ASIA PACIFIC DANCE FESTIVAL

Ke Kupu Ana O Ka Hula
Legacy, Lineage and the Caretakers of Hula

Saturday • August 10, 2024 • 7:30 PM
UHM Kennedy Theatre

PRESENTED BY

University of Hawai'i at Mānoa Outreach College

SUPPORTED BY THE

Theatre & Dance Department, East-West Center Arts Program,
Kamakakūokalani Center for Hawaiian Studies,
National Endowment for the Humanities, Hawai'i Council for the Humanities,
Hula Preservation Society, Hawai'i State Public Library System,
Western States Arts Federation,
Hawai'i State Foundation on Culture and the Arts

focuses on the growth process of life. The imagery of the growth of a plant, from seed to bud to flowering and full maturation, is compared to that of the keepers of the traditional art form of hula.'

ARTISTIC DIRECTORS

Former Miss Aloha Hula, **Maelia Loebenstein Carter** has hula roots that began with her family. Her first kumu hula was her maternal grandmother, Mae Ulalia Long Loebenstein, a respected kumu hula who had learned from her mother, Ida Pakulani Kaʻaihue Kaiʻanui Long — who learned from her granduncle, the hula master Kamawaʻe of Maui. Attending the University of Hawaiʻi at Mānoa, Maelia also studied hula with Ed Kalahiki, from whom she gained a better knowledge and confidence in chanting. When Aunty Mae passed on, Maelia fulfilled her destiny by becoming the kumu hula of their halau, Ka Pā Hula O Kauanoe O Waʻahila. She has continued the high standards of her grandmother, taking honors at Merrie Monarch and other competitions, and presenting elegant, sophisticated hula wherever they perform.

Frank Kawaikapuokalani Hewett is the kumu hula of Kūhai Hālau O Kapualaniokekukui Pā ʻŌlapa Kahiko, established in 1978. In his youth, he received specialized training from his grandmother, Eva Kanaʻe, and studied under Edith Kanakaʻole while attending the University of Hawaiʻi at Hilo. He also studied with Aunty Emma Defries, and has since been recognized as her protégé. His work in the field of Hawaiian culture takes him off island and abroad on a regular basis. His halau now includes students from Kauai, Maui, Oʻahu and Japan. In addition, Kawaikapuokalani has served the hula community as a judge in various competitions, and has generously shared his compositions with numerous hālau hula.

KUMU HULA

Kumu **Leialoha Lim Amina** was introduced to hula by her mother Mary Ann Nuela Lim. Soon after, her father sent her and her sister, Nani to his cousin Kumu Hula Auntie Margaret Kaleolani Moku of Niuli I Kohala, Hawaiʻi. She was encouraged by Auntie Margaret to study with other Kumu Hula while under her tutelage as well as after Auntie passed on. In a program through the state Foundation on Culture and the Arts, Leialoha was exposed to the styles of Aunty ʻIolani Luahine, Uncle Geroge Naʻope, Auntie Edith Kanakaʻole, Kahaʻi Topolinski, John Kaʻimikaua and Darell Lupenui. Leialoha was introduced to Auntie Pilahi Paki who has been a pivotal and life-influencing teacher. Today Leialoha resides on Oʻahu and travels the world sharing the art of hula. With the blessings of Pilani Paki, Nā Lei O Kaholokū was created as a culmination of the experiences of Kumu Leialoha, along with her sisters Nani Lim Yap and alakaʻi Lorna Lim. Nā Lei O Kaholokū continues to share the hula through the foundation of ALOHA, focusing on the research of the Hawaiian history and culture that forms the basis of hula. "It is our hope that we have done justice to our ancestors. We have kuleana to pass these traditions and to perpetuate a style that is truly part of Kohala."

William "Sonny" Ching was preordained that he would be the one to continue hula in his family—his grandmother and great grandmother both foresaw it.

When Sonny was born, his great grandmother stated that he would become a chanter. It was when Sonny turned four-years-old that his grandmother started teaching him chants and then would progress to dancing hula. At twelve-years-old, Sonny's father decided that he should not dance hula. However, his grandmother continued to teach him hula in secret without permission. Ironically, Sonny's father is now his biggest supporter.

Sonny's grandmother, Lena Puaʻainahau Eleakala Nāhulu Guerrero, was his confidant, roommate, and best friend. She taught him one-on-one and usually did things together on a daily basis. They always preceded their training with a prayer in Hawaiian because his grandmother was of pure koko and was fluent in the language. This important ritual is still practiced today—this is how Sonny runs his classes today—before dancing, they pray to Akua and to Laka.

Born in Honolulu and raised in Manānā Uka, Kumu Hula **Joseph Lōpaka Igarta-De Vera** is the youngest of five children.

He was first introduced to hula at the young age of five by his mother, Rachel Puaʻāhihi Igarta who was also raised in a hula family. Thus, Kumu Lōpaka was surrounded by singing and dancing growing up. As a family, he, his mother, his sisters—Kulamanu, Lāhela, Kauʻi, and Puaahihileiokamaile—and his aunts, uncles, and cousins would gather every weekend at their family home or at his aunt Leinaala Simerson's home to kanikapila.

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SATURDAY • AUGUST 10, 2024 • 7:30 PM

FEATURING

Kawaikapuokalani Hewett, Loea Hula
Kūhai Hālau o Kawaikapuokalani Pā ʻŌlapa Kahiko

Sonny Ching & Lōpaka Igarta-De Vera
Hālau Nā Mamo O Puʻuanahulu

Leialoha Lim Amina
Nā Lei O Kaholukū

Maelia Loebenstein Carter
Ka Pā Hula O Kauanoe O Waʻahila

E PIʻI I KA NĀHELEHELE

I HAKU ʻIA E KAWAIKAPUOKALANI K. HEWETT

E PIʻI I KA NAHELEHELE, E ʻIKE IĀ PUAʻULU
Ascending into the forest, to see/visit Puaʻulu

NĀNĀ IĀ MAUNALOA, LEI ANA I KA ʻŌPUA
Look at Mauna Loa, wearing a lei of clouds

HIAʻAI WALE KA MANAʻO, I KA MAILE I KA NAHELE
My thoughts are captivated, with the maile of the forest

I KE ʻALA HONI I KA IHU, PŪIA ʻALA I KA HANU MAU
A fragrance at my nose, I inhale its sweetness

E HILI I KE KUPUKUPU , I KA LEI HOʻOHIEHIE
Let's braid the kupukupu ferns, into an enchanting lei

HIʻILEI I KA POLI, I PŪLAMA ʻIA E
A lei cherished held close to my heart, where it is held, cared for

ILIHIA AU I KA NANI, I KA ʻŌLAPA KŪ KIʻEKIʻE
I am amazed at the beauty of the ʻōlapa standing so majestic

I KA NAUE MĀLIE, I KA MAKANI PUʻULENA
With its gentle movements, as it sways in the breeze

ʻŌPUA MAI KA LEHUA , MĀHUAHUA WALE I KAʻĀINA
The lehua sends forth buds, it flourishes throughout the land

HE ʻĀINA ULU WEHIWEHI , HOʻOʻULUʻULU LEI O LAKA
A land abundant in greenery, lush; the adornments of the hula goddess Laka

O KŪ O KĀ, O KUʻU HELE I LAILA …
O KŪ O KĀ, my journey there …

MANAʻO

When I was a student studying hula many years ago with Aunty Edith Kanakaʻole, I took a huakaʻi with Aunty Edith to Puaʻulu, a natural forest reserve park located at the base of Mauna Loa just past the Kīlauea military camp. On this huakaʻi, Aunty Edith explained the uses of the many plants and in particular how each one had a pilina to the hula tradition.

I was so inspired by the huakaʻi that I wanted to commemorate it in a mele for my students to chant and dance, a living tradition passed down from Aunty Edith to her students.

That huakaʻi was so meaningful to me, that to this day I routinely take my hula students there to see and study the same plants just as Aunty Edith explained them to me, the maile, the kupukupu, the ʻieʻie, the lehua and the ʻōlapa…

A life experience and a lesson from a great teacher that inspired a chant and a hula and a lifetime connection to Puaʻulu.

The refrain: O KŪ O KĀ comes from Pele and Hiʻiaka.

AUHEA WALE ʻOE E KE ALIʻI

HAKU ʻIA E KAWAIKAPUOKALANI K. HEWETT

AUHEA WALE ʻOE E KE ALIʻI
Where are you, my royal child

E KA WAHINE I KA ʻIU O LUNA
The princess placed in regalness

I LUNA AU I MAUNA KALALEA
I am up at Kalalea

ME KA ʻŌPUA HOʻOLANALANA
With the clouds floating by

LANA IHO KE MANAʻO PILI I KA POLI
Desire alights my heart

E ʻIKE I KA NANI I MAUNA LAHILAHI
To see the beauty at Mauna Lahilahi

LAHILAHI ʻOE E KUʻU LEI LANI
You are so delicate my royal garland

E KE ʻANUENUE KAU I KA LEWA
The rainbow appearing in the sky above

UA LEWA IĀʻU I KA HANA A KE KĀULA
I am familiar with the work of a prophet

IMI MAU IĀ ʻOE E KA IPO A PONO KĀUA
I will search until I find you

AUHEA, AUHEA, AUHEA ʻOE
Where are you

E HOʻI MAI I KA PILI, E HOʻI MAI ʻOE
Return to me

HE INOA, NO LĀʻIE IKAWAI
For the name Lāʻieikawai

MANAʻO

When Hulumāniani reached the summit of Kalalea, he saw a rainbow arching above Oʻahu. He remained at Kalalea 20 days to be sure the nature of the sign he saw was indeed the sign of a great chief.

HĀLAU NĀ MAMO O PUʻUANAHULU

Genealogy of Hawaiʻi

Wākea lived with Papa, begetter of islands, and born was Hawaiʻi, an island, born was Maui, an island. Wākea made a new departure and lived with Hoʻohōkūkalani and from that union Molokaʻi was born an island, and begotten was Lānaʻi, an island. The womb of Papa became jealous at its partnership with Hoʻohokulani, therefore Papa returned and lived with Wākea, born was Oʻahu, an island, born was Kauaʻi, an island, born was Niʻihau, an island, a red rock was Kahoʻolawe!

ʻO Wākea	Oli Kahoahoa
Eia Hawaiʻi	Hula Pahu / Hula Pūniu
Kamaliʻi o Ka Pō	Hula Pahu

LONO

The god Lono is linked to fertility, agriculture, rainfall, music, and peace. As a god of fertility and music, he descended to Earth on a rainbow to marry Laka. Lono is also revered as the god of Peace. The annual Makahiki festival was celebrated in his honor, spanning from October to February, during which war and unnecessary work were forbidden. Some of his physical manifestations here on earth include rainbows, cloud formations, winds, gourds, sweet potato, and pigs.

ʻO Lono ʻOe	Oli
Hele Mai e Nā Kānaka	Hula Kaʻi
He Kau	Hula Pahu Noho
ʻO Lono i Ka Pō	Hula Pahu Kalāʻau
Lonomakaʻihonua	Hula Pahu
ʻAuʻaʻia	Hula Pahu ʻAiholo

PERFORMERS:

William Kahakuleilehua Haunuʻu “Sonny“ Ching
Lōpaka Kaōʻōnukuʻumu Igarta-De Vera

LONO, cont'd.

WAHINE:

Christy Cartell
Caly Domingo
Taylor Gomes
Haley Ihu
Liliana Labatte
Kūkahiliokeawepē Nascimento
Kamakahukilani Nāwahine Nascimento
Kanoe Stothers

KANE:

Caleb Liborio,
Mōʻīokekai Edwards,
Kyle Help
Kila Kahue-Antone
Kūlia Kahue-Antone
Nakamakani Obrero
Beau Schewenke

NĀ LEI O KAHOLOKŪ

" ʻAʻohe hula me ka ʻole o ke mele; ʻaʻohe mele me ka ʻole o ka haku mele; ʻaʻohe haku mele me ka ʻole o ka ʻiʻini pū me ke aloha e haku ai i ka hula."

— *Leialoha Lim Amina*

There is no hula if there is no mele. There is no mele if there is no composer. Especially an "inspired" composer.

This ʻike was conveyed to me by my kakoʻo, the late Pilahi Paki (1981 to 1985).

She would say, "Your function as a choreographer and hula dancer is to tell the story of the composer, not you. To seek what inspired the composer."

We share with you mele hula that my sister, Charmaine Lim Davis and I was blessed to learn in the mid 1960's with our Kumu Hula, Auntie Iolani Luahine and Uncle George Naʻope.

Anoʻai ke Aloha.

PERFORMERS:

Kapuamakamae Amina-Lorenz
Kananimaeole Amina
Kekoa Kane
Leialoha Lim Amina

KAUANOE O WAʻAHILA

Performing a suite entitled: "Hānau ka ʻāina, hānau ke aliʻi, hānau ke kanaka."

Based on an *ʻŌlelo Noʻeau* (Pukui, 466) which reminds us that the land, the chiefs, and the commoners have a pilina, a relationship with each other.

Following the growth process of 'ke kupu ana o ka hula', our mele honors some of the aliʻi of Hawaiʻi who have made an impact kanaka maoli: Kamehameha, Nahiʻenaʻena, Kaleleonālani, Kapiʻolani, and Kalākaua, Kūhiō and Liliʻuokalani.

As our lāhui grows and flourishes, we look to them for inspiration. We remember their sacrifices, their challenges, and the wisdom of their approach to leading their people.

PERFORMERS:

Maukaʻa Fonseca-Smith
Leianāʻala Fujii
Tehina Kahikina
Keahiahi Long
Macie Miyamoto
Shaye Nishimura
Kawena Sacro

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ASIA PACIFIC DANCE FESTIVAL 2025

is scheduled for May 19 to June 1, 2025.

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