

Chamber Music Hawaii

Presents to the educators of Hawai'i's children
a gift from Hawai'i's noble and celebrated traditions



Pāka'a Lanakila!

A Teacher Resource Guide

Made possible with funding by ABC Stores, Atherton Family Foundation, Cooke Foundation, Kosasa Foundation and private donors through Kickstarter



Aloha Dear Educator!

Mahalo nui loa for inviting *Pāka'a Lanakila!* into your classroom. Our CMH 'ohana (Chamber Music Hawaii family) is very excited to offer you this free Teacher Resource Guide as a classroom tool, to propose different ways of incorporating this new musical retelling of an old 'coming of age' *mo'olelo* (story) into your classroom curriculum. With your help and encouragement, a new generation of learners will be able to access the rich tradition of Hawaiian story-telling through the dramatic musical work, *Pāka'a Lanakila!*

As your students jump into the *wa'a* (canoe) with their new friend Pāka'a, they will not only experience Pāka'a's victories over adversity, they'll also learn that challenging conventional thinking can sometimes yield interesting and valuable results. And they will be reminded in numerous ways that patience is often a necessary ingredient in any worthwhile undertaking.

This curriculum guide is intended to provide curriculum support for classroom use particularly in 3rd to 5th grades, and we want to recognize some important partners who helped make *The Pāka'a Project* a reality: ABC Stores, Atherton Family Foundation, Cooke Foundation, Kosasa Foundation and private donors through Kickstarter. With their help, this bi-lingual Teacher Resource Guide as well as the CD recording of *Pāka'a Lanakila!* in Hawaiian and English language versions are available free of charge to educators in the State of Hawai'i.

Additional resources are available to those who sign up on our Facebook page: [The Pāka'a Project: a Chamber Music Hawaii Educator Community](#). (Note: If you are unable to join Facebook, please let us know by emailing us at thepakaaproject@gmail.com and we will make every effort to assist you.)

Mahalo nui for making the arts a part of your students' lives. We look forward to partnering with you as you build a bridge for your students to a life-long love of music and literature.

Mahalo piha!

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Paka'a The Winner © 2015 Caren Loebel-Fried



Paka'a Dreams © 2015 Caren Loebel-Fried

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How to Use This Teacher Resource Guide

This Teacher Resource Guide is designed to be used in conjunction with the *Pāka'a Lanakila!* live performance experience. It is created with non-specialist educators of 3rd-, 4th- and 5th-graders in mind. The curricular resources offered in this guide will enhance student engagement in learning, particularly in the Language Arts and Music, and give you a glimpse into the many educational possibilities that you and your students can explore.

In an effort to make this guide as usable as possible for the busy classroom teacher, it provides:

Printable, user-friendly worksheets for student use in the classroom, with curricular ties to:

- Geography
- Language Arts
- Visual Arts
- Hawaiian Studies
- Music

Learning opportunities in Paka'a Lanakila!

By reading, thinking, writing and discussing Pāka'a's story and the challenges he meets, students can be inspired to become independent learners, like Pāka'a, and perhaps better equipped to navigate life's challenges. In the *mo'olelo* (story) of *Pāka'a Lanakila!*, students can also engage multiple themes in a variety of curricular areas including **Science, Social Studies, Technology, English Language Arts, Math, and Music.**

Here are some related subject areas to explore:

- Traditional Hawaiian knowledge systems
- Ke kia manu (Bird catching)
- Ka holomoana (Sea voyaging)
- Ke kau mālolo (Fishing season for mālolo)
- Ka lawai'a (Fishing)

To help teachers talk to each other on the subject of *The Pāka'a Project*, CMH has established a Facebook page to complement this Teacher Resource Guide: [The Pāka'a Project: a Chamber Music Hawaii Educator Community](#). Those who join this site can benefit from additional resources including:

- classroom activities in English Language Arts (based on National Core Standards)
- classroom activities in Music (based on National Core Standards)
- additional printable block print artwork by Big Island artist Caren Loebel Fried
- helpful pdf teacher prep lessons in music literacy, to prepare students for participation in the performance
- additional links



About the Story

Home Rula Repubalika

KA WAHAOLELO O KA LEHULEHU

BUKE I
HELU 16

HONOLULU, T. H., POAONO, MAAKI'15, 1902

KOPI HOONANI
10 KENETA

HE MOOLELO KAAO

PAKAA

HELU I.

O Pakaa, he kanaka kauwa oia na Keawenuiame, he 'lii pookela ia no Hawaii. He nui loa ka punahele o Pakaa i kona haku unanua o ua mea e ae, a nolaila, ua hua'ei ae la kea haku iaia e hooponopono i na aina a pau a me kona aiala pu no hoi. Iaia no hoi ka malamala ana o ka 'lii ai, ka 'a, ke kapa, ka malo, ka paa kahili, ka lawe kakele, ka awa, ka awa, ka apu, ke kanoa, ka mauu, na hinalea oia i hooholoia floko o kekahi wahi was usuku i paha i ke kai, i pupu no ka awa o ke 'lii ke iku.

No ka nui loa o ka makemake o ke alii ia Pakaa no kona malamala pono i kana mau mea a pau, nolaila, ua hua'ei hoi aku la kona haku iaia, i kahi mau aluunua floko o na moku eono a ua lilo oia i kooheki nui no ia mau aina. Ua lilo ae la no hoi oia he hookele nui no na waa o ke alii, ke manao ke alii e holo i kana wahi e makemake ai. Aia a lohe o Pakaa, alaila, nana e nana ka la maie, a nana hoi e hai mai ka ino. Iaia ka hope o ka waa ke holo, me kana hoe nui i kapaia o Lapakaho. Nolaila, ma keia ano, ua lilo loa ae la o Pakaa he kanaka hanohano i ka nana aku a kekahi poe.

Na Pakaa no hoi ka ipu makani i kapaia o Laamaomao. He ipu maoli no keia i uianala nae o waho a paa i ka iele, ka mea ia i kapaia ai kela ipu o Laamaomao, a oia ka inoa o ko Pakaa makemake, a ma keia ua hahao o Pakaa i kona mau iwi floko o ua ipu nei, me kona kapa ana aku i ka inoa oia ipu o Laamaomao mamuli o ka inoa o kona makuahine.

I ko Laamaomao manawa e oia ana, ua kaukana oia no ka hoohele o na makani iaia, a hiki iaia ke kaha aku i na inoa, a i kona make ana, ua hooili oia i ka mana kaha makani i kana keiki.

E ka mea heluhelu, eia keia mau helu eono o ka hae, nolaila, ke hoopokole nei au a malope aku, aka, e hai e aku nae au ia oukou i kekahi mau makani i kahaia e Kuapaka, oia hoi ka Pakaa keiki ana i moe ai me ke alii o Molokai, a ua o'aku o Pakaa iaia i na hana a pau ana i imi ai no Keawenuiame, a ua ike mua no hoi koku nui ka Holoua i na makani o Hawaii. Nolaila, ke hai aku nei au i ko Kauai mau makani a me Niihau, na inoa a me ko koku mau wahi, penel:

"A-la i ka nana mai e oe,
Ka makani a Laamaomao,
O ke kin o Koolau, wahine o Kauai,

Ka'u i wahi aku—
Ke uwalo 'a i ke kin i ka pae mauna,
He ao hoalona makahi puua,
He makani huna ia no Kapaa,
Aia ka makani ia i Kauai,
He Moae ko Lehua,
He Mikoi ko Kawaihoa,
He Naulu ko Niihau,
He Naulu ko Kaulakahi,
He Lawakua ko na Pali,
He Lanikuuwa ko Kalalau,
He Lauac ko Honouliuli,
He Aikoo ko Nualolo,
He Makani Kaehukai ko Miloli,

He i iukapea ko Aiana,
He Moehua ko Kekaha,
He Waipaa ko Waimea,
He Kapahoa ko Kahana,
He Maka'upili ko Peapea,
He Aoo ko Hanapepe,
He Unulau ko Wahiawa,
He Kiu Anu ko Kalaheo,
He Ae hoi ko Lawai,
He Malana ko Koloa,
He Kuiaunani ko Weliweli,
He Makahuena ko Kapaa,
He Onohai ko Manene,
He Koomakani ko Mahanlepu,
He Puapua ko Kipu,
He Alaoli ko Hulaia,
He Waikai ko Kalapaki,
He Kaao ko Hanamaulu,
He Waikua-aala ka Makaanikua

Hale no Konolea,
He Waiohio ko Wailau,
He Waiohio ko Nahanalana,
He Inuwa ko Waipouli,
He Hooluamakani ko Makaiwa,
He Kehua ko Ka-Paa,
He Malamaulau ko Kealia,
He Makaanihua ko Hanakawao,
He Amu ko Anehola,
He Kololo ko Moloaa,
He Kiunuiwa ko Koolau lele e waho,

He Maheu ko Kalihwai,
He Nau ko Kalihikai,
He Laha ko Hanalei,
He Waiansu ko Waioli,
He Kwanahoe ko Waipu,
He Haukolo ko Lummahi,
He Lopus ko Wainiha,
He Pahelaha ko Naeu,
He Limahuli ko Haena,
O Kawaihuahoe o ka pali,
O ka welelau o kela makani,
Puli puahio lele ae la i kai,
Pae ae la aia i uka—e pae he ino,
I nehinei ka la malie,
I holo ia mai ma, ua pae.

O keia ae la'na inoa a ua keiki 'a i kaha ai, a o ua inoa no ia a hiki i keia wa i ko laila poe keiki papa, ua ilike pu no. Nolaila, ma ka Helu 2 o keia moolelo, e hoomakani ke kani i ka hoowahawaha ana o Keawenuiame i kana kauwa.

—Na S. K. Kuapaa.
(Aole i pau.)

Hoohele ka Poe Kue Kaliki!

KALIKI POLOLEI

KUE KALIKI LIKILIKI

O na olelo kua i na KALIKI,
ua haka hope.

He oiaio, ua pono no ia i kona mau la a me kona manawa, a ua loa no ka pono ma ia mau hae ang; aka, ma keia KALIKI ANO HOU, ua puhili ke koikoi oia mau kua.

O keia KAILA HOU, ua haka aku ia i na laina a me na ano like o ke kino—ma ke ano oia kino maikai.

Ua ike pono ia kona maitai. Aole mea nana e hoemi iho i kona kulana kohukohu; a ia manawa hookahi no e hana ana i kana hana e hoomaloeloe ana i ka opu a e kakoo ana i ke kua.

Ua hoiohia aku ke koikoi o keia ano Kaliki i ka puhaka a me na aa-hiki o ke kua.

O ka oi loa aku o ka maitai, oia no ke kono pu ana mai ma ka laina ilike e kua ana i na Kaliki Likiliki ma ke ano ilike me ka puliki ia ana o na wawae o na Pake.

Ke malamala nei makou i na Kaliki maitai loa o na Kaliki pololei.

O kekahi o keia mau Kaliki ua kupono loa i kou kino manawa o kekahi mau mea okoa ae.

Ina oe e haka mai ana mahope o ka makou mau khhikuhii, e loa ana ia oe ka mea e kupono ana i kou kino.

WHITNEY & MARSH
(LIMITED)
Alanui Pahu

An Epic Story:

The story told in *Pāka'a Lanakila!* is a very small part of a larger story—a prominent wind-themed legend, which traverses multiple islands and generations. One version of that epic story is told in *The Wind Gourd of La'amaomao*, Esther Mookini's and Sarah Nakoa's English translation of Moses Kuaea Nakuina's *Moolelo Hawaii o Pakaa a me Ku-a-Pakaa* (Kalamakū Press, 2005). It tells of a determined young boy growing up on Kaua'i with his mother, as his father is absent. Armed with a powerful "wind gourd" handed down to him from the ancestors with the power to call on the winds to blow at will, he leaves Kaua'i to follow his chiefly father and becomes the personal attendant to Keawenuiame. He then has a son, Kūapāka'a, who carries on the paternal role of high-ranking chief's personal attendant.



Synopsis

Pāka'a lives on the Hawaiian island of Kaua'i with his mother La'amaomao and his uncle Ma'ilou. Pāka'a is a smart boy and a quick learner. He is also proud of his loving family. But sometimes his mother and uncle underestimate his capabilities.

Pāka'a's most favorite fish to eat is the *mālolo* (flying fish). When the *'auwa'a lawai'a* (fishing fleet) returns from the fishing grounds, the *po'e lawai'a* (people who fish) give of their catch to those who help. But when Pāka'a goes to help, he doesn't get the same share. The fishermen also say mean things about his uncle Ma'ilou. They say he is lazy because he only stays in the mountains, where he traps birds for the *ali'i* (chief). Knowing that he doesn't get his fair

share and hearing them speak unkindly about his uncle makes Pāka'a frustrated.

One day Pāka'a comes up with a plan to put an end to his frustration. He decides he's going to join the *po'e lawai'a* on their next fishing expedition. He is determined to get an equal share of the catch and bring honor to his *'ohana* (family).

But his mother tells him he is not allowed to go because he is not ready. Only after further convincing does his mother finally allow Pāka'a to join the *po'e lawai'a*.

In the end, Pāka'a is victorious, winning for himself and for his family, the respect and aloha of the *po'e lawai'a* and everyone else that day.

Characters:

Narrator	The storyteller
Pāka'a	The young boy living as a commoner (but unaware of his <i>ali'i</i> or royal lineage) whose ingenious problem-solving skills allow him to create a new way of propelling his <i>wa'a lawai'a</i> (fishing canoe)
La'amaomao	Pāka'a's mother, who is raising him without her husband
Ma'ilou	Pāka'a's uncle (brother to La'amaomao) who is a <i>kia manu</i> (bird-catcher) for the <i>ali'i</i> (royalty), and who helps feed and care for the family
Big Mean Kanaka	A bully who says hurtful things to Pāka'a during the fishing expedition, and who says Pāka'a's uncle is lazy
Head Fisherman	The leader of the fishing fleet who directs the fishing
Big Kanaka II	The big man on another canoe who accepts Pāka'a's challenge to race
Crowd on the Beach	People who cheer on Pāka'a and gather to help him bring his canoe ashore

Silent Roles:

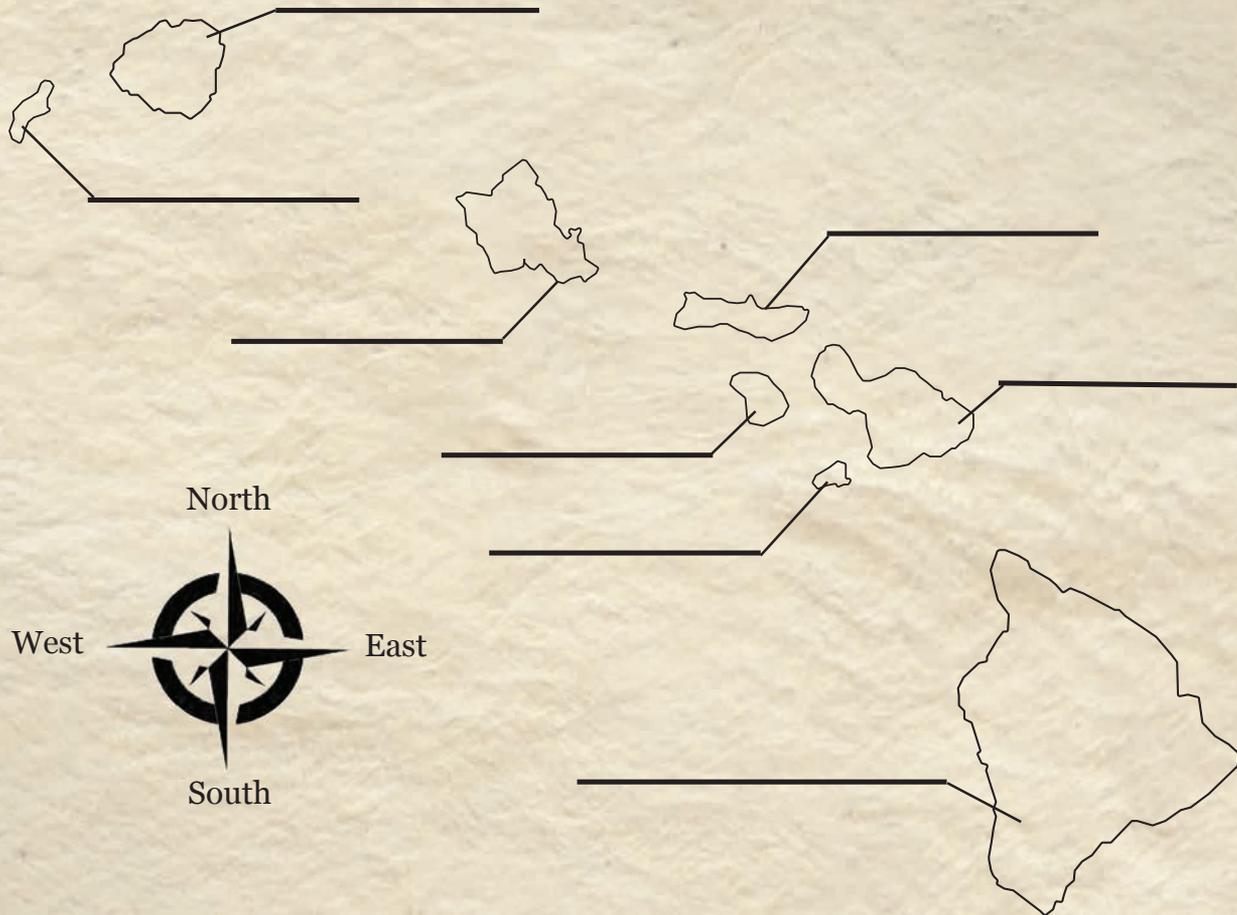
Young Kite-Flying Ali'i	The sight of these young <i>ali'i</i> flying kites inspires Pāka'a to create a new way of propelling fishing canoes.
Other Fishermen in the Fleet	The rest of the <i>po'e lawai'a</i> (fishermen) who help drive the <i>mālolo</i> (flying fish)



Name: _____ Date: _____ Class: _____

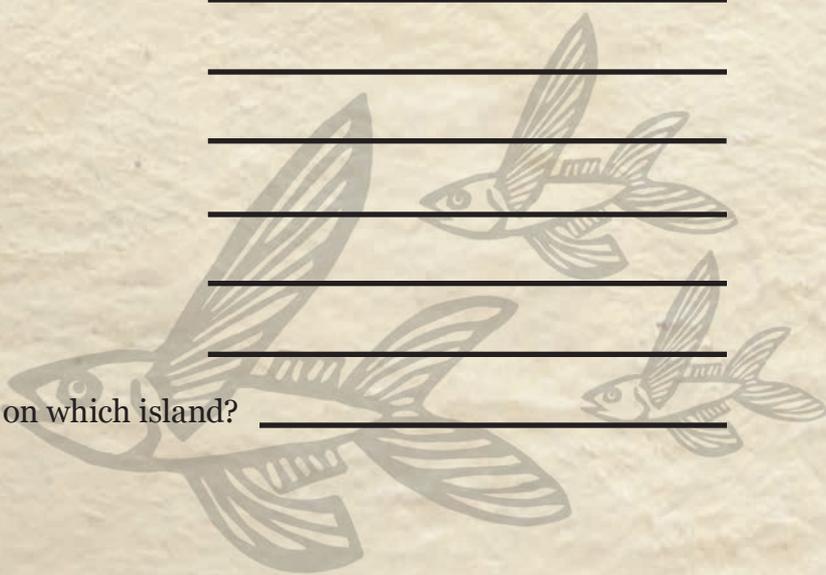
Geography Worksheet

Write the name of each Hawaiian island in the space indicated below:



Answer the following questions:

1. Which island is the largest? _____
2. Which island is the smallest? _____
3. Which island is the most Southern? _____
4. Which island is the most Northern? _____
5. Which island is the most Eastern? _____
6. Which island is the most Western? _____
7. The story of Pāka‘a Lanakila takes place on which island? _____





Name: _____ Date: _____ Class: _____

Coloring Worksheet

Decorate the woodblock print “The Race” by Big Island artist Caren Loebel-Fried, below. What choices did the artist make to describe this part of the story?



The Race © 2015 Caren Loebel-Fried



About Hawaiian Proverbs/Wise sayings (‘Ōlelo No‘eau)

What is an ‘Ōlelo No‘eau?

‘Ōlelo no‘eau are utterances or phrases which access a larger body of knowledge shared by Hawaiian language speakers; a catalogue of things valued by Hawaiians, including songs and stories acknowledging natural resources, recollections of experiences, lessons on life, and more. According to the Preface of the first edition of Mary Kawena Pukui’s *‘Ōlelo No‘eau: Hawaiian Proverbs and Poetical Sayings* (Honolulu: Bishop Museum Press, 1983), *‘ōlelo no‘eau* are sayings that “may be categorized, in Western terms, as proverbs, aphorisms, didactic adages, jokes, riddles, epithets, lines from chants, etc. and they present a variety of literary techniques such as metaphor analogy, allegory, personification, irony, pun, and repetition.”

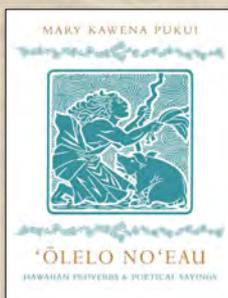
How are ‘Ōlelo No‘eau used?

‘Ōlelo no‘eau are used by writers of higher-level language (such as composers of chants, songs, public leaders making speeches, etc.) as well as by everyday people in everyday conversation. They function as shorthand to refer to the body of knowledge shared by Hawaiian speakers.

While they provide an occasion to retell an entire story in just a few words, they also secure the preservation and proliferation of knowledge. If one is familiar with an ‘ōlelo no‘eau, then one will know the literal as well as the cultural or traditional context. And if one is well-informed, one also knows the historical reference. Conversely, if one is not familiar with the *‘ōlelo no‘eau*, it becomes an opportunity for instruction and learning.

While most *‘ōlelo no‘eau* cited or studied today come from Mary Kawena Pukui’s personal collection, that collection should in no way be considered complete. As long as old stories are being retold and new stories are being created, there will continue to be more *‘ōlelo no‘eau*, adding to the shared body of knowledge.

Of the *‘ōlelo no‘eau* so far identified in *Pāka‘a Lanakila!*, two are adaptations from Pukui’s collection, and one is derived from a non-Pukui source.



The *‘ōlelo no‘eau* on the facing page – “*Ke hō‘ike aku nei ka lā‘au a ke kia manu*” – is derived from Pukui’s collection by the author. It may serve as a point of departure for a classroom discussion, in combination with the accompanying block print art “Pāka‘a The Winner” by Caren Loebel-Fried.



'Ōlelo No'eau

*“Ke hō'ike aku nei ka lā'au a ke kia manu”**



Paka'a the Winner © 2015 Caren Lobel-Fried

Translation / Interpretation:

The stick of the bird catcher will always tell.

General Explanation:

Success is measured by what you do. By counting the birds on a bird catcher's stick, one sees how successful the bird catcher is.

Explanation in the context of *Pāka'a Lanakila!*:

During the race as Pāka'a overtakes the men who had teased his uncle Ma'ilou, he shouts this 'ōlelo no'eau to them. The word 'kia' in this 'ōlelo no'eau talks about the stick used by the bird catcher to capture the bird, but it is also the word for the mast of a sailing ship. There is no mast on Pāka'a's *wa'a* (canoe)— instead, he attaches a kite to his *wa'a*. The 'bird' in this case is his flying sail (his kite).

*Adapted from Pukui, p. 36, #287 (“E hō'ike mai ana ka lā'au a ke kia manu”.)



About the Musical Instruments

Who helps tell the story of *Pāka'a Lanakila!*?

Pū



Family: Brass

Sound Production:

Buzzing with your lips causes the air in the tube (tube is inside the shell) to vibrate and the sound to be produced.

Bassoon



Family: Woodwind ('double reed')

Sound Production:

Forcing air through the double reed causes the reed and the air in the tube to vibrate and the sound to be produced.

Note: The bassoon is the lowest pitched instrument in the wind quintet.

Horn

(aka 'French Horn')



Family: Brass

Sound Production:

Buzzing with your lips causes the air in the tube to vibrate and the sound to be produced.

Oboe



Family: Woodwind ('double reed')

Sound Production:

Forcing air through the double reed causes the reed and the air in the tube to vibrate and the sound to be produced.

Clarinet



Family: Woodwind ('single reed')

Sound Production:

Forcing air over the thin single reed causes the reed to vibrate against the mouthpiece and the air in the tube to vibrate and the sound to be produced.

Flute



Family: Woodwind

Sound Production:

Blowing over the sharp edge of the hole causes the air in the tube to vibrate and the sound to be produced.

Note: The flute is the highest pitched instrument in the wind quintet.

Kā'eke'eke



Family: Percussion(pitched percussion)

Sound Production:

With the bamboo tube held vertically so that the open end is up and closed end down, striking the instrument on the ground or soft mat causes the air in the tube to vibrate and the sound to be produced.

(For information on how to make kā'eke'eke see Mitchell, Donald K. *Resource Units in Hawaiian Culture*. The Kamehameha Schools Press, 1982. p. 49 #10)



Name: _____ Date: _____ Class: _____

Musical Instruments Worksheet

Who helps tell the story of Pākaʻa Lanakila!?

Respond to the following instruments questions:



What is my name? _____

What is my instrument family? _____

How is my sound produced? _____



What are my names?

(left) _____ (right) _____

What is my instrument family? _____

How is my sound produced? _____



What is my name? _____

What is my instrument family? _____

How is my sound produced? _____



What are my names?

(left) _____ (right) _____

What is my instrument family? _____

How is my sound produced? _____



What is my name? _____

What is my instrument family? _____

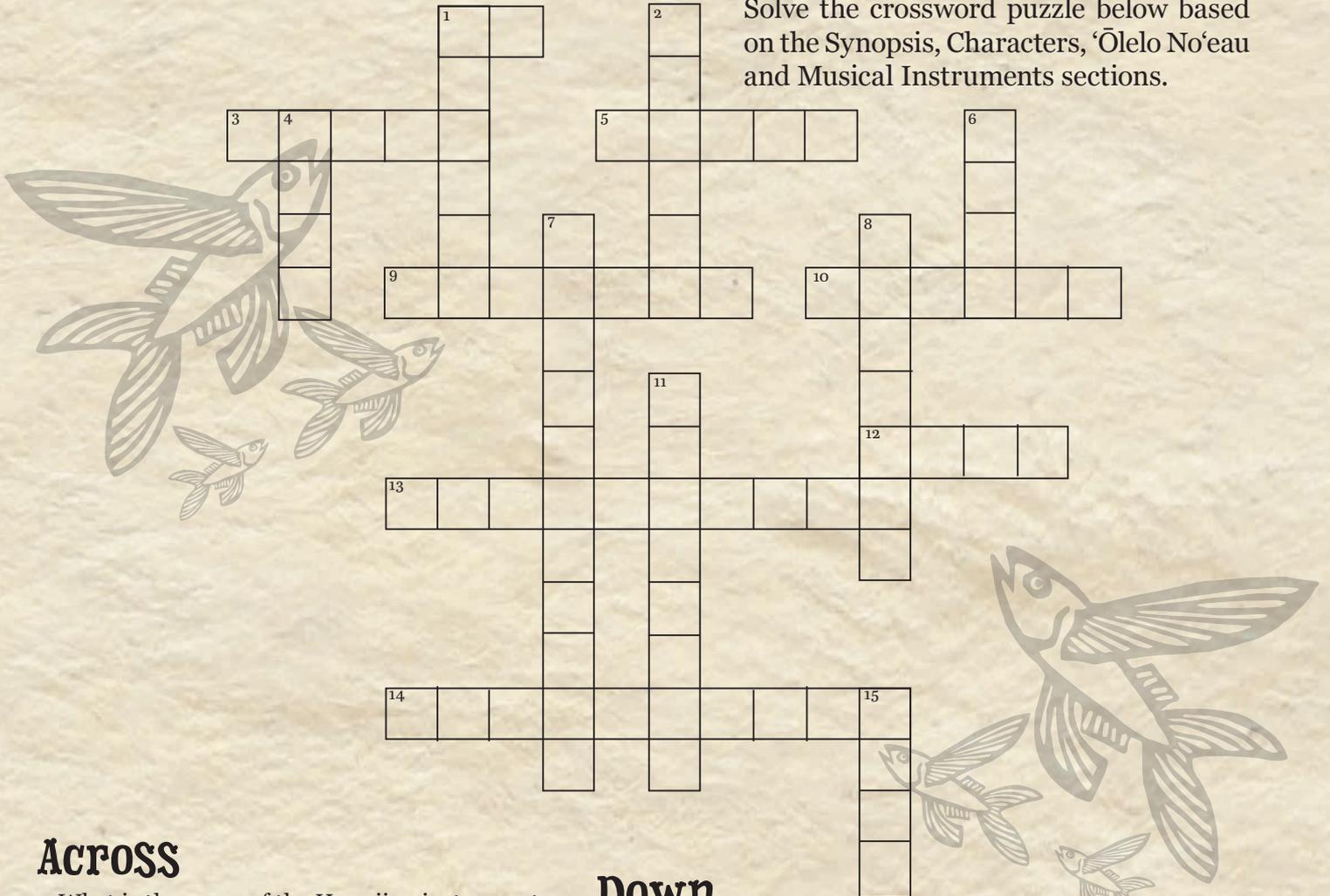
How is my sound produced? _____



Name: _____ Date: _____ Class: _____

Crossword Puzzle

Solve the crossword puzzle below based on the Synopsis, Characters, 'Ōlelo No'ēau and Musical Instruments sections.



Across

1. What is the name of the Hawaiian instrument in which buzzing the lips causes the air in the tube to vibrate and the sound to be produced?
3. Which big fish does the bully ("Big Mean Kanaka") mention to try to scare Pāka'a?
5. What is the name of the highest pitched instrument in the wind quintet?
9. Pāka'a's uncle's name is _____.
10. On which Hawaiian island does the story take place?
12. What is the name of the higher-pitched instrument in the wind quintet which makes sound using a double reed?
13. Pāka'a's mother's name is _____.
14. What is the name of the Hawaiian percussion instrument played in the fishing scene?

Down

1. Who is the main character of "Pāka'a Lanakila!"?
2. What kind of fish is the main character's favorite?
4. What is the short name of the instrument in the wind quintet which requires you to buzz your lips? (Hint: Its nickname comes from the land where people greet you with "bonjour".)
6. What is the Hawaiian name for the kind of floating transportation the fishing people use to get to the fishing grounds?
7. "The stick of the _____ will always tell." ('ōlelo no'ēau, two words in one)
8. What is the name of the lowest pitched instrument in a wind quartet?
11. What is the name of the instrument in the wind quintet which makes sound using a single reed?
15. "The fish have _____." ('ōlelo no'ēau)

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For Further Reading

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