

# MUSIC AT MĀNOA

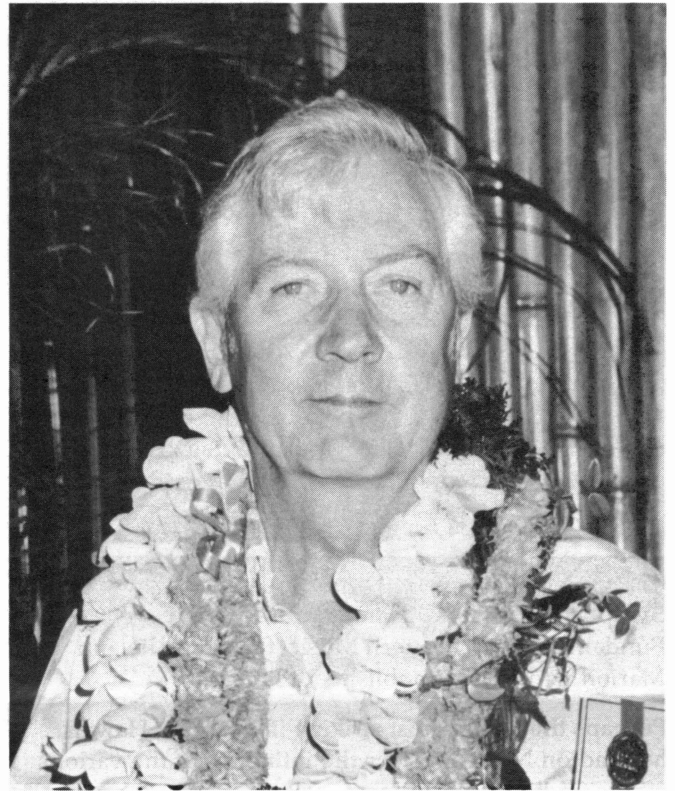
## Heading for Retirement

On a chilly Friday in May there was an unusual meeting of the Music Department faculty at Paradise Park. While exotic birds squawked in the park below, the faculty chatted over lunch with some of their retired colleagues: Dorothy Gillett, Norman Rian, and Raymond Vaught. The purpose of the lunch: to honor a newly retiring member of our faculty. Each time a member of the faculty retires, it seems like the end of an "era". The close of an especially important era will begin this Fall: after twenty-two years at UH, Neil McKay will be retiring. This news will doubtless make many music alumni feel suddenly older. To ease the shock, the "phasing" procedure will allow Neil to continue 40% of his teaching for two years, which we hope will give the department enough time to adjust to his departure. Because his style of operating is so famous—his thorough, patient manner, his warmth and wit, he will be sorely missed by all his students, colleagues, and friends.

Neil's ancestors include some famous composers of Scottish bagpipe music who date back as far as the 18th century. Born Roderick Neil McKay in 1924 at Ashcroft, B.C., Neil showed early signs of musical ability by his accurate singing of hymn tunes. (Had he known then that he would spend the rest of his life listening to others sight-sing, he might never have sung a note!). His formal musical instruction began at age 4, with piano lessons, terminating two years later when a cousin put a tack on the piano bench just before Neil was to play at a church recital. It isn't known whether Neil actually sat on the tack, but he did take the hint and switched to violin.

His first notable composition came at age 12, at a YMCA summer camp, where he wrote *Blue the Sky and Sea*, a campfire song that gained enthusiastic acceptance. Interestingly, his first professional playing came with a group that played Hawaiian music; Neil was the bass player. At fifteen, Neil organized his own band, playing clarinet and saxophone. He also arranged music for the band, a skill that eventually brought him into the composer's world.

In 1942 he entered the University of Western Ontario, as a business major, but the war interrupted his schooling. McKay joined the Canadian Navy, playing in a fleet band, for which he also did arranging. When he returned from the navy, Neil took a job as staff arranger for a London, Ontario radio station, and was established in that line of work when he married Marion Dyer, whom he had met at U. of Western Ontario. Two children, Ian and Nancy, appeared in the next few years.



McKay's life took a significant new direction in 1953, when he abandoned his work in commercial music and enrolled at Eastman School of Music in Rochester, where he earned his MA and PhD. By the time he took his first college teaching job in Superior, Wisconsin, Neil had already won two prizes for his compositions (*Concertino for Orchestra* and the *Larghetto* from his *Symphony*). He taught at the University of Wisconsin at Superior for the next seven years, attaining a full professorship and completing some excellent pieces, several of which are still performed frequently: the *Dance Overture*, *Folk Song Fantasy*, *Sketch of the West*, *Four Miniatures* for piano, and his opera *Ring Around Harlequin*.

All of this by way of preamble to the most important event in Neil's life (from OUR point of view!): coming to Hawaii in 1965. His teaching and personal style fit in perfectly in the island setting, and Neil quickly won the confidence and love of his students and colleagues. McKay thrived in his new environment; the new sounds he heard in Hawaii had a strong impact on his music. His background in commercial and popular music along with his knowledge of serious music has given his contribution to our theory program a special quality. He initiated and frequently taught these popular courses: Theory and Practice of Jazz Improvisation, Arranging

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for Jazz Ensemble, Contemporary Music Ensemble, and Symposium in Composition. For several years he taught Fundamentals of Western Music, for which he and Marion wrote a text published last year.

Perhaps the single most striking impact that Hawaii has had on Neil's music is the influence of the various ethnic traditions on his composition. McKay's keen ear is quick to pick up the details as well as the essence of new music. Thus he studied Japanese music and produced *World(s)* for koto solo, *Voice of the Phoenix* for koto and orchestra, *Soundprints* for clarinet and koto, *Evocations* for band, and *Planting a Pear Tree* (a one-act opera). From his "Javanese period" came *Gamelan Gong* for band and *Parables of Kyai Gandrung* (written in conjunction with Hardja Susilo for the Honolulu Symphony). Also employing non-Western ideas and musical materials were *Legends of Maui*, *Ritual*, *Three Songs on Poems of Po Chu-i*, *Lazy Man's Song*.

The high quality of McKay's music is evidenced by the numerous performances and publications his works have received. *Soundprints* won 1st prize in the 1983 American Chamber Music Composition Competition. (This unusual work combines the koto and clarinet, and in one movement has the clarinetist remove a large section of the instrument, producing a striking timbre and effect.) In addition to performances at UH, four of Neil's pieces have been performed at national conferences of the American Society of University Composers. A recent commission by the Bishop Estate has resulted in a work for mixed chorus and organ, *A Virtuous Woman*, to be performed at the dedication of the new chapel at Kamehameha School.

Marion McKay has led her own successful musical career. She completed a MA in musicology at UHM and is active as an accompanist. She is also a gourmet cook, as anyone lucky enough to be invited to the McKays for dinner will confirm. Together with Neil, she enjoys swimming, golf, and occasional fishing excursions. They both love to travel, have been to Europe several times and once on an extended safari through East Africa.

With his retirement, Neil will of course be able to concentrate on some of the compositions he has been planning for a long time. Notable among these are a *Concerto for Orchestra* and a setting of the *Lamentations of Jeremiah*.

Neil has developed a reputation as a raconteur over the years, and some of his stories have become classics in their own right. He was called upon to go over a few of his favorites at the Paradise Park lunch, to the great enjoyment of everyone. One couldn't help but recall Neil's contribution to some of the Department's April Fool concerts, his arrangement, for example, of the Darktown Strutter's Ball as the national anthem.

Neil has always made the most of his time throughout his active career; he is retiring so that he will be able to devote more time to his compositions. We can look forward to hearing these new pieces and we can be sure that he will continue to be productive for many years to come. Best wishes to Neil and Marion McKay, as they move into the next phase of their lives. While we are sighing over his retirement, let's be grateful that Neil and Marion decided to head out this way twenty-three years ago.

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## CHAIRMANS' MESSAGE

This has been a very exciting first year as Chairman. Thanks to an excellent, supportive faculty and office staff I've found this year to be rewarding and stimulating.

We have been fortunate to have the help of many outside groups assisting us with fundraisers for scholarships and special projects. One of the largest projects is a chicken sale which we have held for the past two years with The East Manoa Lions Club. We owe a big mahalo to this group which does the "lions" share of the work (pardon the pun). This project has raised over \$1,000 toward scholarships and the Concert Choir has been able to outfit itself with formal wear, thanks to this sale as well as a generous grant from the Faculty Womens' Campus Club. We hope to have another chicken sale next year and we will be trying to raise more money for the department.

In addition to the choir uniforms, the Faculty Womens' Campus Club also awarded the department a grant to purchase a very fine cello which will enhance both of our orchestras. We also received a grand piano from the home of Mrs. Fritz Hart. There were several other gifts to the department from others equally devoted to maintaining and improving the high quality of our department.

Many changes are taking place in the Music Department. Orvis Auditorium is undergoing some minor alterations to the air conditioning and lobby, and we hope to begin the enclosure of the practice lanai which will give our Ethnomusicology area some much needed space for the proper storage of our very valuable Ethno instruments. We hope to finally begin a long overdue "face lift" on the exterior of our old complex, and we are not losing sight of our goal of a new concert hall and a classroom building.

Music departments across the nation are becoming more and more dependant on support groups such as FM-AM and individuals to augment budgets which have not kept pace with inflation. We urge your continued support of Music at Manoa.

JOHN MOUNT

This issue of the FM-AM Newsletter has two co-editors, Professors Allen Trubitt and Dale Hall. Our former editor, Professor Gary Danchenka, is leaving us to take a position at University of Hawaii at Hilo. Gary, we thank you for all the fine work you have done for us and wish you much good fortune and happiness in the future.

## ALUMNI NEWS

**Robert Gjerdigen** (MA, 1980), has been awarded the Andrew W. Mellon Faculty Fellowship in Music at Harvard University for the academic year 1987-88. He will be on leave from Carleton College, Northfield, Minn. His book *A Classic Turn of Phrase: Music and the Psychology of Convention* will be out Fall, 1987. **James L. Giles** (MA, 1985) is currently employed as Distribution Coordinator for the East-West Center. **Yvonne Harada (Takashita)** (BM, 1980), mother of a baby daughter Dana, teaches piano in her home. **Gayathri Kassebaum** (MA, 1975) has completed her doctoral examinations at U. Washington and will be doing dissertation field research in India. **Larry Witzleben** (MA, 1983) has been awarded a post-doctoral fellowship at the University of Michigan to pursue more work on Chinese music. Former UH student **James Dalgren** finished his Ph.D. in musicology at the University of Chicago and has signed a three-year contract to teach in—of all places—Botswana, Africa. **Carolyn So** (MA Theory, 1986) is pursuing a Master's degree in Asian studies with an emphasis in Korean Literature at UH. **Lino Rivera** (MM, 1986), on a teaching fellowship at the University of Maryland, played the first of his doctoral recitals May 2, 1987. **Marian Leung (Chen)** (BM, 1979) is on the music faculty at Central Florida University, Orlando, Florida. **Jeffrey James** (BA, 1981), received his master's from the University of Illinois in 1983. He has been Director of Bands in Castleberry, Texas for the past three years. **Bi Chuan Li Loomis** (MM, 1985) has been invited to play Bartok's Third Piano Concerto with the Shanghai Philharmonic Symphony Orchestra (Shanghai is her hometown) at the end of 1987. **Don Slepian** produces concerts in the New York area and works in the computer sound lab of Bell Communications Research. **Adrienne Loads (Mau)** (BA, 1958) teaches in the schools in Santa Clara, California. **Anis Md Nor** (MA Dance Ethnology 1982) has begun work on a doctorate at the University of Michigan. **Adela Park** (MM, 1981), on the faculty of Pusan University, recently toured Korea with the Kobe Chamber Orchestra. **David Harnish** (MA, 1985) is pursuing a Ph.D. in Ethnomusicology at UCLA. **David and Richard Garneau** (MA, 1985) gave papers at a joint meeting of the Northern and Southern California Chapters of the Society for Ethnomusicology in March. **Kelli Sato (Kawamura)** (MM, 1984) teaches private piano. Her husband **Kent Sato** (BED, 1982) teaches at Waialua Intermediate and High School. **Kurt Y. Sewake** (BED, 1983) teaches music at Waianae High School. Somers Publications has published compositions by **Bruce Zimmerman** (MA, 1984) for solo piano and for percussion ensemble. **Joan Finn (McCann)** (BM, 1976) recently portrayed Treemonisha in Scott Joplin's opera of that name. **Ruth Bingham** (MA, 1982) has accepted a DAAD (Deutschcen Akademischen Austauschdienst) to Munich, Germany this fall. Husband **Tom Bingham**

(MA, 1981) will be taking leave of absence from his teaching job in California to go with her. **Noel Okimoto** did two clinics on drum set as part of the annual Pacific Basin Band Festival at Iolani School March 28, 1987. **Robert Larm** (BEd, 1981) was accepted as a competitor in the Munich Clarinet Competition September 2-13, 1987. **Patrick Kim** (MA, 1980), Instructor in Music at Kauai Community College has been given an "Excellence in Teaching Award" for 1986-87. **Amy Stillman** (MA, 1981) has been awarded a Fulbright Doctoral Dissertation Award for 1987-88 for fieldwork in Tahiti. **Dr. Ranganayaki Ayyangar** (MA, 1965) is active in the preparation of the material on India for *Music in the Life of Man*. **Kim Bailey** (MA, 1978) is living on Guam and in addition to her job at the University of Guam is actively involved with a movement to revitalize Chamorro song (a musical genre of the Chamorro people). **Abul Saaduddin** (MA, 1966) is author of the book *Sangeetbidya (A Study of Music)* published (in Bengali) by the prestigious Bangla Academy (Dhaka) in 1986. **Dr. Stephen Slawek's** MA thesis (197 ) has been published in India by the prestigious publisher Motilal Banarsidass. An article by **Dr. Rebecca Stewart** (MA 1964), a member of the faculty of the Royal Conservatory of Music, The Hague, has been published in *Tijdschrift van de vereniging voor Nederlandse Muziekgeschiedenis*. **Osamu Yamaguchi's** (MA, 1967) *An Anthology of Song Texts of Belau, Micronesia* in *Memoirs of the Faculty of Letters*, Osaka University is his twenty-third publication based, at least in part, on his fieldwork for the MA thesis. **Donn Howell** (MA, 1975) is currently teaching the gamelan at UC Santa Barbara. **Cheryl Bartlett** (BM, 1984), Miss Hawaii 1986, has had a very exciting year representing Hawaii. Now that her reign is over, Cheryl has left for Washington D.C. where she will be working for Senator Daniel Inouye. The University of Hawaii was well represented at the Annual Meeting of the Society for Ethnomusicology, held in Rochester, NY, October 15-19, 1986. In addition to Barbara Smith's Charles Seeger Memorial Lecture, **James Chopyak**, **Adrienne Kaeppler**, **Stephen Slawek**, **Amy K. Stillman**, **R. Anderson Sutton**, **Elizabeth Tatar**, and **J. Lawrence Witzleben** also gave papers. In addition, **Gayathri Rajapur Kassebaum** was a discussant, **Fredric Lieberman** a panelist, and five other graduate attended.

## STUDENT NEWS

**Andrew Weintraub** was awarded an East-West Center grant beginning Fall, 1987. **Ted Kwok** is doing field work in Taipei, Taiwan. **Chikako Kashino** completed the national Dance Notation Bureau exam in Labanotation and now has intermediate level certification. **Lynell**

**Hamasaki, Ambur Kim, Stuart Jamile, Eric Folk, Ira Wong**, and **Gregg Hagiwara** took part in the UH Mallet Ensemble at the annual Pacific Basin Band Festival at Iolani School March 28, 1987.

## FACULTY NEWS

The Office of Research Administration has given **Lesley Wright** a research and travel grant to fund her trip to Paris in the summer of 1987. She will be researching opera composer Jules Massenet. **Richard Lum** judged bands at the World of Music Festival May 1 and 2, 1987 in California. He also made a hole-in-one at a golf course in Waipahu on April 20, 1987. **Neil McKay's** Dance Overture was performed by the Vancouver Symphony Orchestra, Kazuyoshi Akiyama conducting, during April, 1987. **Byong Won Lee** served as the Protocol Officer accompanying Honolulu's performing delegation to Seoul, Korea, May 3-9, 1987. **Judy Van Zile** received travel grants to attend conferences in East Berlin and Brussels. She will present papers at both conferences. **Allen Trubitt** and **Byron Yasui** had compositions performed at Chamber Music Hawaii's Sound in Light Concert Series May 11, 1987. **John Mount** won the grand prize drawing at the Honolulu Symphony's Fund Run Opus 8—a trip for two to London, England! **Allen Trubitt** was one of 35 composers selected to take part in a Choral Composition Workshop with the Gregg Smith Singers August 17-22, 1987. The Gregg Smith Singers will perform one of his choral works. **Ricardo Trimillos** has been awarded a travel grant to attend the 14th Congress of the International Musicological Society in Bologna, Italy Aug. 27-Sept. 1, 1987. **Paul Lyddon** performed a piano recital at Ongaku No Tomo Recital Hall in Tokyo April 4, 1987. **Dale Hall's** article *An Unknown Example of Modal Ordering in a Cinquencento Print* will be published in the forthcoming issue of *Studies in Music*. **Lois Russell** gave a Mallet Clinic at the annual Pacific Basin Band Festival at Iolani School March 27, 1987.

## New Faculty Member is Our Alum

We welcome **Professor Takeo Kudo** to our theory/composition faculty. Professor Kudo received his B.M. in composition and MA in Ethnomusicology from UH, another Masters degree in Theory from Indiana University and his Doctorate in Composition from University of Miami. His composition, *Into the Tranquil Circle*, was played by the University Orchestra this spring with Professor Kudo playing the shakuhachi with the orchestra.

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### New Audiovisual Center Opens

The music program at UH Manoa will be greatly enhanced with the opening of the Harry C. and Nee-Chang Wong Audiovisual Center, located on the Third Floor of Sinclair Library. The new center, made possible through a generous grant from the Wong family, opened in Spring 1987 and serves a broad audience of faculty, students and outside researchers. The music students and faculty in particular will benefit from the new facility, the location of which consolidates for the first time the music print and nonprint collections. Music books, journals, scores and listening/playing media are now brought together for effective and convenient use in an attractive facility with a panoramic view of the Manoa valley.

A variety of nonprint materials support music instruction and research at UH Manoa, including phonodiscs, compact discs, audio tapes, cassettes and films and videos. The new compact disc collection is particularly exciting, as the medium offers superior sound reproduction technology and greater durability than LP's.

Another noteworthy development is the opera video collection, which supports a dynamic area of study. Among the operas on video in the collection are *Die Fledermaus*, *Parsifal*, *La Traviata*, and *Der Rosenkavalier*. The collection will be further enhanced by the acquisition of 5,000 phonodiscs transferred from the Music Department to the Center.

The Center is well equipped with a variety of sound and video reproduction equipment, including phonographs, high speed tape duplicators, cassette players, compact disc players, and video units in  $\frac{3}{4}$ , Beta and VHS formats. Two Yamaha 88 key electronic pianos allow students to practice on scores which are housed in the music score collection adjacent to the Center, and an Apple IIe computer offers music software for computer assisted instruction.

Hours for the Center are posted at its entrance and at the entrance to Sinclair Library. Hours vary during holidays, between semesters and during semesters. Call Bryan Stoneburner, Music Librarian, at 948-8298 for further information.





IN MEMORIAM

**Phyllis E. Jardine**  
**1950-1987**

Phyllis Jardine (BM, 77) passed away in her home on June 14th. University studies in piano, voice and ethnomusicology prepared her for a vital role in the musical life in Honolulu. She established her own piano studio, and recently was general music teacher at St. Patrick's School. Member of the National Guild of Piano Teachers,

past president of the Hawaii Music Teachers Association, president of the SAI Alumni in Hawaii, vice president of the local chapter of Nova Esperanca, musical director of the Hawaiian Council of Portuguese Heritage, she was also director of the Hawaii Children's Workshop and former director of the Keiki Music School Choir.

Phyllis' radiant smile and positive energy served to inspire and motivate those around her. She will be truly missed.

A scholarship has been established in Phyllis' name. Anyone wishing to make a contribution to this scholarship should send checks (made payable to UH Foundation and designated to Phyllis Jardine Memorial Scholarship Fund) to the UH Music Department, 2411 Dole Street, Honolulu, HI 96822.

## The Melodies Linger

On June 3 tenor Alan Bowers, formerly of our faculty called Allen Trubitt from New York to report that he had just finished a very successful performance before the jury of the Carnegie Hall International American Music Festival. Each singer had to prepare one and a half hours of American music, including ten minutes of unpublished music. For the last item Bowers sang part of the *Blue Whale*, a song cycle written for him by Trubitt on poems by Maui poet Ernest Sneiderman. The jury was particularly pleased with these songs, pronouncing them "magnificent" and asking if they could keep the copies they had been given. A nice pair of feathers for the hats of Messers Bowers and Trubitt!

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