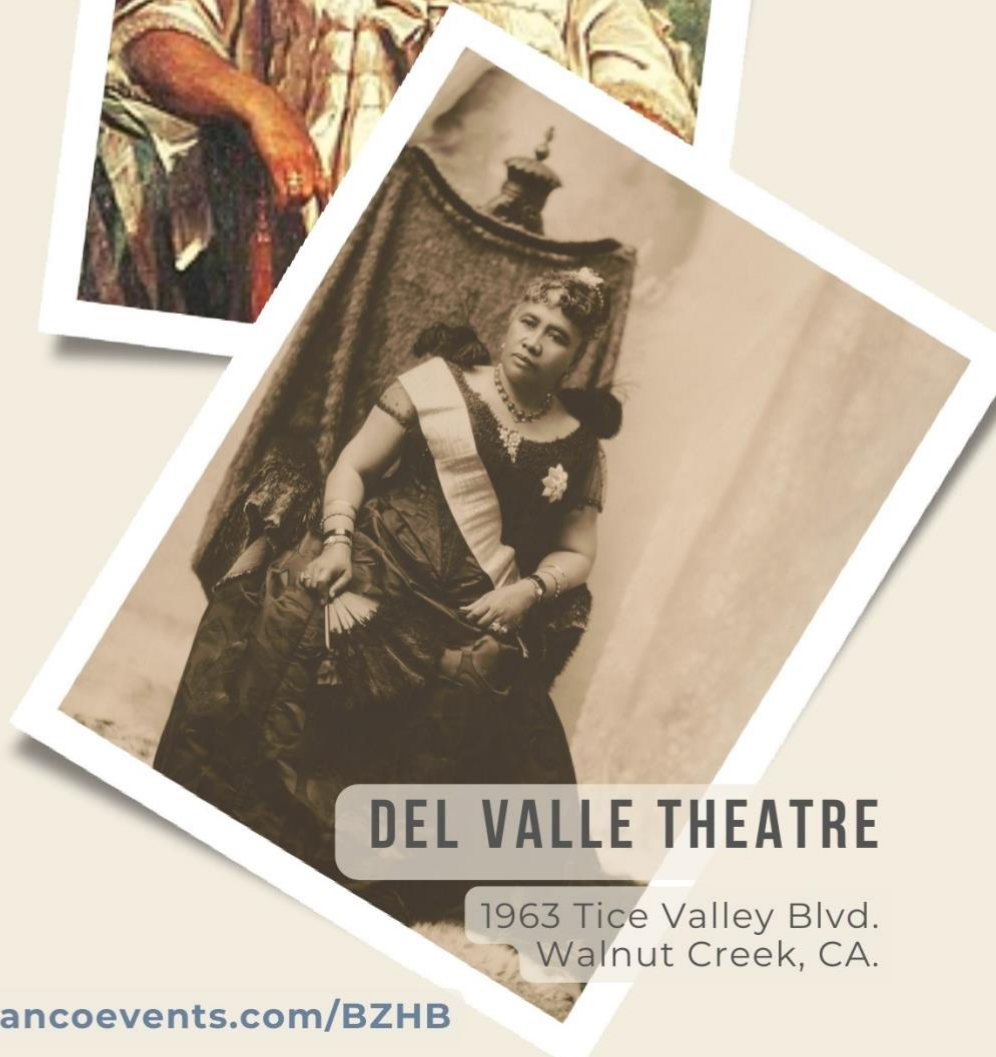


OCT.
07.23

1PM &
6PM

NĀWĀHINE

KA 'OHI NANI O MANA'OLANA
FEATURING: KOLOHE & TE OTUI FENUA



DEL VALLE THEATRE

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Nā Wāhine Program

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Ku'u Pāpale Lauhala
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To Metua Vahine
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'Ōte'a Hina

ACT ONE

Kākuhihewa

Traditional chant, choreographed by Fatima Angeles

Our kahiko presentation honors Kākuhihewa, the 15th ali'i ai moku of O'ahu. He was not only one of the great chiefs of O'ahu but was also celebrated throughout the islands for his noble qualities and leadership skills. Chief Kākuhihewa's long and glorious reign was marked with prosperity and peace. Chief Kākuhihewa and O'ahu were admired by all, including ali'i from the other islands. "There was nothing to complain of anywhere on O'ahu," according to Samuel Kamakau. "It was fertile in the uplands, fertile in the lowlands. Heaven was above and the earth below." The chief was held in such highest esteem that the island he ruled was and continues to be known as "the sands of Kākuhihewa" or *ke one a Kākuhihewa*.

`Āinahau

Composed by Princess Miriam Likelike, choreographed by Theresa Kailikole

Princess Miriam Likelike, sister of King David Kalākau and Queen Lili'uokalani, was a noted composer. In her most famous mele, `Āinahau, Princess Likelike described her elegant home and estate as a beautiful paradise filled with fragrant flowers, tall coconut groves, roaming peacocks, and cool sea breezes. The perfume of flowers mingling with the scent of lipoa from the sea nearby made her feel intoxicated with joy. Princess Likelike and her husband built `Āinahau on land given to the newborn Princess Ka'iulani by her godmother Princess Ruth Ke'elikōlani. It was said that `Āinahau was the most beautiful estate in the Hawaiian Islands. In our presentation, we imagine we are attending an afternoon gathering at `Āinahau enjoying the cool breeze, the lush fragrant gardens, and the graciousness of Princess Likelike.

Lā'ieikawai

Composed by Frank Kawaikapuokalani Hewlett, choreographed by Fatima Angeles

This haunting mele is based on the legend of the princess Lā'ieikawai. Lā'ieikawai lived in the uplands of Paliuli and was guarded by supernatural birds. Her beauty was well-known throughout the islands. She appeared to 'Aiwohikupua in a dream as he traveled from Wailua, Kaua'i to Kea'au, Hawai'i by canoe to seek the woman of his dreams. 'Aiwohi vowed to make Lā'ieikawai his but was rejected.

Poli'ahu

Composed by Frank Kawaikapuokalani Hewlett, choreographed by Fatima Angeles

This song is about the snow goddess, Poli'ahu, and her sorrow. Rejected by Lā'ieikawai, 'Aiwohikupua was on his way back home when he encountered the beautiful Poli'ahu. They fell in love and was married. However, 'Aiwohi had promised to marry another woman, Hina, who demanded that 'Aiwohi leave Poli'ahu to marry her instead. Abandoned by 'Aiwohi, Poli'ahu returned to Mauna Kea heartbroken.

Pule A Hi'iaka

Composer unknown, oli by Anne Gilbert

This chant comes from the Hi'iakaikapoliopole saga. Hi'iaka is sent by Pele to find Lohi'au. Finding him in a death-like state, Hi'iaka chants this pule to bring him back to life. She addresses the powerful water akua, Kāneikawaiola and Lononuinoikawai: restore life, animate! Here is the healing water. Make it so!

Sources: Dr. Kalei Nu'uhiwa, Anne's chanting kumu; her colleague Kumu Pualani Kanaka'ole Kanahale and her book, *Ka Honua Ola*. The Pele and Hi'iaka saga was printed in *Ka Hoku o Hawaii*, a Hawaiian language newspaper, in 1908.

Lahaina Luna

Composed by Kui Lee, choreographed by Fatima Angeles

With this hula, our teachers honor Lahaina, Maui. We are praying for Lahaina's recovery, and with all of us doing our part, Lahaina can once again be a beautiful gathering place. If you can, please donate to recovery efforts. **Maui, nō ka oi!**

Hanauma

Composed by Mary Kawena Pukui and Madeline Lam, choreographed by Sheri Talusik

This mele is about the beautiful Hanauma Bay, which is deeply important in the history and culture of the Hawaiian people, from the mythology and legends of ancient Hawai'i to the Hawaiian monarchy. In 'Ōlelo Hawai'i, "Hana" means bay and "uma" means curved.

In ancient Hawai'i, Hanauma Bay was a popular fishing spot and a place where canoes would wait for favorable winds in the calm waters before crossing the treacherous waters to Moloka'i. During the monarchy period, Hanauma was a favorite fishing and entertainment spot of many ali'i. As years passed, Hawaiian tourism rose and Hanauma Bay's popularity flourished, bringing staggering numbers of visitors daily that eventually negatively impacted the reef and marine life. Modern preservation and conservation efforts to restore Hanauma Bay and prevent further destruction continue by educating and limiting visitors.

Our mele ka'i and ho'i, **Nā Pua Lei 'Ilima**, by Abbey Palea and Kau'i Zuttermeister, describes the beauty and elegance of the 'ilima lei. 'Ilima is the official flower of O'ahu and is closely associated with Laka, the goddess of hula. This mele also pays tribute to the beloved chief Kākuhihewa of O'ahu.

Aia i 'Ōla'a Ku'u Aloha

Composed by Kaumaka'iwa Kanaka'ole, choreographed by Fatima Angeles

We were inspired by the mele's beautiful melody and the evocative lyrics, which convey an urgent and intense longing for a loved one. The mele takes us to the 'Ōla'a forest on the Big Island, a lush and vibrant place. Here the lovers meet and surrender to their love. However, the mele also expresses melancholy and anxiousness. The last two verses imply infidelity: "*E mūkikī ana i ka wai o ka nui manu.*" Her lover is enjoying the nectar of so many. At the end of the song, she calls to her lover to come back to her.

Tahiti Tahiti

Traditional, choreographed by Tawny Matsukado

This aparima celebrates the islands of French Polynesia including Tahiti, Bora Bora and Moorea. We sing and dance about the beauty of the islands, the flowers, the ocean, and the people. **'Ia ora na!**

Fakateretere

Composed by Gabilou, choreographed by Amanda Morales

This song is in the Paumotu language of the Tuamotu Island group. It is about a dream of a beautiful little girl who flies high above the homeland and runs far above the earth.

'Ōte'a Manahere

Beats by Nic Ballesteros, choreographed by Christiana Cruz

This 'Ōte'a is dedicated to all the young women and girls who face adversity and bravely fight to overcome it. Throughout history and across the globe, girls have had to endure inequities and injustice. Yet despite challenges, they rise and succeed. Who run the world? **Girls!!**

ACT TWO

He Mele No Hina

Composed by Kamakakehau Fernandez, choreographed by Theresa Kailikole, Fatima Angeles, Amanda Morales, Amy Matsukado, Analette Ochoa, Sheri Talusik, Tawny Matsukado

Our teachers chose this mele and choreographed the hula as a gift for our cherished hula sister, Alett Bush, who celebrated a milestone birthday this year. The song is about the beauty and significance of Moloka'i, where Alett's family is from. It is also about Hina, the moon goddess, who is deeply connected to the island. Ultimately, the mele asks for Hina's love and protection of the island.

Nā Wai Kaulana

Composed by Alice Namakelua, choreographed by Theresa Kailikole

Composed on May 9, 1948 for the Kamehameha Day Parade Maui float, this mele praises the four famous streams of West Maui: Waikapū (water of the conch), Wailuku (water of destruction), Waiehu (water spray), and Waihe'e (squid liquid). It also praises other well-known features of this island: Kilio'opu is the name of a Waihe'e wind, Kepaniwai was the stream that was clogged with bodies after the great battle between Kalani'ōpu'u and Kahekili, 'Iao Valley was the sacred burial grounds of the ali'i, Haleakalā is the volcano and highest point on Maui.

We will dance to a version sung by Natalie Ai Kamaau, Melveen Leed, and Robi Kahakalau is a medley of Na Wai Kaulana and Wai o Ke Aniani.

Lei No Kapi'olani

Traditional/unknown composer, choreographed by Analette Ochoa

Queen Kapi'olani was one of Hawaii's last reigning and beloved queens and our kahiko presentation honors her legacy. The oli and mele hula are about her travels to visit her people in Ni'ihau and Hana, Maui and tie to the history and legends of these places. The chant describes the beautiful, fragrant hala blossoms in Ka'uiki, the birthplace of Queen Ka'ahumanu. Queen Kapi'olani was a strong, dedicated woman, who loved her people, especially the poor, sick and abandoned. She was known for her philanthropy and was deeply committed to the health, education, and well-being of the Hawaiian people.

Aloha Ku'uipo/Ku'uipo Ona'ona

Composed by Madeline Lam and Mary Kawena Pukui, choreographed by Fatima Angeles

There is always such beautiful imagery and vibrant feelings in the musical compositions of Maddy Lam and Mary Pukui. In *Ku'u Ipo Onaona*, we were taken by a love song that is upbeat and playful – even teasing. So many songs about love are sweet, gentle, and slow. But this mele reminded us that romantic love is also urgent, impatient, and all-consuming. In the first verse, the singer is encouraging her sweetheart to hurry up and come to her. In the second, she declares that her heart and mind are overwhelmed by love. We chose *He Aloha Ku'u Ipo* as our mele ka'i and ho'i because it, too, is a lively song about romantic love. The mele conveys how precious her sweetheart is to her. Both mele convey a sense of longing, enthusiasm and even exasperation – signs of new love. In our hula, we hope to convey the excitement and thrill of romance.

We were inspired by Madeline Lam and Mary Kawena Pukui's music and hope to honor their musical legacies in our performance. Both were trailblazers in Hawaiian music and were instrumental in the preservation of the Hawaiian language.

Ku'u Leo Aloha

Composed by Josh Tatofi, choreographed Fatima Angeles

Josh Tatofi shared that the inspiration for this mele was a moment during a performance when he locked eyes with a dancer. In that instant, he felt the power of the partnership between a singer and dancer. Each inspires and motivates the other. The performance is a shared moment of grace, beauty, and aloha.

Ku'u Pāpale Lauhala

Aunty 'Aina Keko'olani Keawe, choreographed by Alett Bush

Our keiki are dancing about their beloved hat. The keiki made their own flower lei to adorn their hats!

Ke Welina

Traditional/unknown composer, choreographed by Fatima Angeles

This welcoming chant starts with a greeting to those below. Above Waipio Valley, at Hoku-ula, lived Kane and a multitude of supernatural folks. The fertile valley below was once the home of Hawaii's mighty ali`is, Liloa and his son, Umi.

Te Metua Vahine

Composed by O Tahiti E, Nora Manu, Teiva LC; choreographed by Amy Matsukado and Hailey Francisco-Sellers

This song is full of beautiful metaphors of life which begins in the womb — the writers compare this to the founding stone of a marae (temple), a seedling that has been planted and grows into a lush island or fruit, a force that doesn't drift in the current, and a continuation of all ancestors who lived before.

Metua vahine is Tahitian for "mother." It can also mean a woman who creates, originates, or founds something. In this aparima, we celebrate mothers and motherhood.

Tiare Apetahi

Traditional/unknown composer, choreographed by Fatima Angeles and Analette Ochoa

The rare tiare apetahi flower exists nowhere else on earth and resists transplantation. It grows above 400 meters on the slopes of Mount Temehani in Raiatea. The fragile one-sided blossom has five petals, which, as legend has it, represents the five fingers of a beautiful Polynesian girl who fell in love with the handsome son of a high chief but was unable to marry him due to her lowly birth. At dawn, the petals pop open forcefully enough to make a sound. Sometimes locals spend the night on the mountain just to hear the flowers bloom. The tiare apetahi flowers are protected by law.

'Ōte'a Vahine

Beats by Olin Caban, choreographed by Christiana Cruz

This 'Ōte'a is inspired by the following sentiments: The world needs strong women. Women who will lift and build others. Love and be loved. Women who live bravely, both tender and fierce. Women of indomitable will.

Drummers Spotlight:

Beats by Kolohe and Te Otui Fenua

'Ōte'a Hina

Beats by Kolohe and Te Otui Fenua, choreographed by Amanda Morales and Amy Matsukado

Grown bored on the island of Raiatea, one night, Hina prepares her canoe and fires her oars to travel to hotu, the full moon. Hina wasn't alone on the moon — she finds a friend who she calls u'upa, a green

pigeon who feeds on the berries of the ora tree. Near the ora tree, she finds a Banyan tree where she takes bark from the branches to make tapa as a gift to the gods.

One day, as she is making tapa, she accidentally breaks a branch, and it falls through sky and onto opo'a on the marae of Taputapuatea in Raiatea. The next day, the branch grows into a giant tree. The people of Raiatea approach this immense tree and wonders what it is, but no one can explain this to them. So, they ask Hina, "What is this tree? What is it for?" Hina decides to share with them the art of beating tapa so all of Raiatea can enjoy its beauty.

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Nā Wāhine

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Laney Ablaza
Ellie Angeles
Fatz Angeles
Kristen Apodaca
Michaela Ballesteros
Michelle Ballesteros
Melanie Bautista
Mylea Bautista
Marylin Beardsley
Denise Blakewell
Alett Bush
Mary Butler
Jaselyn Cabacungan
Makena Calamba
Mia Calamba
Mila Calamba
Annette Carlson
Annie Chang
Maria Ciprazo
Isabela Colmenar
Cheryll Corpuz
Stephanie Corpuz
Christiana Cruz
Kaylee Dokko
Riley Dokko
Joanne Fabia
Taylor Fabia
Susanne Fernandez

Leia Forbus
Tanja Frey
Judy Fuller
Amaya Garcia
Joy Garcia
Anne Gilbert
Gabby Gonzales
Charlie Harbin
Andrea Harris
Ema Hiura
Sayoko Iachella
Sharon Ikeda
Ke'olani Ka'ai
Theresa Kailikole
Olina Kaleiki
Gloria Kern
Emi Liu
Neli Lopez
Amy Matsukado
Tawny Matsukado
Faith Micco
Kalani Mizuno
Katrina Mizuno
Ella Moises
Amanda Morales
Rylee Morales
Kumiko Nguyen
Misaki Nguyen
Savanna Nguyen
Alohi Ochoa

Analette Ochoa
Karie Ochoa
Mana Onciano
Luciana Pantoja
Lilly Penaflor
Vivian Penaflor
Halina Pham
Hanaiah Pham
Judi Ragsdale
Vangie Roberto
Eva Sayao
Gavin Sayao
Maive Sayao
Hailey Sellers-
Francisco
Adel Serafino
Kaile'a Talusik
Makena Talusik
Sheri Talusik
Mia Tam
Cindy Teruya
Cathy Tiet
Frances Wong
Kealani Wong
Myrna Wong
Natalie Wong
Margaret Yang

Mahalo! Mahalo! Mahalo!

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Nic Ballesteros
Alett Bush
Christiana Cruz
Hailey Francisco-Sellers
Anne Gilbert
Theresa Kailikole
Amy Matsukado
Tawny Matsukado
Amanda Morales
Analette Ochoa
Sheri Talusik

Magical Music & Killer Beats

Kolohe
Te Otui Fenua

Stupendous Stage Manager

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Carole Davis

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Erin Harbin
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Justin Cardona

To all the moms, dads, grandparents, spouses, aunties, uncles, and friends – we are so grateful.
Thank you for your limitless patience, unwavering support, and enthusiastic encouragement.

Mahalo nui!