



JANUARY 2015

# Musical Notes

A PUBLICATION OF THE HONPA HONGWANJI MISSION OF HAWAII OFFICE OF BUDDHIST EDUCATION MUSIC COMMITTEE



## A VERY SPECIAL PERSON

*This article was written by Cynthia Masukawa as part of a series commemorating Lihue Hongwanji Mission's Centennial in 1989.*



In this third series of articles celebrating the Centennial Commemoration, we'd like to focus on an individual who has quietly impacted our services and teachings. We naturally would think this person would be unknown to many of us here on Kauai but she is among us today. She is Mrs. Satoru (Mieko) Takamiya of Lihue.

Born September 10, 1911, Mieko Yamasaki Takamiya was the fourth child in a family of seven children - one brother and five sisters. Her brother, Katsumi Yamasaki, served as Lihue Hongwanji Mission's President in 1951. She grew up in the atmosphere of Lihue Hongwanji, graduated from Kauai High School and married Satoru Takamiya in 1930. The Takamiyas have three daughters living in Honolulu and eight grandchildren.

Mrs. Takamiya worked for 25 years at the Garden Island Newspaper editing the "Ohana" page and doing newspaper layouts when the Garden Island was a weekly local paper. She has worked with every minister at Lihue Hongwanji Mission since the time of Rev. Hiseki Miyasaki. After World War II, she was one of the Japanese Language School teachers under Rev. Miyasaki at Lihue Hongwanji. She also taught Sunday School for 25 years (1945 - 1970) under Rev. Miyasaki, Rev. Shodo Umehara, Rev. Bunyu Terayama and Rev. Ryosho Kondo.

Mrs. Takamiya was one of the first women to serve on the LHM Board of Directors beginning in the 1970's during Rev. Thomas Okano's residency at LHM. She continued to serve as director until illness prevented her to continue in 1986. In many of the church related activities, Mrs. Takamiya served in numerous leadership roles in the Sunday School, Asoka Club, Fujinkai and the Board of Directors. She was the English editor for the Fujinkai Newsletter till 1987. She also worked on the LHM Bulletin since Rev. Kondo's and Rev. Okano's residency.

When asked "Why are you a Buddhist?" she responded that her parents immigrated from Hiroshima - they were staunch Buddhists. No matter how busy they were, they always made time for the church and the children grew-up in this atmosphere. "It became a habit once you started coming to the church". (Growing up in this atmosphere of the Dharma

must have permeated through the entire family members as sisters, Mrs. Harue Tada and Mrs. Nami Naganuma, are also staunch Buddhists of LHM.)

When asked, "What do you want to see changed or done regarding the Sangha or temple?" She responded that the young people should get more involved - "our generation is getting old, we cannot continue forever." She remembers her Sunday School classes with 20 students. Young parents should bring their children to church.

What is Mrs. Takamiya's claim to fame? To me, Mrs. Takamiya (who was my 8th grade Sunday School Teacher) has always been an example of



**Satoru and Mieko Takamiya before relocating to Oahu**

the teachings in our daily life. Her compassion and sincerity is reflected in whatever she does. But LHM can be proud to say that Mrs. Takamiya is a lyricist. She has written four award winning compositions for gathas sponsored by the Honpa Hongwanji Mission of Hawaii.

In 1964, *At Our Altar* was published. Notice the arrangement was changed in the gatha. She reflects, in Hawaii, most people tend to the Obutsudan at night - offering rice, tea, incense, etc. Then in the morning again, we offer incense to begin the day.

(continued on page 3)

**"WHAT DO YOU WANT TO SEE CHANGED OR DONE REGARDING THE SANGHA OR TEMPLE?" SHE RESPONDED THAT THE YOUNG PEOPLE SHOULD GET MORE INVOLVED - "OUR GENERATION IS GETTING OLD, WE CANNOT CONTINUE FOREVER."**

## MUSIC EDITORIAL

BY FRANCIS  
OKANO

A WOMAN INMATE SAID OF HER EXPERIENCE, "I HAVE GAINED A KNOWLEDGE THAT THE SONG IN ONE'S HEART THAT IS PLAYED THE LOUDEST IS THE ONE THAT IS GIVEN AWAY," LEADING HER TEACHER TO REFLECT, "I HAVE BECOME POIGNANTLY AWARE THAT [THE MUSIC SKILLS AND KNOWLEDGE] WE POSSESS ARE PRECIOUS, AND THAT THEY ARE GREATLY ENHANCED WHEN THEY ARE SHARED."



## USES OF MUSIC

Mention Franz Liszt and you are likely to conjure the image of the legendary 19th-century piano virtuoso, romantic to the core, long hair, reckless womanizer, dazzler of keyboard pyrotechnics, at whose feet ladies swooned as well as fought over his tossed handkerchief. Surely you would be right if you also thought of a serious musician (beneath the "show-biz"), of a prodigious composer, an incomparable sight-reader (even of orchestral scores at a glance) with incredible ear and memory (able to play a piece upon hearing it once), who in old age became, surprisingly, a priest. Openly of the flesh and of the cloth, both shallow and deep, Liszt was a man of contradictions.

Lesser known is that Liszt was likely the first music therapist, as we know the term today. According to biographer Alan Walker (in a recent issue of *Clavier Companion*), Liszt "in his youth...visited hospitals, insane asylums, and prisons where he played to those condemned to die." His playing touched patients and inmates with whom staff could barely

communicate. Liszt was also generous. When the Flood of 1838 left 150,000 residents of Budapest homeless, Liszt gave ten concerts to raise the largest disaster relief ever by one individual for his native country. In all this, Liszt, according to Walker, was guided by a belief that "music was a moral force" that "functions best when placed in the service of some humanitarian or ethical cause." This ideal was something Franz Liszt apparently "was not only the first to articulate but also the first to put into practice."

Something I had not heard of before is what might be considered "non-traditional" music education – teaching piano to prison inmates. As described in the same publication (*Clavier Companion*), there are piano teachers who visit certain correctional facilities once a week or two for group and individual lessons to inmates. While steel bars and concrete walls are not your normal music studio, the teachers find that inmates who commit themselves to the program do really want to learn. For many, it's an opportunity un-

heard of when growing up.

It appears students and teachers feel well rewarded. As in any music training, inmates acquire self-discipline, organization, history, and an outlet for self-expression. With only one hour of practice time permitted per week, they learn to practice in their heads. And they are uniformly "overwhelmingly grateful." A woman inmate said of her experience, "I have gained a knowledge that the song in one's heart that is played the loudest is the one that is given away," leading her teacher to reflect, "I have become poignantly aware that [the music skills and knowledge] we possess are precious, and that they are greatly enhanced when they are shared."

When thinking of music, I suppose it's natural to conjure the usual nice pianos in homes or temples, the plush concert and recital halls. Sometimes it's the unconventional that point out what we easily take for granted.



### Music Committee

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Francis Okano—Chairman

Joan Tamori—Edit, Layout, & Design Yoshiko Umitani—Distribution

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| 1. <i>Each night before I go to bed<br/>I sit before our altar bright<br/>With pretty flowers, candle light<br/>And incense curlin' round my head.</i> | 2. <i>Each morning I awake to see<br/>Amida's face so good and kind,<br/>I think He says, "Good morning child,"<br/>He's glad to start the day with me.</i> | 3. <i>I bow my head, I clasp my hands<br/>And thank the Lord with all my might<br/>For teachings that will bring Truth's light<br/>To many folks in many lands.</i> |
|--|---|---|

In 1965, **With These Hands** was published. This poem was inspired one night while she was washing dishes at the end of the day and she reflected with gratitude.

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|---|---|
| 1. <i>With these hands just a part of me<br/>I work and play and feel,<br/>These hands are busy as can be,<br/>Yet sometimes they are still<br/>In gassho, trustingly to say,<br/>I'm one with Amida.</i> | 2. <i>These hands oft raised in hate and rage<br/>Are awful sights indeed,<br/>Yet these hands held out encourage<br/>And comfort those in need<br/>These hands humbly joined together<br/>Say, "Thank you, Amida."</i> |
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In 1980, **Flowers at Amida's Altar** was published. This was written to show appreciation to the altar decorations at the temple when one sits quietly before service begins and there is time to reflect.

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| 1. <i>Rainbow colored flowers gay,<br/>At the altar all a-bloom<br/>"Welcome! Welcome!" they all say<br/>Scattering our thoughts of gloom.</i> | 2. <i>Blossoms born with morning sun,<br/>Breathing joy and fragrance sweet<br/>When their lives so brief are done,<br/>Softly drop at Buddha's feet.</i> | 3. <i>I would like the flower be,<br/>Source of beauty, endless cheer<br/>When my days are o'er for me,<br/>By Amida I'll be near.</i> |
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Of course there have been numerous other poems which never won any contest, but never-the-less inspirational. Hopefully, one day the Buddhist Education Committee may publish a book of Mrs. Takamiya's inspirational poems so we may all share in a special appreciation of the Dharma.

Let us all celebrate the **Hongwanji Centennial** winning composition (written in 1987 for the Centennial Celebration).

<i>Our fathers toiled from dawn to dark When need for worship grew, Our temple rose to light the spark In weary hearts anew.</i>	<i>The Hongwanji stands tall and strong Through laughter and through tears, A place of worship for the throng For now a hundred years</i>	<i>Centennial we celebrate With gay festivity, A vibrant sangha to create For bright new century.</i>
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**Postscript:** Mrs. Takamiya had also penned **The Law of Change**, and was recognized and awarded for her fifth winning gatha. The lyrics were set to music by Takeo Kudo in 2004 and performed at the 2005 and 2007 Choralfests. Mrs. Takamiya had already passed away on January 5, 2002. She is survived by daughter, Irene Ida of Oahu, eight grandchildren and four great grandchildren. In my mind, she was a treasure, although not living, but a real contributor to our musical legacy.

<i>O happy days of carefree youth, O happy days of carefree youth, Endless though they seem, Endless though they seem, One day we leave to fulfill Ev'ry growing dream.</i>	<i>The law of change rules all things, (it) rules all things That on earth abide, abide, We must learn to ebb and flow With life's changing tide.</i>	<i>Embraced in Amida's love, Amida's love, Passing years hold true...Passing years hold true... One unchanging law is faith In the Nembutsu, In the Nembutsu.</i>
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Many remember **Cynthia Masukawa** because of her many involvements in temple and statewide activities. Cynthia passed away on January 13, 2010 at age 56.

Submitted by: Gladys Fujiuchi





## HAWAII BETSUIN HONDO OVERFLOWS WITH **CHORALFEST 2014**

Choralfest 2014 brought together singers from near and far to celebrate the joy of the Buddha-Dharma in song. Held at Hawaii Betsuin on the weekend of September 27 and 28, choralfest concluded with a stunning Sunday Music Service featuring renditions of choral masterpieces by the festival choir under the direction of conductor **Nola Nahulu**. The service drew an appreciative congregation that overflowed beyond the hondo's side panel doors, which were opened to allow everyone access. Even in 'open air,' the beautiful voices retained focus by the wide semi-circular positioning of singers around the hondo audience.

One hundred fifty singers participated, representing temples from all districts of the state of Hawaii -- and a few in Japan. Mindful of space limits, the Music Committee invited three choral groups from Japan who responded with 35 singers. Their participation not only enhanced the overall quality of singing but also made this the first *international* choralfest held in Hawaii!

Just after noon on Saturday, singers assembled at the Social Hall for four hours of intense rehearsal. With musicianship and charm, conductor Nola Nahulu turned a group of individual singers into a unified choir that responded with nuance and understanding. Participants will attest that to undergo this transformation is to experience collaborative music making at one of its finest.

It was fitting that the highlight of the choir's offering on Sunday was a home-grown work of art. In ***Buddha's Great Light***, lyricist Carrie Kawamoto and composer Jennifer Taira, both of Mililani Hongwanji, gave performer and listener a satisfying sweep of expression in a unique contemporary voice. Other beautiful choral gathas included ***Cosmos Flower***, ***Lullaby for Children of the World***, ***Each Day Anew***, ***Amida's Compassionate Vow***, and ***Gratefulness II***, all of Japanese origin and English adaptation by the Music Committee. Ms. Nahulu conducted superbly and was assisted on the piano by accompanist Francis Okano.

The weekend was ably hosted by Hawaii Betsuin and its affiliated organizations. Participants were most appreciative of the food service so warmly provided by the ladies (and few recruited men) of the Hawaii Betsuin BWA. All being well, choralfest is expected to reconvene in two years for another joyous celebration of the Buddha-Dharma in song that is open to all.



**Choralfest Choir Conductor  
Extraordinaire  
Nola Nahulu**







*Choraffest 2014*  
*Music Service, Festival Choir*  
*Honpa Hongwanji Hawaii Betsuin* *Sunday, September 28, 2014*



## Kauai District

By Gladys Fujiuchi



### Bishop Matsumoto Does the CUPID SHUFFLE!



Are we having fun yet?!

Kaua`i celebrated the Honpa Hongwanji Mission of Hawai`i's 125th commemorative service at the Kapa`a Hongwanji Mission on November 16, 2014. Conducting the service was Bishop Eric Matsumoto, attended by Rev. Toshiyuki Umitani, Pieper Toyama and members from all the Hongwanji temples on Kaua`i. The service concluded with the singing of **Gratefulness II**.

The service was followed by a scrumptious luncheon prepared by the Kapa`a Hongwanji members.

Alton Miyamoto led the men in doing the **Cupid Shuffle** which everyone (dancers and audience) enjoyed. The program concluded with Brandi Yamamoto doing two numbers, one of which was **May Peace Prevail** with everyone joining in.



Ukulele players from LHM and WKH led the audience in singing **The Song of Thanksgiving, Beautiful Kaua`i, Yuuyake Koyake, Tennessee Waltz, and I Am What I Am.**



# Maui District

By Joan Tamori



## Sing and Strum Along with Patsy at Kahului Hongwanji Mission by Diane Lee



Patsy Saki

The Dharma Education Committee of Kahului Hongwanji Mission in its overall emphasis to address the Mind, Body and Spirit has been meeting to provide Dharma Education programs, activities for the youth, adults and friends of the temple, and to participate in service and outreach to the community.

To this end, members of the temple are dusting off their ukuleles to **"Sing and Strum Along with Patsy."** Sessions began in October and friends outside of the temple have been invited to enjoy singing old favorites, Hawaiian songs, Japanese songs, as well as some gathas. There is a guitar player in the group and also some who come simply to enjoy singing. They meet on Fridays from 8:30 to 10:00 a.m. in the temple's Lumbini Hall. Patsy is Patsy Saki...a woman of many talents with a sunny demeanor and wonderful sense of humor. All feel so fortunate to have her lead the group in kanikapila style of strumming and singing together...in simple, stress-free enjoyment.

KHM members  
sing and strum  
away!



## Dharma Strummers New Addition to Wailuku Hongwanji Music Program

Ukulele strumming sessions featuring various types of strums came to fruition around March 2014 when Florence Tanaka, (composer of the gatha, **Homeward I Go**), organized the Wailuku Hongwanji Dharma Strummers consisting of choir members and dharma school students. With her knowledge of assorted ukulele strums, she held numerous sessions for months teaching and encouraging students to eventually perform during the entertainment portion of WHM's 115th Anniversary celebration in November. Songs included a medley of **Over the Rainbow** and **What a Wonderful World**, **Yellow Bird**, a hula entitled **Puamana** with strumming accompaniment, **Kokoni Sachi Ari**, and **Sukiyaki**. What a wonderful accomplishment to introduce a new avenue of music participation in our temples! The group is slated to perform in Maui's A Taste of Hongwanji (activity commemorating Honpa Hongwanji's 125th Anniversary) on January 10, 2015. We also look forward to more performances by this budding group!



Florence Tanaka and Dharma Strummers make their debut at WHM's 115th Anniversary celebration.



WHM Choir poses for a photo with Rev. S. Murakami at Honpa Hongwanji's 125th Anniversary celebration at WHM.

With diligence, perseverance, and enthusiasm, the WHM choir created glorious musical memories from August through December of 2014 as they presented gathas and songs at various services. At the Obon services held for two nights on August 1 and 2, the choir dressed in their vivid purple gowns and presented their impressive favorite, **Flying Free**, and a Choralfest gatha, **Amida's Compassionate Vow**. Dale Sugiki, choir accompanist, was outstanding with his organ accompaniment while Donna Ikeuchi, dharma school student and choir flute accompanist, wowed the audience with her poignant flute playing. It was then full swing into practicing the six gathas for the upcoming Choralfest in September. This year, WHM was proud to send 15 of its choir members to the event offered biennially by the music committee. Raves from all that it was "so, so good" are indications of such a worthwhile musical event. Six first timers returned with excitement and affirmed their realization of the integral role that music plays in our temples. November 1 and 2 brought major events, Maui district's celebration service for Honpa Hongwanji's 125th Anniversary and WHM's 115th Anniversary, at which the choir presented **Flying Free** and **Each Day Anew** (a Choralfest gatha) at both events. Each December, the Buddhist Women's Association holds their annual Memorial service for cherished members who have passed on during the year. The choir presented two gathas, **Let It Begin With Me** and **Arigatai** in memory of loved ones.



# Oahu District

By Gail Taira

The one big musical event that has happened here in Oahu District since our last newsletter, has got to be the world premiere of the Ohana Arts production of, **"Peace On Your Wings"** on November 20, 21, and 22 at the Leeward Community College Theater.

Let me share a quotation from a hand flier about the show. "The story is inspired by the real-life story of Sadako Sasaki and her thousand cranes. Set in post-war, 1950's Japan, the play follows the lives of middle school students in Hiroshima. When one of them falls seriously ill, the children's lives and their tenuous bonds with each other seem to unravel. But one girl's struggle and dreams for a better tomorrow teach the children – and the world – about courage, love and peace. The play's original musical score, written by Ohana Arts' Artistic & Executive Director and composer, Jennifer Taira, and Associate Artistic Director and lyricist, Laurie Rubin, combines modern pop with Japanese influences to create a unique, uplifting, and inspiring show."

For me personally, the show went beyond my expectations. The music is amazing and intertwined with the story, totally inspiring! The students performed as though they were professionals. There were four shows, and three of the shows were sold out, and the students received standing ovations for all four performances. The director of "Peace On Your Wings" is Carolyn Lee, drama teacher at Hongwanji Mission School, and Associate Artistic Director and resident stage director for the Ohana Arts summer musical theater production.

With generous support from the Honpa Hongwanji Mission of Hawaii, "Peace On Your Wings" will be coming to Kauai on January 25 at the Performing Arts Center at

KCC, to Maui on February 8 at Kamehameha Schools Maui Keopuolani Hale and to Hawaii Island on February 22 at Kahilu Theater in Waimea. I hope that many of you reading this article will come to see "Peace On Your Wings"!

NEIGHBOR ISLAND TOUR!

# PEACE ON YOUR WINGS

AN ORIGINAL MUSICAL  
INSPIRED BY THE LIFE OF  
SADAKO SASAKI

Music by Jenny Taira, Lyrics by Laurie Rubin  
Book by Jenny Taira & Laurie Rubin  
Directed by Cari Lee



<b>KAUAI</b> January 25, 2015, 2:00 PM Performing Arts Center Kauai Community College <a href="http://KauaiPeaceOnYourWings.BrownPaperTickets.com">KauaiPeaceOnYourWings.BrownPaperTickets.com</a>	<b>MAUI</b> February 8, 2015, 2:00 PM Kamehameha Schools Maui Keopuolani Hale <a href="http://MauiPeaceOnYourWings.BrownPaperTickets.com">MauiPeaceOnYourWings.BrownPaperTickets.com</a>	<b>HAWAII ISLAND</b> February 22, 2015, 2:00 PM Kahilu Theatre Waimea <a href="http://BigIslandPeaceOnYourWings.BrownPaperTickets.com">BigIslandPeaceOnYourWings.BrownPaperTickets.com</a>
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# Honolulu District



## Jikoen Choir Recognizes Our Veterans by Lily Horio

The Jikoen Choir has been very busy! With several new members, they've been working hard to practice the gathas new to them. The highlight of the year was Choralfest 2014, an unforgettable experience, especially singing with all the participants from Japan. On Veterans' Day, we recognized our veterans who stood up as we sang their respective songs...*The Marine's Hymn, Anchors Away, Semper Paratus* (Coast Guard), *U.S. Air Force Song, 442<sup>nd</sup> Infantry Song*, etc. It was nice to see veteran, Alton Miyamoto, former Hawaii Kyodan president, standing up when his number was sung. At year's end, we will likely sing *Auld Lang Syne* and *Ichigatsu Ichinichi* (Japanese New Year song) as those in the long line of bell-ringers wait their turn to welcome the new year.

## Honpa Hongwanji Hawaii Betsuin Choir Members Inspired at Choralfest 2014 by Wendie Yumori

In the weeks leading up to Choralfest 2014 (September 27-28), members of Kailua, Jikoen, and Moiliili temples joined our choir practices to prepare for this wonderful event. On Saturday, Festival Choir Director, Nola Nahulu, led us in focused practice, communicating as effectively with the participants from Japan as with those of us from Hongwanji temples across the state. During the Sunday Choral Presentation, we came together as one -- the voices of our Festival Choir soared in the Betsuin Main Hondo. Our singing of *Lullaby for Children of the World* was enhanced by a lovely original hula performed by Ms. Nahulu's student group, Kuhookahi. We were honored to participate in the beautiful and inspiring choral debut of *Buddha's Great Light*, lyrics by Carrie Kawamoto and music composed by Jennifer Taira. Choralfest 2014 was amazing -- we'll never forget the extraordinary sound of over 150 voices expressing joy in the life of the Nembutsu.



Choral singing of *Lullaby for Children of the World* enhanced by hula students of Ms. Nahulu.

## New choir members join in with HHHB choir in singing at the Hawaii Association of International Buddhists Dharmachakra Festival.



Our choir has welcomed new members recently. We were happy to have them participate with us at several very meaningful events, the Hawaii Association of International Buddhists' Dharmachakra Festival on November 1, the Nu'uau Valley Interfaith Thanksgiving Service on November 25, and the Hawaii Buddhist Council's Bodhi Day service on December 7.

A spectacular concert spotlighting Kinnara Gagaku and Taiko and the Arpana Dance Company was held in the Betsuin Main Hondo on December 5, 2014. This benefit concert, presented to support Pacific Buddhist Academy's Capital Campaign, featured ancient music of the Japanese imperial court and traditional Indian dance. The dramatic finale, combining dance with taiko drumming, prompted a standing ovation!



Kinnara Gagaku and Taiko and Arpana Dance Company spotlighted at benefit concert in support of Pacific Buddhist Academy.

# Hawaii District

By Ethel Miyashiro

## Around the Big Island

Highlighting the musical year was the biennial Choralfest in Honolulu. While some of us were recovering from the effects of Hurricane Iselle and others evacuating under the threat of Tutu Pele in Pahoa, Choralfest, more than anything else, provided a welcome escape into the musical arms of the Buddha Dharma. Joint practices with Hilo Betsuin, Puna and Kamuela Hongwanji gave us an opportunity to come together to foster camaraderie and offer support to all our Big Island Ohana. The spirit of Choralfest, the sharing of hands across the oceans and voices uniting to sing praises to the Buddha was especially poignant when keeping in mind the challenges of all people. The euphoria that infused us allowed us to return to our home temples rejuvenated and ready to face our daily tasks with renewed energy and a lighter heart, teaching us once again, the healing power of music.

Continuing with that same spirit was the Big Island's 125<sup>th</sup> Celebration of the Honpa Hongwanji Hilo Betsuin held



BJ Soriano leading the combined choirs in the *Nembutsu*

performed Takuma Mori's arrangement of the *Nembutsu*.

To the delight of everyone, Rimban Jeffrey Soga entertained us with his rich voice while Reverend Shinji Kawagoe thrilled us with his talents on the violin, playing Pachelbel's *Canon in D*. It appears that Hawaii Island is rich with talent.

East Hawaii's combined choirs from Hilo Betsuin and Puna Hongwanji joined once again for the annual Thanksgiving Interfaith Service held at the First United Presbyterian Church of Hilo, on November 25, 2014. Led by BJ, we sang the beautiful song, *Hana wa Saku* (Flowers will Bloom) written by Iwai Shunji to generate public support for the March 11, 2011 tsunami disaster recovery efforts in Japan. This year, in addition to the faithful participants, we welcomed a new group, Amida Hawaii, that performed a very melodic sutra chant. As with each Interfaith Service the fellowship provides us a way to reconnect with many in our community in deep gratitude. Note: Video of this service will be broadcasted on **Na Leo O Hawaii** community TV (cable channel 54 and on their website [www.naleo.tv](http://www.naleo.tv)) very soon.

Coming up on January 18, 2015, will be our first gatha workshop, led by our own BJ Soriano. It is an outreach to all temple members to gather together to learn BJ's nine new gathas. With this workshop, we are hoping that singers will be able to become familiar with and inspired to return to their home temples and share what they have learned. Everyone is invited to attend, so please come and join us at Puna Hongwanji from 1 - 4pm.

on November 23, 2014. This festive occasion featured a colorful parade, and the "History of Hawaii Island Hongwanji Temples" by Gayle Kamei. The combined choir members of Hilo, Kamuela and Puna, under the direction of Hilo's BJ Soriano, participated in several parts of the service beginning with *Arigatou* (Thank You) in both English and Japanese, during the entrance of the ministers. In addition, the choir led the congregation with the *Juseige*, *The Golden*

*Chain of Love* and



Rev. Shinji Kawagoe thrills audience with Pachelbel's *Canon in D*

"Without music, life would be a mistake."

— Friedrich Nietzsche, *Twilight of the Idols, Or, How to Philosophize With the Hammer*

