

The University of California Glee Club

1957 Concert Tour of Japan

A Report Prepared By
Robert P. Commanday, Director

REPORT ON GLEE CLUB ORIENTAL TOUR PROJECT
October 29, 1956

The Glee Club has undertaken some preliminary investigations for a June, 1957 concert tour of the Orient. We are submitting this report to present a summary of the project as it now stands, and are requesting ASUC assistance in continuing the project.

The proposal calls for a concert tour of Japan in June, 1957 by a group of from forty-five to fifty-five members of the University of California Glee Club. In planning the itinerary and concert schedule, specific attention would be directed at the Japanese universities and their students. To prepare the American students for this trip, their musical training would be supplemented by an Area and Language course. This preparation, plus the director's present knowledge of the Japanese language should enhance the effectiveness of the project.

The concert program would be based on the finest music available in the male chorus repertoire. It will be possible to perform some Occidental music in Japanese translation. There will be an emphasis on American music, contemporary as well as traditional or standard.

The idea of such a tour has been in our minds for many years because of the traditional ties between California and Asia and because of the successful Oriental tour of our Glee Club in 1920. Our current activity stems partly from the encouragement given us by Mr. Marshall Bartholomew, Director-emeritus of the Yale University Glee Club. Mr. Bartholomew, as President of the International Student Music Council, is devoting all of his efforts to the development of male chorus singing in universities throughout the world. The concept of international exchanges and joint concerts of student glee clubs has been a central one in the work of the Council.

Cultural exchange between the United States and the Orient has been limited since the war to military personnel and professional concert groups. A vital aspect of our culture has thus been neglected in the international exchange program. Glee Club members representing various fields of study and various backgrounds would be able to communicate with Japanese students and the general public in a considerably different manner from professional artists. Such communication would of necessity be a two-way relationship. On the one hand, Glee Club members project a picture of American life at the university level; even the interracial character of our membership constitutes a fair representation of our society. On the other hand, our students would gain a knowledge and understanding of other peoples and would presumably absorb a new, less subjective, view of their own country. Since music is unequalled as a basis for fellowship, it would seem likely that Glee Club members could easily develop an open and cordial entente with their Japanese counterparts.

The musical fellowship derived from singing and male camaraderie is a strong tradition which is almost unique to Occidental culture. American college glee clubs represent the finest in this tradition and have been developed to a high standard of artistic excellence.

We are proud of our achievements in this specialized field and would like to bring our music to people of the Orient. In so doing, we feel we can contribute to a rapidly growing choral movement in Japan.

Preliminary correspondence about our project reveals that there is a great Japanese interest in American choral groups, especially among university students. President H. W. Outerbridge of the Kwansai Gakuin, and representatives of their glee club indicated in a letter that there was a great enthusiasm for such a visit. There is a substantial male chorus movement there, a movement which has been encouraged by some intercollegiate musical exchanges and competitions. Japanese authorities in the Asia Foundation, the Department of State, the Japan Society of New York, as well as the University of California have concurred in the opinion that a visit by an American university choral group would be well-received and would have important influence in Japan.

Our plan to carry out this project is as follows:

1. Arrange for sponsorship by one of three major concert managements in Japan (the two newspapers, Mainichi and Asahi, and the government radio network, NHK).

The most critical part of the project now is to confirm arrangements according to the following terms:

Sponsor will plan itinerary, book concerts, and accept responsibility for promotion and concert management. The Glee Club would receive a fee to cover only room, board, and transportation within Japan. The net proceeds from the concerts would be profit for the sponsor, or could be contributed to a national Japanese charity, such as Japanese university students' scholarships.

Negotiations have begun with Mainichi, and much follow-up work still remains.

2. Establish the budget (preliminary budget below):

\$30,000.	Estimated cost of transoceanic flight for 55 men, round trip to Japan by way of Hawaii.*
840.	Insurance
800.	Salary of Special Assistant to continue negotiations and complete arrangements for the tour (described below).
50.	General and clerical expenses
75.	Expenses already advanced out-of-pocket by R. Commanday in N.Y. and Washington, D.C. in preliminary work on this project (May-June, 1956).

TOTAL \$31,765

*The present plans include only Hawaii and Japan: The itinerary may be extended to include Korea, Formosa, Hong Kong and Manila. Preliminary investigation reveals strong possibilities that the Glee Club would be well-received in these countries.

The figure of \$30,000 is on the high end of estimates received to date. This figure may be reduced by as much as \$10,000 depending upon a reduction of the number of men carried and certain variables in the plane charter situation.

3. Plan to meet the budget:

\$10,000 - contribution of \$200 each by the touring Glee Club members.

5,000 - to be requested from the University Board of Regents.

2,000 - support from the west coast industrial firms.

1,000 - from the U.C. Alumni Association.

6,765 - to be requested from the ASUC.

\$24,765 - TOTAL estimated available.

7,000 - deficit.

\$31,765 - TOTAL

4. Balance the remaining deficit. The complete itinerary and budget would be presented to the following agencies with a request for assistance in meeting the remaining deficit: The Ford Foundation, the U.S. Department of State.

Preliminary discussions with an official of the Ford Foundation indicated that application to the Foundation would be considered when an itinerary with firm (but not contractual) invitations and a budget were prepared. It was further indicated that the application might well receive positive attention.

It has also recently been determined that Federal assistance may be available. A preliminary application to the Music Panel of the American National Theatre and Academy received a favorable response, and this board requested a firm application when the itinerary and budget are complete. ANTA reviews applications and recommends to the Department of State those cultural organizations which merit assistance from the President's fund for international cultural exchange. Some importance may be attached to this preliminary reaction of the ANTA board for it seems that prior to the application of the Glee Club, no project by an amateur organization had been given positive encouragement.

5. Prepare for the tour. The assistance of the University would be sought in giving the touring singers the proper extra-musical training for their visit to the Orient. The plan envisages a Japanese or Asiatic Area and Language course to be offered the touring members of the Glee Club in the Spring semester of 1957. This might be projected through the University Extension Division or in the University curriculum itself. Ideally, such a course should carry credit and could thus be taken as an elective.

Specialists in various fields of Oriental studies could be invited to serve as guest lecturers. An outline of such a course is attached. This particular outline was used as the basis for a course given this year under the auspices of the Japan Society of New York for public school teachers in New York City.

The establishment of an Area and Language course is a most important aspect of the whole project. This training would prepare the men to serve effectively as cultural ambassadors and intelligent observers. Equally important, it would be an effective form of a vital and applied education which would conform to the highest purposes of the University. The value of such preparation is well-documented in the success of comparable Army and Navy war-time training programs.

In executing this plan, many individuals and agencies are being approached for advice and guidance: the U.S. Cultural Attache in Tokyo, specialists in the Asiatic Area in the University, individual alumni in the Orient, Japanese central and local government officials, and others.

To date, conferences have been held with officials in the following agencies and institutions: State Department, Special Services Branch of the Department of Defense, ANTA, USO, Institute of International Education, Japan Society of New York, the Rockefeller Foundation, the Ford Foundation, the Asia Foundation, the U.S. Information Service. Counsel has been sought from the following persons connected with the University of California: Chancellor Clark Kerr, Mr. Richard Park, Mr. Thomas Barrows, Dean Milton Chernin, Mr. Donald Shively, Mr. Delmar Brown, Mr. Robert Scalopino, Mr. Stanley McCaffrey, Mr. Paul Hastings.

This plan has been submitted to Chancellor Clark Kerr and to Mr. Stanley McCaffrey. Both of these men have endorsed the project and indicated that it would receive their support.

At present, the Director of the Glee Club is in correspondence with the MAINICHI (Japanese newspaper), a man connected with the NHK (Japanese government radio network), American embassy officials and many other people in both America and Japan. In addition, there exists in the files on this tour, a large number of leads and openings which have been compiled in the course of Mr. Com-manday's work up to this point. The influence which these contacts represent must be brought to bear for the success of this project.

This influence is needed to assure the Japanese sponsors that the University of California Glee Club produces entertainment at the level of a professional concert organization despite its obviously amateur status. Once the sponsorship has been secured, a certain amount of additional negotiations with the State Department, Ford Foundation and other sources of income is necessary.

The Glee Club would like to engage an Executive Assistant to Mr. Commanday on a part-time basis. This assistant would have the primary responsibility of arranging this Oriental tour. Mr. Commanday can no longer function effectively in the dual role of Director of the Glee Club and Treble Clef with its normal administrative lead, and as manager of this Oriental project. The student managers in conducting the routine operating affairs of the Glee Club are fully employed. Further, it seems likely that a great deal of professional experience is necessary for imaginative planning, diplomatic negotiation and observance of the protocol which is important in the Oriental world.

To fill this position of Executive Assistant, Mr. Thomas Barrows, Director of University Extension and Dr. Frank Kidner, Director of the Institute of Business and Economic Research have recommended a Mrs. Vera Reck. Mrs. Reck is highly qualified by her previous experience to handle a matter of this nature. She has held responsible positions in the Department of Agriculture, Treasury Department and in the Tokyo headquarters of SCAP for three years. She has had extensive experience in the Orient and in dealing with highly-placed Japanese and Americans. The recommendations for her were enthusiastic and unqualified. The Glee Club Director and Managers, upon interviewing her, were convinced that she was very much interested in their project and would take the initiative in exploiting all available possibilities.

In order to safeguard the advances already made, and to probe and develop fully the possibilities in the project, the Glee Club requests from the ASUC at this time, a grant for Research and Development of the Oriental Tour. Of the \$6,765 listed above, to be requested eventually from the ASUC, the grant requested now is \$925. The breakdown of this figure follows:

\$ 75.	- out-of-pocket expenses already invested by the Director in New York and Washington D.C. while laying the groundwork for this project (May-June, 1956).
50.	- General and clerical expenses.
800.	- Salary for the part-time work of an Executive Assistant.*
<u>\$925.</u>	

*The figure of \$800 corresponds to two months' full-time salary on a base rate of \$4,500 a year. Since the activity on this project is likely to be uneven, the hours of work may vary from one-fourth to full-time from week to week. It is probable that this salary will be extended over four to five months.

In presenting this plan, budget and request for a Research and Development Grant, the Glee Club is not asking for full endorsement and approval since the stage of contracts and final figures

has not been reached. Continued work on this project may reveal a more or a less optimistic picture which will require another evaluation. For example, as it has been indicated, the transportation costs may be substantially reduced, an item which will affect the entire budgetary picture.

A progress report or a final report can be presented in from two to four months.

Respectfully submitted,

J. Martin Temple

J. Martin Temple, Senior Manager
University of California Glee Club.

GLEE CLUB ROSTER

<u>Name</u>	<u>College Address</u>	<u>Home Address</u>	<u>Year</u>	<u>Part</u>
Albert, Richard	837 Riley Dr. Albany LA 41974	SAME	4	Ten II
Armstead, Bob	2466 Hilgard #305 TH 14707	310 West A St. N. Platte, Nebr.	Grad.	Bass
Bennett, Robert	Bowles Hall AS 34010	3526 Blanche St. Pasadena, Calif SY 51657	Senior	Barito
Beschta, Jack	99 Colorade LA 52763	489 Cambridge Dr. Arcadia, Calif HI 74240	Grad.	Ten I
Belson, Len	2245 College TH 51367	SAME	3	Bass
Bohn, Robert	Bowles Hall AS 34010	5190 Hessel Rd. Sebastopol, Calif	4	Barito
Brown, Bill	Rt. 1, Box 189A, Vasco Road, Livermore HI 70205	SAME	Grad.	Ten II
Calder, David	2510 Bancroft Way TH 14595	940 Raymond Ave. Long Beach GE 86958	4	Barito
Campononico, Larry	1816 Scenic, Ave TH 59328	2070 University Drive CH 32612 San Jose, Calif	3	Ten II
Cavin, John	2600 Ridge Road TH 54710	29808 Ave 12 Madera, Calif. OR 45108	2	Ten II
Clazie, Ron	2722 Bancroft TH 59227	101 Fairview Vallejo, Calif. HI 22924	3	Bass
Collacr, George	1525 Arch St. TH 51397	4201 Broadmoor Ave. Albuquerque, New Mexico		Bass
Conlin, James	6027 Harwood Ave Oakland	SAME	Grad	Ten II
Cunningham, Audrian	I HOUSE AS 36600	2080 15th Ave San Francisco, Calif MO 43714	3	Barito
Day, John	1811 La Loma TH 88229	501 Central Visalia, Calif. RE 45588	3	Ten II
Donohoo, Michael	2996 Russell TH 32984	SAME	4	Ten I
Froch, Erwin	1827 Oxford St. #6 TH 11493	501 Tait Ave. Sanger, Calif TR 53066	Grad	Bass

<u>NAME</u>	<u>LOCAL ADDRESS</u>	<u>HOME ADDRESS</u>	<u>YEAR</u>	<u>PART</u>
Garland, Fred	150 Southamton, Berkeley 7 LA 42706	SAME	4	bass
Grossmann, Robert	2312 Harring Berkeley TH 59007	235 James St. Shafter, Calif.	3	2 tenor
Hawes, John	2441 Haste Apt 35 TH 82014	1239 Freenont San Jose 20	5	baritone
Henault, Paul	2339 Dwight Way TH 54780	1495 Shotwell San Fran. 10	2	2 tenor
Hendricks, Zeke	2321-B Roosevelt TH 53664	SAME	4	Baritone
Horwitz, Robert	2412 Piedmont TH 59329	449 Parker Avenue San Francisco	2	baritone
Hudson, Mark	2607 Hearst TH 59568	1757 Vistillas Rd. Altadena, Calif.	2	bass
Hulbert, Jerold	1756 LeRoy TH 59413	431 9th Street Colosa, Calif.	1	2 tenor
Inouye, Akio	1777 Euclid Ave. TH 59097	750-23rd Ave. San Francisco 21	3	baritone
Johnson, Eugene	2532 Ridge Rd. TH 59646	P.O.Box 543 Rocklin, Calif.	17	1 tenor
Jonas, Gerald	2619 Regent TH 53021	2149 Ahneita Drive Pleasant Hill, Calif.	3	1 tenor
Katsuyama, Allen	1777 Euclid Ave. TH 59091	867-26th Ave. San Francisco	3	2 tenor
Klein, Thomas	2939 Dwight Way TH 54780	1060 W. Monterey Stockton, Calif.	1	2 tenor
Kurtz, Gerald	2345 Cllege Ave. TH 59236 <i>Sigma Chi</i>	90 Maxwellton Rd. Piedmont, Calif.	15	bass
LeFebvre, Mike	5932 Rose Arbor San Pablo 10 BE 20989	same	2	2 tenor
Lillard, Robert	2619 Regent TH 53201	2818 Larkin Rd., Live Oak	4	1 tenor
Lincoln, Mervin	2429 Haste TH 87847	245 Second Street Gustine	4	bass
Lipscomb, Lance	2441 Haste (#35) TH 82014	520 S. Giddings Visalia, Calif.	4	baritone

<u>Name</u>	<u>College Address</u>	<u>Home Address</u>	<u>Year</u>	<u>Part</u>
Lockshin, Arnold	2420 Ridge Road TH 59359	608 Civic Center Richmond 2, Calif.	3	Barito
Loomis, Leonard	2312 Warring TH 59007	897 Embarcadero Rd. Palo Alto, Calif. DA 41792	3	Ten II
McMurry, Alan	2939 Dwight Way TH 54780	60-W 18th St., Merced, Calif. Ra 25404	3	Barito
McNutt, Esmond	2441 Haste #35 Th 82014	130 Cloverleaf Ave. Porterville, Calif. SU 47912	4	Barito
Melander, David	2216 Bowditch TH 59039	901 Columbia Stockton, Calif. HO 32295	2	Ten II
Meyers, Clarence	2315 Dwight Way TH 36551	2834 Canada Blvd. Glendale 8, Calif. CI 30553	3	Ten I
Mills, Robert	2739 Channing Way TH 59225	22061 Center St. Hayward, Calif. LU 15981	3	Ten II
Mitchell, Ron	2429 Haste TH 87847	6234 4th Ave., Sacramento, Calif. GL 72789	Grad	Bass
Morrey, Robert	210 Yale Ave. LA 66572	SAME	1	Ten I
Munday, Alden	2420 Ridge Road TH 59359	207 A Wayland St. San Francisco JU 72323	4	Bass
Oda, John	1777 Euclid TH 38355	1643 Cedar Long Beach 13 HE 72066	3	Bass
Olivier, Phil	2420 Grant St. TH 31938	SAME	3	Bass
Patnaude, Bill	1717 Euclid #5 TH 10586	2101 Webster Sanger, Calif. TR 52808	4	Barito
Pumphrey, James	1802 LeRoy #14 TH 34956	8630 Liliienthal Los Angeles, 45 OR 70448	3	Baritor
Ramirez, Henry	1915 West St. GL 24106	SAME	Grad	Ten I
Reiber, Norman	2714 Durant TH 59567	20 College Park Davis, Calif. SK 32234	3	Ten I

<u>Name</u>	<u>College Address</u>	<u>Home Address</u>	<u>Year</u>	<u>Part</u>
Ross, Neil	2739 Channing Way TH 59225	19259 Stanton Ave. Castro Valley, Calif LU 20902	2	Bass
Rutherford, Steve	2307 Piedmont Ave. TH 59258	652 Montecito Blvd. Napa, Calif. BA 40217	3	Ten I
Schreiber, Len	2710 Benvenue TH 30978	19 Macomber Rd. Danville, Calif. VE 72926	4	Ten I
Seraphin, Norm	2429 Haste TH 87847	21604 Prospect St. Hayward, Calif. LU 12751 or 12522	3	Ten I
Shoff, Al	1814 Channing Way TH 14476	SAME	Grad	Ten I
Skefich, Skip	4050 Harding Way Oakland 2 KE 64558	SAME	3	Barit
Stern, Tom	2939 Dwight Way TH 54780	2253-28th Ave. San Francisco LO 41638	4	Ten I
Sponsler, John	2312 Warring TH 59007	12227 Fallen Leaf Los Altos, Calif. YO 70301	3	Ten I
Talbott, Dick	417 Boynton Ave. LA 66777	SAME	2	Ten I
Tartak, Marvin	14 $\frac{1}{2}$ Hillside TH 14253	SAME		Acc.
Tibbetts, Tom	2335 Piedmont TH 59082	2833 Frye St. Oakland, Calif. KE 30885	2	Ten II
Vingo, Ray	2335 Piedmont Ave. TH 59082	3224 Suter St. Oakland, Calif. AN 19061	3	Ten I
Wait, Bradford	2529 Hearst TH 59555	75 Aptos Ave. San Francisco DE 40593	2	Ten I
Wall, Keith	2345 College Ave. TH 59532	617 Burlingame DI 49224	1	Bass
Wallace, Dodge	2939 Dwight Way TH 54780	624 S. Clementine Oceanside, Calif. SA 23215	4	Ten I
Watrous, Tom	2315 Dwight Way TH 36551	4191 Emerson St. Riverside, Calif. OU 44997	3	TenII

<u>Name</u>	<u>College Address</u>	<u>Home Address</u>	<u>Year</u>	<u>Part</u>
West, John	2621 Ridge Rd. AS 31428	220 Warren Rd. San Mateo, Calif. DI 40159	2	Bass
Wilcox, Wayne	1401 Francisco St. AS 38797	SAME	3	Baritc
Wilhelmsen, Ray	1827 Oxford St. TH 11493	3030 Parker Ave. Oakland, Calif. TR 28059	4	Bass
Williams, John	2250 Piedmont Ave. TH 59092	243 Fleming Ave. Vallejo, Calif. MI 20765	2	Bass
Zehnder, John	2140 Oxford St. TH 81030	1101 Amherst Ave. Los Angeles 49, GR 33983	2	Baritc
Fornam, Robert	1899 Harmon OL 36394	347 Sylvan Ave. San Mateo, Calif. FI 57562	4	Baritc

ITINERARY
for
THE CALIFORNIA GLEE CLUB

June 8 (Sat) 7.15 a.m. Ar. Tokyo (Haneda) Airport by PAA special flight.
Breakfast at Akasaka Prince Hotel.
2.00 p.m. Press interview at the hotel.
3.00 p.m. Welcome Tea Party at the hotel.
Dinner and accommodation at Akasaka Prince Hotel.

June 9 (Sun) Breakfast at the hotel.
Noon "Sukiyaki" party at Suehiro by the Old Boys'
Association of the University of California.
6.30 p.m. Performance at Kyoritsu Hall. (KR-TV)
Dinner and accommodation at Akasaka Prince Hotel.

June 10 (Mon) Breakfast and luncheon at the hotel.
2.00 p.m. Tea Party at Okuma-Kaikan (Waseda University)
6.30 p.m. Performance at Kyoritsu Hall.
Dinner and accommodation at Akasaka Prince Hotel.

June 11 (Tue) Breakfast at the hotel.
9.45 a.m. Lv. Tokyo by Local train No. 329
1.42 p.m. Ar. Shizuoka.
Luncheon at Nakajimaya Inn.
6.30 p.m. Performance at City Hall.
Dinner and accommodation at Nakajimaya Inn.

June 12 (Wed) Breakfast at the hotel.
12.40 p.m. Lv. Shizuoka by Express train No. 11 "Naniwa".
Luncheon on the train.
6.56 p.m. Ar. Osaka.
Dinner at Nihon Shokudo in the station.
7.30 p.m. Press interview at Nihon Shokudo.
Accommodation at Hotel New Osaka.

June 13 (Thu) Breakfast at the hotel.
10.00 a.m. Lv. the hotel by bus to Nara for sightseeing.
Luncheon at Nara Hotel.
3.00 p.m. Lv. Nara to Osaka by bus.
5.00 p.m. Ar. Hotel New Osaka.
7.00 p.m. Performance at Osaka Gymnasium.
Dinner at Restaurant.
Accommodation at Hotel New Osaka.

June 14 (Fri) Breakfast at the hotel.
Noon Broadcast at Osaka-TV.
2.30 p.m. Lv. Osaka by bus to Otsu Camp.
Luncheon (Sandwich) on the bus.
Dinner and accommodation at Otsu Camp.

June 15 (Sat)

Breakfast at Otsu Camp.
Lv. the Camp by bus to Kyoto.
Ar. Kyoto and luncheon at Kyoto Station Hotel.
1.23 p.m. Lv. Kyoto by JNR Express electric car.
2.24 p.m. Ar. Sannomiya.
3.00 p.m. Transfer by bus to Nishinomiya.
Tea Party at Kansei-Gakuin University.
5.00 p.m. Performance at International House, Kobe.
Dinner at International House.
10.00 p.m. Lv. Kobe by JNR electric car.
11.30 p.m. Ar. Kyoto.
Accommodation at Kyoto Station Hotel.

June 16 (Sun)

Breakfast at the hotel.
Morning and afternoon sightseeing in Kyoto by bus.
Luncheon at Kyoto Station Hotel.
7.00 p.m. Performance at Eiko-kan, Doshisha University.
Dinner and accommodation at Kyoto Station Hotel.

June 17 (Mon)

Breakfast at the hotel.
8.30 a.m. Lv. Kyoto by Limited Express train No. 5 "Kamome".
Luncheon on the train.
2.17 p.m. Ar. Hiroshima.
Transfer by bus to Kameman & Shimizu Inns.
6.30 p.m. Performance at City Hall.
Dinner and accommodation at Kamenam & Shimizu Inns.

June 18 (Tue)

Breakfast at the Inns.
9.00 a.m. Lv. Hiroshima by Semi-express train No. 405.
1.40 p.m. Ar. Shimonoseki.
Transfer by bus to Shun-pan-ro Inn. and luncheon.
7.00 p.m. Performance at O.S. Theater.
Dinner and accommodation at Shun-pan-ro Inn.

June 19 (Wed)

Breakfast at the inn.
10.58 a.m. Lv. Shimonoseki by Local train No. 327.
1.32 p.m. Ar. Hakata.
Luncheon a restaurant.
3.00 p.m. Performance at Denki Hall.
6.30 p.m. Dinner and accommodation at Itazuke Camp.

June 20, (Thu)

Breakfast at the Camp.
Luncheon and Dinner at the Camp.
7.50 p.m. Lv. Hakata by Express train No. 38 "Kirishima".
in the 2nd class sleeper.

June 21 (Fri)

Breakfast on the train.
11.08 a.m. Ar. Nagoya.
Luncheon at restaurant in New Nagoya Hotel.
Transfer to American Village and VIP House.
6.00 p.m. Performance at City Hall.
Dinner and accommodation at Moriyama Camp.

June 22 (Sat)

Breakfast at the Camp.
8.30 a.m. Lv. Nagoya by Semi-Express train No. 306 "Tokai".
Box-lunch on the train.
2.27 p.m. Ar. Yokohama
3.30 p.m. Performance at Flyer Gymnasium.
6.00 p.m. Transfer by bus to Tokyo.
Dinner and accommodation at Akasaka Prince Hotel.

June 23 (Sun)

Breakfast at the hotel.
 9.50 a.m. Lv. Tokyo (Ueno) by Express train No. 201 "Michinoku".
 12.12 p.m. Ar. Hitachi.
 Luncheon at
 Performance at
 4.56 p.m. Lv. Hitachi by Express train No. 202 "Michinoku".
 5.25 p.m. Ar. Mito.
 Performance at Ibaraki-Kaikan.
 Dinner and accommodation at Country Club.

June 24 (Mon)

Breakfast at the hotel.
 11.20 a.m. Lv. Mito by Local train No. 327
 Box-lunch on the train.
 3.17 p.m. Ar. Koriyama. Change the train.
 3.36 p.m. Lv. by Semi-express train No. 109.
 4.34 p.m. Ar. Fukushima.
 6.30 p.m. Performance at Kyoiku-Kaikan.
 Transfer by bus to Iizaka Spa.
 Dinner and accommodation at Iizaka Kanko Hotel.

June 25 (Tue)

Breakfast at the Inn.
 Luncheon at the Inn.
 12.44 p.m. Lv. Fukushima by Semi-express train No. 110
 4.26 p.m. Ar. Utsunomiya.
 5.30 p.m. Performance at Tochigi-Kaikan.
 8.30 p.m. Lv. Utsunomiya by Local train No. 130 .
 10.41 p.m. Ar. Tokyo (Ueno).
 Dinner and accommodation at Akasaka Prince Hotel. —
 In Tokyo.

June 26 (Wed)

Breakfast and Luncheon at the hotel.
 3.00 p.m.)
 7.00 p.m.) Performance at Kyoritsu Hall.
 Dinner and accommodation at Akasaka Prince Hotel.

June 27 (Thu)

Breakfast and luncheon at the hotel.
 3.00 p.m.)
 7.00 p.m.) Performance at Kyoritsu Hall.
 Dinner and accommodation at Akasaka Prince Hotel.

June 28 (Fri)

Breakfast and luncheon at the hotel.
 7.00 p.m. Lv. Tokyo (Haneda) Airport by PAA flight.



chun

Sapporo
札幌

Aomori
青森

Monoka
盛岡

Niigata
新潟

Mito
水戸

日本

Japan

Nagoya
名古屋

Osaka
大阪

Tokyo
東京

North Korea

Seoul
서울

대한민국

South Korea

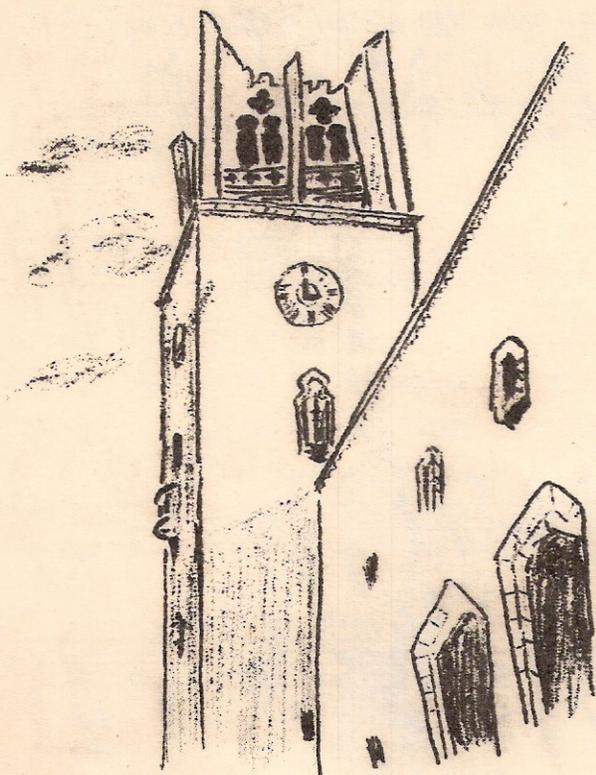
Busan
부산

Fukuoka
福岡

East China Sea

Naha
那覇

MIYAKO NO SEIHOKU
都の西北



都 の 西 北
MIYAKO NO SEIHOKU

Word by G. Soma
Music by T. Togi
Arr. by K. Yamada

f



1. mi ya ko no se i ho ku WA SEDA no mo ri ni — so
2 to o za i ko ko n no bu n ka no u si o — hi
3 a re mi yo ka si ko no to ki wa no mo ri wa — ko



bi yu ru i ra ka wa wa re ra ga bo ko o — wa re
to tu ni u zu ma ku da i to o ko ku no — da i
ko ro no fu ru sa to wa re ra ga bo ko o — a tu



ra ga hi go ro no — ho o hu o ^{shi} ru ya — ^{shi} n
na ru si me i o — ni na i te ta te ru — wa re
ma ri sa n ji te — hi to wa kawa re do — a o

Note: Usually 1st verse C-Major UNISON. 2nd verse omitted

~~shu~~ ^{shu} no se ~~ISHI~~ ^{ISHI} n — ga ku no do ku ri tu — , ge n
 ra ga i kute wa — ki wa ma ri si ra zu — . ya ga
 gu wa o nazi ki — ri so o no hi ka ri — . i za

mp

poco a poco cresc.

se i o wa su re nu ku — o n no ri so o — ka ga
 te — mo ku o n no ri so o no ka ge wa — ^{Tenor} a ma
 ko — e so ro e te so — ra mo to do ro ni — _{or} wa re

f

poco a poco cresc.

ya ku
 ne ku
 ra ga wa re ra — ga yu ku te o mi yo ya — . *Wa Se*
^B ka gaya ku te n ka — ni ka ga ya ki si ka n — .
^A a mane ku bo ko o — no na o ba ta ta e n — .
^S wa ye r a ga

f

Da Wa-Se-Da Wa-Se-Da Wa-Se-Da
Wa-Se-Da Wa-Se-Da Wa-Se-Da

3rd verse sung in parts in F Major.

早稲田大学校歌 都の西北

相馬御風

1. 都の西北 早稲田の森に

聳ゆるいらかは我等が母校

我等が日頃の抱負を知るや

進取の精神 学の独立

現古を忘れぬ 久遠の理想

輝く我等が行く手をみよや

早稲田 早稲田 早稲田 早稲田

早稲田 早稲田 早稲田

3. あれ見よ彼処の常緑の森は

地の故郷 我等が母校

集り散じて人は変れど

仰ぐは同じき理想の光

いざ声揃えて空もとどろに

我等が母校の名をはたたえん

早稲田 早稲田

2. 東西百今の文化の潮

一つに渦巻く大島国の

大なる使命を担いて起てる

我等が行く手は 極まり知らず

やかたも久遠の 理想の影は

あまねく天下に 輝き布かん

早稲田 早稲田

Mr. Tanaka

Our "valet" on our tour was Mr. Tanaka.

After Every bus stop or train stop from Honshu up into

Hokkaido, Mr. Tanaka would go back and seach, then
bring out and return anything that had been left behind!

He was a lifesaver, and absolutely in dispensible!

PROGRAM A

Hallelujah Chorus L. van Beethoven,
arr. A. T. Davison
O Magnum Mysterium J. Handl
O Vos Omnes T. L. da Vittoria
Turn Back O Man G. Holst

Maiden Fair, O Deign to Tell W. A. Mozart,
arr. R. Commanday
Gerald Jonas, Norman Seraphin, tenors;
Ronald Mitchell, bass.

La Pastorella F. Schubert
Sakura Japanese Koto Song,
arr. Shuichi Tsugawa
Oiwake Japanese folk song
Tarantella Randall Thompson

GLEE CLUB OCTET (Selections)

Mille Grazie, Mio Signore G. Rossini
Lucas Dietrich, tenor; Edmund Najera,
baritone
Five Slovak Folk Songs Bela Bartok
Soldiers' and Students' Choruses H. Berlioz
(from "The Damnation of Faust")

INTERMISSION

Five Italian Mountain Songs arr. A. Pedrotti
and L. Figarelli
Rio Què Pasas Llorando A. Columbian Bambucco,
arr. L. de Paur
Henry Ramirez, tenor
The Bells in the Steeple G. Sanmortini
Marching to Pretoria South African Veld Song,
Marais, arr. R. Abbott

GLEE CLUB OCTETTE (Selections)

Ain'-a That Good News Spiritual, Wm. Dawson
Swing Low, Sweet Chariot arr. M. Bartholomew
Paul Gilbert, bass
I Bought Me a Cat Aaron Copland
September Song Kurt. Weill
arr. R. Commanday
James Heig, tenor
Lonesome Road arr. J. Rogers
Down in the Valley Kentucky Folk Song,
freely arr. G. Mead

Hail to California Clinton R. Morse
Kimi Ga Yo Japanese traditional

REPORT ON
THE UNIVERSITY OF CALIFORNIA GLEE CLUB
CONCERT TOUR OF JAPAN
June, 1957

by Robert P. Commanday, Director

Because of your interest in the activities of the University of California Glee Club, and in particular, its recently-completed tour of Japan, I am presenting this report. I shall attempt not only to give some of the facts about the tour, but also to suggest the less tangible values of this exchange between two peoples. I hope that you will be led to visualize the meeting of a group of unaffected American college fellows with Japan and its people, and that you will enjoy and relive with us this experience.

On June 4, 1957, fifty-three members of the University of California Glee Club and I climbed aboard a chartered Pan-American DC-4 at San Francisco to begin the most exciting adventure of our lives. Between this date and July 3, there were to be 22 full concerts in Japan, in large and small communities. We were to give many shorter performances and appear on radio and television broadcasts Japan-wide and over the Far East Network. We were to be treated as celebrities by the Japanese people and as brothers by Japanese students. Before our return, the Glee Club boys were to give in their own natural and spontaneous manner a firsthand picture of the American college student. We were all to bring back to America an educational experience unavailable within our country's borders.

Planning

The idea of a tour to Japan first began to grow two years ago in May 1955 during discussions I had with Marshall Bartholomew at a convention of the Intercollegiate Musical Council. The hope of international cultural exchange through the medium of college students and music had become an increasingly challenging idea for many of us. Not long after this convention, our Glee Club was making plans to take up where its ancestor, the Cal Glee Club of "Brick" Morse, had left off in its tours of Asia in 1920 and 1926.

There followed a year of thought and investigation and then six months of groundwork and inquiry. In the fall of 1956, letters began to stream out of the Glee Club office to Japan: our project proposal to the Mainichi Newspapers--letters to Japanese musicians, educators and officials, seeking advice and support. Shortly after January 1, 1957, the Mainichi Newspapers accepted our proposal: they were to manage us in Japan and be entirely responsible for us there: we would provide for our own transportation to and from Japan.

Fund-raising

From January fourth to June first, fund-raising efforts consumed the largest part of our energies. Set-backs were inevitable and numerous. Every possible source of federal assistance was investigated fully

and doggedly, with no success. Other disappointments dimmed our prospects considerably. While many shared our enthusiasm for the project and its purposes, few seemed to believe that we could carry it off. The fifty-three Glee Club members themselves had given evidence of their faith in the project by contributing \$16,940.21, almost half of the total budget. Finally, by the end of May, the goal came in sight, and an anonymous donation of \$3,500 from the east coast brought us to it in a story-book finish. A budget in an appendix to this report gives the financial picture.

Obstacles

Our problems were not limited to money. There were many vexatious situations above and beyond the immunization shots! Organizing an orientation course for the men--a weekly lecture on Japan by University specialists--proved more difficult than we had anticipated. A long and complicated skirmish with the U.S. Navy involved three senators, two congressmen, the Vice-President of the U.S., any number of Navy officers and the local press. Five of our men were finding it impossible to go because of Naval ROTC commitments. Finally, release was achieved for three who were being detained solely because of a commissioning ceremony.

Departure

Our visas were delayed until the very day of our departure. At the eleventh hour, our plane charter was challenged in Japan on a technical matter having to do with international tariff rates. Somehow, at the last possible moment, our problems were resolved. Away we flew, only a few hours after the boys had turned in their last final examination bluebooks. Brief respites in Hawaii and Wake Island enabled us to lick our wounds, catch our breath and develop a fast tan. Before we knew it, we were in Japan, on the stage and singing.

Concerts

Our concerts alternated two programs made of a variety of general types: sacred music, classical part songs, contemporary pieces, opera choruses, folk songs and spirituals, an occasional popular number and our college songs. We varied and changed the programs as we sang 22 concerts in 18 days in large cities and small. The houses were usually filled beyond the seating capacity. Our largest audience numbered 5,000 at Osaka, and in communities like Nagoya where we sang more than one performance, we came close to matching that number. Our smallest audiences were at the three American military bases where we sang: Otsu, Itazuke and Moriyama.

Radio & TV

Radio re-broadcasts of concerts and TV telecasts enabled us to reach a still larger audience. From Osaka-TV, we telecast a thirty-minute program and admired the artistry and smooth, quiet efficiency of the Japanese television technicians. Other nationwide

broadcasts were made by means of tape-recordings taken at our concerts. Portions of concerts were telecast live and frequently we enjoyed watching ourselves on the late newscast as the television newsreel cameras reported our earlier comings and goings. Once, while out shopping, several of the boys heard a recording of our concert being piped over a high-fidelity system throughout a downtown Tokyo department store.

Audience
Reaction

Singing for the Japanese audiences was a rare treat. What we found in audience response certainly exceeded our expectations. The attentiveness and earnest concentration of those who attended our concerts were reflected in the reverent stillness and the absence of auditorium noises--in the rapt faces and in the quick, sensitive reaction at the conclusion of musical selections. The audiences appeared to favor folk songs, pieces with high rhythmic interest and the soft, lyrical songs.

Language

The language "problem" did not seem to lessen enjoyment of our music; many of our listeners knew or were studying English. Extensive program notes in Japanese helped. When we sang Japanese songs for encores or made announcements in Japanese, the pleasure of our listeners was very evident. However, they regarded this as a special treat and not in any sense necessary; their primary interest seemed to be a purely musical one.

Concert
Reviews
in the
Press

The response of the music critics to our programs confirmed our interpretation of the audience reaction. Their reviews were thoughtful and positive analyses, reflecting their country's search for new values and ideas in other cultures. One review in the Mainichi, entitled "Delightful Concert by Students," took the form of a dialogue between Koichi Nomura, editor of Japan's largest music magazine, and Seichi Sonoda, a university music professor. Praising our work, finding features which would enhance Japanese choral singing, probing our weak spots, they reach carefully considered conclusions. We were flattered by such comments as these:

"...Many choruses have come to Japan such as The Don Cossacks, DePaur Infantry Chorus, Vienna Choir Boys and the Little Singers of Paris. Each group had, as a professional chorus, its own excellences and minor shortcomings. But this Glee Club is well-balanced in every musical feature. I imagine this group may be of the highest rank among university glee clubs in the United States..."

Koichi Nomura, Editor of magazine, Ongaku no Tomo (Friend of Music) in Mainichi Shimbun, June 10, 1957.



The Waseda University Glee Club, Toshi Isobe, Conductor, singing for us at our first tea party-reception.



Prince Yoshinomiya, Princess Suga, Crown Prince Akihito, myself and Senior Manager Martin Temple during the intermission.

Waseda joins us in a typical concert close.



Distinguished people at our final concert. From right to left: Mrs. Ichiro Hatoyama, Crown Prince Akihito, Prince Yoshinomiya and Mrs. and Mr. Coolidge of the Embassy.

"....I wonder if there is a glee club among the choral groups of Japanese universities which is as good in the vocal shadings of each part; which has as gay a sense of rhythm; and which, in addition, expresses as vital a freshness as this?

They could be said, in one sense, to have arrived at perfection in university ensemble singing....."

Seishnin Fujii, Councillor, Central Japan Choral Association, in Asahi Shinbun, June 22, 1957

"....It may not be necessary to mention that the Don Cossacks emphasized stage effects; even the Westminster Choir which came last fall demonstrated square dances. But this group avoided all such theatricalities and simply sang seriously as a student chorus. Yet their singing was not as stiff as that by Japanese students' choruses. With vivacious tone, healthy musicianship and extremely pleasing, unaffected voices, they made a favorable impression....."

Unsigned review in the Sunday Mainichi, June 23, 1957

"....Now this Glee Club is probably one of the finest among amateur male ensembles....That this concert was one of the most enjoyable in recent times was due to the group's limitless vivacity and sincerity."

Osamu Shimizu, composer in Masahi Shinbun, June 11, 1957

Pleased as we were by these and other favorable comments, we were particularly gratified to hear the critics confirm the larger purposes of our tour:

"....In present Japanese life where amateur choruses are beginning to flourish in schools and factories, the visiting of such organizations as the University of California Glee Club brought a wonderful stimulation and provided useful hints. At the same time, their visit gave a beneficial opportunity to show the level of Japanese amateur choral organizations to those in the audience that had previously little interest in choruses."

Shigeo Kimura

in the Tokyo Shinbun, June 10, 1957

Headline - "Friendliness without Frontier"

".....Their attitude was so friendly, their expression so pure, healthy, youthful and cosmopolitan, that by watching them sing on the stage on their second day, they gave an illusion that we have known them for a long time and saw them someplace on our campus, or in classrooms."

Masao Hirashima, Mainichi Shinbun, June 12, 1957

Western music
in Japan

The people of Japan have a greater grasp of western music than we generally assume. Music in the western idiom permeates many areas of their society. The Japanese are listening to, absorbing and assimilating our music and musical institutions as readily as other facets of our culture. Classical music can be heard at almost any time on buses and trains, in department stores. Students linger over tea or coffee while listening to Beethoven or Stravinsky over hi-fi systems installed in coffee shops. Record-listening and collecting and hi-fi has become a fad which conceivably may some day draw abreast of Japan's camera-mania.

The Japanese
Choral
Movement

One of the clearest barometers of this intense interest in western music is found in the efflorescence of the choral movement in Japan. In community, high school, factory and children's choruses, we found amateurs of all sorts learning the intricacies of western music. At the charming, small city of Shizuoka, Japan's tea-growing center, five of the ten local community choruses sang at our concert. The excellent intonation, beautiful tone and musical expression could have only come from a good and thorough understanding of music. Their conductors, I might add, were all amateurs -- office-workers, salesmen, doctors.

University
and College
Choruses

Sharing many of our programs with sixteen college or university glee clubs afforded us the opportunity to enjoy the singing of student choruses as well. The joint programs opened with the Japanese standing on stage in their black students' uniforms and with us in our light-blues or white dinner jackets. After an exchange of national anthems and alma maters, the program began. Vocally, Japanese student choruses are comparable to university groups anywhere. We were very impressed by the sonority and fine tone quality generally evident. The most adept groups sang beautifully in tune and with a musicianship, artistry and integrity that would be acclaimed on any stage. Many outstanding groups are trained and conducted solely by students. In every case, the chorus represented a student extra-curricular activity. The preponderance of music they sang was of Japanese origin, but music by western composers was also very much in evidence.

Student-to-
Student

Establishing a genuine student-to-student relationship was a primary objective on this tour. This relationship began on our first day in Japan, at a tea party given in our honor. The Waseda University Glee Club was invited to the tea party and, inevitably, the two glee clubs sang to each other. After this musical introduction, the Japanese students and the Cal boys intermingled with a spontaneous rapport that was striking and moving. This established a pattern

for many similar affairs in the weeks to come. One of our Glee Club men had this to say of the friendships he made:

"I had a very strange but pleasant feeling when conversing with the Japanese students. I regarded them as very close friends, even after one minute of conversation. Here I found a great group friendship, as well as individual friendship."

People of
Japan

The townspeople we met were universally cordial and outgoing. Everywhere we went, we were greeted by large numbers of people, proud to welcome us to their community and eagerly anticipating our singing. In most towns, a local chorus would greet us with song at the railroad station. Little girls dressed in exquisite kimonos would present us with bouquets. The omnipresent photographers (amateur and professional) and the autograph hunters considered us fair game anywhere, and there was open season on glee clubbers from arrival to bedtime.

We tried to estimate the time spent by each of our boys with individual Japanese. These averages covered time outside of regularly-scheduled Glee Club activities. Each man was entertained by nine different students on an average of six occasions and for nineteen hours. In addition, each man was entertained by five different Japanese other than students on an average of three occasions and for thirteen hours.

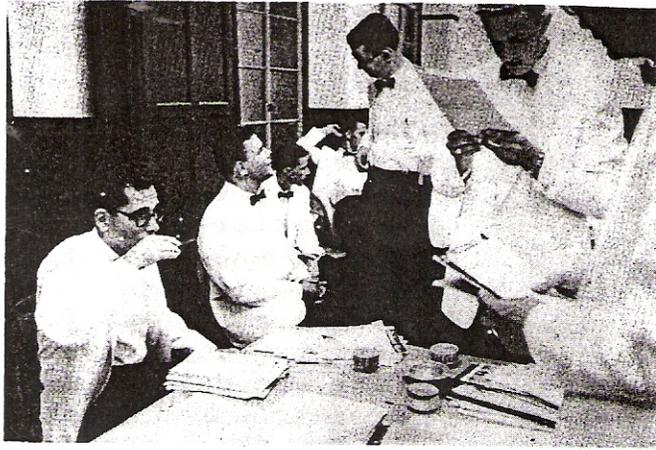
Impressions of
the People

Our many experiences created a virtual kaleidoscope of vivid impressions for each of us ... the touching gifts of flowers, fans, dolls pressed into our hands by eager students, doll-like children and others. Single specific incidents stand out: the thousand people awaiting our arrival at the Mito train station, standing in the rain while their chorus sang to us ... the thirty boys of the Utsunomiya Boys' Chorus singing like angels to greet us ... the hospitality, courtesy and considerateness with its profound effect on all of us ... the cultivation of beauty. The Japanese people's concern with beauty prompted a Glee Club man to write:

"Beauty is a constant goal in the Japanese mind and it is shown in plants, fields, flower arrangements, house furnishings... everywhere. Yet this beauty is displayed with humility rather than arrogance; in fact it is not displayed at all; that is why it is so successful."

Gentlemen
of Japan

We were privileged to be received by several prominent personages who are music-lovers: Mr. Kotaro Tanaka, Chief Justice of the Supreme Court; Mrs. Ichiro



Typical relaxation and refueling during an intermission.



Informal singing at the Sayonara party.



Tea bushes, beautiful vistas and lots of cameras.

Our reception at Haneda Airport, Tokyo.



Hatoyama, President of Kyoritsu Women's College and wife of the former Prime Minister; Mr. Chikao Honda, President of the Mainichi; and propitiously, Mr. Yamamoto, President of the Asahi Beer Corporation. Governor Tomosue of Ibaraki Prefecture personally entertained us and took us on a tour of the new Japanese atomic energy project. Singing at the Japan-America Society luncheon and at a garden party at the Mitsui Club, we enjoyed meeting many other leaders of Japanese society. The greatest honor was an opportunity to sing at our final concert for members of the royal family: Crown Prince Akihito, Prince Yoshinomiya and the beautiful and charming Princess Suga.

U. C. Alumni

Many who represented home ties were in evidence at our concerts and at social functions. Cal alumni--both American and Japanese--appeared individually at cities on our itinerary. They entertained us at a sukiyaki party-reunion of the U.C. Tokyo "Old Boys' Association." There we were initiated into the mysterious arts of: handling chopsticks, sake, Asahi beer; dancing the Tanko busi ("Miners' Dance") under the gentle and bemused tutelage of the geisha and waitresses; giving the "axe" yell from cross-legged positions and under the leadership of one of the Japanese "Old Boys."

Americans in Japan

Official representatives of our homeland were the cordial Embassy people in Tokyo who attended our concerts and welcomed us at a cocktail party given in our honor by Mrs. Douglas MacArthur II, the Ambassador's wife. We had infrequent contact with the military (three concerts and overnights). In no sense was our tour officially sponsored or promoted by an agency of the American government.

"Typical" Day on the Road

All was not sweetness and light, parties and concerts. The largest part of every day was spent adjusting to the seat sizes of the Japanese trains. A sample schedule: leave town at 9:00 A.M., travel till 2:00 or 3:00 P.M., eating lunch on the train. Arrival closely followed by afternoon concert, interviews or a reception--or all three. Full concert at 6:00 P.M. (the conventional concert time), supper at 8:30 or 9:00 P.M. Finally, at the Japanese inn, the fatigue brought on by the long day's activities and the lateness of the dinner hour were slowly dissipated in the steaming bath and by the pleasant ease of a Japanese dinner served by solicitous maids to the long rows of kimono-clad American giants. A night spent sleeping on the tatami (straw matting) and then up-and-at-em for another long day.

Asiatic Influenza

For the first seven days "on the road," we were battling influenza. At least five or six men were out of action each night. At the height of the

U.S. Glee Club Scores Big Hit in Tokyo Debut

By Hans E. Pringsheim

A thoroughly enjoyable evening of choral music on a high artistic level was presented by the University of California Glee Club Sunday night at Kyoritsu Hall.

It was the group's opening concert of a Japanese tour sponsored by the Mainichi Shimbun with the support of the American Cultural Center of Tokyo.

Under the direction of Robert Paul Commanday, the group of about 50 singers offered a program covering a very wide range of choral literature, from German and Italian a cappella church music of the sixteenth century to American Negro spirituals; from the folk songs

of Slovakia and South America to a parody of Italian opera. In every section of the program, the visiting Glee Club showed its fine vocal training and musical discipline, reflecting high credit on the quality of Conductor Commanday as a superior chorus leader and well educated, versatile musician. And while the voices of the chorus were well blended, there were also good solo voices in several of the numbers presented.

The large audience seemed to like every number of the fairly long program, and although most of the selections were probably quite unfamiliar to the majority of the listeners, the applause was offered liberally after each song.

Of particular merit was the group's pure and well balanced a cappella singing in the early church music by Jacob Handl and Vittoria. Of high artistic merit was also the inclusion of such difficult modern choral works as Bela Bartok's arrangement of Five Slovak Folk

- 5.
- 6.
- 7.
-
- * 12. Five Italian Songs.
- * 13. Rio Qu
- 14. The Bel
- * 15. Marching
- * 16. Glee Club
- * 17. Ain! — a
- * 18. Swing Low
- 19. I Bought
- * 20. Sep
- 21. ...ome R
- * ... Down in the

Of particular charm among the selections presenting vocal soloists were Mozart's "Malden Fair, o Deign to Tell," a humorous number for two tenors and bass, arranged by Mr. Commanday; "Rio Que Pasas Llorando," a Columbian folk song arranged by Leonard de Paur, and the Negro spiritual, "Swing Low, Sweet Chariot." A feature which was especially enjoyed and enthusiastically applauded, was the Glee Club Octet, whose selections were mostly on the jazzy or otherwise lighter side. This group also added quite a touch of humor and showmanship to the program, yet staying within the limits of good taste, and within the style of a serious concert program. Their humorous numbers which made the biggest hit were "Daisy (A bicycle built for two)," and a parody of the famous quartet from Verdi's "Rigoletto."

The University of California Glee Club members are of many races and nationalities, including Chinese and Japanese, and one of the main purposes of its visit here is to foster international goodwill. Although all its members are young men, mostly between 18 and 22 years old, the group has a long tradition dating back to its founding in 1889. An earlier genera-

tion of this chorus visited Japan as far back as in 1920. For its current tour, the group has also studied Japanese, and on Sunday it sang one song in Japanese: "Ojwake" by Osamu Shimizu.

Monday night, the University of California Glee Club will give its second concert at Kyoritsu Hall from 6:30 p.m., with a program similar to that of the first concert.

One feature of Monday's program will be the Waseda University Glee Club's appearance, which has been included to promote the friendly interchange among the students of the United States and Japan, in keeping with one of the main objectives of the California group's current visit.

- Olives"..... L. Van Beethoven
- J. Handel
- T. L. da Vittoria
- G. Haydn
- W. A. Mozart
- F. Schubert
- R. Thompson
- G. Rossini
- B. Bartok
- "The Damnation of Faust"..... H. Berlioz
- MISSION.....
- Conductor Hiroshi Nakanishi
- Takehiko Teda
- Kichichi Kishi
- Hidemaro Kone
- Kosaku Yamada
- J. Sibelius
- Russian Folk Song
- Yeshinao Nakata
- ION.....
- of the Club Alpino Itrino... L. Pignelli
- Columbian Bambuco
- G. Sanmartini
- South African Veld Song
- Spiritual, Wm. Dawson
- Spiritual, M. Bartholomew

PROGRAM
A
OSAKA
June 13
HIROSHIMA
June 17

グリー・クラブの歴史

カリフォルニア大学グリー・クラブの歴史は1889年までさかのぼる。バンク・サマーズ氏と私が、大学の会合やパーティの席で歌うた。20世紀に入るとすぐブリック・モース氏が指揮者となった彼の指揮で世界的名声を得ることになったのである。モース氏は1926年引退し、おおよそ多くのかがかしい成功をおさめた。彼はそういう合唱学生が最も愛唱している2つの歌「カリフォルニア万才」「カリフォルニア」このモース氏の時代のあと、カリフォルニア大学グリー・クラブ

日本公演でも歌われる
トレブル・クラブ協会 | レイニキヤビ

epidemic in Kobe, seventeen men were sick, leaving thirty-six to carry on. These thirty-six gave it a convincing "college try" and we passed out of danger. The only after-effects were some bronchially-congested and easily-fatigued boys.

Collegiate Fun

Each day was enlivened by its own sights and special color, some of it self-provided. No one in the Glee Club will soon forget the sight-seeing at Nara and Kyoto, forever signing autographs, the "Kamikaze" taxicab rides, having to unload the Glee Club, bag and baggage from a railway coach in two minutes flat. One of the Glee Club men recounted the colorful highlights as they occurred to him:

"Dancing the 'Miner's Dance,' the 'Baseball Dance'... drinking sake with the encouragement of Japanese maids saying 'dozo, dozo,' ('please, please')... taking Japanese baths and getting completely doused by splashing hot water from the faucets in the great GC water fights... being waked up early in the morning by Japanese maids quietly shouting 'ohayo gozaimasu' ('good morning') and gently pulling the futon (mattress) out from under us... riding the Japanese trains, traveling on a split-second schedule, singing concerts one after the other... all add up to one of the greatest experiences to be had--anywhere--any time!"

The Last Concert

After our first concert, we were very surprised and moved when a large group of Japanese students surrounded our departing bus to serenade us with "God Be With You Till We Meet Again." It was an even more meaningful experience when at the end of our final concert, a similar gesture in music was made. Representatives of the nine choruses who had sung with us in our last two concerts had just finished presenting the Glee Club with gifts and every Glee Clubber with his own bouquet. We sang "Auld Lang Syne" to them... and then, as the audience rose, singers and audience together sang out their words to the "Auld Lang Syne" tune.... The words of another Glee Club man are appropriate here:

"The final concert was a very moving experience and one which I shall treasure very much. One felt as if he were leaving many old friends behind and in actuality, I think we did."

Our Extra Four Days

At the windup of the tour, an unexpected event extended our stay in Japan. We were enjoying a Sayonara party with Japanese students, musicians and other friends. While the barrels of beer were being tapped and depleted, clusters of Japanese and American glee clubbers joined in the most traditional of all collegiate customs--barber-

shopping. The songs were familiar but occasionally they were sung in two languages simultaneously. Suddenly the news came that the "chariot" which had come for us had swung a little too low on landing and suffered minor damage. And so, while waiting for another plane to take us home, we had an extra four days in Tokyo as guests of Pan-American Airways.

Our Japanese hosts rose to the occasion at this unforeseen turn of events. The Mainichi Board of Directors, aware that most of the men had no more spending money, voted us a sum of 100,000 yen. The Japan-America Society voted us 30,000 yen more. Students and friends took over from there. Our boys then spent a carefree unscheduled four days being squired about, sightseeing, visiting homes and getting to know Japan and the Japanese in a direct personal way.

Sayonara

Finally, when departure time came and three hundred well-wishers came to see us off, saying good-bye became very difficult, more difficult than our fellows would have believed possible. There were few, if any, Glee Clubbers who wanted to board the plane!

Conclusions

The tour was the fulfillment of a long and exciting effort, an effort that had been so filled with obstacles that speculation about the eventual goals had seemed idle and daydreams purposeless. Nevertheless it did succeed and for the simple reason that both the Japanese and the Americans who were involved shared a faith in the results of the project. This was no government project. It was an ingenuous gesture on the part of a group of American students, curious about and interested in Japan... enthusiastic about their musical activity and eager to share it. The Japanese on their side were appreciative of this free gesture of good will and the attitude which inspired it. The time was right and both Japanese and Americans were receptive to the idea.

The project is not over. Many fine friendships have been formed and the bridge between the two countries has been strengthened. Our boys touched on the lives of a large number of Japanese people. Japan--its people and way of life--has left an indelible impression on fifty-three men who will shortly take positions of leadership in our society.

Many more student exchanges with Asian countries will undoubtedly follow ours. It is important that groups from these countries visit America. I hope that our experience will help convince others of the value and eminent practicality of international exchange through the medium of college students and

music. Each time it is done, it should become easier, and each time it is done, it will advance the cause of international understanding and peace.

Appreciation

There are many, many individuals whose faith and support made this trip possible. First of all, we honor Marshall Bartholomew, Director-Emeritus of the Yale University Glee Club, President of the International Student Musical Council whose lifelong faith in international musical exchange inspired our tour. His frequent messages of encouragement and earnest work in our behalf carried us a long way.

My boys, the Glee Club singers, and Martin Temple and his staff of student managers gave of themselves to each man's limit and I want to pay them my personal tribute in the knowledge that their effort will never be forgotten.

Our parent, the Associated Students of the University of California, its student officers and its Director, Paul T. Hastings, showed their confidence through an encouragement and backing that sustained us through lean days. Chancellor Clark Kerr's good offices were always available in response to our requests for assistance. University Vice-President Stanley McCaffrey was our staunch support from the outset and his work for us was indispensable. Professor Richard Park's guidance and counsel helped us over many pitfalls.

We are greatly appreciative of the executive abilities of Mrs. Vera Reck, the associate director of this project. Her direction of the campaign was largely responsible for its success. My secretary, Mrs. Anita Johnson, and our Treble Clef Society, worked hard and unselfishly for the tour.

I wish to make public our deepest appreciation to the great Mainichi Newspapers, its President, Mr. Chikao Honda and its staff. It is unlikely that a concert management anywhere in the world functions with a greater devotion, thoroughness and wholeheartedness. Their respect for our artistic aims as well as their consideration for our physical well-being and our morale represented the spirit of Japanese hospitality and courtesy.

I should like to conclude with a word to all who shared our faith in this project and encouraged us with their support: I hope that in reading this report you have been able to share our pleasure as you willingly shared our problems.

ROSTER University of California Glee Club '57 Japan Tour

John B. Adams

P.O. Box 41972
Sacramento, CA 95841

Charles M. Bailey

(Whereabouts unknown)

Larry Bridges

2174 Roland Way
Eugene, OR 97401

Wilbur K. (Bill) Brown

920 Glass Beach Road
Fort Bragg, CA 95437

Walter E. (Walt) Cates

338 Remington Run Loop
Tallahassee, FL 32312

Ronald N. (Ron) Clazie

415 Santa Rita Ave.
Menlo Park, CA 94025

Robert P. (Bob) Commanday

6000 Wood Drive
Oakland, CA 94611

Alan Cornick

(Deceased, 1986)

Kenneth (Ken) Davis

209 Las Lomas Way
Walnut Creek, CA 94598-4224

John Day

120 Montalvo
Redwood City, CA 94062

Ronald DeFields

1520 Watwood Road
Lemon Grove, CA 91945-4054

Lukas Dietrich

(Whereabouts unknown)

Lawrence (Larry) Dinnean

229 Scenic Ave.
Piedmont, CA 94611

Michael O. (Mike) Donohoo

2712 Westbourne Place
Roland Heights, CA 91748

Barry Eaton

P.O. Box 802
Corona Del Mar, CA 92625

Benjamin (Ben) Fraticelli

4102 Moller Drive
Pleasanton, CA 94566

Erwin Frech

351 Alvarado Ave.
Los Altos, CA 94022

Thomas (Tom) Ganiatsos

Chemin des Coudriers 7
1216 Cointrin (GE), Switzerland

Paul H. Gilbert

7725 168th Place, SW
Edmonds, WA 98026

Roswell (Ros) Gordon

3108 N.E. 105th Circle
Vancouver, WA 98686

Peter Grossman

(Deceased, 1995)

John Hawes

6773 Mt. Pakron Ct.
San Jose, CA 95120-2035

James (Jim) Heig

95 Scott Street
San Francisco, CA 94117

Ralph Higbee

P.M.B. 126
8930 Cohasset Road
Cohasset, CA 95973

Patrick S. (Pat) Hobin

3342 Cove Circle
Stockton, CA 95204-3861

Koji Horikawa

(Whereabouts unknown)

Chester (Chet) Insko

610 Surry Road
Chapel Hill, NC 27514

Gerald L. (Jerry) Jonas

(Deceased ca. 1985)

Gerald T. (Tom) Kurtz

9 Ketch, Palmetto Dunes
Hilton Head Island, SC 29928-5234

Alan Lazar

956 Shellwood Way
Sacramento, CA 95831

Neil R. Lincoln

(Deceased 2007)

Lance Lipscomb

13994 Marc Drive
Pine Grove, CA 95665

Donald McNabb

(Whereabouts unknown)

William (Bill) Mason

1375 44th Street
Sacramento, CA 95819

Henry Mitchell

1603 Oak Tree Drive
Roseville, CA 95661-3601

Ronald H. (Ron) Mitchell

(Deceased ca. 1980)

Larry Mobraaten

(Whereabouts unknown)

Ted H. Mohler

540 Brookside Drive
Eugene, OR 97405

Edmund Luis (Ed) Najera

1602 Keith Valley Road
Charlottesville, VA 22903

Harold (Hal) Neu

65851 E. Rocky Path Drive
Tucson, AZ 85739-1624

Wilfred (Fred) Oswald

701 Foster Road
Napa, CA 94558

William E. (Bill) Patnaude

1050 S. Street
Fresno, CA 93721

Richard (Dick) Perry

(Whereabouts unknown)

Henry (Hank) Ramirez

1836 Poplar Drive
Walnut Creek, CA 94595

Paul Schoen

(Whereabouts unknown)

Leonard (Len) Schreiber

2409 Octavia Street
San Francisco, CA 94109

Norman (Norm) Seraphin

2281 Cypress Ave.
San Pablo, CA 94806

Bruce Sweeney
6380 Hyde Park Drive
Gilroy, CA 95020

J. Martin Temple
4344 N. College
Fresno, CA 93704

James Van Trees
P.O. Box 10046
Beverly Hills, CA 90213-3046

JG Dodge Wallace, II
750 West Pico
Fresno, CA 93705

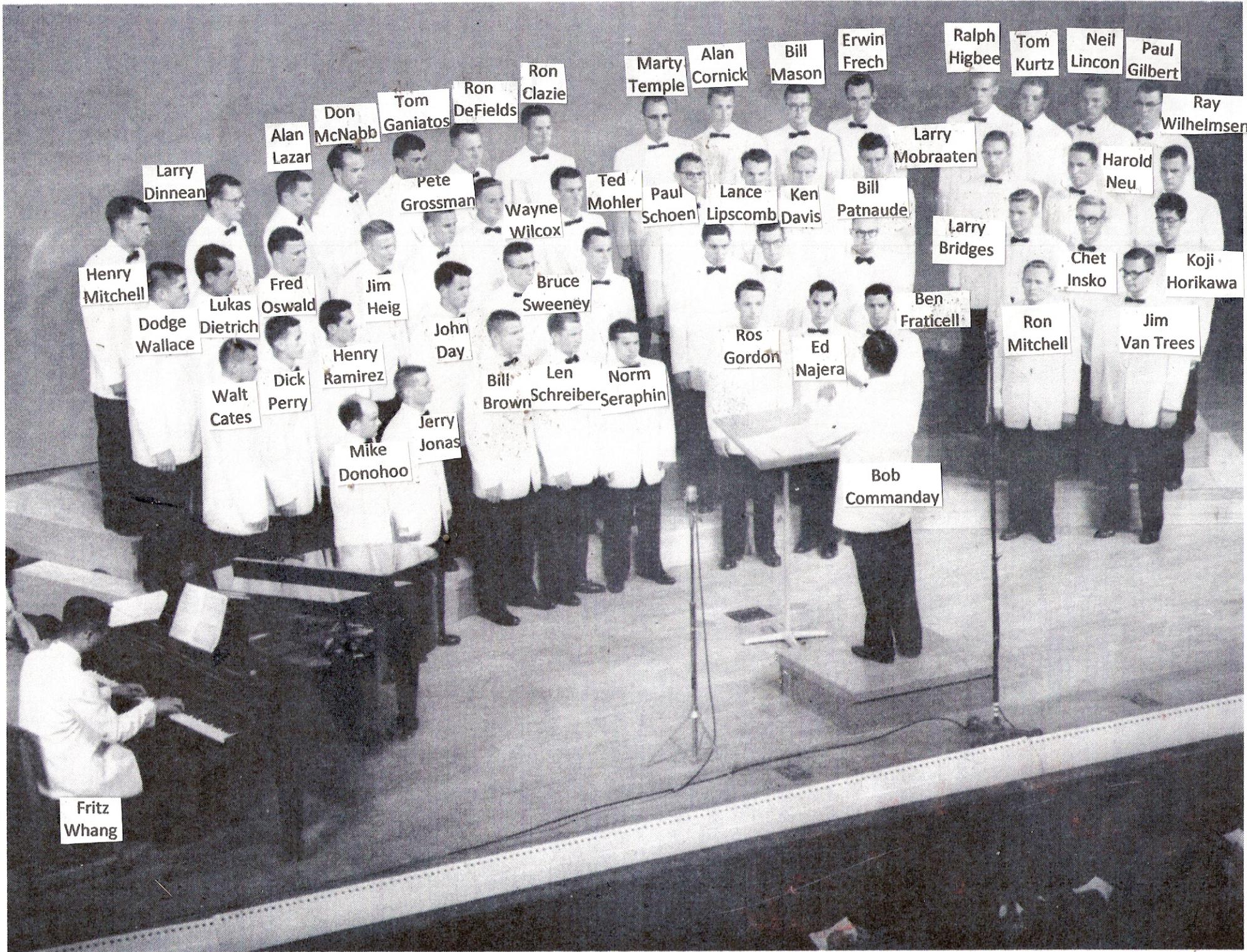
Francis M. (Fritz) Whang
1814 Old Oxford Road
Chapel Hill, NC 27514-2136

W. Wayne Wilcox
4830 Faber Road
Shingle Springs, CA 95682

Raymond (Ray) Wilhelmsen
(Deceased 1993)

Monroe Kanouse (Honored Guest)
581 Capp Street
San Francisco, CA 94110-2515





Fritz Whang

Henry Mitchell

Dodge Wallace

Lukas Dietrich

Fred Oswald

Henry Ramirez

Walt Cates

Mike Donohoo

Jerry Jonas

Larry Dinnean

Alan Lazar

Don McNabb

Tom Ganiatos

Ron DeFields

Ron Clazie

Pete Grossman

Wayne Wilcox

Bruce Sweeney

Bill Brown

Len Schreiber

Norm Seraphin

Marty Temple

Alan Cornick

Bill Mason

Erwin Frech

Ralph Higbee

Tom Kurtz

Neil Lincon

Paul Gilbert

Ray Wilhelmsen

Larry Mobraaten

Harold Neu

Ted Mohler

Paul Schoen

Lance Lipscomb

Ken Davis

Bill Patnaude

Larry Bridges

Chet Insko

Koji Horikawa

Ben Fraticell

Ros Gordon

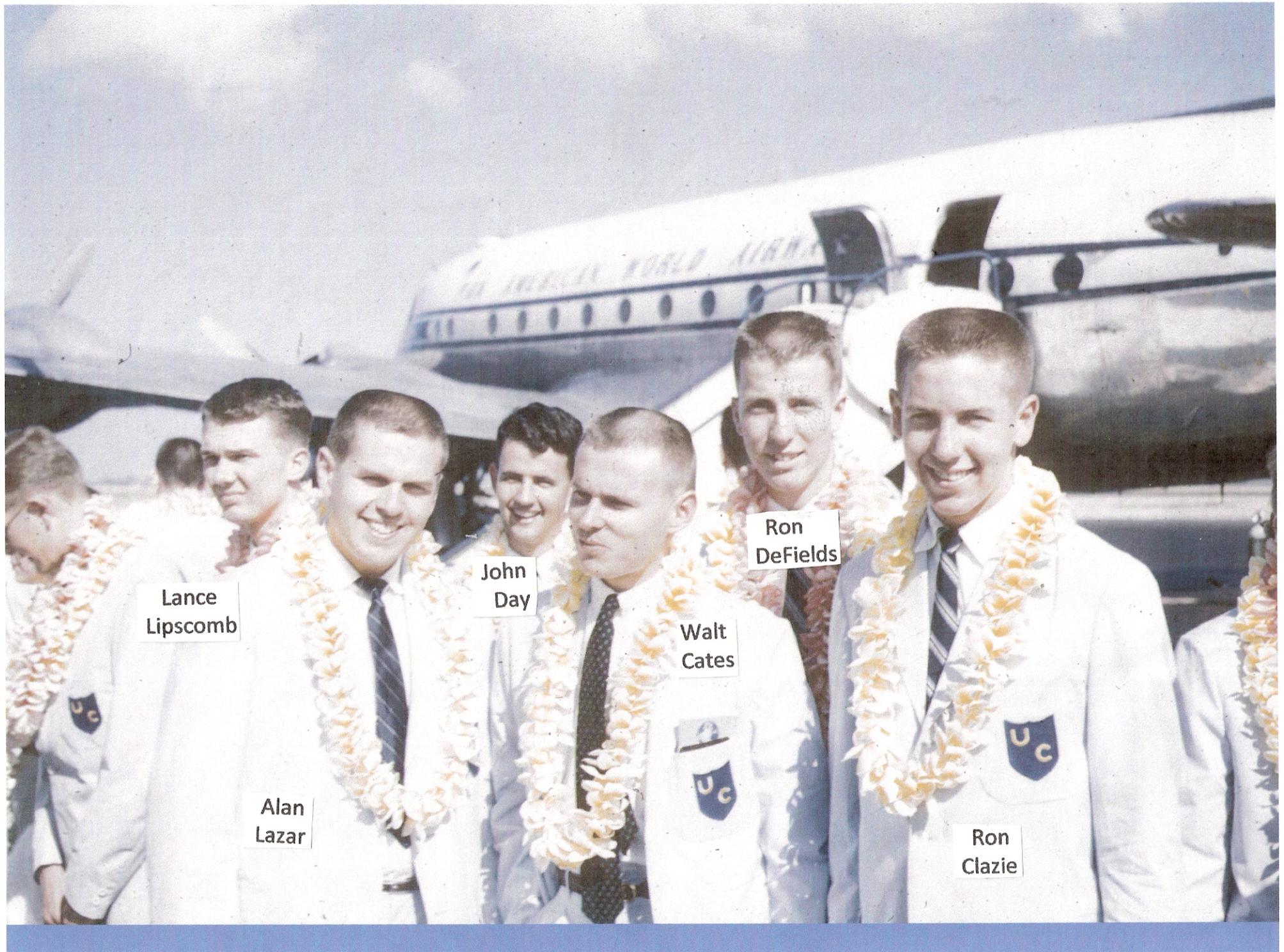
Ed Najera

Ron Mitchell

Jim Van Trees

Bob Commanday





Lance
Lipscomb

John
Day

Walt
Cates

Ron
DeFields

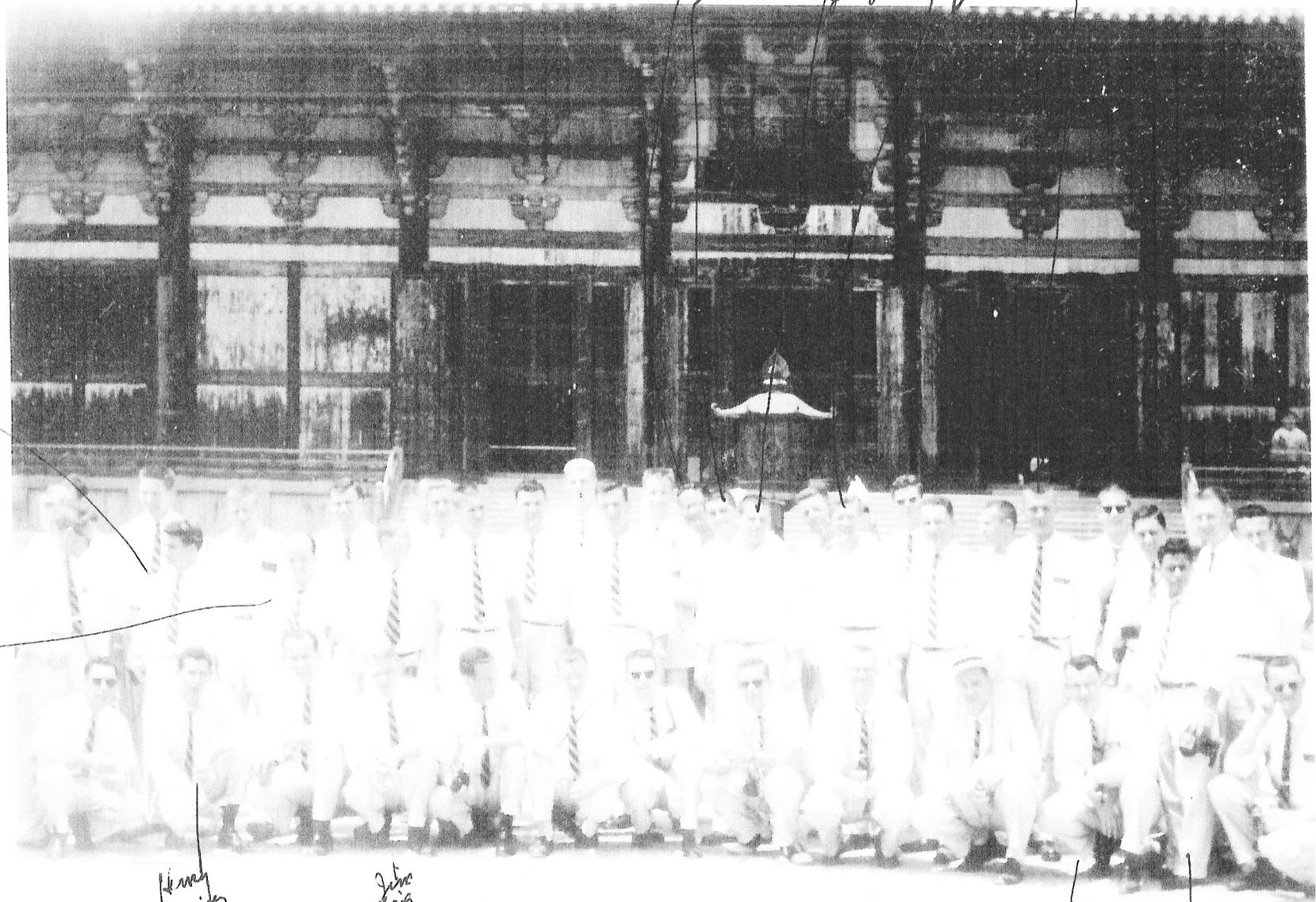
Alan
Lazar

Ron
Clazie

First Stop: Honolulu!



Francis
Henry
Boye
John
Sager
James
Bryce
Neil
Kinosh



Tom
Seymour

Mike
Dunbar

Henry
Rarity

John
Heig

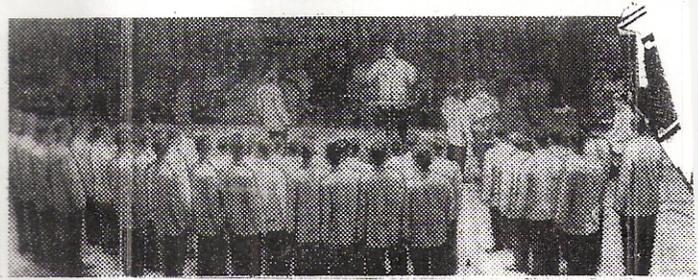
Paul
Silbert

Ben
Frostwell

BETWEEN THE NEWS

June 14, 1957

THE MAINICHI, (By)



UC Glee Club In Kansai Debut

We attach much importance to the contemporary works not only by American composers but also by Europeans. To sing contemporary works is especially difficult but young people are the best singers of them especially in expression because they were born in contemporary days. They can fully understand true meaning of music through singing contemporary works.

"After our schedule in Japan is finished, I hope to return to the United States with a complete report on the choral activities in Japan, getting close contact with the Japanese choruses as much as possible."

"Next year, in Munich, the Int'l Chorus Convention commemorating the 800th anniversary of Munich, will be held participated in by a numerous number of choral singers from various countries of the world. I hope I can made my utmost effort to have Japanese choruses participate in the convention," he concluded. (By J. Matsukawa)

UC Glee Club Conductor

"EVERY one of us was completely fascinated by the wonderful friendliness shown to us in Japan, although we have been here only a few days so far," said Robert Paul Commanday, conductor of the University of California Glee Club now on its concert tour in Japan under the sponsorship of the Mainichi Newspapers.

He said, "About choruses in Japan, we have been really pleased and excited by great experiences in singing together with them."

"In Tokyo, we sang on the stage together with the chorus of Waseda University and five choral groups in Shizuoka. All of them sang beautifully and their intonation were just superb. We also had a brief chance to sing with the chorus of Doshisha University at Kyoto Station when our train stopped there on our way to Osaka."

"We were also surprised to learn that all the conductors of these choruses are amateurs and members of the groups included surgeons, teachers, students and others of many other professions. These groups can favorably compare with any chorus of any community in the United States."

The bespectacled and soft-voiced professor in music told the press of his impression in Japan. He mixed his conversation with the Japanese language for he said he studied it at the university some seven years ago and is recovering his knowledge of Japanese since he arrived here.

He said, "The present touring group of 54 members is a part of the Glee Club and there is a training group of some 50 members who are beginners. In next school term, the members of the training group will become regular members of the Glee Club."

University of California Glee Club displayed an ideal example of amateur music-making before some 5,000 music fans in its debut in the Kansai area held at the Prefectural Gymnasium, Namba, Osaka, Thursday night.

The choral group from the United States now on its concert tour in Japan under the sponsorship of the Mainichi Newspapers completely fascinated the packed house audience with their super orchestral balances and beauty of soloists' tone production.

The night's concert was started with the singing of the Japanese national anthem by the Kwansai Gakuin University Glee Club and the American anthem by the University of California Glee Club. The Kwansai Gakuin Glee Club specially participated in the concert as a guest group.

After singing of college songs of Japan and the United States, the program was opened by the Californian singers.

The first part of the program included works by Beethoven, Vittoria, Mozart, Schubert, Thompson, Bartok and others. The Glee Club Octette also sang selections of love songs.

Their voices were sweet and brilliant and their vocalization was competent.

Their singing was intricate in timber and well balanced and blended and the soft work was beautifully alive.

The second part of the program which was sung by the Kwansai Gakuin Glee Club in-

cluded folksongs by Japanese composers.

The Cal. Glee Club appeared again in the last part of the program which was consisted of the works by contemporary composers. Of these works performed, most of them stood out particularly rich and expressive. "Rio Que Pasas Llorando" was notable not only for its fine solos by Hery Ramirez but also for touching harmony by the ensemble.

Their expression was animated by good spirit and goodwill because they augmented essentially amateur spirits of their performance.

In response to the stormy call for encores, the Californians sang two Japanese songs—"Sakura" and "Oiwake."

(Photo shows scene of concert).

PROGRAM

B

KOBE
June 15

1. Hallelujah Chorus from "Mount of Olives"..... L. Van Beethoven
 2. O Magnum Mysterium J. Handl
 3. O Vos Omnes T. L. da Vittoria
 4. Turn Back O Man G. Holst
 5. Two Christmas Carols A. W. Imbrie
 - a. What do you seek o Son ?
 - b. On the day of Birth
 6. The Peacocks..... Z. Kodaly
 7. Glee Club Octette (Selections)
 8. Mille Grazie, Mio Signore from "The Barber of Seville"..... G. Rossini
 9. Five Slovak Folk Songs..... B. Bartok
 10. Soldier's and Student's Choruses from "The Damnation of Faust" H. Berlioz
- INTERMISSION

Kwansei-Gakuin Glee Club

Conductor Hiroshi Nakanishi

1. Fine Interval of the Rainy Season Takehiko Tada
 2. Kagokaki (Chairman) Kohichi Kishi
 3. Plover Hidemaro Konce
 4. Red Dragonfly Kosaku Yamada
 5. Broken Melody..... J. Sibelius
 6. Mutter Heimat Russian Folk Song
 7. Bonfire.....Yoshinao Nakata
- INTERMISSION
11. Tobacco is a Dirty Weed..... H. Jacobsen
 12. Rio Que Pasas Llorando — Columbian Bambucco
 13. The Bells in the Steeple G. Sanmartini
 14. Marching to Pretoria — South African Veld Song
 15. Glee Club Octette (Selections)
 16. Sourwood Mountain — Kentucky Folk Song
 17. Poor Wayfaring Stranger — Southern Spiritual Gatwood
 18. Po' OI' Lazarus — Traditional Negro Work Song
 19. Ain'-a That Good News — Spiritual.....Wm. Dawson
 20. Down in the Valley — Kentucky Folk SongG. Mead
 21. Songs of the University of California "Big Game" Medley R. Commandy

関西学院グリー・クラブ紹介

現在では百余名の部員を擁している当部が58年前の明治32年神戸原田の地に誕生した時は、わずか数名の人が聖歌を口誦む程度であった。ミッション・スクールの中で育まれたこの人々は学院の礼拝にサーヴィスしたり、神戸市内の教会に奉仕をしていた。その後、日本で最初の Glee Club なる名称をもって呼ぶ様になり、昭和5年頃から誰云うとなく使われ始めた「メンタル・ハーモニー」をその終局の目的として精神的調和のあるコーラスを生み出す様に努力して来た。その間、山田耕筰・津川主一・由木康・林雄一郎・故大沢寿人等の大先輩を生み出したのである。昭和8、9、10年の全日本合唱コンクールに連続優勝し、精神的には勿論、技術的にも卓抜な進歩を見せ、此の頃から信州、四国方面への公演旅行が盛んになった。

現在の上ヶ原の地に移転後も、平和な宗教的環境の中を歩んで来たグリーの歴史はあの呪わしい大戦の混乱の中にあっても、一時として絶える事なく、続けられ、時にはわずか数名だけの練習もあったのである。戦後はいち早く立直りをみせ、練習も平和な日々を迎えて愉しく順調に行われ、部員も年々その数を増し、一時途絶えていたリサイタルや公演旅行をも行う事が出来るようになった。やがて、昭和23年より再開されたコンクールには6年間連続優勝し、昭和29年には招待出演の榮譽を担い、昭和30・31年度と又連続優勝し、戦後通算8度目の栄冠を獲得したのである。

The O Arai Inn

When our Pan Am plane came to pick us up at Haneda, the airplane overshot the end of the runway, and the propellor blades were bent. We were told by the airline to go and do whatever we pleased for the two days that it would take for repairs.

Kitty and I took a train up the coast to a seaside resort called the O Arai Inn. On the train we were offered Japanese Saki, and when I took a drink, enjoyed it and said so, The Japanese men were very pleased with that! We all laughed and joked together without being able to speak!

The train conductor stopped the train for us and we walked to the inn, and found our room.

At dinnertime, we were brought to a room with low tables and our Japanese meal was served.

Two small girls served us our Japanese food. They were ceremonially dressed and their faces were painted white.

The unfamiliar food tasted delicious, and we were both served a glass of saki.

After dinner, a Japanese man entered the room and said something that we could not understand. Then, he beckoned to us to follow him and said something like "Atsui Bassu" that I realized meant HOT BATH. He led us down a corridor to a pair of double doors. I guessed that it was the entrance to a hot, community bathing pool where both women and men (routinely) bathed together.

As we approached the doors, our guide held up his hands, palms out, to stop us. I said one of the few Japanese words that I knew: "Wakarimasen" (I don't understand!)

He indicated that Kitty should hold her hands out, knuckles up. He pointed to Kitty's wedding ring, smiled, and opened the doors, indicating that we were welcome to enter. In other words, he knew that it might be improper for two unmarried Americans to bathe nude together!

We had an excellent two days at the seaside, then climbed aboard the train and returned to our hotel (The Akasaka Prince in Tokyo) and to Haneda Airport.

Arriving at U.S. Customs with our many large boxes, I presented our long list of Japanese papers, bottles, and souvenirs. The Customs Agent said "You're way over the limit. Don't you know any better than to take your wife to a place like this?" I laughed, and he beckoned us on through without charge!

Don Hall (Eugenia's husband) who worked for Dole Pineapple out near Waiawa in central Oahu, brought several large boxes of fresh pineapples on board. Soon, we were all deep in pineapple juice! Even the flight attendants were soaked, and the rugs! Our attendants, shrugged, and assured us that a cleanup crew would be waiting upon our arrival at the San Francisco Airport.

You can see two things in the photograph of our arrival: Kitty's and my stacks of boxes, surrounded by happy Glee Clubbers on the Tarmac. We were all wearing "Yukatas" (Japanese robes supplied by our Mainichi Newspaper sponsor because we had made such a large, unexpected profit for them!

All involved will never forget the June 1957 Japan Tour...

Bill Brown, December, 2010



Our return to the San Francisco Airport



Japan Tour REUNION

University of California Glee Club

50 years!

May 17, 2007

Dear fellow Japan Tour Alums,

Anticipation is growing as the reality of our Japan Tour reunion approaches when we meet again to sing, socialize and relive that amazing month of June, 1957, which we all shared together in Japan. Forty concerts! Fame! New insights! Japanese flu!

Now we need to finalize some of the arrangements, particularly those regarding the hotel. Those out-of-town attendees planning to stay at the Marriott need to contact the hotel themselves by phoning 1-800-321-2211, and providing a deposit or credit card number. To benefit from our reduced rate for October 5 and 6, make reference to the "UCGC Japan Tour 50th".

A registration fee for the weekend of October 5-7, including the Friday night reception, all meals and snacks on Saturday, rehearsal and meeting rooms, equipment, music, printing, etc., will be \$150. per person (i.e., \$300. per couple). An account has been opened for this event; checks should be made payable to "UCGC Japan Tour" and mailed at your earliest convenience to the Chairman/Treasurer: Bill Mason, 1375 44th Street, Sacramento, CA 95819.

Here are some statistics which may be of interest: the original tour group included Bob Commanday as director, 52 singers, an accompanist, and 3 wives. Six of the singers are now deceased, and eight are still not located, but we have reached everyone else! Nearly everyone has expressed enthusiasm, and the definite commitments are rolling in.

A draft roster has been prepared to promote interaction among the troops and is included with this letter. Please read it carefully because we need your help to correct errors and to discover the whereabouts of the "unknowns." Please send any information to Bill Mason along with your registration check, or via email at "japantour57@yahoo.com".

One more thing. It seems that some of us pack-rats have managed to hang on to scrapbooks, photos, programs, and other souvenirs of the Japan Tour. We hope you will dust them off and bring them to the reunion for sharing with the group. Also, we expect to have a few choice images enlarged for display or scanned for inclusion in the program. If you have any worthy and suitable images that you could send in advance, please be in touch with Bill Patnaude, our Publications Guy, at billp@csufresno.edu.

With much enthusiasm,

Your Reunion Planning Committee,

Bill Mason, *Chairman*

Bob Commanday, Larry Dinnean

Alan Lazar, Bill Patnaude

J. Martin Temple, Wayne Wilcox





Robert Commanday, 2009

An Appendix to our 1957 Glee Club Japan Tour

Mr. Tanaka

Mr. Tanaka was a middle-aged man who accompanied us wherever we went in Japan. at every stop, he would go back and retrieve the items that we had left behind! Mr. Tanaka was a kind, quiet, thoughtful little man who became an indispensable friend.

Jokes:

Japanese whiskey is just as good as American whiskey. The only difference is that you get the hangover as you drink it!

Somehow, word had proceeded us, that all Americans preferred horseradish in their sandwiches. So, everywhere we went in Japan, we were served sandwiches containing horseradish! We never knew whether it was simply the change from our American diet to that of the Japanese, but all of us soon felt a "laxative" effect! Fortunately, our managers had supplied a very large bottle of Kaopectate. But by the end of our tour that bottle was empty! As we used to say on our many ski trips from Los Alamos up here into Colorado: "Ski the Rockies, We've got the RUNS!"

ASSOCIATED STUDENTS • UNIVERSITY OF CALIFORNIA

University of California

GLEE CLUB

ROBERT P. COMMANDAY • DIRECTOR



PRESENTS

An Evening of Song

Program

- The Heavens Are Telling *L. van Beethoven* (1770-1827)
- I Wonder as I Wander *Appalachian Carol*
James Heig, tenor arr. *J. J. Niles*
- O Regem Coeli *T. L. da Vittoria* (1549-1611)
O, Heavenly King, who by God's gentle handmaiden was brought forth
in a stable and bound to earth. He lies in a manger and reigns over
Heaven. Alleluia. Today is born to us in the city of David, a Saviour who
is Christ the Lord. He lies in a manger and reigns over Heaven. Alleluia.
- Pilgrims' Chorus *R. Wagner* (1813-1883)
from *Tannhäuser* arr. *M. Andrews*

----- o -----

- Two Songs for Male Chorus *William O. Smith* (b. 1926)
These songs were selected from a set of five composed for the Glee Club
and first performed by it in 1955.

Poems by E. E. Cummings*

I

Where's Madge then,
Madge and her men?
buried with
Alice in her hair,
(but if you ask the rain
he'll not tell where.)

beauty makes terms
with time and his worms,
when loveliness
says sweetly Yes
to wind and cold;
and how much earth
is Madge worth?
Inquire of the flower
that sways in the autumn
she will never guess.
but i know

II

rain or hail
sam done
the best he kin
till they digged his hole

heart was big
as the world aint square
with room for the devil
and his angels too

:sam was a man

yes, sir

stout as a bridge
rugged as a bear
slickern a weazel
how be you

what may be better
or what may be worse
and what may be clover

(rain or snow)

clover clover
(nobody'll know)

gone into what
like all them kings
you read about
and on him sings

sam was a man
grinned his grin
done his chores
laid him down.

a whippoorwill;

Sleep well

* Copyright 1925, 1926, 1934, 1944, 1950 by E. E. Cummings
Published by Harcourt, Brace and Company

- Skye Boat Song Scottish Folk Song, arr. *F. Heath*
 Clarence Le Febvre, tenor; Ronald Mitchell, bass
- Jerry Negro Work Song, arr. *L. de Paur*
 Trevor Pendray, tenor

----- o -----

GLEE CLUB OCTETTE (Selections)

----- o -----

- Soldier's Song *Zoltán Kodály* (b. 1882)
- The Troubadours *R. Schumann* (1810-1856) Op. 33, No. 2
 Poem by Heinrich Heine
- Soldiers' and Students' Choruses *H. Berlioz* (1803-1869)
 from *The Damnation of Faust*

Soldiers' Chorus (in French)

Towns surrounded by walls and ramparts,
 Sweet young misses with coy looks;
 Certain victory awaits me;
 Though daring the venture,
 Yet rich is the prize.

The trumpets are sounding!
 Brave soldiers are dashing
 To battles or fun.
 Maidens and cities finally yield.
 Though daring the venture,
 Yet rich is the prize.

Students' Chorus (in Latin)

Now the starry night spreads its cloak; Now is the time for drinking and loving! Life is short and love is fleeting. Therefore let us rejoice! Under the smiling moon we go through the town seeking romance! Tomorrow, as successful conquerors, we shall say: "*Veni, vidi, vici!*" Therefore let us rejoice!

----- o -----

I N T E R M I S S I O N

----- o -----

- Miyako no Seihoku Waseda University (Japan) Alma Mater
 Lorena *J. P. Webster*, arr. *Hunter-Parker-Shaw*
- Old Tom Wilson Kentucky Mountain Song, arr. *M. Bartholomew*
- Humble Negro Spiritual, arr. *M. Bartholomew*
- Wait for the Wagon *R. Bishop Buckley*
 Trevor Pendray, tenor

----- o -----

GLEE CLUB OCTETTE (Selections)

----- o -----

- Medley from *Princess Ida* *W. S. Gilbert* (1836-1911) and
 Commentary by James Heig *A. S. Sullivan* (1842-1900)
- Songs of the University of California Medley, arr. *R. Commanday*
 Big "C" — Toast to California — Fight for California
 California Marching Song — Sons of California

----- o -----

JAMES TOUSLEY and RAY WILHELMSSEN, *accompanists*

THE UNIVERSITY OF CALIFORNIA GLEE CLUB 1875-1958

The University of California Glee Club had its origin as a male octet in 1875. The group gradually expanded its size and activities and, under Clinton R. "Brick" Morse, achieved world fame, becoming the first American choral group to tour in Europe.

Following the era of "Brick" Morse, the Glee Club joined with the women's choral group, the Treble Clef Society to present many operettas and musical comedies. Today the Glee Club and its sister organization, Treble Clef Society, are student activities sponsored by the Associated Students, University of California. The Glee Club regularly performs major choral works with the San Francisco Symphony Orchestra and has also appeared on national and local television programs, and in person throughout the Western states.

The climax of the 1957 season was a successful tour to the Orient in June. As the first American choral group to travel to the Orient (1920), the University of California Glee Club returned as the first American university chorus to sing in Japan since the war. The programs were varied as the group sang twenty-two concerts in eighteen days in large cities and small. The music critics and audiences were extremely enthusiastic for the Glee Club performances of Western music. The response of the musicians, critics, general public and Japanese student choruses with which the Glee Club shared many programs, encourages planning for future foreign tours.

The Glee Club Senior Octette was formed in 1947 when two quartets from within the Glee Club joined forces to sing a special engagement. The group decided to stay together, and today it gives over 50 appearances a year.

Robert Paul Commanday has held the position of director of the University of California Glee Club and Treble Clef Society since 1950. Mr. Commanday received his A.B. from Harvard University and has done graduate work at the Juilliard School of Music, Cornell University and the University of California, where he received an M.A. in music.

Before coming to the University of California, Mr. Commanday was a professional flutist, a conductor in an opera company, and of several Army Glee Clubs, and served as assistant conductor of the University of Michigan Bands. In 1948, after experience as an instructor at Ithaca College (N.Y.), he became an Assistant Professor at the University of Illinois and choral director of that University. Two years later he moved to California to assume his present directorship.

GLEE CLUB PERSONNEL

Senior Manager — **William M. Mason**

Associate Senior Manager — **Dodge Wallace**

Student Director — **Raymond Wilhelmson**

Accompanist — **James Tousley**

**John Adams, Santa Ana
Charles Bailey, Oakland
Leonard Belson, S. F.
Jack Beschta, Arcadia
Robert Bohn, Sebastapol
Wilbur Brown, Oakland
John Cavin, Madera
Ronald Clazie, Vallejo
James Conlin, Oakland
Adrian Cunningham, S. F.
John Dare, L. A.
Ronald De Fields, Martinez
*Lawrence Dinnean, Red Bluff
Michael Donohoo, Berkeley
Barry Eaton, Berkeley
Erwin Frech, Sanger
Fred Garland, Berkeley
Sherman Gee, Berkeley
Paul Gilbert, Healdsburg
Roswell Gordon, San Leandro
David Gruver, Lafayette
Raden Hattari, Indonesia
John Hawes, San Jose
James Heig, Clark, S.D.
Koji Horikawa, Yokohama
Mark Hudson, Altadena
Allan Jamieson, Oakland
*Gerald Kurtz, Oakland
John Laratta, Berkeley
Clarence Le Febvre, Richmond
**Neil Lincoln, Gustine
**Lance Lipscomb, Visalia
*Arnold Lockshin, Richmond

Leonard Loomis, Palo Alto
*William Macnabb, Indianapolis, Ind.
William Mason, Oakland
Esmond McNutt, Porterville
* **Ronald Mitchell, Sacramento
Phillip Olivier, Berkeley
Wilfred Oswald, Sparks, Nev.
**William Patnaude, Sanger
Trevor Pendray, Dearborn, Mich.
*Richard Perry, San Mateo
Andris Ramans, San Jose
*Henry Ramirez, Oakland
Gordon Ross, San Carlos
Paul Schoen, San Raphael
**Leonard Schreiber, Danville
Norm Seraphin, Hayward
Sab Shimono, Berkeley
Allan Shoff, Berkeley
Skip Skefich, Oakland
Ronald Spencer, Oakland
Thomas Stern, S. F.
Roger Stone, Brentwood
Edward Strickland, Berkeley
Richard Talbott, Berkeley
James Tousley, Dunkirk, N. Y.
Larry Turpen, Berkeley
Edward Utsumi, Berkeley
Raymond Vingo, Oakland
*Dodge Wallace, Oceanside
* **Wayne Wilcox, Berkeley
Raymond Wilhelmson, Berkeley
John Williams, Vallejo
John Zehnder, Los Angeles

* Octette Members

** Junior Managers

The Associated Students acknowledge with appreciation the Pacific Greyhound Lines for their help in making this tour possible. Robert Boysen, Driver.

TREBLE CLEF ROSTER

* - Managers

<u>NAME</u>	<u>COLLEGE ADDRESS</u>	<u>HOME ADDRESS</u>	<u>YEAR</u>	<u>PART</u>
Adair, Dana	6040 Lawton Ave. Oakland 18 OL5-4291	Same	3	A1
Aguiar, Marilyn	2527 Ridge Road Berkeley 4 AS3-5900	1925 Devereux Burlingame	1	S1
Akers, Robin	1345 Arch St. Berkeley 8 TH5-9068 TH5-1754	1122 El Curtola Blvd. Walnut Creek	2	S1
Baskett, Sandy	2310 Prospect Berkeley TH5-9068	139 Murdock St. Richmond	3	A2
*Berman, Harriet	2400 Warring Berkeley 4 TH5-9058	901 Fremont Way Sacramento 18	2	S2
Bonnington, Mary	2311 Prospect Berkeley 4 TH5-9550	3 El Severo Road Orinda	2	A1
Brannan, Diane	2311 Prospect Berkeley 4 TH5-9068 9550	63 West 22nd St. Merced	3	A1
Bremer, Nancy	2310 Prospect Berkeley 4 TH5-9068	214 John St. Salinas	3	S2
Bryans, Jill	2726 Channing Berkeley 4 TH5-9140	Station #16 Agana, Guam	1	A1
Bunker, Cathy	2939 Dwight Way Berkeley 4 TH5-4780	332 University Ave. Coalinga	1	A1
Cantin, Robin	2409 Warring Berkeley 4 TH5-9601	1272 Queens Road Berkeley 8	2	S1
Carr, Pat	2600 Durant Berkeley 4 TH5-8981	1552 Bel-Air Road Los Angeles 24	2	A2

Name	College Address	Home Address	Year	Part
Chick, Vicky	2534 Benvenue Ave. Berkeley 4	172 Hillcrest Rd. Berkeley 5	Grad.	Sop. II
Claussen, Jane	16 Yale Circle Berkeley			Soph. Alto I
Cleveland, Carol	2250 Prospect St. Berkeley 4	East Road Ross, Calif.	Fresh.	Alto I
Coolidge, Carole	2501 Prince St. Berkeley 5	910 Collier Dr. San Leandro, Calif.	Sr.	Sop. II
Cutler, Cathy	2722 Durant Ave. Berkeley 4	c/o Iranian Oil Refining Co. S.O. 462 Briam Abadan, S. Iran	Fresh.	Alto II
Drake, Jeanne	2728 Durant Ave. Berkeley 4	611 No. Mariposa Burbank, Calif.	Soph.	Sop. II
*Collier, Jean	2521 Channing Way Berkeley 4	95 El Bonito Way Millbrae, Calif.	Jr.	Alto I
Davis, Lonnie	1080 Grizzly Pk. Blvd. Berkeley 8	1117 Garfield Ave Madera, Calif.	Fresh	Sop. II
Dunlap, Mary	2421 Piedmont Ave. Berkeley	11 Kine Ct. Martinez, Calif.		Soph. Alto I
Fishell, Susan	27 Agnes Street Oakland 25			Fresh. Alto II
Floris, Dorothy	2534 Benvenue Ave.; Berkeley 4	Apt. 1	Sr.	Sop. II
Hardesty, Donna	1327 Walnut Berkeley 9	8140 Paseo del Ocaso La Jolla, Calif.	Grad.	Alto I
Helm, Elizabeth	10 Mosswood Rd. Berkeley 4	215 South St. Sausalito, Calif.	Grad.	Sop. II
Hendrix, Lynette	2722 Durant Ave. Berkeley 4	2209 M St.; Live Oak Box 398, Live Oak Sutter Co. Live Oak, Calif.	Fresh	Alto I
Hibler, Lani	2434 Piedmont Ave Berkeley	13016 Greenleaf Studio City, Calif.		Soph. Alto II

<u>NAME</u>	<u>COLLEGE ADDRESS</u>	<u>HOME ADDRESS</u>	<u>YEAR</u>	<u>PART</u>
Hickman, Jane	2422 Prospect Berkeley 4 Th4 - 9403	7 Brabo Terrace Mill Valley	1	SI
Mill, Dorothy	4351 Bridgeview Dr. Oakland 2 An1 - 0765	Same	4	SI
Homann, Dorothy	2721 Channing Berkeley Th5 - 9260	741 North St. Santa Rosa	4	AI
Jackson, Thelma	1517 Prince Berkeley Th5 - 0487	25764 Valley View Dr. Hayward	2	AII
James, Jan				
Janin, Barbara	2409 Warring Berkeley Th5 - 9219	820 E. Greenwich Place Palo Alto	1	AI
Jennings, Lucille	2939 Dwight Way Berkeley 4 Th5 - 4780	851 West F. St. Ontario	1	AII
Jones, Shelley	2521 Channing Berkeley 4 Th5 - 9041	2640 Oak Road Walnut Creek	2	AII
Kampect, Susan	2726 Channing Berkeley 4 Th5 - 9140	17622 Fiesta Way Santa Ana	2	AI
Key, Jean	2721 Channing Berkeley 4 Th5 - 9260	1827 Skyline Way Fulleston	2	AI
Law, Kathy	2438 Warring Berkeley 4 Th5 - 9199	81 Allston Way San Francisco	1	AI
Lincoln, Linda	2667 Derby, Apt. 2 Berkeley 5 Th8 - 6110	245 Second St. Gustine	1	AII
*Little, Mary	2400 Piedmont Berkeley Th5 - 9469	2508 N. Marine Houston	2	AI
*McDonald, Fran	2939 Dwight Way Berkeley 4 Th5 - 4780	213 S. Shepherd St. Sonora	3	SII
McDonald, Mary	2525 Piedmont Berkeley 4 Th5 - 9257	2638 Lyon St. San Francisco	3	SI

<u>Name</u>	<u>College Address</u>	<u>Home Address</u>	<u>Year</u>	<u>Part</u>
Mc Nair, Joyce	2527 Ridge Road, Berk. 9 As. 3-5900	4224 Eucalyptus Riverside	1	Alto I
Mc Phee, Judy	2424 Warring St. Berk. 4, Th. 5-9061	301 Pleasant St. Pasadena	4	Sop. I
Mette, Lois	2939 Dwight Way Berk. 4, Th. 5-4780	1309 California Dr. Burlingame	4	Sop. I
Miller, Lizabe	2511 Etna St. Berk. 4, Th. 5-7778	2511 Etna St. Berk. 4	3	Alto I
Morris, Anne	1472 University Ave. Berk. 2, Th. 5-6598	7782 Greenridge Way Fair Oaks	2	Alto I
Musante, Jo Ann	3201 Quandt Rd. Lafayette, Yellowstone 4-4094	3201 Quandt Rd.	1	Alto II
*Nakamura, Lois	2519 Ridge Rd. Berk. 9, Th. 5-9165	937 Emerson St. Palo Alto	3	Alto I
Parker, Judy	2311 Prospect Berk. 4, Th. 5-9243	271 E. 21st St. Merced	4	Sop. II
Peters, Barbara	554-63rd St. Oak. 9, Ol. 2-6371	554-63rd St. Oak. 9	1	Alto II
Platt, Christine	2521 Channing Berk. 4, Th. 5-9041	P. O. Box 1216 Marysville	3	Sop. I
Flouf, Bernadette	931 Shattuck Ave. Berk. 7, La. 6-7516	931 Shattuck Berk. 7	3	Sop. II
Polf, Janet	2542 Durant Ave. Berk. 4, Th. 5-9072	Box 422 Central Valley	1	Alto I
*Porter, Phyllis	2521 Channing Berk. 4, Th. 5-9041	3651 Mosswood Dr. Lafayette	4	Alto II
*Ratcliff, Lucy	74 Panoramic Way Th. 1-2947	74 Panoramic Way Berk.	3	Sop. II
Reiner, Beverly	1827 Oxford, Apt 5 Th. 3-7522	518 E. Griffith Fresno 4	2	Sop. II

Reesor, Moira Kathleen	1177 Keith Ave. Berkeley 8, Calif.	same	Junior	Alto
Riegel, Susie	2430 Piedmont Berkeley 4, Calif.	1322 E.St.Louis Las Vegas, Nevada	Freshman	Sop
Rohde, Seena	2939 Dwight Way Berkeley 4, Calif.	P.O. Box 151 Ceres, Calif.	Sophomore	Alto
Russell, Marianne	2726 Channing Way Berkeley 4, Calif.	164 Pico St. San Jacinto, Calif.	Freshman	Sop
Sakai, Ann	2726 Channing Way Berkeley 4, Calif.	27489 Whitman Rd. Hayward, Calif.	Sophomore	Alto
Scott, Nancy	2521 Channing Way Berkeley 4, Calif.	1560 20th Ave. Kingsburg, Calif.	Sophomore	Sop
Severin, Ann	1784 Sonoma Ave. Berkeley 7, Calif.	same	Sophomore	Alto
Smith, Claire	2310 Prospect Berkeley 4, Calif.	3993 Happy Valley Rd. Lafayette, Calif.	Alto I	Senior
Solter, Barbara	2939 Dwight Way Berkeley 4, Calif.	656 18th Ave. San Francisco, Calif.	Freshman	Alto
Soroka, Dorothy	2542 Durant Berkeley 4, Calif.	1485 Rancho View Dr. Lafayette, Calif.	Junior	Sop
Tallman, Diane	Stern Hall, Campus Berkeley, Calif.	355 Santa Margarita Menlo Park, Calif.	Junior	Sop
Taylor, Alice	222 Panoramic Way Berkeley 4, Calif.	same	Senior	Alto
Tenney, Linda	2310 Prospect Berkeley 4, Calif.	1500 Las Montes Dr. Burlingame, Calif.	Sophomore	
Toombs, Patricia	1042 Shattuck Ave. Berkeley 7, Calif.	same	Sophomore	Alto
Trout, Yvonne	1089 Lindell Drive Richmond 11, Calif.	same	Sophomore	Sop

<u>Name</u>	<u>College Address</u>	<u>Home Address</u>	<u>Year</u>	<u>Part</u>
Ulene, Marianne	2634 Bonavenue Berk. 4, Tr. 1-2139	8404 Reading Ave. L. A. 45	3	Sop. I
Varnoy, Marilyn	6990 Devon Way Berk. 5, As. 3-7621	6990 Devon Way Berk. 5	3	Alto I
Venstrom, Kay	935 Oxford St. Berk. 7, La. 4-4840	935 Oxford St. Berk. 7	2	Sop. I
Wahl, Sandra	2467 Warring Berk. Th. 5-9566	2901 Elm St. Denver, Colorado	2	Sop. I
Weatherholt, Marty	2667 Derby, #2 Berk. Th. 8-6110	1619 Euith St. Berk.	3	Sop. I
Wicklow, Barbara	Stern Hall Berk. As. 3-2886	1540 Morse Blvd. San Carlos, Calif.	3	Alto I
Wilson, Sue	2409 Warring Berk. Th. 5-9601	5272 Golden Gate Ave. Oakland	3	Alto I
Wood, Linda Ann	2424 Warring Berk. 4, Th. 5-9061	2201 Byron Palo Alto, Calif.	2	Sop. I
Yates, Arlene	2400 Warring Berk. Th. 5-9058	1440 So. Hauser Blvd. L. A. 19	2	Sop. I

CORRECTIONS FOR THE TREBLE CLEF ROSTER

<u>NAME</u>	<u>COLLEGE PHONE</u>
Chick, Vicky	Th5 - 5874
Claussen, Jane	La6 - 6040
Cleveland, Carol	Th5 - 9415
Coolidge, Carole	As3 - 1945
Cutler, Cathy	Th5 - 9070
Collier, Jean	Th5 - 9396
Dake, Jeanne	Th5 - 9037
Davis, Lonnie	La4 - 6379
Dunlap, Mary	Th5 - 9166
Floris, Dorothy	Th5 - 5874
Hardesty, Donna	Th5 - 5746
Helm, Elizabeth	As3 - 0214
Hendrix, Lynette	Th5 - 9070
Hibler, Lani	Th5 - 9502
Ressor, Moira	Th3 - 9967
Riegel, Susie	Th5 - 9071
Rohde, Seena	Th5 - 4780
Russell, Marianne	Th5 - 9140
Sakai, Ann	Th5 - 9140
Scott, Nancy	Th5 - 9041
Severin, Ann	La6 - 2295
Smith, Claire	Th5 - 9630
Solter, Barbara	Th5 - 4780
Soroka, Dorothy	Th5 - 9398
Tallmon, Diane	As3 - 2886
Taylor, Alice	Th3 - 0837
Tenney, Linda	Th5 - 9068
Toombs, Pat	La6 - 0116
Trout, Yvonne	Be5 - 3187
Fishell, Susan	013 - 4368

Bob Commanday
 49 Avon Road
 Berkeley
 La6 - 9041

Office Phone:
 As3 - 4800
 Extention 23 or 37