

AMERICAN FOLK SONGS

- Black, Black is the Color of My True Love's Hair arr. by John Kelly, Jr.
Mary Had a Baby arr. by Shaw-Parker
Sally Appleton, soprano
O Dear, What Can The Matter Be? arr. by Gail Kubik
John Henry arr. by John Kelly, Jr.

Of the final four songs only JOHN HENRY needs a bit of commentary. Legendary John Henry, the Paul Bunyon of the south, symbolizes the strength, the courage, the virtue, the dignity of the common man beating a raw country into shape. Some say John Henry was nine feet tall, some say eleven. But in the smoky bowels of the Big Bend Tunnel in the howlin' wild mountains of West Virginia, he beat that steam drill in an uneven contest defending the laboring man's right to work. The ballad gives him credit for some of the noblest lines in American folklore:

"John Henry told his captain,
Said: "A man ain't nothin' but a man,
And before I'd let that steam-drill beat me down,
I'd die with the hammer in my hand."

The First Methodist Church Choir
John Kelly, Jr., Conductor
Donald Wiley and Homer Keller, accompanists

A WORD OF THANKS . . .

The Settlement staff wishes to express its appreciation to the scores of persons who have helped to make this year's concert a success, Josh White and Sam Gary, Chiefs Salatoa and Feagaimaalii and their fine dance groups, the First Methodist Choir, the ushers, ticket sellers, stage crew, publicity and many others. We are grateful to Kenneth McDonell, principal of Farrington school, for many gratuities, Jock Purinton, Manager, Waikiki Shell, for sets and lighting plans, Ray Fox and crew for construction and Stage managing, Walter Kiyabu for art work, Andrew Salz for the "Spirit of Palama" in his lyrics to the Palama Song, the real Frank Zubick for projections, Bud Browne for the movies, Tom Mossman and crew and Bill Gortner for light-bridge work and sound, Howard Gottschalk, Rev. Zerbe and the many other busy members of the cast for their help. Surely, we have not mentioned all without whose assistance the program would have been impossible. To all we say Mahalo nui loa!

THE PALAMA SETTLEMENT MUSIC SCHOOL . . .

. . . offers instruction in all musical instruments of the band and orchestra, piano, voice and choral conducting, children's chorus, musicianship theory and composition classes, band and string ensemble. Its program is an integral part of the over-all Settlement community service including athletic, pre-school, group and club activities.

Proceeds from tonight's concert finance the Settlement music and membership scholarship program.

Palama Settlement is a Community Chest agency.

R. ALLEN WATKINS
President, Board of Trustees

WALTER H. EHLERS
Executive Director

Palama Settlement

SIXTH ANNUAL BENEFIT CONCERT

FARRINGTON COMMUNITY AUDITORIUM

Honolulu, Hawaii



Program Under Direction of
JOHN KELLY, JR.
Director, Music School

May 25, 1957 • 8:00 P.M.

I. PALAMA - KIWANIS BAND—Juan Gregorio, Conductor

Arirang	Korean Folk Song, Arr. by Keller
Adoramus te	Palestrina
Copa Cabana	Walters
Independentia	Hall-Walters

The Palama-Kiwanis band is sponsored by the Kiwanis Club of Honolulu, Chadsey Penhallow, President.

The Kiwanis Club has underwritten the expense of instruction and has purchased over three thousand dollars worth of instruments for the group since it was founded in January of 1953. Members of the band, parents group and the Kiwanis Club itself have joined together to outfit the band in their snappy uniforms. Besides the group playing here tonight there is also a "Junior Band" made up of boys who later will be accepted into the senior band when their playing ability warrants.

II. COURTESY APPEARANCE by Josh White and Sam Gary
Ballad Singers—Songs to be announced

III. "FRIENDSHIP HOUSE"—A Series of Dramatic Episodes in the Life of Palama Settlement
—By John Kelly, Jr.

Directed by Marcelle Corday
Background Music by Sally Morgan
and John Kelly
Finalé Music arranged by Homer Keller
Sets and lighting by Jock Purington

"FRIENDSHIP HOUSE" CAST

Narrator Howard Gotschalk	Campers:—Richard Vales, Alfredo Jamorra,
Frank Zubick—A Teen-ager Alec Atienza	Florentino Garcia, Frank Quirantes,
School Principal Andrew Salz	William Kaeo, Peter Akwai
Peter Fernandez Peter Akwai	Minister of Palama Chapel Rev. Floyd Zerbe
Mrs. Fernandez, Mother of Peter Marion Kelly	Doctor Mr. Alina
Children of Mrs. Fernandez—Lin Loy Chang,	A Mother Mrs. Alina
Gertrude Espinueva, Sandra Goo, Edna Arii,	Grandmother Mrs. McKeague
Sandy Chang, Leilani Espinueva	People in Employment Office—Mr. Alina,
Supervisor Linda Ryan	Mrs. Alina, Mrs. McKeague, Eiko Nozaki,
Group Supervisor Lorin Gill	Setsuko Kunihiro
Nurse Geraldine Barcenas	
Clerk in Employment Office Daryl Herbst	Stage Manager Ray Fox
Policeman John Kelly	Motion Picture Operator Frank Zubick
Teen-Agers in First Scene—Frank Quirantes,	Sound System Bill Gortner
Alfredo Jamorra, Sandra Goo	Light Crew—Tom Mossman, Alvin Arnold
Basketball Players—Richard Vales, Alfredo Jamorra,	Deborah Ann Keithley, Neil Joseph
Florentino Garcia, Frank Quirantes,	
William Kaeo	

SONG OF PALAMA (from the Finale)

O joyfully our voices blend
We sing in tribute to our friend
Our hearts' aloha flows to you
Friend of our youth, Palama.
Our families came, from every land
Yet teamed together, here we stand
Our hearts Aloha flows to you
We're all for one, Palama.

In craft and sports
In song and play,
We've learned for life
The teamwork way.
Our hearts Aloha flows to you,
You light the way, Palama.
O carry on, your work for good,
For strength, for joy, for brotherhood,
Our hearts Aloha flows to you
For evermore, Palama.

INTERMISSION

IV. SAMOAN DANCE GROUP OF HONOLULU

Chief Joseph Salatoa, Presiding Chief Chief Feagaimaalii, Talking Chief

Sasa Dance

An invitational dance performed in the sitting position and directed especially to all the young men. This dance was only performed in the presence of royalty at special occasions.

Fitafita Dance

The *lapalapa*, or center beam of the coconut frond, was used in the womanly art of self-defense. The Fitafita dance was a formal training method to the perfection of this art.

Nifo Oti Dance

The tribal war dances, of which the Nifo Oti is a fine example, expressed the vigor, the organization and the quick offensive and defensive movements of times of war. The Samoan dancers are famous for the precision required in handling the knives in this dance.

Tauluga Dance

A tremendously impressive moment in the cultural life of the Samoan people takes place when a princess of royal blood arises to lead thousands in her audience in the beautiful Tauluga Dance.

Chief Salatoa, spokesman and leader of the Samoan community in Hawaii came to the Islands in 1924. Chief Salatoa is well known in the Islands for his devotion to the welfare of his people in Hawaii and to their integration in the social and cultural life of the community.

Chief Feagaimaalii taught in Samoan schools for 27 years before coming to Hawaii and was active in the Samoan legislature. Chief Feagaimaalii directs the Samoan Dance Group of Hawaii.

There is a close relationship between the dances of Samoa and the ancient dances of Hawaii. Both were important to the spiritual and ideological life of the people and served in many ways to sanction and strengthen the virtues of tribal custom. Many of the dances were so vital in their teaching function that they were rendered sacred and the heaviest penalties were exacted for mistakes in teaching. These dances bear practically no relationship to the sensuous non-functional hula dances of the present day. A distinguishing similarity between the Samoan dancing and the dances of old Hawaii is the emphasis on group formations and movements.

V. SONGS AND HYMNS FROM THE PERIOD OF THE AMERICAN REVOLUTION

Chester (1778) William Billings (1746-1800)

When farmers, artisans, and freed slaves were sitting around General Washington's campfires reading Paine's "On the Drumhead," their brothers in the trenches kept warm singing "Chester," stirring battle song of the American revolution.

"Let tyrants shake their iron rod,
And slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

"The foe comes on with haughty stride,
Our troops advance with martial noise,
Their vet'rans flee before our youths,
And gen'ral's yield to beardless boys."

Leghorn (1800) Timothy Swan (1758-1842)

A post-revolutionary anthem whose direct musical style still echoes the earlier music but with a verse of dark foreboding typifying the conservatism of the Federalist period.

"Deep in our hearts let us record
The deeper sorrows of our Lord

Behold the rising billows roll
To overwhelm his holy soul."

24th Psalm (1770) William Tuckey (1708-1781)

The spirit of hope and optimism of the '70's expresses itself in the fast and vital tempo of this "fuguing tune" on the words of the 24th Psalm.

"Erect your heads, eternal gates;
Unfold to entertain the King of Glory:
See! He comes with his celestial train.
Who is this King of Glory?

The Lord for strength renowned:
In battle mighty, o'er his foes
Eternal Victor crown'd."

Marblehead (1793) Jacob Kimball (1760-1826)

Nearly a generation after the unfurling of "Old Glory," the old fervor was submerged beneath a sort of puritanical revival, an intellectual conservatism. The music rings true but the text again assumes the negative.

"Indulgent God with pitying eyes,
The sons of men survey.

And see how youthful sinners sport
In a destructive way."

Dirge for General Washington (1799). Dr. George K. Jackson (1745-1823)
Arr. by Roger Smith

Bunker Hill (1775)

Surely one of the great poems of American literature, "The American Hero, A Sapphick Ode" by Nathaniel Niles, found a perfect setting in Andrew Law's tune. Of the original 15 verses, three are quoted here.

"Why should vain Mortals tremble at the
Sight of
Death and Destruction in the Field of Battle,
Where Blood and Carnage clothe the
Ground in Crimson,
Sounding with Death-Groans?
"Fame and dear Freedom lure me on to Battle,
While a fell Despot, grimer than a Death's-
Head,

Stings me with Serpents, fiercer than
Medusa's:
To the Encounter.
"Life, for my Country and the Cause of
Freedom,
Is but a Trifle for a Worm to part with;
And if preserved in so great a Contest,
Life is redoubled."