In Memoriam

CHIE YAMADA

by Barbara B. Smith

Chie Yamada, who joined the faculty of the UHM Music Department in 1966 as Lecturer in Japanese shamisen and nagauta, died 7 September, 1993 after a long illness. In addition to nagauta, a major genre of traditional Japanese vocal music which she studied with prominent private teachers and at Tokyo University of Arts, she held natori status in two other, more difficult and less frequently performed, vocal genres—kato-bushi and ogie-bushi. She was also a natori in ichigenkin—the one-string koto.

Mrs. Yamada performed all these genres in Music Department faculty recitals and in Summer Session

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CHIE YAMADA MEMORIAL FUND

The UHM Music Department is pleased to announce a memorial fund provided by James Yamada, Mrs. Chie Yamada’s husband, intended to lend support to the ethnomusicology program within the UHM Music Department, preferably, but not exclusively, in endeavors of the types in which Mrs. Yamada herself was active. Examples include sponsoring recitals, concerts, lectures, demonstrations, and workshops by visiting artists, scholars, or other experts in Japanese or other non-Western scholars (honoraria, travel, lodging, and per diem expenses; research in ethnomusicology, including travel and subsistence for scholars and advanced students doing field work); purchase, repair, and maintenance of non-Western musical instruments used in teaching and performance at UHM; preparation of materials (such as program notes, texts, translations, graphics, and audio-visual equipment) for a performance, workshop, class, or other presentation of non-Western music; other projects or presentations which will extend or expand interest in non-Western music.

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ALLEN TRUBITT ANNOUNCES RETIREMENT

It is with great regret that UHM faculty members, students and alumni received UHM Music Department chairman Allen Trubitt’s Fall Semester announcement that he would retire as a full-time faculty member in December, 1993. Allen’s expert hand has guided the Department through stormy waters this past year—the challenges of budget cuts and the installation of the new Ph. D. program have been foremost among the problems he has had to address. He plans to continue as a part-time faculty member—40% of full-time employment is the current university formula—for three years.

Allen grew up in Chicago. He came to UHM in 1964 from the Indiana University of Pennsylvania, where

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he had taught since 1957. He earned his bachelor's and master's degrees in Music Education at Roosevelft University (now Chicago Musical College) and his Doctor of Musical Arts (DMA) at Indiana University, where he studied under composer Bernhard Heiden.

He was hired to teach cello, music theory, and composition at UHM and played for several years as part of a faculty string quartet that also included Lavar Krantz and Raymond Vaught. Hawai‘i public schools had more string programs at that time and he remembers as many as six to eight cello students at UHM when he first came. Encouraged by his colleagues in theory/composition, he began to compose more prolifically, at first for students and faculty at UHM, and during the last ten years for professional performers around town. Robert LaMarchina and Henry Miyamura conducted the Honolulu Symphony in performances of his Symphonies 1 and 2, respectively. He has also written a considerable amount of chamber and vocal music and has published many choral pieces.

Allen was politically active in the late 1960s, running for State Senate in the Manoa district. Since that time he has been quite visible on campus, serving many terms as Manoa Faculty senator; he also served as Department Chairman in the early 1970s. In spite of his frequent work as an administrator he has never ceased to enjoy teaching; he received a Presidential Citation for Meritorious Teaching in 1988 and thinks of his contact with individual students as his "most important accomplishment," citing as especially rewarding his teaching of freshman theory and Fundamentals of Music 108. UHM music faculty members remember his labors on behalf of the implementation of the new Music Department Ph. D. program. He has particularly enjoyed co-authoring music theory textbooks and manuals with colleagues Armand Russell, Robert Hines, and Byron Yasui; all faculty members regard him as someone ever ready to assist them in whatever way he could, either as colleague or personal friend.

Marvin Greenberg Retires

Professor Marvin Greenberg, a scholar of international reputation in his field, retired at the end of the 1992-93 academic year. He had served in the UHM Music Department since 1982 after many years in the College of Education. He handled elementary music education in the Music Department and re instituted a required music education methods class for all elementary education majors, expanding enrollment from 10-20 students to about 250 students per year. He received the UHM President's Outstanding Teacher Award in 1988.

He published over 100 articles and books. In the late 1960s and early 70s he conducted extensive research under Federal grants on music for preschool children, and in the 1970s wrote several articles on music for the very young; he was one of the first writers to call attention to the prime importance of music for children from birth to the age of 5. In the late 1960s he was one of a handful of national researchers who completed music education learning programs (on "The Instruments of the Orchestra") using an aural-visual approach through programmed instruction; these programs were predecessors of computerized music education software. He was a major contributor to the Council of Research in Music Education as a reviewer of doctoral studies.

"I have retired from UHM but not from life," Marvin wrote to the FM-AM editor. He has decided to stay in Hawai‘i and recently entered the world of business. He looks forward to reading and writing fiction, gardening, tennis, bridge, and doing volunteer work with children and senior citizens. He will be missed at UHM.

Arthur Harvey Joins Faculty for 1993-94 Academic Year

We are happy to welcome Dr. Arthur W. Harvey, who is teaching courses in music education in the UHM Music Department during the 1993-94 academic year. Dr. Harvey, a graduate from Temple University with a Doctor of Musical Arts (DMA), has specialized in his extensive research in brain dominance and learning styles and in music for students with learning disabilities. In addition to teaching at UHM, he is minister of music at Waialae Baptist Church and executive director for the Music for Health Services Foundation.
Greg Shepherd Brings Kaua'i Singers to Honolulu

Greg Shepherd, currently a doctoral student at the UHM Music Department in musicology and a faculty member at Kaua'i Community College (KCC), formed the KCC Chamber Singers in 1988. Drawn largely from the community, the Singers have performed a large number of pieces from different periods, including Haydn’s C Major Te Deum; Faure’s Requiem; Schubert’s Mass in G, and Mozart’s Ave verum corpus. In May, the ensemble traveled to Honolulu for a concert at Central Union Church, where they impressed the audience with their musicality, fine blend, and mastery of a program that included compositions with texts in six languages—Russian, German, Latin, Italian, English, and Hawaiian. They performed jointly with Tim Carney’s UH Chamber Singers on Kaua’i in November and again in Honolulu in December. Congratulations, Greg, on your excellent work with this group.

UHM Music Department Welcomes A New Faculty Member

Barbara S. Payne, a specialist in music education, is new to our faculty this school year. She received her Ph. D. from Ohio State University for her 1990 dissertation, “Justifying Music in the American Public School: A Survey of Selected Ohio School Personnel.” She comes to us from the University of North Carolina at Greensboro where she was associate conductor of bands and taught instrumental music methods and other courses. During Fall Semester here she taught instrumental methods, brass class, supervised student teachers, and served on the field service committee in the College of Education.

Barbara is personable and articulate. She believes that teachers are created, not born, and says that she enjoys responsibility for that creation and takes pride in believing that she can affect students’ teaching ability. She is convinced that an undergraduate degree in music education is appropriate for any and all music students, no matter what their special abilities or interests; it is a degree, she asserts, that will stand them in good stead all through their careers in music. Barbara is obviously a person who thrives on challenge and novelty. Asked what she likes about Hawai’i, she says that, having grown up in the inland midwest, she especially likes the beach and the ocean because she never had the opportunity to enjoy them before. She also says that she welcomes finding out what it feels like to be part of a diverse culture for the first time. We are pleased to have her on our faculty and wish her every success in her career.

FACULTY NEWS

Tom Bingham conducted an all-star concert band of Hawai’i high school students on a five-concert tour through Europe (London, Paris, Switzerland, Austria, Germany) from 1 to 18 July. Tom also conducted the Maui Intermediate Select Band in April. Takeo Kudo’s Into the Tranquil Circle for solo shakuhachi, string orchestra, percussion, and piano was performed at the 36th annual meeting of the College Music Society (CMS) in Minneapolis, 14-17 October.

Byongwon Lee was recently appointed to the Advisory Committee of the [Korean] National Unification Board by the president of South Korea. His article “Contemporary Korean Musical Cultures” appeared in Korea Briefing, 1993 (New York: Asia Society and Westview Press). He has received fellowships from the Korean Foundation Fellowship for Korean Studies Program for research on the growth of musical energy as a socio-economic indicator in South Korea; from the Asian Cultural Council for research on post-1987 musical change in the Korean Autonomous Region of China; and from the UH Center for Chinese Studies and the Peking University Exchange Program for research on the musical identity of Koreans in China. Byongwon gave lectures as part of the Asia Society’s “Year of Korea” tour featuring the National Classical Music Institute in late October and early November.

Jane Moulin’s review of Richard Moyle’s Traditional Samoan Music was recently published in Musicologica. She has been asked to serve as Music and Dance Consultant for the Centre de Documentation on Nuku Hiva in the Marquesas Islands and on the editorial board for Perfect Beat, research journal dedicated to contemporary music and popular culture in the Pacific. She was also consultant for the recent PBS series Dancing!.

Larry Paxton was director of the Diamond Head Theater’s production of Jesus Christ Superstar; John
Mount was in the cast in the role of Caiaphas, the High Priest. Edward Shipwright presented a lecture-recital, *The Last Years of Franz Liszt*, during the International Workshops held in Honolulu in July; he repeated his lecture-recital when he appeared as guest artist at the one-week Piano Technology Seminar held at the Thayer Piano Company in August and again at the Hawai‘i Music Teachers Association (HMTA) convention in November. The Indonesian Ministry of Education and Culture presented Hardja Susilo with its Art Award of 1993 in Jakarta during his Fall sabbatical. He has also been awarded a grant from the Asian Cultural Council for August and again at the Hawai‘i Music Teachers Association (HMTA) convention in November. The guest artist at the one-week Piano Technology International Workshops held in Honolulu in July; he repeated his lecture-recital when he appeared as guest artist at the one-week Piano Technology Seminar held at the Thayer Piano Company in August and again at the Hawai‘i Music Teachers Association (HMTA) convention in November. The Indonesian Ministry of Education and Culture presented Hardja Susilo with its Art Award of 1993 in Jakarta during his Fall sabbatical. He has also been awarded a grant from the Asian Cultural Council for research on innovation and creativity in Javanese music in the second half of the 20th century. Ricardo Trimillos attended the Folklife Heritage Awards presentation in Washington, D. C. in September honoring Hawai‘i’s Kanakaole sisters.

Byron Yasui has been appointed to serve a five-year term on the Mayor’s Commission on Culture and the Arts as music representative. Byron performed in concert with jazz pianist Betty Loo Taylor on 29 July as part of the UH Summer Session’s “New Views on Asian American Arts” program; he also performed as a duo-guitarist with Brazilian classical guitarist Carlos Barbosa-Lima in three July Honolulu recitals. Byron’s *Lo‘ihi* for String Orchestra, commissioned by the Kamehameha School orchestra, was performed at Carnegie Hall in June; his *Crying Mountains* Fantasy Variations for solo harp, commissioned by HMTA, was premiered at the HMTA state convention in November.

**NEWS OF ALUMNI AND FRIENDS**

Ruth Fortuno (BM 1990) sang the role of Tup-Tim in the Army Community Theater production of *The King and I*. Former UHM music students Rosalyn Freitas, Don Nahako, and LaSinga Koloamatangi (BM 1985) had the leads in the Diamond Head Theater September/October production of *Jesus Christ Superstar*; also in the cast were former students Nanilisa Pascua and Pat Pongasi-Goldson (BM 1990) and UHM students Randy Mayo and Robert Torigoe.

Etsuko Higa (MA 1976) was featured in an article in the March/April 1993 issue of *UNAI* which described her multiple activities as an ethnomusicologist, singer (it included a photo of her in the lead role of a recent production of *The Merry Widow*), university lecturer, and radio personality in addition to being a wife and mother. Her research paper “Chinese-derived Music in the Ryukyu Government and Music of ‘Uzagaku’” was published (in Japanese) in the May 1993 issue of *Geinoh*.

Andrew Killick (MA 1990), who is working toward the doctorate at the University of Washington, gave a paper, “A Musical No-Man’s Land: ‘Soundscapes’ in the Music of Hwang Pyong-Gi,” at the Northwest Chapter meeting of the Society for Ethnomusicology. He was also elected Student Concerns Representative. Edean Kinoshita (MA 1969), on sabbatical leave from the Department of Education, is studying new methods in teaching in the Professional Diploma curriculum at UHM.

Riley Lee (MA 1986) presented a shakuhachi recital at the Honolulu Academy of Arts – joined for a shakuhachi duet number by Robert Herr (MA 1978) – in October. While in Honolulu, he shared knowledge and insights with UHM students in seminars and classes and in an Arts Forum at the East-West Center. Riley is very active in Australia performing in recitals, at festivals, and on national radio as well as teaching. He plans to prepare a monograph from his recently completed doctoral dissertation (University of Sydney) entitled “Yearning for the Bell: A Study of Transmission in the Shakuhachi Honkyoku Tradition.”

William Lobban (MA 1983 in Pacific Islands Studies with ethnomusicology) visited Honolulu in October. He talked with UHM faculty and students about his research and his teaching at the Fine Arts University, Phnom Penh, and presented a talk in an East-West Center Arts Forum entitled “Cambodian Dance and Music: Will the Soul of an Ancient Culture Survive?”

Bailey Matsuda (MA 1987) participated in two weeks of academic study in arranging in Cuba soon after his “Rhythm Summit” performance October, 1992 in the New Music Across America Festival. In April he and his group Cabasek—including MA student Kenny Endo—had a three-night stand, repeat performance at the Honolulu Academy of Arts. Bailey and his Pagan Babies group have issued a compact disc (Heartbreak—a European company—HB 2000) entitled “Carnival Knowledge” that contains “elements of blues, Latin, Caribbean and African nuances.”

Former UHM music student Jamie Offenbach was an apprentice with the Santa Fe Opera during Summer 1993. Takefusa Sasamori (MA 1969) had two new publications in 1993: “Acceptance of European and American Music in Hawaii: Factors of Acculturation” (in Japanese) in *Les Citoyens* Vol. 10; and “Musical Efficacy in the Ritual Practice of Blind Female Shamans (itako) in Northern Japan” (in English) in the *Bulletin of the Faculty of Education*, Hirosaki University No. 70.
Sissel Sodal (BM 1991), Norwegian soprano, plans to complete a master of music degree in vocal performance at the New England Conservatory in Boston in Spring, 1994. Kati Szego (MA 1987) passed the Ph. D. qualifying examinations in Systematic Musicology (with distinction) at the University of Washington (Seattle) and is considering a dissertation project in Hawai‘i. Kate Wells (MA dance ethology, 1986) is a music librarian for the Canadian Broadcasting Corporation in Vancouver, B. C. Carl Wolz (MA 1965 Asian Studies with dance, and former faculty member) was in Honolulu briefly to accept an East-West Center Distinguished Alumni Award. He is currently developing a graduate program at the Japan Women’s College of Physical Education. Way Wong (BM 1985) lives in Torrance, California and is a member of the Burbank Chamber Orchestra and the Olympia Orchestra. Way teaches violin privately and coaches the first violin section of the Irvine Youth Symphony, which is conducted by Roger Hickman, former UHM Music Department faculty member.

NEWS OF STUDENTS

Steve Grauberger presented a paper, “Regional Diversity in the Diatonic Harp of the Philippines: Visayan vs. Ilocano Harp,” at the annual meeting of the American Musical Instrument Society in Nashville in May and “The Diatonic Harp of the Philippines: Conservation of an Acculturated Hispanic Tradition” at the Young Ethnomusicologists meeting in Berlin, Germany in June. Ann Dugdale Hansen’s Salt Lake Elementary School chorus will be featured on “The Music Factory” on KHET later this year chanting, dancing, and accompanying themselves on the *ipu* to the traditional Hawaiian chant “Huki I Ke Kalo.”

Randy Kohl (MA 1990) recently returned from Mexico where he was researching the role of the requinto jarocho guitar in the son jarocho music tradition at Veracruz. A Mexican journal, *La Palabra y El Hombre*, recently published his article, “Hola, hola a la hula-hula: una historia breve de la musica hawaiana.” Yoko Kurokawa, interested in the popularity of Hawaiian music in Japan, plans to do surveys on current Hawaiian music activities in Japan this winter. Verne de la Peña composed and conducted the musical score for the play *Lucila Lalu: A Crime of Passion*, performed at the Croakin Theater at Chaminade University last August. Greg Shepherd (MA 1987, MM 1988) read a paper, “Contemporary Japanese Music Since 1945,” at the 14th Annual New Music and Art Festival at Bowling Green [Ohio] State University in October.

Alumnus LaSinga Koloamatangi Shines in Musical

If you had the chance to see Larry Paxton’s Diamond Head Theater production of *Jesus Christ Superstar*, you were no doubt impressed by the intense and critically acclaimed performance of one of our recent graduates, LaSinga Koloamatangi (MM 1988) in the role of Judas, the disciple who betrays Jesus. LaSinga is a soft-spoken man; he says that his friends, knowing this aspect of his personality, encouraged him to try out for the role of Jesus, but he felt that he would be more challenged as a performer by Judas, and that he could bring something of himself to the role. He was absolutely right; he was compelling in the part.

LaSinga already has a long list of credits in musical theater in New York, Connecticut, and Ohio that include such roles as the Constable in *Fiddler on the Roof*, Bernardo in *West Side Story*, and Luh-Tha in *The King and I*. He also sang small roles for Hawai‘i Opera Theater in *The Merry Widow* and *The Magic Flute*.

LaSinga was born in Tonga. He lived in Fiji for three years as a youngster, then came to Hawaii in 1973. At McKinley High School, drama teacher James Nakamoto encouraged his interest in theater, and he appeared there in *The Hobbit* and other productions. After high school he enrolled at Leeward Community College where Marilyn Kim (MM 1976) recognized and nurtured his talent as a singer. He came to UHM in 1982 and studied voice with John Mount, Alan Bowers, and Larry Paxton; he finished a bachelor’s and master’s here.

During the summer of 1989 he went to the East Coast to live. He began auditioning in New York for theater work. He won roles, but they did not pay well enough to support him financially. He realized that if he was serious about a career in theater, he might not be able to make a living as a performer for a while. Meanwhile, he has managed to get in a lot of performing experience. LaSinga hopes to use his experience in musical theater as a bridge to straight acting roles. His performance in *Superstar* suggests that he is well on his way.
A COMMAND PERFORMANCE FOR THE KING OF TONGA

by Phyllis Haines

On 2 July, 1993 a group of UHM Music Department alumni presented a command performance concert to honor His Majesty, King Taufa'ahau Tupou IV, sovereign of the Kingdom of Tonga on the occasion of his 75th birthday. Taking part were Erik Haines, Deborah Okada, LaSinga Koloamatangi, Roselyn Freitas, and Phyllis Haines. Also performing were Marilyn Meier, piano, and Atunaisa Taumeopeau, trumpet. The concert was a birthday gift from Her Majesty Queen Halaevalu Mata'aho to her husband.

The many islands that comprise the Kingdom of Tonga are located in the South Pacific, north of New Zealand. Tonga is a constitutional monarchy based on the British parliamentary system. It is a highly literate society; education is held in great esteem. The capital city, Nuku'alofa, is located on the island of Tongatapu. It has no stop lights, although traffic in town is fairly heavy. Only a few blocks from the business district chickens and pigs roam free and goats and cows can be seen tethered in yards.

Tonga has been a Christian society since the mid-19th century, the largest numbers belonging to the Free Wesleyan Church. Everything closes down on Sunday—including the airport; sports activities and dancing are prohibited. There are few pianos in Tonga and no technicians to tune them. The piano used for the concert is owned by one of the princes and is kept at the radio station. It had been tuned in 1992 when Marilyn Meier brought a technician along with a chamber orchestra from Australia.

The UHM alumni group ultimately performed four programs: the Command Performance, which was by invitation only, solos for Handel's Samson, a program for high school students, and a benefit concert for the Queen Salote College. Tonga's culture and traditions—especially the monarchy—have great meaning for the Tongan people. The audience with the Queen, formal presentation to the King, and lunch with a princess and prince, experiences many Tongans have never had, will remain a highlight in the memories of the UHM alumni who visited the kingdom by invitation.

Ethnomusicology Faculty and Alumni at SEM Meeting

The ethnomusicology program was well represented by faculty and graduates at the 38th annual meeting of the Society for Ethnomusicology (SEM) held at the University of Mississippi 28-31 October, 1993. Papers were presented by Jane Moulin, “The Role of Cultural Borrowing in Defining Polynesian Music Cultures”; by Nancy Guy (MA 1991), “What's in a Name? Peking Opera as National Opera in Taiwan”; and J. Lawrence Witzleben (MA 1983) “Ethnicity, Aesthetics, and Identity in Amateur Music Organizations in Hong Kong.” Rene Lysloff (MA 1982) and Amy Stillman (MA 1983) chaired sessions. R. Anderson Sutton (MA 1975) was elected First Vice-
President; Terence Liu (MA 1982) and Rene Lysloff were elected to the council.

Other faculty and graduates who attended the meeting and enjoyed the Hawai‘i party included Ricardo Trimillos, Barbara Smith, Virginia Gorlinski (MA 1989), David Harnish (MA 1985), Andrew Killick (MA 1990), Stephen Slawek (MA 1978), Theodore Solis (MA 1970), Terence Liu (MA 1982), Jennifer Stasack (MM 1982), Roger Vetter (MA 1977), Andrew Weintraub (MA 1990), and former student Gillian Rodger.

The meeting of the Association for Chinese Music Research held in conjunction with the SEM meeting included research reports by Barbara Smith on Chinese Music in Okinawa and by Terence Liu on Chinese music in the United States.

**Faculty and Alumni Represented at ICTM Conference**


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and Asian Studies programs, greatly expanding the range of Japanese musics heard and appreciated by students, faculty and the community-at-large. Her artistry as a performer was recognized in Japan, and she was called periodically to Tokyo to perform at the most prestigious kabuki theater—the Kabuki-za. Because she was well-known and highly respected, many Japanese performers who planned to travel to or through Hawai‘i contacted her in advance, and she brought them to the campus to introduce them to the faculty and students and, in some cases, to perform at the Music Department.

As a teacher in the Music Department, Yamada-sensei taught not only shamisen and nagauta, but was often asked to contribute in other ways ranging from teaching Japanese children’s songs in classes in elementary music education to demonstrating genre-specific techniques in seminars in Asian musics. She was also the music director for no fewer than nine UHM productions of kabuki plays. This activity demanded an extraordinary range of expertise, for in contrast to Japan where the professional singers, shamisen players and percussionists already know the music for the play to be produced, Yamada-sensei had to teach all the music to our student performers—and, in some cases, even arrange for them to learn how to play the instruments. To prepare herself for the productions, she went to Japan for a period of intense study of all components of the music for the forthcoming play.

Most of the UHM kabuki productions, in addition to being performed in Kennedy Theater, toured the neighbor islands, and three toured the U. S. mainland where they received critical acclaim.

Much of the University’s reputation for excellence in the Japanese performing arts has derived from Chie Yamada’s artistry, her knowledge, and her effectiveness as a teacher of Japanese music. We have been fortunate to have had on our faculty this outstanding artist who so generously shared her talents and her commitment to her art with her students, her colleagues, and the University of Hawai‘i.