

**VOCAL CHAMBER MUSIC RECITAL**

*“Pālua: Wonder, Woe, & Wholeness”*

Jace Kaholokula Saplan, Guest Conductor

Assisted by

Malcolm Swan, piano

Friday, July 23, 2021 - 7 p.m.

MEMORIAL CHAPEL

Pālua: A Hawaiian belief that in order to embrace the whole self,  
 one must understand that there is profound joy to be found  
 in sorrow, and a lineage of generational trauma in joy.  
 Our whole self must live at the connection of constant duality,  
 basking in the valleys of woe knowing that  
 the sun will shine wonder on the fauna that resides within it.  
 - Nainoa Thompson

Kamali‘i I Ke Ole I Ka Helu Po	Edith Kanaka‘ole
Day of Fire and Sun	Dominick DiOrio
Heilig	Felix Mendelssohn
Nu ‘Oli	arr. Jace Saplan
Aho Pouli	Thomas Goedecke
Lady In Blue	Zanaida Robles
Renmen Renmen	Sydney Guillaume
Pua Lilia	arr. Barlow Bradford
‘Ōiwi E	Traditional Hawaiian

**PROGRAM NOTES**

Kamali‘i I Ke Ole I Ka Helu Po	Edith Kanaka‘ole
Kamali‘i ‘ike ‘ole i ka helu pō Muku nei, muku, ka malama; Hilo nei, kau ka Hoaka ‘Ehā Kū, ‘Ehā ‘Ole; Huna, Mohala, Hua, Akua, Hoku, Māhealani, Kulu; ‘Ekolu Lā‘au, ‘Ekolu ‘Ole, ‘Ekolu Kāloa; Kāne, Lono, Maui, Pau	Children who do not know the moon phases Muku is here, Muku the moon; Hilo is next, then Hoaka Then the four nights of Kū, followed by the four nights of ‘Ole; Huna, Mohalu, Hua, and Akua, Hōkū, Māhelani, Kulu; Then the three nights of Lā‘au, Three nights of ‘Ole, And the three nights of Kāloa; Kāne, Lono, Maui, Pau
Nu ‘Oli	Text & Translation based on Luke 2:10, arr. Jace Saplan
Nū ‘oli! Nū ‘oli! He nū kamaha ‘o! He nū no ke ola mai luna mai no No kanaka nui, no kamalii nei A ‘oi ka nani i ke gula āiāi	Glad tidings! Glad tidings! What wonderful news! Such news of salvation from above For great mean and for little children More glorious than shining gold
Nū ‘oli! Nū ‘oli! Nū kamahāo, kamahāo, kamahāo ē! Nū ‘oli! Nū ‘oli! He nū no ke ola e haūoli ē!	Glad tidings! Glad tidings! News so wonderful too! Glad tidings! Glad tidings! Such news of salvation and joy!
Aho Pouli	Thomas Goedecke
‘Aho, po‘uli to‘o e fala ki tu‘a Tangutu mo fakataha Famili, kui fefine mo tangata Siofi e langi, fetu‘u, mahina, kaniava ‘Ikai lea kau faka‘anaua Ki ha maama faka‘ofa‘ofa, fakagalo ngata‘a Hulungaia si‘eku mo‘ui peau manatua Halatoamui, ‘Anafotu, Mata ki ‘Ata mo e Vai ko Tufuenga	Day, night - we take our mat outside and sit together Family, men and women Looking up to the heavens, moon, universe together Not a word but quietly yearning in absolute wonder Of such a beautiful and everlasting light Illuminating my life, calling me to remember (places of my homeland that continue to light my way)

‘Ōiwi E

Traditional Hawaiian

## ABOUT THE GUEST CONDUCTOR

‘Ōiwi e

Natives

‘Ōiwi e kāhea ana iwi e

Natives the bones (ancestors) are calling

Ua ‘ike mai nei

I know

Ua ‘ike mai nei ku‘u one hānau e

I know my home land

Eia mai la

Behold

Eia mai la nā kupa ‘āina o Hawai‘i nei

Behold the natives of Hawai‘i

Kāko‘o mai nei

Support

Kāko‘o mai nei kūpa‘a lōkahi e

Support and be loyal faithfully

Kīkilo e nā iwi

Look to the distant future

Kīkilo e nā iwi e nā mamo e

Look to the distant future, oh

Nā kini makamaka e

descendants

Kūpa‘a ke kanaka

The multitudes of friends

Kūpa‘a ke kanaka hanohano ha‘aheo e

Humanity stands firm

Kū ke kanaka

Humanity stands firm and proud

Kūpa‘a ke kanaka hanohano ha‘aheo e

Humanity stands

Humanity stands firm and proud.

“When Kumu Hula John Keola Lake travelled to Aotearoa (New Zealand), he was inspired by the Maori (natives) there, so he wrote a mele based on the Maori song Nga Iwi E. ‘Ōiwi E is not a translation of Nga Iwi E, but the sentiments are similar. ‘Ōiwi E is about the natives standing proud together and looking towards their ancestors for guidance and direction.”

- Translation by Kuuleilani Reyes

## ENSEMBLE MEMBERS

### Soprano

Susanna de la Pena  
Adrienne Pedrotti  
Journey Shaubhut

### Tenor

Elias Berezin  
Lorenzo Murillo  
Andrew Swatchick

### Alto

Lauren Breden  
Anna Caplan  
Brandon Harris  
Elizabeth Snelling

### Bass

Audrey Louise Gilgen  
Zach Krug  
Connor Licharz

### Guest Hula Dancer

Nicole Stutz

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

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

His work in preparing choruses and as a festival clinician are vast, resulting in performances at Carnegie Hall, Lincoln Hall, The Oregon Bach Festival, Old South Church (Boston), Church of the Holy Trinity (Philadelphia), La Madeline (France), and the Harrogate Music Festival (UK).

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

## UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.