

Smithsonian Folkways Recordings

Smithsonian Folkways Recordings, Center for Folklife and Cultural Heritage
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Beautiful Beyond

CHRISTIAN SONGS

IN NATIVE LANGUAGES

Presented by the National Museum
of the American Indian



Smithsonian Folkways Recordings

Members of Petarsey United Methodist Church (Comanche)

1. Comanche Hymn 2:12
2. Comanche Hymn 1:47

Dorothy Whitehorse Delaune (Kiowa)

3. Kiowa Prayer Song :38

Members of Cedar Creek Church (Kiowa)

4. Kiowa Hymn 2:31

Members of Rainy Mountain Church (Kiowa)

5. Hymn composed by Goomdah 2:53

Moses Starr and Creg Lee Hart (Southern Cheyenne)

6. Cheyenne Hymn 2:41

Tewa Women's Choir (San Juan Pueblo)

7. Lord Have Mercy (from *Tewa Mass*) 1:13

St. Herman's Seminary Octet (Yup'ik)

8. Lord I Call :54
9. Having Beheld the Resurrection 1:19
10. Blessed Be Thy Name :46

Nalani Olds (Native Hawai'ian)

11. Ke Aloha O Ka Haku: Lili'uokalani's Prayer 1:55

Nalani Olds and Mauliola Aspelund (Native Hawai'ian)

12. Ho'onani :48

Kykotsmvi Mennonite Church Choir (Hopi)

13. Silent Night 2:13

Oneida Hymn Singers

14. On the Beautiful Beyond 3:08

Ojibwe Hymn Singers (Leech Lake Ojibwe)

15. In the Sweet By and By 2:02

Maisie Shenandoah, Liz Robert, and

Joanne Shenandoah (Oneida)

16. Rock of Ages 3:11

The Martin Sisters (Mohawk/Six Nations Reserve)

17. 'Twill Be Glory By and By 2:58

Kathleen Thompson (Mohawk/Akwesasne Reserve)

18. Ise Iesos Sewenniio
(Wedding Prayer Hymn) 2:44

Akwesasne Mohawk Singers

19. Takwaienha (The Lord's Prayer) 2:47

Cherokee Choir (Cherokee Nation)

20. Wonderful Place 1:40

Cherokee Choir and Cherokee National Youth Choir

21. Orphan Child 2:35

The Kingfisher Trio (Cherokee)

22. That Heavenly Home 2:25

Margaret Mauldin (Creek)

23. Believing and Praying 2:39

Choctaw Community Singers

24. Sinners Can You Hate the Savior? 2:38

Betty Mae Jumper (Seminole)

25. Jesus Made the Road 1:13

Nancy and Mark Brown (Eastern Band Cherokee)

26. At the Cross 1:30

Walker Calhoun (Eastern Band Cherokee)

27. Guide Me, Jehovah 2:33

The Long Family (Eastern Band Cherokee)

28. Heavenly Home 2:50

Saved by Grace Choir (Navajo)

29. On the Jericho Road 3:29

30. Amazing Grace 1:31

TeecNosPos Gospel Melody (Navajo)

31. Sweet Hour of Prayer 3:03

Steve Emery (Cheyenne River Sioux)

32. Jesus Loves Even Me 1:44

Cheyenne River Mission Singers (Sioux)

33. Communion of the Saints 3:00

TOTAL TIME: 71:32

Beautiful Beyond

CHRISTIAN SONGS IN NATIVE LANGUAGES

Passionate Determination

Music is itself a language. Beautiful music—whether from a traditional player performing a solo, a symphony orchestra at full throttle, or a choir singing in a tongue foreign to you—does not require interpreters or translators to convey its aesthetic meaning. The deeper meaning finds its way to your spirit and senses. On *Beautiful Beyond: Christian Songs in Native Languages*, you will hear an abundance of wonderful music performed not simply with emotional depth and admirable artistry, but with spiritual conviction. As such, you will need nothing but the appropriate sound equipment to experience its riches and rewards.

But this album is more than an aesthetic experience, or even a spiritual one. At its heart, the music so movingly rendered here is a history lesson—a complicated history lesson about the fate of Native languages in this hemisphere, and, by extension, about the people who have spoken, and oftentimes still speak, those languages.

Language is central to cultural identity. It is the code containing the subtleties and secrets of cultural life. In many ways, language determines thought. It is no accident that the settlers who came to the Americas sought to eliminate Native languages. They felt, I'm

sure, that deprived of their languages, Indians would cease to be Indian.

But the Native peoples of this hemisphere, amazingly enough, refused to vanish. We are still here today, and, in spite of numerous cultural losses, many of us still speak in our original tongues. It has become almost commonplace to remark upon the inspirational resilience and adaptability of Native people, who have managed to retain so much of their cultural lives in the face of such longstanding adversity. I think there is an enduring tenacity at the heart of that resilience, a determination to hold on to what is most profoundly meaningful, despite the odds. Thus, on *Beautiful Beyond*, you will hear a remarkable array of voices and cultures, all testifying to that passionate determination.

I grew up in a staunch Baptist household. My Cheyenne father taught my brother and me to dance. My non-Indian mother, the daughter of Baptist missionaries, was an accomplished classical musician. So from an early age, I have been well aware of the ways in which Christianity, music, and traditional Indian culture can synthesize into something different and wonderful, like so much of the music on this album.

We are very pleased to have this recording as one of the projects that help mark the opening

of our new museum building on the National Mall. Indian Country abounds with the kind of music you will hear on this album, which only really scratches the surface. We hope that after we settle into our new abode, we can return to this music and bring more of it to public attention.

I also want to say something about our recordings. Museums are best known for the exhibitions they produce, but I think we need to expand our definition of "exhibition." As with our earlier recordings, I think of *Beautiful Beyond* as an exhibition in sound. This complex undertaking has required the work and dedication of a host of people—NMAI staff, former staff, and others. The research, collecting, and presentation that went into this project are analogous to the work required for a museum exhibition.

We are most indebted to the wonderful singers and musicians who took part in the project, not all of whose music could be included on this recording. They shared their artistry and gave us their time with unfailing generosity. The idea for the project grew out of some of the music recorded for previous albums by Charlotte Heth, the noted Cherokee ethnomusicologist and former NMAI Assistant Director for Public Programs, and Terence Winch, our Head of Publications. We are very pleased and grateful to have Charlotte return briefly to our ranks to help with this project.

Helen Scheirbeck (Lumbee), NMAI Assistant Director for Public Programs, offered insight and guidance throughout, and I thank her for that. Thanks, too, to ethnomusicologist Maria Williams (Tlingit), who helped us in the early stages of the project. We are also particularly indebted to the scholars and writers who have provided us with their astute advice and illuminating texts: Gerald Hill (Oneida), Ed Wapp Wahpeconiah (Comanche and Sac and Fox), Liz Hill (Red Lake Ojibwe), and Margaret Mauldin (Creek).

As these acknowledgements indicate, a project such as this needs the work of many hands and hearts to succeed, and we are grateful to all who have helped us pay a visit to the *Beautiful Beyond*.

—W. Richard West, Jr. (Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma)
Director, NMAI



Spiritual Creativity Native Languages and Christian Hymns

For more than 300 years, Christianity has asserted its influence in Native communities throughout North America. This influence, along with other assimilative forces, directly contributed to the decline of traditional Native cultures. Although Native communities often resisted these outside forces, the shift away from tradition proved powerful. New technologies introduced a different economic system, which, in turn, led to changes in institutions of communal decision-making. With traditional governments and the rule of law undermined, cultural erosion was inevitable. The shift away from Native languages to English is, in many ways, the most powerful evidence of the impact of these changes. Of the estimated 300 original languages spoken within the North American continent, some 175 living languages remain. Often, elders and adults are the only speakers of these surviving languages. Of the 175 living languages, 55 are spoken by only one to six people. Only 20 of the remaining languages are spoken widely by children. Without a concerted effort at language retention, many more of the surviving languages could be lost.

At the community level, the changes imposed by Western influence can seem imperceptible, unless viewed from the perspective of many years. Even so, Native people have demonstrated a determination to abide by the values of their ancestors.

Perhaps this tenacious clinging to cultural

values is best illustrated by the way Native Americans have incorporated Christian symbols and Western elements into their cultural lives. Missionaries of various denominations learned Native languages, translated the scriptures into these languages, and embedded old hymns with Native concepts, phrases, and words. The way Native languages were used to accompany European Christian melodies was, of course, one of the techniques by which disparate ideologies were braided together. The original orthographies of the old hymns (i.e., the way Native words were spelled when originally translated) are still maintained in some communities. For example, the *Oneida Hymnal* used at the Holy Apostles Episcopal Church in Wisconsin was retranslated from Mohawk, a closely related Iroquois language, in 1936. In that translation the word *Loyanel* is given as Lord. In Mohawk the same word was written as *Royanel* and given the same meaning. The word *Loyanel* itself was the title for those selected to speak for each clan; it has now been translated to mean "chief." This is one example of how a translation can combine traditional concepts with those of European origin.

Not surprisingly after so long a time, many Indians consider themselves traditional as well as Christian, feeling no contradiction in this synthesis. Some chapters of the Native American Church, whose members are among the most dedicated proponents of traditional values, employ Christian motifs and symbols such as the cross, and even use the Bible. (Native American Church members, however,

do not sing hymns.) It is clear to many in the Native community—though perhaps not so apparent to the general public—that there is a practical, spiritual intelligence at work in the way Native people have joined these oppositional religious systems together. Many outside observers, it would seem, subscribe to the myth that Native people abandoned their traditional religions and adopted Christianity without question. This mistaken belief ignores the intellectual creativity of Native people, who have repeatedly shown the ability to adapt. The use of Christian hymns by Native people is evidence of a reality that is different from the usual myths and stereotypes. Moreover, the singing of Christian hymns by Native congregations occurs widely, in churches of many denominations throughout Indian Country.

For Indians, it is one of history's ironies that the imposition of Christianity and Christian hymns has been crucial in slowing the loss of indigenous languages. Missionaries learned indigenous languages to convert Native peoples. While the missionaries are often rightly criticized, the religious institutions they introduced helped preserve aspects of Native culture that were, and still are, critical to Native identity.

Worship and singing are universal human expressions. In Native America, the continuity of communal life was centered around places of worship. So it isn't surprising that church services reinforced the family values inherent in Native culture. Church and hymns go together, too. When religious practices and

places of worship were interwoven with Native language, all became stronger.

Listening to choirs of Native singers, almost always performing *a capella*, is a beautiful experience; these choirs form a bridge between generations that empowers their communities. These hymns are heard not only in church, but at cultural events, funerals, and other community functions. Like the hymns, the singers seem to have a timeless quality, too, with new singers joining as others retire and pass on. The singers hold an honored place in their communities, making a contribution that would be difficult to overstate. They give expression to spiritual values that are still present; often solemn, sometimes joyous, the music celebrates family and the Creator's gifts of life.

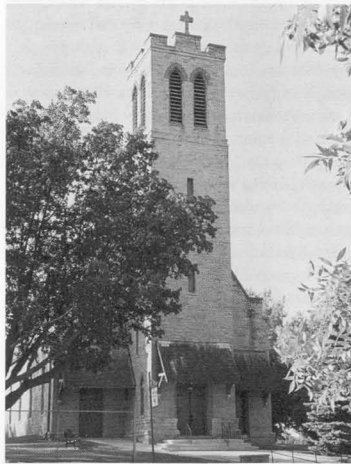
It is virtually impossible to remain unmoved when one hears powerful voices joined in intricate harmonies, giving voice to the community's shared heritage. Whether or not one understands the words, the spiritual resonance is unmistakable. If there is a deeper meaning in the perseverance of our Native languages, it is nowhere more apparent than in the wonderful music of these singers joining the past with the present.

When it comes to indigenous people, U.S. history often focuses on such tragic events as Wounded Knee or on oppressive government policies that ripped apart families, outlawed religious beliefs, confiscated land, and even undermined identity. The singing of Christian hymns in Native languages, represented by the

music you will hear on this album, gives meaningful respite to that terrible past as well as hope for a future in which religious tolerance will prevail. Perhaps, most importantly, the use of Native languages helps sustain the traditional values of Indian communities through a means of religious expression that is understood and accepted by present generations even as it honors the past.

—Gerald L. Hill, Esq. (Oneida)

Mr. Hill is an attorney in Green Bay, Wisconsin, president of the Indigenous Language Institute, and an enrolled member of the Oneida Tribe of Wisconsin.



HOLY APOSTLE EPISCOPAL CHURCH, ONEIDA RESERVATION, WISCONSIN

The Paths of Native American Hymns

Native American music is a cultural force. It invigorates and exalts social and ceremonial occasions. It celebrates the past, honors individuals, and connects singers to one another and to their audience. During religious ceremonies, music helps Native people intensify communication with the spirit world, as individuals and as groups. Native American music is an integral part of Native American life.

Before the arrival of Europeans in the Americas, many musical genres flourished among Native Americans. After European contact, and through cultural genocide, numerous musical traditions waned or were lost. Yet, in response, tribes introduced new musical forms. And unfamiliar music, such as Christian hymns, reached Native ears. A central concept and a common practice of Christianity coincided with Native beliefs—the existence of a Supreme Being and the use of music in ritual. Aware of the power of music, early missionaries taught hymn singing in English through rote instruction. As missionaries learned Native languages, they translated hymns and compiled hymnals. Native converts to Christianity—women, as well as men—began to translate and compose hymns.

From its introduction and early development, the Native American Christian hymn has evolved in a distinctly Native way, creating a unique musical genre. Inspiration for hymns is believed to come directly from God. The melody and text are revealed to an individual through a powerful experience, such as

isolation, joy, sickness, a brush with death, or the passing of a loved one. Hymn texts are not conceptualized in poetic form, verse, or meter, but express the composer's meaning and personal understanding of spiritual guidance, forgiveness, salvation, devotion, good will, the beauty of heaven, and, ultimately, oneness with God.

Native American hymns are not sung solely as part of a church service; they are also prayers meant to communicate with God or Jesus. As prayers, they are performed during church services for atonement, testimony, commitment, confession, affirmation, proclamation, and communion. Outside church services, hymns are sung at baptisms, funerals, birthdays, prayer meetings, and to comfort the sick.

Native American hymnody can be classified into two broad categories: traditional and modern. Traditional hymns are translations of existing Christian hymns into Native languages and new hymns that incorporate characteristics of tribal music. They are sung in unison and without accompaniment. Modern hymns are sung in harmony or in parts. More recently, modern hymns have come to include musical accompaniment on a variety of instruments. Although Native American Christian hymnody commonly functions as prayer, it differs in performance practice and style. These differences in style depend on the stylistic traits of a tribe's musical area and on the foreign influences that helped shape the new music.

Native American Christian hymns have been heard across North America and in Hawai'i for much of the past three centuries. Eastern

tribes encountered Christianity shortly after European contact. They were introduced first to psalm singing, then the gospel hymn. Through European-American influence, several styles developed, such as singing in harmony and singing with instrumental accompaniment. Today, hymns are sung solo, by a small ensemble, or by a large chorus, and parts are sung in unison or in two- or four-part harmony. Antiphonal singing, or call and response, was traditional in both Christian church music and southeastern tribal music. Southeastern tribes, such as the Cherokee, Choctaw, and Creek, have incorporated this style in the performance of some hymns, often in the refrains.

Native American Christian hymns flourished especially in Native communities where Christian proselytizing was most intense and in areas with a dense Native population. For this reason, a variety of musical styles are apparent today in the state of Oklahoma, formerly known as Indian Territory. The U.S. government relocated many Native tribes to Oklahoma in the 19th century to make their original homelands available to the waves of immigrants flooding the country. To confine the tribes, the government also established reservations and hired Indian agents to oversee daily life. Since reservations were located in isolated areas, where living was hard, the position of Indian agent appealed mainly to missionaries. Eager to spread Christianity, missionaries were catalysts for the spread of Christian hymns among Native Americans in Oklahoma.

Christianity was introduced to Southern Plains tribes during the latter half of the 19th century. Ministers and converts translated Christian hymns into Native languages, and Native peoples created a new musical form, the tribal Christian hymn. This type of hymn expressed the composer's deep emotions and incorporated aspects of tribal musical forms. These hymns are not identified by title, but by the composer's name. In performance, a song leader carefully listens to a minister or a member of the congregation, then responds with a song that echoes some of the themes of the spoken words. The leader begins the opening phrase, which is repeated by a chorus. The congregation then sings the song's remaining phrases in unison, without instrumental accompaniment. Within each song, a phrase is often repeated for emphasis, and the entire song is usually repeated four times.

Traditional belief and Christianity are practiced side by side among the Pueblos of the Southwest. A male chorus, singing in unison and maintaining a rhythmic pulse with a drum and gourd rattles, accompanies traditional tribal dances. This style is replicated in the *Tewa Mass* from San Juan Pueblo. A women's chorus sings the different parts of the Catholic Mass in unison. A drum and gourd rattles accompany the singing.

In Alaska, the Yup'ik were converted by Russian Orthodox missionaries. Their church music echoes Orthodox musical style. The music is sung in Yup'ik, unaccompanied and in unison. The melodic range is small, with an abundance of sequentially repeated notes.

Hawai'ians, like eastern tribes, were introduced to Christianity before the mid 19th century. They were taught to sing Christian hymns in harmony, but, at the same time developed their own style of harmonic progression. The impact of a large Hawai'ian chorus performing their *himeni* can be a powerful experience. Like other Native Americans, Hawai'ians are beginning to revive their Native music, which has influenced their performance of Christian hymns. Some Christian hymns are becoming more like chant, an aspect of Hawaiian traditional music.

Native American music is always changing, and as the Native American Christian hymn develops, more innovations will occur. This album illustrates some of the many innovations that have already been accepted, such as the use of the guitar, banjo, organ, and studio synthesizer for accompaniment. The evolution of Native Christian hymns will be unpredictable, of course, like the influence of the Christian hymn itself. In trying to convert Native peoples and supplant their music with Christian hymns, missionaries inadvertently—in song and spirit—preserved Native languages and ways.

—Edward Wapp Wahpeconiah
(Comanche and Sac and Fox)

Mr. Wapp is a musicologist and performer who plays Plains-style Native American flute, harpsichord, and piano. He is a faculty member at the Institute for American Indian Arts, Santa Fe, New Mexico.

Performers and Their Songs

COMANCHE HYMNS

Comanche hymns are songs made by members of the church; they are not translations of existing Christian hymns. The singing is monophonic, with one person starting the song and the rest of the congregation joining in. Each song is sung four times, a format also common to Kiowa and Cheyenne hymns heard on this recording. Reaves Nahwooks (Comanche/Kiowa), pastor at Rainy Mountain Kiowa Indian Baptist Church, says the songs "were not geared to music, they were not geared to rhyme, they were not geared to the poetic verse. So they come from the heart. You can hear the rhythm there, but you won't hear Comanche hymns played on the piano."



PETARSEY UNITED METHODIST CHURCH, LAWTON OKLAHOMA

Comanche and Kiowa people considered Christian theology similar in some respects to their own ways of spirituality. And the missionaries who brought Christianity to the Southern Plains were less inclined to impose ways of worship and more willing to include

Native people, their language, and their culture in the process of spreading a new theology. They encouraged Kiowa and Comanche people to create their own songs, which helped make Christianity acceptable. Most of these hymns are difficult to translate precisely and tend to be songs of entreaty, praise, and celebration. A few songs come from or are shared with the Native American Church.

1. Comanche Hymn. Members of Petarsey United Methodist Church (Comanche)

2. Comanche Hymn. Members of Petarsey United Methodist Church (Comanche)

These songs were recorded by members of Petarsey United Methodist Church, which is located just north of Lawton, Oklahoma, in the heart of Comanche country. Both hymns are popular at revivals and prayer services. The first, led by Harold Pewewardy, says that "Jesus is going to bother us, because Jesus is so good he won't let us rest." The second hymn, led by Edward Tahhahwah, says, "Jesus, because you're so wonderful I'm not going to turn away from You." The singers' explanation for the vitality and unity of their spirit and voices is simple: "We're all kin." Singers: Annie Chalepah, Lorene Kerchee, Yvonne Monetathchi, Sukie Wilnetta Monoessy, Bonita Paddyeker, Cheryl Pewewardy, Lynna Pewewardy, Harold Pewewardy, Nico Pewewardy, Vincent Pocowatchit, Edward Jerome Tahhahwah Jr., Edward Jerome Tahhahwah Sr., Sallie Kerchee Tonips, Mark Wauahdoah. Recorded October 2002, Petarsey United Methodist Church, Lawton, Oklahoma.

KIOWA HYMNS

The tradition of sacred Christian singing began among the Kiowa people in the late 1880s, when Catholic, Methodist, and Baptist missionaries first established schools and churches in southwestern Oklahoma. The earliest known Kiowa sacred song was a Christmas song composed by Deacon Gotebo, the first Christian convert at Rainy Mountain Baptist Church in Mountain View, Oklahoma.

The Kiowa say that there is a song for every religious occasion, commemorating the sacred holidays as well as birth, baptism, and death. There are probably more than 200 of these hymns. The primary way of keeping these songs and performing them is through memory. As Ralph Kotay, one of the principal Kiowa song leaders, says, "These songs need to go on. . . . The words are so precious. They get you to start thinking about your own life." Translation into English is difficult, but the sense of many of the songs is that maintaining faith in God as one faces trials in life will provide the strength to go on.

3. Kiowa Prayer Song by Goomdah.

Dorothy Whitehorse Delaune (Kiowa) Dorothy Whitehorse Delaune, born in 1933 at a family camp at Hog Creek, Oklahoma, recalls her father singing war dance songs, battle songs, and Ghost Dance songs on the porch in the morning. She says, "I learned these songs mostly from my father and mother, [who] were very free with their knowledge; it was just a way of life for them to sing these." This song is sung at wakes and says that "there are

people up in Heaven waiting for you, and they will open the door to heaven." This song was composed by Edgar Keahbone, a member of Redstone Kiowa Baptist Church in the early 20th century. Recorded June 1995, National Museum of American History, Washington, D.C.

4. Kiowa Hymn. Members of Cedar Creek Church (Kiowa)

The singers heard here are all members of Cedar Creek United Methodist Church in Carnegie, Oklahoma. This song, composed by Francis Tsonetokoy in the 1940s, is often sung at wakes and funerals to console the grieving. Donald Horse explained that God is speaking to the mourners through the song, saying, "Your spirit is down, but I know what you're feeling because I've been through this experience myself (through the death of Jesus), and I will console you." Singers: Carrie Horse, Donald Horse, John Haumpy (leader), Lucille Aitson, Maxine Aitson, Marlene Haumpy. Recorded October 2002, Cedar Creek United Methodist Church, Carnegie, Oklahoma.

5. Hymn composed by Goomdah. Members of Rainy Mountain Church (Kiowa)

The Kiowa of southwestern Oklahoma have long been known as great singers and composers of songs—from traditional healing and gourd-dance songs to more modern intertribal powwow songs. This song was composed by Goomdah, one of the earliest Kiowa converts, who was a deacon at Rainy Mountain Baptist Church in the early 20th century. The song

leader for this performance, Fred Tsoodle, is a Kiowa sacred song leader from Mountain View, Oklahoma, and a 2001 recipient of the National Heritage Fellowship, the nation's most coveted recognition for preservers of tradition. He specializes in a unique repertoire of Kiowa sacred Christian music. Pulitzer Prize-winning author N. Scott Momaday (Kiowa and Cherokee) reinforces the importance of Tsoodle's work, saying that "these hymns constitute a unique expression of American folk and religious music, bringing together as they do the deepest and most human elements of both of these rich traditions. The result is a unique and profoundly spiritual American music. It is one of our national treasures and it deserves to be preserved for its own sake." Singers: Fred Tsoodle (leader), Peggy Tsoodle, Milton Noel, Delores Harragarra. Recorded October 2002, Rainy Mountain Kiowa Indian Baptist Church, Mountain View, Oklahoma.

6. Cheyenne Hymn.

Moses Starr and Creg Lee Hart
(Southern Cheyenne)

Moses Starr, from Weatherford, Oklahoma, is an elder and song leader in the Southern Cheyenne community. He says, "Every time they have a funeral around the Cheyenne and Arapaho, they call me and I go out there to sing Cheyenne church songs. I used to think, 'What good is it, me singing in Cheyenne and Arapaho?' But it didn't make any difference if they

didn't understand it, they could feel what I was singing. When I start singing from the heart for those that are there, the family can feel it—they don't have to understand." Creg Lee Hart is a younger member of the Cheyenne community who has been learning songs from Moses Starr. Recorded November 2002, at the studio of John Peden, New York City.

7. Lord Have Mercy (excerpt from the Tewa Mass).

Tewa Women's Choir
of San Juan Pueblo

In 1598, Franciscan missionaries established a mission in Santa Fe, New Mexico, south of San Juan Pueblo. The Pueblo Revolt of 1680 brought the destruction of missions throughout the region. Many missionaries were killed, and the rest driven south toward Mexico. Twelve years later, the Spanish returned in force, and the work of converting the Pueblo people began again. In the 19 remaining Pueblos of New Mexico, traditional spiritual beliefs and practices tend to coexist peacefully with Catholicism, and many people participate in both.

This excerpt from the *Tewa Mass* was recorded by a choir organized at San Juan Pueblo by Libby Marcus and others in the community. The choir sings at wakes, weddings, feasts, charity events, and church services, performing choral music associated with the Mass as well as music from modern, popular, folk, and charismatic Catholic traditions. They also sing traditional Pueblo songs. Their repertoire is evidence of the merger of Pueblo and Catholic ceremonial and ritual traditions in the Indian

world. (Notes adapted from *Heartbeat: Voices of First Nations Women*, SF40415.) Singers: Predad C. Antoine, Gertrude T. Calvert, Lena Cata, Rosalind Cata, Felicita M. Garcia, Mary M. Garcia, Elidia Johnson, Roserita Kidd, Libby Marcus (drum), Julia Martinez, Querina B. Martinez (keyboard), Sylvia Medina, Mary Ann Padilla, Ramoncita C. Sandoval, Peggy Faith Sanders, Stella T. Vigil. Recorded October 1994, San Juan Pueblo Church, New Mexico.

THE ORTHODOX CHURCH OF ALASKA

Missionaries from the Russian Orthodox Church came to Alaska in 1794. When the first diocese was founded in Sitka in 1848, Alaska still belonged to Russia. Although the Russian influence remains, the church is now called the Orthodox Church in America (OCA). The OCA Diocese of Alaska, a Native institution, supports almost 90 churches and chapels and 25 priests covering an area of 586,000 square miles. After a period of decline in the early 20th century, the OCA has enjoyed a renewal of strength in recent years, fueled in part by an interest in preserving the beautiful repertoire of sacred song that is the legacy of the early Russian Orthodox missionaries.

8. Lord I Call.

St. Herman's Seminary Octet (Yup'ik)

9. Having Beheld the Resurrection.

St. Herman's Seminary Octet

10. Blessed Be Thy Name.

St. Herman's Seminary Octet

The three songs heard here are brief excerpts from different sections of the liturgy and are sung in the Yup'ik language by a group of Orthodox singers from St. Herman's Seminary in Kodiak, Alaska, under the direction of Rev. Martin Nicolai. The first, "Lord I Call" a portion of the

Vespers service, can be sung eight different ways, with melodic variations characterized as "tonal variations." The version heard here is sung using tone seven. The second song, "Having Beheld the Resurrection," is heard typically at the Matins service, and the final song, "Blessed Be Thy Name," can be sung as part of the Divine Liturgy or at Vespers services. It is heard here three times, the first two in versions from the Kuskakum region and the final as sung in the Nushegak region. Singers: Theresa Andrew, Rev. Thomas A. Andrew, Agnes Ashepak, Rev. Nicholai Isaac, Oxenia Isaac, Elena Nicolai, Rev. Martin Nicolai. Recorded December 2002, National Museum of American History, Washington, D.C.



REV. NICOLAI ISAAC (L.) AND
REV. THOMAS ANDREW (R.),
DECEMBER 2002.



CREG LEE HART
AND MOSES
STARR IN NEW
YORK CITY,
2002.

NATIVE HAWAII'ANS AND MISSIONARIES

Protestant missionaries first arrived in Hawai'i in 1820. The king allowed these evangelists to preach their religion to the Hawai'ian people, and they did so with great success. Within 10 years, Protestantism was proclaimed the official religion of Hawai'i. From 1837 to 1840, nearly 20,000 Hawai'ians chose to accept Christianity as their new religion. The missionaries found a way to render the Hawai'ian language in written form, enabling the Hawai'ian people to read and write in their own language. Schools were established throughout the islands. By 1831, the number of pupils had reached 52,000.

American commercial interests, in concert with the U.S. government, ended the Hawai'ian monarchy in the late 19th century with disastrous consequences for Hawai'ian language, culture, and independence. Since the 1960s, there has been a strong revival in

customs and language, and sovereignty for Native Hawai'ians has become a major issue on the islands.

Nalani Olds and her sister, Mauiola Aspelund, have been popular entertainers in Hawai'i for more than four decades. Nalani has



NALANI OLDS (L.) AND
MAUIOLA ASPELUND (R.),
MARCH 2002.

researched the music of Queen Lili'uokalani since the early 1970s. Her great-grandmother was a friend and companion of the queen. Her research led to the publication of *The Queen's Songbook*, which has helped revive interest in the life and work of Lili'uokalani.

11. Ke Aloha O Ka Haku: Lili'uokalani's

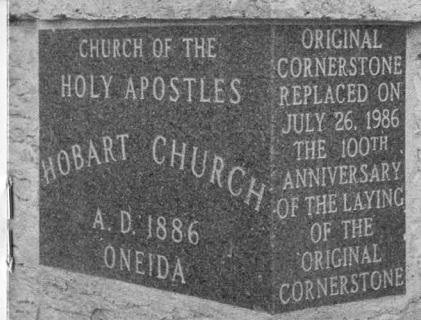
Prayer. Nalani Olds (Native Hawai'ian)

The deposed Queen Lili'uokalani wrote this well-known hymn on March 22, 1895. At the lower edge of the manuscript, she noted: "Composed during my imprisonment at Iolani Palace by the missionary party who overthrew my government." The song asks the Lord's forgiveness for those who had wronged her and is "lovingly dedicated" to her niece, Victoria Ka'iulani, who stood next in line for the throne. Today, the hymn's familiar title is "The Queen's Prayer." (Notes adapted from *The Queen's Songbook*.)

12. Ho'onani. Nalani Olds and Mauiola

Aspelund (Native Hawai'ian)

This song is known commonly in English as "Praise God from Whom All Blessings Flow." Hawai'ian singers added a second verse (not heard on this recording) that gives the song special meaning: "Look not with malevolence at the sins of those men, but forgive them, the people who overthrew her, and beneath your wings be our peace forever more." Recorded March 2002, Bias Studios, Springfield, Virginia.



CHRISTIANITY AND THE HOPI

The first missions were established among the Hopi of Arizona as early as 1629. But Christianity has never been widely accepted among the Hopi people, who remain largely immersed in traditional spiritual practices.

In 1901, a Mennonite church was completed near Oraibi. Mennonite leader H. R. Voth forced his way into previously secret Hopi religious ceremonies and destroyed most of the precarious trust between the Hopi and Christian missionaries by writing about such rituals. A great many Hopi ceremonial objects Voth "collected" were later displayed at the Chicago Natural History Museum. Voth is still remembered with enmity among the Hopi.

Eventually, those who wished to follow the new ways of Christianity established New Oraibi, now known as Kykotsmovi. The majority of Hopis remain very traditional; perhaps only two or three percent of the population claim Christianity as their religion. A Hopi

hymnal was published in 1972. The foreword states that "most of the songs have been made by the native Christians to some tune they learned from the missionaries at home or away in some Government Indian school. . . . Other songs were translated by native Christians and missionaries as the heart was touched by circumstances in mission life."

13. Silent Night. Kykotsmovi Mennonite Church Choir (Hopi)

Singers: Thelma Myron, Marvin Yoyokie, Lottie Yoyokie, Zelda Yoyokie, Ida Mae Murdock, Doris Bilagody, Marian Montoya, Rita Cockrum, Mary Polacca. Recorded February 2003, Kykotsmovi Hopi Mennonite Church, Kykotsmovi Village, Hopi, Arizona.

14. On the Beautiful Beyond.

Oneida Hymn Singers

The Oneida are one of the nations of the Iroquois Confederacy. They were relatively receptive to visits by French Jesuits as early as the 17th century. As pressure from white settlers increased, Oneidas began to migrate west in the 1820s to the area around present-day Green Bay, Wisconsin. New churches were soon established, and there is evidence of Oneida hymnals as early as 1853. The present-day hymnal, published in 1965 and republished in 1998, represents "the continued efforts to preserve the hymn-singing tradition in the Oneida Nation in Wisconsin."

Recordings of hymn singing by the Oneida of Wisconsin date back at least to the 1940s. Yet the singers recorded for this project acknowl-

edge that only a handful of people in their community actively speak the Oneida language today. They feel strongly that these songs must be sung and remembered to preserve their language. The singing group heard here was formed in Milwaukee in the 1960s. Singers: Margie Broberg, Ben Corneilous, Everett Corneilous, Frank Corneilous, Terry A. Corneilous, Carol Cornelius, Josie Cornelius Daehler, Betty Dennison, Arlie Doxtator, Melinda Doxtator, Prudy Doxtator, Rose Johnson, Betty McLester, Gordon McLester, Lois Powless, Delores Skenandore, Yvonne Skenandore, Susan Wenster-Lemens. Recorded September 2002, Holy Apostle Episcopal Church, Oneida Reservation, Wisconsin.

OJIBWE HYMN SINGING

Beginning in the 1830s, Catholic and Protestant missionaries encouraged the singing of hymns in the language of the Ojibwe, or Anishinaabe, people as part of a strategy to extinguish their "Indianness." For many Ojibwe people today, however, singing Christian hymns in their Native language is a way to maintain their traditions—a paradox noted by several of the singers who participated in this project.

According to Michael McNally, author of *Ojibwe Singers: Hymns, Grief, and a Native Culture in Motion*, five to



MAISIE SHENANDOAH (L.) AND LIZ ROBERT (R.).

seven groups of elders at the White Earth, Leech Lake, and Red Lake reservations travel to different communities, singing at funerals, wakes, sickbeds, protest camps, and other community events. Erma Vizenor, a leader of a group of singers at White Earth, says, "You may not speak it every day, but you become fluent in the language singing the hymns."

15. In the Sweet By and By. Ojibwe Hymn Singers (Leech Lake Ojibwe)

Members of the Allen family taped song sessions in the 1960s and 70s to preserve them for future generations. The Ojibwe Hymn Singers often referred to those older tapes during their recording session and spoke with great respect of their elders who preserved the hymns. They sang several songs from a small volume entitled *Ojibwa Hymnal*, published in 1910. The songs are mostly in the Anishinaabe language, though English is sometimes used in the choruses, as it is on this song. Singers: James Allen Jr., Margaret Allen, Gloria Dudley, Martin "Mush" Robinson. Recorded July 2003, Veterans Memorial Building, Leech Lake Reservation, Minnesota.

16. Rock of Ages. Maisie Shenandoah, Liz Robert, and Joanne Shenandoah (Oneida Nation of New York)

Maisie Shenandoah and Elizabeth "Liz" Robert learned songs and hymns handed down from their grandfather to their mother. Maisie is a Wolf Clanmother who has dedicated her life to the Oneida people. Liz Robert, Maisie's identical twin, has a nursing degree and serves the

residents of Oneida Indian Territory near Syracuse, New York. Joanne Shenandoah, Maisie's daughter, is a Grammy nominee and nine-time Native American Music Award (Nammy) winner, garnering Artist of the Year in 2002. This song comes from an album entitled *Sisters: Oneida Iroquois Hymns*, released by Silver Wave in 2003. Recorded October 2002, Camp Toby, Oneida Lake, New York.

17. 'Twill Be Glory By and By. The Martin Sisters (Mohawk/Six Nations Reserve) The six Martin sisters were born and still live at the Six Nations Reserve of the Grand River in Ontario, Canada. At a young age, they were taught by their parents to respect both Christianity and the Mohawk longhouse tradition. Speaking of the time when they sang hymns at their mother's funeral, Karen Williams says, "We sing when we can't talk. It lifts us up and helps us heal. Our songs can be prayers." Singers: Michelle Hill, Shelda Johnson, Sherry Martin, Sandra Sault, Linda Hill, Karen Williams. Recorded November 2002, St. Paul's Anglican Church, Ohsweken, Six Nations Reserve, Canada.

18. Ise Iesos Sewenniio (Wedding Prayer Hymn). Kathleen Thompson (Akwasasne Mohawk)

According to singer and organist Kathleen Thompson, this song originated in the Mohawk community and has never been sung in another language. The song's title translates to "You Are Our Lord." Kathleen is renowned for her singing of this song and has been much

in demand at weddings in the Akwasasne Mohawk community. Recorded July 2003, Grace United Methodist Church, Massena, New York.

19. Takwaienha (The Lord's Prayer).

Akwasasne Mohawk Singers Missionaries, especially Catholic Jesuits, were active among the Mohawk as early as the 17th century. Eventually other denominations reached Mohawk communities, but Catholicism remains strong. The recording session for this song brought together two groups of singers, the Akwasasne Christian Fellowship Singers (Protestant) and the Akwasasne Prayer Circle (Catholic). For the singers, this was an extraordinary event, but all reported the common experience of hearing these hymns sung by their parents and grandparents. "Everybody was singing in church," says Bernice Lazore. "By learning the hymns, I was able to read and write in Mohawk. It really means a lot to me to sing in my language." This translation into Mohawk was made by Harriet Lafrance, an elder at the Akwasasne Mohawk Reserve. Singers: Patricia Benedict, Mae Cole, Ellen Emery, Elizabeth Francis, Martha Grow, Judith Hampton, Bernice Lazore, Carole LaFrance Ross, Selena Smoke, Kateri (Kathleen) Thompson, Minerva White. Recorded July 2003, Grace United Methodist Church, Massena, New York.

HYMN SINGING IN TRIBES OF THE SOUTHEAST AND IN EASTERN OKLAHOMA

Native people in the southeastern United States and their relations in eastern Oklahoma share several historic legacies. Tribes, including the Cherokee, Creek, and Choctaw, were often receptive to musical and cultural innovations brought by Europeans. The notion that language could be written as well as spoken led to the invention of a syllabary by Sequoyah, a Cherokee man, who spent more than a decade developing this unique system. Sequoyah's syllabary was officially adopted by the Cherokee Nation in 1821 and is still in use today.

The first Cherokee hymnal was printed in 1829 and republished many times. Like many other Native hymnals, it includes no English translations and no melodies, which are transmitted orally from generation to generation. Many of the songs use tunes still heard in Christian churches today. But the song texts are often different, and some songs and texts are original and unique. The singing style of Cherokee hymns has been influenced by the vocal traditions of their non-Native neighbors, and the use of guitars, banjos, pianos, and vocal harmony is common.

The Choctaw singing tradition in Oklahoma bears many similarities to that of the Oklahoma Cherokee, which itself is not noticeably different from traditions maintained in the original Cherokee homelands in the Southeast. The forced removal of Native peoples from their ancestral homelands in the southern Appalachians in the 1830s, known as

the Trail of Tears, seems not to have altered their commitment to Christianity, and has allowed the tradition of hymn singing in Native languages to endure in both regions.

20. Wonderful Place.

The Cherokee Choir

The Cherokee Choir was founded in 1987. The group typically sings unaccompanied, in harmony. Their singing style seems distinctly similar to the venerable "Southern harmony" tradition, which itself descends from early 19th-century "shape-note" singing. Singers: Lorene Ballard, Juanita Boyd, Marcus M. Boyd, Anna Dale, Louise Dreadfulwater, Russell Feeling, Shirley Feeling, Dora Grayson, Genevieve Holt, Sandy Houston, D.J. McCarter (director), Frances McCarter, Diana Mouse, Patricia Owen, Dorothy Williams. Recorded October 2002, Council Chamber, Cherokee Nation, Tahlequah, Oklahoma.

21. Orphan Child. Cherokee Choir and Cherokee National Youth Choir

This song is of unknown origin, but Cherokee tradition holds that it was composed on the Trail of Tears in the 1830s. The song describes the hardships faced on the journey, when more than 4,000 Cherokees perished, and asks those who remain to care for the orphaned children. The Cherokee Choir and the Cherokee National Youth Choir sing together on this song. The youth choir, founded in 2000, won the 2002 Grammy for best gospel album for their first recording, *Voices of the Creator's Children*, which featured two-time Grammy Award-winner Rita Coolidge

(Cherokee). Singers: Holly Backwater, Caroline Buffalomeat, Christina Catron, Rebecca Cook, Pawnee Crabtree, Heather Crittenden, Amanda Gibe (soloist), Paige Haines (soloist), Christina Hanvey, Vanessa John, Leslie Ketcher, Devon Kirby, Lora Miller, Haley Noe, Holly Noe, Tracy Pickup, Ashley Proctor, Megan Ross, Kinsey Shade, Kayla Sharp, Ryan Sierra, Amie Watkins. Recorded October 2002, Council Chamber, Cherokee Nation, Tahlequah, Oklahoma.

22. That Heavenly Home.

The Kingfisher Trio (Cherokee)

The Kingfisher Trio has been performing as a family group for more than two decades. They are members of the Johnson Prairie Indian Baptist Church near Tahlequah, Oklahoma. Two of their songs can be heard on an earlier NMAI/Smithsonian Folkways release, *Creation's Journey*. Singers: Jack (guitar), Betty, and Wesley Kingfisher. Recorded March 1993, Omega Studios, Rockville, Maryland.

23. Believing and Praying.

Margaret Mauldin (Creek) Margaret Mauldin teaches the Creek language at Oklahoma University and has dedicated her life to the preservation and perpetuation of the Creek language. To collect songs, she draws on her own memory and also preserves those she has heard more recently from Creek singers. An old Creek hymnal that Margaret has stud-



MARGARET MAULDIN,
OCTOBER 2002

ied contains more than 180 songs, but the tunes for less than a dozen are still remembered. She says, "About 80 percent of Creek hymns have a similar thought—we who remain must do the work, keep going because those that did it before are already there [Heaven], and we too will be there someday, and we will be together." This song was her father's favorite. Recorded October 2002, Norman, Oklahoma.

24. Sinners Can You Hate the Savior?

Choctaw Community Singers

This song was written by Lori S. Williams and is number 21 in the *Choctaw Hymnal*. Members of several singing groups from the Choctaw community in southeastern Oklahoma joined forces for the recording session. Singers: Mildred Ashalintubbi, Austin Battiest, Barbara Battiest, Carolyn Bohanan, Lyman Choate, Sinaklin Forbit (leader), Sandra Frazier, Reannon Frazier, Rev. Melvin L. Gaines, Patricia M. Gaines, Louise Ishcomer, Twilla Jarvis, Clara Jefferson, Leo B. Jefferson, Esther McKinney, Janis McKinney, John McKinney, Karl McKinney, Amos Steele, Eveline Steele, Wilda Storey, Ruby Wade, Harvey T. Williams, Cleland Willis, Derek Willis, Dorothy Willis, Kara Willis, Sue Willis. Recorded October 2002, Choctaw Nation Family Investment Center, Broken Bow, Oklahoma.

25. Jesus Made the Road.

Betty Mae Jumper (Seminole)

Betty Mae Jumper is a Seminole storyteller and author from Florida. The first Seminole to graduate from high school, she worked as a

nurse for more than 20 years, raised a family, and occasionally filled in for her husband at his job, wrestling alligators for the amusement of tourists. In 1966, she was elected chairman of the Seminole tribe, one of the first women in the country to hold such a position. More recently, Betty Mae has been telling stories at festivals, and she has published a book entitled *Legends of the Seminoles*. "We used to sit around campfires . . . under a mosquito net," she recalls, "and our uncles or grandmothers or aunts used to tell these stories. These songs come from the stories." (Notes adapted from *Heartbeat: Voices of First Nations Women*.) Recorded June 1995, National Museum of American History, Washington, D.C.

EASTERN BAND CHEROKEE OF THE QUALLA BOUNDARY

The vast majority of the Cherokee people, estimated at 18,000, were forced from their homelands in Georgia, North Carolina, and Tennessee in the 1830s. It is estimated that approximately 1,000 stayed behind, hidden in the remote mountains. By the 1860s, these Cherokees were officially allowed to remain in North Carolina, and their lands were placed under a federal trust known as the Qualla Boundary. Though not a reservation, the lands are guaranteed to remain in possession of the Cherokee people. Today, there is a thriving community in the town of Cherokee, west of Asheville, with a re-created Cherokee community at Oconaluftee Village.

26. At the Cross. Nancy and Mark Brown (Eastern Band Cherokee)

Nancy and Mark Brown live near Robbinsville, North Carolina. With Mark's daughter and son-in-law, they recently recorded an album of hymns in Cherokee. This song, with Mark playing guitar and Nancy supplying vocal harmony, reflects the strong influence of white Southern musicians like the Carter Family. It is known as "Christ's Second Coming" in the *Cherokee Hymn Book*. Recorded June 2002 at the Brown's home, Robbinsville, North Carolina.

27. Guide Me, Jehovah. Walker Calhoun (Eastern Band Cherokee)

Walker Calhoun is one of the principal elders and spiritual leaders at Big Cove, near Cherokee, North Carolina. He started the Raven Rock Singers from the members of his own family to keep alive ancient songs and dances. In 1992, he was named a National Heritage Fellow by the National Endowment for the Arts. One of the most popular Cherokee hymns, the song begins, "Take us and guide us, Jehovah, as we are walking through this barren land. We are weak, but thou are mighty. Ever help us." Recorded June 2002, Bethabara Baptist Church, Cherokee, North Carolina.

28. Heavenly Home. The Long Family (Eastern Band Cherokee)

The Long Family Singers includes Garfield Long Sr., his wife Gail, and their daughter-in-law Terry Long. Garfield leads the group and plays guitar. Gail and Terry sing soprano and alto in counterpoint harmonies reminiscent of

the old Carter Family style. Their selections come from old shape-note hymnbooks and country gospel songs. Singers: Bessie Long, Gail Long, Garfield Long Sr., Theresa Long. Recorded June 2002, Bethabara Baptist Church, Cherokee, North Carolina.

MISSIONARIES AND THE NAVAJO

The Navajo of the southwestern United States were traditionally a nomadic herding people. Perhaps it was their nomadic ways, isolation in remote territories, and strong adherence to traditional spiritual practices that made them unresponsive to Christian missionaries. The Catholic Church first attempted to convert the tribe in the late 1600s. Eventually Protestant denominations established their own mission agencies to the Navajo. But one typical group became so frustrated that in the 1890s they removed all of their missionaries from the reservation, stating that the Navajo were "doomed to the same fate as Sodom and Gomorrah."

In the mid 20th century, missionary work among the Navajo met with more success, stemming from a commitment by Christian organizations to train willing Navajos as church leaders and pastors and to encourage the use of the still-thriving Navajo language in the singing of hymns. From 1935 to 1975, referred to as "the incredible forty years," more than 400 Navajo pastors were trained and more than 200 churches started.

29. On the Jericho Road.

Saved by Grace Choir (Navajo)

30. Amazing Grace.

Saved by Grace Choir (Navajo)

The Saved by Grace Choir was formed in 1997 in northwestern New Mexico, near the Four Corners, where Arizona, Utah, Colorado, and New Mexico meet. Rosie Yazzie is the group's director, and Amelia Lewis plays piano. Like other Navajo hymn groups, the choir uses the Navajo hymnal, *Jesus Woodlaaji Sin*, published by the Navajo Hymnal Conference in 1979. The hymnal contains 365 hymns, all with a Navajo orthography and four-part harmony. Most are translations of hymns known in English-speaking Protestant churches. "On the Jericho Road" is hymn 119. The song "Amazing Grace" is as widely known and loved among Native hymn singers as it is among other communities throughout the United States. The version heard here is number 60 in the Navajo hymnal. Singers: Dorothy Mae Armenta, Lula M. Bidtah, Arlene Collins, Dyrene (Jitter) Garfield, Eva M. Hogue, Alex Lewis, Amelia Lewis (piano), Pearl Reid, Alice Sorrelhorse, Beverly M. Thompson, Arlene (Ardei) Yazzie, Harding Yazzie Jr., Rosie E. Yazzie. Recorded February 2003, at the home of Amelia and Alex Lewis, Hogback (near Shiprock), New Mexico.

31. Sweet Hour of Prayer.

TeecNosPos Gospel Melody (Navajo)

Another familiar and popular gospel tune, this song is number 204 in the Navajo hymnal. The members of this gospel trio, all lifelong musicians, live on the Navajo Reservation in the Four Corners. Alfred L. Jim is president of the Teec Nos Pos Chapter House on the Navajo Reservation. Cynthia Anderson is a social worker with the Utah Division of Child and Family Services, a self-taught pianist, and a member of the Navajo group, the Gospel Light Echoes. John Wilson, a professional administrator and manager, plays several instruments, sings backup and lead vocals, and writes music and poetry. Recorded February 2003, Diné New Covenant Church, Shiprock, New Mexico.



ALFRED L. JIM, CYNTHIA ANDERSON, AND JOHN WILSON.

MISSIONARIES AMONG THE SIOUX

In the mid 1600s, the first Europeans to make regular contact with Sioux tribes of the northern Plains were French Jesuit missionary-explorers. For more than a century, the Sioux were slow to embrace Christianity. Presbyterian missionaries in the 1830s devised an alphabet for writing the Sioux language, and by the 1850s, the rate of conversions increased as Christian missionaries began to ordain priests and ministers from among their recent converts.

Catholicism has long been the most prevalent Christian denomination among the Sioux, and it is estimated that about half of all Christian Sioux are Catholic. The final two selections on this recording were made by members of the Cheyenne River Sioux tribe, who draw their repertoire from the Sioux language hymnal, *Dakota Wakan Cekiye Odowan*.

32. Jesus Loves Even Me

Steve Emery (Cheyenne River Sioux)

Steve Emery, a Harvard-trained lawyer, is the vice president of Sinte Gleska University in Mission, South Dakota. He is also a musician with three self-produced albums to his credit, including two of hymns sung in Lakota. This song, Congregationalist hymn number 125, comes from his first recording and includes three of his children in the chorus, James, Hopan, and Steve Jr. Recorded in 1988, White River, South Dakota.

33. Communion of the Saints.

Cheyenne River Mission Singers (Sioux)

For this song, Steve Emery is joined by members of his extended family, who performed together in a program at the Smithsonian Folklife Festival in June 2003. Iva Traversie is a well-known singer of traditional spiritual songs and hymns and works for a tribal agency that assists people with disabilities. Joseph Blue Coat is a cowboy and tribal elder for the Cheyenne River Sioux tribe and possesses an encyclopedic knowledge of hymns in the Lakota language. Norman Blue Coat is a minister in the United Church of Christ known for his singing and preaching in the Lakota language. Thomas Stober, the only non-Native member of the group, owns and operates a recording studio on the Rosebud Sioux Indian Reservation. Recorded June 2003, Bias Studios, Springfield, Virginia.

—Track notes by Howard Bass

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Further Listening

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- American Indian Hymn Singers. *Hymns in Creek*. Canyon Records CR-611.
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Smithsonian Folkways Anthologies including Christian Hymns

- Creation's Journey: Native American Music*. Presented by the National Museum of the American Indian. Smithsonian Folkways SF 40410.
- Heartbeat: First Nations Women Singers*. Smithsonian Folkways SF 40415.

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- Sound of America Records
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Organizations

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Library of Congress, Washington, D.C.
www.loc.gov/folklife

The Indigenous Language Institute
560 Montezuma Avenue, Suite 202
Santa Fe, NM 87501
505-820-0311
www.indigenous-language.org

The Society for the Study of the Indigenous Languages of the Americas
www.ssila.org

SIL International: Ethnologue
www.ethnologue.com

Native American Music on Folkways

Between 1949 and 1987, when the Smithsonian Institution acquired the label, Folkways Records issued more than 60 albums of music of American Indians of North and South America and of the Inuit people. These include live recordings made in traditional contexts and contemporary social music. These titles are available on custom-made CDs and cassettes only through Smithsonian Folkways mail order.

Smithsonian Folkways Recordings has also issued several new Native American titles. In addition to the anthologies containing some Christian hymns cited above, the following Native American recordings are available on CD in stores and through our mail order:

- Heartbeat 2: More Voices of First Nations Women*
SFW 40455
- Navajo Songs (Recorded by Laura Bolton in 1933 and 1940)*
SFW 40403
- Plains Chippewa/Metis Music from Turtle Mountain*
SFW 40411
- Wood That Sings: Indian Fiddle Music of the Americas*
SFW 40472

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Producer: Howard Bass, Cultural Arts Manager, NMAI
Production managed and audio mastered by: Pete Reiniger, Smithsonian Folkways Recordings
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Advisory Committee: Charlotte Heth (Cherokee), Liz Hill (Ojibwe), Linda Martin (Navajo), Margaret Mauldin (Creek), Helen Scheirbeck (Lumbbee), Maria Williams (Tlingit), and Ed Wapp Wahpeconiah (Comanche and Sac and Fox).

Recording engineers: Jack Loeffler, tracks 1-2, 4-5, 7, 13, 20-21, 23-24, 29-31; Michael Kline, tracks 8-10, 14, 17, 26-28; Howard Bass, tracks 6, 15; Robert Jacobs, tracks 18-19; Jim Robeson, Bias Studios, tracks 11-12; John Tyler, tracks 3, 25; Billy Brady, Dave Goodermuth, Omega Studios, track 22; Steve Emery, track 32; Mike Fisher, Bias Studios, track 33 (mixed by Pete Reiniger); Tom Wasinger, track 16 (produced by Joanne Shenandoah and Tom Wasinger).

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About the National Museum of the American Indian

The National Museum of the American Indian presents the lifeways, languages, literature, history, and arts of Native Americans. Established by an Act of Congress in 1989, the museum works in collaboration with Native peoples of the Western Hemisphere to protect and foster indigenous cultures, reaffirm traditions and beliefs, encourage contemporary artistic expression, and empower Indian voices. NMAI includes the new museum on the National Mall (opened September 2004), the Cultural Resources Center in Suitland, Maryland, and the George Gustav Heye Center in lower Manhattan. To become a member or for more information, call 800-242-NMAI (6624). To learn more about NMAI, visit www.americanindian.si.edu.

About Smithsonian Folkways

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document peoples' music, spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding.

Smithsonian Folkways recordings are available at record stores. Smithsonian Folkways Recordings, Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor, and Paredon recordings are all available through:

Smithsonian Folkways Recordings Mail Order

750 9th Street, NW, Suite 4100,
 Washington, DC 20560-0953
 Phone: 800-410-9815 / 888-FOLKWAYS (orders only) or
 202-275-1143
 Fax: 800-853-9511 (orders only) or 202-275-1165

To purchase online or for further information about Smithsonian Folkways Recordings go to:
www.folkways.si.edu

Please send comments, questions, and catalogue requests to folkways@aol.com

Photography:

Pages 5, 11, 12, 13: Linda R. Martin
 Pages 8, 10, 17, 20: Howard Bass
 Page 14: Joanne Shenandoah

Song texts and additional information can be found on the Smithsonian Folkways website.





Smithsonian Folkways Recordings

Center for Folklife and Cultural Heritage | 725 15th Street NW, Suite 400 | Smithsonian Institution
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Presented by the National Museum of the American Indian

NATIONAL
MUSEUM
OF THE
AMERICAN
INDIAN



LC 9628

BEAUTIFUL BEYOND CHRISTIAN SONGS IN NATIVE LANGUAGES

This anthology of hymns and songs from Native American communities throughout the United States demonstrates how music has helped to preserve and perpetuate Native languages. Singers from the Southeast to the Plains and from the Southwest to Alaska and Hawai'i demonstrate the dynamic interplay between language and faith, and show the importance placed on the singing of these songs in keeping alive the culture embodied in their Native languages.

"At its heart, the music so movingly rendered here is a history lesson—a complicated history lesson about the fate of Native languages in this hemisphere, and, by extension, about the people who have spoken, and oftentimes still speak, those languages."

W. Richard West, Jr. (Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma)
Director, National Museum of the American Indian

Members of Petarsey Church (Comanche)		Kathleen Thompson (Mohawk/Akwesasne Reserve)	
1. Comanche Hymn	2:12	18. Ise Iesos Sewennio (Wedding Prayer Hymn)	2:44
2. Comanche Hymn	1:47	Akwesasne Mohawk Singers	
Dorothy Whitehorse Delaune (Kiowa)		19. Takwaienha (The Lord's Prayer)	2:47
3. Kiowa Prayer Song	3:38	Cherokee Choir	
Members of Cedar Creek Church (Kiowa)		20. Wonderful Place	1:40
4. Kiowa Hymn	2:31	Cherokee Choir and Cherokee National Youth Choir	
Members of Rainy Mountain Church (Kiowa)		21. Orphan Child	2:35
5. Hymn composed by Goomdah	2:53	The Kingfisher Trio (Cherokee)	
Moses Starr and Creg Lee Hart (Southern Cheyenne)		22. That Heavenly Home	2:25
6. Cheyenne Hymn	2:41	Margaret Mauldin (Creek)	
Tewa Women's Choir (San Juan Pueblo)		23. Believing and Praying	2:39
7. Lord Have Mercy (from <i>Tewa Mass</i>)	1:13	Choctaw Community Singers	
St. Herman's Seminary Octet (Yup'ik)		24. Sinners Can You Hate the Savior?	2:38
8. Lord I Call	1:54	Betty Mae Jumper (Seminole)	
9. Having Beheld the Resurrection	1:19	25. Jesus Made the Road	1:13
10. Blessed Be Thy Name	1:46	Nancy and Mark Brown (Eastern Band Cherokee)	
Nalani Olds (Native Hawai'ian)		26. At the Cross	1:30
11. Ke Aloha O Ka Haku: Lili'uokalani's Prayer	1:55	Walker Calhoun (Eastern Band Cherokee)	
Nalani Olds and Mauiola Aspelund (Native Hawai'ian)		27. Guide Me, Jehovah	2:33
12. Ho'onani	1:48	The Long Family (Eastern Band Cherokee)	
Kykotsmvi Mennonite Church Choir (Hopi)		28. Heavenly Home	2:50
13. Silent Night	2:13	Saved by Grace Choir (Navajo)	
Oneida Hymn Singers		29. On the Jericho Road	3:29
14. On the Beautiful Beyond	3:08	30. Amazing Grace	1:31
Ojibwe Hymn Singers		TeecNosPos Gospel Melody (Navajo)	
15. In the Sweet By and By	2:02	31. Sweet Hour of Prayer	3:03
Maisie Shenandoah, Liz Robert, Joanne Shenandoah (Oneida)		Steve Emery (Cheyenne River Sioux)	
16. Rock of Ages	3:11	32. Jesus Loves Even Me	1:44
The Martin Sisters (Mohawk/Six Nations Reserve)		Cheyenne River Mission Singers (Sioux)	
17. 'Twill Be Glory By and By	2:58	33. Communion of the Saints	3:00

Total time: 71:32

