

MUSIC AT MĀNOA



Richard S. Lum: A Tribute

The University's "Music Man" is retiring! Like Professor Harold Hill, the band director in the famed musical and film *The Music Man*, Richard S. Lum virtually started from scratch with the University of Hawaii's Band Program and made it into an undertaking of which both the University and the community have taken considerable pride. And like "The Music Man," Richard has had a lasting influence on the musical life of his students and the community. His large following is due to his ability to inspire, his musicianship, his dedication to his work, and his belief that musical experiences can play an important role in a person's life. Mr. Lum has truly been the "Pied Piper," attracting many talented local young musicians to the Music Department because of his excellent and highly visible band program.

Richard S. Lum, Professor of Music, has completed his 25th year as Director of Bands at the University. He was appointed to this position in 1960 after graduating from the UH Music Department with a Bachelor of Education Degree in 1951, and a Master of Music Education Degree from Northwestern University in 1953. After his schooling, he served as Band Director at McKinley High School for seven years before joining the Music Department and Faculty. Reminiscing about life in the Music Department

when he was a student, Mr. Lum remarks: "In those days, there was no applied instrumental music, so I majored in voice. I sang in all the choral groups and gave two recitals — one in voice and one on trumpet. My repertory included singing one of the Kings in *Amahl and the Night Visitors!*

When asked how he got started in music, Richard replied: "Most of my brothers and sisters played an instrument, so I wanted to, also. I picked up a trumpet in fifth grade and taught myself how to play. I never really took lessons until I went to Northwestern. There it took me three semesters of hard work to become the solo cornetist in the Northwestern band."

Initiative and perseverance have been trademarks of Mr. Lum's tenure at the Music Department. He was convinced that somehow the University and the community had to respect the UH Band in order for it to get support and outstanding students. This respectability was based, in part, on being able to improve the junior and senior high school band program in Hawaii. With quality training in the schools, Mr. Lum knew that many students would opt to continue their musical education at the university level. So, Richard became very active in the musical life of the public schools, taking a leadership role as spokesman for strong band programs in the secondary schools. He also became very active with the Hawaii Educators Association, serving as its President in 1960-1 and 1974-5. He founded the Oahu Band Directors Association, subsequently serving as its President. Through Richard's leadership, school bands in Hawaii began to develop and flourish and today, some of the finest junior and senior high school bands in the country can be found in the Islands.

Building a band of national stature has been no easy task. Mr. Lum recalls some of his first years as UH Band Director: "The concert band was of relatively good quality, but the marching band was poor. We had inadequate manpower, and high schools had no marching band programs, so we had to start from the beginning. The big break-through was in 1971, when scholarships were started. From then on, the band "took off." With now about 195 students in the band, enrollment has been spectacular, far in excess of the campus population as a whole.

Professor Lum's musical activities have influenced both the national and international scene. He has guest-conducted numerous university and high school honor bands on the mainland, and, of course, Hawaii. In 1974, he hosted the first America Bandmasters Associations combined meeting at the Hilton Hawaiian Village, and in 1976 he guest-conducted the United States of America Armed Services Bi-Centennial Band from Ft. Mead, Maryland. At

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CHAIRMAN'S MESSAGE

The title of this column would be more aptly given as "Acting Chairman's Message." Robert Hines continues into the Spring semester as Acting Dean of the Arts and Humanities faculty and the Music Department is chaired by another "actor", Armand Russell.

One of the recent developments in the Music Department is the first introduction of computers into our teaching of music. The Educational Improvement Fund which is administered by the Chancellor's Office has given grants which have made it possible to use a computer to generate computer music in connection with Music 385 Electronic Music and a computer for computer-assisted instruction to be used with the new Instructional Resources Center which the Music Education faculty have established. Both of these resources use the Apple IIe and can be seen as the beginning of the growing use of computer technology in the University as a whole and the Music Department in particular. The theory program has been the next area to move in this direction. A grant from the Educational Improvement Fund was given for another Apple IIe for use with computer-assisted instruction for ear training classes. The band has used an IBM computer for some time now in helping organize the vast array of data and information that their enterprise demands. They too received a recent grant from the Educational Improvement Fund to acquire the necessary software and hardware for computerized charting for the Marching Band. We anticipate the arrival of a Wang computer which will soon be given to the Department office. Here we will also be moving into the "new era."

The building program for the Music Department has had a long and varied history with some new developments coming into being. The first step upward was in the early sixties when the main building and Mae Zenke Orvis Auditorium were built. The next development entailed the planning of two phases. Phase one included the instrumental rehearsal rooms, spaces designed for class piano, music education and practice rooms plus a series of rooms and offices for ethnomusicology. Phase two was to include more specialized rooms such as listening facilities, faculty offices, library and research space. Phase one was completed in the mid-seventies but the prospects for Phase two dimmed as austerity made its way through the University's affairs. Hope sprang to life with the development of plans for a new concert hall with spaces for major events in the areas of both music and dance. This Fall hopes for the long dormant "phase two" were awakened also. What is required now is an extensive projection of the Music Department's needs for the future, an elaborate process which has now begun. Optimistically, we hope that a new Auditorium might materialize at the end of the eighties and Phase two at the beginning of the nineties. It seems a long way off, but hope continues undaunted.

STUDENT NEWS

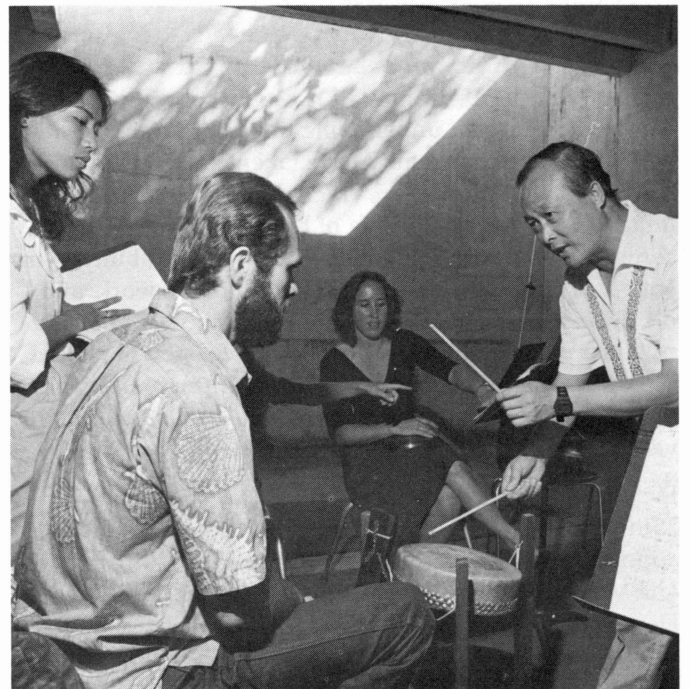
Riley Lee and Marlene Meyer-Patton presented papers at the Annual Meeting of the Society for Ethnomusicology, hosted this year by UCLA.

Teri Skillman will present a lecture-demonstration on Kathak at the University of Chicago.

Ruth Oh received the Harry C. C. Chung Scholarship and is in Korea doing research on p'ansori for her M.A. thesis.

Student performers of the Chamber Singers, Collegium Musicum and dancers from the Drama and Theatre Department will appear on the Public Television special show *Spectrum*. Nino Martin, executive producer of KHTV will work closely with University of Hawaii at Manoa Music Department faculty (Dale E. Hall, Geoffrey Naylor, Jane Moulin, Sandra Hammond and Robert S. Hines.) The show will be shown in Hawaii on Wednesday, April 17 at 7:30 p.m. and Sunday evening, April 21 at 9:30 p.m. It will feature English Renaissance, secular instrumental and vocal music, and the performers will be in costume.

The UH Music Department will cooperate with the Department of Drama and Theatre in presenting an authentic Beijing Opera in English at Kennedy Theatre, February 14-24, 1985. Participating in the production of "The Phoenix Returns to its Nest," are several music department students and graduates, including Anna Pung (Musical Coordinator), Lynne Weber, Ralph Foresland, Ellen Hsu, Susan Pertel, Clyde Yasuhara, Gerald Groemer, Virginia Gorlinski, Nelson Hiu, Richard Loomis, Vernon Chong, Keith Oyama, and Erik Golub.



Wan Ruixing (far right) instructs his students (from left to right) Jean Halpuera, Ralph Forsland, and Susan Pertel in Beijing Opera music. Wan is a visiting instructor from the People's Republic of China.

New Resource Center

The Music Department is proud to announce the establishment of a Music Education Resource Center in Room 201 of the Music Building. In operation since November of last year, the Center is under the supervision of Dr. Marvin Greenberg, Professor of Music, and Dr. Douglas Engelhardt, Associate Professor of Music. Functioning as a repository for music curriculum materials, the center houses an impressive collection of books, periodicals, records, instruments, a micro-computer and appropriate lessonware, teaching brochures, and other materials pertinent to music education.

Inasmuch as the Center is funded by a University Educational Improvement Grant, this long-welcomed project squarely faces the urgent need for a centralized facility that will serve not only both music and education students as well as educators, but also the community-at-large—in short, anyone interested in pursuing musical understanding and skills related to their fields of interest. The Center is open to the public Monday through Friday from 5:30 p.m. to 7:30 p.m.

A special kudo to Charlotte Engelhardt who through her selfless devotion (including over one-hundred hours of volunteer work) labored quietly but persistently at the huge task of cataloguing all music books and materials. Through her untiring efforts, the necessary organization and classification of all teaching materials was completed, thus making them available and easily accessible for immediate use.

Piano Festival

The U.H. Music Department in cooperation with the U.H. Foundation will be sponsoring a piano festival June 10-28, 1985. A distinguished group of visiting artist teachers will be giving lecture demonstrations, holding master classes, and playing recitals on the Manoa campus during this period. Joseph Bloch (Juilliard School and Peabody Conservatory), Martin Canin (Juilliard), and Thomas Schumacher (University of Maryland) were featured artists at the 1983 U.H. Piano Festival, and will be returning by popular demand. They will be joined by Edward Aldwell, a member of the faculties of the Curtis Institute and Mannes School of Music. The New York Times said of his recent recitals of the complete Well-Tempered Clavier of Bach, "Edward Aldwell is one of those musician-scholars whose music-making rises above mere intellectual power and erudition . . . his playing balanced careful planning with deep feeling."

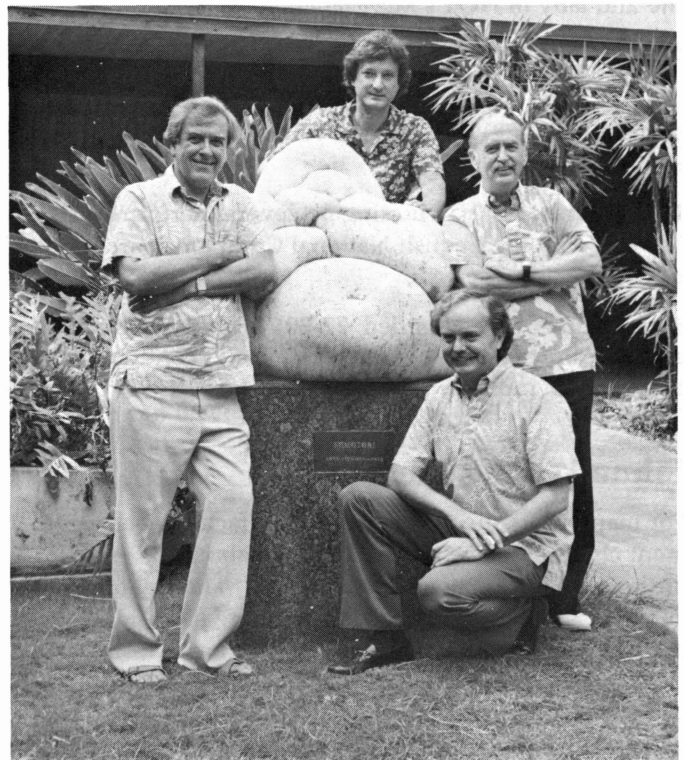
In addition to the nineteen separate events featuring these four artist teachers, there will be a series of four master class seminars on the intermediate level piano repertory at 4:00 p.m. Mon-Thurs June 17-20. These will be given by Fiorella Canin, a highly respected and very successful teacher who has taught in both the Juilliard and Manhattan

School preparatory divisions. Mrs. Canin would like to have at least four student participants at each of these sessions, and teachers may send the names and ages of any students who wish to be included in this very positive experience along with the titles and exact timings (10 minutes maximum) of the compositions they wish to perform to either Professor Peter Coraggio or Dr. Edward Shipwright, U.H. Music Department, 2411 Dole Street, Honolulu, HI 96822. Entries must be postmarked no later than January 15. On February 1st this information will be mailed to Mrs. Canin, and in the event that there is more music than time will allow to be heard, she will make the decisions as to which students will be allowed to perform and return this information by March 1.

Teachers of master class participants must be registered for either the entire festival package of 23 events (\$125) or the 4 seminars on intermediate piano literature (\$28). Single admission to all events will be \$7. Additional information will be available at a later date at the address given above.

Recitals

This spring, the four artist-teachers on our piano faculty, Peter Coraggio, Paul Lyddon, Edward Shipwright and Whitney Thrall will present a series of benefit recitals for the student practice pianos. Presented each Thursday in February at 8:00 P.M. in Orvis Hall, this series, "MOSTLY CHOPIN," will feature important works by this perennial favorite. Each artist will perform works by Chopin and other repertory ranging from Bach to Messiaen.



The gang of four.

ALUMNI NEWS

Sandra Davis and **Christine Yano** completed the M.A. in Music with concentration in ethnomusicology in Summer 1984.

June Phillips currently holds a Mombusho grant and is in Japan.

Frank Berberich has completed the doctorate and is currently working in California.

Christine Yano, Frank Berberich, Stephen Slawek, R. Anderson Sutton, and Roger Vetter all presented papers at the SEM meeting in Santa Monica. **Christine Yano** also presented a paper at the Annual Meeting of the Society for Ethnomusicology.

J. Lawrence Witzleben is currently in Shanghai doing research for his doctoral dissertation on a Fellowship from the National Academy of Sciences.

Terrence Liu is also in China doing research for the doctoral dissertation.

Charles Ramsey accepted a job as Director of Bands and teaching Music History at Clark College in the Vancouver/Portland area. He is working on his D.M.A at University of Oregon, Eugene.

Terry Austin (MA, Music Education) has recently been appointed as Assistant Professor in Music Education at the University of Missouri at St. Louis. Mr. Austin finished his Ph.D. at the University of Wisconsin.

Beatrice Lemke Frizzel ('76) will be singing the role of the 2nd lady in HOTS's *Magic Flute*.

Cheryl Bartlett ('84) will sing the role of "Kate Pinkerton" in *Madame Butterfly*.

James Brink ('82) will sing the role of "Yamadori" in HOTS's *Butterfly*.

Paul Winter ('73) will be singing several performances of "Figaro" with the English National Company's production of *The Marriage of Figaro*.

Doug Palmer (yrs. attended, 77-80) is musical director/arranger for the Melveen Leed Show and conducted the Honolulu Symphony for Melveen in 1984.

Ethno Wing Renovation

For many years the ethnomusicology faculty and department chairmen have been concerned about the extraordinary collection of fine instruments, valued somewhere between \$300,000 and \$500,000, that are used in performances and as a resource for ethnomusicology classes. This rather large and diverse collection is stored in various areas in the music complex, places that are vulnerable to changing climate conditions, insects, and theft.

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RICHARD LUM

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the 1981 Washington D.C. convention of the American Bandmasters Association, he appeared as guest conductor of the United States Air Force Band.

Recognition of Mr. Lum's accomplishments in the music field has been swift in coming and highly deserving. In 1971 he was invited into membership of the American Band Masters Association, an honor organization for the leading band directors in the Nation. In 1972 he was selected as National Honorary Member of Phi Beta Mu, a Music Honor Society. In 1974, the *School Musician Magazine* named him as one of the ten Most Outstanding Music Directors in the U.S.A. and Canada. In 1975, the Hawaiian State Senate passed a resolution commending Professor Lum for his active role in promoting music education in Hawaii. In 1979, at the American Band Association convention, he was elected to the Association Board of Directors. Later that year, he was selected by *All American* magazine as Band Director of the Year.

What does a university band director do when he retires? In Professor Lum's case, like any "true-blue" musician, he will continue to work in music. He will work 40% at the Music Department, assisting in the countless chores involved in leading a first-rate University Band. He plans to continue being Musical Director of the Hula Bowl Pageantry, and host the Meadow Gold Marching Band Festival and the Aloha Bowl Festival. One of his dreams is to initiate an Aloha Bowl Festival to draw bands nationally to compete in concert, marching, and marching field shows, and jazz band competitions. And of course, we'll still see Mr. Lum advising students on huli-huli chicken sales, cake sales, and other activities designed to support the UH Band program. Will music consume all his time? Hopefully not. He wants to do more golfing (a hobby he's neglected for 10 years) and revive the Oahu Band Directors Golf Club. Most assuredly, he will devote time to his family—his wife for 34 years, Patricia, and his two children, Michael and Carolyn. And if time allows, he hopes to resume pitching chores in the Makule Soft Ball League and to pursue his relatively new hobby—photography.

Retired or not, we still expect to see Richard at his customary conductor's chair, raising his baton to rehearse the University Band for a concert or for a University sports event. A retired "Music Man" never dies—he keeps "striking up his band." The University Band, Richard Lum's main legacy to the Music Department and the University of Hawaii, will continue to play and soar to greater heights in tribute to its retired Band Director. Aloha Dick, and mahalo on behalf of the thousands of students and members of the public whom you have touched and inspired over the years. Keep "striking up the band," Dick! Make more music, and let others continue to be inspired by your example and dedication.

1985 SPRING CONCERTS

Faculty Recitals

"MOSTLY CHOPIN"—A SERIES OF
FOUR PIANO RECITALS

February 7/Thursday
PETER CORAGGIO

February 14/Thursday
PAUL LYDDON

February 21/Thursday
EDWARD SHIPWRIGHT

February 28/Thursday
WHITNEY THRALL

March 4/Monday
RILEY KELLY LEE, *shakuhachi*

March 18/Monday
LaVAR KRANTZ, *violin*

April 1/Monday
ANNETTE JOHANSSON, *mezzo-soprano*

April 8/Monday
JOHN MOUNT, *baritone*

Ensembles and Guest Artists

January 23/Wednesday
RICHARD TETLEY-KARDOS, *piano*

February 4/Monday
GOLDEN GATE AIR FORCE
WOODWIND QUINTET
Admission: Free

February 9/Saturday
JEFF WARNER, *Folksinger*
Smithsonian National Associate Program
Admission: Free

February 19/Tuesday
ALASKA CHAMBER ENSEMBLE

*February 23/Saturday
KRONOS QUARTET
Academy of Art

March 11/Monday
SAI/FACULTY RECITAL

*March 30/Saturday
MUIR STRING QUARTET

April 11/Thursday
FLUTE ENSEMBLE
Jean Harling, *Conductor*

April 15/Monday
UNIVERSITY CHORUS, CONCERT
CHOIR & CHAMBER ORCHESTRA
Joseph McAlister, Roberst S. Hines &
LaVar Krantz, *Conductors*
St. Andrew's Cathedral

April 19/Friday
RECITAL OF ASIAN MUSIC AND
DANCE
Byong Won Lee, *Director*
Admission: Free

April 22/Monday
OPERA WORKSHOP
John Mount, *Director*

April 25/Thursday
YOUNG COMPOSERS CONCERT
Admission: Free

April 26/27-Friday/Saturday
US GAMELAN CLUB
Byron Moon, *Director*
Music Department Courtyard
Admission: Free

April 29/Monday
COLLEGIUM MUSICUM &
CHAMBER SINGERS
Academy of Art

May 6/Monday
**UNIVERSITY SYMPHONY
ORCHESTRA
Douglas Engelhardt, *Conductor*

May 9/Thursday
**UNIVERSITY BAND
Richard Lum, *Director*

*Honolulu Chamber Music Series. For ticket
information call 948-8242.
General Admission - \$9 / Students - \$6

**Neal Blaisdell Center Concert Hall
ALL EVENTS IN MAE ZENKE ORVIS
AUDITORIUM AT 8:00 P.M. GENERAL
ADMISSION - \$4 / STUDENTS AND SENIOR
CITIZENS - \$2 — except where otherwise
indicated.

Ushers are members of Epsilon Nu Chapter
of Sigma Alpha Iota

ALUMNI NEWS FORM

If you are an alumnus, whether you graduated or
not, please take a moment to fill out this form and
mail it to Music At Manoa, UH Music Department,

2411 Dole Street, Honolulu, HI 96822. If you know
other alums, please send us their addresses so
that they can be contacted.

Name _____ Maiden Name _____

Address _____ Telephone _____

_____ Years Attended _____

Information _____

FACULTY NEWS

Gary Danchenka was awarded an EIF Grant for 1984-85 for the purchase of an Apple IIe Microcomputer and accompanying software. For use in a project involving CAI, the instructional package will be implemented within the MUS 183-84, 283-84 Music Theory sequence.

Douglas Engelhardt was elected to the Board of Directors of Hawaii Alliance for Arts in Education in June 1984; in October, he was appointed to the University Council on Teacher Education. He was also the guest conductor for the first General Music Choral Festival.

Byron Yasui appeared as a bass ensemble member of Gabe Baltazar's jazz quartet with the Honolulu Symphony Orchestra at the NBC Concert Hall on September 28, 1984. He was featured as one of the soloists and his arrangement of "Europa" by Carlo Sontara was previewed at this concert.

Dale Hall's article "Luigi Cassola and the Madrigal" will appear in the upcoming issue of the Australian musicological journal, *Studies in Music*.

Dr. Edward Shipwright was one of the judges at the week-long Young Keyboard Artist Association Competition in Grand Rapids, Michigan in May. 450 contestants competed for \$35,000 in prizes.

Barbara Smith has been invited as the Distinguished Speaker for the General Assembly of the 1986 Annual Meeting of the Society for Ethnomusicology to be held in the University of Rochester in the fall of 1986. This is the highest recognition on the scholarly and educational achievement by the SEM.

Gayathri Kassebaum presented a paper at the South and Southeast Asian meeting at the University of Wisconsin (Nov. 2- 4).

Visiting Professor **Lesley Wright** will be having a *Cahier* published in France by the Centre de Correspondance du 19. sie cle. It will consist of an introduction and approximately 100 Bizet letters.

Richard Estes will be singing the role of "Lt. Pinkerton" in HOT Production of *Madame Butterfly*.

John Mount will be singing the roles of the Speaker and the Priest in HOT'S *Magic Flute* and the "Bonze" in *Butterfly*. This marks his 25th role with HOT in their 25th season.

New to the band staff as assistant band director for the Spring semester is **Grant Okamura**. Grant is an alumni of the University of Hawaii.

Replacing Dr. Ricardo Trimillos during the Spring Semester will be **Dr. Theodore Solis**, visiting Professor in Ethnomusicology. Dr. Solis is an alumni of the University of Hawaii.

Dr. Jacob Love is a visiting Professor in Ethnomusicology in the Spring replacing Hardja Susilo.

Neil McKay, Allen Trubitt and Armand Russell have again been honored with ASCAP awards for excellence in Composition.

Armand Russell's *Equinox Sonata* for marimba was published in November by Music for Percussion. A new work, *Concerto for Tuba* was written in the Fall for Mark Riemer of Indiana University. Sister Rose Henry, a graduate of the University of Hawaii presented *Cantata of the Flame* with the students of Sacred Hearts Academy in May. *Fantasy and Cantilena* was composed for the Symphonic Band of Stephen A. Austin University which performed it extensively on tour through Texas last Spring. Also last Spring the Spring Wind Quintet performed *Prologue* for Woodwind Quintet in six concerts throughout Hawaii.

Neil McKay had many achievements to his credit in 1984. In March his *Jubilee, Variations On An American Theme for Orchestra*, was premiered in celebration of the Eugene Oregon Junior Symphony Association's fiftieth anniversary; his *Variations on Twinkle, Twinkle Little Star for Orchestra and Narrator* is to be published by Shawnee Press; and *Songs of Love and Diversion from Shakespeare for Tenor, Vibraphone and Double Bass* won honorable mention at the 984 International Double Bass Convention at Northwestern University.

Two recent commissions include a transcription of *Evocations for Band*, commissioned by Central Pacific Bank for the Hawaii Youth Symphony, and *Midare for Koto and Orchestra*, scheduled for a February, 1985 premiere by the Reading Pennsylvania Symphony.

In addition to the above, in November Dr. McKay attended a conference of the American Society of University Composers at the University of Arizona in Tucson where his *Echoes for Flute Choir and Percussion* was performed. His most recent performance was a work for Solo Koto, *World(s)*, presented in Hirosaki-shi, Japan.

Finally, **FUNDAMENTALS OF WESTERN MUSIC** by Marion and Neil McKay, an undergraduate textbook on music theory, is in production by Wadsworth Press.

RENOVATION

(continued from page 4)

Recently an anonymous donor presented a generous gift for capital improvement which will make possible the enclosing of the practice lanai in the ethno wing. As part of the renovation, special cabinets will be installed which will secure the valuable collection. There will also be climate controls. Construction will begin during the spring of 1985 and should be completed in about six weeks.

The University and the Music Department are grateful for this timely gift for the construction of a special facility to preserve our present collection of ethnic instruments and those that will be acquired in the future.

FM-AM

FM-AM News

On December 3, FM-AM members, including the Founders' Committee, gathered at the Music Building for FM-AM's first annual meeting. Robert S. Hines, currently Acting Dean of the Faculty of Arts and Humanities, chaired the meeting and opened it with an historical review of FM-AM's accomplishments since its inception in March 1982 during the University of Hawaii's 75th anniversary. He recalled the purposes of the organization, which are to: (1) bring friends of the Music Department together—concertgoers, alumni, students, parents and faculty, (2) promote the Department and its activities, (3) support the Scholarship Fund and establish a much needed Endowment Fund, and (4) publish a biannual newsletter, and he mentioned the benefits the Department has received through the donations of instruments, equipment, recordings, funds for capital improvements by private individuals and organizations, and the numerous student scholarships that have been established and made possible through the generosity of many donors.

Next on the meeting's agenda was the presentation of FM-AM's new charter. The By-laws were read, discussed, and approved for adoption as the official governing document of the organization by the members present. The final important item of business was the election of new board members. Since 1982, members of the Founders' Committee have served on the Board, but with the adoption of the new charter the first annual election was required. The biographies of Donald Conover, Shigeru Hotoke, Carol Jenkins, Lois Salter Kemble, Ellen Masaki, Robert Miller, Nola Ann Nahulu, Ralph Oshiro, John Thompson, and Richard Towill were presented for consideration, and following a vote, all ten candidates were elected to FM-AM's Board of Directors. Ex-officio members will be Robert S. Hines, Acting Dean of the Faculty of Arts and Humanities; Gary Danchenka, Editor-

in-Chief of the biannual newsletter "Music at Manoa" and assistant professor of music theory; and Armand Russell, Acting Chairman of the Music Department. Officers for the new board will be chosen at the first monthly meeting in January. Armand Russell closed the meeting by thanking the members for their loyal participation and interest in the Music Department.

CONTRIBUTORS TO FM-AM SINCE JUNE 1984

- | | |
|--|---------------------------------|
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FM-AM invites you to become a member or renew your membership for 1984. Your contribution for membership (tax deductible) will make you an active supporter of the UHM Music Department. Your help is needed.

_____ I wish to become a member of FM-AM.

_____ I wish to renew my membership.

- | | |
|--------------------------------------|---|
| <input type="checkbox"/> \$25 Family | <input type="checkbox"/> \$5 Student |
| <input type="checkbox"/> \$15 Couple | <input type="checkbox"/> I wish to contribute above |
| <input type="checkbox"/> \$10 Single | the amounts indicated. |

Mail to: **FM-AM**/Music Department
2411 Dole Street
Honolulu, HI 96822

Letter From Japan

Dr. Allen Trubitt with his wife, Janice, is on sabbatical leave for the 1984-85 school year and is currently in Kyoto, Japan.

He writes: "Until this year I had thought only the ethnomusicologists went abroad much for professional reasons. After only two months, I am convinced we should all travel more, and we should encourage much more international and inter-collegiate exchanges of faculty and students.

Of course, one hopes to encounter solutions to problems one is aware of in one's home school, but sometimes I have been surprised to learn that what we do at UH is really much better than one finds elsewhere. That doesn't quite count as research, but it is a valuable learning, nonetheless.

College students here seem somewhat young and innocent compared to US students, but they are quite comparable in talent and dedication to work. This capacity for careful verbal communication is much better developed than in most UH students, I fear. Not only do they understand a good deal of English, but they do oral reports more regularly than our students.

I don't know if it is the famous innate modesty of the Japanese that keeps the applause so low key. For years I've been annoyed at the raveous yelling and hooting at our concerts in Orvis, but here students barely applaud long enough to get the performer off the stage.

On more personal notes, my main effort is the final editing of my co-authored (with A. Russell) textbook. I've written a couple of short pieces along the way. One of these, for viola da gambas, will be performed in Tokyo in December.

I've encountered a few alums here: Kayoko Ariyama in

Tokyo. Osamu Yamaguchi and Keiji Matsunaka in Osaka. Kayoko plans to return to Honolulu this year. Keiji has a job at Time-Life Corp. and Osamu is on the faculty of letters at Osaka University, in a department of two full-time people, a musicologist and an ethnomusicologist. Strange mixture? They offer no performance at that school. Following the German model, most of our familiar music courses are taught at a conservatory.

I attended two evening concerts in Osaka of music by German and Japanese contemporary composers. The theme was theatre music and I was surprised to see that most of it was what we called "Happenings" in the 60's and 70's. I guess it is still considered avant garde in some quarters.

I've learned to ride a bike, and I manage to stay to the left about 80% of the time. The Japanese really are very polite and considerate most of the time, but every now and then it gets turned off suddenly. Traffic can be a real free-for-all. But they have very few lawsuits here. Maybe that's why there are fewer accidents!

ALLEN TRUBITT"

EDITORS

Gary Danchenka	Carol A. Jenkins
Marvin Greenberg	Armand Russell
Roberts S. Hines	Allen Trubitt

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