THE 89TH ANNUAL KAMEHAMEHA SCHOOLS SONG CONTEST

MARCH 20, 2009, 7:30 P.M. | NEAL S. BLAISDELL CENTER, HONOLULU, HAWAI'I

CELEBRATING THE MUSIC OF

John Kamea aloha

ALMEIDA
PROGRAM
7:30 P.M. - 10:00 P.M.

Oli Ho’okipa
*Pule
*Ho’onani i Ka Makua Mau
*Hawai’i Pono’i
*Olelo Ho’okipa

HO’OKUKU O NĀ KĀNE
Boys’ Competition

HO’OKUKU O NĀ WĀHINE
Girls’ Competition

HO’OKUKU O NĀ PAPA
Combined Class Competition

INTERMISSION - 15-minutes

NĀ PAPA I HUI PŪ ‘IA
Combined Classes

HŌ’IKE

HĀAWI MAKANA
Presentation of Awards

*KA HĪMENI KULA
Alma Mater

*AUDIENCE PLEASE STAND

Video and Flash Photography Prohibited
As Hawaiian music evolved through the 20th century, a blind Hawaiian poet would distinguish himself as the embodiment of the cultural spirit of the previous century. Over a 70-year career, this prolific composer created a legacy of over 200 mele hula. Today, John Kamealoha Almeida is remembered fondly as, “The Dean of Hawaiian Music.”

Among the early Portuguese contract laborers to arrive from Madeira, Portugal in the 1870s was John Celestino Almeida. New to the islands, he would meet and marry a Hawaiian woman, Julia Kamaka, and settle in Pauoa Valley. Julia was one of the many lei sellers who would set up shop along the streets of downtown Honolulu. While carnations and other lei flowers were grown in Pauoa gardens, the rear of the valley had long been famous for its colorful liko lehua and fragrant shiny-leafed maile.

Harvesting of the maile took place up in the mountains. Gatherers would strip the bark and leaves from the woody stem with nimble fingers. The maile was then tied together to form strands of lei long enough to drape around the neck of the wearer.

On November 28, 1897, Julia Kamaka Almeida was in the final trimester of her pregnancy. While gathering and stripping maile with family and friends deep in Pauoa Valley, she suddenly found herself far from home just as her first-born child, Johnny, was to arrive. Her hands coated with maile sap, she delivered her Hawaiian-Portuguese infant into the world. While other factors may have been involved, the toxic sap was considered the likely culprit when Johnny began to lose his sight, according to accounts related by Johnny later in his life.

Although Johnny’s sight continued to fade, he discovered the ‘ukulele at the age of four. The instrument became the youngster’s constant companion.

Not long after the birth of his second child Annie in 1900, John Celestino Almeida, Sr. left his wife and two children, and sailed back to his homeland of Portugal, never to return. As a result, Julia Kamaka Almeida and her two young children moved from Pauoa Valley to the bustling ...
“Today, John Kameaaloha Almeida is remembered fondly as, The Dean of Hawaiian Music.”

plantations of Wai‘anae. There she would meet Paulo Kameaaloha of Kailua, Kona. Together the couple raised Johnny and Annie, and Paulo became the hānai father of both children. Paulo gifted his hānai son with his name, Kameaaloha, which Johnny would proudly carry for the rest of his life, and translate as, “Beloved One.” On September 29, 1904, Paulo and Julia would welcome their baby daughter, Martha, as an addition to the family.

The children were raised speaking exclusively Hawaiian in their home. When Johnny came home from a day of speaking English in elementary school, he would be required to discuss his day’s experiences with Paulo in the Hawaiian language. Soon, Johnny was fluent in both Hawaiian and English.

Young Johnny Almeida’s sight steadily diminished, rendering him totally sightless by the age of ten. He increasingly turned to music for comfort and enjoyment. Paulo Kameaaloha would become an important cultural influence. Every morning, Johnny listened for the crowing of the rooster, one of his favorite sounds. Then, Paulo began to chant. Johnny learned many of the old chants from Paulo and traditional songs from the old folks of the Wai‘anae community. He also excelled in playing the ‘ukulele, guitar, and mandolin.
ALTHOUGH JOHNNY STUDIED MUSIC IN
CHURCH GROUPS AND SCHOOL CHOIRS,
HIS FORMAL EDUCATION ENDED AFTER
THE 6TH GRADE. IN 1912, AT THE AGE OF
15, HE FORMED HIS FIRST MUSICAL GROUP.

The “Wa‘ianae Star Glee Club” performed regularly at a variety of community events, including church functions and lū‘au.

On November 17, 1917, Johnny was asked to perform at Queen Lili‘uokalani’s funeral. The nineteen year old sang in the Royal Throne Room of ‘Iolani Palace as Hawai‘i’s last monarch lay in state, and then again during the services at Kawaiaha‘o Church. The next year, he entertained Prince Jonah Kūhiō Kalaniana‘ole and Princess Elizabeth Kahanu at the Moana Hotel pier in Waikīkī.

Soon Johnny Almeida was the darling of Hawai‘i’s music scene, composing countless poetic songs in the Hawaiian language for an endless supply of female admirers. Each song’s poetry linked the object of his current affection to one of Hawai‘i’s beautiful pua, or flowers. The true gist of each verse remained masked behind the traditional Hawaiian language device of kaona, or hidden meaning.

On September 3, 1919, John Almeida married Elizabeth Nāhaku of Pā‘ia, Maui. She was the first of his five wives, but the scale of John’s nonstop ancillary relationships easily dwarfed that number.

Johnny, now billed as John Kameaaloha Almeida, began touring the neighboring islands, sailing on the inter-island steamers. Johnny dazzled audiences with his powerful voice and dexterity on his instruments. By the age of 25, Johnny had mastered the steel guitar, violin, banjo, bass, saxophone, and piano.

On February 17, 1923, Johnny’s sister, Annie, gave birth to her second son, Charleston Puonaona. But when little Pua was an infant, his father decided to return to the Philippines. He left Pua with Annie, and took their older son, Henry, with him. Annie eventually met another man who wanted to marry her, but who did not wish to raise Pua. John and Elizabeth, who did not have any children of their own, were overjoyed with the opportunity to hānai young Pua. Charleston Puonaona Almeida would become Johnny’s primary protégé. Pua first performed at the age of six, and turned professional at sixteen. He became a gifted guitarist and steel guitarist with an exceptional tenor voice.

John Kameaaloha Almeida was now seemingly everywhere, easily recognized with his trademark dark glasses and his trusty cane, “Buddy.” He became a recording artist and a radio star, and he was continuously in demand on stage at numerous clubs and cafés. John also supplemented his income by teaching music. He opened the first of a number of studios in 1925. From 1924 to 1927, John was the Chief Musician for the Matson ships that sailed between the mainland USA and Hawai‘i. From 1935 to 1942, he performed at the Ramona Café in Honolulu. He also appeared at “Pot Luck Shows” at the Princess Theatre in Honolulu.

From 1932 to 1939, John hosted a weekly half-hour music program on radio station KGU. In 1938, he substituted for Al Kealoha Perry as the musical director of the transpacific radio broadcast series known as, “Hawai‘i Calls,” that originated on KGMB radio. He also hosted a program three times a week on station KULA from 1946 to 1948. By 1954, he no longer performed live on the radio, but took dedications and spun records on his popular show “Island Serenade,” with the assistance of his second wife, Wenonah.
He could neither read nor write, but shared the poetry of over 200 Hawaiian language compositions.

John Kameaaloha Almeida made numerous 78-rpm, 45-rpm, and 33 1/3-rpm recordings on a series of labels including Brunswick, Hawaiian Transcription Productions, Bell, 49th State, and Waikīkī. He even issued a few 78-rpm’s on his own to sell at performances and in selected stores.

John’s five marriages were to Elizabeth Nāhaku (from Maui), Wenonah Mundon Kai (a Hawaiian musician), Doris Booker (from California), Wenonah (for a 2nd time), and Janet (from an unknown location on the U.S. continent). However, one of John’s closest relationships did not result in marriage. Violet Feary, a blind Hawaiian woman, maintained a close union with John for several years.

On a Monday evening, December 13, 1971, John Almeida was honored with a testimonial at the Coral Ballroom of the Hilton Hawaiian Village Hotel. Genoa Keawe, one of John’s protégé’s who began her career with him in 1946, and then went on to become a Hawaiian music legend in her own right, organized the evening’s fete. Several others who owed their careers to John also performed in honor of their mentor, including Joe Keawe, Bill Ali‘iloa Lincoln, Billy Hew Len, and Pua Almeida.

On February 22, 1972, John Almeida appeared on the inaugural “Ka Leo Hawai‘i” radio program on 1420 AM KCCN radio with host Larry Lindsey Kimura, assisted by William H. “Pila” Wilson. The live broadcast featured Johnny both performing and being interviewed in the Hawaiian language.

Pua Almeida passed away on February 9, 1974 at the age of 51, after suffering a heart attack. John, at age 76, was devastated, and became more dependent on his hānai daughter, Shirley Kawaiolaokalani Leu, a young Canadian who had first become his student in the late 1950s.

On October 9, 1985, at the age of 87, John died of complications arising from atherosclerosis, a hardening of the arteries. He is buried at Hawaiian Memorial Park in Musician’s Row, under the epitaph, “The Closing Chord – but the melody lingers eternally.”

John Kameaaloha Almeida, Hawai‘i’s “Dean of Hawaiian Music” was blind, but he mastered some nine musical instruments. His formal education ended after the sixth grade, but he was fluent in two languages and taught music for most of his adult life. He could neither read nor write, but shared the poetry of over 200 Hawaiian language compositions. Well over a century after his birth, the music of Johnny Almeida is still enjoyed at hula festivals and Hawaiian music concerts – at backyard gatherings and in the hearts of Hawai‘i’s people.

Harry B. Soria, Jr. — Territorial Airwaves

Tonight, we laud a gifted prodigy, a native son who was a major factor in the history of Hawaiian music. Please join the high school students of Kamehameha Schools Kapālama as we celebrate the music of John Kameaaloha Almeida.
CELEBRATING THE MUSIC OF

John Kameaaloha Almeida

Pū Kani Kenneth Chai ’09, Steven Velligas ’10, Joshua Chapa ’11, Collin Pidot ’12

OLI HO’OKIPA
Oli Hālau Wai‘anae
Pua o Pauoa by Joseph Keola Donaghy
J. Kainoa McGill, Chanter

*PULE
Sanoe Keli‘inoi ’09

*HO’ONANI I KA MAKUA MAU
Louis Bourgeois and Thomas Ken
Willama Sanchez, Director

Ho‘onani i ka Makua Mau,
Ke Keiki me ka ‘Uhane nō,
Ke Akua Mau ho‘omaika‘i pū,
Ko kēia ao, ko kēlā ao. ‘Āmene.

Praise God from whom all blessings flow,
Praise Him all creatures here below,
Praise Him above ye heavenly host,
Praise Father, Son and Holy Ghost. Amen.

*HAWAI‘I PONO‘Ī
Lyrics by HRH King Kalākaua
Music by Henry Berger
Bruce Ka’aikalā Jr., Director

Hawai‘i pono‘ī,
Nānā i kou mō‘ī,
Ka lani ali‘i,
Ke ali‘i.

Hawai‘i’s own,
Look to your king,
The royal chief,
The chief.

Hawai‘i pono‘ī,
Nānā i nā ali‘i,
Nā pua muli kou,
Nā pōki‘i.

Hawai‘i’s own,
Look to your chiefs,
The children after you,
The young.

Chorus:
Royal father,
Kamehameha,
We shall defend,
With spears.

*ÔLELO HO’OKIPA
Shawn Bode ’09
Ashlee Akeo ’09

*AUDIENCE PLEASE STAND
HO’OKŪKŬ O NĀ KĀNE

Boys’ Competition

Presentation of Songs: Kyrie Nakatsu ’09

PAPA 10
Presentation – Kaiwi Hāmākua-Māku’e, Class President
Song Director – B. Keola Pontes

‘Ā ‘OIA!
John K. Almeida
Arranged by Aaron J. Salā

‘Ā ‘oia! A e lilo ana ‘oe ia’u-ahahana
Onaona lā ko maka i ‘ane’i e ka ipo-wahine u’i.

He u’i i’o nō ka wahine leo hone
He manu leo le’a ia o ke kuahiwi
Na’u ‘oe, na’u nō e lei ha’aheo.

That’s right! You are to be mine-
oh, yes
Your eyes are so fetching to me, my love-
you gorgeous woman.

The woman with the voice so sweet is truly gorgeous
A joyfully singing bird of the mountain
You are to be mine, mine to wear proudly as a lei.

My thoughts return to that place-
I am entranced
You are all mine-
yes mine alone.

When I am with you, we enjoy such warmth
When you are with me my heart is at ease
There you are! You are to be, yes you are to be mine.
Kiss me love, my darling sweetheart
My fragrant gardenia lei
Let us be together forever, my love
My precious, beautiful lei, it is you.

You are indeed the flower that has been designated
And branded firmly by my desire
It is there that my desires are found
Along with the longing of my heart

The love of a sweetheart is truly wondrous
Seeking to be at the other’s side
Let the story be told
My beloved lei, it is truly you.
IESŪ ME KE KANAKA WAIWAI

Lyrics attributed to Abraham Kihulu
Music by John K. Almeida
Arranged by Les Ceballos

Ma ke alahele ‘o lesū
I hālāwai aku ai
Me ke kanaka ‘ōpio hanohano
Kaulana i ka waiwai
Pane mai e ka ‘ōpio
E ku‘u Haku maika‘i
He aha ho‘i ka‘u e hana aku ai
I loa‘a e ke ola mau?

Hui:
E hā‘awi, e hā‘awi lilo
I kou mau waiwai
Huli a ha‘ai mai ia‘u
I loa‘a e ke ola mau (iā ‘oe).

Minamina e ka ‘ōpio
I kona mau waiwai
I ke kū‘ai a hā‘awi lilo aku
I ka po‘e nele a hune
Huli a‘e ‘o lesū lā
Pane aku i ka ‘ōpio
‘A‘ole a‘e hiki ke kanaka waiwai
I ke aupuni o ka lani.

In his travels, Jesus
Encountered
A distinguished young man
Who was famous for his wealth
The young man said,
“My good Lord,
What must I do
To gain eternal life?”

Chorus:
“Give, give away all
of your valuable possessions
Then come and follow me
So that you may gain eternal life.”

The young man cherished
His worldly belongings
Unwilling to sell them and give them away
To the poor and destitute
Jesus then turned
And replied to the young man,
“Rich people cannot enter
The Kingdom of Heaven.”
HO‘OKUKU O NĀ WĀHINE

Girls’ Competition

Presentation of Songs: Wiliama Sanchez ’09

PAPA 10
Presentation – Devin Kamalu Teson
Song Director – Miyamoto Wilson

ROSELANI BLOSSOMS
John K. Almeida
Arranged by Bowe Souza

‘Auhea wale ana ‘oe
E ka liko pua lokelani
He lani nui ‘oe na’u
No nā kau a kau

Kau nui aku ka mana’o
I ka wai a‘o ‘ia
Ua inu au a kena
I ka ‘ono a‘o ia wai

Eia i ka pu‘uwai
Ka ‘ī‘īnī no ka ipo li‘a
‘O ka li‘a ‘oe a loko
Honehone i ku‘u manawa.

Ua like nō a like
Ka ‘ano‘i a ke aloha
Ke aloha i hi‘ipoi ‘ia
I apo pūlama ‘ia.

Hā‘ina mai ka puana
‘O Maui nō e ka ‘oi
Ka liko pua lokelani
Ku‘u lei‘a lana onaona.

Where are you
O bud of the lokelani
You are my heavenly one
From season to season

A thought comes to mind
Of the waters of ‘Iao
I drank until quenched
The sweetness of this water

Here in my heart
Is a longing for my lover
You are my inner most desire
Wooing my deepest affections

So it is
With love’s desire
A love so deeply revered
And lovingly embraced

The story is told
Maui is indeed the best
O bud of the lokelani
My fragrant beloved
Be strong, and ally ye, O sons of Hawai‘i,
And nobly stand together, hand in hand.

All dangers defy ye, O sons of Hawai‘i,
And bravely serve your own, your fatherland!

Be firm, and deny ye, O sons of Hawai‘i,
Allurements that your race will overwhelm.

Be true and rely ye, O sons of Hawai‘i,
On God, the prop and pillar of your realm.

Refrain:
Ring, ring, Kalihi ring,
Swell the echo of our song.
Ray, ray, ray, ray, rah,
Ray, ray, Kamehameha!
Let hills and valleys loud our song prolong!

*AUDIENCE PLEASE STAND

**Music for “Sons of Hawai‘i” is a Yale fraternity song written in the 1850s entitled “Wake! Freshmen Wake!”

**SONS OF HAWAI‘I
Lyrics by Rev. William B. Oleson
Musical adaptation by Theodore Richards
Arranged by Randie Kamuela Fong
Coed Directors
K A HĪMENI KUL A
A L M A  M A T e R

PAPA 11
Presentation – Laura Chang
Song Director – C. Ka’ai‘ōhelo McAfee-Torco

LOVELY SUNRISE HALEAKALĀ
John K. Almeida
Arranged by Aaron Mahi

He nani, he beauty maoli nō
Oh, lovely sunrise Haleakalā.

Kuahiwi nani a he kū kilakila
Kehakeha i ka maka lā o ka ʻōpua.

Kaulana ko inoa puni ka honua
Māka’ika’i ʻia e nā malihini.

Moani ke ʻala ma ka hikina
No ka pua roselani lei onaona.

Kaulana nā hono a Pi’ilani
Hoʻoheno pū me nā waiʻehā.

Puana he beauty maoli nō
Oh, lovely sunrise Haleakalā.
Girls' Competition (continued)

**PAPA 12**

Presentation – Sierra Fox, Class Communications Director
Song Director – Sienna Achong

‘**O KO’U ALOHA IĀ ‘OE**

John K. Almeida
Arranged by Robert U. Cazimero

This is a love song for my beloved sweetheart
For my darling, my pet.

The one I always treasure – so
The one who brings joy to my heart.

Love is such a valuable thing – I feel it now
Which my heart holds so dear.

It has happened, my wish - it has come true
And now she is mine, held in my bosom.

So shapely, so majestic – simply gorgeous
The finest that eyes have ever seen.

My intimate companion – come here
While the time is right.

All is well, our desires have been satisfied – so wonderful
That is my loving you.

I call and you respond – “Here am I”
Your name is The-Beauty-of-the-Flowers.
Do you remember the first time you fell in love? Tonight, we’ll follow the blossoming relationship of a young couple who experience the highs and heartaches of romance. Adding imagery and imagination to our story are the timeless love songs of composer extraordinaire, Johnny Kameaaloha Almeida. While this is not Almeida’s personal life story, it is indeed a story of love inspired by the prolific encounters which he so artfully captured in song – as only he could. Please enjoy,

E Lilo Ana ‘Oe Ia’u – You will be mine!

‘Ā ‘Oia!
Beautiful Māhealani Moon
Green Rose Hula
Pānini Pua Kea
Lei Puakenikeni
Lei Hinahina
Kiss Me Love
Beauty Hula
‘Ā ‘Oia!

This song is for the beautiful one
My companion in the Tuahine rain
The Tuahine rain
It is there that I saw
The beauty of the miu lan blossom
The miu lan blossom
A compelling thought comes to mind
To drink of this water until quenched
The water that quenches
You have defied the restrictions and sought
The prized blossom of the ancestors
Of the ancestors
From Puna comes the sweet fragrance
A scent softly nestled in my bosom
Softly nestled in my bosom
Tell the refrain
My sweetheart in the Tuahine rain
The Tuahine rain
He aloha ku’u ipo pua rose
Ku’u lei o ke ano ahiahi
My beloved sweetheart, the rose flower
The lei I wear in the evening.

A he lei na’u i haku a lawa
I kāhiko no ku’u kino
A lei that I fashioned until just right
To adorn my body.

He nohea i ka maka ke ‘ike
I ka milimili a ku’u lima
You are a delight to my eyes,
As I caress you in my hands.

He u’i ho’oheno pu’uwai
He aloha honehone i ka poli
A beauty that I cherish in my heart
A love that sounds softly in my bosom.

He aloha e ka leo o ka moa
I ka hea mai ē ua ao.
I so regret the crow of the rooster
As it calls to announce the dawn of a new day.

Puana ka inoa o ku’u lei
Lei aloha o ke kakahiaka.
Let the name of my beloved lei be heard
Beloved-Lei-of-the-Morning.
My sweetheart, my blossom, my wreath
Green carnation so fragrant
Entwined with small-leaf maile
Wreath so beautiful, so precious
I desire your beauty
Won’t you be my companion
Your love teases me, saying
Come, let us be together

Ku’u ipo, ku’u pua, ku’u lei
Green carnation onaona
Wili ‘ia me maile lau li’i
Lei nani makamae
I desire your beauty
Won’t you be my companion
Your love teases me, saying
Come, let us be together

Ko’i’i ke aloha e nowelo, e ‘uleu
He hene wai ‘olu a loko, hey hey
This ends my song
Of the sweet scent of the maile
This spontaneous union
Expressed through my lei of love

Combined Competition
(continued)
PAPA 12
Song Director – Nadia Le‘i

MAILE SWING
John K. Almeida
Arranged by Aaron J. Salā

Sweet and lovely
Ke onaona o ka maile
Ho‘oipo ke ‘ala ho‘oheno
Sure i ka pili poli
Nanea e walea
E luana kāu i laila
Mikioi ke ki‘ina
Hei kō pu‘uwai kapalili

Chorus:
Nani ua kō ka ‘i‘ini
A i hoapili mau ‘oe no‘u
Ko‘i‘i ke aloha e nowelo, e ‘uleu
He hene wai‘olu a loko, hey hey
Hā‘ina ka puana
Ke onaona o ka maile
‘Ano‘ai ka pilina
E lei a‘e au me ku‘u lei

Since my desire is fulfilled
And you are ever my dearest companion
Intense love moves me to seek and stir
A soothing sensation within, hey hey
This ends my song
Of the sweet scent of the maile
This spontaneous union
Expressed through my lei of love
NĀ PAPA I HUI PŪ ‘IA

Combined Classes

Brock Vasconcellos, Director

I MUA KAMEHAMEHA!
Charles E. King

I mua Kamehameha ē
A lanakila ‘oe
Paio, paio like mau
I ola kou inoa
Ka wā nei hō‘ike a’e ‘oe
‘A‘ohe lua ou
E lawe lilo ka ha'aheo
No Kamehameha ē

Go forward Kamehameha
Until you have gained victory
Fight, fight always
That your name may live
Now is the time to prove
That you are incomparable
And bring pride
To Kamehameha

Brock Vasconcellos, Director

KAMEHAMEHA WALTZ
Charles E. King
Arranged by Martha Poepoe Hohu

Kū kilakila 'o Kamehameha
Ku‘u home ho‘ona'auao
I ka la‘i o Kaiwi‘ula
Uluwehi i ka lau kiawe
A he home na‘u i aloha
A e ha'aheo mau loa ai
E ola mau ‘o Kamehameha.

Majestic stands Kamehameha
My home of education
In the calm of Kaiwi‘ula
Adorned by kiawe trees
It is a home that I love
And of which I’m always proud
Long may Kamehameha live.

Nou e Pauahi lani nui
Ka mana'o e ho'ōho ha'u'oli nei
Ola ia 'oe nā kini pua
O Hawai'i kulāwi
Nā hana lua 'ole a ka pu'uwai o ke ali'i aloha
Kau kou inoa i ka wēkiu
A nou ku'u mele nei.

For you, O great Pauahi lani
Our exclamations of joy
Life is granted by you to the multitudes of descendants
Of Hawai'i's native stock
The unequaled gift from the heart of the beloved chiefess
May your name be highly honored
And for you is this, my song.
Do you remember the first time you fell in love? Tonight, we’ll follow the blossoming relationship of a young couple who experience the highs and heartaches of romance. Adding imagery and imagination to our story are the timeless love songs of composer extraordinaire, Johnny Kameaaloha Almeida. While this is not Almeida’s personal life story, it is indeed a story of love inspired by the prolific encounters which he so artfully captured in song – as only he could.

Please enjoy, E Lilo Ana ‘Oe la’u – You will be mine!

‘Ā ‘Oia!
Beautiful Māhealani Moon
Green Rose Hula
Pānini Pua Kea
Lei Puakenikeni
Lei Hinahina
Kiss Me Love
Beauty Hula
‘Ā ‘Oia!
This is a love song for my beloved sweetheart
For my darling, my pet.
The one I always treasure – so
The one who brings joy to my heart.
Love is such a valuable thing – I feel it now
Which my heart holds so dear.
It has happened, my wish - it has come true
And now she is mine, held in my bosom.
So shapely, so majestic – simply gorgeous
The finest that eyes have ever seen.
My intimate companion – come here
While the time is right.
All is well, our desires have been satisfied – so wonderful
That is my loving you.
I call and you respond – “Here am I”
Your name is The-Beauty-of-the-Flowers.
**SONS OF HAWAI’I**

Lyrics by Rev. William B. Oleson
**Musical adaptation by Theodore Richards**
Arranged by Randie Kamuela Fong

*Coed Directors*

Be strong, and ally ye, O sons of Hawai’i,
And nobly stand together, hand in hand.
All dangers defy ye, O sons of Hawai’i,
And bravely serve your own, your fatherland!

Be firm, and deny ye, O sons of Hawai’i,
Allurements that your race will overwhelm.
Be true and rely ye, O sons of Hawai’i,
On God, the prop and pillar of your realm.

*Refrain:*

Ring, ring, Kalihi ring,
Swell the echo of our song.
Ray, ray, ray, ray, ray, rah,
Ray, ray, Kamehameha!
Let hills and valleys loud our song prolong!

*AUDIENCE PLEASE STAND*

**Music for “Sons of Hawai’i” is a Yale fraternity song written in the 1850s entitled “Wake! Freshmen Wake!”**
The Song Contest is unique to Kamehameha – a tradition that has involved all students in musical competition for eighty-nine years. Miss Laura Brown, Director of Music at Kamehameha 1926-1947, stated that “the objectives of the song contest are to build up the repertoire of the best in Hawaiian music for the cultural heritage of any student who attends Kamehameha; to develop leadership, cooperation and good class spirit; and to give students the use of their singing voices and to give them pleasure in singing as a means of expression.”

The first song contest for male students was held at the School for Boys in 1921. A cup named for George Alanson Andrus, a former director of music at Kamehameha School for Boys who inspired the idea of an annual song contest, was offered as an incentive in the competition.

1922 marked the first year that both the Kamehameha boys and girls held song contests. Mrs. E. G. Scoville, a visitor to the Islands from Watertown, Connecticut, was so impressed with the singing of the Kamehameha girls that she donated the New England Mothers’ Cup for the School for Girls competition.

In 1967, an additional trophy was offered by the Trustees in honor of Charles Edward King, an 1891 graduate of the School for Boys. The trophy is awarded to the class winning the combined class competition.

The Louise Aoe McGregor Award, named for a member of the first graduating class of the School for Girls in 1897, was first presented in 1972. It recognizes the student director who has made the most significant contribution to the class in organizational ability, leadership, assistance to others, and persistence.

The Richard Lyman, Jr. ‘Olelo Makuahine (Mother Language) Award recognizes excellence in the use of the Hawaiian language within a song. Mr. Lyman, a Kamehameha Schools trustee from 1959 to 1988, was keenly interested in the preservation of Hawaiian language and culture.

The Helen Desha Beamer Award recognizes the best musical performance. Donated by the Kamehameha Alumni Association, the award honors the substantial contributions of Helen Desha Beamer to the lexicon of Hawaiian music. Helen Desha Beamer was a 1900 graduate of the Kamehameha School for Girls.

In the early years, the girls’ song contest was held in front of the Assembly Hall, and the boys had their contest in front of Bishop Hall. When the School for Girls campus on Kapālama Heights was completed in 1931, separate contests for boys and girls were held in the auditorium. In 1952, the first combined contest of the School for Girls and School for Boys Senior Division took place in Kēkūhaupi‘o, the newly constructed fieldhouse. The song contest moved to the Neal Blaisdell Center in 1964 and has been attended by capacity crowds there since then. A highlight of the evening is the Hō‘ike, a show to entertain and inform the audience while the judges’ score sheets are tallied. The Hō‘ike is an exhibition of the beauty of Hawaiian mele and hula.
HAwAIIAN LANGUAGE

Keola Donaghy is an Assistant Professor of Hawaiian Studies at Ka Haka 'Ulalakeiki College of Hawaiian Language at the University of Hawaii at Hilo and is a Ph.D. candidate in Ethnomusicology at the University of Otago in New Zealand. Keola is the designer of Leokī, the first computer BBS (Bulletin Board System) in a Native American or Polynesian language. He also pioneered the development of a server, Kualono, that enables Hawaiian to be viewed properly on the Web, and he is the webmaster of Hawaiian music news site www.nahenahe.net. Keola’s Master’s thesis was a comparative analysis of the compositions and music performances of John Kameaaloha Almeida.

Kahikina de Silva is a 1995 graduate of Kamehameha Schools. She is an instructor at the Kawaihuelani Center for Hawaiian Language at the University of Hawaii at Manoa where she also serves as managing editor of Ka Ulu Hoi, a monthly online Hawaiian language newspaper produced by students. She founded Kipuka Leo, a Hawaiian music radio program in the Hawaiian language that airs on KTUH 90.3, Sundays from 3 pm to 6 pm. She is also a member of the renowned Hālau Mōhala ‘Ilima, her family’s hula school.

Music

Thomas Kaleikaimana Akana is a proud graduate of Kamehameha Schools, class of 1968. He holds a Bachelor of Arts Degree in Music Education from the University of Portland and has been an active part of Hawai‘i’s culture and arts community. Tommy has been involved in the travel industry for 35 years and is currently a travel consultant for Starwood Hotels. As a student at Kamehameha, he was the song leader for the Senior Men when they took the Alanson Andrus Cup 41 years ago, and he also served as the overall judge in 1983.

Louis “Moon” Kauakahi is an arranger, composer and performer of Hawaiian music. Moon is best known as a member of the popular Hawaiian group Mākaha Sons which he helped to start in 1976 under the name Mākaha Sons of Ni‘ihau. His musical accomplishments are reflected in the release of some 21 albums and compact discs, and the numerous Nā Hōkū Hanohano and Hawaiian Music awards garnered by the group over the years. Retired from the military after 28 years of service, Moon travels frequently between Hawai‘i and Japan and other locations to perform.

Overall

Kimo Alama Keaulana graduated from Kamehameha Schools in 1973. He is an Assistant Professor in Hawaiian Language and Hawaiian Studies at Honolulu Community College and the University of Hawaii at Manoa. Kimo has taught hula for 37 years at his own Lei Hulu Hula School, and he has served as a judge at hula competitions. He is also an award-winning composer and performs regularly with his group, Lei Hulu. A much valued Hawaiian music resource and historian, Kimo served as an overall judge for the Song Contest in 1999.
Live Broadcast and Re-Telecast
In partnership with Kamehameha Schools, KGMB9 will broadcast the 2009 Song Contest live at 7:30 p.m. This year’s broadcast hosts are Lilinoe Ka’ahanui, Aaron J. Salā, Manu Boyd and Keahi Tucker. A pre-show, “John Kameaaloha Almeida, The Dean of Hawaiian Music” will air beginning at 6:30 p.m. Both the pre-show and competition will be re-telecast on Friday, March 27, 2009 at 6:30 p.m. on KGMB9.

The Song Contest competition is also available via webcast at www.ksbe.edu, provided in part by NetEnterprise.

Song Contest Sponsors
These telecasts are made possible in part by Alexander & Baldwin, Inc., Bank of Hawaii, Group 70 International, Office of Hawaiian Affairs, and Sandwich Isles Communications, Inc. We gratefully acknowledge their generous support, which makes it possible for people throughout Hawai‘i and around the world to enjoy the Song Contest tradition.

Audience Video and Flash Camera Photography Not Allowed
Video and flash camera photography by the audience is not permitted. The audience is asked to remain in their seats when taking non-flash photographs. The audience is also asked to refrain from excessive outbursts or disruptive behavior that may be distracting to the performers.

Student performers will remain in their seats for the duration of the competition. The audience is asked to refrain from approaching the students.

All the sounds of Song Contest – singing, instrumental music, narration and other effects – are presented live.

Smoking is not permitted at this event (Act 295).
<table>
<thead>
<tr>
<th>Year</th>
<th>Girls' Competition</th>
<th>Boys' Competition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1921</td>
<td>(no contest)</td>
<td>Class of 1926</td>
</tr>
<tr>
<td>1922</td>
<td>Class of 1926</td>
<td>Class of 1926</td>
</tr>
<tr>
<td>1923</td>
<td>Martha Poepoe Hohu '25</td>
<td>Arthur Mahoe '27</td>
</tr>
<tr>
<td>1924</td>
<td>Martha Poepoe Hohu '25</td>
<td>Ezer Matthews '28</td>
</tr>
<tr>
<td>1925</td>
<td>Martha Poepoe Hohu '25</td>
<td>Samuel Keala '29</td>
</tr>
<tr>
<td>1926</td>
<td>Dorothy Poepoe Chong '28</td>
<td>George Kahoiai '30</td>
</tr>
<tr>
<td>1927</td>
<td>Dorothy Poepoe Chong '28</td>
<td>Ezer Matthews '28</td>
</tr>
<tr>
<td>1928</td>
<td>Dorothy Poepoe Chong '28</td>
<td>Samuel Wallace '32</td>
</tr>
<tr>
<td>1929</td>
<td>Sally Peters Kamalani '31</td>
<td>Jonah Wise '31</td>
</tr>
<tr>
<td>1930</td>
<td>Sally Peters Kamalani '31</td>
<td>Daniel Wise '32</td>
</tr>
<tr>
<td>1931</td>
<td>Sally Peters Kamalani '31</td>
<td>Daniel Wise '32</td>
</tr>
<tr>
<td>1932</td>
<td>Mae Punohu Ah Chong '33</td>
<td>Earl Guerrero '35</td>
</tr>
<tr>
<td>1933</td>
<td>Mae Punohu Ah Chong '33</td>
<td>Earl Guerrero '35</td>
</tr>
<tr>
<td>1934</td>
<td>Leimomi Kalama Taa '34</td>
<td>Kenneth Bell '35</td>
</tr>
<tr>
<td>1935</td>
<td>Maile Cockett '35</td>
<td>Isaac Kaopua '39</td>
</tr>
<tr>
<td>1936</td>
<td>Eunice Cockett '36</td>
<td>Charles Mahoe '37</td>
</tr>
<tr>
<td>1937</td>
<td>Winona Kanahele Jensen '37</td>
<td>David K. White '38</td>
</tr>
<tr>
<td></td>
<td>Nancy Punohu Zalopany '39 (tie)</td>
<td>Bernhardt Alama '41</td>
</tr>
<tr>
<td>1938</td>
<td>Sarah Henrickson Barnes '38</td>
<td>William Wilson '40</td>
</tr>
<tr>
<td>1939</td>
<td>Nancy Punohu Zalopany '39</td>
<td>Bernhardt Alama '41</td>
</tr>
<tr>
<td>1940</td>
<td>Amy Miller Roberson '42</td>
<td>Henry Chai '45</td>
</tr>
<tr>
<td>1941</td>
<td>Josephine Keanoano Marshall '41</td>
<td>Henry Chai '45</td>
</tr>
<tr>
<td>1942</td>
<td>Laura Sabey Childs '44</td>
<td>Henry Chai '45</td>
</tr>
<tr>
<td>1943</td>
<td>Laura Sabey Childs '44</td>
<td>Henry Chai '45</td>
</tr>
<tr>
<td>1944</td>
<td>Laura Sabey Childs '44</td>
<td>Henry Chai '45</td>
</tr>
<tr>
<td>1945</td>
<td>Rowena Vieira Walker '47</td>
<td>Cleighton Beamer '47</td>
</tr>
<tr>
<td>1946</td>
<td>Anna Eagles Wahinehookae '46</td>
<td>Cleighton Beamer '47</td>
</tr>
<tr>
<td>1947</td>
<td>Rowena Vieira Walker '47</td>
<td>Stanley Lum '48</td>
</tr>
<tr>
<td>1948</td>
<td>Kaouolu Sequeira Barenaba '50</td>
<td>Frank Kahlil, Jr. '50</td>
</tr>
<tr>
<td>1949</td>
<td>Emmanuelle Vierra Tucker '49</td>
<td>Eli Kawai '51</td>
</tr>
<tr>
<td>1950</td>
<td>Kaouolu Sequeira Barenaba '50</td>
<td>Eli Kawai '51</td>
</tr>
<tr>
<td>1951</td>
<td>Josephine Choy Vosburg '52</td>
<td>Gustav Supe, Jr. '52</td>
</tr>
<tr>
<td>1952</td>
<td>Martha Dudoit Turner '54</td>
<td>Clifford Victorine '53</td>
</tr>
<tr>
<td>1953</td>
<td>Martha Dudoit Turner '54</td>
<td>William Ikaia '54</td>
</tr>
<tr>
<td>1954</td>
<td>Martha Dudoit Turner '54</td>
<td>James Kaina '55</td>
</tr>
<tr>
<td>1955</td>
<td>Ernette Cockett Bright '55</td>
<td>Rodney Kalua '56</td>
</tr>
<tr>
<td>1956</td>
<td>Joy Ahn '56</td>
<td>Frank Medrano '57</td>
</tr>
<tr>
<td>1957</td>
<td>Maureen Supe Thibadeau '57</td>
<td>Charles Mahoe '58</td>
</tr>
<tr>
<td>1958</td>
<td>Lenora Palpalatoc Van Osdl '58</td>
<td>Roy Cachola '59</td>
</tr>
<tr>
<td>1959</td>
<td>Nancietta Lincoln Haalilo '59</td>
<td>Wallace Kaapana '60</td>
</tr>
<tr>
<td>1960</td>
<td>Paula Faufata Johnson '60</td>
<td>Wallace Akeo '61</td>
</tr>
<tr>
<td>1961</td>
<td>Daphne Mahikoa Mack '61</td>
<td>Kevin Mahoe '62</td>
</tr>
<tr>
<td>1962</td>
<td>Helene Kahoano Wong '62</td>
<td>James Hussey '63</td>
</tr>
<tr>
<td>1963</td>
<td>Ella Mae Kelii Camacho '63</td>
<td>Joseph Recca '64 (tie)</td>
</tr>
</tbody>
</table>
John Kameaaloha Almeida, Hawai'i's "Dean of Hawaiian Music," was born on October 9, 1907, on a Monday evening, December 13, 1971. He was honored with a testimonial at the Coral Ballroom of the Hilton Hawaiian Village Hotel. Genoa Keawe, one of John's protégés who began her career with him in 1946, and Pua Almeida were also honored in honor of their mentor, a legend in her own right, organized the evening's performances and in selected stores.

John Almeida was fluent in two languages and taught music for most of his adult life. He could neither read nor write, but shared the poetry of over 200 Hawaiian language compositions. His formal education was limited to four years, the result of complications arising from atherosclerosis.

On October 9, 1985, at the age of 87, John died under the epitaph, "The Closing Chord – but the music goes on." According to Wiliama Sanchez, Director of Hawaiian Transcription Productions, Bell, 49th State, and Waikīkī, John Kameaaloha Almeida made numerous 78-rpm, 45-rpm, and 33 1/3-rpm recordings.

The Honokohau Kamehameha School celebrated its 25th anniversary in 1979. More than 600 students, faculty, and guests gathered at the school for a special event to remember Almeida. The school's student musicians performed John's music. Please join the high school students of Honokohau Kamehameha School to celebrate the closing of his card "The Closing Chord – but the music goes on." We laud a gifted prodigy, a native son and Hawaiian music concerts – at backyard gatherings and in the hearts of Hawai'i's people. John Almeida is still enjoyed at hula festivals over a century after his birth, the music of Hawai'i's "Dean of Hawaiian Music."
YEAR | COMBINED CLASS COMPETITION
--- | ---
1967 | Charles Kiaha '67
1968 | Edward Hale '68
1969 | Charles Gumapac '69
1970 | Ronald Chun '71
1971 | Ronald Chun '71
1972 | Joanne Makalena Takatsugi '72
1973 | Randall Fukino '74
1974 | Stuart Domingo '76
1975 | Suzanne Kaupu '78
1976 | Isaiah Ka'auwai '77
1977 | Isaiah Ka'auwai '77
1978 | Suzanne Kaupu '78
1979 | Samuel Pokini '79
1980 | Garrett Kam '81
1981 | Lehuanani Velasco '82
1982 | Lehuanani Velasco '82
1983 | Gustavus Supe III '84
1984 | Isaiah Jeremiah '85
1985 | Isaiah Jeremiah '85
1986 | Laura Yim '86
1987 | 'Iolani Kamau'u '87
1988 | Pohaikealoha Leong
1989 | Fay Fitzgerald '89
1990 | Wesley Lum '90
1991 | Timothy Ho '91
1992 | Mele Apana '92
1993 | Kekoa Kaluhiwa '94
1994 | Ian Custino '95
1995 | Leah Paulino '98
1996 | Carlson Kamaka Kukona III '96
1997 | Temple Chun '97
1998 | Leah Paulino '98
1999 | Cathryn Masuda 2002
2000 | Alisa Soon 2000
2001 | Kawehi Tom 2001
2002 | Rockne Henriques 2002

YEAR | McGREGOR AWARD
--- | ---
1972 | Randall Fukino '74
1973 | Scott McBirnie '74
1974 | Reiko Fukino '75
1975 | Reiko Fukino '75
1976 | Samuel Ka'auwai '75 (tie)
1977 | Denise Pescaia '76
1978 | Suzanne Kaupu '78
1979 | Jeanne Miyamoto '78
1980 | Samuel Pokini '79
1981 | Garrett Kam '81
1982 | Wesley Lum '90 (tie)
1983 | Kahaunani Aki '83
1984 | Kalua Leong '85
1985 | Kalua Leong '85
1986 | ‘Iolani Kamau'u '87
1987 | ‘Iolani Kamau'u '87
1988 | Timothy Ho '91
1989 | Timothy Ho '91 (tie)
1990 | Timothy Ho '91
1991 | Mele Apana '92 (tie)
1992 | Elena Savaia'inae '93
1993 | Elena Savaia'inae '93
1994 | Monte M. McComber '94 (tie)
1995 | Aaron Salā '94
1996 | Leah Paulino '98 (tie)
1997 | Carlson Kamaka Kukona III '96
1998 | Temple Chun '97
1999 | J. Kau'i Taylor '99
2000 | Justin Ka'upu 2001
2001 | Alisa Soon 2000
2002 | Aliko Young 2003 (tie)
2003 | Crystal Mateo 2001
2004 | Rockne Henriques 2002

John Kameaaloha Almeida made numerous 78-rpm, 45-rpm, and 33 1/3-rpm recordings on a series of labels including Brunswick, Hawaiian Transcription Productions, Bell, 49th State, and Waikīkī. He even issued a few 78-rpm’s on his own to sell at performances and in selected stores. John's five marriages were to Elizabeth Nāhaku (from Maui), Wenonah Mundon Kai (a Hawaiian musician), Doris Booker (from California), Wenonah (for a 2nd time), and Janet (from an unknown location on the U.S. continent). However, one of John's closest relationships did not result in marriage. Violet Feary, a blind Hawaiian woman, maintained a close union with John for several years. On a Monday evening, December 13, 1971, John Almeida was honored with a testimonial at the Coral Ballroom of the Hilton Hawaiian Village Hotel. Genoa Keawe, one of John’s protégé’s who began her career with him in 1946, and then went on to become a Hawaiian music legend in her own right, organized the evening’s fete. Several others who owed their careers to John also performed in honor of their mentor, including Joe Keawe, Bill Ali'iloa Lincoln, Billy Hew Len, and Pua Almeida. On February 22, 1972, John Almeida appeared on the inaugural “Ka Leo Hawai'i” radio program on 1420 AM KCCN radio with host Larry Lindsey Kimura, assisted by William H. “Pila” Wilson. The live broadcast featured Johnny both performing and being interviewed in the Hawaiian language. Pua Almeida passed away on February 9, 1974 at the age of 51, after suffering a heart attack. John, at age 76, was devastated, and became more dependent on his hānai daughter, Shirley Kawaiolaokalani Leu, a young Canadian who had first become his student in the late 1950s. On October 9, 1985, at the age of 87, John died of complications arising from atherosclerosis, a hardening of the arteries. He is buried at Hawaiian Memorial Park in Musician’s Row, under the epitaph, “The Closing Chord – but the melody lingers eternally.” John Kameaaloha Almeida, Hawai'i’s “Dean of Hawaiian Music” was blind, but he mastered some nine musical instruments. His formal education ended after the sixth grade, but he was fluent in two languages and taught music for most of his adult life. He could neither read nor write, but shared the poetry of over 200 Hawaiian language compositions. Well over a century after his birth, the music of Johnny Almeida is still enjoyed at hula festivals and Hawaiian music concerts – at backyard gatherings and in the hearts of Hawai'i’s people.

Harry B. Soria, Jr. — Territorial Airwaves
Tonight, we laud a gifted prodigy, a native son who was a major factor in the history of Hawaiian music. Please join the high school students of Kamehameha Schools Kapālama as we celebrate the music of John Kameaaloha Almeida.
ALTHOUGH JOHNNY STUDIED MUSIC IN CHURCH GROUPS AND SCHOOL CHOIRS, HIS FORMAL EDUCATION ENDED AFTER THE 6TH GRADE. IN 1912, AT THE AGE OF 15, HE FORMED HIS FIRST MUSICAL GROUP. THE "WAI'ANAE STAR GLEE CLUB" PERFORMED REGULARLY AT A VARIETY OF COMMUNITY EVENTS, INCLUDING CHURCH FUNCTIONS AND LŪ'AU.

On November 17, 1917, Johnny was asked to perform at Queen Lili'uokalani's funeral. The nineteen year old sang in the Royal Throne Room of 'Iolani Palace as Hawai'i's last monarch lay in state, and then again during the services at Kawaiaha'o Church. The next year, he entertained Prince Jonah Kūhiō Kalaniana'ole and Princess Elizabeth Kahanu at the Moana Hotel pier in Waikīkī.

Soon Johnny Almeida was the darling of Hawai'i's music scene, composing countless poetic songs in the Hawaiian language for an endless supply of female admirers. Each song's poetry linked the object of his current affection to one of Hawai'i's beautiful pua, or flowers. The true gist of each verse remained masked behind the traditional Hawaiian language device of kaona, or hidden meaning.

On September 3, 1919, John Almeida married Elizabeth Nāhaku of Pā'ia, Maui. She was the first of his five wives, but the scale of John's nonstop ancillary relationships easily dwarfed that number.

Johnny, now billed as John Kameaaloha Almeida, began touring the neighboring islands, sailing on the inter-island steamers. Johnny dazzled audiences with his powerful voice and dexterity on his instruments. By the age of 25, Johnny had mastered the steel guitar, violin, banjo, bass, saxophone, and piano.

On February 17, 1923, Johnny's sister, Annie, gave birth to her second son, Charleston Puaonaona. But when little Pua was an infant, his father decided to return to the Philippines. He left Pua with Annie, and took their older son, Henry, with him. Annie eventually met another man who wanted to marry her, but who did not wish to raise Pua. John and Elizabeth, who did not have any children of their own, were overjoyed with the opportunity to hānai young Pua. Charleston Puaonaona Almeida would become Johnny's primary protégé. Pua first performed at the age of six, and turned professional at sixteen. He became a gifted guitarist and steel guitarist with an exceptional tenor voice.

John Kameaaloha Almeida was now seemingly everywhere, easily recognized with his trademark dark glasses and his trusty cane, "Buddy." He became a recording artist and a radio star, and he was continuously in demand on stage at numerous clubs and cafés. John also supplemented his income by teaching music. He opened the first of a number of studios in 1925. From 1924 to 1927, John was the Chief Musician for the Matson ships that sailed between the mainland USA and Hawai'i. From 1935 to 1942, he performed at the Ramona Café in Honolulu. He also appeared at "Pot Luck Shows" at the Princess Theatre in Honolulu.

From 1932 to 1939, John hosted a weekly half-hour music program on radio station KGU. In 1938, he substituted for Al Kealoha Perry as the musical director of the transpacific radio broadcast series known as, "Hawai'i Calls," that originated on KGMB radio. He also hosted a program three times a week on station KULA from 1946 to 1948. By 1954, he no longer performed live on the radio, but took dedications and spun records on his popular show "Island Serenade," with the assistance of his second wife, Wenonah.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>COMBINED CLASS COMPETITION</th>
<th>MciGEROR AWARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>Alika Young 2003</td>
<td>Alika Young 2003</td>
</tr>
<tr>
<td>2004</td>
<td>Elijah Isaac 2006</td>
<td>Troy Andrade 2004 (tie)</td>
</tr>
<tr>
<td>2006</td>
<td>Nadia Le'i 2009</td>
<td>Truly Chun 2005</td>
</tr>
<tr>
<td>2008</td>
<td>Zachary Lum 2010</td>
<td>S. Ka'ena Galdeira 2007</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEAR</th>
<th>ÔLELO MAkuAHiNE AWARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989</td>
<td>Class of ’89</td>
</tr>
<tr>
<td>1990</td>
<td>Class of ’90</td>
</tr>
<tr>
<td>1991</td>
<td>Class of ’91</td>
</tr>
<tr>
<td>1992</td>
<td>Class of ’92</td>
</tr>
<tr>
<td>1993</td>
<td>Class of ’94</td>
</tr>
<tr>
<td>1994</td>
<td>Men of ’95</td>
</tr>
<tr>
<td>1995</td>
<td>Women of ’95</td>
</tr>
<tr>
<td>1996</td>
<td>Class of ’98 (tie)</td>
</tr>
<tr>
<td>1997</td>
<td>Class of ’97</td>
</tr>
<tr>
<td>1998</td>
<td>Men of ’98 (tie)</td>
</tr>
<tr>
<td>1999</td>
<td>Women of 2001</td>
</tr>
<tr>
<td>2000</td>
<td>Class of 2000</td>
</tr>
<tr>
<td>2001</td>
<td>Women of 2001</td>
</tr>
<tr>
<td>2002</td>
<td>Class of 2002</td>
</tr>
<tr>
<td>2003</td>
<td>Women of 2003</td>
</tr>
<tr>
<td>2004</td>
<td>Class of 2003 (tie)</td>
</tr>
<tr>
<td>2005</td>
<td>Men of 2005</td>
</tr>
<tr>
<td>2006</td>
<td>Class of 2007</td>
</tr>
<tr>
<td>2007</td>
<td>Class of 2008 (tie)</td>
</tr>
<tr>
<td>2008</td>
<td>Women of 2009 (tie)</td>
</tr>
<tr>
<td>2009</td>
<td>Women of 2010</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEAR</th>
<th>HELEN DESHA BEAMER AWARD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989</td>
<td>Class of ’89</td>
</tr>
<tr>
<td>1990</td>
<td>Class of ’90</td>
</tr>
<tr>
<td>1991</td>
<td>Class of ’91</td>
</tr>
<tr>
<td>1992</td>
<td>Class of ’92</td>
</tr>
<tr>
<td>1993</td>
<td>Class of ’94 (tie)</td>
</tr>
<tr>
<td>1994</td>
<td>Men of ’95</td>
</tr>
<tr>
<td>1995</td>
<td>Men of ’96</td>
</tr>
<tr>
<td>1996</td>
<td>Class of ’96 (tie)</td>
</tr>
<tr>
<td>1997</td>
<td>Class of ’97</td>
</tr>
<tr>
<td>1999</td>
<td>Class of 2002</td>
</tr>
<tr>
<td>2000</td>
<td>Class of 2000</td>
</tr>
<tr>
<td>2001</td>
<td>Women of 2001</td>
</tr>
<tr>
<td>2002</td>
<td>Men of 2003</td>
</tr>
<tr>
<td>2003</td>
<td>Class of 2003 (tie)</td>
</tr>
<tr>
<td>2004</td>
<td>Class of 2004 (tie)</td>
</tr>
<tr>
<td>2005</td>
<td>Men of 2005</td>
</tr>
<tr>
<td>2006</td>
<td>Class of 2006 (tie)</td>
</tr>
<tr>
<td>2007</td>
<td>Class of 2007</td>
</tr>
<tr>
<td>2008</td>
<td>Class of 2009</td>
</tr>
<tr>
<td>2009</td>
<td>Class of 2009</td>
</tr>
</tbody>
</table>
Coordinator of Special Events
Liz Makuakāne Hansen

Choral Music Director
Les Ceballos

Culture and Arts Advisor
Randie Kamuela Fong

Music Staff and Assistants
Les Ceballos, Mia-Amor Evaimalo Porreca, Kahala Rowe, Bowe Souza, Lena Sullivan, Kalua Tataipu, Alika Young

Hawaiian Language Consultants
Pi'ilani Akiona, Kāwika Eyre, Hailama Farden, Randie Kamuela Fong, Māpuana Kobashigawa, Kaimanaonālanī Kong, Ke'ala Kwan, La'akapu Lenchango, Melelani Pang, Kalani Soller, Uluhani Waialeale, Lehuanui Watanabe, Hans Keoni Wilhelm, Keola Wong

Speech Consultants
Gabriel Alisna, Nicholas Ernst, Andrew Lai, LeaDan Yee Mariani, Laura Noguchi, Todd Takahashi, Randie Kamuela Fong

Score Tally
Jaime Apo, Calvin Fukuhara

Technical Coordinator
Mary James Lewis

Photo Credits
Bishop Museum Archives

Printed Program
Design Logix (design); Reid Silva (Print Production); Harry B. Soria, Jr. (Writer); Ka Haka 'Ula O Ke'elikōlani College of Hawaiian Language at the University of Hawai'i at Hilo, Kamehameha Schools Staff (Hawaiian Lyrics and Translations)

Broadcast Production

Web Design
Jesse Barros

Hosts for Judges
Alan Akaka, Kealoha Ho'oman-Helfernan
As Hawaiian music evolved through the 20th century, a blind Hawaiian poet would distinguish himself as the embodiment of the cultural spirit of the previous century. Over a 70-year career, this prolific composer created a legacy of over 200 mele hula. Today, John Kameaaloha Almeida is remembered fondly as, “The Dean of Hawaiian Music.”

Among the early Portuguese contract laborers to arrive from Madeira, Portugal in the 1870s was John Celestino Almeida. New to the islands, he would meet and marry a Hawaiian woman, Julia Kamaka, and settle in Pauoa Valley. Julia was one of the many lei sellers who would set up shop along the streets of downtown Honolulu. While carnations and other lei flowers were grown in Pauoa gardens, the rear of the valley had long been famous for its colorful liko lehua and fragrant shiny-leafed maile.

Harvesting of the maile took place up in the mountains. Gatherers would strip the bark and leaves from the woody stem with nimble fingers. The maile was then tied together to form strands of lei long enough to drape around the neck of the wearer.

On November 28, 1897, Julia Kamaka Almeida was in the final trimester of her pregnancy. While gathering and stripping maile with family and friends deep in Pauoa Valley, she suddenly found herself far from home just as her first-born child, Johnny, was to arrive. Her hands coated with maile sap, she delivered her Hawaiian-Portuguese infant into the world. While other factors may have been involved, the toxic sap was considered the likely culprit when Johnny began to lose his sight, according to accounts related by Johnny later in his life.

Although Johnny’s sight continued to fade, he discovered the ‘ukulele at the age of four. The instrument became the youngster’s constant companion.

Not long after the birth of his second child Annie in 1900, John Celestino Almeida, Sr. left his wife and two children, and sailed back to his homeland of Portugal, never to return. As a result, Julia Kamaka Almeida and her two young children moved from Pauoa Valley to the bustling...
2009 SONG CONTEST
Coming In May 2009!
Celebrating the music of John Kameaaloha Almeida

Limited quantities of this keepsake DVD will be available approximately eight weeks after the March 20th Song Contest.

Order your copy at Song Contest or visit www.ksbe.edu/logoshop in April to place your order.

2009 Song Contest DVD $15 plus shipping
2008 and 2007 Song Contest DVDs $9 each

A Family that Plays Together Learns Together

Kūkulu Hawaiian Playing Cards
Use them like regular playing cards or have fun learning Hawaiian language by playing one of our games with your ‘ohana.

Available online at www.KamehamehaPublishing.org
ADMINISTRATION
Michael J. Chun, Ph.D., President and Headmaster
Julian K. Ako, High School Principal
Amy Kimura, Assistant Principal
Hailama Farden, Vice Principal Unit 9-10
Renee Martin, Vice Principal Unit 11-12
Charmain Wong, Director of Boarding
D. Pua Higa, Coordinator of Curriculum/Instruction
Cheryl Yamamoto, Dean of Student Activities
Alyssa Braffith, Dean of Student Support Services

KAMEHAMEHA SCHOOLS
KAPALAMA

BOARD OF TRUSTEES
Nainoa Thompson, Chairman
Diane J. Plotts, Vice Chairman
Corbett A.K. Kalama, Secretary-Treasurer
Robert K.U. Kihune
J. Douglas Ing

CHIEF EXECUTIVE OFFICER
Dee Jay A. Mailer