving the band.

Moro served the remainder of his term with quiet success. However, in 1955 the Board did not reappoint him to the position of bandmaster due to the required retirement age stipulation which was in effect. The following years would see Moro's name continuously brought before the public to resume the position in front of the band once again, but it was not to be.

298 "Board Considers Eliminating Job to Solve Contralto Tiff." *Honolulu Star-Bulletin*, April 18, 1953, p. 3.

299 "355-Pound Player Fired from Band; Issue Is Created." *Honolulu Star-Bulletin*, September 3, 1954, p. 11.

Moro helped to better the band in many different ways, but perhaps one of his best contributions was in his many fine arrangements of Hawaiian songs, which are still performed today.

Domenico Moro died on December 22, 1976 in the Convalescent Center of Honolulu.

William L. Baptiste: 1956-1957

Not much is known about the early years of William Baptiste, but it is known that Baptiste served the citizens of Honolulu as a public school music teacher for many years before his appointment as bandmaster. It was during this time in education that Baptiste had taught more than 10,000 children how to play both band and orchestral instruments.³⁰⁰

Baptiste served less than a two years as bandmaster for the Royal Hawaiian Band under the administration of Mayor Neil Blaisdell. Baptiste had been Band Director for Kaimuki High School and at Central Intermediate School in Honolulu prior to his appointment by Mayor Blaisdell.³⁰¹ Difficulties arose during his tenure with the band which eventually led to a Board of Supervisors vote (four to three) against his re-appointment as Bandmaster. Some members of the community, including Mr. Baptiste, claimed that the vote was purely a political one, but the opposing supervisors insisted that was not true.

300 Kanahale, George (ed). *Hawaiian Music and Musicians: An Illustrated History*. Honolulu: University Press of Hawai'i, 1979, p. 343.

301 "Royal Hawaiian Bandsmen Love Jobs, Despite Low Pay." *Honolulu Star-Bulletin*, August 4, 1956, p. 5.

The *Honolulu Advertiser* printed an interesting story relating to the political motives behind the operations of the band from its earliest days:

There's too much politics with the Royal Hawaiian band, people are always saying. Well, phooey. If it weren't for government and politics, the Royal Hawaiian band would be just another band. You can listen to the *William Tell Overture* anytime.

Supposing city lawyers were forbidden to have anything to do with the Royal Hawaiian band. If that were so, no one ever would have combed through the books a few weeks ago to discover that the band wasn't legal. . . . Someone, probably a musical purist, neglected to set it up as part of the government. The supervisors hastened to confer legitimacy on the band.³⁰²

Political ploys and conflicts seemed to continue from many different sides.

The bandsmen did not enjoy playing afternoon concerts at the Waikiki Shell, so

Baptiste made a decision to relocate the performances back to the bandstand.

Theodore F. Nobriga, the Honolulu Recreation Director, commented in January

1957:

William L. Baptiste "stirred up needless controversy" when he announced recently he'd take the 48 bandsmen back to their old Kapiolani Park stand. They [the band] must realize they're paid to perform a civic duty.³⁰³

As Baptiste experienced problem after problem, it was inevitable that his tenure would be a short one. Due to his efforts though, an important factor for the mobility of the band did occur during Baptiste's time as bandmaster - the purchase of a new truck to transport equipment.

302 "Royal Hawaiian Band Tootles On Despite City Hall." *Honolulu Advertiser*, January 20, 1957, p. A8.

303 "Bandsmen Urged To Play at Shell." *Honolulu Star-Bulletin*, January 16, 1957, p. 8.



Figure 28. New truck being shown to Mayor Neil Blaisdell by William Baptiste, 1956. Hawai'i State Archives.

As of January 2, 1957, Mr. John Mendiola had assumed the role of "acting Director," due to complaints received by the supervisors regarding Mr. Baptiste's work. The Honolulu musical community seemed to have been split on the issue. George Barati (Honolulu Symphony Conductor), was one of Mr. Baptiste's greatest critics, believing Mr. Baptiste was not musically qualified to direct the band. However, Rudolf Friml (composer-conductor-pianist), stated that Mr. Baptiste is one "who understands and knows how to select the proper program for a concert."³⁰⁴

The debate and stalemate on the issue of Mr. Baptiste was soon resolved with Mayor Blaisdell's appointment of Mr. Earle Christoph as the new Bandmaster.

³⁰⁴ "Baptiste Apparently Out." *Honolulu Advertiser*, January 12, 1957, p. 1.

CHAPTER V

STATEHOOD: 1958-1980

Earle Christoph: 1958-1963

Earle Christoph, the fifteenth Bandmaster of the band, was born in the town of Waukesha, Wisconsin, to parents who loved music, and most particularly, the opera. Christoph senior had a fine voice, soloing with the local orchestra during Earle's childhood. When young Christoph decided to take up an instrument he visited the public library in order to study the different instruments that were offered at that time. Narrowing it down to the oboe and clarinet, the latter of the two won the decisive battle. "There was only one oboist in the whole state of Wisconsin at that time . . . a professional oboe player. Now every small town's got a band with oboes in it."³⁰⁵

After his public schooling, Christoph moved to Milwaukee in order to continue his study on the clarinet, and then to Chicago, where he had the chance to study with Stenoskowsky, the first-chair clarinetist from the Chicago Symphony Orchestra. It was while he was in Chicago that he received a call from a theatre in Madison, Wisconsin. They needed a clarinet player right away. Christoph jumped at the opportunity and immediately packed his clarinets and suitcase to head for Madison. While in Madison, he was able to complete his Bachelor of Arts degree. After completing college, Christoph travelled to Europe, studying with a number of clarinet teachers in both Belgium and Paris. During the World War I, he served with

305 Earle Christoph, Interview with author, 22 March 1988.

both the First Cavalry, then the Artillery, until he was gassed and burned in a single encounter. Quickly placed into a hospital, he remained in a depot until the end of the war. At the conclusion of the war he returned to the United States.

Times were tough as the country was entering into a depression. It was difficult to find a job, so Christoph decided once again to join the army. While on his way to China to become a member of one of the bands, he became ill while on a stop-over in Hawai'i. Assigned to Schofield, it was there that he heard the Territory was looking for band teachers. He applied and was hired to teach at Kalākaua Intermediate, moving to Farrington High School when the school was opened up in September 1936. Like many educators of the time, Christoph taught almost everything: French, Machine Shop, Photography, General Science, and Band. During the war, the schools ran two sessions per day. Christoph decided to teach both for the reason that he wanted to keep the band class. Like all the teachers who took on "double duty," he was given no extra pay, but through his efforts was able to keep the band alive.

Band instrumentation tends to change as time progresses. It was common practice at that time to have a variety of brass instruments to cover all octave ranges and timbres of voices. The combination of E flat alto horns plus the conventional French Horn, added a strong middle voice. Tenor Horns were also an excellent way of re-enforcing the trombone voice, especially for street use in parades. Probably the most difficult instrument to recruit during this period was the flute, because "students thought it was sissyfied."³⁰⁶

306 *ibid.*

Neil Blaisdell is a name that stands out within the workings of Honolulu City-County government. Neil Blaisdell Center is perhaps the most visible of all monuments to this man and still looms over the area.

Blaisdell was mayor at the time of Christoph's application for the position of bandmaster of the Royal Hawaiian Band. William Baptiste had been experiencing problems as bandmaster. During this time of Hawai'i's political change the department heads, including the bandmaster, had to be approved by the Board of Supervisors. It was also at this time that the band went without a bandmaster for a period of three months, as the Board of Supervisors would not approve Baptiste for another term. When Christoph's name appeared, everyone of the Supervisors voted affirmative, yet Mayor Blaisdell still held onto his vote for Baptiste. The following is an excerpt from a letter written to the *Honolulu Star-Bulletin* in January 1957 regarding the possible appointment of Christoph as bandmaster:

I have read that Mr. Earle Christoph is an active candidate for the job. Mr. Christoph has proven himself to be not only a good musician but a good leader of men. He produced one of the best bands that Farrington High School has had. . . . Mr. Christoph is an excellent musician, and I would like to see him appointed bandmaster. It would only be a fitting tribute in recognition of his ability as a musician and for his long years of service to the youth of this Territory.
An Independent Voter³⁰⁷

307 "Urges Christoph for Bandmaster." *Honolulu Star-Bulletin*, January 23, 1957, p. 4.

BOARD OF SUPERVISORS

CITY AND COUNTY OF HONOLULU

HONOLULU 13, HAWAII

February 20, 1957

Mr. Earle Christoph
3512-A Kalini Street
Honolulu, Hawaii

Dear Sir:

Please be advised that your appointment by the Mayor to serve as Bandmaster of the Royal Hawaiian Band, City and County of Honolulu, was unanimously approved and confirmed by the Board of Supervisors at yesterday's meeting.

Enclosed you will find two Oath of Loyalty forms, one personal history statement and one Oath of Office form which you are requested to complete and file with the City and County Clerk.

Respectfully yours,

BOARD OF SUPERVISORS

By *Paul H. C. Chung*
PAUL H. C. CHUNG
City and County Clerk

Figure 29. Letter to Earle Christoph on his appointed as bandmaster, 1957.
Earle Christoph private papers.

Eventually, it was Christoph who was to win,³⁰⁸ yet the underlying currents of the Blaisdell/Baptiste regime were also to continue, making matters at times rather difficult to resolve. "Baptist couldn't read a score . . . he conducted everything

308 "City Fathers Confirm Christoph as Band Leader." *Honolulu Advertiser*, February 20, 1957, p. A3.

from a cornet part. That's the kind of musician that he was. Moro was preceding him. He was there for many years. He was a good musician, a fine flute player."³⁰⁹

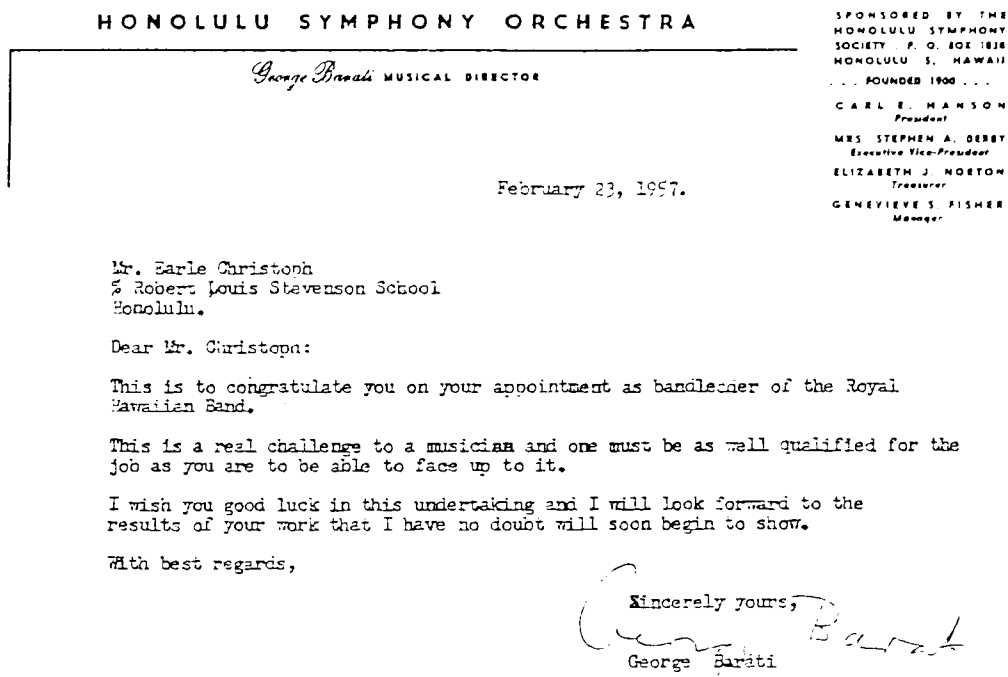


Figure 30. Letter of congratulations from George Barati to Earle Christoph, 1957. Earle Christoph private papers.

From the beginning, the political structure in power at the time played a large role concerning the managerial position and direction of the organization. Blaisdell was purely republican, Christoph a democrat. As with most diverse situations, incidents continued to occur which led to disheartening conditions for the new bandmaster.

³⁰⁹ Earle Christoph, Interview with author, 22 March 1988.

In an interview with Christoph, he speaks of the band's headquarters:

When I started with the band, there was a shack on Houghtailing Street, right back of the water supply. An old shack back there, just a shack. But then that got so bad, they moved to another shack over by the park . . . so we went from one shack to another. I wanted them to put up a new bandstand and just have a couple of rooms in the back, an office and a place where we keep our music . . . that's all we needed . . . could be right on the bandstand . . . there was no place to rehearse. We had to go way over to the bandstand and had to carry everything other there. It was ridiculous, but I couldn't do a thing. It was very inconvenient . . . that was the situation.³¹⁰

Due to political turnovers and changes in municipal government, home base for the Royal Hawaiian Band had changed hands. As with the case of most people when they relocate, many articles are discarded for convenience and ease. This was no exception for the band as they moved from one headquarters to another. One of the more unfortunate circumstances was that many of the original scores and parts for the band's instrumentation of the time have vanished.

Christoph said, "I know, through the years, things have disappeared along the way. A lot of that, I'm sure, is because of the facilities [sic]."³¹¹

Christoph was willing to try both new ideas and re-activate some old ideas also. The new Waikiki Shell served as a backdrop for the first in a series of evening concerts which proved to be highly successful. These concerts would feature not only the band, but also would include piano soloists, the Glee Club, local *hālau*, and guest conductors.³¹² The first of these seven free concerts hosted a full house, boasting

310 *ibid.*

311 *ibid.*

312 "Royal Hawaiian Concert Includes Variety Show." *Honolulu Advertiser*, May 15, 1957, p. 9.

an attendance of 7,000 music lovers.³¹³ The newspapers favorably reviewed the evenings performance, and the following letter appeared in print a few days later:

Editor the Star-Bulletin: I'd like to thank publicly the Royal Hawaiian band and its fine conductor, Mr. Earle Christoph, for their splendid performance at the new Bandshell the evening of May 15. The band never sounded better, and the selections were in very good taste.

A MUSIC LOVER³¹⁴

The band continued their regular concerts and performances on O'ahu over the next one and a half years. Many positive remarks were made in favor of the band, but slowly the "de-programming" of Hawaiian music crept into the concerts. More and more show tunes as well as orchestral transcriptions were being performed, thus "pushing out" any time on the programs for traditional Hawaiian music.

The Royal Hawaiian Band had survived the most trying of times in the history of Hawai'i. From the Monarchy, to a Provisional Government, to a Territory, Hawai'i was soon to achieve another milestone . . . the admission to statehood for the United States of America.

313 "Shell Concert Proves Sellout." *Honolulu Advertiser*, May 16, 1957, p. 9.

314 "Public Thanks to Royal Hawaiian Band." *Honolulu Star-Bulletin*, May 20, 1957, p. 6.



Figure 31. Certificate presented to Earle Christoph for participation in Statehood Celebration Day, 1959. Earle Christoph private papers.

Honolulu being the major port of arrival in the mid-Pacific, many shipboard bands from around the world visit. Combining these bands at times with the Royal Hawaiian Band not only was a sign of aloha and goodwill, but gave the citizens of Honolulu many diverse concerts. Performances with bands such as that of the French cruiser *Jeanne D'Arc*³¹⁵, and the Fijian Military Band³¹⁶ proved to be

315 "Earle Christoph." *Honolulu Star-Bulletin*, February 28, 1959, p. 2.

316 "Members of the Fijian Military Band." *Honolulu Star-Bulletin*, October 9, 1959, p. 2.

highly successful. Other concerts did not fare quite as well in the eyes of some. A letter addressed to the editor of the *Honolulu Advertiser* in July 1959 stated the following:

I am a native daughter of Hawaii, proud of my ancestry, and also a taxpayer, but what disturbs me and some of my dear friends is what happened to the organization called the "Royal Hawaiian Band?" According to our knowledge, the band was the pride and joy of one of our beloved kings. No doubt, King Kamehameha V had in mind that his band was not only to perform programs of the highest calibre, but also to perpetuate the songs and melees of his realm. Today we do not have either. . . . The Royal Hawaiian Band has always been a part of Hawaii's many fine traditions. Let's not lose the prestige it once held so high. Let us keep our "Royal Hawaiian Band" Hawaiian.
Mrs. Rae K. Benham³¹⁷

Another letter appeared in July of that same year from a Honolulu music teacher:

What has become of our once famous "Royal Hawaiian Band?" Tourists now come and criticize it. Has it become a liability instead of an asset, at the same time costing taxpayers of Honolulu thousands of dollars? Why is the band concert no longer broadcast? Why no sponsor? Why has our world-renowned Royal Hawaiian Band been allowed been allowed to deteriorate into a mediocre group of playing secondary school music and worse?³¹⁸

It was true that Hawaiian music had been lacking in the band's performances, most especially at the Sunday afternoon Kapi'olani Park concerts, but Christoph

317 "What's With Royal Hawaiian Band?" *Honolulu Advertiser*, July 24, 1959, p. B-4.

318 "The Hawaiian Band Is Sinking." *Honolulu Star-Bulletin*, September 7, 1959, p. 8.

began to correct the problem right away. More Hawaiian tunes began to appear and soon sections of the concerts were put aside just for Hawaiian music.

A series of rural concerts were planned for the band. This gave an opportunity for others who could not make it into Honolulu a chance to hear the band. The first of these concerts was held at Hau'ula Park. Others followed in Nānākuli, Pōka'i Bay, Kahalu'u, Hale'iwa and Kailua.³¹⁹ The newspapers were quick to note that sections of the programs would be devoted to Hawaiian music.³²⁰

The rural concerts continued into 1960, which also would serve as the year that Frank Fasi would begin to make his bid for the office of Mayor for the City and County of Honolulu. Once again, the word *politics* would be brought into focus as the Blaisdell/Fasi race would soon heat up. On Fasi's side, two former bandmasters were against the idea of the rural concerts being held on Sundays, in direct conflict with the Kapi'olani Park concerts. Both Domenico Moro and William Baptiste did not disagree with the idea of rural concerts, but they did not like the fact that they were being used as a vote-getting scheme by the Mayor's office.³²¹

Mixed feelings as to the quality of the band continued to emerge through a variety of *Letters to the Editor* of both the *Honolulu Advertiser* and *Star-Bulletin*. Another such letter appeared January 29, 1961:

319 "Royal Hawaiian Band Plans Concerts in Rural Oahu." *Honolulu Star-Bulletin*, July 13, 1960, p. 32.

320 "Band Will Give Rural Concerts." *Honolulu Advertiser*, July 16, 1960, p. B-6.

321 "Even Band Trips Called Politics." *Hawaiian Reporter*, October 6, 1960, p. 7.

Isn't it about time we music lovers prevailed upon Domenico Moro to take over the reigns [sic] of the Royal Hawaiian Band? . . . For the recent inauguration ceremonies in Washington, D.C., again the Royal Hawaiian Band was conspicuous by its absence; the Kamehameha Boys Band was sent to represent the 50th State. . . . Let's face the facts. This state of affairs is not at all necessary when we still have in our midst our great maestro, Domenico Moro!³²²

The editor's noted that a 1953 legislative act did permit Moro to stay on as bandmaster beyond the retirement age of 70, but it was the Board of Supervisor's who failed to reappoint him in 1955 to that position. A few days later, the following response was printed:

I feel that an injustice has been done to the members of the band and particularly to Mr. Christoph.
Mr. Domenico Moro is a fine musician and was an equally fine bandmaster. There is no call, however, to degrade Mr. Christoph who is himself a musician and bandmaster of high calibre.
The Royal Hawaiian Band needs but one thing: public support.
Every time I attend one of their excellent concerts in Kapiolani Park, I am disappointed at the number of people there. Most of those that do go are tourists.³²³

Suggestions on "how to improve the band" even began to appear in the papers. Ideas such as the director exhibiting more enthusiasm at concerts and extending the concerts to a full two hour length, along with adding more variety to the vocal portions were presented.³²⁴ Another suggestion was to reorganize the band into a band of pure or part-Hawaiians.³²⁵ These and other problems continued to plague the band, such as described in the following letter:

322 "Encore, Domenico Moro." *Honolulu Advertiser*, January 29, 1961, p. A-10.

323 "Bravo, Earle Christoph." *Honolulu Advertiser*, February 4, 1961, p. B-2.

324 "Says City Band Needs More Pep." *Honolulu Advertiser*, February 17, 1961, p. B-2.

325 "Discordant Note." *Honolulu Advertiser*, February 13, 1961, p. B-2.

Dear Royal Hawaiian Band:
 You forgot to take home a little something after the Kapiolani Park
 concert Sunday.
 Your bass drum was left behind.
 You can claim it at the bandstand's storeroom.
 Your's truly,
 The Police Department.³²⁶

December 1961 brought more problems to the band. Along with trying to keep up with a busy holiday concert schedule, the band's storeroom at 1701 Lanakila Avenue was broken into. The thieves took five clarinets and two oboes.³²⁷ Most of the physical problems plaguing the band were attributed to a lack of facilities at the time. Even though the new headquarters that would be built behind the Waikiki Shell were in the blueprint stage, it would still be a matter of time before the structure was completed. In the meantime, the band found itself moving from one place to another for storage and rehearsal.³²⁸ A visitor-turned-resident commented on the lack of publicity in helping to establish an audience for the Sunday afternoon concerts; "I have found out in quite a haphazard way that a very fine band concert can be enjoyed every Sunday afternoon in Kapiolani Park." He continued with "Someone is surely slipping on the publicity end, as for an attraction of this calibre to go unsung seems to me virtually a crime."³²⁹

The saga of the band and of the bandmaster would not stop with the end of the year, but would continue until Christoph would submit his letter of resignation in

326 "Dum Dee Dum Dum." *Honolulu Star-Bulletin*, September 26, 1961, p. 12.

327 "Five Clarinets, 2 Oboes Stolen." *Honolulu Advertiser*, December 21, 1961, p. B-3.

328 "Earle Christoph and the Royal Hawaiian Band." *Honolulu Star-Bulletin*, February 25, 1962, Hawaiian Life section, p. 4.

329 "Wants To Know Why." *Honolulu Advertiser*, June 4, 1962, p. B-2.

July, 1963. His final performance with the band was at the Kapi'olani Park bandstand on Sunday, August 4th. As one of his selections, he had chosen to have the band play Henry Berger's *Hawaiian Peace Suite* for the first time in 35 years. Christoph commented on the event: "I had a nice speech for the occasion, but I got all choked up and couldn't deliver it. It's funny how that can happen."³³⁰

Until a new bandmaster could be found and appointed, it was decided that John Mendiola, assistant bandmaster, would serve as temporary leader.³³¹

Mr. Earle Christoph
3512 A Kalihi Street
Honolulu 17, Hawaii

Dear Earle:

In accepting your resignation I do so with deep regret. As conductor of the Royal Hawaiian Band, you did a most satisfactory job for which I thank you.

You had a genuine interest in the Band as exemplified by your generous contribution to it of your personal music etc. The bandmen have had valuable training and experience under your leadership.

You will be greatly missed by all your colleagues and the public that you served so well. But, you have earned your leisure and rest and may your retirement years be full of satisfaction, happiness and good health.

With best wishes and warm aloha.

Sincerely,



NEAL S. BLAISDELL
Mayor

City and County of Honolulu

Figure 32. Letter from Mayor Neil Blaisdell to Earle Christoph accepting Christoph's resignation, 1963. Earle Christoph private papers.

330 Knaefler, Tomi. "Bandmaster Christoph Retires To Yardwork and Travel Plans." *Honolulu Star-Bulletin*, August 9, 1964, p. 14.

331 "Mendiola Takes Royal Band Baton." *Honolulu Advertiser*, September 20, 1963, p. C-7.

Lloyd Krause: 1963-1968

Lloyd Thomas Krause was born in Chisholm, Minnesota, on February 23, 1920. Growing up in the landlocked Midwest, it was in 1938 at the age of 18, that Krause decided to join the U.S. Navy as a musician. There he received a Navy School Music Diploma in 1939. It was during the war years, on January 29, 1943, that Krause married Erma Privat. Leaving the Navy in 1945 in order to continue his education in California, he completed his Bachelor of Arts degree in 1948 at San Diego State College after which he moved to Hawai'i to work for the Territorial Department of Public Instruction and the State Department of Education until 1962.³³²

In 1963 Lloyd Krause was appointed bandmaster for the Royal Hawaiian Band. Beginning January 10, 1964, Krause would once again rejuvenate a long standing tradition, that of presenting regular weekly concerts on the grounds of 'Iolani Palace.³³³

Both the Mayor and the Governor were anxious to promote the concerts to the public. Governor John Burns stated:

The state is pleased to participate in these concerts by offering its facilities on the capitol grounds. The entertainment and music provided should prove to be a most welcome noontime diversion at the end of the work week for persons who happen to be in the downtown area.³³⁴

332 Buker, Betty Finley (ed). *Men and Women of Hawaii 1972*. Honolulu: Star-Bulletin Printing Company, Incorporated, 1972, p. 329.

333 Smith, Richard F. "A Friday at the Palace As Seen By: A Photographer, An Artist . . . And a Reviewer." *Honolulu Star-Bulletin*, February 17, 1964, p. 23.

334 "Palace Band Concerts Scheduled." *Honolulu Advertiser*, January 9, 1964, p. A-12.

Adding to the Governor's comments, Mayor Neil Blaisdell commented:

Lloyd Krause, newly appointed bandmaster, is doing an outstanding job in directing the Royal Hawaiian Band. I am confident the people of Honolulu will appreciate these performances under his able leadership.³³⁵

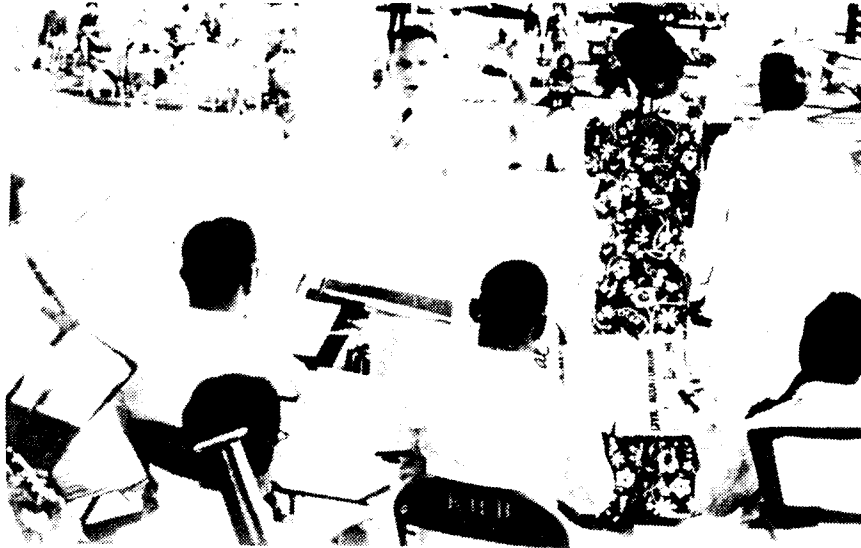


Figure 33. Lloyd Krause leading band in 'Iolani Palace Bandstand, 1964. *Star-Bulletin* photo.

Krause hoped that the palace concerts would develop into another great Honolulu tradition, as the Sunday afternoon concerts at Kapi'olani Park had proven to be.

The membership of the Royal Hawaiian Band organization has always been fairly stable. Many members remain with the band until retirement is required by the municipal government. This fact, of course, is not only relevant to present times,

³³⁵ *ibid.*

but can be traced back to the earliest years of the band. Just as Queen Lili'uokalani bestowed honors upon individuals of the band, so did others in positions of authority throughout the band's history. In March 1964, Mayor Blaisdell presented awards to eight Bandsmen who collectively had given 248 years of service to the organization. The individuals honored included Wallace Jeremiah (36 years), George P.W. Ho'okano (36 years), Joseph Iokia (33 years), Duke Watson (33 years), Simeon Kekaulike (30 years), John Mendiola (27 years), Earle Christoph (27 years . . . this included his years as a teacher), and Charles Pokipala (26 years). Presenting the awards in his office, the Mayor commented "The soul of the community is reflected in the music you have made."³³⁶

Beginning May 9 and ending June 27, 1964, Krause experimented with a new program in Kapi'olani Park concerts, initiating a *Twilight Concert Series* on Saturday evenings.³³⁷ Musical programming for this series included not only the Hawaiian and conventional band repertoire, but was expanded with some children's numbers and also sophisticated modern works as well, for it was Krause's idea to provide family entertainment for all age groups. It was also during these evening concerts that the band was expanded to a membership of 52 pieces, whereas normally, membership consisted of 40 musicians.³³⁸

336 "Royal Hawaiian Band Honors Eight Members." *Honolulu Star-Bulletin*, March 9, 1964, p. 17.

337 "Evening Band Concerts in Park Begin Saturday." *Honolulu Star-Bulletin*, May 6, 1964, p. 28.

338 "Eight Twilight Concerts Slated in Kapiolani Park." *Honolulu Star-Bulletin*, April 23, 1964, p. 30.

Bandmaster Krause was indeed working hard at improving the standards of the band. Not only was the band beginning to develop a new sound, but also a new and youthful look. When he had taken the band over in November, 1963, he felt it was not playing enough; it was not being heard enough by the public. Along with the Friday afternoon concerts, Saturday *Twilight Concerts* (which began attracting upwards of 500 people), and the Sunday afternoon concerts in Kapi'olani Park, the band continued to play for some of the ocean liner arrivals and departures, parades, Municipal and State functions, and a number of community related events as well.³³⁹



Figure 34. Lloyd Krause and the Royal Hawaiian Band at the Kapi'olani Park Bandstand, date unknown. Hawai'i State Archives.

339 Williams, Jack. "New Leader Krause Sharpens Royal Hawaiian Band."
Honolulu Star-Bulletin, May 18, 1964, p. 9.

One of the most popular series of concerts given by the band during this period were those called *Music in the Schools*. Krause, being a music educator for many years, knew the importance of exposing younger citizens to the worth and value of music. Within the period of one week the band not only performed their normally scheduled concerts, but added to their itinerary performances at Jarrett Intermediate School, Lunalilo Elementary School, the Epiphany School and Lanakila School. Krause lauded the Mayor's office as the driving force behind improving the band's service to the community, which was how the school program evolved. The Bandmaster firmly believed that "music is fun." The school children's concerts proved him right as he said "we want the concerts to be fun and educational at the same time. I think the kids are getting the idea."³⁴⁰

He continued with:

At one of the schools, youngsters payed close attention to all the instruments, and when the band burst into a medley from *Mary Poppins*, the children went wild and sang all the way with us.³⁴¹

The concerts continued during Krause's tenure as Bandmaster. Musical exposure and education for the young were important to the conductor. A letter appeared in the *Honolulu Star-Bulletin* the following year with the comments of a concerned teacher after a performance of the band at Kalihi Elementary School on January 5, 1965:

340 "Pupils Hear Royal Hawaiian Band." *Honolulu Star-Bulletin*, October 5, 1965, p. A-16.

341 *ibid.*

To sense the tremendous lift and the inner excitement of the boys and girls when the band went from the *Mary Poppins* score to *Akaka Falls*, sung by soloist Mr. Pokipala, one had only to look around the school auditorium and observe the students' facial expressions, the deep concentration and the quiet but rhythmical finger tapping to the music . . . we are hoping that the Royal Hawaiian Band returns soon, not only for our students and their parents, but especially for the people in our Kalihi neighborhood.³⁴²

By the time *Music in the Schools* program had ended, the band had been able to perform for some 35,000 children at 32 schools.³⁴³

The *Hula March*, composed by Capt. Edward A. Halloway, became a part of the band's repertoire in March 1966, when it was premiered by Krause as a dedicatory composition for Governor John Burns.

The mid-sixties began an era in Hawai'i, along with the rest of the country, of developing arts programs much more extensively. Bandmaster Krause continued to create new ideas in hopes of benefitting both the community and the band members. Krause soon began to work on improving the pay of the band members who, for an average of forty seven performances a month and approximately 450 performances a year, received a salary ranging from \$340.00 to \$675.00, and averaging \$515.00 a month.³⁴⁴ It would take time, but the wheels of progress were set into motion.

Krause continued on with the elements he felt were important to the band and the people of Hawai'i. More community exposure at special events helped to reach out to many who never had a chance to journey to the palace concerts. The

342 "Concert in Kalihi." *Honolulu Star-Bulletin*, January 13, 1966, p. A-8.

343 "Concert in the Park." *Honolulu Star-Bulletin*, June 3, 1966, p. A-8.

344 "Royal Band Pay Average \$515.00-month." *Honolulu Star-Bulletin*, May 6, 1966, p. A-2.

Twilight Series continued each summer, becoming more and more popular with both the local and tourist population. Not only did he concern himself with the operations of the band, but he worked diligently at encouraging other ensembles to visit Hawai'i and perform. In August 1966, Krause helped to co-ordinate the performances of the South Gate Youth Band from California.³⁴⁵ Others were to follow.

Over the years and by way of moving the band from one location to another, many valuable musical manuscripts had been lost forever. One of the ways in which Lloyd Krause worked at increasing the repertoire of the band was to perform selections written by local composers, such as the earlier mentioned *Hula March* by Captain Halloway. Another such composer was Paul Lovinger. Lovinger studied composition at the University of Hawai'i part-time; he was a full-time reporter for the *Honolulu Star-Bulletin*. In November, 1966, Lovinger's parents were visiting when he took them to a concert of the Band on the grounds of 'Iolani Palace:

His surprised parents visiting here from Santa Fe, New Mexico, heard Bandmaster Lloyd Krause present the world premiere of Lovinger's *When I See an Orchid*. Mr. and Mrs. William J. Lovinger were flabbergasted. The song, inspired by a Don Blanding poem, was sung by Edwina Siu. Then a little girl asked for Lovinger's autograph, something reporters are not used to.³⁴⁶

Another unique endeavor initiated by Krause in 1967, was the band's performance of all the background music for the soundtrack of a film titled *Land in*

345 "All-girl Band Here From California." *Honolulu Star-Bulletin*, August 24, 1966, p. A-10.

346 "Reporter Says It With Music." *Honolulu Star-Bulletin*, November 21, 1966, p. C-1.

Hawai'i. The film received honors from the American Film Festival as well as being selected by the Educational Film Library Association for their 1967 National Festival showings. Not only did this film give excellent exposure for the Royal Hawaiian Band, but it also displayed the fine musicianship of Bandmaster Lloyd Krause, who had composed the entire original soundtrack.³⁴⁷

One of the bandmaster's final tasks was beginning to formulate in his mind: how much longer would the old Kapi'olani Park Bandstand survive and how could a new one be supplied for the people of Hawai'i? The City Building Department had inspected the bandstand and declared it in a far advanced stage of deterioration:

Upon the recommendation of the city Department of Parks and Recreation, the City Council last year authorized the spending of \$150,000.00 to tear down the old bandstand and construct a new one. That authority will lapse on June 30 unless the Parks Department authorizes the demolition and construction contract.³⁴⁸

The cone-shaped bandstand was soon to be gone, but it had provided more than forty years service to the people of Hawai'i. Progress continued.

347 "Conservation Film Receives National Honors." *Honolulu Star-Bulletin*, July 28, 1967, p. C-16.

348 Withington, Tomi. "New Bandstand for Kapiolani Park." *Honolulu Star-Bulletin*, May 24, 1968, p. C-1.

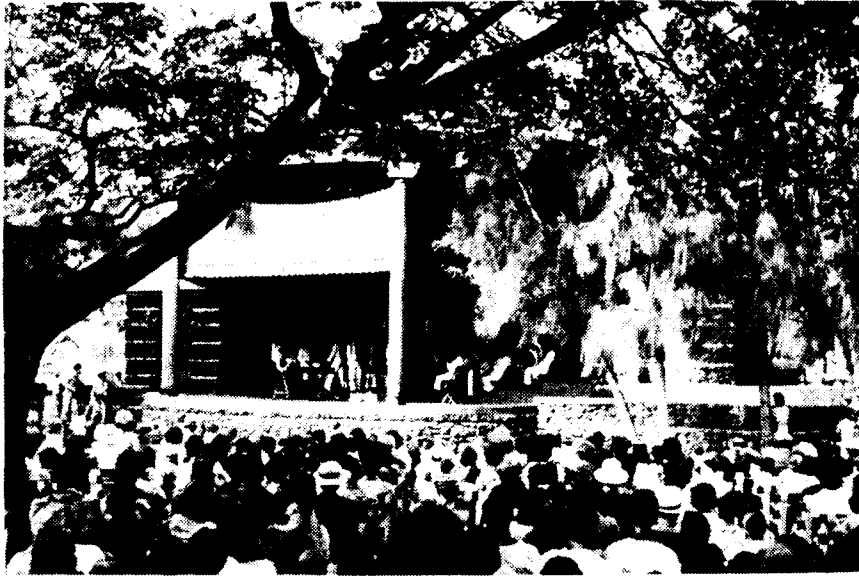


Figure 35. The old Kapi'olani Park Bandstand during an afternoon concert, 1968. Hawai'i State Archives.

Lloyd Krause left the band at the end of 1968, but his influence would be remembered for a very long time. He had established a strong commitment of exposing the school children in Honolulu to the presence of the Royal Hawaiian Band and the joys of music. He also brought new program methods forward and was able to bring about the construction of a new Kapi'olani Park bandstand. Early in the new year of 1969, a touching letter appeared in the *Honolulu Star-Bulletin*:

SIR: For many years I have been a follower of the Royal Hawaiian Band and an ardent believer in the preservation of "Hawaiiana." To me the Hawaiian heritage is an impressive one and one well worthy of preservation. The Royal Hawaiian Band stands out as an instrument to provide publication of this heritage as well as hours of enjoyment to its listeners.

During the past five years the band has been raised to a high standard of community service and interest . . . the many concerts, parades, and boat arrivals have undoubtedly brought much delight to countless thousands.

It has been a pleasure to see the enjoyment of bygone years reflected in the tears of our senior citizens in the rest homes and hospitals as they listened to the ballads and tunes of Old Hawaii played by the band. I have spent hour after hour watching the tears flow from the countless thousands who arrive and depart our shores when the old familiar "Aloha Oe" is struck up by the band.

I certainly hope the Royal Hawaiian Band continues to grow in its influence and purpose in the community. This is your band, Hawaii, and I hope you will all visit it and listen to a concert for those of us who are less fortunate to be there in person.

It is also my hope that His Worship the Mayor and the new bandmaster might always try to preserve the pure Hawaiian character that my father, Lloyd T. Krause, has endeavored to weave into the measures of music played by the Royal Hawaiian Band during his time as bandmaster.

D.L. Krause
Wollongong, Australia³⁴⁹

It was a touching tribute from a son to his father written in appreciation for what he had given to the people of Hawai'i and to the world. Krause, as well as Domenico Moro, was also a fine arranger of Hawaiian songs. Many of his musical arrangements are still performed by the Band at both 'Iolani Palace and Kapi'olani Park concerts. Lloyd Krause resigned from the Royal Hawaiian Band in December 1968, leaving the band as a solid musical organization.

349 "The Band Plays On." *Honolulu Star-Bulletin*, January 14, 1969, p. A-18.

Kenneth K. Kawashima: 1969-1980

Kenneth Katsuyuki Kawashima was born on September 7, 1929, in Honolulu to Robert and Edith Kawashima, growing up and receiving his public schooling in Hawai'i. A graduate of McKinley High School, he eventually moved to the mainland where he performed as a clarinetist with the West Point Military Academy Band in New York from 1951 to 1955. He returned to Hawai'i and found a position with the Royal Hawaiian Band as a clarinetist between 1957 and 1960. Kawashima was awarded his Bachelor of Music degree in 1961, Master of Music degree in 1962, and Doctor of Musical Arts degree in 1965, all from the Peabody Conservatory of Music in Baltimore, Maryland. Once again returning to Hawai'i, he was employed with the Department of Education at Kalani High School as the Band Director in 1966, a position he held until his appointment as Bandmaster for the Royal Hawaiian Band in January 1969.³⁵⁰

Kawashima served the Royal Hawaiian Band for the following decade. His term proved to be a challenging one filled with new events for the community as well as the first tour to the mainland since the Berger trips in the early 1900s.

One of the additions early in Kawashima's tenure was that of the *Royal Hawaiian Stage Band*. Gabe Baltazar, Jr. had been appointed deputy director of the band and was the leader of the new stage band. The stage (or show) band, as it was to be known, became a popular division of the band, helping to give the

350 Buker, Betty Finley (ed). *Men and Women of Hawaii 1972*. Honolulu: Star-Bulletin Printing Company, Incorporated, 1972, p. 304.

organization exposure in different areas it had not received up until that time.³⁵¹
The official debut of the Stage Band occurred at another monument of the band's
history: the first concert at the new Kapi'olani Park Bandstand.



Figure 36. Dr. Kenneth K. Kawashima, date unknown.
Honolulu Municipal Reference and Records Center.

Sunday, July 27, 1969, promptly at 1 p.m., Mayor Frank F. Fasi began the
dedication ceremonies of the new bandstand which had taken nearly a year to

³⁵¹ Harada, Wayne. "His Royal Hawaiian Stage Band Is On Its Way." *Honolulu Advertiser*, March 24, 1969, p. B-5.

complete. The program included a chant of welcome by Hoakalei Kamau‘u and prayers, followed by hula and a variety of ethnic dances by a number of community organizations. Culminating the dedication was the premiere of the new *Stage Band* with three selections of *Hawaii Five-O*, *Misty*, and *Lover*.³⁵²

Kawashima could see the economy changing. In December 1969, he proposed a fee increase for the organization to perform at steamship arrivals-departures and private functions. The band had been playing on the pier at a fee of \$50.00 per concert for a number of years. Kawashima suggested that the price should be raised to \$100.00,³⁵³ and the City Council accepted and passed all proposals on January 13, 1970.³⁵⁴

Mayor Frank Fasi was still fairly new in his post, but always very active with the activities of the band. On February 22, 1970, the new mayor would hear for the first time a new march, composed by Luigi Castelluci (a trombonist in the Honolulu Symphony), and dedicated to Fasi titled *The Mayor's March*.³⁵⁵

Singing had been a part of the Royal Hawaiian organization for over a hundred years, whether it had been the *Men's Glee Club* or the fine soloists. The first female soloists, of course, were as far back as Henry Bergers's time, but Kawashima also had a fine soprano soloist. Yvonne Perry was a tremendous hit with

352 "Band To Debut at Park Show." *Honolulu Advertiser*, July 26, 1969, p. D-6.

353 "Bandmaster Suggests Higher Fees." *Honolulu Advertiser*, December 20, 1969, p. C-6.

354 "Council OKs Higher Fees for Royal Band." *Honolulu Star-Bulletin*, January 14, 1970, p. A-3.

355 Harada, Wayne. "'Mayor's March' Composed for Fasi." *Honolulu Advertiser*, February 18, 1970, p. B-2.

the band. She had actually begun with the band in 1967 at the age of eighteen, making her the youngest singer to be hired full time for the band:

I really would like to become one of the truly great Hawaiian singers around. I don't get nervous when I'm in front of an audience. I feel very much at home on stage . . . I'm the youngest singer the band ever had. I used to do a lot of singing, anyway, in intermediate school (Jarrett) and high school (Kaimuki). The band requires concert type singing. With the band, you stand up in front with a mike. In a club, gestures are so very important.³⁵⁶

Kawashima was beginning to work on other aspects of the Band's growth. In 1967, the Band had received an invitation to play in Japan for a twenty-two day tour. The tour would have been underwritten by a number of Japanese organizations, but to help with the expenses, nominal admission fees would also have to be charged. City attorneys ruled that this would be inappropriate, and therefore it never came to be. The last time the Band had traveled outside of the islands was early in the century with the extended tours led by Henry Berger and J.C. Cohen.

In 1971, Kawashima submitted a bill to the Legislature that would allow the Band to "retain a sponsor to underwrite travel expenses, accept donations from private persons or entities for said travel expenses, and engage in its own fund raising activities after regular working hours."³⁵⁷

In April 1971, both the Senate and the House passed the bill, thus allowing the development of future plans to begin for the Band.³⁵⁸

356 Harada, Wayne. "Yvonne Perry Pinch-Hitting." *Honolulu Advertiser*, June 3, 1970, p. C-4.

357 Knox, John. "Royal Band Tour Proposed." *Honolulu Advertiser*, April 2, 1971, p. A-11.

358 "Band Fund Bill Wins House Okay." *Honolulu Advertiser*, April 14, 1971, p. A-12.

The Band was practicing and performing as much as always. Rehearsals continued at the Waikīkī Shell, and even a little bit of fun and relaxation was tied in. The Band office is located adjacent to the Kapi'olani Park Driving Range. Many of the Band members enjoy the game of golf and it seemed like quite a few stray balls ended up on the grounds of the office due to hook shots and strong winds. Many a band member could be seen arriving early to rehearsals in order to get a little extra driving practice in. Kinsea Uehara, manager of the driving range said "The Royal Hawaiian band is really helping me out. They save me time and money by returning them [the balls]. Now, I don't have to hire anyone to retrieve the balls." Deputy Bandmaster Gabe Baltazar replied "Pretty soon, the driving range is going to provide us with golf mats to make us a little more comfortable."³⁵⁹

An organization such as the Royal Hawaiian Band does tend to formulate close bonds not only between its members, but with its loyal audience also. Ralph Schmidt, who was 64 in 1971, had been a fan of the band since he was five years old. For as far back as many of the members could remember, there was not a Friday or a Sunday that Schmidt's beaming face could not be seen in the audience. That is, until he became seriously ill and was unable to attend the concerts any longer.³⁶⁰ At 10 a.m., Thursday, September 16, 1971, the band was positioned on the lawn of Schmidt's home in Kaimukī, where they began a concert in honor of their long time

359 Kalb, Ken. "Band Members Toot 'n Shoot." *Honolulu Advertiser*, May 7, 1971, p. E-4.

360 "Royal Treat for a Loyal Audience of 1." *Honolulu Star-Bulletin*, September 14, 1971, p. 2.

friend and fan. Just as he had listened to and watched every bandmaster since Henry Berger, so he was doing now. The *Honolulu Advertiser* wrote of the event, "On the porch, the man they were honoring, Ralph Schmidt, sat in a chair and listened. He had on an aloha shirt and a lei and if a tear came to his eye now and then it was understandable."³⁶¹ It was Ralph Schmidt's last concert, as he died soon afterward.

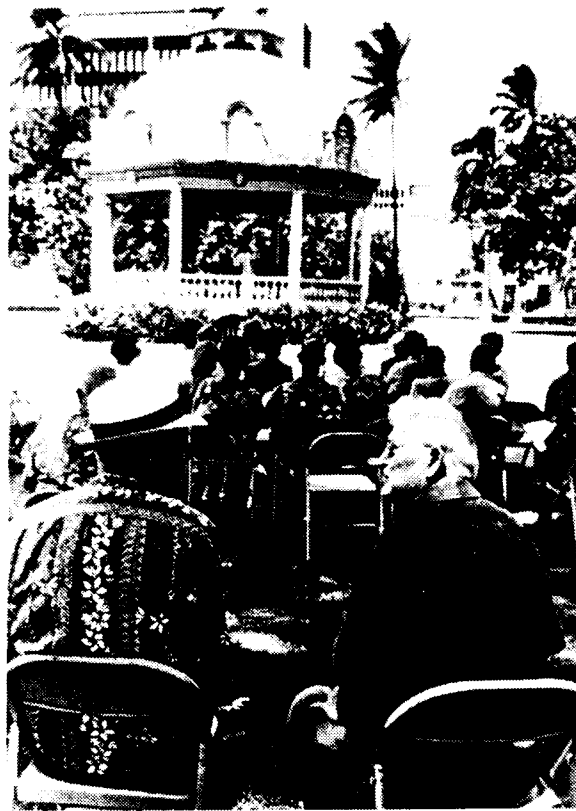


Figure 37. Friday noontime concert at 'Iolani Palace with Ralph Schmidt (left) and Domenico Moro (right), 1969. Hawai'i State Archives.

³⁶¹ "Royal Band Plays Command Concert." *Honolulu Advertiser*, September 17, 1971, p. A-9.

During Kawashima's tenure, the band continued to perform at many of O'ahu's schools, helping to promote music education through motivation of the young students. Another means of exposing more people to the band came when Kawashima decided to take the band to various parts of the island for Sunday afternoon concerts every-other weekend, thus alternating with the regular Kapi'olani Park concerts. Communities such as Kailua, Waipahu, Wahiawā, and Waimānalo, along with others hosted the band.³⁶²

Mayor Frank Fasi, always showing a strong interest in the activities of the band, announced in 1972 that he was hoping for the band to go to China. He asked Senator Hiram Fong for "whatever help you might be able to provide" in convincing President Nixon to send the band.³⁶³ Unfortunately, it was not meant to be, but plans of a future tour for the band continued.

In October 1973 the band had to opportunity to travel to Hāna, Maui for the first time in their history in order to participate in the Aloha Week celebrations. Private donations enabled the band to make the trip, while Hāna residents housed the band in individual homes during their stay. Bob Krauss of the *Honolulu Advertiser* accompanied the band. Krause wrote of his experience:

362 "Concert Series to Start Sunday." *Honolulu Star-Bulletin*, January 7, 1972, p. C-10.

363 "Fasi Hopes Band Can Tour China." *Honolulu Advertiser*, September 9, 1972, p. B-1.

For two hours they listened to selections that ranged from *Jesus Christ Superstar* to *Cockeyed Mayor of Kaunakakai*. They didn't just listen - they drank in the music. They soaked it up as the earth soaks up the rain.

Why does a concert by the Royal Hawaiian band mean so much in Hana?

'We don't get television here,' said Ernest C. Gray, a former Dillingham Co. senior vice president who has retired in Hana.

'Radio reception isn't very good. What we listen to is good music on records.'

'It would cost us \$100.00 to go to O'ahu and hear the Royal Hawaiian Band,' explained Tiny Malaikini, a 350-pound musician from Hana.

'This is really something special for our people.'³⁶⁴

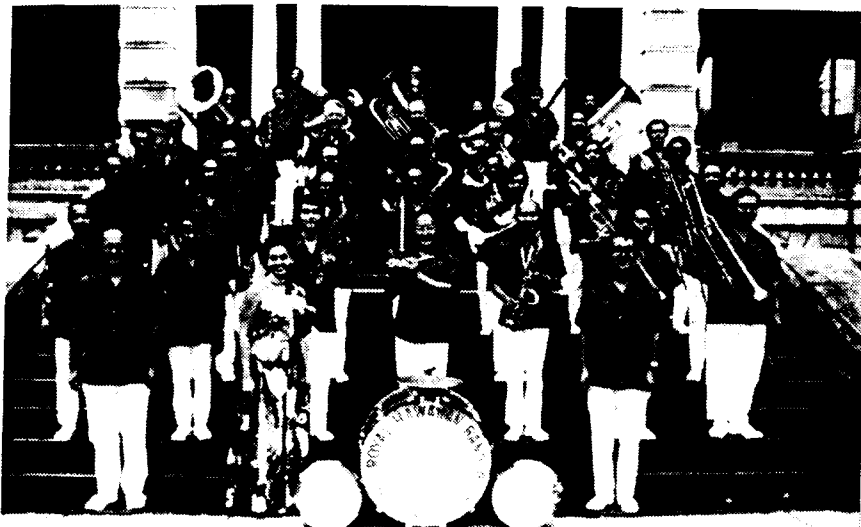


Figure 38. Royal Hawaiian Band with Yvonne Perry (left) and Kenneth Kawashima (right), 1973. Honolulu Municipal Reference and Records Center.

Continuing to work on the arrangements for a mainland band tour, the Mayor's office issued a statement in February 1974 saying "the City Finance Director

³⁶⁴ Krauss, Bob. "Royal Hawaiian Bandsmen Guests at Hana's Parade." *Honolulu Advertiser*, October 16, 1973, p. B-1.

at City Hall is accepting tax-deductible donations for a mid-August, 10-day Canadian tour. Funds for the trip are not included in the city budget."³⁶⁵ It would still be a matter of months before any final decision, based on economics, could be made regarding the bands proposed tour.

The year 1974 brought another startling first for the band. Flautist Susan Gillespie was hired as the first full-time woman instrumentalist in the history of the band. Having won out over three other applicants during February auditions, she also entered the band as the youngest member of the organization, being billed as "the flutist [sic] with a backup of 38 men."³⁶⁶

Hawai'i Public Television aired a series entitled *Mele Hawai'i* in mid-1974, featuring the music of past and present Hawai'i. One of the series was a film which focused on the Royal Hawaiian Band. It featured the history of the band with Henry Berger, and also included segments of Kawashima and the band at 'Iolani Palace.

Canada was still on the minds of the bandsmen when in May the financial goal of \$40,000.00 had reached the halfway point. Kawashima was determined to meet the goals of the organization as he continued to pursue additional donations. He stated "The fund-raising project is based strictly on donations. We aren't selling anything. We can't. We want to represent the people of Hawai'i, and donations are the only way we can go about this."³⁶⁷ The goal was inevitably reached, and the band

365 "Funds Sought to Send Band to Canada." *Honolulu Advertiser*, February 9, 1974, p. D-5.

366 Hunter, Pat. "The Girl in the Band." *Honolulu Advertiser*, March 4, 1974, p. D-1.

367 Harada, Wayne. "Halfway There, Homestretch is Harder." *Honolulu Advertiser*, May 7, 1974, p. B-4.

prepared to depart for a trip to the mainland for the first time since the beginning of the century. Performances were set in Vancouver and Victoria, Winnipeg, Ottawa and Toronto.³⁶⁸

Departing August 18, 1974, with Hilo Hattie as their special guest, the Royal Hawaiian Band was once again travelling to the mainland.³⁶⁹



Figure 39. Hilo Hattie being interviewed in Vancouver, British Columbia, Canada, 1974. Honolulu Municipal Reference and Records Center.

368 Bowman, Pierre. "Band Readies Mainland Tour - First Since '07." *Honolulu Star-Bulletin*, May 7, 1974, p. B-10.

369 Watanabe, June. "The Band Heads off to Canada." *Honolulu Star-Bulletin and Advertiser*, August 18, 1974, p. A-3.

The tour was highly successful. One resident of Powell River, Canada travelled five hours by boat just to hear the band perform, while others flocked to the concerts from surrounding towns and cities:

Everywhere the band played, there were huge crowds. The first concert, in Victoria, was a bit of a shock as band members sat down to play in shirtsleeves outdoors with temperatures in the low 60s. The second stop on the trip was Vancouver, with more well-received concerts and fresh salmon with black beans at a dinner in the city's Chinatown. Then the group flew to Winnipeg for a sold-out appearance at the Manitoba Centennial Concert Hall, one of Canada's finest concert halls.

A thundering standing ovation brought the band back for an encore. After Winnipeg, it was the Canadian capitol, Ottawa, for concerts before a total of 9,000 persons.

Every stop of the tour proved a personal triumph for Hilo Hattie, who was a featured performer on the trip.

The final city of the tour was Toronto, where the band performed daily for five days at the Canadian National Exhibition, to some 15,000 persons at each performance.³⁷⁰

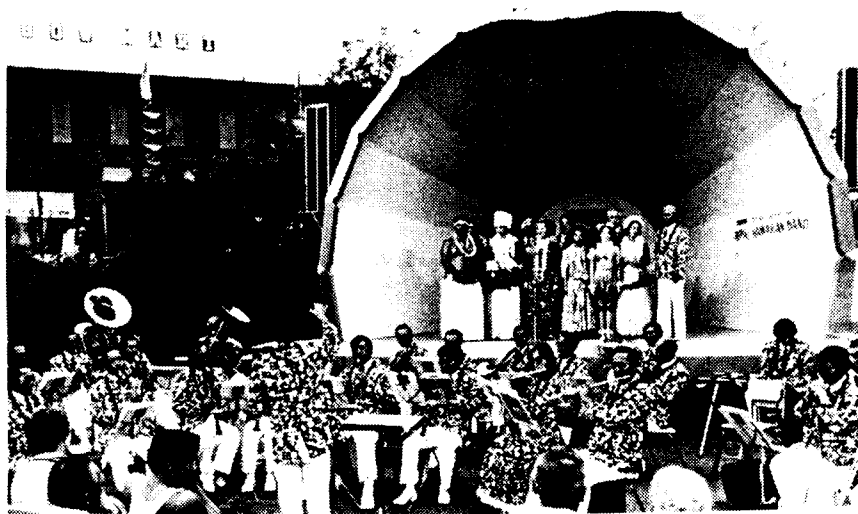


Figure 40. Royal Hawaiian Band performing in Vancouver, British Columbia, Canada, 1974. Honolulu Municipal Reference and Records Center.

370 Bowman, Pierre. "The Band's Big Tour: A Success Story." *Honolulu Star-Bulletin*, September 18, 1974, p. D-8.

The seventeen-day tour included a total of eighteen concerts for the band, spreading the spirit of aloha from the citizens of Hawai'i to those of Canada. In a letter of appreciation from Bandmaster Kawashima to the state, he said "We did our best to spread the aloha and goodwill of Hawai'i's people to the Canadians. The tour was a most enjoyable experience for the band and I am sure many friends were made for Hawai'i."³⁷¹

Once home, the band settled into their daily routines with ease. Travel was again possible for the band, and invitations would continue to arrive. In 1975, Mayor Fasi wanted the band to accompany him on a week-long trip to a meeting of the Pacific-Asian Congress of Municipalities being held in South Korea, but only if private financing could be found.³⁷² Unfortunately, the project never came to be. Daily performances continued and each performance always held its special moments, such as the tears of Ralph Schmidt. Another such concert was given on September 18, 1975 at the Hale Nani Hospital. 'Ilima Naone, a veteran band member of the 30s and 40s had suffered a stroke in 1956, thus ending his days of singing and playing his B-flat clarinet. Naone now spent his days at the hospital, where his wife visited him every day:

371 "Successful Tour by Band." *Honolulu Star-Bulletin*, November 1, 1974, p. A-20.

372 "Royal Band May Join Fasi's Trip." *Honolulu Advertiser*, August 20, 1975, p. A-5.

And when the band started playing, he was caught up in the memory of it all. His whole body kept time to the music. When fast Hawaiian numbers were played, he made no effort to contain himself and simply burst into song.

When it was time to go and the band played the haunting *Aloha 'Oe*, Naone pulled out a blue wash towel and wiped away his free flowing tears.³⁷³

The year 1975 also marked the retirement of Charles Pokipala who had been with the band for 38 years, beginning January 1, 1937 under Bandmaster Frank Vierra. Pokipala had served as head of the *Men's Glee Club* for a number of years, also playing in the *Hawaiian Ensemble* (a smaller ukulele, guitar, and string bass ensemble within the band) along with his regular duties in the Band.³⁷⁴

Hospital visits continued to be favored times with the Band, and even more so by the request of the Mayor. Sammy Amalu of the *Honolulu Advertiser* wrote the following after attending a concert by the band held at the Pacific Institute of Rehabilitation:

I have always held a great aloha in my heart for the Royal Hawaiian Band. It is perhaps the only institution that has come down to us intact from the days of the Hawaiian Monarchy. And over the many decades of its existence, the band has managed somehow to create a sound that belongs to it alone.³⁷⁵

The month of April brought a tense situation between Bandmaster Kawashima and Mayor Fasi. Kawashima turned in his letter of resignation to the

373 Knaefler, Tomi. "Concert Has Special Thrill for One Patient at Hospital." *Honolulu Star-Bulletin*, September 19, 1975, p. A-12.

374 Yim, Susan. "After 38 Years, the Music Goes On." *Honolulu Star-Bulletin*, December 16, 1975, p. F-6.

375 Amalu, Sammy. "Fasi Sends Band to Lighten Hearts of 'Rehab' Patients." *Honolulu Advertiser*, January 29, 1977, p. C-20.

Mayor on April 25, after he believed the Mayor had ridiculed him during a weekend City Hall dedication. However, City Hall officials clarified the point that the Mayor had only lauded the efforts of Deputy Bandmaster Gabe Baltazar during Kawashima's absence.³⁷⁶ Kawashima apologized for the confusion at which point Mayor Fasi immediately accepted the apology.

The 'ohana of the Band came through again when 45-year veteran tuba player Joseph "Wimpy" Iokia passed away on July 25, 1977. Iokia had retired from the Band in 1974 and was described by members of the Band as the "best bass tuba player that the band ever had."³⁷⁷ The Band dedicated their July 27 concert on the green at City Hall to Iokia's memory, but perhaps the most touching farewell to their friend was at graveside services for Wimpy's final *Aloha 'Oe*.³⁷⁸

The Band's performances continued in 1978 while plans were also under way for another tour to the mainland. In July, the Band, in conjunction with other entertainers including the Brothers Cazimero, Marlene Sai, Beverly Noa, Andy Toledo and Nina Keali'iwahamana prepared a concert to be held in Kapi'olani Park to honor Charles E. King.³⁷⁹

August 23, 1978 saw the Band departing once again for Toronto, Canada where it performed for ten days at the Centennial Canadian National Exposition.³⁸⁰

376 "Conductor Unresigns." *Honolulu Advertiser*, April 27, 1977, p. A-2.

377 "Tuba Maestro Wimpy Iokia Dies." *Honolulu Advertiser*, July 27, 1977, p. F4.

378 "Farewell To An Old Friend." *Honolulu Star-Bulletin and Advertiser*, July 31, 1977, p. A-9.

379 "King Salute On Tomorrow." *Honolulu Advertiser*, July 19, 1978, p. D-5.

380 "Royal Hawaiian Band Travel Funds Solicited." *Honolulu Star-Bulletin*, July 27, 1978, p. C-8.

After performances in Toronto, the Band flew to Boston, Massachusetts to perform for the local Rotary Clubs of both Boston and Danvers. Mr. Raymond Sullivan, a long-time fan of the Band, had heard of the scheduled trip to Toronto and had raised an additional \$7,500.00 in order to bring the Band to the East Coast. Sullivan, a Danvers businessman, and his wife, had first fallen in love with the Band when their honeymoon cruise arrived in Honolulu thirty years prior and the Band was playing at the pier.³⁸¹

An article in the *Danvers Herald* stated that the Band would be giving concerts on September 6 at the home of the Sullivans, September 7 at Danvers High School and at the Danvers Yacht Club, and also at the Park Plaza Hotel in Boston on September 8.³⁸²

Once again the tour was a huge success for the Band, with literally thousands of fans being able to enjoy the sounds of Hawai'i. The value of travel had been proven once again and in February of the following year, a House committee would appropriate \$40,000.00 for the band to support inter-island travel, in hopes of benefiting many more citizens.³⁸³

381 Smyser, A.A. "Royal Hawaiian Band On Tour." *Honolulu Star-Bulletin*, July 27, 1978, p. A-21.

382 "Royal Hawaiian Band Slates Concerts Here." *Danvers Herald*, August 16, 1978, p. 20.

383 "House Sits On Festivity." *Honolulu Advertiser*, February 24, 1979, p. C-3.

ROYAL HAWAIIAN BAND
Aloha Concert

Honoring Mr. and Mrs. Raymona A. Sullivan of Danvers, Mass
Kapiolani Park Bandstand
2 p.m. Sunday March 25, 1979

Dr. Kenneth K. Kawashima,
Bandmaster, Conducting

Gabe Baltazar, Jr.,
Deputy Bandmaster

- | | |
|--|--|
| 1. NATIONAL ANTHEM | Francis Scott Key |
| 2. HAWAII PONOI | Henry Berger |
| 3. MARCH HAWAII | Elmer Bernstein |
| 4. LUSTSPIEL OVERTURE | Keier Bela |
| 5. KUHIIO BAY | Keliana Bishaw |
| | (Yvonne Perry, Soprano) |
| 6. I'LL WEAVE A LEI OF STARS FOR YOU | Harry Owens |
| | (Solomon Kalima, Baritone) |
| | (Puanani Akiona, Dancer) |
| 7. AHI WELA | Henry Berger |
| | (Yvonne Perry, Soprano) |
| 8. I AM HAWAII | Elmer Bernstein |
| | (Gene Roland, Tenor) |
| | Arr. T. Miyashiro |
| | (Puanani Akiona, Dancer) |
| 9. KE KALI NEI AU | Charles E. King |
| | (Duet by Yvonne Perry & Kappy Kapeliela) |

Presentation: By Mr. and Mrs. Sullivan to the Royal Hawaiian Band. Five hours of videotape of the RHB performing in New England, Sept. 5-9, 1978.

INTERMISSION

Music of Hawaii by the Glee Club under the direction of Solomon Kalima.

- | | |
|-------------------------------------|-----------------------------|
| 10. THAT'S THE HAWAIIAN IN ME | Johnny Noble |
| | (Kappy Kapeliela, Baritone) |
| | Arr. H. Ichida |
| 11. ALOHA OE | Queen Liliuokalani |

This program prepared by The Friends of the Royal Hawaiian Band

FRHB Donors: *Mr. and Mrs. R. Alexander Anderson, Mr. and Mrs. Donald Billam-Walker, Col. and Mrs. James Taylor Bugbee, Coco Palms Resort Hotel, Hawaiian Airlines, Miss Poomaikelani Kawanananakoa, Dr. Niklaus R. Schweizer*

Figure 41. Dedication concert program, 1979. Honolulu Municipal Reference and Records Center.

1979 marked the 135th anniversary of the birthdate of Henry Berger. The President of the United States at that time was Jimmy Carter. President Carter mailed to Bandmaster Kawashima an unsolicited letter with the following statements:

In serving the only real monarch in the United States of America, Captain Berger was certainly unique among American Bandmasters. I am delighted to recognize and congratulate both the members of the band and members of the Berger family for preserving and enriching the musical heritage that is unique in our country.³⁸⁴

One of the final events of the year for the band once again was a sad one: the retirement of senior member George Ho'okano who had served the band for 51 years. His final salute came with a dedicatory concert at Kapi'olani Park on December 17.³⁸⁵

An interesting twist occurred to the organization early in 1979. The band was honored in a special ceremony with a proclamation by Aloha Week Festival President Walter Rodenhurst, Jr. The band was the first of several organizations to be honored for service to the community. It was also in 1979 that a movement began to send the band on a trip to Germany to be presented with a special musical instrument called a *schellenbaum*. History had recorded that the band of the 1880s (exact date unknown) was presented with a royal *schellenbaum* from His Imperial Majesty Emperor Wilhelm I as a memento for King David Kalākaua's visit to Berlin in 1881. Protocol states that a *schellenbaum* can only be played by a royal band. Of the 44,000 bands in the United States, the Royal Hawaiian Band is the only one entitled to use such an instrument. The original *schellenbaum* had been destroyed by the revolutionists after the overthrow in 1893 as a symbol of the monarchy. The funds for a replica were contributed by the German Benevolent Society of Honolulu,

384 "Carter Lauds Kawashima." *Honolulu Star-Bulletin and Advertiser*, August 19, 1979, p. G-42.

385 "Band Thanks George." *Honolulu Advertiser*, December 18, 1978, p. A-5.

the Atherton Foundation and the Kawanānākoa Family. Since there was no longer a king of Hawai'i, a member of the Hawaiian royal family made the trip to accept the schellenbaum - her Royal Highness Princess Kapi'olani Kawanānākoa from Hawai'i, the Marchesa Marignoli from Rome, travelled to Berlin, while her son Duchio Kaumuāli'i Marignoli and her daughter Elelule Marignoli accompanied the band in 1983. This reunion of families brought together once again the strong bond that originated during the reign of King Kalākaua. Bandmaster Kawashima, however would not, as his time with the band ended in 1980.

The Royal Hawaiian Band

Program

IOLANI PALACE BANDSTAND
12 M. Friday, March 21, 1980
Bandmaster Kenneth K. Kawashima conducting

Today's Concert is dedicated to H.R.H. Princess Kapiolani Kawanānākoa, who will be honored with a gift of Music from the Republic of Austria.

12 M. A program of songs by the Concert Choir (under the direction of Dr. Wesley Forbis) of William Jewell College of Liberty, Mo. The College was founded in 1849 by Missouri Baptists.

12:15 p.m. The Royal Hawaiian Band, founded at least as early as 1817 by King Kamehameha the Great, and now a unit of the City & County of Honolulu.

- | | |
|---|---|
| 1. Star-Spangled Banner..Francis Scott Key | 7. Alte Kameraden March.....C. Teike |
| 2. Austrian National Anthem....Wolfgang A. Mozart | 8. Paoakalani.....Queen Liliuokalani
(Yvonne Perry, Soprano;
Maile Ohira, Dancer) |
| 3. Hawaii Pono'i.....King Kalakaua/
Henry Berger | 9. Blue Danube Waltz.....Johann Strauss Jr. |
| (Audience will please stand
for first three numbers) | 10. Mai Poina Oe Ia'u.....Lizzie Doirin
(Yvonne Perry, Soprano;
Sol Kalima, Baritone) |
| 4. Presentation of Music to H.R.H. Princess Poomaikelani Kawanānākoa by J. Hans Strasser, Consul of Austria | 11. Radetsky March.....Johann Strauss Sr. |
| 5. Hilo March.....Henry Berger | 12. Aloha Oe.....Queen Liliuokalani |
| 6. Ahi Wela.....Lizzie Doirin/Henry Berger
(Yvonne Perry, Soprano) | |

P A U L O A

Figure 42. Dedication concert program, 1980. Honolulu Municipal Reference and Records Center.

The year of 1980 continued to bring many more concerts and special performances for the band about the island of O'ahu. Still, an ongoing project of raising the needed funds for a European tour existed. Kawashima would leave the band at the end of the year, before the European tour would materialize.

Kawashima did much to improve the image of the band, but perhaps the single most important facet of his tenure was that the band was once again able to travel, spreading the music and the warm aloha of their island home to the citizens of the world.

CHAPTER VI

SUMMARY AND CONCLUSION

The Royal Hawaiian Band is perhaps the only ongoing institution that has survived the turmoil of the past one hundred and fifty years of Hawaiian history. From a Monarchy to a Provisional Government, to a Territory and finally a State, the band and its bandmasters have continued to portray the traditions and culture of both 19th and 20th century Hawai'i.

As society developed within the Hawaiian Islands, the band often served as an educational medium to its citizens toward an appreciation of the arts. From the earliest days, offering not only exposure to western musical styles, but the vital act of preserving the melodies of early Hawai'i for the many future generations, the Royal Hawaiian Band has been an integral part of the social, artistic, political, and educational life of this land.

Socially, the Band was at its pinnacle during the height of King Kalākaua's reign. Hardly a day would pass without a performance at the Palace for a gala ball, dinner, or serenading of some foreign dignitary. During the days of the Monarchy, it was always considered quite elegant and notable to have the Band appear at your home to help celebrate a family birthday or gathering. Henry Berger was held in the highest esteem by peoples of all races in Hawai'i, including most especially King Kalākaua and Queen Lili'uokalani. These two monarchs were most proud having the Band accompany them many times to Moloka'i, Maui, Kaua'i and Hawai'i, giving people on the other islands an opportunity to hear the famous Royal Hawaiian Band, a source of pride for all Hawaiians.

Artistically, the Band flourished during the Monarchy. One would shudder to think what may have happened if Henry Berger would not have had the foresight

to put on paper the many songs and melodies he had heard from the natives after his arrival to the Hawaiian Islands. Many of the *mele* heard during the 19th-century (which had been passed down aurally in native families from generation to generation) would have been lost if it were not for the genius and diligent work of this individual. Not only was the Band recognized by its own people in Hawai'i, but it was also well known across the United States, through its mainland tours, as one of the best and most unique bands ever. It was through the efforts of Henry Berger and the Band that many other organizations evolved such as the Honolulu Symphony Orchestra, a variety of music and singing clubs, and eventually, professional Hawaiian music ensembles. For many people during the days of the Monarchy, the Royal Hawaiian Band was their only exposure to European music as well, for Berger always kept up to date with "modern" repertoire of the time. Even today, the band offers an artistic challenge to both its members and audiences, performing repertoire which often challenges the best of the worlds symphony orchestra's.

In the world of politics, it seems the Band was always involved, having both positive and negative effects throughout its history. King Kalākaua financially supported the Band unlike any of the monarchs before him. He (Kalākaua) loved to use the Band as a show-piece for his many activities and events. Often the political control of the Band had diverse effects also, such as in the year 1893 when most of the boys left Berger and began their own band in order to support the cause of their Hawaiian people, the Monarchy and Queen Lili'uokalani. After annexation to the United States and the formation of County Governments, politics played an even more important role in the activities of the Band and especially the bandmasters. With each change of political administration would come a change of bandmaster

also. Often, it seemed as though sound musicianship and leadership abilities were not the priority in the selection of new bandmasters, but rather political affiliation was. This tended to build a lack of stability into the organization which had persisted until the appointment of the present bandmaster, Aaron David Mahi.

In education, the Royal Hawaiian Band has been a vital link between music in our schools and music within our society in general. Bandmasters as far back as William Merseburgh in 1848 have not only been involved with the teaching of music in various schools, but many churches and community groups as well. Henry Berger helped to establish and develop the music programs of the Kamehameha Schools, the Waiale'e Reform School, Kawaiaha'o Girls' Seminary and Church, and the Territorial Normal School. In addition, he also conducted orchestras for both the Methodist Church and the Korean Christian Church, along with a number of other smaller ensembles. Many bandmasters following Berger such as Charles E. King, Frank Vierra, William L. Baptiste, Earle Christoph, Lloyd Krause and Kenneth Kawashima taught in both public and private schools. Hundreds of band performances in the schools have exposed literally thousands of children to the joys of music, often moving them to become a member of their own school bands, orchestras and choirs.

Many of the melodies that are considered "so Hawaiian" by the world today actually had their premier with the Royal Hawaiian Band. Most notable of these would be Queen Lili'uokalani's *Aloha 'Oe*, but also including favorites such as *Hawai'i Pono'i*, *Sweet Lei 'Ilima* and *Beyond The Reef*. The list of famous Hawaiian musician's who came from within the Band goes on and on with names that include Mekia Kealakai, David Nape, Kalani Peters, Jack Heleluhe, John Naone,

Andy Iona, John Amasiu, Johnny Colburn, Nani Alapa'i, Julia Keliiaa Chilton, Lena Machado, Lizzie Alohihea, Theresa Malani, Yvonne Perry and Gabe Baltazar.

During the Bands' history, the importance of the Hawaiian *identity* has been vital. Each bandmaster has attempted to preserve the melodies of yesteryear while also presenting a balance of classical and modern repertoire. The development of the *Royal Hawaiian Stage Band* (or *Show Band*) has enabled the members and the public the opportunity to enjoy not only "big band" sounds of the 1930s and 1940s, but progressive jazz as well.

Each bandmaster in turn, has attempted to preserve and carry on the tradition and culture of those who came before. As one studies the evolution of societal structure, it is easy to see the Band's influence within the daily activities of the Honolulu society, even to this day. The tunes recorded on paper by Henry Berger are known around the world. What country anywhere on this earth has not heard the haunting melody of Lili'uokalani's *Aloha 'Oe*, first performed by the band in San Francisco in 1883? How many millions of school children are exposed to the music of Charles E. King, or marvelled at their early concert experiences under the direction of Domenico Moro, Earle Christoph, Lloyd Krause or Kenneth Kawashima? How many generations have made music a part of their lives because of the interest aroused through a performance of the Royal Hawaiian Band?


The band continues to serve the people of Hawai'i today by preserving the precious past. Their importance in the musical life of Honolulu has not diminished, but rather has increased in this fast-paced age. The band continues to move forward in their pursuit of excellence under the guidance of present Bandmaster Aaron David Mahi, a native Hawaiian. Their influence on today's society remains as strong as it

was over one hundred and fifty years ago. Bandmaster Mahi has brought the band to new heights of sound musicianship and performance, fostering a rebirth of Hawaiian pride for their *Royal Band*. This pride was readily seen during a 1988 tour to the mainland United States where the band performed to packed houses in Milwaukee, Wisconsin; Chicago, Illinois; and New York City, New York. It was in New York, on July 16, 1988 that another historic event occurred with the Band performing a concert at the celebrated Carnegie Hall. Hawaiians and lovers of Hawaiian music from all parts of the country attended this very special concert which again showed the vast diversity of the Band as they performed a variety of repertoire that included classics such as Mozart's *Flute Concerto in D Major* all the way to the ancient hula *Kaulilua Ike Anu Wai'ale'ale*. Their efforts were strongly rewarded with a thunderous standing ovation. Their existence is still flourishing. Let us treasure that existence forever. Mahalo.

APPENDICES

SAMPLE MUSICAL PROGRAMS

The following pages include a number of sample musical programs from various historical eras of the Royal Hawaiian Band's history. The evolution of musical repertoire is important in order to establish the sociological structure of the community during any given time. An interesting note regarding the program on page 176--The name F.W. Schmidt appears as bandmaster. Research reveals nothing regarding Mr. Schmidt, but it is the assumption of the author that Mr. Schmidt was a temporary bandmaster during Berger's absence in 1876-1877.

Musical Programme,

 HAWAIIAN MILITARY BAND,

Mr. L. A. Hutchison, Sept 24, 1872.

Opening March.	Griegs.
Introduction, Opera Belshazzar's.	Donizetti.
Remembrance of Home.	Wander
Choir and Scene, Opera Trovatore.	Verdi.
Great National Medley.	Keinicike.
2 Song by Evans. { Her bright smile haunts me still, I'm waiting my darling for thee.	
Fantasia, Opera Ophelus.	Offenbach
Wine, Wife and Song, Wally.	Strauss.
Cavatina, Opera Lombarden.	Verdi.
Parisian Life, Quadrille.	Offenbach.
Fun, Opera Tullstoft.	Beffe.
3 Quick Steps { Queen Emma, La Donnis, by H. Berger. } And Liliu.	

H. Berger,
 Bandmaster.

MUSICAL PROGRAMME

 HAWAIIAN MILITARY BAND,

Emma Square Jan 18. 1875.

A Ho Mo'i Lunalilo March. (new) Berger.

Air, Opera Falstaff. Balfe.

Coronation March. (new) Meyerbeer.

Lancers Quadrille. (new) Funst.


Air, Gavotte. King Louis XIII.

God Save the King March. Berger.

To conclude with a march around Emma Square.

H. Berger.

Band - Master.

MUSICAL PROGRAMME.
ROYAL  HAWAIIAN

MILITARY BAND,

At L. M. King Palakana, May 20.

March, "Queen Kapiolani";	Bergstr.
Overture, Opera, "The Bronze Horse";	Auber.
Selection, Opera, "The Huguenots";	Meyerbeer.
Waltz, "Il Pifferi";	Riviere.
Selection, Opera, "La Dame blanche";	Boieldieu.
Galop, "Prince Imperial";	Loato.

H. Bergstr.

F. W. SCHMIDT, Band Master.

Morning Serenade

ON THE BIRTHDAY

HER ROYAL HIGHNESS

PRINCESS LILIUOKalani

SEPTEMBER 2, 1874.

- Ka Moi Kalekaua March, *Berger*
- Silent Wishes, Melody, *Lange*
- Memories of Girlhood, (Waltz), *Ueberroth*
- All Alone, Ballad, *Brown*
- Home, Sweet Home, Popular Tune, *Payne*
- Liliu March, *Berger*
- Governor Dominis March, *Berger*

GRAND CONCERT,

BY THE

Royal Hawaiian Military Band,

H. BERGER, BAND MASTER.

At Emma Square, on Wednesday, March 22, 1876,

AT 1 O'CLOCK P. M.,

IN HONOR OF THE 19TH ANNIVERSARY

OF THE

Birth-Day of the Emperor of Germany

By request of the German Residents of Honolulu.

PROGRAMME—PART I.

- 1—CORONATION MARCH..... Meyerbeer
- 2—Overture, Opera, PETER SCHMOCK..... Weber
- 3—
 - a. ON THE SEA..... Schubert
 - b. I WOULD THAT MY LOVE..... Mendelssohn
- 4—A TALE OF HAPPY TIMES, Waltz..... Faust
- 5—REMEMBRANCE OF HOME..... Housen

PART II.

- 6—Grand Finale, Opera, THE MARRIAGE OF FIGARO..... Mozart
- 7—MORGENBLÄTTER, Waltz..... Strauss
- 8—
 - a. Quartette, Opera, THE NIBELUNGEN..... Dorn
 - b. Chorus, Opera, TANNHAUSER..... Wagner
- 9—
 - a. STORM MARCH..... Prejke
 - b. EMPEROR WILLIAM MARCH..... Berger

6th July. 1872.] 155th CONCERT. [2d June, 1876.

Moonlight Concert



EMMA SQUARE,

THIS EVENING,

Friday, June 2d,..... at 7:30 P.M.

PROGRAMME—PART I.

- 1—Prince Arthur's March..... *Henver*
 2—Overture, Opera, Emma of Antioch.... *Mercadante*
 3—Stories of the Vienna Forest, Waltz..... *Strauss*
 4—Grand Selection, Opera Grand Duchess (new).....
 *Offenbach*

PART II.

- 5—Grand Selection, Opera, The Siege of Rochelle....
 *Balfé*
 6—Morgenbletter, Waltz..... *Strauss*
 7—"I would that my love," Duetto..... *Mendelssohn*
 8—"Echoes of the Night," serio comic fantasia.....
 *Riviere*

N.B.—The next Moonlight Concert will be on
 Monday Evening, June 5th, 1876.



On Friday morning at St. Paul's Church
 In celebration of Mrs. Dominis senior's birthday

- | | | | |
|----|------------------|------------------|---------|
| 1. | March | Festival | Berger |
| 2. | Overture | Occasion | Faust |
| 3. | Serenade | Birthday | Nieland |
| 4. | Reminiscences of | Bellini | Gotfrey |
| 5. | Dance | Aborigine | Thier |
| 6. | Waltz | Vienna Blood | Fraas |
| 7. | March | Governor Dominis | Berger |
| 8. | March | Kanai Nei | Berger |

Honolulu, H. I. Aug 3 1888 Mrs. Dominis's
 Birthday
 H. Berger, Band Master

THE LORING OPERA HOUSE
FRIDAY, JULY 3, 1896.

ROYAL
Hawaiian Band

PROGRAM—PART I

1. March—American Republics..... *Thiele*
 2. Overture—French Comedy..... *Baker*
 3. Air—The Pirate..... *Bellini*
 4. Saxophone Solo—Queen Liliu-
kalanani..... *Luormio*
By the Leader.
 5. Song.....
 6. Song.....
 7. Song.....
 8. Solo Clarinet—Mantana..... *Round*
C. PALIKAPU.
 9. Waltz—Southern Breeze..... *Bucalossi*
 10. Poika—Aloha Ahi..... *Liberman*
 11. March—Lei Ohaona (with song)
..... *Kesaukaa*
- STAR SPANGLED BANNER
HAWAII PONOI

IF YOU WANT
Something Nice
To Eat in
Oysters, Boiled Ham,
Sausages or choice cuts
of Meat

Call at the
BOSTON MARKET MEAT CO.
OBARR, WILKINSON & STARK. Props.

The March Bicycle

LEADS THEM ALL.

The Columbus

Is the Best \$35 Wheel on the Market.

HEADQUARTERS

FOR BICYCLE RIDERS.

WM. L. PETERS.

GROCERIES

CHEAPER THAN EVER

—AT—

FULLER & FIELDS

720 Main Street

If you want a new

HARNESS

Go to

Sanger French

And have it made just as you want it.
He will clean, oil and repair your harness
at a reasonable price.

748 MAIN STREET

GREEK THEATRE,
UNIVERSITY OF CALIFORNIA, BERKELEY.

UNDER THE MANAGEMENT OF THE MUSICAL AND DRAMATIC COMMITTEE

Six Concerts by the

ROYAL HAWAIIAN BAND

CAPTAIN H. BERGER, DIRECTOR,

IN AID OF THE RELIEF FUNDS.

MAY 29 TO JUNE 4, EXCLUDING SUNDAY, AT 3:30
OPENING CONCERT, TUESDAY, MAY 29, 1906.

PART I.

1. Overture: "Hobnob in Alohia"..... *Song*
2. Introduction: "Bliss of Oahu"..... *March*
3. VocaL: (a) "Ke Aoha Hui Mui"
(b) "Makahauna"
Mahealani Nani Ahupai, Allee Ahi Kahoai.
4. WaLter: "Maunaloa Paper"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Stanza*
5. VocaL: (a) "Hele Houkela"
(b) "Makani Waiho"
Mahealani Nani Ahupai, Allee Ahi Kahoai.

PART II.

6. Solo: "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Song*
7. VocaL: (a) "The Captain"
(b) "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Song*
8. VocaL: (a) "The Captain"
(b) "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Song*
9. VocaL: (a) "The Captain"
(b) "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Song*
10. VocaL: (a) "The Captain"
(b) "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Song*

CHARGE OF PROGRAMME DAILY.

EACH EVENING THE ROYAL HAWAIIAN BAND WILL GIVE
CONCERTS AT 8 P.M., AT FLEETWOOD SPRINGS PARK,
FLEETWOOD, IN AID OF THE ALABAMA COUNTY
MATERNITY HOSPITAL.

GREEK THEATRE,
UNIVERSITY OF CALIFORNIA, BERKELEY.

UNDER THE MANAGEMENT OF THE MUSICAL AND DRAMATIC COMMITTEE

Six Concerts by the

ROYAL HAWAIIAN BAND

CAPTAIN H. BERGER, DIRECTOR,

IN AID OF THE RELIEF FUNDS.

MAY 29 TO JUNE 4, EXCLUDING SUNDAY, AT 3:30
WEDNESDAY, MAY 30, 1906.

PART I.

1. March: "King Cotton"..... *Song*
2. Overture: "Oahu"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Supple*
3. VocaL: (a) "Mahealani"
(b) "Lipulipo"
Mahealani Nani Ahupai, Allee Ahi Kahoai.
4. Introduction: "Java's Old Sacred Song"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Ballad*
5. VocaL: (a) "Mahealani"
(b) "Mahealani"
Mahealani Nani Ahupai, Allee Ahi Kahoai.

PART II.

6. Solo: "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Ballad*
7. VocaL: (a) "The Captain"
(b) "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Ballad*
8. VocaL: (a) "The Captain"
(b) "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Ballad*
9. VocaL: (a) "The Captain"
(b) "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Ballad*
10. VocaL: (a) "The Captain"
(b) "The Captain"
Mahealani Nani Ahupai, Allee Ahi Kahoai. *Ballad*

CHARGE OF PROGRAMME DAILY.

EACH EVENING THE ROYAL HAWAIIAN BAND WILL GIVE
CONCERTS AT 8 P.M., AT FLEETWOOD SPRINGS PARK,
FLEETWOOD, IN AID OF THE ALABAMA COUNTY
MATERNITY HOSPITAL.



PROGRAM

BERGER CENTENNIAL MASSES BAND CONCERT

By the Royal Hawaiian Band, augmented by the 14th Naval District Band, through the courtesy of Vice Admiral Robert L. Ghormley, USN; and a noted U. S. Army Artillery Band, through the courtesy of Col. H. H. Martin, USA, C.A.C.
 Domenico L. Moro, bandmaster of the Royal Hawaiian Band, conducting, assisted by Bandmaster Robert L. Vance, USN, and Bandmaster John J. Kahler, USA

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| <p>1. OLD HUNDREDS
(It was the custom of Berger to open all festival concerts with Old Hundred)</p> <p>2. MARCH — KOHALA
(Berger took the Royal Hawaiian Band to Kohala, Hawaii, in the town of King Kiahuna for the dedication of the revived statue of Kamehameha, the Great, of which the statue in Honolulu is a replica. Kohala is the birthplace of Kamehameha the Great, in whose honor Berger composed The Kameliunehi Hymn, now called Hawaii Poina and which is the territorial anthem.)</p> <p>3. STEAMER DAY</p> <p>BOAT SONG</p> <p>THE MANGO TREE — HAWAIIAN MELODY</p> <p>CHINESE MARCHES
(The first three of these four children's songs which have now been sung for two or three generations and are becoming folk songs were arranged by Berger. The fourth number honors Mrs. Freer, who with Berger and Mrs. Anna B. Tucker, were among the first to compose songs for island children.)
 Children's Chorus of 100 from the Honolulu playgrounds, through the courtesy of the City County Recreation Commission, under the direction of Mrs. Lu Collins, accompanied by the Royal Hawaiian Band Glee Club</p> <p>4. OVERTURE — POET AND PEASANT
(One of Berger's favorite overtures)
 DOMENICO L. MORO, conducting</p> <p>5. WALTZ — BLUE DANUBE
(Berger played under Strauss at the premiere presentation of The Beautiful Blue Danube in Paris in 1867. Berger was an ardent admirer of Johann Strauss II and through Berger, Strauss has had a great influence on Hawaiian music.)
 JOHN J. KAHLER, conducting</p> <p>6. SONG — LIMOLUO
 CHARLES VERNON PENNINGTON, violin
 BERGER, arranged by D. Moro</p> <p>7. SELECTION FROM LE TROVATORE
(Berger made it a rule to include in each of his programs at least one of the world's great musical classics)
 DOMENICO L. MORO, conducting</p> <p>ADDRESS — THE LIFE OF BERGER
 DOMENICO L. MORO, conducting</p> <p>8. MARCH — HUKI
(Berger's first march to be published as a standard number for military bands. First he received \$30)
 ROBERT L. VANCE, conducting</p> <p>9. EVENING STAR FROM TANNHAUSER
(This was one of the numbers played at the great celebration held at Luani Palae in 1914, honoring Berger's 70th birthday)
 BERGER, arranged by D. Moro
 DOMENICO L. MORO, conducting</p> | <p>10. SONG — AHI WELA (FIRE OF LOVE)
 GROSS, lyrics, MIRIAM IRLAND, LOUISE PONSINA, WILLIAM EWALIKO and WILLIAM SMITH
 DOMENICO L. MORO, conducting</p> <p>11. HILO MARCH
(Composed by Berger as a Hawaiian One Step—Hilo, this number has become popularly known as the Hilo March)
 ROBERT L. VANCE, conducting</p> <p>12. DUET — FROM THE OPERA NORMA
(One of Berger's favorite selections)
 MIRIAM IRLAND, LOUISE PONSINA, soprano</p> <p>13. MARCH — THE STARS AND STRIPES FOREVER
(Berger, who was always fond of marches and composed of striped bands, of them himself, received on various occasions high praise from John Philip Sousa for his matchless mastership in developing the Royal Hawaiian Band Stars and Stripes as Berger's favorite Sousa march.)</p> <p>14. A group of Hawaiian songs all composed and/or arranged by Berger. Presented by the Royal Hawaiian Band Glee Club. Michael Hanapi, director.</p> <p>a. HE INIKI (THE PANGS OF LOVE)
 JACK HELELUKE, baritone</p> <p>b. SWEET LILEHUA
 BERGER'S favorite Hawaiian love song, he named his daughter Lilehula. Mrs. Donald William Walker, for this song.
 LOUISE PONSINA, soprano</p> <p>c. KA INU WAI
 WILLIAM EWALIKO, tenor</p> <p>d. KO LEO (THY VOICE)
 JACK HELELUKE, baritone</p> <p>e. KUU HOME (OLD PLANTATION)
 LENA MACHURO, soprano
 NAPE, arranged by BERGER</p> <p>f. WALO PUNALAU (WATERS OF PUNALAU)
 MRS. ELISA HULL, BERGER</p> <p>g. KUWILIWILI IHO AU (CARESSINGLY)
 MICHAEL HANAPI, four voices and chorus
 WILLIAM SMITH, bass</p> <p>15. ALOHA OE
(Berger called Aloha Oe the best of Hawaiian songs. With the exception of Hawaii Poina, it was his favorite Hawaiian piece)</p> <p>16. HAWAII POINO
 BERGER, arranged by MORO
 HAWAII POINO is the territorial anthem. Originally called The Kameliunehi Hymn and which was named by King Kalakaua in 1873 as the Hawaiian national theme. It later became known as Hawaii Poino, taking its new name from the two winds of the hymn. For the concluding of this anthem, Mr. Moro—who since 1904 has not used a baton—will use the gold capped Koa baton presented to Berger by the members of the Royal Hawaiian Band on his 70th birthday. It is customary to rise to attention during the playing of Hawaii Poino</p> <p>17. THE STAR-SPANGLED BANNER
 DOMENICO L. MORO, conducting
 JOHN J. KAHLER, conducting</p> |
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Announcer
HOMER N. TYSON
 Broadcast and transcription
 courtesy of KGH

MUSICAL REPERTOIRE

The following compilation of repertoire has been gathered from a variety of sources including musical programs, bandmaster journals and newspaper listings during the Band's existence. It should be understood that when the name *Berger* appears, it does so as either the composer *or* the arranger of the music, for he was responsible for writing many of the Hawaiian melodies on paper that he heard upon his arrival and throughout his early years in Hawai'i. It should also be noted that this listing has been compiled directly from newspaper and program listings. Spellings have been left intact from the printed sources. Although some of the titles contained herein may be questionable, it is my hope that this listing may encourage further scholarly investigation.

A Bit of Blarney.....	Helf
A Bunch of Blackberries	Holzman
A Comical Musical Contest.....	Godfrey
A Deed of the Pen March	Moret
A Flower Lei, A Kiss Goodbye.....	Noble
A Runaway Girl.....	Caryll & Monckton
A Summer Night Overture	von Suppe
A Tale of Happy Times Waltz	Faust
Aborigines.....	unknown
Across the Atlantic.....	Alexander
Across the Rhine March	Zikoff
Across the Sea	unknown
Adelia.....	Donizetti
Adios Ke Aloha	Leleiohoku
Adjutant General March	Berger
Admiral Brown March.....	Berger
Admiral Pennock.....	Berger
After You Waltz	Waldteufel
Ahea Lau Vabine.....	unknown
Ahea 'Oe	unknown
Aheahe	Berger
Ahi Wela.....	Doirin/Berger
Ahiku Aukake.....	Berger
Ahiwala	unknown
'Aia Hiki Mai.....	Likelike
Air, Gavotte	King Louis XIII
Akahi Ho'i.....	Kalakaua/Berger
'Alekoki.....	Alohikea
Alhambra	Riviere
Alice, Where Art Thou.....	Asher
Alma Puhioke	Berger
Aloha Ahi Malama	Berger
Aloha Hawai'i Kuu Aina	unknown
Aloha Hawai'i.....	Shirakata

Aloha ia no Maui	Johnson
Aloha Ku'u Pua	unknown
Aloha No Wau	Leleiohoku
Aloha Nui	Berger
Aloha 'Oe March	Berger
Aloha 'Oe! Aloha 'Oe!	Berger
Aloha 'Oe	Lili'uokalani
Alte Kameraden March	Teike
Amager Polka	Godfrey
Amazonen	Berger
America Overture	Catlin
American Airs	Beyer
American Airs	Reeves
Andalusian Waltz	Friedman
Anne Boleyn	Donizetti
Annie Laurie	Habitt
Apollonia March	Kapppy
Army-Navy March	Mades
Aroldo Overture	Verdi
Artist Life Waltz	Strauss
Artist Polka	Strauss
Artist's Dream	Vollstedt
Athalie Grand March	Mendelssohn
Attila	Verdi
Auhe'a 'Oe Ke Kanaka	unknown
Auld Lang Syne	English folk song
Austrian National Anthem	W. A. Mozart
Azalia Polka	unknown
Babil and Brizon	Riviere
Bachus Cortege	Riviere
Ballanda Overture	Hertel
Barber of Seville	Rossini
Bartered Bride Suite	Smetena
Beautiful Italy, Where the Lemons Bloom	Strauss
Beautiful Kahana	King
Beautiful May Waltz	Strauss
Beautiful Ursula	Bratford
Beautiful 'Ilima	Berger
Beggar Student	Berger
Beguiner's Luck	Wilder
Belisario Cavatina	Donizetti
Belisario Finale	Donizetti
Belisario Overture	Donizetti
Bells of Cornville	unknown
Benediction	Berger
Berlin Life Overture	Conradi
Bersaglieri March	Eilenberg
Beyond the Reef	Pitman

Bid Me Discourse	Bishop
Bird's Beak	Fahrbach
Birthday March	Faust
Birthday Serenade	Eisoldt
Birthday	unknown
Bivouac Chorus	Petrella
Bivouac Finale	Petrella
Bivouac	Zikoff
Black Crook	Baker
Black Diamond	Harser
Black Eagle	Bru
Black Peter March	von Suppe
Blondinette	Dias
Blue and Gold Waltz	Lamotte
Blue Danube Waltz	Strauss
Blue Lakes Waltz	Millocker
Bluebeard	Offenbach
Blues on Parade	Bowles
Boccacio	unknown
Bohemian Girl	Balfe
Bon Jour	Zikoff
Bouquet Operas	Riviere
Brewer Lustig	Hunn
Bridal Tour	Sackur
Bronze Horse Overture	Auber
Brother in Arms	Anitiu
Bummer	Gungel
Cagliostro Waltz	Strauss
Calif of Bagdad Overture	Brieldieu
Captain Tinks	White
Carmen	Bizet
Cavalier Polka	Fahrbach
Centifolian	Faust
Charles E. King Medley	unknown
Charles VI Overture	Halcoy
Chicago American	Goddard
Chicago World Fair March	Mader
Christy Minstrels Medley	Reviere
Circus Renz	Fliege
Clorindy	Mackie
College Boys Schottische	Fosgate
Conference	Zikoff
Convent Garden March	Strauss
Cormorant	unknown
Cornflower's	Morley
Coronation March	Meyerbeer
Cosi fan Tutte	Mozart
Count Bauer March	Kral

Count Moltke March	Prentice
Crème de la Crème	Tobani
Cremerue Lancers	Hermann
Crown Prince March	Kral
Cumana	Barclay
Dalhousie March	Cook
Dance of the Serpents	Boccalari
Dancing on the Pier	Christie
Danse Jubilee	Anidius
Danse Macabre	Saint-Saens
Das Ganze Deutschland	Schat
Daughter of the Regiment	Donizetti
David and Absalom March	Longhurst
De Molay	Patz
Dead March	Handel
Defile	Arban
Defilia March	Lehnhardt
Defilir March	Bosshardt
Deillir March	Kuhner
Deux Marche Elegant	Wachs
Die Wacht am Rhein	unknown
Diplomat March	Sousa
Display Piece for Band	Morrissey
Dixie Land	Alstyn
Dixie	Foster
Doctrins Waltz	Strauss
Don Giovanni Overture	Mozart
Don Pasquale	Donizetti
Dorothy	unknown
Double Quick	Strauss
Dragoons	unknown
Dreamland Waltz	Berger
Dresden Funeral March	Balkmann
Drum Beating March	Faust
Dutch Foil Polka	Faust
E Ali'i No 'Oe	unknown
E Ka Ea Mau	unknown
E Kolu Mea Nui	unknown
E Ku'u Lei	King
Easter Parade	Berlin
Echoes of the Night	Riviere
Eglatine	Zikoff
Egyptian Ballet Suite	Luigini
El Capitan March	Sousa
'Eleile	Berger
Elizabeth and Claudio	Mercadante
Elua Manu I'iwi, Piccolo Solo	Kling
Elua no Maua	unknown

Emma of Antiod	Mercandante
Emma of Resburgh Overture	Meyerbeer
Emma Square March	Berger
Emperor William.....	Berger
Emperor's Review	Eilenberg
En Plaine Chase	Zikoff
Enchantment Overture.....	Herman
Epigramme	Gung'l
Erminie	arr. Meyrelles
Ernani.....	Verdi
Evolution of Yankee Doodle	Lake
Express March.....	Schrammel
Falstaff Opera, Air	Balfe
Fantasie Orpheus	Offenbach
Fantastic, Meditation	Lange
Farewell.....	Berger
Faust.....	Gounod
Festival	Bach
Festival	Conradi
Fifty Years.....	Berger
First Step	unknown
Flora	Farmer
Flott Galop	Strauss
Flowers of Joy	Gung'l
Flute Magic	Mozart
Flying Eagle March	Blankenburg
Folk Suite Overture	Gould
For Thee Waltz.....	Waldteufel
Forge in the Forest	Michaelis
Fourth of July	Berger
Fra Diavolo Overture	Auber
Francesca da Rimini	Tchaikowsky
French Comedy Overture	Bela
French	Berger
Friedensklange	unknown
Full Speed.....	Bohm
Fun at the Fair	unknown
Funeral March.....	Berger
Funeral March.....	Chopin
Funeral March.....	Laube
Gambrinus.....	Zikoff
Garrison Ball Polka	Gang'l
Gedan	Berger
Geneva of Brabant	Strauss
German Marches Medley	Leidenglanz
Gigi, Selections.....	Loewe
Gilded Youth.....	unknown
Girofla-Girofla.....	Lecuoq

Giuramento	Panelli
Glorious America March	Bloch
Glory Hallelujah	unknown
Glory	Michaelis
God and Bayadere	Auber
God in Mercy Hear My Prayer	White
God Save the King March	Berger
God Save the Queen	English anthem
Golden Myrtle Waltz	Fahrbach
Golden Shower	unknown
Good Bye	Zikoff
Good Comrade	Hainy
Good Night, My Beloved Child	Abt
Governor Carter March	Berger
Governor Dominis March	Berger
Governor Pinkham March	Berger
Grand Army of the Republic	Turner
Grand Dutchess	unknown
Grand Hawaiian Selection	Vierra
Great National Medley	Heinicke
Greetings Waltz	Labitzky
Gustav	Michalis
Gypsy Baron Waltz	Strauss
Hail Thee My Fatherland	Abt
Hail To The Chief	Sousa
Hapa Haole Hula Girl	Kinney
Hapa Haole March	unknown
Happy New Year	Godfrey
Hapsburg March	Kral
Hartman Funeral March	Balkmann
Haulelau	unknown
Hauli March	Berger
Hawaiian Cowboy	Bright
Hawaiian Independence March	Berger
Hawaiian Love Waltz	Berger
Hawaiian March	Berger
Hawaiian	Berger
Hawai'i Kuokoa	Berger
Hawai'i Nei March	Berger
Hawai'i Nei	Berger
Hawai'i Overture	Kealakai
Hawai'i Pono'i	Berger
He Iniki	unknown
He Lei no Liliu	unknown
He Mele Lahui Hawai'i	Lili'uokalani
Heat Lightning	Bowles
Henry	Ringleber
Her Bright Smile Haunts Me Still	Evans

Herald's Uniform Fanfare.....	unknown
Here In This Enchanted Place.....	unknown
Hermit's Bell Overture.....	Maillart
Hiki no Me Au.....	Berger
Hilo Kupa Loke.....	unknown
Hilo March.....	Ae'a
Hinano.....	unknown
Hit and Miss.....	Herroc
Hoffmann.....	Berger
Hole Honolulu.....	unknown
Hole Waimea.....	Leleiohoku
Homai Ho'i.....	unknown
Home Sweet Home.....	Payne
Hone A'a Nei.....	unknown
Honolulu Rifles March.....	Berger
Honolulu.....	unknown
Hot Foot.....	Lake
How Beautiful Thou Art.....	Weidt
Ho'eu'eu.....	unknown
Ho'o keno.....	Berger
Ho'oheno A 'O Pi'ilani.....	Lili'uokalani
Ho'ohono.....	unknown
Hudson River Suite.....	Grofe
Hui E.....	Unknown
Huki March.....	Berger
Hukilau.....	Owens
Hula March.....	Berger
Hula Medley.....	Berger
Hula, Hula, Honolulu.....	Miltner
Hulla-Hulla.....	Armand
Hungarian Melodies.....	Brahms
Hungarian Overture.....	Bela
Huntsmen.....	unknown
Hymn of Kamehameha I.....	Berger
Hymn To Hawai'i.....	Pitman
I Am Hawai'i.....	Bernstein
I'm Waiting, My Darling, For Thee.....	Evans
If I Were The King.....	Adam
Il Travatore, Choir Scene.....	Verdi
Il Troubadour.....	Verdi
Imi Au Ia 'Oe.....	King
Imperial City.....	Strauss
In Mark.....	Faust
In Silk and Satin.....	Faust
In the Centre.....	Stasny
Indian Mail.....	Lamotte
Indigo March.....	Strauss
Inoa Waipio.....	Allcon/King

Invincible Eagle March	Sousa
Iolanthe	unknown
Iris	Faust
Irish Airs Overture	O'Conner
Italian in Algiers	Rossini
Italian Melodies	Rempezotti
Italian Style Overture	Schubert
Ivan Overture	Conterno
Jerusalem	Verdi
Joan of Arc Overture	Verdi
Jolly Students	unknown
Juarez	Mendez
Jubilee	Coote
Ka Anoi	unknown
Ka Hea a Hiku	Berger
Ka Ho'oilō	unknown
Ka Inu Wai	Berger
Ka Ipo Lanao	Nape
Ka Leo	Berger
Ka Maile Waltz	King
Ka Makani Ka'ili Aloha	Kane
Ka Moani	unknown
Ka Mo'i Kalakaua	Berger
Ka Ua Loku	Alohikea
Ka Ulua	King
Ka Wa'a Nana ka 'Oe	Berger
Ka Wa'ahila	unknown
Kahi Wai Ao Alekoki	unknown
Kai Ohele	unknown
Kaimana Hila	unknown
Kaiulani	Berger
Kalākaua March	Berger
Kalamaku	unknown
Kamana Iho	unknown
Kamehameha March	King
Kamehameha V	Berger
Kamehameha Waltz	King
Kaneohe	King
Kapilina	unknown
Kapi'olani Park March	Berger
Kapi'olani	Berger
Kau Koapua	unknown
Kaua'i Mauka	unknown
Kaua'i	unknown
Kauka Opua	unknown
Kaukaopua	unknown
Kaulana 'O Hilo Hanakahi	Machado
Ka'a Wai	Berger

Ka'ala	Noble/Kauwe
Ke Aloha	Maui
Ke Aoha Hiki Mai	unknown
Ke Awa'awa	unknown
Ke Inoa Moae	unknown
Ke Kali Nei Au	King
Ke Kanonoki.....	unknown
Ke Kaulike.....	unknown
Ke Maouni.....	unknown
Ke Wa'ahila.....	unknown
Kealoha	unknown
Keanu Ahiahi	unknown
Keep Your Eyes On The Hands.....	Todaro/Johnston
Keone O Kailua	unknown
Ke'elikelani.....	Berger
Kila Kila O Haleakalā	King
Kilioulani.....	arr. Abing
Kinderball	Anitius
King Cotton March.....	Sousa
King Cotton	Sousa
King Kamehameha	Noble
King Lunalilo March	Berger
King Williams	Scifers
King's Grand Music, No. 373.....	unknown
King's Lieutenant Overture.....	Titl
King's Own March.....	Berger
Kleiner Schelm	Faust
Kō Leo.....	unknown
Kō Maka Palupalu	Ae'a
Kokohi E Hohe.....	unknown
Kokohi.....	Lili'uokalani
Kokoma	unknown
Kolopa	unknown
Kona Au	unknown
Koni Au I Ka Wai	Kalakaua
Korean March	Berger
Ku Wiliwili Iho Au	Berger
Kuhio Bay.....	Bishaw
Kupu.....	unknown
Kuu Lei Momi	Halstead
Ku'u Ipo Aloha	unknown
Ku'u Pua I Paoakalani	Lili'uokalani
Ku'u Wehi.....	unknown
La Dame Blanche Overture.....	Boieldieu
La Hanau O Ka Mo'i	Berger
La Hanau O Ke Ali'i Overture	Berger
La Muette Overture	Auber
La Paloma	unknown

La Pirata.....	Bellini
Lancers Quadrille.....	Faust
Lancers.....	Faust
Lancers.....	Menier
Land of Enchantment, Themes	Grofe
Lani Huli	unknown
Lapule ma Manoa.....	unknown
Last Days of Pompeii	unknown
Last Judgement	unknown
Lau Vabine	unknown
Laura.....	unknown
Le Pres aux clerics.....	Herold
Left & Right Lancers.....	Berger
Lehua Liko	unknown
Lei Awapuhi	Kealakai
Lei Kohala	unknown
Lei Lehua	King
Lei Liko Lehua	King
Lei Pakalana.....	unknown
Lei Pikake.....	Kealakai/King
Lei Poni Mo'i.....	unknown
Leilani Hula	unknown
Leopoldino Polka	Paque
Les Pantineur Waltz	Waldteufel
Les Roses	unknown
Let's Go March.....	Wood
Libussa	Zikoff
Lieder.....	Budirk
Life for the Czar	Glinka
Light Cavalry Overture	von Suppe
Lihi Kai o Ohele	unknown
Liholiho.....	Princess Emma
Like Lehua	unknown
Like no a Like.....	Berger
Like the Wind.....	Faust
Likelike March	unknown
Likelike	Berger
Liliha March.....	Berger
Liliu E	Kaulia
Lili'uokalani	Berger
Linda	Donizetti
Lindy Lou Intermezzo	Allen
Lipolipo ka Wai O Eleile	Berger
Litle Flatterer.....	Eilenberg
Lohengrin Bridal Chorus.....	Wagner
Lohengrin Finale	Wagner
Lohengrin	Wagner
Lombarden Cavatina	Verdi

Lombardians	Strauss
Looking Upward.....	Sousa
Louisa.....	Metra
Love Among the Roses.....	Coote
Love Had His Sleepless Head	Rappey
Love in Idleness.....	Macbeth
Love Me Waltz	Coward
Love Not.....	Clarcken
Love's Old Sweet Song	Budalossi
Love's Serenade	Starke
Lucia di Lammermoor.....	Donizetti
Lucretia Borgia	Donizetti
Luisa Miller.....	Bergson
Luma Ha'i.....	unknown
Lunalilo	Berger
Lunamaka'ainana	Berger
Lysistrata Overture	Linke
Ma Lana'i Anu Ka Makani	Berger
Madame Argot	unknown
Mahalo Nui.....	unknown
Mahina Malamalama	Hawaiian song
Mai Ka'i Kamakini o Kahala	Berger/Doirin
Mai Poina 'Oe Ia'u.....	Doirin
Maika'i Waipi'o	Likelike
Maka Lii	unknown
Makapali.....	unknown
Makiki Lancers.....	Berger
Malama.....	unknown
Malanai anu ka Makani	Berger
Malanai Puu Okulu.....	Keliiiaa
Malanai	Hawaiian song
Maluika 'Oe.....	unknown
Manoa Tua Wahine	unknown
Manolo	unknown
Manualua.....	unknown
Maoni Ke Ala	unknown
Mapuana.....	Kinney
Marche Slave	Tchaikowsky
Marching Through Georgia.....	unknown
Maritana, selection.....	Wallace
Marraige of Figaro	Mozart
Martha.....	Flotow
Martyrs.....	unknown
Mascotte.....	unknown
Mass, Gloria	Mozart
Master Melodies from Famous Light Opera	Sefranek
Matuschka	unknown
Mau Iho	unknown

Maui Anuenuc	unknown
Maui Girl	Kalapana
Maui Overture	Kealakai
Mauna Kea	Tully
Mauna Loa	unknown
Maunalua Loa	unknown
Maunalua	unknown
Maunawili March	Berger
May March	unknown
May Time	Romberg
Mayor Wilson March	Kealakai
Me Anuanu	unknown
Mele Kaulana	unknown
Melody Echoes	unknown
Metropolitan Scene	Beebe
Mexican	Demouy
Mi Nei	King
Mid-Pacific Carnival March	Berger
Midnight in Paris	Conrad/Magidson
Midnight Polka	unknown
Mikado	Gilbert/Sullivan
Mikioi	Berger
Milihai Pua	Berger
Minstrel Boy	unknown
Moae	unknown
Moani Ke Ala	Leleiohoku
Moaula	Berger
Moku Kia Kahi	Bray/Noble
Molokama	unknown
Moloka'i Makai	unknown
Moloka'i	unknown
Molokini	unknown
Mololani	unknown
Moonlight	Moret
Morgenblätter Waltz	Strauss
Morning	Beethoven
Mozart Overture	von Suppe
Musical Delusions	Schreiner
Musical Review	Reviere
My Coconut Island	Brown
My Fair Lady Selections	Loewe
My Favorite	Faust
My Friend	Gassner
My Hawaiian Souvenirs	unknown
My Heart Bowed Down	Balfe
My Old Kentucky Home	Dalbey
My Queen Waltz	Coote
My Tane	Noble

Myrtle Wreath Polka	Stasay
Na Kupukupu	unknown
Na Lei O Hawai'i	King
Na Moku Eha	Kealoha
Nabucco.....	Verdi
Nakira's Wedding	unknown
Nancy Lee March	Kapppy
Nani Haili	unknown
Nani Kauai	Alohikea
Nautical Moments	Winter
Nawiliwili	unknown
New Vienna Waltz	Strauss
New Year's Hymn	unknown
Ne'ene'e Mai A Pili	King
Nibeinogen	Dorn
Nightingale and Frogs.....	Eilenberg
Nightingale Polka	unknown
Nihau Lilio	unknown
Nohea	Kealakai
North and South Medley	Tobani
Now and Then Polka	Coote
Nui Mauoni	unknown
Nu'uau Mapuna	unknown
Nu'uau Valley.....	Berger
Nu'uau Waipio.....	unknown
Nu'uau Waipuna.....	Berger
Nu'uoka Palai	Berger
O Anapau	unknown
O Kamaano.....	unknown
O Moakeano	unknown
Oberon Overture	Weber
Oberto	Verdi
Ocean of Love	Douglas
Oh, Ye Valleys and Ye Mountains.....	Sackur
Oi Ho'i Ha	unknown
Oiwi Nani	unknown
Old Comrades March	Peike
Old Hundredth	Bingham
Old Plantation	Nape
On America	Smith
On Parade March	Sauvlet
On The Beach at Waikiki.....	Kailimai
On The Beautiful Blue Danube	Strauss
On The Field of Honor March.....	Faust
On the Millstream	Eilenberg
On The Moonlit Stream.....	English folk song
One Little Dream of Love	unknown
One Thousand & One Nights	Strauss

Opening March.....	Ziegler
Opera Belisario, Introduction	Donizetti
Oriental	Maric
Orpheus Fantasia	Offenbach
Over Land and Sea March	Faust
Over the Waves Waltz	Rosas
Overture Hedge and Ditch Galop.....	Faust
Overture Solennelle	Tchaikowsky
Palama	unknown
Pālolo Hula.....	King
Pamphlet	unknown
Paoakalani.....	Lili'uokalani
Parade	Ziegler
Paradise of the Pacific Waltz.....	Berger
Parisian Life Quadrille.....	Offenbach
Parisina Cavatina	unknown
Patience.....	Sullivan
Pau Oha Olelo March	Berger
Pau	unknown
Pa'au'au Waltz.....	King
Peanut Polka	Farnon
Pedro March.....	Berger
Pehea Ho'i Au	King
Perichole	Offenbach
Persion	unknown
Peter Gohmon	Weber
Peter Schmoll Overture.....	Weber
Petersdorf.....	Faust
Petofi Overture	Pecsi
Phedre Overture.....	Massenet
Pidgin English Hula.....	King
Pierrot, Air de Ballet.....	Hadley
Piff, Paff	Fliege
Pili Aoao.....	Berger
Pili Me 'Oe	King
Pinafore.....	Gilbert/Sullivan
Pineapple Poll	Gilbert/Sullivan
Piping Times.....	Brewer
Pirates of Penzance	Gilbert/Sullivan
Pizzaro March	Arbuckle
Pizzicato	Strauss
Pleasant Memories Medley	Beyer
Poet and Peasant Overture.....	von Suppe
Pohai Kealoha	unknown
Poina 'Ole.....	unknown
Poli Pumehana.....	Nape
Polka-Ponting.....	unknown
Pomona Galop.....	Leutner

Pomonia Waltz	Waldteufel
Pompon	Lecoco
Poni la	arr. Abing
Poppies	Moret
Popular Melodies	Clauder
Potpourri	Lambelot
Pouting Face Polka	Faust
Praise The Lord Hymn	Welly
Pretty Birds	Cooke
Pretty Red Hibiscus	unknown
Pretty Women	Berger
Prince Imperial	Coote
Prince Methusalau	Strauss
Prince of Pilsen	Luders
Princess Kaiulani March	Berger
Princess Royal	Albert
Promilda and Constanze	Meyerbeer
Pu Chulu	unknown
Pua Alani	Berger
Pua Carnation	unknown
Pua Lilia	Alohikea
Pua Mana	unknown
Pua Me Oa	unknown
Pua Onaona	King
Pua Pikake	unknown
Pua Roselani	unknown
Pua Tuberose	unknown
Pupu ao Ewa	unknown
Pupu Kani 'Oe	unknown
Pupule	unknown
Put Me In My Little Bed	White
Pu'u o Hulu	Berger
Pu'unui March	Kaleikoa
Pu'uwa'awa'a	Kaai
Quanita Overture	von Suppe
Quanita	von Suppe
Quartetto di Concert	Perolini
Queen Emma Funeral March	Berger
Queen Emma March	Berger
Queen Kapi'olani	Michiels
Queen Lili'uokalani March	Berger
Queen Lili'uokalani, Saxophone Solo	Libornio
Queen of England	Piefke
Queen of Spades Overture	von Suppe
Queen Victoria	Berger
Queen's Birthday March	Berger
Queen's Handkerchief	Strauss
Queen's Own	Amillion

Radelsky March.....	Strauss
Radio Hula.....	unknown
Recollections of the War.....	Beyer
Red and Black Polka.....	Coote
Remember Me.....	Gungil
Remembrance of Home.....	Hauser
Remembrance.....	unknown
Reminiscences of Donizetti.....	Godfrey
Reminiscences of Hawai'i.....	Kealakai
Reminiscences of Meyerbeer.....	Berger
Reminiscences of Offenbach.....	Conradi
Reminiscences of Rossini.....	Godfrey
Reminiscences of Weber.....	Godfrey
Reminiscences of Verdi.....	Godfrey
Requiem.....	Schilling
Revelry Overture.....	Jewell
Reverie Waltz.....	Waldteufel
Rhine Sounds.....	Latann
Rienzi.....	Wagner
Rigoletto Finale.....	Verdi
Robert le Diable.....	Meyerbeer
Robin Hood.....	De Koven
Romeo and Juliet.....	Mendelssohn
Romilda and Constance Overture.....	Meyerbeer
Rosamunde Overture.....	Schubert
Rose Maiden.....	unknown
Rose of Castille.....	Blafe
Rose of Honolulu.....	Armstrong
Rose of Shiras.....	Eilenberg
Royal Hawaiian.....	Berger
Royal Irish.....	Riviere
Royal Lancers.....	Riviere
Runaway Girl.....	Monckton
Russe.....	Franke
Russian Songs Fantasia.....	Riviere
Salamanca Bolera.....	Riviere
Salute The Duke.....	Ellington/Yoder
Sari, Operetta selection.....	Kalman
Schubert.....	von Suppe
Scotch Airs.....	Ackerman
Second Regiment of Connecticut March.....	Reeves
See-Saw Waltz.....	Crowe
Semiramide Overture.....	Rossini
Semper Fideles.....	Sousa
Serenata.....	Macbeth
Sharpshooters March.....	Oscar
Shoo Fly.....	Hoffmann
Shores of Haleiwa.....	unknown

Silesia	Weberschaer
Silver Threads Among the Gold	arr. Kealakai/Kealeikoa
Sing Me A Song of the Islands	Owens/Gordon
Singer's Pleasure Polka	Strauss
Slightly on the Marsh.....	unknown
Snake Fence Country.....	Cable
Soft Glances	Nevaux
Soldier's Song Waltz.....	Gang'l
Song of the Islands	King
Songs and Dances of Northern Europe	Kuhner
Sonnambula.....	Bellini
Sounds From Near and Afar.....	Burald
Southern Breeze Waltz.....	Meisler
Souvenir	Zikoff
Spanish Bouquet.....	Riviere
Spanish Students	Waldteufel
Sporting Club	Ringleben
Springflowers Waltz	Boungner
St. Agnus Eve	Sullivan
St. Anne Hymn	Berger
Stadella.....	unknown
Star Spangled Banner.....	Key
Stars and Stripes Forever	Sousa
Stephanie.....	Czibulka
Storm.....	Priefke
Stradella.....	unknown
Street Scene.....	Newmann
Streetcars	Arndt
Struggle for Fortune Overture	Suppe
Subilant Waltz	Fahrbach
Suez.....	Werson
Summer Evening	Waldteufel
Sunny Land Waltz.....	unknown
Swedish Wedding March	Soderman
Sweet Lei Lehua March.....	Berger
Sweet Lei Lehua	Kalākaua/Berger
Sweet Lei Mamo.....	Hopkins
Sweet Lei 'Ilima.....	unknown
Sweetheart.....	Burald
Sybilla.....	Parlow
Syltana Overture	Weber
Symphony of Blues at Waikiki.....	Berger
Syrens.....	unknown
T.O.O.F.....	Samuel
Ta Martiri.....	Donizetti
Ta-ra-ra-boom-de-ay March	unknown
Tahana.....	Hopkins
Tannhäuser Chorus	Wagner

Tannhäuser March	Wagner
Tarquato Tasso.....	Donizetti
Tausendorchan	Faust
Temperance Crusade.....	Berger
Tentonia	Richner
Thanksgiving Hymn.....	Wely
That Moaning	Beth
That's the Hawaiian in Me.....	Owens
The 100 Virgins	Rappey
The Aborigines.....	Thiere
The Armourer	Lortzing
The Army March	Berger
The Autumn Queen Overture.....	Bigge
The Bat's Quadrille	Strauss
The Beautiful Galathea	von Suppe
The Blacksmith.....	Eilenberg
The Blindmen of Toledo.....	Mehul
The Brigands	Mervadante
The Colonel March.....	Kapppy
The Column March.....	Euhner
The Count of Ory	Rossini
The Crackerjack	Mackie
The Cricket.....	Audran
The Czarina	Ganne
The Diplomat March	Sousa
The Dudes March	Wagner
The Elite March	Kuhner
The Everlasting Day	Biven
The First Kiss	Neumann
The First Step Polka	Coote
The Fledermaus.....	Strauss
The French Maid	Slaughter
The Gallant Boulevardier.....	Cacavas
The God and the Bajadere.....	Auber
The Grand Duchess	Offenbach
The Grand International Musical Congress	Sousa
The Happy Hypocrite Overture.....	Elwell
The Hawaiian Hotel March	Berger
The Holy City	Adams
The Humming Bird.....	Selling
The Hunt Overture.....	Schneider
The Japs' Tattoo	Laurendeau
The Lewis and Clarke Exposition March.....	Young
The Light Cavalry Overture	von Suppe
The Little Pouting Face Polka	Faust
The Lombardians	Verdi
The Man Behind The Gun March	Sousa
The Marseillaise	unknown

The Martyrs.....	Donizetti
The Merry Wives of Windsor	Nicolai
The Messenger Boy	Monckton
The Mother Marianne Hymn.....	Berger
The Mountaineer.....	Paccini
The Mulligan Guard	Brahams
The North Star Overture	Meyerbeer
The Oath Overture	Auber
The Ocean of Love	Douglas
The Palace Bugler	Weissenborn
The Palms.....	Faure
The Pirate.....	Bellini
The Puritans	Bellini
The Rivals	Pettec
The Serenade.....	Herbert
The Shepherd's Dream	Taylor
The Skater's Waltz	Waldteufel
The Source Waltz	Waldteufel
The Southern Breeze	Meisler
The Spirit of Liberty March	Sousa
The Star of Bethlehem.....	Adams
The Stars	unknown
The Surf.....	Steinhausen
The Syrens Waltz.....	Waldtenfel
The Thunderer March	Sousa
The Trumpeter of the Prince Overture	Bazin
The U.S.S. Philadelphia March	Berger
The Volunteers March	Metra
The Volunteers.....	Sibolo
The Waltzing Cat.....	Anderson
The Wedding March	Mendelssohn
The Wedding of the Winds	Hall
The Winner.....	Mackie
The Yankee Girl March.....	Lampe
There Is But One Imperial City, There Is But One Vienna	Strauss
Thine Alone.....	unknown
Thou and Thou Waltz	Strauss
Thousand Steamers March	Berger
Three Quick Steps	Berger
Times.....	unknown
Titus Overture.....	Mozart
To Make You Love Me.....	unknown
To You, Sweetheart Aloha	Owens
Tomi Tomi.....	Nape
Torchlight Procession March	Meyerbeer
Toronto Bay	Cagnier
Town and Country	Strauss
Tra Diavolo Overture.....	unknown

Tramp, Tramp, Tramp.....	unknown
Tramway Galop.....	Burgmein
Traviata.....	Verdi
Trip to Europe Medley.....	Conradi
Troubador Cavatina.....	Verdi
Troubador Duet.....	Verdi
True Blue March.....	Teike
True Love.....	Kretschmer
Trumpeter of the Prince.....	Bazin
Tua Wahine, O Manoa.....	unknown
Twenty Years Festival March.....	Berger
Two Costa Rican Dances.....	Quesada
Two Kindred Souls.....	Eilenberg
Tyroles.....	Calkin
U.S. Army Quadrille.....	Tobani
Ua Hiki No me A'u.....	Berger
Ua Like No A Like.....	Everett
Ua Noho au a Kupa.....	unknown
Uheuhene.....	King
Uina Loko.....	Kalani
Ula Hua Wale.....	unknown
Ulundi Grand March.....	Frayling
Uluwehi O Ka'ala.....	Kanihomauole
Uncle Sammy March.....	Holzman
Union March.....	Haine
Union March.....	Kuhner
United Flags March.....	Gabriel
United States March.....	Berger
Vabine.....	Berger
Valse Blue.....	Margis
Vandalia March.....	Berger
Vestule.....	unknown
Victoria.....	Herrmann
Vienna Blood Waltz.....	Strauss
Vienna Bonbons.....	Strauss
Vienna Chronicle Waltz.....	Strauss
Vienna Forest Waltz.....	Strauss
Vienna March.....	Schrammel
Virginia Rhapsody.....	Wood
Vivat.....	Zikoff
Wahine U'i.....	Kahale
Wai Aniani.....	unknown
Wai Eha.....	unknown
Wai Mapuna.....	unknown
Wai Puna Lau.....	Holt
Waikini.....	unknown
Waimanu Iuka.....	unknown
Waimomona.....	unknown

Waipi'o	Kealakai
Wai'alae.....	Kealakai
Wai'anuenue.....	unknown
Wally	Heinsdorf
Waltz, Wine, Women, and Song	Strauss
War Game March	Jacobsen
Washington Post March	Souza
Watteau Dance.....	Glendon
Wedding of the Winds	Hall
Well of Love	Balfe
When Scenes Are Brightest.....	English folk song
Whispering Hope.....	English folk song
Whistling Rufus March.....	Mills
Wildauer March	Kuhner
Wiliwili Wai.....	Lili'uokalani
William Tell Overture	Rossini
Wonderful One.....	Whiteman
Wonderland By Night.....	Gunter-Meumann
Yankee Doodle.....	folk song
Ye Olden Times Medley	Conradi
Ye Olden Times.....	Beyer
Yes We Have No Bananas	Silver & Cohn
You and I Polka	unknown
Young Aristocrat.....	Malliat
Zampa Overture.....	Herold
Zerlina.....	Euling

MEMBERSHIP ROSTERS

The following membership rosters of the Royal Hawaiian Band have been pieced together from a variety of collective sources including government documents, bandmaster journals, newspaper stories and printed programs. This compilation includes both full and part-time members, as far as could be compiled.

BANDMASTER OLIVER, 1836

Hyatt, George Washingtonflute, clarinet

BANDMASTER GEORGE WASHINGTON HYATT, 1845-1848

Anderson, James unknown
 Cummins, Issac..... unknown
 Francis, Joseph..... unknown
 Garrison, Henry unknown
 Johnson, Charles unknown
 Madgo, William unknown
 Reid, William unknown
 Smith, James..... unknown
 Smith, Oliver unknown
 Vose, Samuel..... unknown

BANDMASTER WILLIAM MERSEBURGH, 1848-1870

No known records as to membership rosters

BANDMASTER WILLIAM NORTHCOTT, 1870-1871

No known records as to membership rosters

BANDMASTER FRANK MEDINA, 1871

No known records as to membership rosters

BANDMASTER HENRY BERGER, 1872-1915

Ae'a, Joseph Kapaeau unknown
 Aiu, J unknown
 Akana, J..... bassoon
 Akina, M.K vocal
 Alani, A.W..... unknown
 Alapa'i, Nani vocal
 Amasiu, John..... cornet
 Ambler, J..... unknown
 Anahu, William cornet
 Arnaud, Louis E unknown
 Aylett, William cornet
 Baker, Alani clarinet

Baker, Robert H.....	bass
Brandt, E.....	unknown
Brown, J.....	unknown
Chilton, Julia Keliiaa.....	vocal
Colburn, John.....	percussion
Correa, M. F.....	clarinet
de Freitas, J.....	unknown
Ellis, John.....	violin, piano
Ellis, William.....	saxophone
Elona, A.H.....	clarinet
Ernestberger, J.P.....	unknown
Ewaliko, William.....	trombone
Freitas, J.C.....	percussion
Garcia, M.....	alto horn
Gilman, G.K.....	clarinet
Gomes, Jose M.....	clarinet
Hariama, S.A.....	unknown
Heanu, Henry.....	trombone
Heitmann, H.....	unknown
Hiram, S.....	trombone
Ingham.....	unknown
Ioela.....	unknown
Iona, Andy.....	saxophone
Iosia.....	unknown
Kaaa, J.K.....	bass
Kaaua, Joseph.....	unknown
Kahele, Iokia.....	unknown
Kahoa.....	unknown
Kaikane, M.C.....	unknown
Kaili, Sam.....	bassoon
Kaiwi, D.....	oboe
Kakalia, P.K.....	clarinet
Kaleikoa, Charles P.....	clarinet
Kalua, J.M.....	unknown
Kamaehoakali, Daniel.....	unknown
Kamakahiki, Ioela.....	unknown
Kamaka'ia, Meha.....	unknown
Kamanao, S.P.....	unknown
Kamapua.....	unknown
Kanai.....	unknown
Kaniela.....	unknown
Kanoho, Annie.....	vocal
Kanoho, J.....	bass
Kanoho, P.....	clarinet
Kapua, Robert S.....	alto horn
Kau, D.....	unknown
Kauai, K.S.....	unknown
Kauhi, S.....	unknown

Kauiauaao	unknown
Kaulua, Moke	unknown
Kealakai, Mekia	trombone, flute
Kealakai, N.A	unknown
Keawe, H	alto horn
Keogh, W.M	unknown
Keona	unknown
Kimo	unknown
Komeke	unknown
Kreuter, Charles	cornet
Kuamoo, John	percussion
Lehua, Lei	vocal
Lewis	unknown
Libornio, Jose	saxophone
Lokia	unknown
McCabe, James	bass
Machado, E	unknown
Maha, H	unknown
Mahuka	unknown
Maha, J	unknown
Mendoza, Macario	baritone
Meyer, F	unknown
Mochoekahi, D	unknown
Moniz, M	cornet
Nakipi	unknown
Naone, David	clarinet, saxophone
Naone, John	percussion
Nape, D	clarinet, saxophone, flute
Nawahi, D	unknown
Nawaianau, V.K	unknown
Nunes, L	saxophone
Opeka, S	clarinet
Ordway, U.J	unknown
Pa, J	trombone
Pali	unknown
Palikapu, Chas	clarinet
Pawaa	unknown
Pedro	unknown
Peters, Kalani	oboe
Pio	unknown
Pohina, James	saxophone
Punua, J	trombone
Rodrigues, A	unknown
Rodrigues, C.F	unknown
Rosen, J	unknown
Salamanco, Lazaro	clarinet
Santanna, F	clarinet
Santanna, S.G	clarinet

Sea, W.....	cornet
Spencer, R.....	unknown
Sumner, J.....	unknown
Vierra, Frank J.....	unknown
Waiamau, L.....	cornet
Wela, G.....	alto horn
Whiting, R.H.....	cornet
Williama.....	unknown

BANDMASTER KALANI PETERS, 1916-1917

Amasiu, John.....	cornet
Anahu, William.....	cornet
Aylett, William.....	cornet
Chilton, Julia Keliiaa.....	vocal
Correa, M. F.....	clarinet
Ewaliko, William.....	trombone
Garcia, M.....	alto horn
Gomes, Jose M.....	clarinet
Heanu, Henry.....	trombone
Kaili, Sam.....	bassoon
Keleikoa, Charles P.....	clarinet
McCabe, James.....	bass
Mendoza, Makario.....	baritone
Naone, John.....	percussion
Poahina, James.....	unknown
Punua, John.....	alto clarinet
Salamanca, Lazaro.....	clarinet

BANDMASTER ROBERT H. BAKER, 1917-1920

Alawa, George.....	unknown
Alohikea, L.....	vocal
Amasiu, John.....	cornet
Anahu, William.....	cornet
Apiki, Sam.....	unknown
Aylett, William.....	unknown
Baker, Sam.....	unknown
Chilton, Julia Keliiaa.....	vocal
Crowell, James.....	unknown
Correa, M. F.....	clarinet
Ewaliko, William.....	trombone
Garcia, M.....	alto horn
Gomes, Jose M.....	clarinet
Heanu, Henry.....	trombone
Hilea, Robert.....	unknown
Kahea, Fred M.....	unknown
Kahele, William.....	clarinet

Kaikana, W.....	unknown
Kaili, Sam.....	bassoon
Kaleikoa, Charles P.....	clarinet
Kamakani, James.....	unknown
Kamaunu, Robert.....	unknown
Kamau'u, Samuel.....	trombone
Kapule, Z.....	unknown
Kila, Louis.....	Eb bass
Machado, Lena.....	vocal
Maluna, George.....	BBb bass
McCabe, James.....	bass
Mendoza, Makario.....	baritone
Naone, John H.....	percussion
Poahina, James.....	unknown
Pololu, David.....	unknown
Pomroy, L.M.....	unknown
Puha, W.M.....	alto clarinet
Punua, John.....	unknown
Salamanco, Lazaro.....	clarinet
Smith J.....	unknown

BANDMASTER MEKIA KEALAKAI, 1920-1926

Abing, Rogers.....	cornet
Alcones, S.....	unknown
Alohikea, Lizzie.....	vocal
Amasiu, John.....	cornet
Apiki, Stephan.....	unknown
Baguio, Marcelo.....	clarinet
Bernal, D.....	bassoon
Birch (Kalihi), Joseph.....	alto clarinet
Calavines, Emilio.....	Eb clarinet
Chilton, Julia Keliiaa.....	vocal
Correa, M. F.....	clarinet
Ewaliko, William.....	trombone
Garcia, M.....	alto horn
Gomes, Jose M.....	clarinet
Heleluhe, Jack.....	vocal
Kahele, William.....	unknown
Kaleikoa, Charles P.....	clarinet
Kamahele, Solomon.....	baritone
Kamai, E.....	unknown
Kamauu, Samuel.....	trombone
Kamaunu, Robert.....	unknown
Kang, Y.....	unknown
Kapi'ioho, K.....	unknown
Keaweamahi, Kealoha.....	unknown
Kila, Louis.....	Eb bass

Machado, Lena	vocal
Maluna, George.....	BBb bass
Mendoza, Makario	baritone
Motta, Joseph	percussion
Nahalea, Moses	alto sax
Naone, John.....	percussion
Pawaa, J.....	unknown
Puha, W.M.....	alto clarinet
Punua, John	alto clarinet
Salamanco, Lazaro	clarinet
Smith, William S.....	clarinet
Zablan, Benjamin	cornet
Zecah.....	unknown
Zemora, F.....	unknown

BANDMASTER JOHN AMASIU, 1927-1929

Abing, Rogers.....	cornet
Alohikea, L.K	vocal
Apiki, S.....	euphonium
Baguio, Marcelo	clarinet
Beniamina, Kauai	cornet
Bernal, D	bassoon
Birch, Jonah	alto clarinet
Calavines, Emilio	Eb clarinet
Chilton, Julia Keliiaa.....	vocal
Condon, Issac	tenor saxophone
Correa, M. F	clarinet
Ewaliko, William	trombone
Faipaua, Loa.....	unknown
Gomes, Jose M	clarinet
Haiku, Antonio.....	unknown
Heleluhe, Jack	vocal
Ho'okano, George P.....	soprano saxophone
Jeremiah, Wallace	clarinet
Kaas, S.F.....	baritone
Kahele, W	clarinet
Kaleikoa, Chas. P	clarinet
Kamahele, S.....	baritone
Kamau'u, Samuel.....	trombone
Kapi'ioho, K	piccolo, flute
Kepo'o, J	cornet
Kila, Louis.....	Eb bass
Leleo, D.....	cornet
Maluna, G.....	BBb bass
Matthew, Charles	alto clarinet
Moke, W	clarinet
Motta, J	percussion

Nahalea, Moses	alto saxophone
Naone, John.....	percussion
Panoke, John	cornet
Pratt, H.....	alto clarinet
Puha, W.M.....	oboe
Punua, John	alto clarinet
Sheldon, M	tenor saxophone
Smith, W.....	clarinet
Tecson, A	euphonium
Watson, Duke.....	cornet
Zablan, Benjamin	cornet
Zamora, F.....	oboe

BANDMASTER MEKIA KEALAKAI, 1930-1932

Abing, Rogers.....	cornet
Ayat, Herman	unknown
Baguio, Marcelo	clarinet
Beniamina, Kauai.....	cornet
Birch, Jonah	alto clarinet
Calavines, Emilio	Eb clarinet
Condon, Issac	tenor saxophone
Correa, M. F	clarinet
Ewaliko, William	trombone
Faipaua, Loa.....	unknown
Haiku, Antonio.....	unknown
Heleluhe, Jack	vocal
Ho'okano, George P	soprano saxophone
Iokia, Joseph	tuba
Jeremiah, Wallace	clarinet
Kamau'u, Samuel.....	trombone
Kekaulike, Simeon.....	Eb horn
Kila, Louis	Eb bass
Machado, Lena	vocal
Matthew, Charles	alto clarinet
Nahalea, Moses	alto saxophone
Naone, John.....	percussion
Opunui, Peter	vocal
Panoke, John	cornet
Puha, W.M.....	oboe
Watson, Duke.....	cornet
Zablan, Benjamin	cornet

BANDMASTER CHARLES E. KING, 1932-1934

Abing, Rogers.....	cornet
Ayat, Herman	unknown
Baguio, Marcelo	clarinet

Beniamina, Kauai	cornet
Birch, Jonah	alto clarinet
Calavines, Emilio	Eb clarinet
Condon, Issac	tenor saxophone
Correa, M. F.....	clarinet
Ewaliko, William	trombone
Faipaua, Loa.....	unknown
Haiku, Antonio.....	unknown
Heleluhe, Jack	vocal
Ho'okano, George P.....	percussion
Iokia, Joseph	tuba
Jarvis, Manuel	unknown
Jeremiah, Wallace	clarinet
Kamau'u, Samuel.....	trombone
Kekaulike, Simeon.....	Eb horn
Kila, Louis	Eb bass
Machado, Lena	vocal
Matthew, Charles	alto clarinet
Nahalea, Moses	alto sax
Naone, 'Ilima	unknown
Naone, John.....	percussion
Opunui, Peter	vocal
Panoke, John	cornet
Puha, W.M.....	oboe
Watson, Duke	cornet
Zablan, Benjamin	cornet

BANDMASTER FRANK J. VIERRA, 1934-1939

Abing, Richard	euphonium
Abing, Rogers.....	cornet
Agular, B	unknown
Akau, Archibald	unknown
Alohikea, Lizzie	vocal
Ayet, Herman	unknown
Baguio, Marcelo	clarinet
Beniamina, Kauai.....	cornet
Birch, Jonah	alto clarinet
Calavines, Emilio	Eb clarinet
Condon, Issac	tenor saxophone
Correa, M.F.....	clarinet
Ewaliko, William	trombone
Faipaua, Loa.....	unknown
Fong, Henry.....	unknown
Franca, Allen	unknown
Haiku, Antonio.....	unknown
Hao, Valentine	saxophone
Heleluhe, Jack	unknown

Ho'okano, George P	percussion
Iokia, Joseph	tuba
Jarvis, Manuel	unknown
Jeremiah, Wallace	clarinet
Johnson, Alice	vocal
Kaaa, Samuel.....	unknown
Kahele, William.....	unknown
Kamaunu, Robert.....	unknown
Kamauu, Samuel.....	trombone
Kekaulike, Simeon.....	Eb horn
Kia, Joseph	unknown
Kila, Louis	Eb bass
Kong, Abbie	vocal
Leleo, David	unknown
Lopez, George.....	clarinet
Lovell, Ernest.....	unknown
Machado, Lena.....	vocal
Malani, Theresa.....	vocal
Matthew, Charles	alto clarinet
McCabe Jr., James.....	unknown
Motta, Joseph.....	unknown
Nahalea, Moses	alto saxophone
Naone, Ilima.....	unknown
Naone, John.....	percussion
Oku, John	saxophone
Opunui, Peter	vocal
Ortiz, Fidel.....	unknown
Panoke, John	cornet
Pokipala, Charles	clarinet
Pokipala, David	flute
Puha, W.M.....	oboe
Tecson, Atlano	euphonium
Watson, Duke	cornet
Wong, Yen Sau	tympani
Zablan, Benjamin	cornet

BANDMASTER CHARLES E. KING, 1939-1941

Abing, Richard	euphonium
Beniamina, Kai.....	cornet
Calavines,E	clarinet
Hao, Valentine	saxophone
Heleluhe, Jack.....	unknown
Ho'okano, George P	percussion
Iokia, Joseph	tuba
Jeremiah, Wallace	clarinet
Kāne, Peter M	tenor saxophone
Kekaulike, Simeon.....	Eb horn

Kong, Abbie	vocal
Lopez, George	clarinet
Machado, Lena	vocal
Mendiola, John P.....	flute
Pokipala, Charles	clarinet
Pokipala, David	flute
Puha, W.M.....	oboe
Tecson, Atlano	euphonium
Watson, Duke	cornet
Wong, Yen Sau	tympani

BANDMASTER DOMENICO MORO, 1941-1955

Abing, Richard	euphonium
Baltazar, Gabriel	saxophone
Baltazar, Gabe Jr.....	clarinet
Beniamina, Kau'i.....	flute
Calavines, E.....	clarinet
Cabucon	trumpet
Chang, Wah Chiu.....	clarinet
Choo, Ronald	trumpet
Choy, Kenneth.....	trombone/trumpet
Farin, Luciano	French horn
Fernandez, Ted.....	trumpet
Finley, Hubert	saxophone
Hao, Valentine	saxophone
Heleluhe, Jack	unknown
Higa, H.....	tuba
Ho'okano, George P.....	percussion
Iokia, Joseph	tuba
Iwanaga, Archie	clarinet
Jeremiah, Wallace	clarinet
Kalima, Solomon	trumpet
Kāne, Peter M	tenor saxophone
Kawashima, Ken.....	clarinet
Kekaulike, Simeon.....	Eb horn
Kim, Donald	trumpet
Komomua, Preston.....	clarinet
Komori, Hisashi	clarinet
Lopez, George.....	clarinet
Machado, Lena	vocal
Mateo, Jorge.....	French horn
Mau, Gilbert.....	French horn
Mendiola, John P.....	flute
Minamishin, Harry	clarinet
Miura, Takehiko.....	trombone
Okuda, Thomas	flute
Opunui, Peter	saxophone

Otani, Kenji	clarinet
Pokipala, Charles	clarinet
Pokipala, David	flute
Ressureccion, Pedro	clarinet
Sato, Moses	oboe
Smith, Bill	clarinet
Soriano, Galo	trumpet
Taby, Cho	clarinet
Tecson, Atlano	euphonium
Talaro, Vincent	trumpet
Watson, Duke	cornet
Wong, Yen Sau	tympani
Yoshino, Henry	unknown

BANDMASTER WILLIAM L. BAPTISTE, 1956-1957

Baltazar, Gabriel	saxophone
Baltazar, Gabe Jr	clarinet
Chang, Wah Chiu	clarinet
Choo, Ronald	trumpet
Choy, Kenneth	trombone
Farin, Luciano	French horn
Finley, Hubert	trumpet
Hao, Valentine	saxophone
Ho'okano, George P	percussion
Iokia, Joseph	tuba
Jeremiah, Wallace	clarinet
Kalima, Solomon	euphonium
Kawashima, Ken	clarinet
Kekaulike, Simeon	Eb horn
Komomua, Preston	clarinet
Komori, Hisashi	clarinet
Lopez, George	clarinet
Mau, Gilbert	French horn
Mendiola, John P	flute
Miura, Takehiko	trombone
Otani, Kenji	clarinet
Pokipala, Charles	clarinet
Pokipala, David	flute
Sato, Moses	oboe
Watson, Duke	cornet

BANDMASTER EARLE CHRISTOPH, 1958-1963

Baltazar, Gabriel	saxophone
Chang, Arthur	trumpet
Chang, Robert	Eb clarinet
Chang, Wah Chiu	clarinet

Choo, Ronald	Eb horn
Choy, Delano.....	oboe
Choy, Kenneth.....	trombone
Dacoscos, Roland G	alto saxophone
Farin, Luciano	French horn
Fernandez, Idelfonso.....	trumpet
Finlay, Hubert	baritone saxophone
Fontillas, Anselmo	trumpet, clarinet
Gabriel, James.....	secretary
Gabriel, Norman	unknown
Hamada, Bruce.....	percussion
Hao, Valentine	saxophone
Ho'okano, George P	percussion
Iokia, Joseph	tuba
Jeremiah, Wallace	clarinet
Kalima, Solomon	euphonium
Kam Siu, Clarence I.....	bass clarinet
Kaneda, William	trumpet
Kapeliela, George	tuba
Keawe, Miriam Leilani.....	vocal
Kekaulike, Simeon.....	Eb horn
Komomua, Preston K	clarinet
Komori, Hisashi	clarinet
Lopez, George.....	clarinet
Mau, Gilbert.....	Eb horn
Mendiola, John P.....	flute
Michelman, Edward	announcer
Millen, George	saxophone, tuba
Miura, Takehiko.....	trombone
Miyashiro, Tokio.....	trumpet
Otani, Kenji.....	clarinet
Oto, Harold	euphonium
Pokipala, Charles	clarinet
Sato, Moses	oboe
Sheehan, Edward.....	announcer
Tanji, Andrew.....	unknown
Uchida, Harris.....	trombone
Uekawa, Herbert.....	unknown
Watson, Duke	cornet

BANDMASTER LLOYD KRAUSE, 1964-1968

Baltazar, Gabriel.....	saxophone
Chang, Arthur	trumpet
Chang, Robert	Eb clarinet
Choo, Ronald	trumpet
Choy, Kenneth.....	trombone
Dacoscos, Roland.....	alto saxophone

Farin, Luciano	French horn
Jeremiah, Wallace	clarinet
Hamada, Bruce	percussion
Ho'okano, George P	percussion
Iokia, Joseph	tuba
Kalima, Soloman	euphonium
Kapeliela, George	tuba
Kekaulike, Simeon	Eb horn
Komomua, Preston	clarinet
Komori, Hisashi	clarinet
Mau, Gilbert	Eb horn
Mendiola, John P	flute
Miura, Takehiko	trombone
Miyashiro, Tokio	trumpet
Oto, Harold	euphonium
Pokipala, Charles	clarinet
Watson, Duke	cornet

BANDMASTER KENNETH K. KAWASHIMA, 1969-1980

Akiona, Puanani	vocal
Baltazar, Gabriel	saxophone
Baltazar, Ronald	clarinet
Bautista, Benito	trumpet
Carroll, Howard	trumpet
Chang, Arthur	trumpet
Chang, Robert	Eb clarinet
Choy, Kenneth	trombone
Chung, Glenford	timpani
Dacoscos, Roland	alto saxophone
Daguio, Anastacio	clarinet
Farin, Luciano	French horn
Flood, Napua Lani	vocal
Gillespie, Susan	flute
Goldsmith, Sandra	dancer
Hamada, Bruce	percussion
Hamada, Bruce Jr	trombone
Ho'okano, George P	bass drum, vocal
Hotoke, Ryan	French horn
Ichida, Harris	trombone
Ishida, Russell	trumpet
Kalima, Solomon	euphonium, vocal
Kaiwi, Debra	dancer
Kapeliela, George "Kappy"	tuba, vocal
Komomua, Preston	clarinet
Komori, Hisashi	clarinet
Lee, Elizabeth	dancer
Lum, Lambert	clarinet

Masada, Sanford.....	trombone
Masunaga, Edward.....	oboe
Mato, Thomas.....	trombone
Mau, Gilbert.....	French horn
Minamishin, Harry.....	clarinet
Miura, Allan.....	trumpet
Miura, Takehiko.....	trombone
Miyashiro, Tokio.....	trumpet
Morita, Michael.....	trumpet
Munar, Wilfred.....	clarinet
Nakamura, Clayton.....	percussion
Ohira, Maile.....	dancer
Okami, Alvin.....	oboe
Oshima, Wayne.....	baritone saxophone
Oto, Harold.....	euphonium
Parelius, Arthur.....	steel guitar
Perry, Yvonne.....	vocal
Puha, Clarence Moke.....	tenor saxophone
Resurrection, Pedro.....	clarinet
Roland, Eugene.....	clarinet, vocal
Senaga, Dale.....	French horn
Shane, Robert A.....	string bass
Shigetani, Gregory.....	tuba
Siu, Clarence Kam.....	bass clarinet
Suzuki, Martin.....	clarinet
Tabuyo, Pablito.....	clarinet
Talaro, Vincent.....	trumpet
Uyehara, Rodney.....	timpani
Yoshino, Henry.....	bassoon, flute
Young, Leighton.....	dancer
Yuen, William.....	tenor saxophone

LISTING OF TOURS

1836	California
1881	Hawai'i: Hilo
1882	Maui: Wailuku Sprecklesville Waikapū
1883	All Hawaiian Islands: Coronation tour San Francisco, California Santa Rosa, California
1886	Hawai'i Hilo
1888	Kaua'i
1895	San Francisco, California Oakland, California Stockton, California San Jose, California Modesto, California Fresno, California Los Angeles, California Riverside, California Redondo Beach, California Pasadena, California San Bernadino, California San Diego, California Kansas City, Kansas Chicago, Illinois Dallas, Texas Denver, Colorado
1902	Maui
1903	Moloka'i Hilo, Hawai'i
1905	Portland, Oregon
1906	San Francisco, California Sacramento, California

	Stockton, California
	Oakland, California
	Colorado Springs, Colorado
	Denver, Colorado
	Pueblo, Colorado
	Salida, Colorado
	Pocatello, Idaho
	Louisville, Kentucky
	St Louis, Missouri
	Anaconda, Montana
	Butte, Montana
	Great Falls, Montana
	Helena, Montana
	Missoula, Montana
	Omaha, Nebraska
	Carson City, Nevada
	Portland, Oregon
	Logan, Utah
	Ogden, Utah
	Salt Lake City, Utah
	Aberdeen, Washington
	Everett, Washington
	Seattle, Washington
	Spokane, Washington
	Tacoma, Washington
	Whatcom, Washington
	Yakima, Washington
	Vancouver, Canada
	Victoria, Canada
1973	Hāna, Maui
1974	Ottawa, Canada
	Toronto, Canada
	Vancouver, Canada
	Victoria, Canada
	Winnipeg, Canada
1978	Toronto, Canada
	Boston, Massachusetts
	Danvers, Massachusetts

LISTING OF SOUND RECORDINGS

The listing of the following sound recordings include not only the Royal Hawaiian Band, but also some of the "divisions" of the Band, such as the Glee Club, the String Ensemble and/or Hawaiian Ensembles, and some of the Band's vocalists. Dates are included, where they are known and documented. Therefore, other dates are not included where documentation is not available.

- "Na Moku 'Eha" (Kealoha). William Ewaliko accompanied by the Royal Hawaiian Band Glee Club. Columbia 1510-D (146707). May 29, 1928.
- "Wahine U'i" (Kahale). William Ewaliko accompanied by the Royal Hawaiian Band Glee Club. Hawaiian falsetto song. Columbia 1510-D (146706). May 29, 1928.
- "Liliu E" (Kaulia). Lizzie K. Alohikea accompanied by the Royal Hawaiian Band Glee Club. Hawaiian interpretive hula. Columbia 1507-D (146714). May 30, 1928.
- "Ku'u Lei Momi" (Halstead). William Ewaliko with the Royal Hawaiian Band Glee Club. Columbia 1460-D (146722). May 31, 1928.
- "Nani Kaua'i" (Alohikea). Lizzie K. Alohikea with the Royal Hawaiian Band Glee Club. Columbia 1664-D (146723). May 31, 1928.
- "Aloha 'Oe" (Lili'uokalani). As played on the arrival and departure of steamers at Honolulu by the Royal Hawaiian Band under the direction of Professor John Amasiu. Columbia 1570-D (146726). June 1, 1928.
- "Na Lei O Hawai'i" (King). Royal Hawaiian Band under the direction of Professor John Amasiu. Columbia 1570-D (146725). June 1, 1928.
- "Aloha 'Oe"/"Hawai'i Pono'i." Royal Hawaiian Band. Victor 25031.
- "Hilo March"/"Hapa Haole March." Royal Hawaiian Band. Instrumental. Victor 25033.
- "Kō Leo"/"Luma Ha'i." Royal Hawaiian Band. Victor 25053.
- "Pua Carnation"/"Radio Hula." Royal Hawaiian Band. Victor 25054.
- "Pidgin English Hula"/"Ku Wili." Royal Hawaiian Band. Victor 25068.
- "Pua Roselani"/"Song of the Islands." Royal Hawaiian Band. Victor 25146.
- "Sweet Lei 'Ilima"/"Ho'oheno A 'O Pi'ilani." Royal Hawaiian Band. Victor 25801.
- "Pua Lilia"/"Ka Ulua." Royal Hawaiian Band. Victor 25853.

- "Aloha Hawai'i Ku'u 'Āina." String ensemble of the Royal Hawaiian Band with William Ewaliko. Vocal. Victor 25854.
- "Aloha 'Oe"/"Hawai'i Pono'i." Royal Hawaiian Band. Victor V-118.
- "Mele Kaulana"/"Kahi Wai Ao Alekoki." Royal Hawaiian Band. Victor V-119.
- "Music of Hawai'i." Bicentennial edition. Four-record set: includes the Royal Hawaiian Band. Polynesia MOP-BC-200.
- "Royal Hawaiian Band." Cassette tape: includes Hawai'i Pono'i, Kalākaua March, Akahi Ho'i, Old Plantation, Wai'alae, Ua Like No Alike, Kaulana O Hilo Hanakahi, Kila Kila O Haleakalā, I Am Hawai'i, Here In This Enchanted Place, Across The Sea, Koni Au. Produced by Friends of the Royal Hawaiian Band, 1984.

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