ART OF THE CHANTER

Saturday, September 30, 2017 7PM
Sunday, October 1, 2017 3PM
Venue: Kennedy Theatre, UH Mānoa
K A U 'A K A H I: A C T I

Keali'i Reichel &
Kaumakaiwa Kanaka'ole..............E'o e Mauna Kea Ke Kupuna O Luna Nei

A composition by Dr. Pualani Kanaka'ole Kanakehe, E'o e Mauna Kea invokes the elemental manifestation of the wao akua. Mauna a Wākea, Poli'ahu, Waiau, Lilinoe, Kalau'ākolea and Hi'ilaiakaikapuamāmane. The mele speaks to the significance of a mountains as the huewai or water gourds and life line of an island. Based upon the fragile comingling of each of these elemental forms or kinolau akua.

Kala'ionāmoku Luka Kanaka'ole Mossman......................Kau Ka Hāli'a

Kau Ka Hāli'a is a Mele Kāhea from Hi'ilaiakaikapoiopole to Laka. The significance of the two female deities is that Hi'ilaiaka is the entity of new growth and Laka is the forest. The forest is the great shade house of the land that breathes. Each inhale and exhale involves water. Laka is the exhale or transpiration of water movement through the trees, mountains and levels of air spaces. This mele acknowledges that Hi'ilaiaka mā understood this synergistic relationship intimately.

Kialoa Kaholokahiki Mossman...............Hele Ho'i Ke Ala Ma Uka 'O Ka'ū

The first five lines of this oli marks the boundaries of Pelehuonamea. Ka'ū is the west, Puna is the east, Kūkalā'ula is the south and Pu‘ulena is the north. This displays familiarity as well as familial ties with Pelehuonamea. This chant is between a human and the divine space therefore a gift is offered. It is an informal gift, not a prescribed offering therefore the voice which indicate a familiarity or familial relationship.

Kalāho'ohie Mossman........................................Kūnihi Ka Mauna

Hi'ilaiakaikapoiopole is the voice that vibrates this mele to Kaua'i. She honors the mountain top as the entity of hospitality. Hi'ilaiaka names all the lands from ma uka to ma kai, from Wai'alale'ale to Kapa'a and all other distinguish land sections and features. Because of her elevated status she expects a voice of welcome. We appreciate the difference in status and the treatment of rank and positions.
Pualani Kanakaʻole Kanahele...........................................ʻAkahi Ka Manō

Manō (shark) are considered the intersector of islands. They instinctively navigate from one volcanic hot spot to the next in search new islands. This instinctual behavior is the intuitive connection that animal, navigator and ancestral guardian share. Nine prominent shark figures are named, indicating different waves of migrations or generations of manō. This mele utilizes the dual definition of manō interchange between the animal manō and the human manō, both however are navigators.

Kekaikuihalaakekuʻimānono Robinson..................Mele Makani A Kūapākaʻa

From the moʻokaʻao of Kūapākaʻa comes one of the most prolific mele helu and oral record of geographic information from antiquity ever assembled. The kaʻao recalls Kūapākaʻa calling upon the winds of Maui and Molokaʻi to hold back the sailing waʻa kaulua of Keawenuiaumi and Lapakahoe. Keawenuiaumi finally feels the true mana of Kūapākaʻa as he uncovers the gourd of Laʻamaomao feeling all its fury as the winds and waves swamp the waʻa kaulua at Kalāʻau point.

Snowbird Bento.................................................ʻO Uliuli Wahine Iā ʻO Nuʻumealani

In her earthly forms, Haumea becomes the mother of chiefs and is elevated to a higher level of intelligence, creating new life in the way she looks and interprets things, puka ma ka lolo. In all her deified forms, she gives birth to different akua in their elemental forms from the different parts of her “body” as earth mother. She is the epitome of all things female, reborn in every generation of life and women.

Taupōuri Tangaro.................................ʻAuʻa ʻIa E Kama E Kona Moku

Mele Inoa aliʻi; hula kuahu. Name chant for a chief; formal hula. Hula; olioli, with pahu (drum) and kilu (knee drum) accompaniment. Recorded by Samuel Pua Haʻaheo, of Kahana, Oʻahu, 1935. Ellis Collection. In 2017, I would style this as nāpolo pahu heiau (to chant and drum in the classic style of temple drum dances). Encoded in the lyrics are pre-1819 temple rituals, including the utility of highly metaphorical and esoteric imagery, together with specialized ritual language.
Pele Kaʻio..................................................... ‘Ike Iā Kaukini

A mele pai aliʻi presented in the olioli style with ‘iʻi. This mele speaks of Kaukini, a bird catcher and his wife, Pōkahi of Waipiʻo, Hawaiʻi who are the mākua hānai of Laukaʻieʻie. Laukaʻieʻie's story tells of the relationship between the ‘ieʻie, its environmental companions and the ʻōhiʻa. This mele is a reminder that to hānai, feed our own ‘ieʻie to reach the heights of our potential is to encourage our own leadership - he pai aliʻi nō ʻia.

Kapalaiʻula DeSilva..........................A Lulu Ka Iako, Pala Ehu Ke Oho

Samuel Kekoʻowai's “Mākālei, ka Lāʻau Piʻi Ona a ka Iʻa o Moaʻulanuiākea i Kaulana” appeared serially in the 1922-24 issues of Ka Nūpepa Kūʻokoʻa and tells of the boy Kahinihiniʻula, descendant of Haumea, who uses the Mākālei to ultimately restore pono to the land and people of Kailua. This pule is chanted by Niʻula as she teaches her grandson how to wave the branch overhead and activate its mystical, fish-attracting powers.

Snowbird Puananiopaoakalani Bento......................Kuhi Aku Au I Nāpili

With kōkua from his kupuna, Luahinekaikapu, Aukelenuiaiku was able to retrieve the gourd, Huawaiakaula which held ka wai ola a Kāne. After Huawaiakaula was gotten, Aukelenuiaiku broke the neck of the gourd and the network of strings that held the gourd that was known as Paleaikaahalanalana. Upon completion of this task and transferring the water to another container, Aukelenuiaiku began to flight back from whence he came. As Luahinekaikapu saw this she began to weep and recited this mele aloha for her sister, Kamooinanea and her brother Lonoikaouali.

MAHA: INTERMISSION
KAU 'AKAHI: ACT II

Taupōuri Tangarō...........................................Mele No Nā Kamaliʻi

Recorded by Mary Kawena Pukui in the late 1960s, her purpose was to preserve for the current and future generations chants and songs used to educate children in both the academic and social-developmental sectors. These chants teach environmental kinship, arithmetic, reciprocation. It even includes chants use in games and in teasing (the skinny person, the bald person, the crybaby, the sulking person, and such). One ditty has absolutely no meaning, its melody influenced by the ragtime culture of its time.

Pele Kaʻio....................................................No Kīlauea Ke Aloha

He mele inoa aliʻi no Lot Kamehameha is composed in the oki style and presented in the kuʻi chant style, a merger of traditional chant and foreign melody. The text and voice styling are from J.P. Hale of Maui. This mele speaks of Kīlauea, an inter-island steamship whose operations spanned 17 years from 1860 to 1877 carrying goods, livestock and passengers. This mele is in honor of Lot Kamehameha who loaded and sent Kīlauea with needed medical supplies and food to assist the people of Molokaʻi. This mele commemorates his aloha - his compassion, empathy and kindness for his people. I ko kākou nohona ʻānō, he mea nui nō hoʻi ke aloha.

Kealiʻi Reichel...............................................Nāhiʻenaʻena

A mele that utilizes the imagery of kapa making to signify the hopeful union of Chiefess Nahiʻenaʻena to her brother Kauikeāouli. Unusual sound specific words linked to the beating process - as well as the traditional inclusion of chiefly elementals - thunder, lightning, earthquake and rain all come beautifully together to bring the sacred and mundane to ensure the marriage and high bloodlines of sister and brother.
Kale Kaʻalekahi..............................Pau Ka Makemake Ia Māleka

This Oli Pau Makemake Ia Maleka comes from a compilation of Maui chants organized by Kumu Pualani Kanakaʻole Kanahele, Kumu Hōkūlani Holt, Ms. Rachael Kamakana and Mr. Alvin H. Nacua. The original text comes from the Bishop Museum Library. It speaks of greetings to a loved one that has not been seen for quite some time and makes detailed references to the beauty of Maui island. The landscape is without equal and the importance of calling out to each of these areas from the top of Puʻuolaʻi to the welcoming arms of Kapueokahi reminds us that our aloha for our ʻāina is a strong relationship and is missed upon our return home.

Keliʻi Ruth.................................Kuʻu Aloha ʻē, Kuʻu Aloha

This mele hoʻaeae was composed by a Hawaiian seaman who wanted to experience the colder climates of the Arctic. By doing so, he left behind his beloved to whom he chants. His lengthy time away as a whaler was undercompensated, and thus the composer expresses his regret in having ever left.

Kaʻilihiwa Vaughan-Darval....................He Inoa Ahi Nō Kalākaua

This fire chant for King Kalākaua, composed by David Malo, an assistant editor of Nuhou (not to confused with the well-known scholar David Malo) and loyal supporter of the King, poetically accounts the spectacular display of loyalty from his lāhui upon his return to Honolulu.

Keawe & Tracie Lopes..........................Liliʻuokalani

The lyrical content of this mele honors Liliʻuokalani with pana ʻāina associated with Kumukahi including: Hanakaʻulua, Makanoni, Kamiloholu, Waiakaʻea, Kūkiʻi, Wai Welawela and Haʻeʻe noted as “The gateway of the Sun.” Liliʻuokalani is venerated as one who is as refreshing as the morning sun there at Haʻeʻe. The name of our hālau is associated with Haʻeʻe and reminds us to be ever mindful of our “East”, our beginnings, respectful to those teachers and masters of the hula who have come before us.
Kamakalikolehua Ligon .................................................................Ka Liʻa

Ka Liʻa is a mele from a set of six chants composed in honor of Queen Liliʻuokalani commemorating one of her train rides to the Waiʻalua side of Oʻahu. One of her courtiers, Ellen Keikoahiwaikalani Prendergast, composed this set of mele at her home, Puahaulani Hale, on July 14, 1898.” Honorific in its form, these two mele memorializes this particular huakaʻi of the Queen to Waiʻalua by way of the moku of ‘Ewa and Waiʻanae and documents panaʻāina and elemental features that accompany this landscape, that were for a long-time overlooked. These legacy pieces come to us from lineage of Kumu Hula Kimo Alama Keaulana.

Maria Kaʻiulani Kānehailua..............................................Waiʻanae

Waiʻanae is a mele from a set of six chants composed in honor of Queen Liliʻuokalani commemorating one of her train rides to the Waiʻalua side of Oʻahu. One of her courtiers, Ellen Keikoahiwaikalani Prendergast, composed this set of mele at her home, Puahaulani Hale, on July 14, 1898.” Honorific in its form, these two mele memorializes this particular huakaʻi of the Queen to Waiʻalua by way of the moku of ‘Ewa and Waiʻanae and documents panaʻāina and elemental features that accompany this landscape, that were for a long-time overlooked. These legacy pieces come to us from lineage of Kumu Hula Kimo Alama Keaulana.

Keliʻi Ruth.................................................................He Wehi No Kalani

This mele inoa exalts Liliʻuokalani with honorific associations with natural phenomena and esteemed references to significant places. A version of this chant can be found in the Hawaiian language newspaper Ko Hawaii Pae Aina on August 6, 1881 and is attributed to Kawehena.
Kaʻilihiwa Vaughan-Darval........... Aloha Ka Uka ʻŌpua Holu I Ka Makani

This sensuous love chant takes place on the island of Hawaiʻi and using different metaphors from the natural environment, describes an intense love affair. The writer employs different wind names to symbolize the different stages that lovers go through in pursuit of the fulfillment of their shared desire. "He lei hoʻoihi naʻu ke aloha ke hiki mai," love is, indeed, an enthralling adornment when it's present.

Kapalaiʻula DeSilva.................... Pua ʻĀhihi/ Lei ʻĀhihi / Lei ʻĀkulikuli

In early 1893, a series of mele were published in various Hawaiian language newspapers, all written in honor of Kapuahanolani. The last of these mele to be printed – Lei Kīkā Song – is the only one to credit its composer as J. W. Puia. "No kuʻu kama ka puana hoʻoheno, ʻo Kapuahanolani e ʻē ē.”

Kaipumakaniolono Baker............. Mahamaha Mānoa I Ka Pae A Ka Nalu

This summer past, Dr. Willy Kauai, Director of Native Hawaiian Student Services, asked Kaipulaumakaniolono to compose a greeting and name song for the student services office. Dr. Kauai specifically requested a composition honoring Dr. Kanalu Young and his contributions as champion of the people. It was with that inspiration that this mele refers to him as the "the great roaring tidal deluge that came to Mānoa for the benefit of Hawaiʻinuiākea. It invokes an outpouring of affection uttered to all cherished ʻilima blossoms and all corners of the eight seas. Join us and partake of the nectaru of Kawaihuele, and your eyes cast toward the heavens, and may it proliferate among the waters of Kāne. With this sentiment, come, land, you have arrived.

LELE WALE
MAHALO

To our ancestors, familial and godly in form for the inspiration and the opportunity to commune with you all through the medium of haku mele and oli.

Hālau Keʻalaokamaile
All participating artists and practitioners from Hawaiʻi, Maui and Oʻahu
The Kennedy Theatre, University of Hawaiʻi at Mānoa
Hailiʻōpua Baker, Associate Professor/ Hawaiian Theatre & Playwriting
Nā Pualeiʻo Likolehu, volunteer ushers
Ka Pā Hulaʻo Kaleilehua, volunteer valet
KonaKaipo, hospitality volunteer
Media:
KITV-KHON-KGMB
Hawaiian 105 KINE, the Kolohe Crew
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Graphics & Art: Kauila Kealiʻikanakaʻole
Photos by: Visionhorse Media, Adam Palumbo
Debbie Nākānelua-Richards,
Marketing/Community Liaison/Cultural Consultant
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