UHM MUSIC DEPARTMENT CELEBRATES FIFTIETH ANNIVERSARY

by DALE E. HALL

The University of Hawai‘i at Mānoa (UHM) Music Department dates its founding from the establishment of a Bachelor of Arts degree with a major in music in the College of Arts and Sciences in 1947. However, music courses had been taught at the University of Hawai‘i (UH) before this time. Men’s and women’s choruses were organized as extracurricular activities before 1920. A drum and bugle corps, the ancestor of the present-day bands at UHM, was organized during the 1923–24 academic year. Dorothy Kahananui and the composer Fritz Hart were two distinguished faculty members who taught at UH before the Music Department was established. Mrs. Kahananui began teaching at the Normal School, a forerunner of the School of Education, in 1923; she continued to teach at UH up to her retirement in 1960. Hart taught at UH from 1937 to 1942.

Norman Rian, who arrived to teach at UH in 1946, served on the music faculty at the Mānoa campus to 1968. He recalled his discouragement at the makeshift music rooms in use when he came, rooms far inferior to similar facilities in Honolulu’s high schools at that time. He located a surplus army building in 1947 and had it moved on campus to serve as a home for a Music Department. A new music complex constructed during 1958–59 at a cost of $285,000 attested to the growing importance of music at the University. It included faculty offices and studios, practice rooms, and a large choir rehearsal room. Faculty and students moved in late in 1959. Three years later Mae Zenke Orvis Auditorium was opened, a $180,000 building seating 409 and named for the wife of the donor, Dr. Arthur E. Orvis, a retired New York stockbroker and philanthropist.

UHM was one of the first institutions in the U. S. to include courses in non-Western music in its curricu-
The 1997-98 academic year marks the 50th Anniversary of the Music Department at UHM. As we in the Department look with pride at a curriculum which offers degrees in music from the baccalaureate to the Ph. D., we are moved to offer thanks to everyone who played a part in its growth and development. I would like to acknowledge, in particular, past chairpersons whose good work and effective leadership helped bring us to our present level: Norman Rian, Richard Vine, Armand Russell, Allen Trubitt, Raymond Vaught, Ricardo Trimillos, Robert Hines, and John Mount. This, of course, leaves unmentioned scores of faculty who devoted entire careers to the education of student musicians, the students themselves who defined ever-increasing standards of musicianship and scholarship and, of course, our wonderful family of “friends of music” who have generously supported us through their monetary contributions and personal involvement in our program. Rather than express our gratitude in words, we choose to express it through a renewed sense of commitment to musical and educational excellence. In the Fall ’97 and Spring ’98 semesters, please look for announcements of our 50th Anniversary programs, and join us in our celebration!

In Memoriam

DOROTHY KAHAANANUI GILLETT

[based in part on an obituary distributed at the memorial service for Professor Gillett at the Kamehameha Schools, 26 October 1996]

As the Music Department gets ready to celebrate the fiftieth year of its existence, as mentioned elsewhere in this issue, it is with sadness that we report the death of Mrs. Dorothy Kahananui Gillett, professor emeritus at UHM and well-known music educator and choral director, who contributed so much of her life to music at Manoa. Dorothy died 18 October 1996, aged 77. She was born in Honolulu in 1919, and followed in the footsteps of her mother, Dorothy M. Kahananui, after whom a wing of the Music Department is named and who was also noted for her work in music education at UHM and throughout the state.

Dorothy Gillett attended the Kamehameha Schools, graduating in 1936 as Class Valedictorian. She attended UH, then transferred to the Ohio State University, where she graduated in 1940 with a B. S. in Education. She began teaching at Moloka‘i High and Elementary Schools in 1941. She returned to the Kamehameha Schools as a teacher in the elementary school in 1943. In 1954 she was appointed Assistant Director of Music and worked to develop a choral curriculum for kindergarten to grade twelve. In 1954 she assisted Harold Turney in the formation of the Kamehameha Alumni Glee Club and in 1962 became its Director. She taught at UHM from 1957 to 1982. The Association of Hawaiian Civic Clubs selected her in 1978 as Hawaiian of the Year and in 1987 she received the Nā Hoku Hanohano Lifetime Achievement Award.

Her choral arrangements are considered classics in Hawaiian music. The Kamehameha Schools’ Song Contest in March 1996 honored her, and all contest songs were her arrangements; in its coverage of the Contest, KITV-TV (Channel 4) aired a pre-taped segment featuring comments by Dorothy and some of her former students.
At her memorial service at the Bernice Pauahi Bishop Memorial Chapel at the Kamehameha Schools last October, her friend and colleague Barbara Smith spoke of how Dorothy's research improved the quality of education at the University and contributed to its national reputation as a leader in music education for multicultural societies; how the Hawai'i Music Project's elementary program which she designed continues in use in schools in Hawai'i and elsewhere; and how, after she retired, Dorothy devoted so much of her time, energy and talents to the Queen Lili'uokalani Song Book, through which, when published, with its many beautiful arrangements by local composers—including many by Dorothy herself—the Queen's songs will attain a more prominent place in the music-making of Hawai'i's people. Barbara concluded: "As a colleague and as a friend, I treasure the memories of my association with Dorothy Kahananui Gillett. Ua pau; ua hala lākou; koe no na hana no'eau." [She has gone, her era has passed; (but) her artistic work lives on.]

DOROTHY KAHANANUI GILLET

The Music Department announces an annual prize to involve students in an activity for which Professor Gillett was well known—her choral arrangements of Hawaiian songs—and to add to the repertoire of Hawaiian choral music. The song to be arranged for the following submission period will be announced at the yearly Spring Concert of the UHM Hawaiian Chorus. The winning arrangement will be announced at the annual Fall Concert. The submission must be an unaccompanied choral arrangement of a Hawaiian song chosen by the Director of the UHM Hawaiian Chorus and must be suitable for performance by that group. The entry must be in choral score format and exhibit clear, legible manuscript. Only one entry per person is allowed per year. This year's song is Ku'u Leialoha by Charles King. Applications should be addressed to: The Dorothy Kahananui Gillett Prize, c/o Music Department, 2411 Dole St., Honolulu HI 96822. The award is $100 plus performance by the UHM Hawaiian Chorus at its annual Spring Concert.

In Memoriam

MARIAN KERR

[based in part on the obituary in the 6 July 1997 Honolulu Advertiser]

Our last issue of Spring 1996 reported on the 89th birthday party of Marian Kerr, pianist and emeritus faculty member of the UHM Music Department. It is with sadness that we report her death on 2 July 1997 at her Honolulu home. Known to many as the "dean of Honolulu piano teachers," she came to Hawai'i in 1945. She held bachelor's and master's degrees from the Oberlin Conservatory of Music. She taught at Pennsylvania State University and Northwest Missouri State College. She became head of the piano department at Punahou School and later became director of the School, a position she held until she joined the UHM Music Department. She is well known as the founder and director of the Festival of the Arts of This Century, a major showcase for 20th-century music of U. S. and Asian composers. The Festival presented altogether 473 premières by such well known composers as George Crumb, Lou Harrison, and many others. Professor Kerr was an excellent performer and accompanied many artists visiting Honolulu such as film star Jeanette MacDonald and opera stars Eleanor Steber and Rita Streich.

She was born in Pennsylvania to a family whose ancestors included the founders of Music Vale in Connecticut, the first music school in North America; among her family was also a member of the first group of missionaries to come to Hawai'i in 1820. After her retirement from UHM she taught piano and music theory to scores of private students. She will be greatly missed.
Douglas Bomberger’s article, “Charting the Future of Zukunftsmusik Liszt and the Weimar Orchesterschule” was published in the Summer 1996 issue of the Musical Quarterly and his essay on Josef Rheinberger’s American students appeared in the most recent issue of the Jahrbuch des historischen Vereins Liechtenstein; upcoming articles are scheduled for publication in Fontes artis musicae, the Journal of Music Theory Pedagogy, the Journal of Musicological Research, and Music Library Association Notes. Douglas, Dale Hall, and Pat Hennesey read papers at the national meeting of the Sonneck Society in Seattle in March. Teresa Bomberger, lecturer in voice, presented a recital in Orvis Auditorium in September. She sang the role of Aida in Hawai’i Opera Theatre’s artist-in-residence program at Lanikai Elementary School in March. Timothy Carney guest-conducted the Honolulu Symphony and the O‘ahu Choral Society in concerts at the Hawai‘i Theatre in March (Bach’s Magnificat, Haydn’s Lord Nelson Mass with soloists Leda Asher Yager of Brigham Young University, UHM faculty John Mount and Laurence Paxton and UHM graduate student Monique Pelletier). Tim also prepared the O‘ahu Choral Society and the UHM Concert Choir for performances of Verdi’s Requiem with the Honolulu Symphony in April and attended the American Choral Directors Association’s national convention in San Diego in March. Professor emeritus Robert Hines published his “William Schuman Interview” in Symposium (1995), the journal of the College Music Society.

Byongwon Lee is in Korea on a special appointment with the Arts Research Section of the Academy of Korean Studies. He is completing a book-length manuscript on Music Cultures of Korea and Korean People to be published by the Academy. Paul Lyddon and his wife Kaoru played the first movement of the Mozart Concerto for Two Pianos (K. 365) with Henry Miyamura’s Hawai’i Youth Symphony Orchestra in April. The Lyddons will give all-Schubert recitals (celebrating the 200th anniversary of Schubert’s birth) in Oldenburg and Wilhelmshaven in May; this is their third invitation to Germany. In the fall they will give two all-Schubert and two all-Brahms programs (100th year since Brahms’s death) at Orvis Auditorium. Neil McKay arranged and conducted the score for Kabuki Mikado, a Fall 1996 production of the UHM Department of Theatre and Dance. The orchestra consisted of both Western and Japanese instruments. Jane Moulin was the recipient of a Board of Regents’ Excellence in Teaching Award for 1997. Jane conducted a field trip to Western Samoa in September to document the Festival of Pacific Arts, research funded by grants from the Research Relations Fund and the Center for Pacific Islands Studies. Anthony Palmer was chair of the Philosophy of Music Education International Symposium III at UCLA in May 1997. Anthony presented a video entitled Kupuna Po‘okela, a study of Kupuna Keli‘i Chun, who teaches at Kalihi Waena School, at the Thirty-Fourth World Conference of the International Council for Traditional Music in Nitra, Slovak Republic in June. Anthony’s article “Musical Curricula: Kupuna As Culture Bearer,” will appear in the Oceania Volume of the Encyclopedia of World Musics to be published by Garland; he has also contributed a chapter on multiculturalism in Hawai‘i to Multicultural Hawai‘i: The Fabric of a Multiethnic Society to be published by Garland in 1997.

Mark Scearce’s songs 35@35 on poems by A. R. Ammons were premiered by his wife Leda Asher Yager at a KHPR Atherton Recital in September. UHM students Leigh Saito and Chad Uyehara premiered Mark’s duo The Night I Had Dinner with Jose Greco in concert in November, a work also performed in New Zealand. Mark’s Urban Primitive was premiered by the Honolulu Symphony in December. His Endymion’s Sleep, commissioned and recorded by the Nashville Chamber Orchestra on Warner Bros. Records is scheduled to be released in 1997. Hardja Susilo published a book review of Benjamin Brinner’s Knowing Music, Making Music in Asian Music 28 no. 1 (Fall/Winter 1996/97). Vicky Takamine’s hula and chant classes were featured in the Spring Dance Concert “Impulse! Dance and the Drum” presented at Kennedy Theater in March. Vicky and sixteen of her hula students traveled to China for three weeks on 20 May; they performed and participated in cultural exchanges with the Performing Arts Training Institute outside Beijing. Project coordinator was Bill Feltz (MA 1970).

Ricardo D. Trímillos conducted a three-day ethnomusicology residency in March at Bowling Green State University hosted by UHM alumnus David Harnish (MA 1985). He spoke to seminar students, presented a public lecture on Japanese music, and gave two koto performances, including the composition World(s) by Professor emeritus Neil McKay. Ricardo has been reappointed to the Advisory Board of the Smithsonian Institution Center for Folk and Traditional Cultures and the Board of the Fund for Folk Culture (Lila Wallace Foundation). The Honolulu Symphony will perform Donald Womack’s On Fields of Frozen Fire on its Masterworks series in January 1998 and the Pittsburgh New Music Ensemble his Out of the Blues, a concerto for marimba and chamber orchestra, in February 1998. Don has
also received numerous performances of his pieces throughout the U. S.: Winter Solstice by the Portland (Oregon) Youth Philharmonic; Visceral for mixed quartet in Buffalo and St. Petersburg, Florida; Once the Sky Unfolds (viola and piano) in Tallahassee, Double Talk (violin and marimba) and Slingshot (flute, bass clarinet, piano) at the Aspen Music Festival in Colorado. Lesley Wright has been asked to write a chapter, “Berlioz’s Impact in France,” a chapter in Berlioz Studies II, ed. Peter Bloom, Cambridge University Press, to be published ca. 1998. Lesley participated in two conferences—in May, Word and Music Studies: Assessing an Interart Discipline in Graz, Austria and in October, Religion and Theatre in Taipei. Lesley has been named a member of the AMS 50 Committee, which awards scholarships to promising young musicologists. Byron Yasui received an ASCAP award in serious music composition for 1996–97; he was featured as a composer in an interview on NPR’s Morning Edition in June 1996. Byron’s Piccola Arietta No.2 for Guitar and Orchestra and his arrangement of Antonio Carlos Jobim’s O Boto for Guitar and Orchestra were recorded in Bulgaria by Brazilian guitar virtuoso Carlos Barbosa-Lima for release in August. Byron was also named one of the “500 Most Influential Asian-Americans” in a special 1996 edition of Avenue magazine.

**NEWS OF ALUMNI AND FRIENDS**

Frank Berberich (MA 1974) has been appointed a full professor—rare for a non-Japanese—at Tokiwa University. David Gere (MA 1990) has accepted a position as assistant professor in the Department of World Arts and Cultures at UCLA. He is completing his Ph. D. in Dance at UC Riverside. His position will focus on performance theory and research. David edited the Proceedings from the 1990 Dance Critics Conference entitled “Looking Out.” It is on multicultural and culturally diverse aspects of dance. Virginia Gorlinski (MA 1989) has accepted the tenure-track ethnomusicology position at Northwestern University. Nancy Guy (MA 1991) has accepted a tenure-track ethnomusicology position at the University of Western Michigan in Kalamazoo. David Harnish (MA 1985) led a study tour to Bali in May. His article, “In Memoriam: I Made Lebah (1905?-1996)” was published in Ethnomusicology, vol. 41. He also published a book review in Asian Music 28 no. 1 (Fall/Winter 1996/97). Etsuko Higa (MA 1976), now Director of the Okinawa Convention Center, made a brief visit to a village in Fujian Province, China to confirm that music still performed there is the same genre brought to the Ryukyu Islands by a mission from China. A 2-CD set, MAC-0004-5, of songs she collected in Hen’na Village, Okinawa has been issued by the A01 recording company. Gloria Juan (BEd in 1970s) was one of seven named District Teachers of the Year by the Department of Education in 1996. She teaches music to grades 6-8 at Kealakehe Intermediate on the Big Island. Her principal said she “creates magic in the classroom” by taking students from all backgrounds and blending them “into one voice.” Larry Kiyohiro (BA 1981) is licensed to practice as an attorney. He worked in Japan as an investment banker 1988-93; since then, he has been a portfolio manager at First Hawaiian Bank in Honolulu. Cahitanya Kabir (MA 1974) has prepared Divine Singing, an intensive training course in singing Indian devotional music that consists of six cassette recordings and booklet.

Chang-yang Kuo’s MA thesis (1970), published in 1972 by the College of Chinese Culture, has been republished with some parts translated into Chinese by the Yueh-Yuhn Music Publishing Company, Taipei. The paper presented by Theodore Kwok (MA 1987) in Hong Kong in 1991 on Chinese music in Hawai‘i has been translated into Chinese and published in China in the 1996 no. 2 issue of Music Study and Research, the Journal of the Tianjin Conservatory of Music. Kelly Landerkin (BA 1993) is finishing an M. M. in Performance Practice at Indiana University and starting work on her fifth recording, Italian Trecento music to be issued by Time-Warner. She finished a year in Switzerland on a Fulbright fellowship studying with musicologist Wolf Arlt, medieval specialist at Basel University, and with two performers, Crawford Young and Kathleen Dineem. Terry Liu (MA 1982) is now the Traditional Arts Coordinator for the Public Corporation for the Arts, the Long Beach Regional Arts Council.

Rene Lyslof (MA 1982) has accepted an appointment at UC Riverside. His article, “Mozart in Mirrorshades: Ethnomusicology, Technology, and the Politics of Representation,” was published in Ethnomusicology, vol. 41. An article by Megan Dail-Jones Morais (MA 1984) has been published in Australia in a Festschrift in honor of Catherine Ellis. Kimiko Ohtani (MA 1981) participated in the World Dance Alliance meeting in Tokyo in March, a symposium in Seoul in April, and the 10th anniversary conference of the Asian-Pacific Dance Alliance in Hong Kong in August. Lino Rivera (MM 1986) received his DMA from the University of Maryland in Fall 1996. His wife Peggy Rätsch-Rivera (BM 1985) teaches music in Richmond, California; the Riveras have a three-year-old daughter, Celestine Agape. Articles by Amy Stillman (MA 1982) have recently been published in Ethnomusicology, the Journal of American Folklore, and in the Hawaiian Journal of History. R. Anderson Sutton
(MA 1975) published an article in the most recent issue of Ethnomusicology. He also published a book review in Asian Music 28 no. 1 (Fall/Winter 1996/97). Min Wang (MA 1993) has returned to Kent State University from China where he completed the fieldwork for his dissertation in Shandong Province. Andrew Weintraub (MA 1990) has been appointed as visiting faculty to the Music Department at the University of Pittsburgh in ethnomusicology for 1997-98. He is completing his dissertation at UC Berkeley. He has been teaching ethnomusicology at UCLA and UC San Diego, commuting between the two campuses. J. Lawrence Witzleben (MA 1983) was awarded the Society for Ethnomusicology's prestigious Alan Merriam Prize for his book "Silk and Bamboo" Music in Shanghai: The Jiangnam Sizhu Instrumental Ensemble Tradition. His article, "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music," was published in Ethnomusicology vol. 41. He also gave a paper, "Cantopop and Mandopop in Pre-Postcolonial Hong Kong: Identity Negotiation in the Performances of Anita Mui Yim-fong," at the 9th Conference of the International Association for the Study of Popular Music (IASPM) held in Kanazawa, Japan in July. A report on the recent research in Vietnam by Osamu Yamaguti (Yamaguchi) (MA 1967) has been published by the Performing Arts Foundation, Hyogo, Japan. Christine Yano (MA 1984) has been appointed to the UHM Department of Anthropology faculty; she is completing a one-year postdoctoral position as a Harvard Fellow. She continues the Japan focus at UHM. She gave a keynote paper, "The Green, Green Grass of Home: Whither Home in Japanese Enka vs. American Country and Western," at the IASPM Conference in Kanazawa, Japan in July.

**NEWS OF STUDENTS**

The Honolulu Symphony, conducted by music director Samuel Wong, held a reading session of works by UHM students and recent graduates: Renee Arakaki, Joshua Haley, Ikaika Hussein, Alan Kaneda, Wilson Pang, Patti Phears, and Robert Wehrman. Lee Suan Chong's composition Mind at Empty Vastness was named the Best Instrumental Composition in the music composition contest held by the Honpa Hongwanji Mission of Hawai'i. Vicky Campbell and Ju-Hua Wei received $1,000 Arts and Sciences Advisory Council Awards in support of their summer research, Vicky in the Cook Islands, Ju-Hua in Taiwan. Five ethnomusicology students presented papers at the SHAPS Conference in April: Myo Sin Kim, Unjung Nam, Verne de la Pena, Joshua Pilzer, and Chao-Jung Wu. Verne de la Pena's paper was awarded one of two Mascotti prizes for an outstanding presentation at the conference. Yoko Kurokawa has been awarded a Center for Japanese Studies Fellowship, one of only three throughout the University. The grant will support her dissertation research and writing on Hawaiian music and hula activity in Japan. Yoko presented the results of her fieldwork in Japan at the annual meeting of the Society for Ethnomusicology in Toronto in October/November. Her article "Hula Halau in Japan" has been accepted for publication in the refereed, multimedia journal Ethno On-Line. Yong Shik Lee's article, "Traditional Music of Hawai'i," was published in the Journal of Asian Music Research Institute 18 (1996). Joshua Pilzer was named an East-West Center Affiliate and awarded the Academy of Korean Studies Scholarship for Fall 1997. He will conduct field research in Korea. Russell "Sango" Robertson was awarded a Hawai'i Committee for the Humanities grant in support of his Summer 1997 research project in Cuba "Yoruba to Santeria and Lucumi: A Sacred African Tradition Today."

A December Academy of Arts concert featured music for East Asian zithers and performances of three outstanding musicians associated with the Ethnomusicology program—Shoko Hikage (assistant for the Japanese ensemble), koto; Chao-Jung Wu, Chinese zheng, and Mi-Hwa Min, Korean kayagum, both MA students. The concert included a performance of Midaregami, an original avant-garde work for koto and butoh dance, written by Hikage and played by Min. Min also performed in April for the Mid-Pacific World Fest '97 and for Leeward Community College's International Fair.

**UHM Well Represented at SEM**

Papers were presented by Virginia Gorlinski (MA 1989), Nancy Guy (MA 1991), David Harnish (MA 1985), Gayathri Kasseau (MA 1975), R. Anderson Sutton (MA 1975), Andrew Weintraub (MA 1990); Yoko Kurokawa (current graduate student), and former students Jo Anne Combs, David Hughes, and Gillian Rodger; and by Professor Jane Moulin. Rene Lyssloff (MA 1970), Theodore Solis (MA 1970), and Kati Szego (MA 1987) chaired sessions and Larry Witzleben (MA 1983) gave a paper in the affiliate meeting of the Association for Chinese Music Research. Also attending were Amy Stillman (MA 1982), Roger Vetter (MA 1977), Chris Yano (MA 1984), Henry Spiller (former student), and Professor emeritus Barbara Smith.
Peter Coraggio’s Art of Piano Performance Published

The Neil A. Kjos Music Company has published three guides to piano performance by Peter Coraggio, “The Spectrum of Expressive Touches”, “Pedaling—The Soul of the Piano” and “Perfect Practice,” meant for young people and calculated to appeal to their tastes. The guides are in cartoon form and illustrated by noted local artist Jon Murakami, who first became recognized for his creative artistry with a cartoon series in Ka Leo, University of Diverse City. The books feature Maestro Profondo, the famous artist-teacher, his teaching assistant Musabella, and a neophyte student called Agitato who is determined to master the piano (see illustration).

UHM Composers’ Works Performed; Mirror of the New 2

UHM composers have been especially busy this year. Four of their works were performed on The Mirror of the New 2 Festival of Contemporary Music on 1 February 1997 at Mid-Pacific Institute: Tadaima for flute, viola and harp and The Shade of Orpheus for soprano, flute/piccolo, clarinet/bass clarinet, viola, double bass, harp, and percussion by J. Mark Scearce, the latter work performed with Mark’s wife Leda Asher Yeager as soloist; an excerpt from World(s) for solo harp by Neil McKay; and GIF Fantasies for flute, viola, and bass marimba by Takeo Kudo. On 24 February the Symphonic Wind Ensemble gave the Hawai’i premiere of Neil McKay’s Prelude and Fugue, a work derived from counterpoint exercises from the composer’s days as a student. A second Mirror of the New 2 concert in Orvis Auditorium on 3 February featured works by guest composer Donald Erb. Six works of UHM composers were performed on World Premiers, 17 March 1997: 23 Chinese Proverbs for soprano, viola, and piano by Donald Womack; È troppo breve for violin, cello, and piano by Allen Trubitt; Purple Verses for soprano, clarinet, cello, and piano by Takeo Kudo; Libra for two trumpets, horn, trombone, and tuba by J. Mark Scearce; From a Jade Terrace for soprano, flute, cello, and piano by Neil McKay; and Taxi Dance for saxophone, double bass, and piano by Byron K. Yasui. On 28 April the Aloha Band Concert featured the world premieres of Armand Russell’s most recent works for band: the Symphonic Band performed Mythic Dance and the Symphonic Wind Ensemble Variants.

UHM Bands to Celebrate Milestone Soon

The UHM Music Department will celebrate its 50th anniversary during the 1997–98 academic year; the UHM Bands will also celebrate a milestone in the near future. In 1923 eighteen members of the R.O.T.C. formed the UHM’s first instrumental music organization—a Drum and Bugle Corps. This band was expanded to a 26-member extracurricular band by adding woodwinds and more brass. This band had eleven men of Asian descent and four with Hawaiian names. From this modest beginning has grown the program of today, which includes three concert bands, six pep bands, the jazz band, and the 270-member Rainbow Marching Band. To celebrate this event Associate Director of Bands Thomas Bingham is collecting programs, photographs, newspaper clippings, or any other memorabilia that former band members are willing to loan or donate for inclusion on a 75th Anniversary booklet. Contact Professor Bingham at 956-8091 if you have any material to loan or contribute.

Visitors

On 10 August 1996 Jane Moulin organized a special Tahitian dance workshop and concert with visiting artist Makau Foster, director of the Po’e Rani Dance School in Pape’ete, Tahiti. The workshop afforded over fifty dance students the opportunity to learn from one of Tahiti’s leading female dancers and to dance to the live music of the drummers from the Conservatoire Artistique Territorial in Pape’ete. A delegation of 116 dancers from the island of Rurutu in French Polynesia performed at Kennedy Theater on 18 August.

In February Dr. Wolfgang Martin Stroh, professor of Systematic Musicology at the University of Oldenburg in Germany presented two lectures in the Music Department. Dr. William Malm, renowned scholar of Japanese music and Professor Emeritus of the University of Michigan, gave a presentation in March, “Time, Space, and Relativity in Japanese Music.”
50TH ANNIVERSARY
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By 1962–63, Master of Arts degrees had been established with concentrations in ethnomusicology and musicology and a Master of Fine Arts in composition and performance (the MFA degree was later changed to a Master of Music). Dance ethnomusicology (1968) and music theory (1970) were added to MA fields.

When the Department started to expand in the late 1940s about ten students were majoring in music; by 1958 the number had risen to sixty; in 1978–79 the number had risen to 272, an all-time high. Enrollment fell during the 1980s, just as it did at most U.S. universities. It stood at about 200 during Spring Semester, 1997, including about fifty graduate students.

In 1992, the Board of Regents approved the PhD program in music. Allen Trubitt and former Dean of Arts and Humanities Robert Hines played an important role in getting it adopted. Its heavy emphasis on ethnomusicology and research in cross-disciplinary areas of music, dance, drama, and Asian and Pacific studies reinforced the UH commitment to its historic role as a bridge between East and West. As of Spring 1997 the Department had a total of seventeen doctoral students in the areas of ethnomusicology, musicology, music education, and composition.

The budget for the Music Department has unfortunately been curtailed during the last few years, as have budgets of all University departments. In this climate of austerity, we can only look forward to the coming of better economic conditions and continue to make what contributions we can to the musical community.

purchase in 1970 of a Javanese gamelan (percussion ensemble) of twenty-five pieces. Javanese musician and ethnomusicologist Hardja Susilo was appointed ensemble director.

Meanwhile, new kinds of Western music were also being heard on the UHM campus. The late Marian Kerr started a Festival of the Arts of This Century at Punahou School in 1957. She moved to UHM as full-time faculty in 1959 and brought the Festival with her. From then until her 1972 retirement, the Festival was a major showcase for 20th-century music of U. S. and Asian composers. Altogether, the Festival presented 473 compositions, 100 of them world premieres, by 234 contemporary composers of twenty different nationalities. In the 1960s the Department created a small studio for the production of electronic music. Pianist Peter Coraggio and his students produced compositions in the new medium.

Armand Russell, Allen Trubitt, and Neil McKay, who joined the faculty in 1961, 1964, and 1965 respectively, contributed greatly to the growing reputation of the Department through their compositions, many of which were premiered locally. All three men have retired in recent years. Russell chaired the Department from 1965 to 1972 and was a key figure in securing accreditation through the National Association of Schools of Music and in the construction of the Dorothy Kahananui wing of the Music complex, completed in 1975.