Festival of Music and Art of this Century

MAY 20 TO 27
WIND DRUM

The music of WIND DRUM is composed on a six-tone scale. In South India, this scale is called "hamsanandi," in North India, "marava." In North India, this scale would be played before sunset. The notes are C, D flat, E, F sharp, A, and B.

PREFACE

The mountain island of Hawaii becomes a symbol of an island universe in an endless ocean of nothingness, of space, of sleep. This is the night of Brahma. Time swings back and forth, time, the giant pendulum of the universe. As time swings forward all things waken out of endless slumber, all things grow, dance, and sing. Motion brings storm, whirlwind, tornado, devastation, destruction, and annihilation. All things fall into death. But with total despair comes sudden surprise. The supernatural commands with infinite majesty. All storms, all motions cease. Only the celestial sounds of the Azura Heavens are heard. Time swings back, death becomes life, resurrection. All things are reborn, grow, dance, and sing. But the spirit of ocean slumber approaches and all things fall back again into sleep and emptiness, the state of endless nothingness symbolized by ocean. The night of Brahma returns.

LIBRETTO

I
Stone, water, singing grass,
Singing tree, singing mountain,
Praise ever-compassionate One.

II
Island of mist,
Awake from ocean
Of endless slumber.

III
Snow mountain,
Dance on green hills.

IV
Three hills,
Dance on forest,
Winds, sway branches
Of singing trees.

V
Moan, wind drum
Crash, thunder drum,
Howl, death drum,
Roar, black-haired mountain storm.

VI
Time, turn back!
Whirlwind of whirling star oceans
Unwhirl!

VI
Flute of Azura,
Fill heaven with celestial sound!
Death, become life!

VII
Sun, melt, dissolve
Black-haired dissolve mountain storm,
Life drum sing,
Stone drum ring!

VIII
Trees singing of branches
Sway winds,
Forest dance on hills,
Hills, green, dance on
Mountain snow.

IX
Approach, 0 spirit
Of ancient ocean,
Fall into endless
Ocean slumber,
O mist island.

X
One, compassionate-ever, praise,
Mountain singing, tree singing
Grass singing, water, stone.
Festival of Music and Art of this Century

sponsored by the

Music Department
University of Hawaii
and the

Institute of Advanced Projects
East-West Center

assisted by the
Art Department
and the
Institute of American Studies
of the University

8 p.m., May 20, 22, 23, 25, 27, 1962
Mae Zenke Orvis Music Auditorium
CHOIR AND BAND CONCERT

Sunday, May 20  8:00 p.m.  Mae Zenke Orvis Music Auditorium

PSALM 148, Ope 160 (1958)  Alan Hovhaness
For Solo Bass, Mixed Voices, and Organ
"Praise ye the Lord."
    William Pfeiffer, bass

PSALM 28, Ope 162 (1958)  Alan Hovhaness
For Mixed Voices and Organ
"Unto Thee will I cry, 0 Lord, my rock . . ."
University Concert Choir
Raynette Yasukawa, organ
Norman D. Rian, conductor

MAKE HASTE, Ope 86 (1951)  Alan Hovhaness
For Mixed Voices a cappella
"Make haste, 0 God to deliver me;
make haste to help me, 0 Lord . . ."

WATCHMAN, TELL US OF THE NIGHT, Ope 34 A (1962)  Alan Hovhaness
For Solo Bass, Mixed Voices, and Instrumental Ensemble
First Performance
"Watchman, tell us of the night
What its signs of promise are . . ."
University Singers
William Pfeiffer, bass
Alan Hovhaness, conductor

THE GOD OF GLORY THUNDERETH, Ope 140 (1936)  Alan Hovhaness
For Solo Tenor, Mixed Voices, and Organ
"The voice of the Lord is upon the waters:
The God of glory thundereth . . ."
University Concert Choir
James Kaina, tenor
Raynette Yasukawa, organ
Norman D. Rian, conductor

INTERMISSION-RECEPTION
The audience is cordially invited to meet our distinguished guests during the 30-minute intermission.

WIND SUITE NO.2 (1959)  Armand Russell
For Clarinets and Trombones
Prelude
Scherzo
Chorale
Rondo

MUSIC FOR WINDS (1962)  Armand Russell
First Performance
University Concert Band
Richard S. Lum, conductor
Tonight's Composers

The Music Department of the University of Hawaii and the Institute of Advanced Projects of the East-West Center take pleasure in welcoming the distinguished composer and musician, Dr. Alan Hovhaness, as the featured composer in this Sixth Festival of Music and Art of This Century. Dr. Hovhaness is in residence on the University of Hawaii campus during the spring semester (1962) as a Senior Visiting Scholar with the East-West Center's Institute of Advanced Projects.

ALAN HOVHANESS was born in Somerville, Massachusetts, in 1911. His early studies in composition were with Frederick Converse at the New England Conservatory of Music. In 1942, he won a scholarship to study at Tanglewood with Martinu.

Dr. Hovhaness has received awards from the National Institute of Arts and Letters (1951), and the Guggenheim Foundation (1953 and 1955). Commissions have come from the Bethsabee de Rothschild Foundation and the Louisville Orchestra, the Louisville Orchestra under their Rockefeller Grant, and the Houston Symphony under Leopold Stokowski. He received the Honorary Doctor of Music degree from the University of Rochester (1958), and from Bates College (1959). A Fulbright Research Scholar in India (1959-1960), Dr. Hovhaness has recently received a grant from the Rockefeller Foundation for a year (1962-1963) of research and creative musical projects in Japan.

ARMAND RUSSELL was born in Seattle, Washington, in 1932. He has studied composition with George McKay at the University of Washington, and with Howard Hanson and Bernard Rogers at the Eastman School of Music. Dr. Russell joined the University of Hawaii Music Department faculty in the fall of 1961 as a teacher of theory and composition. Dr. Russell also teaches at the Eastman School of Music during the summers, and has played professionally in several principal symphony orchestras on the mainland.

MUSIC FOR WINDS is composed as a single movement divided into three distinct sections. In the first section (Allegro con moto) the thematic and harmonic material grows from a vague, pointillistic passage in the brass which is developed into a legato, and then a marcato section. The second section (Andante) contains a series of long melodic phrases in the woodwinds which are also derived from the opening pointillistic passage. The final section (Allegro viv0) contains two themes, one rapid and rhythmic, the other slower and sustained, which relate to previous material, and form the basis for the full brass sonorities which conclude the work.
FACULTY ENSEMBLE CONCERT

Tuesday, May 22  8:00 p.m.  Mae Zenke Orvis Music Auditorium

QUINTET FOR PIANO AND STRINGS, Ope 66 (1956)
Vincent Persichetti
(In One Movement)
Jerome Landsman, violin
George Gauggel, viola
Dale Bechtel, violin
Joanna Koennecke, cello
Delight Hedges, piano

CRY OF THE PHOENIX, Ope 171 (1962)
Alan Hovhaness
Two Pieces for Violin and Shō
First Performance
Raymond Vaught, violin
Naru Hovhaness, shō

KADHA "KARUNA" (1959)
Kazuo Fukushima
For Two Flutes, Ō-tsuzumi, and Piano
First American Performance
Jean Harling and Edward Kanaya, flutes
Mochizuki Hikofumi, o-tsuzumi
Zaneta Richards, piano

PIECES FOR PREPARED PIANO AND STRING QUARTET
Toshiro Mayuzumi
(1959)
Jerome Landsman, violin
George Gauggel, viola
Dale Bechtel, violin
Joanna Koennecke, cello
Isabel Haran, piano

INTERMISSION

WIND DRUM
A Dance Drama, Gp. 183 (1962)

Music and Libretto
For Korean Dancer, Male Voices, Flute, Ku-ch'in, Strings, and Percussion
First Performance
Halla Pai Huhm, Korean dancer
Alan Hovhaness, conductor
Tonight's Composers

VINCENT PERSICHETTI was born in Philadelphia, Pennsylvania, in 1915. A graduate of the Philadelphia Conservatory and the Curtis Institute of Music, he is presently head of the composition department at the Philadelphia Conservatory, a member of the composition faculty at the Juilliard School of Music, and Editorial Advisor at Elkan-Vogel Company.

QUINTET FOR PIANO AND STRINGS, commissioned by the Serge Koussevitzky Music Foundation, and dedicated to the memory of Serge and Natalie Koussevitzky, was first performed at the Library of Congress, Washington, D.C., in 1955 by the Kroll String Quartet and Mr. Persichetti.

IN TWO PIECES FOR VIOLIN AND SHO, the sho is explored in new chords unknown to gagaku as well as utilizing all of the traditional chords of gagaku. The sho, parent of the pipe-organ, came from 7th century China, and is played today in gagaku, the ancient court music of Japan. The celestial sounds of its reeds were said to imitate the cry of the phoenix.

KAZUO FUKUSHIMA was born in Tokyo, Japan, in 1930. He was a member of the Jikken Kobo Workshop in Tokyo (1954-1956) with Toru Takemitsu and Keiji Sato, and originated the Research Group of the Noh with Toshirō Mayuzumi and Hisao Kanze (1960). He is presently in Europe to introduce "The Noh and Contemporary Japanese Music" to the 16th International Ferienkurse für Neue Musik in Darmstadt. A self-instructed composer, he has found inspiration in the style and the Buddhist heritage of the Noh, a Japanese musico-dramatic form which reached its zenith in the 14th and 15th centuries.

KADHA "KARUNA," commissioned by the Japan Broadcasting Corporation and the Twentieth Century Music Research Institute for performance in the Fourth Contemporary Music Festival in Karuisawa, Japan, is one of several compositions based on the Kadhas, poetic texts of Buddhist scriptures. Karuna (compassion) and prajna (wisdom) are inseparably bound, and required for achieving perfection of one's being.

TASHIRO MAYUZUMI was born in Yokohama, Japan, in 1929. He studied at the Tokyo University of Arts and Music, and at Le Conservatoire de Paris.

PIECES FOR PREPARED PIANO AND STRING QUARTET was first performed in the Berlin Festival of the Arts in 1959, followed by a first American performance at Rockefeller Institute in New York in 1961. Artificially prepared piano strings combined with imaginative sounds from the instruments of the string quartet, produce an effect which is in striking contrast to the sounds of the traditional piano quintet.
EXPERIMENT IN FILM

Wednesday, May 23  8:00 p.m.  Mae Zenke Orvis Music Auditorium

FIREWORKS
Produced and photographed by Kenneth Anger. 1947.

One of the first of the important postwar American experimental film-makers, Kenneth Anger, produced FIREWORKS when he was 17 years old. Clearly non-commercial in its subject matter, FIREWORKS is a subjective (rather than abstract) attempt to create a mood. It does not try to convey a specific message.

As a psychological document FIREWORKS provides an interesting look at the homosexual. However, it would be a mistake to regard FIREWORKS as a psychological document alone. Primarily it is an attempt to stretch the boundaries of the film as an artistic medium. Unlike most commercial films, FIREWORKS is purely personal, done in a visual style akin to Joyce’s literary stream-of-consciousness. In a surrealist manner, images are related only by juxtaposition. There is no logical progression of ideas as in a narrative, but arresting images tumble over one another as in an erotic dream.

THE CRY OF JAZZ
Produced by Edward Bland and Nelam Hill; written and directed by Edward Bland. 1959.

Poorly acted and photographed, THE CRY OF JAZZ is in no sense a technical experiment. Nevertheless, it is an experiment and a profoundly disturbing one. Basically a lecture film, THE CRY OF JAZZ argues effectively (verbally more than visually) that jazz is the cry of the American Negro who has, since he has been here, faced a hostile world. THE CRY OF JAZZ argues that aesthetically jazz is dead and, in a sense, the Negro in America is dead. Most important, and most disturbing, it argues that the state of the American conscience and morality can go no higher than the state of the Negro in America.

To put it most simply, THE CRY OF JAZZ is an anti-white film made by angry American Negroes—and this is its significance. The Negro is the chauvinist; he is talking back, fighting back; he is not asking for his rights, he is asserting them.

INTERMISSION
PANEL

A brief panel discussion of the motion picture as an art form, but with particular attention to the film NARCISSUS for which Dr. Hovhaness composed the score.

Moderator
David W. Funt, Documentary film maker and Instructor
Institute of American Studies

Panelists
Alan Hovhaness, Composer, East-West Center Senior Scholar
Reuel Denney, Visiting Professor in American Studies
Ben Norris, Professor of Art

NARCISSUS
A film by Ben Moore and Willard Maas; score by Alan Hovhaness. 1956.

NARCISSUS is neither a narrative film of the commercial theatrical variety, nor a subjective exercise in surrealism, although in varying degrees it has elements of both. Rather, it is a somber visual poem with The Poet as hero.

While NARCISSUS has both a story and a "message," it is a highly individual recreation of the Greek myth. It is a feature length dramatic study in self-love modernized to have meaning to the twentieth century.

A moving and symbolic exercise in film, NARCISSUS was the recipient of the 1956 Award of Distinction given by the Creative Film Foundation.
STUDENT SOLO AND ENSEMBLE CONCERT
Friday, May 25  8:00 p.m.  Mae Zenke Orvis Music Auditorium

SUITE FOR BRASS (1961)  Lloyd Krause
    First Performance
KOOLAU, Ope 136 (1962)  Alan Hovhaness
    First Performance
MIHR (1945)  Alan Hovhaness
    Becky Leong and Estrellita Manaois, pianos
SONATA FOR TROMBONE AND PIANO (1962)  Dennis Kam
    Allegro marcato
    Andante cantabile
    Prestissimo
    Samuel Aranio, trombone
    Raynette Yasukawa, piano
QUARTET' IN C MAJOR FOR WOODWINDS (1946)  Arthur Berger
    Allegro marcato
    Andante
    Allegro vivace e leggermente
    Carolyn Englund, flute
    Roy Yanagida, oboe
    Charles Ikehara, clarinet
    Andrew Tanji, bassoon

INTERMISSION

SIX SHORT PIECES FOR THE SMALL HAND (1961)  Normand Lockwood
    First Performance
    Adagio-casually, Andante-fluent, flowing
    Allegro
    Lento
    Lento-Tempo of "the Humoresque"
    Allegro molto
    Adagio molto, funebre-Presto
    Diane Watanabe, piano

INVOCATION TO ARARAT, Ope 194A (1962)  Alan Hovhaness
    For Six Trumpets and Percussion
    First Performance
    Trumpets:
    Richard Berg
    Bert Yoshioka
    Elmer Kudo
    Gerald Suyama
    Harry Kubota
    Robert Wakukawa
    Percussion:
    Robert DeMello
    Wilfred Kusaka
    Alan Sakata
    Reita Sakamoto
    Lloyd Nakahara
    Raynette Yasukawa
    Richard S. Lum, director
    Alan Hovhaness, conductor
Tonight's Composers

LLOYD KRAUSE was born in Minnesota, in 1920. For the past twelve years a teacher in the public schools of Hawaii, Mr. Krause is a graduate of the U.S. Navy School of Music, and has studied at San Diego State College. He is presently a graduate student at the University of Hawaii, majoring in music composition.

SUITE FOR BRASS represents a transition from conventional harmonic structure to contemporary harmonic devices.

KOOLAU is a short piece for two pianos inspired by the beauty of the Koolau Mountains on the island of Oahu in Hawaii.

MIHR, the ancient Fire God of Armenian mythology, is depicted in this piece for two pianos, imitating an orchestra of kanoons which are zither-like Armenian instruments.

DENNIS KAM was born in Honolulu, in 1942. He is presently a student at the Oberlin College Conservatory of Music where he is studying composition with Joseph Wood.

SONATA FOR TROMBONE AND PIANO was composed for and dedicated to one of his classmates in the Conservatory.

ARTHUR BERGER was born in New York, in 1912. Following study with Nadia Boulanger, Darius Milhaud, and Walter Piston, he has taught at Brooklyn College and the Juilliard School of Music, and has been on the music staffs of the New York Sun and the New York Herald Tribune. He is now Chairman of Graduate Studies in Music at Brandeis University.

NORMAND LOCKWOOD was born in New York, in 1906. He was a member of the University of Hawaii Music Department faculty during 1960-61, and was the featured composer in the 1961 Festival of Music and Art of This Century. Mr. Lockwood is currently teaching and composing at the University of Denver where his opera EARLY DAWN was produced in August, 1961.

SIX SHORT PIECES FOR THE SMALL HAND were composed for and dedicated to Diane Watanabe, a University of Hawaii senior piano student.

INVOCATION TO ARARAT is scored for six trumpets and six percussion players including five timpani and bass drum. Melody tones expand into clusters and then contract into single tones again. A fierce, ancient style of shakuhachi music in Japan used this spreading and contracting principle. Against the trumpets which play in 5/4 meter, the percussion sound 7, 17, 13, 23, 19, and 29-beat rhythm-battles.

Ararat is the highest mountain in ancient Armenia or modern Turkey. According to legend, a raging king was bound in a cave on this mountain. Blacksmiths in the valleys would always strike an extra blow to strengthen the chains because they feared that if the angry monarch should ever break his chains, he would destroy the world in his fury.
CHAMBER ORCHESTRA CONCERT
Sunday, May 27  8:00 p.m.  Mae Zenke Orvis Music Auditorium

FOUR TABLEAUX FOR ORCHESTRA (1962)  Armand Russell
First Performance

Moderately fast and flowing
Brisk and animated
Slow and tranquil
Fast and decisive

Armand Russell, conductor

SOLILOQUY OF A BHIKSUNI (1958)  Chou Wen-chung
For Solo Trumpet, Brass and Percussion Ensemble

I am only sixteen
In the early spring of Life
Yet I am thrust through
The Gate of Emptiness
Hearing only the sound of
Temple bells and ritual pipes
Striking stone chimes

Endlessly endlessly
Ringing bells
Blowing the shell trumpet
Beating drums
Trying vainly to communicate
With the Land of the Dead

Richard S. Lum, trumpet
Alan Hovhaness, conductor

INTERMISSION

SYMPHONY NO.8 (Arjuna) Ope 179 (1947)  Alan Hovhaness
(In one movement)

Naru Hovhaness, piano
Lois Russell, timpani
Alan Hovhaness, conductor
Tonight's Composers

FOUR TABLEAUX FOR ORCHESTRA evolved from a specific approach to time. Sentient life exists within a moving, irreversible time. A release from this pattern of inevitable change may consist of a superficial escape or an opportunity for a broader view of temporal existence. One's sense of time is affected by the experiences which take place in that time. The normal forward flow of time may be apparent to us or we may have a sense of suspending or transcending that flow depending upon the events which are experienced.

In this work, the form of each movement is directly related to changing temporal experiences presented in the music. The word "tableau" describes a particular portion of each movement around which the rest of the movement is constructed. Within each movement a moment occurs when the effect of moving time becomes temporarily suspended. Each movement approaches this moment in a distinctive way depending upon the character of the movement, and the music which follows in each case demonstrates a characteristic response to the event.

CHOU WEN-CHUNG was born in Chefoo, China, in 1923. He came to the United States in 1946 to accept a scholarship in architecture at Vale University, but abandoned his architectural studies for musical composition. After attending the New England Conservatory of Music on a Carr Scholarship, Chou studied in New York with Edgar Varesc, and with Otto Luening at Columbia University. In 1957 and 1959, he received Guggenheim Fellowships, and also held a Rockefeller Grant for research in classical Chinese music and drama at Columbia University from 1955 to 1957. In 1958, he was appointed to the faculty of the University of Illinois. He is now composing in New York City.

SOLILOQUY OF A BHIKSUNI (Buddhist Nun) was inspired by a scene in a sixteenth-century Chinese drama representing a Bhiksuni worshipping before the image of Buddha.

SYMPHONY NO.8, "Arjuna" (heroic archer of Indian mythology), was composed in 1947 and remained unperformed until February 1, 1960, when Handel Manuel conducted it in Madras. The symphony was dedicated to Handel Manuel an the Madras Musical Association. It has since been performed on Fuji Television, Tokyo, over the Canadian Broadcasting Corporation, and in concerts in Paris and Munich.

The symphony is scored for flute, English horn, clarinet, bassoon, horn, timpani, piano, and strings. The music is nonharmonic, a huge melodic arc growing from a heroic processional through a thin pastorale to a dancelike close. Complex cross-rhythms are continually played by the timpani. The piano is soloistic and entirely linear in style.
Acknowledgments

An exhibition of student painting, drawing, and graphic arts will be on display during the week of the festival at the University of Hawaii Art Gallery, George Hall.

In conjunction with the festival:

Punahou Music School presents

THE LITTLE SWEEP  Benjamin Britten
An Entertainment for Young People from "Let's Make an Opera."
Saturday, May 19  8:00 p.m.  Dillingham Hall

Peter Mesrobian, conductor
Punahou Junior School Faculty, staging
Punahou Sixth Grade, chorus

Cast:  Kristine Martin, child's voice
       James Alexander, baritone  Helen Noh Lee, mezzo soprano
       Shigeru Hotoke, tenor     Kathleen Toner, soprano

The festival committee expresses appreciation to Halla Huhm, Korean dancer, for creating the choreography and performing in the production of "Wind Drum."

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

The Japanese screen seen in the production of Wind Drum is on loan for the performance through the courtesy of Shirokiya, Incorporated.

The Conn organ is on loan for performance in the festival through the courtesy of the Aloha Piano and Organ Company.

Refreshments for the Intermission-Reception were provided through the courtesy of MJB Brand Coffee.

Festival Committee
Marian J. Kerr, chairman

MUSIC  ART
Raymond Vaught  Ben Norris
Norman Rian     Bert Carpenter
Barbara B. Smith  Patrick Hazard
Armand Russell  David Funt
Floyd Uchinla

Cover design by Richard Kollath
University Concert Choir

Sopranos
Ahana, Sybil
Akamine, Carol
Arakawa, Renee
Becker, Marjorie
Canada, Diane
Chang, Audrey
Choate, Lorian
Chun, Margaret
Chung, Janice
Dicky, Phyllis
Fulton, Marty
Ito, Frances
Johnson, Tracy
Kaneshiro, Diane
Kahaka, Barbara
Kuroyama, Shirley
Lee, Margaret
Maheo, Madeline
Miyasaka, Jeanne
Mukai, R-oberta
Murakami, Elaine
Murakami, May
Pataki, Elizabeth
Puhl, Kathy
Santiago, Florence
Sariteno, Jetty
Shigemura, Norma
Shim, Laurel
Yamamoto, Lucille

RICHARDS, James
Robert, Elias
Sakima, Gary
Aganga, William
Teramura, Hideo
Yoshioka, Bert

Altos
Aramaki, Ethel
Borges, Ethel
Craigie, Mary Ann
Frost, Lois
Goya, Jeanne
Higa, Evelyn
Hirai, Annette
Kekipi, Velma
Komuro, Kay
Nobu, Aileen
Onodera, Betty
Punzal, Veronica

Basses
Aadland, Richard
Fial, Ronald
Fung, Gaye
Han, Melvin
Hatlelid, Chip
Kairupan, Gus

Richard, Esther
Schroeder, Marlene
Smith, Lynne
Sugata, Chihoko
Tanaka, Susan

University Concert Band

Flutes
Carolyn Englund
Keith Harada
Carl Young
Walter Wing
David Terauchi
Earle Hotta

Oboes
Roy Yanagita
Earle Okamura
Linda Ariyoshi
Lillian Tamura

Bassoons
Andrew Tanji
Myra Harada

Bb Clarinets
Charles Ikehara
Lloyd Nakahara
Richard Kelly
Janice Okashige
Cynthia Claire Radi
Paul Nakama

Ronald Ching
Wayne Omori
George Watanabe
Melvin Okamura
Warren Imada
Charles Matsuo
Irene Tanaka
Harvey Hakoda

Eb Alto Clarinet
.Karen Kawahara

Bb Bass Clarinet
Melvin Hayase
Ronald Higa
Katherine Tanaka

Eb Alto Sax
Peter Mashimo
Rance Ishibashi
George Matsuoka
Ed Thomas Saplot

Tenor Sax
Herman Gauggel

Baritone Sax
Roy Tanabe

Bb Cornets and Trumpets
Bert Yoshioka
Richard Berg
Harry Kubota
Gerald Suyama
Robert Wakuwaka
Roy Ishida
William Carpenter
Carl Ross
Ramon Tanaka
Bert Linticum
George Okutani

French Horns
Annette Akimoto
Donald Oda
George Osakoda
Karen Onaga
Carol Omuro
Glenn Suzuki
David Cox

Trombones
John Norris
Ivon Isle
William Holz
Gerald Nichols
Ronald Sasaki
Rudolph Ochoco
Henry Younge
Gary Takeshita

Baritones
Richard Aquino
Wayne Honda
Maizi Okuhama
Yvonne Yamashiro

Tubas
Chris Banner
Leslie Iwatani
George Kaneshiro

Percussion
Robert DeMello
Alain Sakata
Wilfred Kusaka
Reita Sakamoto

University Singers

Sopranos
Marjorie Becker
Diane Kaneshiro
Roberta Mukai
May Murakami
Christine Watkins

Tenors
James Kaina
Teodor Ramel
Ronald Rife
Russell Baird

Altos
Annette Hirai

Velma

Kekipi

Kay Komuro
Aileen Nobu
Elizabeth Pataki
Kathleen Puhl
Esther Richard
Cynthia Harada

Basses
Clarence Espozo
Ronald Fial
Gaye Fung
Melvin Han
Miguel Pascual
Richard Whittington

Orchestra

Violins
Naomi Kami
Penny Ho
Clayton Carlson
Charlyn Harris
Jerrilyn Harris

Gaynell Fuchs
Emily Hee
Tetsuichi Mitsuda

Oboe
Roy Yanagida

Violas
Linda Oda
Mary Ogawa

Clarinet
Lloyd Nakahara

Cellos
David Asabuki
Susan Yoshina

Bass
Glenn Kershner