

# Friends of Music at Mānoa (FM-AM) Newsletter Fall 2002

## FM-AM Returns — In an altered format

Our last issue of FM-AM News appeared in 1998; we were unable to continue publication thereafter due to financial constraints. Now we are back and from time to time hope to publish online news of students, alumni, faculty and friends of the UHM Music Department. Any and all suggestions for the new format will be considered – let's tune up for a new century!

– Dale Hall, editor

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## Message from the Chair

I am delighted to introduce our new on-line version of the FM/AM newsletter. In the years since we stopped printing and distributing a hard copy, many more of you have acquired e-mail addresses. And so, those of you who receive this inaugural edition can help us by forwarding it to your circle of UHM friends. If you would, please encourage them to send their e-mail addresses to us. We would also like to hear from other alumni and friends who might like to receive the newsletter. Please contact us via e-mail at [uhmmusic@hawaii.edu](mailto:uhmmusic@hawaii.edu).

Many things have happened since we last communicated with you through this newsletter. At that time we had just held a retirement lunch for LaVar Krantz (violin), Paul Lyddon (piano), and Anthony Palmer (music education). Since then we have seen more beloved longtime faculty retire (Peter Coraggio (piano), Dale Hall (musicology), Hardja Susilo (ethnomusicology), Annette Johansson (voice), Edward Shipwright (piano). We have been lucky enough to hire wonderful new faculty (Arthur Harvey (music education), Karen Kennedy (choral), I-Bei Lin (violoncello), Frederick Lau (ethnomusicology), Ronald Morgan (piano), Thomas Yee (piano). A distinguished, multi-talented and most welcome guest, Dr. Henry Panion, III, from the University of Alabama (Birmingham) spent this fall semester with us to

launch our new computer lab. We have survived an accreditation visit with flying colors, sent our ensembles to prestigious mainland conferences/competitions, and so much more. We will gradually catch you up on all these changes, introduce you to people we would like you to meet, and report on our current activities and accomplishments. Be sure to let us know of your doings, too, so that we can celebrate our successes together.



Department chair Lesley Wright hard at work.  
photo: Marty Regan

We hope you enjoy this new format and the articles we have prepared for you. Many of you will remember Neil McKay and Barbara Smith, who retired in the '80s; they remain active and vital in their fields and in the Department. We are expanding our ties with local musical organizations (like the Honolulu Symphony) and revamping our

first-year program. And last but not least, a great accomplishment – new band uniforms. Though you may remember the old band uniforms with nostalgia, we like to think that the band's music plus its new look have inspired the football team to have a great winning season.

My warm thanks to Dale Hall for editing this online issue of FM/AM, just as he did for the paper version for so many years!

With best wishes to all,  
Dr. Lesley A. Wright

## Interview with Neil McKay

by Marty Regan

On a breezy, sunny October afternoon I was invited to the home of Emeritus Professor of Composition Neil McKay in Manoa Valley. The following is a transcript of our meeting...

**Marty Regan:** *Can you tell me about the years you spent at UH Mānoa?*

**Neil McKay:** They were happy years. I arrived with my family in 1965, found a fine Music Department with good people and was glad to be a part of it. I taught theory, composition, orchestration, and established courses in jazz improvisation and arranging, as well as instituting a contemporary music ensemble.

I formed lasting friendships with Armand Russell and Allen Trubitt, who were the other UHM composers at the time. Later, we welcomed back two of our former students, Byron Yasui and Takeo Kudo, as colleagues and we all supported each other's compositional efforts. Of course there were other special friends on the faculty, too – many of whom I wrote music for – and our social life pretty much revolved around the Music Department. The students were memorable. I enjoyed teaching them, hearing them perform, and followed many of their careers after they graduated.

**MR:** *When did you retire? Do you find yourself more or less busy since your retirement?*

**NM:** I retired in 1987. When I meet mainland composers, they always ask why I stay way out here. And I usually respond that you can write music anywhere so why not in a beautiful place! Since I no longer teach, every morning, nine to twelve, is spent com-

posing or arranging. Then I take a nap, play golf, or go swimming. In the evening I enjoy listening to music and still go down to the Department to attend faculty and student recitals. Then there are our ensemble programs to go to. In the community there's chamber music to be heard and we're ongoing subscribers to the Honolulu Symphony and Hawai'i Opera Theatre.

Since retiring I've written two operas on Hawaiian legends for the Hawai'i Youth Opera Chorus directed by Nola Nāhulu. The first one, *Kahalaopuna, Princess of Mānoa*, was televised and has been shown here and on the mainland. Working with the HYOC was a joy.

Working with the Hawai'i Youth Symphony under Henry Miyamura is also an ongoing pleasure. Ever since the 60's Henry has been a champion of my music, commissioning, performing on clarinet, and conducting it here and on the mainland. In the past few years I've done many arrangements for HYS fundraisers, backing up several of Hawai'i's outstanding enter-

tainers. Since I made a living as arranger back in the 40's, there's a certain nostalgic pleasure that comes with this work. Last spring I wrote a concertino *E Kui Lima* ("Join Hands") for the HYS. It featured horn and two violins and the soloists came from Hawai'i, Japan and Alaska. They all played beautifully! In 1996, I arranged the music of Gilbert and Sullivan's *Mikado* for Japanese and Western Instruments, conducted it for the UHM Department of Theatre and Dance and re-orchestrated a swing-era dance production number featuring the UHM jazz ensemble under Pat Hennessey - very exciting. Have I been busy since retiring? You bet!

**MR:** *What are the most important pieces you have composed since your retirement?*

**NM:** One is the *Concerto for Orchestra* composed in 1992 and premiered by the Honolulu Symphony on its



Neil McKay works at home on a new composition  
photo: Marty Regan

subscription series. It's based on *Parables of Kyai Gandrung*, a piece Hardja Susilo and I wrote for gamelan and orchestra as a bicentennial commission in 1976. *Parables* can only be played by the UHM gamelan so it was only performed twice. Essentially I used much of the *Parables* musical material in writing the Concerto, which can be played by any symphony orchestra. The UHM Orchestra produced a fine performance of the first and second movements several years ago and brought out colors I scarcely realized were there.

Another is my *Symphony No. 2* ("A Shakespeare Triptych"), composed in 2000 and winner of the 2001 Loudoun Symphony's American Composers Competition. Marion and I went to Leesburg, Virginia to hear two spirited performances of the work under the direction of Mark Allen McCoy and were treated to some good southern hospitality. While there I was gratified to learn that over 50 scores had been submitted for the competition. The *Symphony No. 2* was also given a fine performance last December by Henry Miyamura and the UHM orchestra. Another smaller piece, *Connexions* from 1991, a duet for clarinet and basset horn or bass clarinet, is important to me in that its four movements incorporate elements of many of the late twentieth-century trends that I've subscribed to—world music, neo-romanticism, experimentalism and jazz. It's published by Roncorp, a firm in New Jersey that publishes all my clarinet music.

**MR: How has your work matured over the years?**

**NM:** As my work matured over the past fifty years I incorporated a broader spectrum of musical sound. Especially since coming to Hawai'i, I've experienced all kinds of sounds new to me. The exposure to various ethnic musics caused me to embark on a twenty-year period of experimentation that was very exciting. For example, I wrote *World(s)*, a three-movement piece for solo koto commissioned by Ricardo Trimillos. In one movement the koto is prepared with rubber bands and paper clips with the performer wearing bells on the fingers. Another is based on American blues and another on a twelve tone series. Ric and

Keiko Nosaka have performed the piece many times on their international tours and Keiko recorded it for Camerata Records of Tokyo. It's performed more in Japan than here. In all of the experimental works I tried to do something interesting and unique.

I'm no longer consciously experimental but find that all of my previous experience has been absorbed into a compositional language that is, I hope, all mine. I think my *Symphony No. 2* illustrates that.

**MR: Other than your composition projects, what other types of musical projects have you been involved in?**

**NM:** I enjoy going to composition conferences and hearing what my colleagues in other places are doing. My wife and I have been to ISCM meetings in Amsterdam, Bonn and Oslo and other conferences in New York city. We also go to Society of Composers conferences, the most recent one in Akron, Ohio where the slow movement of my new symphony was performed. I enjoy interacting with other composers and, who knows, I might pick up an idea or two!

Also, Marion and I co-authored a book, *Fundamentals of Western Music*. She was teaching at a community college at the time and using materials that we developed together. The resulting book was published by Wadsworth and used for about ten years throughout the country. It's now available on the internet.

**MR: Have you had many opportunities to travel? If so, where? Any remarkable impressions or experiences?**

**NM:** During my first sabbatical in 1972 Marion and I bought a round-the-world ticket on Pan Am. We saw how people in different cultures lived as well as how they made music. We started off in Fiji, continued on to New Zealand, Australia, Singapore, Thailand, Nepal, India, and then over to Africa where we spent two-and-a-half months traveling by Land Rover through ten countries, including crossing the Sahara desert. We slept in two-person tents and cooked our own meals. It was rugged. Marion wrote a book on the experience which is in Sinclair Library and I wrote a

piece called *Ritual* based on my impressions of drumming in the Congo. We've also been to Europe on a number of occasions and to many of the South Pacific islands. The congregational singing in the islands with its strong triadic harmony and powerful voices is thrilling!

One of our retirement projects is to explore as many of the national parks as possible. The scenery and plant and animal life is completely absorbing. So far, Sequoia National Park is our favorite – after Volcanoes National Park, of course.

**MR: What or who is your music most influenced by?**

NM: I have to mention two composer/teachers who were most influential – John Weinzweig at the Toronto Conservatory of Music, who led me away from dance band harmony into something more esoteric. And later Bernard Rogers at the Eastman School, who with kindness, wit and candor led me to a higher level of achievement. Since coming to Hawai'i I've certainly been influenced by all of the cultures and music encountered here, particularly Hawaiian, Japanese and Indonesian. Many ethnomusicology graduate students, knowing I was interested, invited me to be on their thesis committees, so I learned about and was influenced by Chinese, Korean, Indian and Vietnamese music as well.

**MR: What characteristics define your compositional style?**

NM: My music revolves around melody. I invent harmony that is sometimes derived from it and at other times separated from it. Consistent rhythmic pulse and counterpoint are also very important elements. I especially enjoy writing counterpoint. There are canonic procedures in everything I write and in my two symphonies there are fugues in the last movements. I've

written a *Prelude and Fugue* for concert band also. I've also been very much interested in orchestration and in exploiting the tone colors of whatever combination of instruments or voices I'm writing for. Speaking of voices reminds me that there is a lot of humor in my music. For example, *There Once Was...* is for mezzo-soprano and piano and features five limericks – somewhat risqué, and *The Deaf Men and the Diva* for soprano is a take-off on the voice-teaching profession and is very funny. Annette Johansson, a colleague of many years, was and is a dedicated performer and advocate of my songs.



Nei McKay relaxing at home.  
photo: Marty Regan

**MR: How was your style affected by living in Hawai'i and your ethnomusicological contacts and experiences?**

NM: As I think I mentioned before, the experience of living, studying and teaching in Hawai'i has given my style a dimension it would not have had otherwise. My exposure to ethnomusicology at UHM has been exciting and rewarding and is reflected in my music. As far as Hawaiian music is

concerned I'm right at home. As a teenager, I played bass in a touring Hawaiian ensemble – in Canada yet! It was fun to do then, and of course I never realized that I would one day live in Hawai'i. So the arranging I've done as back-up for various Hawaiian groups and soloists doesn't really seem like something new for me. In our first year, for fun, I wrote the *hapa-haole* song *I Fell in Love with Honolulu*. It has been recorded eight times to date.

**MR: When you are not composing, what types of hobbies do you pursue?**

NM: Golf is my main hobby. It's invigorating and an opportunity to exercise out in the clean Hawaiian air. I am thankful to be in good enough shape to take on Richard Lum, retired band director, and other musician friends.

Also I'm writing my autobiography – not to publish but for my own satisfaction, but for my children and grandchildren. I began five or six years ago and still have the 1980s to fill in but now keep it up to date month by month. Doing this writing has sparked an interest in genealogy. Perhaps that will be my next hobby.

**MR: What do you see as the major stylistic or ideological changes in contemporary music that differentiates the twenty-first century from the twentieth-century?**

**NM:** As I see it, the twentieth century began with a carry-over of Romanticism and Impressionism (and also began with Stravinsky whom I consider the century's greatest composer) and then Schoenberg's twelve-tone system and serialism dominated in the middle years. Minimalism, third-stream and a surprising return to Romanticism rounded out the century. But added to this mix was the increasing awareness of world music, broadening the sound spectrum from which the composer can draw. So here we are in the twenty-first century where many, many styles of composition coexist. Since the century is still in its infancy it's too early to draw conclusions but I believe that many diverse and unique compositional voices will be heard and persons of genius will manifest themselves as in previous centuries.

**MR: Do you have any advice for young composers just starting on their careers?**

**NM:** Listen, listen, listen. Not only to recordings but also to live music. Go to concerts, watch the performers and absorb the sounds they produce. Also, don't be discouraged if you're rebuffed by a publishing company, orchestra, or competition. Just hang in there, keep writing, and eventually something good will happen. As you can see, I'm an optimist!

**MR: Thank you very much.**

(For more information about Neil McKay, visit his website, <http://neilmckaymusic.com/>)

## Alumni News

**Stephen Slawek** (MA Ethnomusicology at UHM, 1978, Ph.D., University of Illinois at Urbana-Champaign, 1986) joined the faculty of the University of Texas at Austin School of Music in 1983. He has authored *Sitar Technique in Nibaddh Forms* (Delhi: Motilal Banarsidass 1987) and, with Robert Hardgrave, Jr., co-authored *Musical Instruments of North India: Eighteenth Century Portraits by Baltazard Solvyns* (Delhi: Manohar Publishers 1997). Professor Slawek served as a vice president of the Society for Ethnomusicology and recently assumed the post of editor of *Asian Music*.

**Amy K. Stillman** (BMus Composition, 1978, MA Ethnomusicology, 1982) made a presentation at the Smithsonian Institution on August 10, 2002 entitled "Mele Aloha 'Aina: Hawaiian Songs and Hulas of Resistance," a collaboration with a Virginia-based troupe Hālau o Ka Wai Ola o Hawai'i, directed by D. Manu Ikaika and Suzanne Strong. The hālau performed the songs discussed in the talk. Of historical note was the presentation of two protest songs by Queen Lili'uokalani, reflecting on her arrest for treason following the failed counterrevolution in 1895. Initially published under a pseudonym, the songs were connected by Amy to the queen herself, and for the first time in nearly a century, the queen's own thoughts on her arrest were animated onstage again in performance, using her own tune as well as lyrics. The presentation was videotaped and is now catalogued in the UHM Library and is available at the Wong A/V Center.

**Etsuko Higa** (MA Ethnomusicology, 1976) has been working on a project to revive *Uzagaku*, ancient court music of the Ryukuan Kingdom, since 1992. The project is subsidized by prefectural government of Okinawa (1992-2001) and the national government of Japan (1997-99, 2001-2003). In September of 2001, she went to China for fieldwork, and also visited Pusan, Korea, to direct her Ryukyuan Uzagaku Ensemble in their performance at the Seventh Asian &

Pacific Society for Ethnomusicology Conference. On February 2, 2002 the same performing group, in collaboration with the Majikina Honryu Dance Company, presented a concert in Orvis Auditorium at Mānoa.

## Faculty News

Composer **Byron Yasui** has had many recent performances of original compositions during the last two years – on the mainland, in South America, in London, and of course locally – including *Lo‘īhi* for string orchestra, the opening piece for the Honolulu Symphony's 2000-2001 season. Five of the performances were world premieres, four of which were commissioned. His work also appeared on a compact disc released in 2002 featuring works of UHM faculty composers. He was also a composer-in-residence at the Ragdale Foundation artist retreat, Lake Forest, Illinois, Oct. - Nov., 2001.

His activities as an ‘ukulele soloist include featured performances in London (Purcell Room), New York City's Iridium as a guest of Les Paul, and at the ‘Ukulele Hall of Fame Museum Expositions of 2001 and 2002 in New Jersey. Local performances include *The Art of the Solo ‘Ukulele* (title of a compact disc released in 2002 and a Hawai‘i Public TV special in the Na Mele series, and name of a concert series at the Honolulu Art Academy Theatre and Orvis Auditorium) and the sound track of two video releases, Stu Yamane's *Journey of Honor* and Edgy Lee's *Waikiki*. He was selected in 2002 to serve on the ‘Ukulele Hall of Fame Museum Board of Advisors (New Jersey).

**Jane Freeman Moulin's** article *Kaputuhe: Exploring Word-Based Performance on Marquesan Musical Instruments* was recently published in the *Galpin Society Journal* (2002, no. 55:130-60). Her article on Marquesan Music appears in the *New Grove Dictionary of Music and Musicians* (2nd ed., London: Macmillan). She presented a paper, *Words of Tomorrow: Spectacle, and the Festival of Pacific Arts* at the meeting of the Study Group on the Musics of

Oceania, International Council for Traditional Music in Canberra, Australia. She also contributed a chapter, *From Quinn's to the Conservatory: Redefining the Traditions of Tahitian Dance*, to the festschrift in honor of **Barbara B. Smith**, *Traditionalism and Modernity in the Music and Dance of Oceania*.

Recent performances of **Donald Reid Womack's** works were featured in Detroit, Michigan, Madison, Wisconsin, Flagstaff, Arizona, and of course Honolulu. His *Cello Sonata* was given several performances in Thailand and New Zealand by new faculty member **I-Bei Lin** on her recent concert tour. The premiere of his violin concerto, written for Honolulu Symphony concertmaster **Ignace Jang**, is scheduled for March 2003. He also received a 2002 Individual Artist Fellowship from the State Foundation on Culture and the Arts. This is his second SFCA fellowship; he received the award in 1997 as well. His wife Anna gave birth to a son, Maxwell Porter Womack, on June 16, 2001. The Womacks also have a son Reid, now four years old.

**E. Douglas Bomberger** presented two papers at the Toronto 2000 conference of fourteen scholarly societies. At the 2002 conference of the American Musicological Society he presented a paper on compositional training for women in nineteenth-century Germany. His book, *A Tidal Wave of Encouragement: American Composers' Concerts in the Gilded Age* (Praeger, 2002), was described by one reviewer as "an indispensable addition to the core library of books on American music history." He also contributed a chapter in ragtime influences in selected works of Hindemith and Stravinsky to *Jazz and the Germans: The Influence of "Hot" American Idioms in German Music*.

**Dale E. Hall's** *The Honolulu Symphony: A Century of Music* has been published by Goodale in Honolulu.

## Student News

**Sunhee Koo**, third-year PhD student in Ethnomusicology, presented a paper entitled, *Multi-Faced Mask: Presentation and Representation of Hahoe Mask Dance-Drama in the Context of Tourism* at the 47th Annual Meeting of the Society for Ethnomusicology, which was held from October 24 to 27 in Rockies Estes Park Center, Colorado. Her field research has been financially supported by the University of Hawai'i's Center for Korean Studies and Arts and the Sciences Advisory Council. Her conference trip is supported by a Graduate Student Organization Travel Grant for fall 2002.

**Danni Redding** completed her Master's thesis defense in May and is currently pursuing a PhD in Ethnomusicology. During the past year, she received both the Foreign Language and Area Studies Fellowship and the John Young Scholarship in the Arts. Her research interests include the music and dance of Indonesia, specifically Bali and Java, as well as the role of the arts in identity maintenance and healing. Her MA thesis explored the arts in Balinese transmigration settlements in Sumatra and Sumbawa. During her fifteen-month residence in Indonesia, Danni studied Balinese dance, gamelan, and vocal techniques at the National Performing Arts University



Danni Redding at the gamelan  
photo: Marty Regan

( S T S I , Denpasar, Bali) and through private instruction. She is currently an active performer, dancing both Balinese and Sundanese (West Java) styles in recent UHM Footholds Dance concerts, the East-West Festival under the sponsorship of the East-West Center, and local community venues. **Danni** also teaches the beginning gamelan ensemble at UHM and has given many guest lectures and conference papers on her research and experiences in Indonesia. She will complete her Indonesian

Language Certificate this year and is active as co-chair of the Southeast Asian Studies Student Association, President of the Hawai'i Gamelan Society, and a member of the Graduate Music Student Network.

PhD composition student **Marty Regan** had several premieres this past spring. His bassoon concerto, entitled *Dream Collection*, was performed at Arizona State University this past April. Also, three of his compositions for Japanese instruments were premiered in Tokyo this past June. *Shinonome no Uta*, (*Song-Poem of the Eastern Clouds*) for 21-string koto and shakuhachi, was selected and performed at the National Theater of Japan for the Ministry of Culture composition contest for traditional Japanese instruments and won second prize. *Hikari no Haru*, (*Glistening Spring*), a concerto for 21-string koto and shakuhachi, was premiered by the Tokyo Shakuhachi Ensemble with Marty conducting, while *Chisuifuka* (*Earth, Water, Wind, Fire*) for Chinese erhu, sanxian, 21-string koto, shakuhachi and Japanese and Chinese percussion, was commissioned and premiered by ORA-J (Orchestra Asia-Japan), on their tenth annual subscription series concert.

He was also invited back to Tokyo in early November to conduct ORA-J (<http://www.ora-j.com/eindex.html>) in their eleventh annual subscription series concert. He conducted premieres of three works for Japanese and Chinese instruments commissioned by the ensemble and the concert was previewed in the Japan Times Hougaku Today monthly column (<http://www.japan-times.com/cgi-bin/getarticle.pl5?fm20021020cb.htm>).

First-year Ethnomusicology Masters student **Masaya Shishikura** spent summer 2002 traveling and performing in Asia. As a member of the Beijing Opera performance group at UHM, he gave two performances in Nangjing along with **Frederick Lau** and other graduate students. After the performance, he studied Chinese music at Shanghai Conservatory and saw several performances of Chinese folk music and Beijing opera. He then went to Bali and took gamelan lessons with Komang Sudirga at STSI Denpasar.

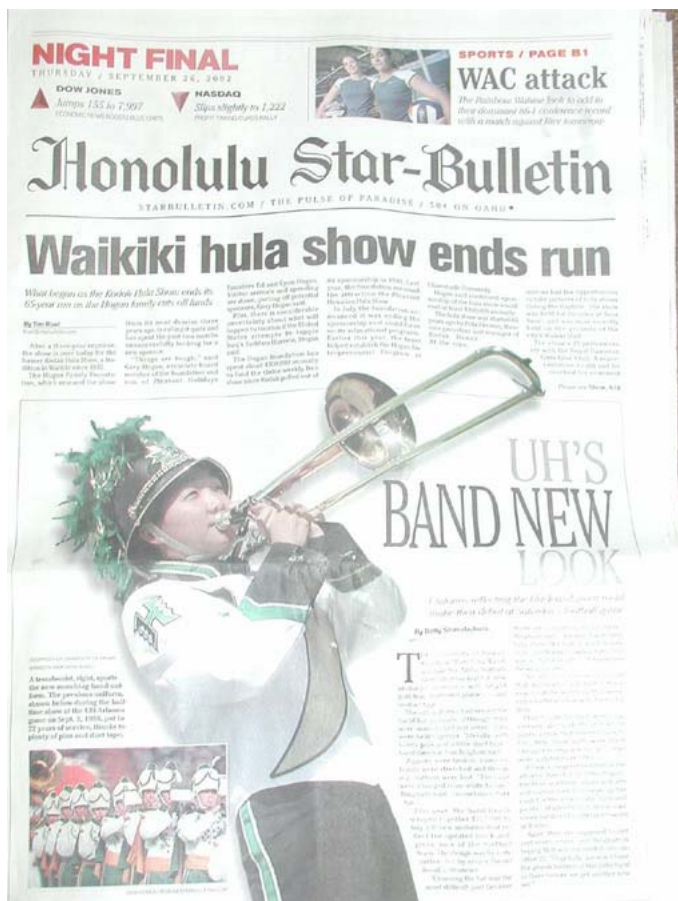
## Marching Band Has New Uniforms

For the first time since 1980 the Rainbow Marching Band has new uniforms. With the assistance of Dr. Judith Hughes (Dean, Arts & Humanities), Dr. Deane Neubauer (Interim Vice President for Academic Affairs), Dr. Karl Kim (Interim Vice Chancellor for Academic Affairs) and Hugh Yoshida (former Athletic Director) the new look was presented at the September

important role of the marching band on campus. It's a great-looking uniform." **Bingham** notes that most of the current band members were not yet born when the old uniforms were debuted.

In keeping with its ROTC roots the band wore military-style uniforms until the 1960's, when Director of Bands Emeritus **Richard Lum** outfitted them in aloha shirts and white vest and pants. Although the shirt changed several times the basic style remained the same until Lum designed a new uniform with a more collegiate look for 1980. This uniform lasted far longer than the seven years recommended by the manufacturer. "The old uniform looked great for its time and it stood up very well," says Assistant Director **Gwen Nakamura**, "but it was falling apart. Students were literally holding the uniforms together with safety pins and duct tape. At one game one of the trumpets had to quit playing and hold on so that his pants wouldn't fall down right there on the field!"

"The Rainbow Marching Band has been a source of pride for the University for many years," adds **Bingham**. "Once again the students will look as good as they sound."



Click the picture above to read the complete feature article at the Honolulu Star-Bulletin's website.  
Photo of front page by Marty Regan.

[Click here to read a related article in the Honolulu Advertiser](#)

28 football game. Sporting the new athletic color scheme (green and black) and an updated style, the uniform was designed with input from staff, students, and faculty from around the campus.

Marching Band Director **Thomas Bingham** says, "We are very grateful to the Athletic Department and the administration for recognizing and supporting the

## Honolulu Symphony discount tickets available

Thanks to **Lynne Johnson**, PhD student in Musicology at UHM and Chair of the Honolulu Symphony Foundation, Honolulu Symphony tickets are available at a discount for UHM students for the Friday evening Masterwork Series concerts at Blaisdell Concert Hall. Only fifty \$5 tickets are available per concert, so you must pick up and purchase your ticket no later than Wednesday, two days before the performance date. For concert schedule information, visit the Honolulu Symphony's website (<http://www.honolulusymphony.com>).

## **Emeritus Professor Barbara Smith Honored**

Prof. Emeritus **Barbara Smith** continues to feel grateful for having decided, in 1949, to join the UHM faculty and, after her official retirement in 1982, for having continued to stay in contact with the University and the numerous, widespread professional contacts made as a result of her appointment. Her 'golden years' that have surrounded the turn of the century have brought an extraordinary series of activities and honors related to her academic and professional interests in ethnomusicology that began developing soon after her arrival. The two-day celebration in February 2000 honoring her 50 years at UHM brought together many alumni of the program, present and former faculty and administrators, and members of the community-at-large, as well as a distinguished group of artist-musicians from Korea, a research group from Okinawa, and Departmental and community performers. Receiving congratulatory letters from high ranking government officials, former students and colleagues from around the world made the celebration an unforgettable career highlight.



Emeritus Professor Barbara Smith at the celebration in 2000 honoring her 50 years at the Music Department.

photo: Robert Chinn

That celebration was preceded in 1998 by the publication of *Vol. 9, Australia and the Pacific Islands* of *The Garland Encyclopedia of World Music* for which she authored several articles, and in 1999 by publication of the award winning *The Queen's Songbook by Her Majesty Queen Lili'uokalani* (Hui Hānai) finishing the work undertaken by her former colleagues Dorothy Kahananui and Dorothy K. Gillett. Simultaneous with the February 2000 celebration was the George Eastman Medal awarded by the Eastman School of Music, which was quickly followed by an award from the Commission on Culture and the Arts of the City and County of Honolulu. She was the first non-dancer to be honored by the Hawai'i State Dance Council.

The year 2001 brought publication of the second edition of *The New Grove Dictionary of Music and*

*Musicians* for which she wrote several articles on the Pacific Islands and that includes a short biographical entry; a wonderful trip to Inner Mongolia hosted by Hulunbeir University; honors from the City of Ventura, California (her birthplace); an honorary doctorate from Pomona College; a festschrift, *Traditionalism and Modernity in the Music and Dance of Oceania* (Oceania Monograph 52, University of Sydney) prepared and presented by the Study Group on Musics of

Oceania of the International Council for Traditional Music (with articles by professional colleagues from Australia, New Zealand, Papua New Guinea, Vanuatu, Japan, Guam, Hawai'i, the continental USA, Canada, and Denmark) on the occasion of her retirement, after serving eighteen years as its Chair and designation as 'Honorary Member' for extraordinary service to the Society for Ethnomusicology, the reading of the citation followed by the chanting of a mele composed in her honor by Dr. Amy K. Stillman (MA 1982).

The year 2002 has brought the publication of *Vol. 7, East Asia: China, Japan, and Korea*, of *The Garland Encyclopedia of World Music* for which she served as a consulting editor; reviews of Adelaida Reyes', *Songs of the Caged*, *Songs of the Free* in *Ethnomusicology* and Mervyn McLean's *Weavers of Song: Polynesian Music and Dance in The Contemporary Pacific*. Hugh de Ferranti's *Japanese Musical Instruments* and Alan R. Thrasher's *Chinese Musical Instruments* were published by the *Journal of the American Instrument Society*. She also received honors from The New West Symphony for initiating and guiding its *Musics Alive!* series; and from the Micronesian Friendship League for her work, many years ago, with students from Micronesia who had come to Honolulu to study at UHM.

## First Year Program Instituted

The Music Department inaugurated its First Year Program in Fall 2002. This initiative features an incoming student orientation, a facilitated audition and advising session, and the formation of Learning Communities for Freshman BA and BM majors. During the coming year, faculty will also explore the possible addition of a specially-designed First Year course for music majors. These efforts to enhance the educational experiences of new music students are one outcome of the Initiatives in the Arts at Mānoa (IAM) program that has brought outstanding speakers and performers to the Department to meet with students and talk with faculty about curricular and career issues for musicians. Past speakers have included musical director of the Honolulu Symphony Samuel Wong, the Ying Quartet, copyright lawyer William Meyer, Los Angeles professional development speaker Tess Taylor, local recording star **Lehua Kalima Heine** (a member of the singing group Nā Leo Pilimehana), Vice President of ASCAP (American Society of Composers, Authors and Publishers) Dan Keen, and songwriter Gordon Kennedy, composer of *Change the World*. This fall the Department welcomed Stephen Bloom of the Honolulu Symphony, Alexander technique specialist Eileen Troberman, and Don Green, a national expert on overcoming performance anxiety who has worked with Juilliard musicians, Olympians and others in high stress performance fields.

## Graduates Since 1998

### 1998-99

#### Fall 1998

Sheryl Akaka (Music Education) MA  
Cynthia Bridges (Music Education) MA

#### Spring 1999

So Jin Chong (Piano) MM  
Sachi Hirakouji (Piano) MM  
Flora Lim (Piano) MM  
Joshua Pilzer (Ethnomusicology) MA  
Don Tsuha (Music Education) MA  
Robert Wehrmann (Composition) PhD

### Summer 1999

Myosin Kim (Ethnomusicology) MA  
Beth Uale (Music Education) MA  
Yuriko Watanabe (Musicology) MA

### 1999-2000

#### Spring 2000

Kenneth Carper (Music Education) Ph.D.  
La Verne, De la Peña (Ethnomusicology) MA  
Kenny Endo (Ethnomusicology) MA  
Rachelle Habecker (Ethnomusicology) MA

### 2000-2001

#### Fall 2000

Lee Suan Chon (Ethnomusicology) MA  
Mae Masuda-Kop (Music Education) MA  
La Verne de la Peña (Ethnomusicology) PhD

#### Spring 2001

Shelley Breneman (Voice) MM  
Mary Chesnut (Voice) MM  
Eiko Yano (Piano) MM  
Steven Casano (Ethnomusicology) MA  
Made Hood (Ethnomusicology) MA

### Summer 2001

Lynne Johnson (Musicology) MA

### 2001-2002

#### Fall 2001

Teresa McCreary (Music Education) PhD

#### Spring 2002

Eileen Uchima (Music Education) MA  
Marguerite Nering (Music Education) PhD

### Summer 2002

Brian Diettrich (Ethnomusicology) MA  
Danni Redding (Ethnomusicology) MA  
Yong-Shik Lee (Ethnomusicology) PhD

## To our readers

We are already starting to work on the Spring '03 edition of the online FM-AM newsletter. If you have some newsworthy information which you would like to see in the next issue, please contact either Dale Hall (halld003@hawaii.rr.com) or Marty Regan (reganm@hawaii.edu).

Thank you for reading and we look forward to seeing you again in the next issue!