



## **Pōhaku**

The Hawaiian word for stone, *Pōhaku* integrates storytelling, hula, modern dance, classical music, chant and projection design to explore compelling universal themes in the story of Hawaii's native people, including land loss and fractured identity.

### **Concept, Text, Choreography & Performance**

Christopher K. Morgan

### **Traditional Hawaiian Chant & Percussion Performance**

Kim Ku'uipo Simson

### **Electric Cello Performance**

Wytold

### **Kumulipo and Hula Kolani Choreography**

Elsie Kaleihulukea Ryder

### **Aia Moloka'i Choreography**

Traditional 12<sup>th</sup> Century Moloka'i Hula

### **Electric Cello Arrangements, Original Compositions & Ambient Sound Support**

Wytold

### **Lighting & Technical Direction**

Brian S. Allard

### **Projection Design & Documentation**

Sareen Hairabedian

### **Rehearsal Direction**

Tiffanie Carson

### **Handmade Kapa Cloth**

Dalani Tanahy

### **Hula, Hawaiian Language and Cultural Advisors**

Elsie Kaleihulukea Ryder, Mel Enos

## Music Credits

**Paepae pōhaku he kumu o Moloka'i:** Original Chant by Elsie Kaleihulukea Ryder

**Winds of Change:** Original Music by Wytold

**Restless Sleep:** Original Music by Elsie Kaleihulukea Ryder and Wytold

**The first wa (verse) of the Kumulipo (the Hawaiian Creation Chant):**

Music, 1st section: Traditional

Music, 2nd section: Elsie Kaleihulukea Ryder in collaboration with Wytold

**Aia Moloka'i:** Traditional

**Nightmare:** Original Music by Elsie Kaleihulukea Ryder and Wytold

**Hula Kolani (He Ua):** Traditional

**Variations on a theme from *Moonlight Sonata* and *Aloha 'Oe* by Wytold; *Piano Sonata No. 14,***

*Quasi Una Fantasia (Moonlight Sonata)* by Ludwig van Beethoven and *Aloha 'Oe* by Queen Lili'uokalani

**Variations on a theme from Johann Sebastian Bach's *Fugue for Organ in G Minor* by Wytold**

## Music Translations

### Paepae pōhaku he kumu o Moloka'i

He Paepae pōhaku, he kumu o Moloka'i	The foundation of Moloka'i, a stone platform
He pōhaku, he piko o Pu'upuhau no nā lehulehu	A stone, there at Pu'upuhau is the piko, a dwelling for the multitudes
Aia i Kaluako'i, ka awali'i, ka awau'i, ka awalau	There at Kaluako'i is the awali'i, the awau'i, the awalau
Nui nā loko i'a o Moloka'i i ho'ohānai,	Great are the fishponds of Moloka'i, are fed in
i uka, i waena, i kai	the uplands, the midlands and by the sea
Kau ka Ua Kaua kokō i Kawela	At Kawela is the rain of war stones
I Kalaina wāwae ka wānana, he huli a Moloka'i	At Kalaina wāwae, a prophecy, a change for Moloka'i
He paepae pōhaku he kumu o Moloka'i,	The foundation of Moloka'i a stone platform,
o Moloka'i he kama a Hina, Kū!	Moloka'i child of Hina, Kū!

### The Kumulipo

#### Ka wā 'akahi (the first verse)

O ke au i kāhuli wela ka honua	At the time of changing, the earth was hot
O ke au i kāhuli lole ka lani	At the time of changing, the heavens unfolded
O ke au i Kūka'iaka ka lā	At the time when the sun appeared in shadows
E ho'omālamalama i ka mālama	Causing the moon to shine
O ke au o Makali'i ka pō	At the time when Makali'i [Pleiades] was seen in the night
O ka walewale ho'okumu honua 'ia	It is the slime that establishes the earth
O ke kumu o ka lipo, i lipo ai	At the beginning of the deep darkness, darkening
O ke kumu o ka Pō, i pō ai	At the beginning of the night, only night
O ka lipolipo, o ka lipolipo	In the unfathomable darkness, dark blue and bottomless
O ka lipo o ka lā, o ka lipo o ka pō	In the darkness of the sun, in the endless night
Pō wale ho'i	Indeed, there was only night
Hānau ka pō	The night gave birth
Hānau Kumulipo i ka pō, he kāne	Kumulipo [Source of darkness] was born in the night, a male
Hānau Pō'ele i ka pō, he wahine	Pō'ele [Dark night] was born in the night, a female

### Aia Moloka'i i ku'u 'iwa

Aia Moloka'i i ku'u 'iwa	There on Moloka'i is my iwa fern
Ke kula wale o Kalaupapa	Only on the plains of Kalaupapa
E papa 'ōlelo kāua	You and I speak to each other
'Oiai ka mana'o me a'u	While thoughts of you are with me
O ke kū Moku Ho'oniki	There stands Moku Ho'oniki
He 'iniki welawela kai ala	The pinching arises
'Āla'a ko kū i ke a'u	You feel the jab of the swordfish
Kai lele ka moana	As the ocean washes over
Ha'ina ia mai ka puana	The story is told
Aia Moloka'i i ku'u 'iwa	There on Moloka'i is my iwa fern.

## Aloha 'Oe

Ha'aheo ka ua i nā pali Ke nihi a'ela i ka nahele E hahai (uhai) ana paha i ka liko Pua 'āhihi lehua o uka	Proudly swept the rain by the cliffs As it glided through the trees Still following ever the bud The 'ahihi lehua of the vale
Aloha 'oe, aloha 'oe E ke onaona noho i ka lipo One fond embrace, A ho'i a'e au Until we meet again	Farewell to you, farewell to you The charming one who dwells in the shaded bowers One fond embrace, 'Ere I depart Until we meet again
'O ka hali'a aloha i hiki mai Ke hone a'e nei i ku'u manawa 'O 'oe nō ka'u ipo aloha A loko e hana nei	Sweet memories come back to me Bringing fresh remembrances of the past Dearest one, yes, you are mine own From you, true love shall never depart
Maopopo ku'u 'ike i ka nani Nā pua rose o Maunawili I laila hia'ai nā manu Miki'ala i ka nani o ka lipo	I have seen and watched your loveliness The sweet rose of Maunawili And 'tis there the birds of love dwell And sip the honey from your lips

## Hula Kolani (He Ua)

He ua lā, he ua He ua pi'i mai; Noe-noe hālau Hālau loa o Lono Ō lono 'oe Pā 'ā'ā nā pali I ka hana a 'lkuā Pohā kō'ele'ele A Welehu ka malama Noho i Makali'i; Li'ilii ka hana Aia a e'eu He 'eu ia no ka lā hiki Hiki mai ka lani Nāueue ka honua Ka hana a ke ōlā'i nui Moe pono 'ole ko'u pō Nā niho 'ai kalakala Ka hana a ka niuhi 'Ā mau i ke kai loa He loa o ka hikina A ua noa, a ua noa	Lo, the rain, the rain! The rain is approaching Covering the hālau in mist The great hall of Lono Listen! Its mountain walls Are stunned with the clatter As when in October Heaven's thunderbolts shatter Then follows Welehu The month of the Pleiades Little work can be done Save as one's driven Spur comes with the sun, When day has arisen now comes the Heaven born The whole land doth shake As with an earthquake Sleep quits then my bed How shall this maw be fed! Great maw of the shark— Eyes that gleam in the dark of the boundless sea! Rare the king's visits to me, All is free, all is free!
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### **About Christopher K. Morgan & Artists**

Christopher K. Morgan & Artists (CKM&A) is a professional contemporary dance company founded as a vehicle for Morgan's choreographic exploration of social and cultural issues. The company provides a creative outlet for its artists through virtuosic and expressive dance performances that give audiences an opportunity for self-reflection. CKM&A works to demystify contemporary dance through community dialogue and online video content. CKM&A also provides professional and pre-professional opportunities through educational intensives, workshops and university residencies, through peer-to-peer artist facilitation and by commissioning the work of other choreographers. [www.christopherkmorgan.com](http://www.christopherkmorgan.com)

**Christopher K. Morgan** (Artistic & Executive Director of CKM&A) Christopher's Native Hawaiian ancestry and a diverse, international modern dance career that moved him from Orange County, CA to San Diego, Munich, New York, London, Dublin and now Washington DC, all influence his choreography. Said to be "charming and poignant" by *The New York Times*, his choreography has been presented in 18 countries on 5 continents. The work has addressed issues including sexuality, gender identity, race, climate change, immigration and water conservation.

Christopher founded CKM&A in 2011; the same year *Dance Magazine* profiled him as one of six breakout choreographers in the United States. Collaborating with musicians, composers, visual artists, and dancers, the work of CKM&A truly embraces the word 'Artists' in its title. The company was named Washington DC's Best Dance Company in the 2015 CityPaper Reader's Poll.

Christopher's performing career has been expansive, dancing for the Liz Lerman Dance Exchange, the original Olivier nominated cast of Fabulous Beast Dance Theater's *Giselle*, the original cast of David Gordon's Bessie Award Winning Production *FAMILY\$DEATH@ART.COMedy* and the original cast of David Gordon's NEA Masterpiece *Dancing Henry V*. Television and film credits include a PBS Great Performance with Placido Domingo, and on film dancing with Kate Winslet and Christopher Walken in John Turturro's film *Romance & Cigarettes*.

In addition to directing CKM&A, he is the Dance Artist in Residence at the University of Maryland, and director of the Dance Omi International Dance Collective, an annual collaborative choreographers' residency in New York. Christopher has adjudicated for numerous American College Dance Festivals, served on multiple panels for the National Endowment for the Arts, Maryland State Arts Council and the McKnight Foundation among others. Recent awards include a 2013 Native Arts & Cultures Foundation Fellowship, a 2014 Maryland State Arts Council Individual Artist Award for Solo Dance Performance, being named one of the top 100 Creatives in the United States by Origin Magazine in April 2015, and the 2015 Montgomery County Executive's Award for Outstanding Artist. He and his husband, opera director Kyle Lang, reside in North Bethesda.

**John Ka'imikaua** (1958-2006) Kumu Hula, Hālua Hula O Kukunaokalā. Through the nurturing and encouragement of his maternal and paternal grandmothers John Ka'imikaua experience his first inklings of things Hawaiian at the age of five. From that point on his interest and love for his culture grew. By the age of 14 that love and desire to learn more lead him to a woman by the name of Ka-wahine-kapu-hele-i-ka-po-kane of Moloka'i, the source from which he would gain his 'ike (knowledge) and authority to teach. For three years John would study under Ka-wahine-kapu-hele-i-ka-po-kane, and become the vessel that would carry and care for the knowledge she would impart to him. The single most important piece of knowledge that was given to Kumu John is the mo'okuauhau (genealogy) of his Kumu and her Kumu dating back to 900 A.D. to the first keeper of this knowledge. It is an unbroken genealogy and the line of authority given to Kumu John and his hālau.

On November 18, 1977 at the age of 19 Kumu John began Hālau Hula O Kukunaokalā. Over the next 30 years Hālau Hula O Kukunaokalā grew and flourished by participating in numerous community events fulfilling their mission to "enlighten and educate all people" through the ancient chant and dance of pre-Western Moloka'i. The Hālau has traveled to many places within the South Pacific and abroad. Part of Kumu John's legacy is founding the Moloka'i Ka Hula Piko festival. In June 2006, Kumu John passed away and in 2012, Kumu John's wife Ka'oi passed away.

Kumu John and Christopher are second cousins, through their mothers, Pualani Ka'imikaua and Mona Morgan. As a child, Christopher and his siblings learned hula from Kumu John. Christopher re-initiated contact with his cousin in 2005, hoping to learn more from John about Hawaiian culture and ancient hula. They had planned to spend time working together in 2006, before John's passing.

**Elsie Kaleihulukea Ryder** (Hula Choreography, Chant, Percussion and Hawaiian Culture Consultant), is a hula and chant practitioner who studied the Hawaiian traditional art form of dance from her teacher the late, John Ka'imikaua for 30 years. Elsie along with Mel Enos, and Sulu Tafaoimalo, continue to carry on the hula chant, dances, and stories that come from the island of Moloka'i dating as far back as the 9th century. Hālau Hula O Kukunaokalā, the Dance Academy of the Rays of the Sun, resides on the island of O'ahu, Hawaii, where they continue to teach this unique dance form. The hālau's mission is to educate and enlighten all people to the stories, chant, and dance of ancient Hawaii. [www.kahulapiko.com](http://www.kahulapiko.com)

**Wytold** (Electric Cellist & Composer) plays a six-string electric cello that captures the depth and power of a stand-up bass, the rich tonal timbre of the acoustic cello, and the bright crispness of violin solos and harmonies. He records these sounds live to create his own rock-orchestral accompaniment. In addition to scoring dance works for CKM&A, Wytold has recently written music for film, collaborated with the National Symphony Orchestra at the Kennedy Center Concert Hall, and studied with Yo-Yo Ma's Silk Road Ensemble. Learn more about Wytold's recordings, videos, and upcoming performances at [www.wytold.com](http://www.wytold.com).

**Kim Ku'uipo Simpson** (Hawaiian chant and percussion performance) was born in Newport Beach, California to parents who were both born and raised in Hawai'i. Kim grew up dancing hula and the dances of many of the Polynesian islands, which led to several years dancing professionally at Southern California venues including the Tahitian Terrace (Disneyland) and Kono Hawai'i, as well as performing with Hawaiian singers while touring in California. Though she stopped dancing professionally, she has always maintained her love and learning of Hawaiian culture. Kim manages a restaurant in Costa Mesa, California, where she resides with her partner Jeff. She frequently visits her daughter who now lives on the island of O'ahu. Kim is also Christopher's sister.

**Brian S. Allard** (Lighting Designer & Technical Director) designs lighting for dance, theatre, museums, and architecture. He has been nominated for Helen Hayes awards for his work at Adventure Theatre and 1st Stage, and he has twice been a finalist for the DC Metro Dance Awards. He has designed lights for Christopher K. Morgan and Artists, Bowen McCauley Dance Company, The Washington School of Ballet, Maryland School of Dance, Dakshina / Daniel Phoenix Singh Dance Company, Saffron Dance, Synetic Theatre, Spooky Action Theater, Theater J, Adventure Theatre MTC, 1st Stage, George Mason University, Georgetown University, Carroll Community College, Catholic University of America, and others. [www.allard-design.com](http://www.allard-design.com)

**Sareen Hairabedian** (Projection Designer & Documentarian) is a filmmaker & photographer based in Washington DC. As an Armenian, originally from Jordan, her work incorporates different cultures and realities. Her love for documentary filmmaking, has allowed her to work as a cinematographer, editor and animator at The Brookings Institution, where she created visual stories behind the research. Sareen is currently pursuing her freelance career by collaborating with dancers, filmmakers, and organizations in different parts of the world. Her background in dance and passion for movement inspires her work, and has allowed her to collaborate with Christopher K. Morgan & Artists, for the past five years.

**Tiffany Carson** (Rehearsal Director) is in her fifth season with CKM&A, and has been the company's Assistant Director since January 2014. Originally from southern California, Tiffany earned her MFA in Dance from NYU's Tisch School of the Arts, and completed her BFA in Dance Performance at Chapman University. After teaching young pre-professional dancers for 10 years, Tiffany transitioned into higher education now full-time Assistant Professor of Dance at Shenandoah University. Tiffany joined CKM&A as a dancer in 2012, and in 2014 was named Assistant Director. She is honored to work alongside Christopher with CKM&A's projects, particularly with the company's annual workshops and intensives. Tiffany is incredibly honored to be a part of the Pōhaku collaborative, artistic team as Rehearsal Director.

**Dalani Tanahy** (Kapa practitioner) whose maternal family is from Maui and Moloka'i, was born and raised in San Diego. Recent DNA tests show that she is actually from most of the four corners of the world. That is why though her specialty is in the bark cloth of Hawaii, she also teaches that kapa is just one way that native peoples made clothes with the materials available to them, no matter where in the world they are, and to appreciate the differences as well as the similarities. Kapa making in Hawaii actually lay dormant for nearly 100 years before it was brought back again in modern times. As part of an art form revival, one must

ask, "why did it stop?" and, "why did we bring back?" There are many reasons for both. "My part in this story has enabled me to learn, research and practice an art that may seem simple but is quite complex in its mechanics. It encompasses so many varied disciplines that all come into play in the creation of each piece of kapa. It has engulfed my life for the last twenty years, yet I feel as though I have but scratched the surface of understanding it." [www.kapahawaii.com](http://www.kapahawaii.com)

Thank you to the many people and organizations that contributed to the creation of ***Pōhaku***:

- **ODC** especially Deputy Director for Advancement **Christy Bolingbroke**.
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- **The National Performance Network**.
- **Hālau Hula O Kukunaokalā**, especially Aloha, Sulu, Mel, Dion and Elsie, for taking a chance on me, and for continuing John's work and legacy.
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- **My siblings**, for keeping me close to Hawaii, even when it was far.
- **My ancestors**, for guiding me as this work was made and on my greater journey.
- My Aunt **Pualani Ka'imikaua**, for believing in me and interpreting my dream.
- **Elsie**, for generously giving so much of your heart, mind and spirit to this project and our creative team.
- My **cousin John**, for sending 'ua to bless the beginning of this journey and for seeing me through it.

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