FESTIVAL OF MUSIC & ART OF THIS CENTURY
APRIL 16-21, 1961
CONCERT and RECEPTION
Sunday, April 16 4:00 P.M. University Music Building

PROLOGUE FOR BRASS AND PERCUSSION (1959)
Daniel Guerrero
University of Hawaii Brass Ensemble
Richard S. Lum, director

O LORD, OUR LORD (Psalm 8) (1960) . . Normand Lockwood
First performance
O Lord, our Lord
how majestic is thy name in all
the earth!

Shigeru Hotoke, tenor
University of Hawaii String Ensemble
Normand Lockwood, composer-conductor

I HEAR AMERICA SINGING (1954) . . Normand Lockwood
I hear America singing, the varied carols I hear, Those of the mechanics, the carpenter, the
mason, the boatman, the deck-hand, the shoe-maker, the hatter, the wood cutter's song, the
plough-boy's, the singing of the mother or of the young wife at work, or of the young
girl sewing or washing, each singing what belongs to him or to her.... At night the party of
young fellows, robust, friendly.... Stave machines, planing machines, reaping machines,
plowing machines, threshing machines, steam wagons.... The little one sleeps in its cradle
... the unbounded sea, on its breast a ship.... The big doors of the country barn stand open, ready for the harvest.... A child said, What is the grass? How could I answer the child? I do not know any more than he what it is. I hear America singing, the varied carols I hear—Walt Whitman

University of Hawaii Concert Choir
Raynette Yasukawa, piano
Norman D. Rian, director

THE CLOSING DOXOLOGY (Psalm 150) (1952)
Normand Lockwood

Alleluia! Praise the Lord, Alleluia!
Praise God in his sanctuary ... in his mighty firmament!
Praise him for his mighty deeds ... for his abundant greatness!
Praise him with the blast of the horn ... with the lyre and the lute!
Praise him with the drum and the dance ... the clanging cymbals!
Let every heart that breathes, praise the Lord! Alleluia!

University of Hawaii
Chorus
Concert Choir
Wind Ensemble
Norman D. Rian, director

A reception honoring Isami Doi and Normand Lockwood will follow this afternoon's musical program. All are cordially invited to meet our distinguished guests.
Festival Guests

Punahou School and the University of Hawaii take sincere pleasure in welcoming artist Isami Doi and composer Normand Lockwood as the featured guests of the 1961 Festival of Music and Art of This Century. Mr. Doi and Mr. Lockwood have been widely recognized for their creative achievements, and we are most honored that they have accepted our invitation to participate in the festival.

Mr. Doi's paintings may be seen in the University of Hawaii Music Building during the festival week, and Mr. Lockwood's works will be heard in the festival's music programs.

Isami Doi was born in 1903 on Oahu, and spent most of his early years on the island of Kauai, where he has recently returned to a life of contemplation and painting. He attended the University of Hawaii and Columbia University and took specialized art studies in Paris. He is widely known as a printmaker, having worked with great success in most of the fine print techniques. His honors as a painter and printmaker are far too numerous to recount here. Mr. Doi's last exhibition at the Honolulu Academy of Arts was one of the outstanding shows of recent years, and he was singled out for highest praise by New York critics for his pictures in the Seven Artists from Hawaii exhibition at the Downtown Gallery in February 1960.

Normand Lockwood was born in New York in 1906. He attended the School of Music of the University of Michigan after which he studied in Europe with Nadia Boulanger and lived for three years in Rome as a Fellow of the American Academy in Rome. Following ten years of teaching at Oberlin Conservatory of Music, Mr. Lockwood went to New York on a Guggenheim Fellowship. During his residence in the New York area, he taught at Columbia University, Yale University, Westminster Choir College, and Union Seminary, and was active in the American Composers Alliance, the National Association for American Composers and Conductors, and the Yaddo Festival at Saratoga Springs. Mr. Lockwood is currently at work on an opera, Early Dawn, which will be produced in the late summer of 1961 by the University of Denver.

Mr. Lockwood's work, O Lord, our Lord, was composed especially for the festival and is dedicated "to my esteemed friends in the Music Department, University of Hawaii."
Panel Discussion

What Are the Uses of Contemporary Painting?

Monday, April 17  8:15 P.M.  George Hall 226 (adjoining Gallery)

Moderator

Ben Norris, Painter and Professor of Art

Panelists

Alfred Preis, AIA, Architect
Carl Wright, Layman and Journalist
Jean Charlot, Painter and Professor of Art
Murray Turnbull, Interim Director, East-West Center,
a defection in his career of Artist and Teacher

Projectionist

Gilbert F. Carpenter, Painter and Professor of Art

Is contemporary painting, or any painting for that matter, actually useless, existing only for itself and accessible only through essentially private responses? What about public art in the twentieth century? Are the painting styles peculiar to the twentieth century too private for public relevance? Is the word “decorative” still a nasty word to the dedicated artist or connoisseur? How important to society are the sometimes difficult expressions of contemporary painters? This evening’s panelists may or may not answer these questions, but they will doubtless have some stimulating comments to make.

As an aid to orientation and to focus attention on some visual references, the following works will be projected on the screen, and may be referred to throughout the discussion:

1. Thomas Hart Benton, detail of a mural in oil.
2. Peter Blume, The Eternal City, a large easel painting.
3. Pablo Picasso, Guernica, a mural in oil.
4. Max Ernst, Sun and Sea, a very small easel painting.
5. Josef Albers, Homage to the Square: Tempered Ardor, an easel painting.
6. Mark Rothko, White and Grays in Blue, a very large easel painting.
7. Claude Monet, Nymphéas, portion of a mural in oil.
8. Jackson Pollack, Autumn Rhythm, a very large painting.
9. Willem de Kooning, Woman and Bicycle, a large easel painting.
14. Robert Motherwell, Wall Painting No. IV, a large easel painting.
15. Kurt Schwitters, Drawing R 2: Hansi-Schokolade, a very small easel picture.
Art Exhibits

Monday, April 17  7:30 P.M.  University of Hawaii Gallery, George Hall

Reception opening the annual Student Exhibition of the University Art Department. This year the exhibition will be shown in four successive installments, of which this is the first, in order to accommodate a representative selection of varied student work.

April 17–May 5  Paintings, Drawings, Prints
May 8–19  Ceramics, Sculpture, Constructions, Textiles
May 22–June 2  Visual Design, Advertising Art, Architecture
June 5–17  One-man shows by graduate painting students
Kenneth Bushnell and Walter Hood

April 13–25  Lobby, The Hawaiian Electric Company

Members' Annual Exhibition by Hawaii Painters and Sculptors League.

April 17–21  Montague Hall, Punahou School

An exhibition of prints by active members of the Honolulu Print Makers.

April 17–29  Library of Hawaii

Exhibition of annual Gift Prints by members of Honolulu Print Makers, covering a selection of prints distributed to subscribers during the twenty-five years of the Print Makers.
**CONCERT**

Tuesday, April 18 8:00 P.M.  University Music Building

**DEUX RAPSODIES (1905)**  
**CHARLES MARTIN LOEFFLER**

L'Etang (The Pool)  
La Cornemuse (The Bagpipers)

**JAMES ALEXANDER, oboe**  
**BARBARA BECHTOLD, viola**  
**ISABEL HARAN, piano**

**THREE SONGS (ca. 1950)**  
**Yoon-Joo Jeong**

Suk yu (Pomegranate)  
Naga koo eh e rom ul (Till I call your name)  
Koo rhee oom (Longing)

**HELEN NOH LEE, mezzo-soprano**  
**MARIAN KERR, piano**

**QUINTET FOR PIANO AND STRING QUARTET (1941)**  
**NORMAND LOCKWOOD**

Adagio  
Adagio con gran' tranquillita  
Allegro molto e vivace  
Adagio con gran larghezza  
Recitative (Lento cantabile)—Vigoroso e marcatissimo—Lento moderato

**DELIGHT HEDGES, piano**

**MARIANNE FLEECE, violin I**  
**ROBERT BECKER, viola**  
**RAYMOND VAUGHT, violin II**  
**BELLE CHAMBERLIN, cello**

**INTERMISSION**

**THREE WORKS BY ANTON WEBERN**

Four Pieces for Violin and Piano, Op. 7 (1910)  
**RAYMOND VAUGHT, violin**  
**MARIAN KERR, piano**

Quartet for Clarinet, Tenor Saxophone, Violin, and Piano, Op. 22 (1930)  
**EDWARD MATUSHIGE, clarinet**  
**DALE BECHTEL, violin**  
**FLOYD UCHIMA, tenor saxophone**  
**JOHN SACLAUSA, piano**

Variations for Piano, Op. 27 (1936)  
**ZANETA RICHARDS, piano**

**OBOE QUINTET (1961)**  
**GEORGE BARATI**  
First performance of complete work

Allegro giocoso  
Adagio  
Moderato e semplice

**JAMES ALEXANDER, oboe**  
**DELIGHT HEDGES, violin I**  
**GEORGE GAUGEL, viola**  
**BARBARA BECHTOLD, violin II**  
**KATHRYN KENNARD VAUGHT, cello**
CHARLES MARTIN LOEFFLER (1861–1935)  Born in Alsace. Following violin study with Joachim and composition study with Guiraud and Kiel, he came to America and became first desk violinist with the Boston Symphony. Among his many chamber works are his *Deux Rapsodies* which were inspired by poems of Maurice Rollinat and were dedicated to the memory of Leon Pourtau.

YOON-JOO JEONG  Born in 1918 in Choon-moo City, Mr. Jeong studied composition with Dong-Hyuk Im from 1939 to 1942, and was music instructor for nine years at Tong-yun Middle School. He is presently serving as musician and sound recording chief of the Motion Picture Section of the Executive Office of the State Council, Republic of Korea Government. Mr. Jeong has composed several works for orchestra. His ballet suite, *Death of the Magpie*, was awarded first prize in the Korean Music Composition Contest which was sponsored by the Asia Foundation, Korea Branch.

NORMAND LOCKWOOD  *Quintet for Piano and Strings* was first performed in Oberlin about a year after it was completed by a senior piano student and a student string quartet in the Conservatory. The work has since been performed by faculty members of the Woman's College, Greensborough, N.C., and by Johana Harris and the Galimir String Quartet at the Music Period, Yaddo, Saratoga, N.Y.

ANTON WEBERN (1883–1945)  Born in Vienna. Received his Ph.D. in Musicology from the University of Vienna in 1906. In 1904 he became Schönberg's first pupil and remained his lifelong disciple. *The Three Works by Anton Webern* were selected by the festival committee as representative of the development of this important and strongly influential composer. There are many young composers who feel that our musical age is really "the age of Webern."

GEORGE BARATI  Born in Gyor, Hungary, in 1913. Mr. Barati is musical director of the Honolulu Symphony. His orchestral work *The Dragon and The Phoenix* was commissioned by the Honolulu Symphony Society and had its premiere performance in January 1961. Two movements of Mr. Barati's *Oboe Quintet* were performed in the 1959 Hawaii festival. With the recent completion of the third and final movement, this work is having a first performance of the entire quintet in the 1961 festival.
University Young Musicians

CONCERT

Wednesday, April 19 8:00 P.M. University Music Building

TWO CHANSONS (1931) ........................................ Paul Hindemith
   Poems by Rainer Maria Rilke
   The Doe (La Biche)   Since All Is Passing (Puisque tout passe)

FOUR SONGS (1938) ........................................ NORMAND LOCKWOOD
   Poems by Grant Loomis
   Forever Be My Song of Songs  Omen
   Be Not Disconsolate       Tinmouth Town

WINTER (1957) ............................................ Harry Robert Wilson
   UNIVERSITY OF HAWAII SINGERS
   NORMAN D. RIAN, director

STUDENT COMPOSITIONS
   Fanfare for Brass (1961) .................................. ERNEST MAU
   UNIVERSITY OF HAWAII BRASS ENSEMBLE
   ERNEST MAU, composer-director
   Piano Piece in Three Parts (1960) ....................... HAROLD HIGA
   DIANE WATANABE, piano
   Duet for Flute and Violin (1961) ......................... NORMA SHIGEMURA
   HILTON YOUNG, cello  CAROLYN ENGELUND, flute

THREE PIECES FOR CELLO AND PIANO (ca. 1959) .......... Michio Mamiya
   Invocation  Invitation  Arrival  The Makahiki (Festival)
   UNIVERSITY OF HAWAII CONCERT CHOIR AND DANCERS
   NORMAN D. RIAN, composer-director

INTERMISSION

TWO SCENES FROM THE CONSUL (1950) GiAN-CARLO MENOTTI
   Act I, Scene I, The Sorel home, early morning
   Act II, Scene II, The Consulate, a few days later

Characters

Magda Sorel .................................................. ZELMA BERKSTRESSER, soprano
John Sorel .................................................... CHARLES ROBERTS, baritone
Grandmother ............................................... CONCHITA MEHIO, mezzo-soprano
Secret Police Agents  ALFRED LAGASO and LOWELL PANG, basses
The Secretary .............................................. PATRICIA ANDERSON, soprano
The Magician ............................................... JAMES KAINA, tenor
Mr. Kaufner ............................................... ALFRED LAGASO, bass
The Foreign Woman ......................................... ANNETTE AKIMOTO, soprano
Anna Gomez .................................................. DIANA EARLE, soprano
Vera Boronel ............................................... KANANI ANDERSON, mezzo-soprano

Piano Accompaniment
   ACT I: CAROLYN YANAGIDA and RAYNETTE YASUKAWA
   ACT II and Interlude: ESTHER RICHARD and DIOE WATANABE

RICHARD W. VINE, director
STUDENT COMPOSITIONS by Norma Shigemura, Harold Higa, and Ernest Mau are being performed for the first time. The three works by these young composers have been prepared under the direction of Normand Lockwood, with whom they have been studying composition during the current year.

MICHIIO MAMIYA Born in Aomori Prefecture in 1931. Mr. Mamiya graduated from the Tokyo Art University and studied composition with T. Okenouchi. In 1958 he received the Arts Festival Encouragement Award, and in 1959 he was the recipient of the Mainichi Arts Award for Music. Because of his treatment of Japanese materials, Mr. Mamiya has been labeled as a "nationalist" composer. This tendency in Mr. Mamiya's work is apparent in his Three Pieces for Cello and Piano.

NORMAN D. RIAN studied at St. Olaf College, Eastman School of Music, and Columbia University. Presently studying composition with Normand Lockwood, Mr. Rian's works have been heard at Columbia University, in Japan, and in Hawaii. In Ode to Lono, the composer has attempted to express the spirit of ancient Hawaii. Dedicated to the University of Hawaii Concert Choir, the choral work sings of Lono, the makahiki harvest god, brought to Hawaii from Tahiti by the ancient Hawaiians.

The CONSUL, which received the 1949-50 New York Drama Critics Award for the best musical play, and the Pulitzer Prize for Music, was written, composed, and staged by Gian-Carlo Menotti.

Act I, Scene I. An occupied country which could be pre-World War II Germany, or present day Budapest. The Sorels are faced with great poverty along with the difficulties caused by John Sorel's underground activities.

Act II, Scene II. The consulate where several anxious people are trying to obtain passports to freedom from persecution and suspicion.

In the full production of the opera, the Sorel family becomes extinct through the death of the baby and the grandmother from privation and heartbreak, the suicide of Magda Sorel who hoped by this act to prevent her husband's return to capture, and the capture and execution of John Sorel by the Secret Police.
Punahou Young Musicians
CONCERT
Thursday, April 20  8:00 P.M.  Montague Hall

MOUNTAIN IDYLLS (1955) . . . . . . ALAN HOVHANNESS
Moon Lullaby  Moon Dance  Mountain Lullaby
Eric Ching, piano

VIOLIN DUETS (1933) . . . . . . BELA BARTOK
Menuetto  Pillow Dance
Slovakian Song, No. 2  Hungarian Song, No. 2
Ruthenian Song  Burlesque
Karen Kau, violin
Heidi Eto, violin

SONATA FOR TRUMPET AND PIANO (1959) . HALSEY STEVENS
Gregg Bohart, trumpet
Nicholas Horman, piano

THE CREEL-SUITE FOR PIANO DUET AFTER
IZAAK WALTON (1941) . . . . . . ALAN RAWSTHORNE
Maestoso
The Mighty Pike is the Tyrant of the Fresh Water
Vivace
The Sprat; a Fish that is ever in Motion
Andante con moto
The Carp is the Queen of the Rivers; a Stately, a good, and a very Subtil Fish
Allegro non troppo
The Leap of Summersault of the Salmon
Patricia Talbert, piano
Sheryl Dare, piano

MUSIC FOR VOICE AND FLUTE, Op. 23 (1950) WALLINGFORD RIEGGER
Kathleen Toner, soprano
Keith Harada, flute

POEMS FOR PIANO (1947) . . . . . VINCENT PERSECHETTI
Unroll the flicker's rousing drum—Louis Untermeyer
Gerald Sumida
Soft is the collied night—James Elroy Flecker
HARRIE ALLEY
Wake subtler dreams, and touch me nigh to tears—William Watson
Carol Eto
Ravished lute, sing to her virgin ears—Robert Fitzgerald
Linda Tom
Whose thin fraud I wink at privily—William Watson
Peter Akwai

IMPRESSIONES DE LA PUNA (1942) . . ALBERTO GINASTERA
Emmett Yoshioka, flute  Leslie Park, violin
DENNIS PARK, violin  COLLEEN KELLY, cello
Betsy Kortschak, violin
Tonight's Composers

ALAN HOVHANESS  Born in 1911 in Massachusetts. Hovhaness has become known for his very individual style, which is a contemporary development of archaic music. Characteristic of this style are his *Mountain Idylls* which are largely modal, employing tone clusters and heterophonic effects.

BELA BARTOK (1881-1945)  *Duos for Violin* were based on folk song literature. They provide material for students without the technical difficulties found in his other string music, although there are musical problems of intonation, polyrhythms, and the niceties of contrapuntal playing.

HALSEY STEVENS  Born in Scott, New York, in 1908. Stevens received his education at Syracuse University, and later studied with Ernest Bloch. His music is characterized by a tightness of melodic structure and great rhythmic vitality. In his *Sonata for Trumpet and Piano*, the themes are especially well suited to the trumpet.

ALAN RAWSTHORNE  Born in 1905 in Lancashire, England; studied at the Royal Manchester College of Music, and later studied piano with Egon Petri. Since 1935 he has concentrated on composition and his symphonic works have been premiered by major symphonies in England. The miniature suite *The Creel* is representative of his piano compositions and portrays the titles with a nice wit.

WALLINGFORD RIEGGER  Born in Albany, Georgia, in 1885. Riegger held a position of high regard among contemporary American composers. His major symphonic works have been performed in many American and European cities. *Music for Voice and Flute* is laid out as a duet in which the soprano performs a vocalise. It is interesting to note that while the participants continually expand and develop ideas, they are not called upon to compete in truly contrapuntal fashion. Instead, they accompany each other with rhythmic ostinatos. Mr. Riegger died in early April of this year.

VINCENT PERSICHETTI (1915- ) Educated in Philadelphia, Persichetti has chosen the same city as the center of his sphere of activity. *Poems for Piano* make up the first volume of a set of pieces inspired by American poets. The pieces are descriptive to the extent that each conveys the mood suggested by the line of poetry which titles it.

ALBERTO GINASTERA  Born in 1916 in Argentina, studied at the Conservatory of Music of Buenos Aires and has centered his life of composing and teaching in that city. He combines Argentine rhythms and melody with the harmony and timbre of modern European schools. In *Impressiones de la Puna*, a vivid tone picture is created of the Puna, a bleak plateau of the Andes.
CONCERT
Friday, April 21  8:00 P.M.  Montague Hall

MASQUE FOR TWO FLUTES (1959) . . . . TORU TAKEMITSU
Continu
Incidental

JEAN HARLING, flute
EDWARD KANAYA, flute

TRIPTYCH (1961) . . . . . . . GERTRUD KUENZEL ROBERTS
First performance
GERTRUD KUENZEL ROBERTS, harpsichord

FIRST STRING QUARTET (1951) . . . . . YOON-JOO JEONG
First American performance

Moderato
Adagio
Allegro

MARIANNE FLEECE, violin I  ROBERT BECKER, viola
DELIGHT HEDGES, violin II  BELLE CHAMBERLIN, cello

SERENADE, Op. 39 (1935) . . . . . . . . . . BEN WEBER

Alla marcia
Andante espressivo
Adagio teneramente
Moderato allegro, poco maestoso

JEAN HARLING, flute  JOANNA KOENNECKE, cello
JAMES ALEXANDER, oboe  GERTRUD ROBERTS, harpsichord

INTERMISSION

CLARINET QUINTET (1959) . . . . . NORMAND LOCKWOOD

Introduzione e fuga—Lento
Rondo scherzoso—Allegro molto
Canzona—Adagio molto
Variazioni—Andante con moto

JUAN GREGORIO, clarinet
RAYMOND VAUGHT, violin I  GEORGE GAUGEL, viola
MARIANNE FLEECE, violin II  KATHRYN KENNARD VAUGHT, cello
Tonight's Composers

TORU TAKEMITSU  Born in 1930 in Tokyo. Studied composition with Yasuji Kiyose and is considered to be one of Japan's foremost young composers. Mr. Takemitsu is preparing a symphonic work for Thor Johnson who has performed his Requiem for String Orchestra and his Le son-calligraphie. The Masque for Two Flutes is an abstract conception of the masks of the Noh play with no direct quotation of the melody and rhythm of the music of the Noh plays. The "space" which Japanese music uniquely possesses is fully used in this piece.

GERTRUD KUENZEL ROBERTS  Harpsichordist and composer, Mrs. Roberts studied at the University of Minnesota, the Leipzig Conservatory, and worked in Vienna with the celebrated teacher, Madame Julia Elbogen. Mrs. Roberts recently composed and performed music for the Honolulu Community Theater production of The Thieves' Carnival. An art film is presently in the making featuring harpsichordist Gertrud Roberts, with script by Jean Charlot, and under the direction of George Tahara. Triptych, which was composed for the festival, will be performed by Mrs. Roberts on the harpsichord built for her by John Challis.

YOOON-JOO JEONG  First String Quartet was completed in 1950 and was performed in Korea three years ago. Presentation of this work in the Hawaii festival marks the first American performance of Mr. Jeong's works which have been widely heard in Korea.

BEN WEBER  Born in 1916 in St. Louis. Studied at the University of Illinois and at De Paul University in Chicago. The recipient of a Guggenheim Fellowship, citations from the National Institute of Arts and Letters, and awards from the Fromm Foundation, he is preparing a commissioned work for the Louisville Orchestra Series. Serenade was dedicated to Julia Marlowe, harpsichordist, and is described by Jay Harrison of the New York Herald Tribune as "a hale and jolly four-movement piece."

NORMAND LOCKWOOD  The Clarinet Quintet was commissioned by the Cleveland Chamber Music Society in memory of Dr. Normand Hoerr. This work had its first performance at the Cleveland Museum of Art in 1960 with George Silfies, solo clarinetist of the Cleveland Symphony and the string Quartet-in-Residence of Oberlin Conservatory of Music.
Acknowledgments

MUSIC

The musical programs are made possible in part through a grant from Music Performance Trust Funds of the Recording Industry with the cooperation of the Musicians Association of Honolulu, Local 677.

BARBARA B. SMITH . . . . . . . . Asian composers

Ode to Lono production:

DOROTHY KAHANANUI . . . . Translation of Hawaiian chant
DOROTHY GILLETTE . . . . . . . . Choreography
ALDYTH MORRIS . . . . . . . . . . . . Text

DOROTHY GILLETTE
JOHN SACLAUSA

Directors of University Chorus

ART

Honolulu Print Makers . . . . JULIETTE MAY FRASER, president
Hawaii Painters and Sculptors League . DAVID ASHERMAN, president
Library of Hawaii . . . . . LOUISE HINKLEY, publicity director

Festival Committee

MUSIC

MARIAN J. KERR, chairman

RAYMOND VAUGHT  ISABEL HARAN
NORMAND LOCKWOOD  JEAN HARLING
NORMAN D. RIAN  JAMES ALEXANDER
FLOYD UCHIMA  DELIGHT HEDGES

CARL CUNNINGHAM

ART

BEN NORRIS  BERT CARPENTER
University Concert Choir

**First Sopranos**
- Patricia Anderson
- Marjorie Becker
- Zelma Berkstresser
- Melicent Ching
- Miriam Donlon
- Diana Earle
- Margarette Lee
- Conchita Mehio
- May Murakami
- Norma Shigemura

**Second Sopranos**
- Renee Arakawa
- Lucie Cheng
- Margaret Chun
- Jean Goya
- Barbara Kahaka

**First Altos**
- John Lane
- Ronald Muncy
- Douglas Yap

**Second Altos**
- Velma Kekipi
- Jean Miyashiro
- Karen Onaga
- Betty Onodera
- Esther Richard
- Aurora Salvador

**First Tenors**
- Samuel Aranio
- Jonathan Gaines
- Leslie Iwata
- Michael Snyder

**Second Tenors**
- Baritones
- Ronald Fial
- Charles Ikeha
- Dave Long
- Tim Long
- Lowell Pang

**Basses**
- Bert Yoshioka
- (Conch Shell)

University Singers

**First Sopranos**
- Yvonne Parkes
- Kathy Puhl
- Florence Santiago
- Jean Tamashiro

**Second Sopranos**
- Lurena Lee
- Judith Milstead
- Roberta Mukai
- Lillian Nakama
- Aileen Nobu
- Sharon Uchimura

**First Altos**
- Verna Kekipi
- Jean Miyashiro
- Karen Onaga
- Betty Onodera
- Esther Richard
- Aurora Salvador

**Second Altos**
- Marian K. Anderson
- Jorgeanna Arthur
- Louie Elser

**First Tenors**
- Charles Kane (Pahu)
- George Matsuoka
- Edward Pavao
- Thomas Yano

**Second Tenors**
- Patrick Chu
- Alvin Jitchaku

University String Ensemble

**First Violins**
- Charlyne Harris
- Evelyn Laubaugh
- Robert Becker
- Margaret Wardall
- Robert Wakukawa

**Second Violins**
- Clayton Carlson
- Jerrilyn Harris
- Mary Ann Ogawa
- Robert Wakukawa

**Violas**
- Robert Becker
- Lelia Stacey
- Antoinette Stark

**Cello**
- Jutila Kimura

**French Horns**
- Annette Akimoto
- Lynn Funkhauser
- Jerry Herman son
- Karen Onaga
- George Oshiro
- George Osakoda
- Carolyn Yanagida

**Trombones**
- Samuel Aranio
- Robert Holz
- John Isle
- Warren Kuwahara

**Baritones**
- Robert De Mello
- Robert Holz
- Thomas Hee
- Eulalie Okashige
- Raynette Yasukawa

**Flutes**
- Miriam Donlon
- Carolyn Englund
- Sonya Omori
- Cynthia Radi
- Irene Tanaka
- Eilenn Tsuchida
- Roy Tanabe
- Daikichi Sato
- Robert Wakukawa

**Bassoon**
- Andrew Tanji
- Wayne Kuramoto
- Charles Matsuo
- Lloyd Nakahara
- Paul Nakama

**Bb Clarinets**
- Robert Wakukawa
- Wayne Okashige
- Jennifer Radi
- Irene Tanaka
- George Watanabe
- Eilenn Tsuchida
- Roy Tanabe
- Robert Wakukawa

**Trumpets**
- David Cook
- Charles Ikeha
- Robert Kiehm
- Robert Wakukawa
- Charles Matsuo
- Lloyd Nakahara
- Paul Nakama

**Tuba**
- Harold Higa
- Bennett Samuels
- Roy Yoshi kadi

**Percussion**
- Theodore Awaya
- Robert De Mello
- Thomas Hee
- Eulalie Okashige
- Raynette Yasukawa

* Dancers. † Faculty. § Guest artist. ¥ Brass Ensemble.