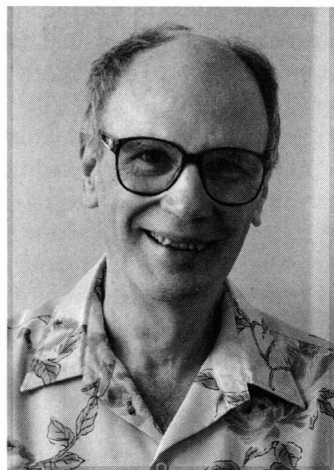


MUSIC AT MĀNOA

DEAN ROBERT HINES RETIRES



Dean of Arts and Humanities Robert S. Hines retired at the end of Spring Semester, 1994. After twenty-two years of service at UHM he is looking forward to uninterrupted time for writing books, composing, and arranging choral works. Actually, that sounds a lot more like work than retirement to us, but Robert Hines is not the usual retiree.

Bob was born in Kingston, New York, in 1926. He played clarinet and saxophone in high school and had his own dance band. His high school choral director, Leonard Stine, was important as an influence on his

and other students' future careers. "Stine's choir in those years had a national reputation," Bob told us when we interviewed him in his office in April. "If students had to make a choice between sports or choir, they chose choir. We performed contemporary American music right off the press."

Soon after graduation, Bob joined the Navy Seabees at the age of seventeen and saw action in the invasion of Okinawa. "After combat duty we were teenagers going on forty," Bob said. His experience working in the family auto parts and repair business was at first more useful to the Navy than his music skills. Later, his commanding officer, learning about his musical background, asked him to form a band, organize a show, and entertain the troops on Okinawa.

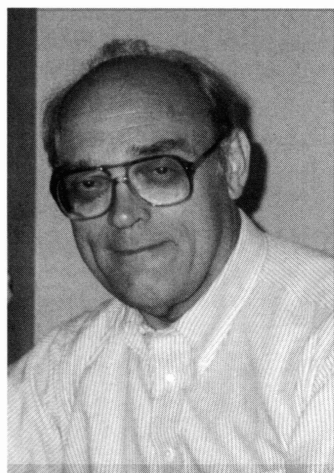
When Bob was mustered out of the Navy, he auditioned and was accepted as an undergraduate in clarinet at the Juilliard School in New York. He had learned some theory under Stine and more on his own which enabled him to arrange for dance bands

Continued on page 2

ARMAND RUSSELL RETIRES

The retirement of a popular faculty member is not a very happy occasion for his colleagues. And so it is in the case of Armand Russell, who retired at the end of Spring Semester, 1994. His musical compositions, his teaching skills, his wisdom and experience, all will be

sorely missed in what are sure to be challenging years ahead for the UHM Music Department.



Armand King Russell was born in Seattle, Washington. He received his bachelor's and master's degrees from the University of Washington in 1953 and 1954, where he studied composition with George McKay and John Verrall. He continued musical

studies at the Eastman School of Music, studying composition with Bernard Rogers and Howard Hanson, graduating with a D.M.A. in 1958. While at Eastman he played double bass in the Eastman Wind Ensemble, the Eastman-Rochester Orchestra and the Rochester Philharmonic Orchestra. After beginning college teaching, he continued to return to Eastman to teach during the summer, advising D.M.A. theses and teaching double bass. He ac-

Continued on page 8

IN THIS ISSUE

Robert Hines Retires	1
Armand Russell Retires	1
In Memoriam: Halla Huhm	3
In Memoriam: Abul H. Saaduddin	3
UHM Hosts Bandmasters	3
Lyddons in Germany	4
Father and Daughter Students	4
News of Faculty	5
News of Alumni and Friends	5
News of Students	6
Fall Concert Series	7

HINES

Continued from page 1

in the service, but he burned the midnight oil the first term at Juilliard to catch up with advanced students in classes under Ferrante (of the famous piano duo Ferrante and Teicher). Robert Shaw, already a major figure in choral music, was at Juilliard during those years and Bob sang many concerts under his direction. Under the influence of Shaw and Robert Hufstader, Bob's career goals began to change. He switched majors and graduated from Juilliard with a Bachelor of Science in Choral Conducting in 1952.

He remembered Juilliard after World War II as an exciting place under its new president, composer William Schuman, who transformed the school and its teaching. While in New York, Bob met many famous American composers, such as Barber, Copland, Harris, Menotti, Mennin, Persichetti and Ward. Bob recalled especially the composers' symposium as one of the most important experiences he had at Juilliard; he had the opportunity to hear student choral works performed and hear critiques by Juilliard's leading composers as well as comments on their own theories of composition. Something even more important happened during the Juilliard years—Bob met his wife Germaine at International House in 1949; they were married a year later.

After graduating from Juilliard Bob was appointed as Choral Director at General Motors in Detroit. In those days, the major auto companies had large choruses which had been established during unionization. His mixed GM chorus of 130 voices performed for community affairs, on the radio, and later on TV. He was also music director at the largest Lutheran Church in Detroit. During this time he commuted to the University of Michigan at Ann Arbor and received a Master of Arts in Music Literature in 1956. James Wallace, Associate Dean, encouraged him to go into college teaching and recommended him for his first teaching post at Southern Illinois University (1957-61). Other posts were Wichita State (1961-71) and the University of Miami (1971-72). During those years he was heavily involved in conducting and preparing choruses for concerts with distinguished conductors.

Bob conducted many large choral works during his first years at UHM. Mozart's "Coronation" Mass and Norman Dello Joio's Mass for Chorus, Organ, and Brass Ensemble stick in his mind as performances he enjoyed conducting. He also remembered as especially rewarding musically the preparation of the chorus for performances of Rachmaninoff's *The Bells* and for Armand Russell's oratorio *Fires of Orc*. Bob originated the popular Christmas Madrigal Dinners

which featured Renaissance dances, instrumental, and vocal music. A later TV production called "The Madrigal" with Nino Martin of Hawai'i Public Television won a coveted national award for the outstanding production in the cultural category.

In 1980, Bob became Chairman of the Music Department and soon after established Friends of Music at Mānoa and its newsletter for alumni and friends. Then in 1984 President Simone asked him to become Acting Dean of Arts and Humanities, which eventually led to his permanent appointment. When asked what he considered his most important accomplishments as Dean, he emphasized that no administrator accomplishes what he does alone; "a Dean," he said, "is always dependent on the support and aid of his colleagues. At a university, getting something done often takes years!" Bob takes special pride in the establishment of the Center for Arts and Humanities—a vehicle for the nurturing of faculty research and support of special events. He also increased faculty in Pacific Islands Studies, somewhat neglected before he became Dean. Because Bob believed that a great university is synonymous with a great faculty, he worked hard at nurturing outstanding resident professors and at hiring bright, young scholars. Bob persuaded Facilities Management to renovate Orvis Auditorium and refurbish and repaint Music Department buildings. He also worked toward the establishment of the doctoral program in music and restructuring the band program—the hiring of an assistant band director and assistant marching band director.

While Dean, Bob continued to be active in choral editing, arranging and composition. To date he has had over 250 works published. He said that his original choral compositions are "neo-romantic in style, influenced by Benjamin Britten, Hindemith, and Ralph Vaughan Williams." He published two books before coming to UHM, *The Composer's Point of View: Essays on Twentieth-Century Choral Music* (Norman, Okla. [1963]) and *The Orchestral Composer's Point of View* (Norman, Okla. [1970]). Both books are widely quoted in scholarly publications. Since coming to UHM he has published *Singer's Manual of Latin Diction and Phonetics* (New York, 1975) and with Allen Trubitt *Ear Training and Sight-Singing: An Integrated Approach*, 2 vols. (New York, 1979-1980), the latter supported by tape recordings (New York, 1980).

Last summer, Bob began a sixth book, *The Art and Craft of Choral Composition*; he has plans for a seventh book on 20th-century choral masterworks and will continue his music publication. Germaine and he will remain in Hawai'i after he retires. We congratulate him on a job well done and wish him joy in the years to come. His guiding hand will be missed at UHM.

*In Memoriam:***HALLA PAI HUHM**

Halla Pai Huhm, who was appointed to teach Korean dance in the UHM Music Department in 1959, and later also taught in the Department of Theatre and Dance, Center for Korean Studies, and College of Continuing Education and Community Services, died 29 January 1994 in Honolulu. She was born in Pusan, Korea. Beginning at the age of five, she received training from Ku Jha Pai, famous dancer and founder of the Pai School of Drama and Dancing, in Tokyo, Japan. She studied under Sung Jun Han, recognized Korean master of classical music and dance and from 1961 with Professor Chun Hung Kim, master in classical and court dances of Korea.

Halla Pai Huhm came to Hawai'i in 1949 and since 1950 operated her own dance studio. She established a reputation throughout Asia and Hawai'i as a teacher and master performer; over the years she performed many times both in Music Department recitals and in the community-



at-large. She trained more than 5,000 students during a forty-year career including, among eight male students in her last dance class, Sehun Yang, the Republic of Korea's Consul General for Hawai'i. She won countless honors for her artistic and charitable work, receiving five citations from the Korean government and two from the Hawai'i legislature. In 1992 she was recognized by the East-West Center as one of five outstanding Asian dance masters, and in 1993 by the Committee on the Ninetieth Anniversary Celebration of Korean Immigration to Hawai'i for her contributions to Korean culture in Hawai'i. She was the author of *Kut—Korean Shaman Rituals* (Elizabeth, N. J.: Hollym, 1980).

*In Memoriam:***ABUL H. SAADUDDIN**

Abul H. Saaduddin (known to his friends as "Saad") came to Hawai'i in 1963 from East Pakistan (now called Bangladesh) as a grantee of the East-West Center. He earned the MA in Music with concentration in ethnomusicology in 1966; his thesis was on the *Prakriti-Sangeet* of Rabindranath Tagore. Saad continued studies in ethnomusicology at UCLA, earning candidacy for the doctorate, but rather than undertaking research for a dissertation, he devoted his energies to contributing to the knowledge of the musics of his heritage by authoring the articles in *The New Grove Dictionary of Music* (London: Macmillan, 1980) on Bangladesh and on Tagore. He was also interested in expanding his people's knowledge and appreciation of other musics of the world. This led to his writing the first book in the Bengali language to encompass world musics: *Sangeethidya* (A Study of Music), published in Dhaka in 1986 with a foreword by Ravi Shankar. Saad had established residence in California, but was in Dhaka in December 1993 for a short visit to his family's home when he died of a heart attack. We extend our condolences to his wife Gretchen and to members of his family in Bangladesh.

UHM Hosts Bandmasters

The UHM Music Department was host to the 1994 convention of the American Bandmasters Association (ABA) during 22 to 26 March. The ABA is the most prestigious band directors' organization in the United States and Canada. Election to membership in ABA is an extremely rigorous process; only four to five persons (bandmasters, composers) are invited to join the organization yearly. At present the organization

has 266 members. Past and present UHM Directors of Bands Richard Lum and Grant Okamura are the only Hawai'i members.

Convention concerts were held at the Hilton Hawaiian Village Tapa Ballroom. Bands from the mainland and from other nations performed as well as local groups—from Washington, D. C. and California: the U. S. Air Force Concert Band and the Coastal Community Band of San Diego; from other nations: the Australian Youth Band; the Tokyo City High School Select Band and the Toshima-ku Community Bands from Japan. Local groups included the UHM Wind Ensemble and the Pearl City High School Band.

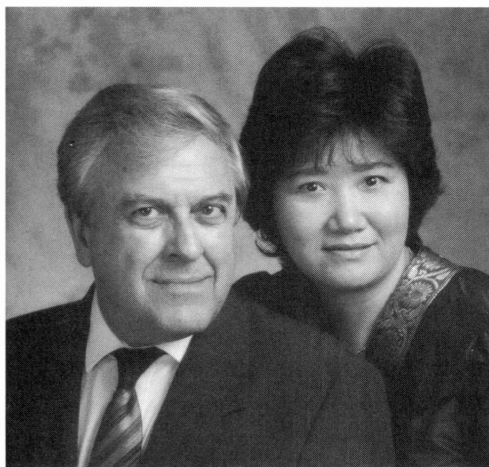
The UHM Wind Ensemble received great acclaim for its performance at the Convention. Richard Lum conducted the Wind Ensemble in a performance of Neil McKay's *Evocation* and Grant Okamura conducted the premiere of Armand Russell's *Symphonic Fantasy*. Other conductors for the Wind Ensemble included Thomas Bingham, David Goedecke, Yasuhida Ho, and David Whitwell.

Lyddons Give Recital in Germany

Professor Paul Lyddon and his wife Kaoru Tajima Lyddon played a recital of four-hand piano music at the University of Oldenburg, Germany, on 19 December 1993. Their program consisted of Debussy's *Six épigraphes antiques*, Brahms' own transcription for four hands of his String Quartet in A minor, op. 51 no. 2, and Dvorak's *From the Bohemian Forest*.

Richard Kamp's German-language review of the recital appeared in the Oldenburg *Nordwest-Zeitung* under a headline that translates as "A Piano Duo from Hawai'i—Masterful."

"The pianistic interpretation presented the aloof, cool clarity of Debussy's sophisticated artistry; the dynamics were finely nuanced and all challenges of playing



technique were thoroughly mastered," wrote Kamp. "The announcement of the second work in the program was initially a shock: the A-minor String Quartet by Brahms in a piano version? This limpid flow of string music could certainly not be realized by piano! However, the playing of both artists, which was very focused, taught this spellbound audience otherwise.

"The American pianists sensitively portrayed [the] folkloric as well as [the] fantastic and...nature-related qualities [of Dvorak's piece]. It was a concert that testified to a great understanding of the diverse sources for European music."

Other recent performances by the Lyddons include programs in October 1993 and January 1994 at the Atherton Performing Arts Center in Honolulu. [Translation by Ricardo Trimillos]

Father and Daughter— Music Students at UHM

When Crystl Sonomura gave her senior piano recital in April in Orvis Auditorium it was a very special occasion for both her and her father, Robert Sonomura (BEd-Music UHM, 1956; MFA Brigham Young University-Utah, 1973)—both are UHM Music Department graduates. Robert has retired from public school teaching and at present teaches piano privately at home. He is also active with the Mormon Church's music program. During his thirty-eight-year career as a DOE teacher he taught chorus at Roosevelt High School and had a well-known glee club there that recorded several albums. Crystl Sonomura was an outstanding UHM Music Department student; she received the Presser Scholarship and the Mae Zenke Orvis Award while at UHM, was active in many ensembles, and graduated with a grade point average of 3.7. Her future plans are undecided but will undoubtedly include more piano study.

The FM-AM editor would like to publicize other examples of close relatives who did work in music at UHM. If you know of such (grandfather, grandmother, father, mother, children, aunties, uncles!), please write to the FM-AM Editor, UHM Music Department, 2411 Dole St., Honolulu, HI 96822.

EDITOR
Dale E. Hall
DESIGN
Michael M. Tamaru

NEWS OF FACULTY

Peter Coraggio performed a Chopin recital at Hawai'i Public Radio in March and in April presented a workshop series and recital for piano teachers and advanced students at Montclair State College sponsored by the Music Educators Association of New Jersey. Peter is in demand internationally to perform and teach; this summer he will play and present workshops in Tokyo, Kyoto, and Manila.

Arthur Harvey presented a workshop on Music and Stress Management to Department of Education employees in the State Wellness Program series on 10 March and a seminar for the DOE Critical Thinking Study Session program on 9 April. **Arthur** also gave two presentations at the International Music Medicine Symposium at the University of Texas at San Antonio in March. He plans to establish a Center for the Advancement of Arts in Medicine in the Fall of 1994.

Former UHM lecturer in tuba **Anthony Kniffen** is working on a B. M. degree under famous tubaist Harvey Phillips at Indiana University.

Jane Moulin has been invited to give a keynote address at the joint meeting of the New Zealand Musicological Society and the Australian Musicological Society in July. Her article "Chants of Power: Countering Hegemony in the Marquesas Islands" has been accepted for publication in the 1995 Yearbook of the International Council for Traditional Music. Jane has been chosen as a 1995 Center for Arts and Humanities fellow. This fellowship will support work on the first volume of a Marquesan song book project produced in cooperation with the Marquesan cultural organization Motu Haka and featuring religious music of the archipelago.

Jane Moulin and **Anthony Palmer** joined the ranks of the Honolulu Symphony Chorus to sing for the recent visit of the Dalai Lama. **Anthony** also conducted the chorus for one selection.

Hardja Susilo was invited to participate at the Adelaide Festival 1994 as a simultaneous translator for two eight-hour Javanese *wayang kulit* performances and several lecture-demonstrations. The *Adelaide Advertiser* commented: "Plugged into a highly entertaining simultaneous translation by Professor Hardja Susilo of the University of Hawai'i, [the audience] spent eight hours immersed in the epic Hindu good-and-evil tale of the elegant Pandawas versus the ungainly Kurawas. [The audience became] part of the sense of fun and intimacy which embraces Indonesia's long, ceremonial shadow puppet shows."

Ricardo Trimillos was keynote speaker for the Southeast Asia Teachers and Counselors Conferences (SEATCCO) in Kuala Lumpur, Malaysia, on 20 November, 1993. He spoke to 900 participants from international schools throughout Southeast Asia on the topic "In Southeast Asia; of Southeast Asia? The Challenge of Multicultural and International Education." In addition he conducted a workshop on Southeast Asian music integrated into humanities and social science classes. He has also been recently appointed to the National Advisory Board of the Smithsonian Institution (Washington, D.C.). Ricardo took a leave of absence from the UHM Asian Studies program to serve as a visiting faculty member at the World Arts and Cultures Program (WACP) at UCLA for two quarters (equivalent to our one semester, 4 January to 1 July). He assisted in converting the program to an academic department. The thrust of the program and future department is intracultural research and study of all the arts using the approach of ethnomusicology applied to all art forms. Former UHM student **Judy Mitola** has been highly successful as head of WACP.

NEWS OF ALUMNI AND FRIENDS

David Bandy (MA 1989) works for Universal Studios in Orlando, Florida, where he is a lead manager in merchandise and oversees entertainment-special events. He was in Hawai'i in January to coordinate entertainment for the Kodak Hula Bowl. He is being used as a consultant for a new film project on the life of Heinrich Berger, founder of the Royal Hawaiian Band. The project is headed by UHM alumnus **Richard Tibbets** and **Elaine Zinn**.

Jose Buenconsejo (MA 1993) is working on a Ph.D. in the Anthropology of Music program at the University of Pennsylvania in Philadelphia.

William Friedson (BM 1991) is studying composition with Gianpaolo Bracali at the Manhattan School of Music in New York. In December 1993 he improvised music to accompany a public reading of poetry at New York University by the celebrated Russian poet Yevgeny Yevtushenko.

Nancy Guy (MA 1991) presented a paper "Political Performance: Official Policy and Peking Opera in Post-1949 Taiwan" at the meeting of the Middle Atlantic Chapter of the Society for Ethnomusicology.

David Harnish (MA 1985) has been hired as Assistant Professor in Ethnomusicology at Bowling Green State University.

Allan Ho (MA 1980) has prepared a performing edition of the original version of Edvard Grieg's Piano Concerto. A recording using his edition has been issued on BIS CD-619 by pianist Love Derwinger accompanied by the Norrköping (Sweden) Symphony Orchestra, Jun'ichi Hirokami conducting.

Chang-yang Kuo (MA 1970) has returned to his position as Chairman of the Music Education Department of National Taipei Teachers College.

Kelly Landerkin (BA 1993) is working on an M.M. degree in Early Music Performance at Indiana University. **Kelly** is a singer with the Indiana University Pro Arte Singers, an early music ensemble, and performed as soloist on two recently released Pro Arte compact discs: 1) monophony and polyphony of the Notre Dame School (9th-12th centuries) and 2) a Dufay Mass. She is also preparing for a Fall recording of solos and duets of lesser-known Pergolesi works for soprano and countertenor.

Riley Lee (MA 1986) is presented on a compact disc "Wild Honey Dreaming" (NW CD-710) playing shakuhachi in duet with the didgeridoo (an Australian aboriginal wind instrument) played by the indigenous artist Matthew Doyle. This is one of five recent recordings **Riley** has made; the others are "Breath-Sight" for solo shakuhachi, "The Eagle and the Ocean" for shakuhachi and electric guitar, "Rainforest Reverie" which incorporates natural sounds of an Australian rainforest, and "Fountain of Light" with electronic sounds by Jim Franklin. **Riley's** article "Shakuhachi Honkyoku Notation: Written Sources in an Oral Tradition" appeared in *Musica Asiatica* 6 (1991).

Mohd Anis Md Nor (MA 1982) is Associate Professor, Faculty of Arts and Sciences, and Director of the Cultural Center of the University of Malaya. His book *Zapin, Folk Dance of the Malay World* (Singapore: Oxford University Press, 1993) has just been released.

Carmela Sinco (BA 1991) is pursuing an M.A. degree in theory/composition at New York University's Graduate School of Arts and Sciences.

Teri Skillman (MA 1989) is currently teaching music at the International School of Kuala Lumpur in Malaysia. She has developed a music curriculum that includes world musics and Malaysian gamelan.

Theodore Solis (MA 1970) is president of the Southwest Chapter of the Society for Ethnomusicology.

Jennifer Stasack (MM 1982) was in Korea last summer for a six-week residency at the Korean Traditional Performing Arts Center in Seoul.

Jennifer has been hired as Assistant Professor at Davidson College in North Carolina.

Andrew Weintraub (MA 1990) has earned a Fulbright Research Award to conduct field study on the *wayang golek* rod-puppet theatre of West Java. He began this year-long project in January 1994.

J. Lawrence Witzleben (MA 1983) came to Honolulu in February to study the production of "Shajiabang: Spark Amid the Reeds" as presented in the English language in Kennedy Theatre, a production in which the Music Department cooperated.

Christine Yano (MA 1984) presented a paper "Shaping Sexuality in Japanese Popular Song" at the 1994 annual meeting of the Association for Asian Studies in Boston.

NEWS OF STUDENTS

Kenny Endo's Taiko Ensemble performed at the East-West Center on 25 and 26 November, 1993, at "First Night" celebrations in downtown Honolulu on 31 December 1993, and at the Honolulu Academy of Arts on 18 February 1994. **Kenny's** ensemble gave several concerts in Japan in April, 1994 and made a compact disc tentatively titled "Eternal Energy" for ALM Records, a small Japanese company, to be released in July. Former UHM student and shakuhachi player **John Neptune** joined the group for one concert.

Three ethnomusicology graduate students presented papers at the 4 March conference "Contemporary Reflections on Hawai'i, Asia and the Pacific" sponsored by the UHM School of Hawaiian, Asian and Pacific Studies: **Karen Drozd**, "The 'Ukulele in Hawai'i: A Reflection on a Century of Teaching Styles and Cultural Continuity"; **Gina Fatone**, "The Tahitian Choir, *Rapa Iti*: Some Issues Regarding the Marketing of a World Music"; and **Yoko Kurokawa**, "Japanese-Hawaiian Music: Some Historical Aspects." **Yoko** has received a prestigious grant from the Korean Ministry of Culture and the Korean Traditional Performing Art Center to join a select group of graduate students accepted for a six-week intensive study of traditional Korean music this summer in Seoul, Korea.

Randy Kohl is teaching part-time at Leeward Community College.

MUSIC AT MĀNOA

FALL 1994 CONCERT SERIES

AUGUST

Sat 27 UH Gamelan Ensemble
Courtyard, 8:00 p.m.

SEPTEMBER

Sun 18 Hawai'i Gagaku Kenkyukai
Courtyard, 7:30 p.m.

Sat 24 Bichuan Li, piano
Orvis, 8:00 p.m.

Sun 25 Leeward Community College Music Faculty Recital
Orvis, 4:00 p.m.

Fri 30 Skampa String Quartet (HCMS)

OCTOBER

Sun 16 Guarneri String Quartet
Orvis, 8:00 p.m. (HCMS)

**Mon 17 Honolulu Trombones
James Decker, director**
Orvis, 8:00 p.m.

Mon 24 Lavar Krantz, violin
Orvis, 8:00 p.m.

Sat 22 Harry Nakasone, master Okinawan musician

NOVEMBER

Sat 5 Opera Workshop in Concert
Orvis, 8:00 p.m.

Fri 18 UH Jazz Ensemble
Courtyard, 8:00 p.m.

Tue 22 UH Guitars
Room 36, 8:00 p.m.

Fri 25 & Sat 26 Wayang Kulit accompanied by UH Gamelan Ensemble
Courtyard, 8:00 p.m.

Mon 28 Mānoa Trombones
Orvis, 7:30 p.m.

DECEMBER

Thu 1 Young Composers Symposium
Room 108, 8:00 p.m.

Fri 2 UH Hawaiian Ensemble/Chorus
Orvis, 7:30 p.m.

Sat 3 Orion String Quartet
Orvis, 8:00 p.m. (HCMS)

Dates for UH Orchestra, Symphonic Wind Ensemble, and Choral Concerts will be announced.

This calendar is subject to change.

Unless otherwise noted, all events begin at 8:00 P. M. at Mae Zenke Orvis Auditorium, located on the UH Mānoa Campus at the corner of Dole Street and University Avenue.

Tickets are available in advance at the UH Campus Center ticket window and at the door, \$3 students & seniors, \$5 general admission, unless otherwise noted.

For information about Honolulu Chamber Music Series (HCMS) events, Call 956-8242.

For information about other Music at Mānoa events, call 95-MUSIC for recorded information.

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MUSIC AT MĀNOA

RUSSELL

Continued from page 1

cepted a position as teacher of music theory and director of the band at North Dakota State College in Mayville in 1958; he came to UHM as teacher of theory and composition in 1961. Armand has taught most courses in music theory; he says it was not easy to learn to teach composition, which he likens to "being a midwife." He must have learned something about teaching composition somewhere along the way: among his former students here are UHM Music Department Chairman Takeo Kudo and professor of theory and composition Byron Yasui.

Armand chaired the UHM Music Department during 1965-72. He was instrumental in winning membership for the Department in the National Association of Schools of Music (NASM), an important accrediting institution. As chairman he also initiated a drive to build the newer phase of the music complex—the ethnomusicology wing, the courtyard, and what is today called the Dorothy M. Kahananui wing, a task that involved lobbying, conferring with architects, and generating elaborate reports.

Somehow, Armand also found time for creative work in music; he has always been a prolific composer. While at UHM he composed extensively for percussion, double bass, chamber ensembles, orchestra, and chorus. His compositions range from small teaching pieces to large ensemble works such as the oratorio *Fires of Orc: An American Prophecy*, which he calls his

magnum opus. He expresses a particular fondness for his Third Concerto for Percussion "*Kawili*." *Kawili* is a Hawaiian word meaning "blend," appropriate in this case because the concerto mixes a variety of Polynesian, Asian, and Western percussion instruments in its performance. The Honolulu Symphony premiered "*Kawili*" under Robert LaMarchina in 1971 and performed it extensively on its first Micronesian tour in 1972.

Armand has published numerous works, especially pieces for wind band—*Symphony in Three Images* (Belwin-Mills, 1973); percussion—*Percussion Suite* (Music for Percussion, 1962); and double bass—*Buffo Set* for double bass and piano (Schirmer, 1970). He considers that his compositions can be divided into four periods. The first, which he calls neoclassical, extended to 1962. The second, 1962-71, exploratory and aleatoric, began after he heard a concert by John Cage and David Tudor. During his third period, 1971-79, he integrated the radical gestures of his second period with more traditional elements. His writing at present eschews aleatoric devices and has become more romantic in conception with what he calls "a tendency to pluralism."

Armand is looking forward to retirement in Santa Rosa, California, on what he calls "an extended sabbatical leave," with time to "listen, compose, and travel." We hope those travel plans include return visits to Hawai'i to renew acquaintance with his colleagues and friends here.

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