

MUSIC AT MĀNOA

UHM Music Building Named for Dorothy M. Kahananui



In a 29 April ceremony at Orvis Auditorium, the Diamond Head wing of Music Building 1 (unofficially called "the band side of the new building") was named for the late Professor Emeritus Dorothy M. Kahananui, who taught 30 years at UHM. It had been suggested that the Diamond Head wing be named for Professor Kahananui in 1974 when the building was completed, but the Regents' policy at that time was not to name a building for a living person. Professor Kahananui passed away in 1984. Music Department Chairman Allen Trubitt was instrumental in persuading University officials to have the building named for her. The Swimming Pool in the quarry's Physical Education complex was named after Duke Kahanamoku, but we believe that she is the first Native Hawaiian for whom a wing of an **academic building** on the UHM campus has been named.

She was born in Kōloa, Kaua'i. She received a diploma from the Territorial Normal School in 1913, a diploma from the University Extension Conservatory of Music in Chicago, a Bachelor of Science degree from New York University, and an Ed.M. degree from the University of Hawai'i in 1936.

She taught in elementary schools on Maui and in Honolulu between 1923 and 1930. In the words of the Board of Regents, which approved the naming of

Music Building 1 in January, she was "a brilliant, dedicated music educator...a scholar of Hawaiian music and chant...[and] a tireless and outstanding teacher of the Hawaiian language." From 1923 through the war years, she was the major influence on music education in the state. It was her leadership that helped bring the UHM Music Department to its present level of excellence.

She served on the UHM faculty from 1931 until her retirement in 1960. Initially she taught all ten music courses offered in the Teacher's College; her commitment to the cause of music education became legendary. Besides teaching courses for prospective and in-service teachers and supervising student teaching of music, she also taught music history, conducted a non-credit glee club for 20 years, and presented weekly music lessons via radio for Hawai'i's public schools. She was also co-founder and president of the Hawai'i Music Educators Association.

The 29 April ceremony of dedication included remarks by many distinguished guests, including UH President Kenneth P. Mortimer, UH Regent Momi Cazimero, Dean of Arts and Humanities Robert S. Hines, Professor Emeritus of Music Barbara B. Smith, and Professor Kahananui's son Jonathan. Bob Fishman delivered a message from Governor Waihe'e. Kumu Hula Noenoelani Zuttermeister led the Hula and Chant Ensemble and Nola Nāhulu directed choral selections by the Hawaiian Chorus. The program ended with the Chorus's performance of *E Hau'oli*, an original composition of Professor Kahananui. (Some of the material in this article was taken from the UHM *Arts and Humanities News*, Spring 1993).

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NEWS OF FACULTY

Ruth Bingham, Spring 1992 lecturer in music history at UHM, will receive her Ph.D. in musicology from Cornell in May for her dissertation, "The Song Cycle in German Speaking Countries 1790-1840: Approaches to a Changing Genre." **Ruth** received the Donald Jay Grout Memorial Scholarship for outstanding Ph.D. work at Cornell.

Zen-On Publishing Company of Japan has published a study guide by **Peter Coraggio** for Volume II of Debussy's *Preludes for Piano*. **Peter** will perform recitals for Hawaii Public Radio and for the New Jersey Music Educators Association in June; he will also teach and perform in Japan this summer.

Marvin Greenberg's article, "The 'Ukulele in the Music Classroom" appeared in the *Music Educators Journal* (November 1992); **Marvin's** reviews of doctoral theses in music education appeared in the *Bulletin of the Council for Research in Music Education* (Winter, Summer 1992). **Marvin** completed 31 all-day evaluation sessions on Kaua'i, Maui, Hawai'i, and O'ahu involving teams of educators and parents in assessing preschool/day-care teachers for the national Child Development Associate (CDA) credentialing program. He has been a CDA representative since 1976, serving under contract with the federally funded CDA teacher assessment program.

The Hawaiian Journal of History vol. 26 (1992) published **Dale Hall's** article, "Two Hawaiian Careers in Grand Opera" in a special issue celebrating the centennial year of its publisher, the Hawaiian Historical Society. **Dale's** article was an expanded version of a Student-Faculty colloquium lecture he gave in the Music Department.

Takeo Kudo's *East Wind, West Wind* for solo shakuhachi, six winds and two percussion was performed on the Discoveries III Series at the Honolulu Academy of Arts, during January. **Takeo** also presented a paper, "Composing for the Shakuhachi: Some Technical Considerations," at the 27th Conference of the Society of Composers, Inc., in Cleveland, Ohio. in April.

Byongwon Lee has received a Korea Foundation Fellowship for support of research in Korea for the project entitled "Modernization and Musical Change in South Korea" and a UH Center for Chinese Studies and Peking University Exchange Fellowship for field work in China during summer 1993 on the post-1987 musical change of the Korean minority in China. **Byongwon** has published an article, "Traditional Music in Contemporary Korean Society" in *Festival of*

Korea: Humanities Guide (Honolulu, 1992). He also lectured at various mainland universities during November and has been appointed to the Advisory Committee of the Pacific and Asian Council for Korean Studies.

Jane Moulin received grants to attend and document the Festival of Pacific Arts in Rarotonga, Cook Islands, last October and to present a paper, "Chants of Power: Music and Counter-hegemonic Structures in the Marquesas Islands" at the World Conference of the International Council for Traditional Music in Berlin June 15-22. She also received a grant to purchase exhibit cases for the Music Collection in Sinclair Library and to secure already existing cases in Hamilton Library. These cases will be used to house exhibits of musical instruments from the Ethnomusicology instrument collection.

Armand Russell has two newly composed works: *Quest of the Pinnacle* was commissioned for the Pearl City High School concert band by Michael Nakasone, and *Wedding Suite* for woodwind quartet was performed on 2 January at St. Andrew's Cathedral under the direction of **Henry Miyamura** on the occasion of **Armand's** wedding to Sandra Hammond. **Armand** has had works performed recently in Wisconsin and Germany; his arrangement, *Mozart Dance Suite*, was performed by the Verdehr Trio at the College Music Society convention in October.

Professor Emeritus **Richard Vine** lives in Menomonie, Wisconsin; his daughter Jody is in California, his son Jim in Neenah, Wisconsin, and he has grandchildren in New York and Wisconsin.

Lesley Wright's review of Susan McClary's Cambridge Opera Handbook for *Carmen* will be published soon in *Music and Letters*. **Lesley's** conference report on the First Annual Gounod Symposium has appeared in the *Journal of Musicology* vol. 11 no. 1 (1993).

Byron Yasui is artistic director for the UHM Summer Session Hawaii Jazz Guitar Festival '93 taking place 20-27 June. **Byron** will serve as double bassist with five visiting jazz guitarists and as classical guitarist in duo recitals with Brazilian guitarist Carlos Barbosa-Lima. **Byron's** Five *Tzu-Yeh* Songs for soprano and piano were performed on Julia Grella's M. A. voice performance recital at the Aaron Copland School of Music, New York; his Concert Piece for four trumpets was performed at the Crane Festival of New Music, Potsdam College of the State University of New York on 26 April.

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NEWS OF ALUMNI AND FRIENDS

UHM music graduates and faculty were once again highly visible at the 1993 Hawai'i Music Educators Conference. Presenting clinics and workshops were **Karen Miyamoto** (MA 1993), **Bea Yoshimoto**, **Doris Fuchikami**, **Lynell Hamasaki Bright**, **Nola Nāhulu** (MA 1978), and UHM Professors **Anthony Palmer** and **Byron Yasui**. Conference chair was UHM Associate Director of Bands **Tom Bingham**.

Jose Buenconsejo (MA 1993) has received an assistantship at the University of Pennsylvania, where he will pursue doctoral studies in musicology. **Tim Hoffman** (MA 1991) escorted eight classical Japanese musicians to India for three weeks of workshops, lectures, and performances in Delhi, Lucknow and Benares in February and March. He is now a Lecturer at the Musashino Music Academy.

Patrick Kim (MA 1980) and **June Phillips** (MA 1981) have returned from teaching music at the International School of the Sacred Heart in Hiroo, Japan and are living in Washington where Pat is working as an applications engineer in computer software development.

René Lysloff (MA 1982) presented a paper, "Asia in the New Age: A Korean Shaman in Los Angeles" at the 1993 annual meeting of the Association for Asian Studies in a session, "Asian Responses to Mass Mediated Music," for which **R. Anderson Sutton** (MA 1975) was the discussant. **René** will hold a

Mellon Fellowship at the University of Pittsburgh during 1993-94 and begin teaching duties there Fall 1994 as Assistant Professor.

Nola Nāhulu's Honolulu Children's Opera Chorus won the 1993 Nā Hoku Hanohano award for its "Nā Leo Hone," Religious Album of the Year, recorded for the Chorus's 30th Anniversary. The Chorus was founded by Eileen Lum and former UHM Music Department faculty member **Richard Vine** in response to a request for a children's chorus to sing in opera performances with what is today Hawaii Opera Theater.

Amy Stillman (MA 1982) was the discussant for a session "Cultural Constraints and Musical Response" at the 1993 annual meeting of the Association for Asian Studies. **Amy** has received an NEH Summer Stipend and a grant from the Committee for the Preservation and Study of Hawaiian Language, Art and Culture to devote to work on poetic texts of *hula ku'i* in Hawaiian Language Newspapers 1883-1895 and will present a lecture on the topic during the University of Hawai'i Summer Session.

Andrew Weintraub (MA 1992) has received a Fulbright grant for fieldwork in Indonesia which will be the basis for his doctoral dissertation at UC-Berkeley. **Christine Yano** (MA 1984) gave a talk on sexual identity in *Enka* in April at the International House of Japan in Tokyo. **Christine** is completing her fieldwork for the doctoral dissertation and will return to Honolulu soon.

FRIENDS OF MUSIC AT MĀNOA

FM-AM invites you to become a member or renew your membership for 1993. Your contribution for membership (tax-deductible) will make you an active supporter of the UHM Music Department. Your help is needed.

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With your contribution, the Music Department can offer its students scholarships and awards to support their studies in the various music programs, including ethnomusicology, musicology, music education, theory, composition, and performance on both Western and ethnic instruments.

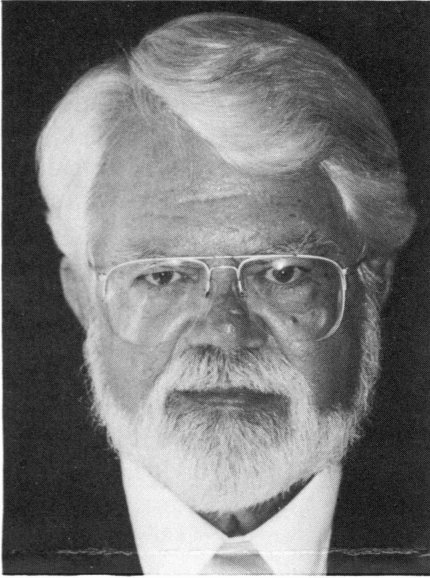
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Please make checks payable to UH Foundation and mail to: FM-AM/Music Department
2411 Dole Street
Honolulu, Hawai'i 96822

NEWS OF STUDENTS

The Morning Music Club awarded **Crystl Sonomura** a \$500 scholarship.

Douglas Engelhardt Retires



Douglas Engelhardt, a member of the UHM music education faculty, brings his dedicated teaching career to an end when he retires at the end of the 1993 school year. Doug began teaching in the Illinois public schools in 1949; he taught in the midwest until 1968, when he accepted a

position at Morehead State University. He later taught at the University of Wyoming before coming to UHM in 1979. He received an M. M. E. from Drake University in 1960 and a D. M. A. from Boston University in 1974. While at UHM he served as Director of the Honolulu Symphony Chorus and the Hawaii Opera Theatre Chorus from 1981 to 1986; he has also served as Undergraduate Chairman in the Music Department since 1986.

Doug was an active string player before he began to suffer from arthritis in his hands. He remembers beginning violin lessons at the age of six. His father, a German immigrant, had brought an old fiddle from Europe; it was too big for a six-year-old, however, and his father was eventually persuaded to buy him an instrument suitable in size for a child. In later years Doug switched to viola; he has played solo and chamber music recitals on both violin and viola.

His snowy-white hair and beard are the first thing that one notices about Doug; students in his classes have often remarked on his resemblance to Santa Claus. Last year he actually auditioned for the part of Santa Claus and won; around Christmas time he appeared in a TV commercial in Japan as *Captain Santa* with a surfboard.

Doug says that he is looking forward to retirement after 44 years of teaching. Nevertheless, he will keep busy. He is completing 20 years of writing book reviews for *Choice* and has been asked to continue. He has also been invited to do some adjudicating at the national level. He and his wife will move to Paducah, Kentucky, to be nearer their children. We wish him *aloha nui* and hope that he keeps in touch with his Hawai'i colleagues.

A CORRECTION

We reported in our last issue that former UHM Lecturer **Ruth Pfeiffer** (MA 1973) had accepted a position at Windward Community College. **Ruth** teaches at Leeward, not Windward.

UHM Music Department Holds Reunion

A reunion of UHM Music Department "Golden Era" graduates and former students took place at the Mauna Kea Ballroom of the Hawaii Prince Hotel in Waikīkī on 21 March. After dinner, emcees Mildren Tolentino Misajon and Alvin Ing hosted a program that included an overture played by Herb Messick and Donald Yap; choral selections conducted by Shigeru Hotoke and Norman Rian; piano selections by Jeannette Chun, Thelma Chock Diercks, Lillian Ito, and Eleanor Lum; a *Pacific Overtures* medley sung by Alvin Ing; and other numbers that featured Bobby Cortezan, Sister Grace Capellas, Herman Hashizume, Blossom Lam Hoffman, Richard Kuga, Richard Lum, Norma Parado, Rheinhardt Pua'a, John Saclausa, Gerald Ting, and Annette Yonamine.

EDITOR
Dale E. Hall

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Michael M. Tamaru

RESULTS OF ALUMNI SURVEY

In our Summer 1992 issue we asked alumni to respond to 18 questions to help us evaluate the effectiveness of our music programs. Because of budget restraints during this time of recession, we had to rely on alumni to return our questionnaires at their own expense. We received 21 responses. Recent graduates seemed anxious to share their experiences after a few years "in the field"; more than half of our respondents received degrees during the 1980s.

They gave us a 3.3 (could we say an A-minus?) for overall quality of Music Department instruction, a higher mark than the 2.9 they gave general studies at UHM. Seventeen respondents answered that they would recommend the UHM Music Department. Most of our alumni are involved in teaching, but a significant minority have other music-related careers. A few respondents suggested adding a variety of courses to UHM programs, especially those centering on non-classical musical styles. Not surprisingly, location and the relatively low cost of tuition were mentioned as prominent factors in influencing respondents' decisions to attend UHM. In the present climate of recession, budget cuts, and shrinking enrollments, our respondents' suggestions that we forge stronger links with the surrounding community and inform new students of the economic realities of the music profession are well-taken. For more details, see specific questions below. To all who took the time and went to the expense of replying, **mahalo nui!**

1. Most recent degree received from UHM by respondent and number of years it took to complete.
 - Bachelor's degreeaverage 5 years full-time
 - Master'sabout 2 years full-time
 Year of respondents' graduation (highest degree received):
 - 1980-89 13
 - 1970-79 5
 - 1960-69 1
2. Scale of 4, high, to 1, low:
 - Quality of the UHM Music Department
 - 20 responses 3.3
 - Quality of your specific studies focus
 - 19 responses 3.4
 - Quality of UHM studies outside music
 - 16 responses 2.9
3. On what instrument(s) did the respondent take private studio lessons?
 - Piano 9
 - Voice, Clarinet, Flute 3 each
 - Koto 2

- Cello, Percussion, Guitar,
Oboe, Organ, Saxophone 1 each
(Some students took private lessons on more than one instrument)
4. Most recent full-time position respondent occupied:
 - Private teaching 3
 - University teaching 4
 - Primary/secondary teaching 4
 - Performer 3
 - Composer/arranger 1
 5. If never employed in full-time position, list part-time position occupied:
 - Private teaching 1
 - University teaching 1
 - Primary/secondary 1
 6. Quality of instruction at UHM; scale of 4, high quality, to 1, low quality
 - Music theory
 - 18 responses 3.6
 - Music history
 - 17 responses 3.4
 - Studio lessons
 - 17 responses 3.4
 - Teaching methods
 - 13 responses 2.9
 - Ensembles
 - 19 responses 3.2
 - Ethnomusicology
 - 14 responses 3.5
 7. Describe courses you think should be added for musicians at UHM.
 - Jazz studies, music business, or commercial music 4
 - Music therapy, electronics, Music and Society 1 each
 8. List courses you think should not be required:
 - Courses in ethnomusicology at the graduate level 1
 - Too many non-music academic requirements 1
 9. Do you feel that the breadth of your studies prepared you adequately for doing your project/master's thesis?
 - Yes 9 No 2
 10. Were your senior project or thesis advisors/committee members helpful?
 - Yes 8 No 1
 11. Do you feel you had adequate opportunity to perform in
 - Large ensemble
 - Yes 18 No 2
 - Small ensemble
 - Yes 10 No 4
 - Solo
 - Yes 15 No 3

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12. What was the influence of performance opportunities on your career development? Scale of 4, tremendous influence, to 1, no influence

- Large ensemble
14 responses2.7
- Small ensemble
15 responses2.7
- Solo
17 responses2.9

13. Would you recommend UHM's Music Department?

- Yes responses 17
- Answers difficult to interpret: "yes and no," etc. 4

14. What advice would you give to present music students in regard to preparing for a career in music?

The answers were extremely varied.
Three respondents mentioned the need for determination and the necessity for students to learn all they can about music now.
Two respondents mentioned the need to develop income-generating means outside music, the need to practice hard on the student's primary instrument but to learn piano as a secondary instrument, and the desirability of establishing contacts with other persons in the music field.

Other respondents stressed the desirability of developing a broad range of knowledge both in and outside music and getting involved in career organizations.

15. Describe your assistantship duties.

Only one response: assisted in intermediate music theory courses and assisted in UH Symphony.

16. Rate your assistant experience; scale of 4, excellent, to 1, terrible.

- Freedom from inappropriate duties
1 response3.0
- Supervision you received
1 response4.0
- Contribution of assistantship experiences to career development
1 response4.0

17. How important were the following elements in your decision to attend UHM? Scale of 4, very important, to 1, not important.

- Location
18 responses3.9
- Cost of tuition
17 responses3.8
- Recommendations of teachers
15 responses2.5
- Quality of education
16 responses2.9
- Reputation of UHM Music Department
16 responses2.5

18. Comments or suggestions regarding UHM Music Department.

Respondents encouraged the Music Department to keep its standards high and forge stronger links with the surrounding community, expand its offerings, and inform new students of the economic realities of the music profession. A former ethnomusicology student mentioned that links with the East-West Center were important.

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