

STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, April 2018

From the Chair...

It is with great pleasure that I present to you the latest newsletter of the ICTM Study Group on Music and Dance of Oceania. This issue is the first since our election held last year, and accordingly I want to thank the Secretariat for agreeing to oversee our processes, and all members that participated. I am delighted to be continuing in the role of chair, and I look forward to working with you all on our future activities. Looking ahead, if you have ideas about things we could be doing or should be doing better as a Study Group, please do let us/me know. I am very happy to receive feedback from members about our Study Group, including its activities and newsletter.

Our newsletter is only possible from the contributions of members, and I want to thank everyone who offered reports, and especially some of the richly detailed submissions found in this issue. The newsletter has an important role in bringing attention to some of the many fascinating and culturally significant music and dance activities that take place around the region. This issue includes two reports by ICTM Liaison Officers within Oceania, and future reports by others in these roles are most welcome. Study Group members continue to make valuable contributions to new scholarship on and about Oceania, and I encourage everyone to explore the new publications compiled in this issue.

At the end of the newsletter I included details on the next ICTM World Conference to be held in Bangkok, Thailand in 2019. The submission process for abstracts is open, and it closes on 30 September 2018. At our last business meeting there was discussion about ensuring Oceania representation at World conferences, and thus I encourage members to consider submitting an abstract, whether an individual presentation or a themed panel if there is interest.

With thanks and congratulations to all contributors,

Sincerely,

Brian Diettrich

General News from Members

Workshop at Shanghai Conservatory and Symposium in Osaka

By Don Niles

I participated in a workshop called “Repatriation of Early Sound Recordings Made in China: History and Meaning,” hosted by the Shanghai Conservatory of Music (organised by Xiao Mei and Gisa Jähnichen) in Shanghai, 9–11 November 2017. My paper was “Find, Get, Use: Lessons from the Repatriation of Early Papua New Guinea Sound Recordings.”

This was followed by a symposium in Osaka, “Negotiating Intangible Cultural Heritage,” held at the National Museum of Ethnology, 29 November – 2 December. It was organised by the museum, the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region, and the Agency for Cultural Affairs. I presented a paper entitled “Celebrating Cultural Heritage without ICH Involvement: Papua New Guinea Successes and Challenges.” Publications are being prepared from both events. After Osaka, I was thrilled to be able to visit Yamada Yoichi and his wife in Kyoto for a few days.

New ICTM Liaison Officer for Palau

The Study Group would like to welcome Meked Besebes to the role of ICTM Liaison Officer for Palau. Meked has been affiliated with the Palau Historical Preservation Office. The Study Group would also like to thank the outgoing liaison officer for Palau, Simeon Adelbai and especially for his work (with Birgit Abels) in preparing the recent report on Palau that was published in the ICTM Bulletin (October 2017, pages 29-31).

6th Melanesian Festival of Arts and Culture

By Irene Karongo Hundleby (ICTM Liaison Officer, Solomon Islands)

Halo olketa! You are warmly invited to the 6th Melanesian Festival of Arts and Culture to be held in Honiara, Solomon Islands from 1-10 July 2018. This special arts event is themed “Past Collections; Future Connections” and is timed to coincide with the 40th Independence Anniversary of the Solomon Islands.

Delegates have been invited from the five Melanesian Spearhead Group (MSG) countries – Fiji, Vanuatu, Solomon Islands, Papua New Guinea and New Caledonia as well as participants from West Papua (Indonesia), East Timor (Timor Leste) and the Torres Strait Islands (Australia). Committee Chair Andrew Nihopara says that pre-festival preparations are underway and members are working hard on festival preparation tasks. In 1998 Solomon Islands hosted the first Melanesian Festival of Arts and Culture, and subsequently this event has been held every four years. Solomon Islanders fondly remember the dynamic Festival of Pacific Arts in 2012 and once again look forward to hosting and experiencing the diverse arts and cultures from around the Pacific.

More information will be posted as it comes to hand. If you are keen to follow event developments see the event Facebook Page (@macfest18): <https://www.facebook.com/macfest18/>. For further information about travelling to Solomon Islands see:

<<http://www.visitsolomons.com.sb/>>

Events to Commemorate the 100th Anniversary of the Death of Queen Lili‘uokalani¹

By Barbara B. Smith

The 100th anniversary of the death of Hawai‘i’s beloved Queen Lili‘uokalani (2 September 1838 - 11 November 1917) brought forth a remarkable number of special exhibits, activities, and performance programmes by schools, churches, civic and other organizations in commemoration of her life and legacy—especially that of her music. The most memorable included:

Lili‘u: Tribute to a Queen was performed on 23 September 2017 in front of and on the steps of ‘Iolani Palace, an especially appropriate place for its contents: chants and the queen’s songs, many with hula choreographed for performance with them. Created and directed by Victoria Holt Takamine, more than twelve outstanding singers, *hula hālau* (dance schools), an instrumental group, and two children’s groups performed, and a storyteller provided relevant information for the audience (most of whom do not understand the meaning of the songs’ Hawaiian lyrics), without interrupting the flow of the whole. It was restaged in New York on 17 January 2018, and is tentatively planned to be one the host culture’s presentations at the Festival of Pacific Arts in 2020.

Ho‘ohāli‘ali‘a (Remembering Her Majesty), a programme that focused on four of her personal attributes — ability, grace, ethics and courage — as manifested through chant, song and hula was presented in Kennedy Theatre on the University of Hawai‘i at Mānoa campus on 7 October. It was organized by the Hawai‘inuiakea School of Hawaiian Knowledge and performed by outstanding community groups and soloists with present or past connections to the university.

Nani Nā Pua ... Eo E Lili‘u (O Lili‘u ... Look to the Flowers) took place on 10 November in the historic Kawaiaha‘o Church where the future queen was baptized, sang in the choir, was organist, and her funeral was held. The *pua* of the title is a traditional metaphor for the children of Hawai‘i, appropriate for the kindergarten through 8th grade children of the Hawai‘i Youth Opera Chorus. In this programme in honour of the queen, they sang songs written by and for her; and one group of those aged 8 to 17 presented excerpts from a newly commissioned children’s opera “Nani Nā Pua” about the queen as a child at the Royal School by Native Hawaiian composer Herb Mahelona. The entire opera was premiered on 31 March 2018.

Aloha Lili‘u: A Centennial Observance Honoring the Queen’s Life and Legacy. Beginning at 8:30 am on 11 November, bells of more than 200 churches throughout the islands were rung 100 times re-creating the moment the queen’s death was announced. At the State Capitol facing her statue, a live-streamed ceremony began with the blowing of many *pū* (conch-shell trumpets) and 100 beats on a massed group of *pahu* (single-headed, hand-beaten drums), followed by *oli* (non-danced chant), *hula* by 100 *‘olapa* (expert dancers), the queen’s songs sung by a chorus and soloists, and speeches by prominent leaders of the Hawaiian community and by the Governor. It concluded with the ceremonial placing of a huge number of *ho‘okupu* (offerings of gratitude and respect consisting of lei and ti-leaf-wrapped seedlings) at the base of the queen’s statue. A video of the observance is viewable on the Lili‘uokalani Trust page (onipaa.org/pages/aloha-lili-u-honoring-the-queen-s-life-and-legacy).

Lili‘uokalani - Reflections of our Queen is a new documentary film by local-based filmmaker Edgy Lee. It contains interviews with descendants of people who were in personal contact with the queen who shared stories that had previously been known only within the family. Some of these touched on the *kaona* (hidden meaning) of her songs. The film received its first showing on a local TV station on 26 November; national broadcast is anticipated for late 2018.

¹ Editorial note: some Hawaiian language diacritics were omitted on some of the original printed announcements shown in this report and that followed earlier spelling practices.

E Ola Nā Mele Lāhui (Long Live the Songs of the Nation) was presented on 17 January 2018, the 125th anniversary of the overthrow of the Hawaiian Kingdom. It took place in Aliʻi olani Hale (House of the Heavenly Kings), a major site of the overthrow and the present location of the State Supreme Court. That programme of chants and songs with hula created in response to political processes at the time of the overthrow, took place on the same day that only a block or two away song's place in Hawai'i's present-day political process was much in evidence as many Hawaiian activists held a peaceful day-long protest and addressed the Legislature on the opening day of its spring session.

Both highlights from and the whole programme are viewable on 'Oiwi TV (<https://oiwivt/e-ola-na-mele-lahui/>).

PA'I FOUNDATION MAP FUND ART WORKS. arts.gov IOLANI PALACE

present

*Lili'u:
Tribute to a Queen*

*September 23, 2017
Saturday | 6:00pm
Iolani Palace*

*A free, outdoor, public performance
of oli, mele, and mo'olelo by, and for,
Queen Lili'uokalani.*

Featuring:
Robert Cazimero
Cathy Foy
Moses Goods
Marlene Sai
Aaron Sala
Galliard String Quartet
Kawaiolaonapukanileo
Mahi'ehi'e
Na Pua O Lili'u
Pua Ali'i 'Ilima
Kalau Hula Ka No'eau
Kalau Mohala 'Ilima
Kalau Na Kamalei O Lililehua
and more...

Announcement for Lili'u: Tribute to a Queen (courtesy of Barbara B. Smith)



Performance by Pua Ali'i 'Ilima (courtesy of Christopher Blasdel)



Performance by Hālau Mōhala 'Ilima (courtesy of Christopher Blasdel)

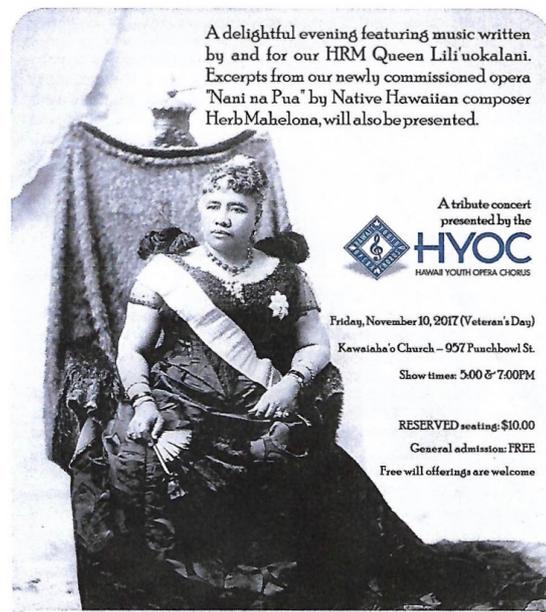


Robert Cazimero singing with the Galliard String Quartet (courtesy of Christopher Blasdel)



Programme cover for Ho'ohāli'ali'a (courtesy of Barbara B. Smith)

Nani Na Pua Eo E Liliu



The opera is based on her life as a young child at the Royal School as reflections from the "Queen of Hawaii". The performance will feature the talented members of the current Hawaii Youth Opera Chorus, its talented alumni and special guests.

For more information: #521-2982, email: info@hyoc.org

Programme cover for Nani Nā Pua ... Eo E Lili'u (courtesy of Barbara B. Smith)

4th Ethnomusicology Forum at American Samoa Community College

By Kuki Tuiasosopo (ICTM Liaison Officer, American Samoa)

The Fine Arts Department at the American Samoa Community College hosted the 4th Annual Ethnomusicology Forum on 3 November 3 2017. The forum was held in conjunction with the Annual Samoana Jazz and Arts Festival. The focus of the forum was on Samoan Choral Music, honouring two of the most renowned figures in the art form, High Chief Pulefaasisina Palauni “Brownie” Tuiasosopo, and Ueta Matautia Pene Solomona. The forum was organized by Ethnomusicologist and Chairman of the Fine Arts Department, Mr. Kuki Tuiasosopo, and the panel of speakers was moderated by music professor Poe Mageo who reflected on both musicians and said “Ueta Solomona’s song arrangements and “Uncle Brownie” Tuiasosopo techniques shaped and redefined the Sound of the American Samoa Arts Council Choir in the early 70s . . . and you can still hear echoes of their work in many choirs today.” Distinguished speakers included former students of both Tuiasosopo and Solomona; Rosaiviti Solomona (Music Instructor at the University of Samoa), Sina Solomona (Department of Homeland Security, and Director of Siona Choir in Leone), Julia Foifua (Social Worker for the Army Reserve, and Choir Director for the Congregational Church of Jesus in Samoa); and Dr. Richard Moyle (University of Auckland). Director of the Samoan Studies Institute, Mrs. Okenaisa Fauolo-Manila, gave the keynote address.

The forum was attended by a large audience of musicians, church leaders, government officials and community leaders, members of the public, college administration, faculty, students, families, friends, and colleagues of Tuiasosopo and Solomona. According to Leala Hanipale, retired Curator of the Jean P. Haydon Museum, “It is rightly so to honor Brownie and Ueta. It is about time we salute them for their service to our people.” Although both honourees were unable to attend the forum due to their ailing health, the forum was indeed very emotional as the speakers and audiences reflected on the works of these men. According to Dr. Larry Purcell, former student of both Tuiasosopo and Ueta, “Nowadays, we seldom find men like Uncles Brownie and Ueta. Today we expect a paycheck for our work, but these men shared their gifts with us expecting nothing in return.” According to Julia Foifua, niece of Tuiasosopo, “Today we enjoy the fruit of the labor of Uncle Brownie’s work because of his investment in our generation of musicians.” She said, “Uncle Brownie traveled in every village teaching church choirs and did not earn a single penny but gained respect all of the country. We don’t have many people like him today.”

Tuiasosopo often traced the beginning of his interest in western choral music to the time he spent at Punahou School in Hawai‘i, where he graduated in the class of 1956. He began working for the American Samoa Government in 1962 as an assistant to Governor Rex Lee, a position he maintained through eight administrations. In 1985, supported by Governor Lutali, Pulefaasisina accepted an offer to become Secretary General of the South Pacific Commission, whereupon he and his family relocated to the location of the Commission’s headquarters in Noumea, New Caledonia. Returning home in 1989, he joined ASCC as an institutional planner, with an additional mandate of developing an academic programme focused on Samoa and the Pacific. That mandate became reality in 1992 when Pulefaasisina was appointed as the first director of the ASCC Samoan and Pacific Studies (SAMPAC) programme. His last project before leaving ASCC in 2005 was to plan the transition of SAMPAC into its current form as the Samoan Studies Institute. That same year, his county of Alataua selected Pulefaasisina as their senator for an incumbency that lasted until his full retirement in 2008. Along with this government and education careers, Pulefaasisina established the American Samoa Arts Council Choir in 1972. Thanks to his previous training at the University of Oregon with Edwardo Zambara for voice and Max Risinger for choral music, Pulefaasisina changed the sound of choral music in all of Samoa. Under his baton, the Arts Council Choir traveled extensively throughout the Pacific, representing the Territory in the South Pacific Festivals, Hawai‘i and the mainland west coast, and the choir remains to this day the only choral group from American Samoa to ever sing with the Honolulu Symphony Orchestra.

Ueta Mata'utia Pene Solomona, who also enjoyed a long career as a music educator, composer, conductor, arranger and performer, received music tutelage at a very young age on the piano. His early musical experiences included work with brass bands and conducting choir rehearsals in the company of his father, the late Mata'utia Pene Solomona. In his youth, Ueta witnessed the formation of the EFIS church and the creation of its Hymnbook. Ueta is the first Samoan ever awarded a Fulbright Scholarship to study music at the Fredonia Campus, New York State University. Upon completing his studies, he returned to Samoa and worked extensively to establish a choral culture of great uniqueness. As the music educator based at the Samoa Teachers Training College, he also worked with schools such as Avele College, Leifiifi College and Samoa College. During this period, he sometimes collaborated with Tuiasosopo and the American Samoa Arts Choir. Choirs in both Samoas sung and recorded Ueta's arrangements of Samoan traditional songs, and still perform them the same way today. As the Senior Lecturer of Music and Expressive Arts at the University of the South Pacific (USP) for thirty years, Ueta served the region through countless university and community programmes. Based in Fiji, his position gave him the opportunity to travel the Pacific. Retiring from USP in 2005, he returned to Samoa to fulfil a life-long dream of establishing the National Orchestra of Samoa, which he subsequently led for a few years. He then worked for the National University of Samoa before his full retirement. Ueta is the first recipient of the Officer of the Order of Samoa for achievements in music.

Earlier this year, Ueta passed away peacefully at his home in Apia after a long battle with Parkinson disease. He was surrounded by his wife, children, and many who were dear to him. His state funeral was attended by Prime Minister Tuilaepa and members of Parliament, the community, and those who wished to pay tribute to this great man. He was 82 years old. Tuiasosopo, who is 80 years old, lives in Oregon (USA) with his wife, and enjoys spending quality time with his children and grand-children, and great grand-children. The 5th Annual Ethnomusicology Forum will be held in November 2018.



Flyer for the 4th Ethnomusicology Forum (courtesy of Kuki Tuiasosopo)

Kupe: A Waka Odyssey at the New Zealand Festival

By Brian Diettrich

As part of the 2018 New Zealand Festival (a large art and performance celebration in the capital of Wellington from 23 February to 18 March), a multimedia production called *A Waka Odyssey* emphasized deep connections between Aotearoa New Zealand and the broader Pacific. Created by Anna Marbrook, Hoturoa Barclay-Kerr, and Kasia Pol, and integrating theatre, music, dance, art, lectures, and other presentations, *A Waka Odyssey* was inspired by Kupe, the Polynesian navigator who is recounted as discoverer of Aotearoa, and whose name is linked with significant place names in the country. For those who attended, perhaps the most spectacular part of the event was the opening night performances at Te Whanganui-a-Tara (Wellington harbour) that featured: a choir comprised of the Wellington Community Choir and the Pasifika Community Choir with music written by Warren Maxwell, up to 1000 people performing the *haka* “Kupe Hautoa” (composed by Kura Moeahu), dance and theatrical performances (including actor Te Kohe Tuhaka appearing as Kupe), and *taonga pūoro* (traditional Māori instruments). All this took place at the dramatic arrival of four *waka hourua* (double-hulled canoes) including one from Samoa and many additional watercraft. Performances occurred simultaneously on land and sea. According to the festival website, through the *Waka Odyssey* event “we rediscover our voyaging past, our place in the Pacific today and a way to a better future” (<https://www.festival.co.nz/2018/events/a-waka-odyssey/>). Media reports indicated up to 20,000 people attended the opening night at the waterfront, and the event attracted widespread reporting nationally and internationally, such as a detailed article in the New York Times. Reports, videos, and images from the event are found online.



Arrival of waka at Kupe: A Waka Odyssey, Wellington (photo by Brian Diettrich)



Sounding taonga pūoro (traditional Māori instruments) aboard the waka Haunui at Kupe: A Waka Odyssey, Wellington (photo by Brian Diettrich)

Recent Publications and Outputs

Diettrich, Brian. 2018. "Ephemerality and Permanence: Situating Performance as Intangible Cultural Heritage." In *Cultural Heritage Care and Management*, edited by Cecilia L. Salvatore, pp. 29–42. Lanham: Maryland: Rowman and Littlefield.

Diettrich, Brian. 2018. "Summoning Breadfruit" and "Opening Seas": Towards a Performative Ecology in Oceania. *Ethnomusicology* 62(1):1–27.

Faik-Simet, Naomi. 2017. "Exploring Disability and Dance: A Papua New Guinea Experience." In *Dance, Access and Inclusion: Perspectives on Dance, Young People and Change*, ed. Stephanie Burridge and Charlotte Svendler Nielsen. Routledge.

Faik-Simet, Naomi. 2017. "Learning the *Libung*: A Challenge." In *Perspectives on Dance Education*, ed. Mohd Anis Md Nor. Kuala Lumpur: Nusantara Performing Arts Research Centre.

Gillespie, Kirsty. 2018. "The Ethnomusicologist at the Rock Face: Reflections on Working at the Nexus of Music and Mining." In *Ethnomusicology: A Contemporary Reader, Volume II*, edited by Jennifer C. Post, pp. 81–96. New York and London: Routledge.

Hartwig, Kay, Stuart Wise, and Naomi Faik-Simet. 2017. "Arts Education Across Australia, New Zealand and Papua New Guinea." In *The Palgrave Handbook of Global Arts Education*, ed. Georgina Barton and Margaret Baguley, pp 125–144. London: Palgrave Macmillan Press.

Hundleby, Irene. K. 2017. Kwaimani Ana Liohaua Gia, The Heart of Us. PhD Thesis, University of Otago, New Zealand. Retrieved from <http://hdl.handle.net/10523/7611>.

The Study Group congratulates Irene (ICTM Liaison Officer, Solomon Islands) for the successful completion of the PhD thesis!

Johnson, Henry. 2017. Triangulations: Musicalized drama, Folklore and Identity Construction in Nakae Yūji's *A Midsummer's Okinawan Dream*. *Perfect Beat* 18(1):7–28.

Johnson, Henry and Sueo Kuwahara. 2017. North Meets South: Eisā and the Wrapping of Identity on Okinoerabu Island, Japan. *Shima: The International Journal of Research into Island Cultures* 11 (2):38–55.

Lau, Frederick and Christine R. Yano, eds. 2018. *Making Waves; Traveling Musics in Hawai'i, Asia, and the Pacific*. Honolulu: University of Hawai'i Press.

This anthology is a collection of nine essays on musics that cross various borders in the region. SGMDO members and their contributions are Katy Szego "Singing Policeman, Dancing Firemen: Alliance Building and Interethnic Remasculinization in a Post-World War II Hawai'i" and Ric Trimillos "Hawaiian and American Pasts Confronting a Native Hawaiian and a Globalized Present: Reworking Harold Arlen's 'Over the Rainbow' by Israel Kamakawiwo'ole." Other contributions related to Oceania include "Kenny Endo and a Dream: From Interzones to Solidarities" by Deborah Wong that examines taiko in a Polynesian environment and "Performing Paradise: Hawaiian 'Ukulele in Japanese Settings" by Christine R. Yano that analyzes the circulation of musicians and genres. The anthology was organized on the occasion of the 75th birthday celebration of Ric Trimillos in 2016.

Moyle, Richard. 2018. *Ritual and Belief on Takū: Polynesian Religion in Practice*. Adelaide: Crawford House.

From the cover: "This book examines a living tradition from arguably the last location where traditional Polynesian religion continues as an integral part of daily life. Surviving a devastating 19th-century epidemic and resisting multinational religious organisations in the 20th century, Takū continue to use ritual to manage and neutralise their isolated atoll's many vulnerabilities, contacting the spirit world through invocations, dreams, trance, singing and gifting to marshal their benign counterforces to work for private benefit and public good. By examining the religious procedures, the artefacts, the principal actors and the many categories of spirit beings, Moyle portrays a small community strategising to preserve pride of self-identity amid the hardships of remoteness, and a determination to perpetuate the beliefs underpinning their extensive ritual life which alone, they believe, allow them to continue to exist. Takū express themselves candidly about their own understandings and ignorances, pride and fears, confidence and concerns – contextualised by the all-enveloping presence of what is believed but not seen." [see cover image below].

Richard has announced that a book launch will be held at the Research Centre of the Queensland Conservatorium (Australia) on May 29 2018, with at least two Takū families attending as well as students and staff.

Niles, Don and Edward Gende. 2017. "The Early Field and Commercial Recordings of Kuman Music: Research Using Repatriated Music in Papua New Guinea, and Recent Threats to Cultural Diversity." In *Facets of Fieldwork: Essays in Honor of Jürg Wassmann*, ed. Alexis Themo von Poser and Anita von Poser, pp. 147–71. Heidelberg: Universitätsverlag Winter.

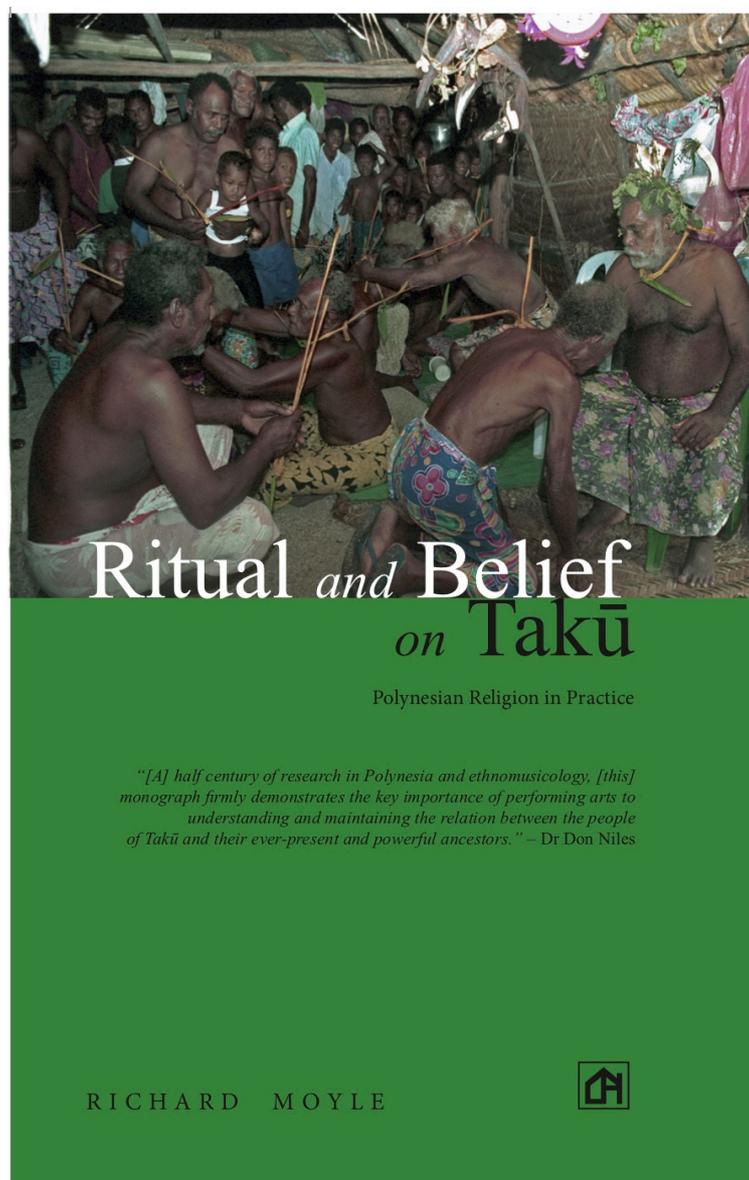
Yamada, Yoichi. 2017. 『響きあう身体—音楽・グルーブ・憑依』 *Hibikiau shintai: Ongaku, gurūvu, hyoui* [Resounding Bodies: Music, Groove, and Possession]. Tokyo: Shunjusha. In Japanese. <http://www.shunjusha.co.jp/detail/isbn/978-4-393-93597-2/>.

Webb, Michael and Camellia Webb-Gannon. 2017. Melanesians and Music on the Move: South Sea Island Shipboard and Plantation Performance in Queensland, 1860s–1906. *The Journal of Pacific History* 52(4):427–458.

Conferences / Presentations:

Andrews, Courtney-Savali Leiloa. 2018. “The Making of Music and Musicians in Modern Samoa: Setting Pesetā’s Shakespearean Koneseti, The Vine‘ula, and the ‘Au Salamo on the Scene in 20th Century Apia.” Centre for Samoan Studies, National University of Samoa, 1 March.

Johnson, Henry. 2017. “Japanese Island Narratives: The Kojiki in Geo-Cultural Context.” International Conference of the New Zealand Asian Studies Society, 27–29 November, Dunedin, New Zealand.



Cover of “*Ritual and Belief on Takū: Polynesian Religion in Practice*” (courtesy of Richard Moyle)

Upcoming Events

45th ICTM World Conference

The 45th ICTM World Conference will take place from 11–17 July 2019 in Bangkok, Thailand at Chulalongkorn University. The conference will be co-hosted by the Faculty of Fine and Applied Arts and the Office of Art and Culture (Chulalongkorn University) in collaboration with the Ministry of Culture, Thailand.

Conference Themes:

- Transborder Flows and Movements
- Music, Dance, and Sustainable Development
- The Globalization and Localization of Ethnomusicology and Ethnochoreology
- Music and Dance as Expressive Communication
- Approaches to Practice-Based Research and its Applications

Deadline for submissions: 30 September 2018

Detailed information can be found in the ICTM Bulletin:

<https://www.ictmusic.org/sites/default/files/documents/bulletins/136-ICTM-Bulletin-Jan-2018-good.pdf>