IN MEMORIAM

Mae Zenke Orvis

Mae Zenke Orvis died 12 February 1996 in Reno, Nevada at the age of 91. She and her husband presented UHM with $180,000 for the construction and furnishing of Orvis Auditorium, completed in 1962 and named after her. It was the first campus building to be constructed with private funds; the donation provided for its construction was at that time the largest of its kind that had been made to UHM by private individuals. Mrs. Orvis was a musician and had been an opera singer. Her late husband, Arthur E. Orvis, remarked during the 1960 groundbreaking ceremonies that “never was there a man more blessed by a devoted wife, wise counselor and stern admonitor.”

The Orvises were active in philanthropic endeavors in Nevada also. They helped establish the Orvis School of Nursing at the University of Nevada-Reno with financial grants and by creating a visiting professorship that perpetually provides for an annual visiting professor.

Mrs. Orvis was a native of Brooklyn, New York. She had been a Reno resident since 1939, and during the winter frequently spent time at her condominium in Honolulu. She was a modest person and once commented that she felt uncomfortable having her name emblazoned on a plaque outside Orvis Auditorium since ‘buildings are more frequently named for ‘the dear departed.’...in consequence...I have a sense of embarrassment when I am... on campus.”

It is difficult to think of a gift that could have had greater usefulness to the University, the Music Department, and the community than this Auditorium. We remember with gratitude the Orvises and their generosity. [Based in part on an obituary by Pat Omandam in the 14 February 1996 Star-Bulletin]

Meet Our Lecturers: Part Two of a Series

“Some people leave footprints in the sand. I’d like to leave cement blocks,” says Victoria Mirtle Hanakaulani-o-Kamamalu Holt Takamine, Lecturer in Hula at UHM since 1984. “I want to make a difference in perpetuating Hawaiian culture.” Vicky is a member of a politically prominent Island family who traces her ancestry back to the ancient ali‘i of Hawai‘i. She remembers watching her mother, a hula dancer on Lucky Luck’s TV show in the 1950s. At that time she herself was much interested in learning the dance, but her mother made her wait to begin study until she was a freshman in high school, fearing that she would lose interest if she started too early.

Vicky began her study of “commercial” hula under Aunty Maiki Aiu Lake in 1973; she has

Continued on page 7.
Distinguished Visiting Asian Performers

Chae Suk Lee and Fuqing Shen

The UHM Music Department was pleased to host two famous visiting faculty persons during Spring 1996: Professor Chae Suk Lee, Professor of Korean Music at Seoul National University and Fuqing Shen, principal musician and composer with the Jiangsu Province Beijing Opera Company.

Professor Lee is a master kayagum player and specialist in kayagum sanjo, a form of improvisatory solo instrumental folk music. The kayagum is a 12-stringed long zither with movable bridges played with the bare hands. Professor Lee, the first person in Korea to receive a BA and MA in Korean Traditional Music, has been Professor of Kayagum at Seoul National University since 1967. She is also director of the Asian Music Research Institute and a board member of the Korean Musicological Society. She has given many concerts throughout the world and published many essays about Korean traditional music. She held the Andrews Chair of the UHM School of Hawaiian, Asian, and Pacific Studies during Spring Semester. She directed the Korean Ensembles I and II (311E and 411E) and gave a kayagum recital on 16 March at Orvis Auditorium.

Mr. Shen has been at UHM twice before in connection with the Department of Theatre and Dance's English-language productions of the Beijing operas Yu Tangchun: The Jade Hall of Spring (1989–90) and Shajiabang (1993-94). Mr. Shen has been teaching Chinese Ensemble I (Music 311D) as well as giving individual student lessons. During Fall semester the course emphasized basic instruction in stringed and percussion instruments which accompany Beijing opera; during Spring semester Mr. Shen taught a suite of music from the score of the well-known Beijing opera The White Snake. The semester culminated in a student mini-performance of the suite together with Beijing opera singers from the community. Mr. Shen also lectured on “The Relationship between Script and Music in Beijing Opera” as part of the Center for Chinese Studies 1996 lecture series on 13 February.

[Josh Pilzer and Daniel Cole contributed to this article.]

Fuqing Shen (right) and students.
Marian Kerr, Toru Takemitsu, and John Cage

The recent deaths of Japanese and American composers Toru Takemitsu (1996) and John Cage (1992), respectively, brought to mind a connection between these two important artists that Marian Kerr, emeritus UHM music faculty member, helped to initiate. She promoted 20th-century music by bringing together composers of widely different nationalities and backgrounds for both music-making and exchange of ideas with the establishment of her Festival of the Arts in This Century at Punahou School in 1957. When she moved to UHM full-time in 1959, she brought the Festival with her. From then until her 1972 retirement, the Festival brought world-famous composers here both to perform and hear their works performed.

The Festival was a major showcase for 20th-century music of U. S. and Asian composers, and eventually it encompassed not only music but all the arts. The Festival presented altogether 473 compositions by 234 contemporary composers of twenty different nationalities, 100 of them world premieres by such well known composers as George Crumb, Lou Harrison, and many others.

When Toru Takemitsu and John Cage met at the Festival of Arts in This Century at UHM in 1964, they became interested in each other’s work; later the same year the two collaborated in concerts in Tokyo. Cage’s influence on numerous contemporary Japanese composers is a well-established fact of 20th-century music.

Marian, 89 years of age, was honored by her friends, colleagues, and students on 3 March with a birthday party at the Atherton Pavilion at Mid-Pacific Institute, many of whom brought mementos for her scrapbooks or spoke about her influence in their lives.

Dorothy Kahananui Gillett Honored by Kamehameha Schools

The Kamehameha Schools’ Annual Song Contest, held 22 March at Blaisdell Arena, celebrated the musical contributions of UHM Professor emeritus Dorothy Kahananui Gillett to music in Hawai‘i. The event made exclusive use of her Hawaiian partsong arrangements. KITV-TV (Channel 4) aired the Song Contest, introduced by a pre-taped segment featuring comments by Dorothy and her colleague Barbara Smith and by former students such as Robert Cazimero. Dorothy taught at UHM from 1957 to 1982. She produced curriculum materials for the Hawai‘i Music Program, Comprehensive Musicianship Through Classroom Music (Menlo Park, Calif.: 1974) for kindergarten and grade 1 and for grades 4–6 and served as a faculty liaison between music education and ethnomusicology.

Symphonic Wind Ensemble

The Symphonic Wind Ensemble traveled to Reno, Nevada to appear at the College Band Directors National Association Conference 21-23 March. Under the baton of Director of Bands Grant Okamura the group performed compositions by Allen Trubitt (Concertpiece for Clarinet and Band, Henry Miyamura, soloist), Byron Yasui (Overture: Life of the Land), and J. Mark Scearce (Canto IX). Also conducting were Associate Director of Bands Thomas Bingham and Assistant Director Gwen Nakamura.
UHM Hosts Asia Conferences

Faculty, graduates, and students participated in this year’s meetings of the Association for Asian Studies, 11–14 April, and CHINOPERL (Conference on Chinese Oral Performing Literature), which took place in Honolulu on 11 April. Ricardo Trimillos and Bill Feltz (MA 1970) were principal organizers of “Asia Fest Mānoa,” a presentation on 13 April with UHM and East-West Center as host institutions. Among the outstanding artist groups were the UHM Javanese gamelan, the Kenny Endo Taiko Ensemble, and the Okinawan Eisa Paranku Drum-Dance Group (a community outgrowth of the UHM Music Department’s 1976 “Okinawan Summer”). Presenters at the AAS conference included Sandra Davis (MA 1984 and PhD student in musicology), R. Anderson Sutton (MA 1975) and Andrew Weintraub (MA 1990), Hardja Susilo, and Ricardo Trimillos. Also attending the conferences were Bing Bu (MA 1996), Gayathri Kassebaum (MA 1975), Theodore Kwok (MA 1987) and J. Lawrence Witzleben (MA 1983), current graduate students, and Barbara Smith.

Senator’s Office Display Ethnic Instruments

A selection of the UHM Music Department’s collection of ethnic instruments, “Musical Instruments of the Peoples in Hawai‘i,” was displayed 9–12 April in the Honolulu offices of U. S. Senator Daniel K. Inouye. Yoko Kurokawa (PhD student and curator of the collection) was in charge of preparing the exhibit. At the opening reception, Senator Inouye welcomed the guests. Performer-participants included the UHM Hawaiian Music Ensemble, students of Hawaiian chant, and students of the Chinese zheng.

Recent UHM Department Graduates


NEWS OF FACULTY

Douglas Bomberger's “Special Effects in the First Production of Der Freischütz” appeared in Weberiana (Spring 1996) and his “Rigoletto and the Censors” in Aria (January 1996). Dale Hall's “Operatic Hit of 1854” appeared in Aria (March 1996) and his “Fritz Hart and the Honolulu Symphony” in the Hawaiian Journal of History (1995). Hart was music director of the Honolulu Symphony 1931–49 and Professor of Music at UHM 1937–42. Arthur Harvey will teach a special topics course, Tuning Up Your Classroom With Music (Brain-Compatible Teaching with Music), second session of Summer School, July 8–26, MTWTF, 1–4 PM. Arthur is consultant in the production of a new series of CDs, tapes, and accompanying manuals for Music in Health Care, to be published by Lind Institute.

Byongwon Lee has been awarded a research fellowship by the Academy of Korean Studies for a May–December Korean residency to prepare a book-length manuscript on Korean music. Byongwon will also present papers at the Seoul International Sport Science Congress and the third Pacific and Asia Conference on Korean Studies in Sydney, Australia in June and July, respectively. Bichuan Li gave her third invitational concert in four years, a resounding success standing-room-only affair, at the Hong Kong Baptist University on
19 January 1996. She then went to Bangkok, where she opened the D & M Music Studio 1996 Invitational Series at the Thai-German Cultural Foundation Auditorium for her Bangkok debut.

Kaoru and Paul Lyddon's recital of piano music for four hands in Oldenburg, Germany on 17 December 1995 was a resounding success. Reviewer Monika Stockhausen called their playing "as sensitive as it was powerful," and commented on their "technical control...and...mastery of form." The Lyddons will return to Germany in May 1997 (100-year anniversary of the death of Brahms and 200-year anniversary of the birth of Schubert) to give concerts in Oldenburg and in Würzburg, Cologne, and Munich.

Jane Moulin read papers at the annual Society for Ethnomusicology (SEM) meeting in Los Angeles, October, 1995, and at the International Popular Culture Conference in Honolulu in January.


The visiting group Sirius from the University of California at San Diego performed J. Mark Scearce's Blue Sonata for piano trio on the Music of the New Festival of Contemporary Music in April. This spring the UHM Symphony performed Mark's Martin Luther King commemorative, Benediction, for Three Antiphonal Trumpets and Chamber Orchestra. His Canto IX for Wind Ensemble and Nine Percussionists was performed at Farrington High School and in Reno. The Honolulu Brass performed Mark's award-winning Brass Quintet in March. His new work Incompossible for two violas was premiered at the Atlantic Center for the Arts, where he was in residence for three weeks at the end of Fall 1995. The Indiana University Symphonic Band performed his Canto IX at its inaugural concert in Indiana's new recital hall and music library complex in March; his Gaea's Lament for solo cello was performed in Kwangju, Korea in April.

Lisa Smith will teach in the Rotenburg Guitar Week in northern Germany this summer. Lisa helped to engage Christopher Parkening, one of the world's pre-eminent guitar virtuosos, for a masterclass at UHM on 22 April. Victoria Takamine and Noenoelani Zuttermeister were judges at the prestigious Merrie Monarch Festival hula competition in Hilo 11–13 April.

Ricardo Trimillos has been asked to serve as panelist for the Institute of International Education (IIE) project, Inroads. This is a collaborative residency program between U. S. artists and those from Africa, the Middle East, Latin America, the Caribbean, Asia and the Pacific Islands. The IIE is based in New York and also carries out the Fulbright exchange program. The world premiere of Byron Yasui's Two Songs from Noh Variations for baritone and piano occurred on 24 January at the Juilliard Theatre as part of the week-long contemporary
music concert series, FOCUS! *Around the Rim: Music of the Pacific Nations*, in New York. The University Orchestra premiered his *Parade* for Orchestra in April.

**NEWS OF GRADUATES & FRIENDS**

Stephen Grauberger (MA 1994) has finished a photo exhibit on the Winegrass area (Culture and Music in a Folk Area) which was displayed in Montgomery, Alabama. Pathway has issued a compact disc of shakuhachi music recorded by Robert Herr (MA 1978) that includes several pieces of the traditional *honkyoku* genre and three compositions of his own. Robert also provided, with a cellist, the theme music for the program “Stories in the Wind,” aired every Sunday evening on KHPR Radio, 9:30–10:00 p.m.

Etsuko Higa (MA 1976) continues to travel in conjunction with the Okinawan government’s research project on Chinese music in the Ryukyus; Etsuko also wrote program notes and attended a special performance of Okinawan music in Tokyo for the Emperor of Japan.

Allan Ho was recently promoted to full professor at Southern Illinois University. He has prepared a performance edition of Charles-Valentin Alkan’s Concerto, Op. 39 as reworked by Karl Klindworth for piano and orchestra for a CD of all of Alkan’s music for this medium to be released on the Naxos label. He is also completing two books on Dmitri Shostakovich, the first a defense of the authenticity and accuracy of the composer’s memoirs, entitled *Shostakovich’s ‘Testimony’: Reply to an Unjust Criticism*, and the second a symposium including materials by Maxim Shostakovitch, Yevgeny Yevtushenko, and other prominent figures.

Kelly Landerkin (BA 1993), on a Fulbright in Switzerland during 1995–96, has applied for an extension of her grant. After completing her work there she will return to Indiana University to finish her master’s and begin a doctorate. David Ming-yue Liang (BM) teaches at the National Chiao-Tung University in Taiwan. He will be in both Inner and Outer Mongolia during Spring 1996 for field work.

Randy Mayo (BA 1994) is working on an MM degree at Indiana University. Warren Mok (BM 1983) was back in Honolulu to sing the major role of Tonio in Hawai‘i Opera Theater’s 1996 production of *Daughter of the Regiment*. Kimiko Ohtani (MA 1981) has returned to Japan from Belfast and is teaching at Osaka University and Soai University and giving performances of Bharata Natyam.

James Sinclair (teaching assistant in Band, 1970s) directed a performance of Ives’s Second Symphony at Yale’s Woolsey Hall last March which is out on CD. A reviewer wrote of it, “Everything is perfect: the tempos are absolutely on target...the textures are clean and crystalline...the overall, long line, large-shape formal conception is totally convincing, unique.”

Sissel Sødal, a chorus member of the Norwegian Opera in Oslo, is one of sixty singers chosen to compete 25 May to 1 June in the Copenhagen Singing Competition, 1996. Sissel was married last August to professional organist and conductor Tim Harry Blomberg. The couple live in Oslo. Amy Stillman (MA 1982) presented a paper “Hawaiian Hula Competitions...” in February at the annual meeting of the Association for Anthropology in Oceania.

Randy Vause (B Ed 1983, PD 1985) is on sabbatical leave from Nanakuli Intermediate and High Schools, where he has been teaching for eleven years. Randy is taking classes at UHM and working on a curriculum model for integrating music with other disciplines at the secondary level. A CD of field recordings made by Roger Vetter (MA 1977) with a 24-page booklet has been released on the Smithsonian/Folkways label with the title “Rhythms of Life, Songs of Wisdom: Akan Music from Ghana, West Africa.”
Renée Arakaki’s Lamentoso and Robert Wehrmann’s Dream Catcher were performed on the Mirror of the New Festival of Contemporary Music in April at the Academy of Arts. Kenny Endo and his taiko ensemble have been active statewide recently. Kenny was the subject of a feature article in the Midweek Magazine of 28 February 1996. Randy Kohl (MA 1990) performs in a 30-member professional guitar orchestra in Xalapa, Veracruz, Mexico. In June, the orchestra will premiere Randy’s Suite Mundial which makes use of Asian, Pacific, and African motifs. Randy is also a member of the Dance Department at the Universidad Veracruzana (U. V.) where he gives classes on world traditional and European classical music. Last November he gave a paper based on his experiences at U. V. entitled “La etnificación de Graham…” [The Ethnification of Graham: A Role for Ethnomusicology in the Contemporary Dance Curriculum], which will be published later this year. In 1995, Randy gave a series of lectures on world music for the Escuela Libre de Música (Free School of Music) in the Instituto Veracruzano de la Culture and taught a course in ethnomusicology in the Anthropology Department at U. V.

Victoria Holt Takamine

To Supporters of the UHM Music Department

The operational budget of the UHM Music Department, which is supported by funds from the College of Arts and Humanities, has suffered drastic cuts in the prolonged diminution of State allocations to the UH system. Adding to this problem is the necessity of providing experiences and opportunities beyond the classroom in the form of visiting lecturers, performers, supplementary materials, scholarships, research activities (performing and scholarly), and the like.

Through the generosity of supportive friends, the music program continues to provide a wealth of enriching experiences for our students, faculty and community. If you would like to be a part of our educational effort, your tax-deductible contribution of any amount would be appreciated.

Please make all checks payable to: UHM Music Department

Mail all checks to: UHM Music Department
2411 Dole Street
Honolulu, Hawai’i 96822
When Aunty Maiki began to teach *hula kahiko* (ancient hula) in 1973, Vicky jumped at the opportunity to renew her study of the dance; she graduated as *kumu hula* with Aunty Maiki's 'Ilima class in 1975. She opened her own *hālau* (hula studio) in 1977 and worked ten years as entertainment director at Paradise Cove Lū'au. She also felt a need to continue her academic education, and after work at Leeward Community College she continued her studies at UHM, where she earned a BA in Music (Dance Ethnology) in 1986 and an MA in Drama and Theatre (Dance) in 1994 for her thesis "Hula Ala‘apa‘a: An Analysis...".

Vicky is unusual in being a scholar as well as a dancer. She has presented papers at various conferences including the Dance Critics Association Conference held at UCLA, the International Dance Conference in Taiwan and Hong Kong, and the International Association for Traditional Music Conference in Australia. In 1988 she co-produced a film documentary on Hawaiian dance titled “Kumu Hula: Keepers of a Culture” which premiered at the 1989 London Film Festival; it has been shown nationally on PBS.

Vicky is married to Ed Takamine, an employee of the U.S. Postal Service, and has three sons, the youngest of whom also dances hula. “Hula is very different from modern dance or European ballet,” she says. “You can learn those forms without an understanding of language. But in hula there is no movement without a text, a Hawaiian text. You chant. You dance. But you must know what you are dancing about and that means a knowledge of the Hawaiian language.” Vicky conducts her hula classes much differently than her *hālau*. She sees the university as a milieu where students can sample more than one kind of hula, where the commitment is not to a specific *kumu hula*, but to the class. She does a variety of things in her classes—both ancient style and modern. And of course in addition to their enhanced understanding of Hawaiian culture, students learn better to coordinate their bodies. The UHM Music Department is fortunate to have Vicky and commends her work both as a scholar and a teacher.