

FESTIVAL OF ARTS  
OF THIS CENTURY,  
1970

July 13, 1970

8:00 P.M.

MAE ZENKE ORVIS AUDITORIUM

*Solo and Ensemble Concert*

Monday, July 13, 1970

Mae Zenke Orvis Auditorium

THE JULLIARD ENSEMBLE

DENNIS RUSSEL DAVIES, conductor

Anne Diener, flute  
Joel Marangella, oboe  
Virgil Blackwell, clarinet  
Charles Nussbaum, bassoon  
Ronald Romm, trumpet  
David Jolley, French horn  
Garrett List, trombone  
Richard Fitz, percussion  
William Storandt, percussion  
YOSHIKO ITO, solo soprano

Max Lifchitz, piano  
Romuald Teco, violin  
Karen Phillips, viola  
Fred Sherry, cello  
Donald Palma, double bass  
Kathleen Bride, harp

Assisted by:  
Jean Harling, flute  
William Bailey, violin

Program

Stefan Wolpe                      Piece for Two Instrumental Units (1962)  
  (For flute, oboe, violin, cello, double bass, piano and percussion)

*First Performance in Hawaii*

Morton Feldman                Madame Press died last week at ninety (1970)  
  (For two flutes, horn, trumpet, trombone, tuba, chimes, celesta, violon-  
  cello and double bass)

*World Premiere*

Intermission

Joji Yuasa                        Projection for String Quartet (1970)

*World Premiere*

Alvin Brehm                      Dialogues for Bassoon and Two Percussion (1968)

*First Performance in Hawaii*

George Rochberg                Chamber Symphony (1953)  
  Allegro — tempo giusto  
  ♩ = 69 to 76  
  Marcia  
  ♩ = 126

*First Performance in Hawaii*

Intermission

Arnold Schoenberg

Pierrot Lunaire, Op. 21 (1912)

(Song cycle for speaking voice, piano, flute, clarinet, violin and cello)

Poems by Alfred Giraud

|                    |                 |
|--------------------|-----------------|
| Moondrunk          | Red Mass        |
| Columbine          | Gallows Song    |
| The Dandy          | Beheading       |
| A Pale Washerwoman | The Crosses     |
| A Chopin Waltz     | Homesickness    |
| Madonna            | Vulgarity       |
| The Sick Moon      | Parody          |
| Night              | The Moonspot    |
| Prayer to Pierrot  | Serenade        |
| Theft              | Homeward Bound  |
|                    | O Fragrance Old |

*First Performance in Hawaii*

## Program Notes

PROJECTION FOR STRING QUARTET was commissioned for the 1970 Festival by Honolulu HOUSE OF MUSIC, LTD. This work consists of several sections in one movement. It was composed under the principle that many sounds are equal to one sound and vice versa. For example, even a single sound has its own texture as a result of being formed of a complexity of sounds. While composing this piece, the most attractive problem for me was the formation of a tightly knit, homophonic sound through the unity of melding instruments which used identical techniques simultaneously. . . . J.Y.

HOUSE OF MUSIC, LTD., in continuing the celebration of its twentieth anniversary of service to the Honolulu community, has presented a second commission grant to the Festival of the Arts of This Century. This grant has permitted the Festival Committee to offer commissions to two composers for musical works which are being given world premiere presentations in the 1970 Festival. The composers who have been selected are Joji Yuasa from Japan and Neil McKay, Professor of Music in the University of Hawaii Department of Music.

PIERROT LUNAIRE . . . Pierrot, clown of the early Italian pantomime and puppet shows, returns in a new romantic guise in the latter half of the nineteenth century. The comic exterior now mocks the sufferings of a sensitive artist and lover whose only confidant is the moon. Albert Giraud's cycle of poems, published in 1884, indicates by its title that his Pierrot is moonstruck, and in fact the moon itself is second in importance only to Pierrot in the work's cast of characters. Of the fifty poems that comprise Giraud's *Pierrot Lunaire*, Schoenberg selected twenty-one to correspond with the opus number of the work.

## About The Artists

JOJI YUASA was born in Koriyama in 1929. During his undergraduate study as a medical student at Keio University, Mr. Yuasa became interested in musical creativity and eventually devoted all of his time to composition study in Tokyo's famed *Experimental Workshop* (Jikken Kobo) where he was associated with Toru Takemitsu, one of Japan's most distinguished composers. He has won the Grand Prize of the *Japan Art Festival* and the Golden Lion Award of the *Venice Film Festival* as well as numerous other awards for his radio, television and film compositions. As a 1968 Japan Society Fellowship grantee, Mr. Yuasa traveled and lectured throughout the United States and Europe. In 1969 he was selected as a composer and organizer for the 1969 *Japan Cross Talk Festival* which featured multi-media projections by Japanese-American creative artists. Mr. Yuasa has recently completed two major commissioned works for the *Communications and Textile Pavilions of Expo '70*.

MORTON FELDMAN was born on January 12, 1926, in New York City. He began his study of music at the age of twelve with Madam Maurina-Press; at fifteen, he was a composition and counterpoint student of Wallingford Riegger; and later, at eighteen, he was pursuing informal studies with Stefan Wolpe. In 1950 he met and became friends with John Cage, whom he admired as one of the great experimentalists of our time. Through Cage he met the painters Guston, de Kooning, Pollock, and Kline as well as the musicians Henry Cowell, Virgil Thomson, Earle Brown, and Pierre Boulez. The complete list of Feldman's compositions is long and includes music for orchestra, chamber ensemble, chorus, solo voice with instruments, keyboard, magnetic tape, and incidental music for film. Feldman is published by C. F. Peters, and his works have been recorded by Columbia, Odyssey, and Time Records.

YOSHIKO ITO was born in Tokyo. She holds a degree from Manhattan School of Music where she received the Harold Bauer Award for outstanding achievement. Her New York recital debut in 1964 at Carnegie Recital Hall was followed by Town Hall appearances in one of which she performed the Schoenberg *Pierrot Lunaire*. Miss Ito's awards include the *Joy in Singing* Town Hall Recital Award and a grant from the Martha Baird Rockefeller Foundation. She has appeared with the Abbey Singers and the Metropolitan Opera Studio. She is presently the Affiliate Artist at Mauna Olu College in Hawaii under the sponsorship of the Sears-Roebuck Foundation in cooperation with the National Endowment for the Arts.

DENNIS RUSSELL DAVIES, co-director with Luciano Berio of the Juilliard Ensemble, holds degrees in piano performance and orchestral conducting. He is also the conductor of the Juilliard Repertory Orchestra and teaches orchestral conducting. He has been involved with many performances of new works including first American performances of Luciano Berio's *Passaggio*, *Laborintus* and *Chemins II*, and the premiere of Eric Salzman's *Verses and Cantos*. Mr. Davies has recently completed a successful season as conductor of the Norwalk Symphony Orchestra and the Juilliard Repertory Orchestra. The world premiere of Luciano Berio's *Opera* at the Sante Fe Opera Company will be conducted by Mr. Davies on August 12 and 14, 1970.

The JULLIARD ENSEMBLE was founded by Luciano Berio for the purpose of performing on the highest possible level the new music of our times. Under co-directors Luciano Berio and Dennis Russell Davies, the Ensemble has, since early 1968, presented concerts in Copenhagen, Rome, Perugia and London. During the 1968 summer, the Ensemble was in residence at the Festival of Two Worlds in Spoleto, Italy, and in the 1969 spring they gave three concerts at the Sixth International Festival of Contemporary Music in Royan, France. The Ensemble has recorded for the West German Radio, the Danish State Radio, the British Broadcasting Corporation and the National Educational Television Network in the United States. Commercial recordings conducted by Berio and Davies have been released by Philips. In the 1970-71 season the Ensemble will present four concerts at Alice Tully Hall in Lincoln Center and will become the contemporary music group in residence at the center.

### Acknowledgements:

### Program Committee

Neil McKay, chairman  
Armand Russell  
Ricardo Trimillos  
Edward Higa, student representative

P I E R R O T   L U N A I R E

Anne Diener . . . . . Flute and piccolo  
Virgil Blackwell . . . . . Clarinet and bass clarinet  
Romuald Teco . . . . . Violin and viola  
Fred Sherry . . . . . Cello  
Dennis Russell Davies . . . . . Piano and conductor

1. MOONDRUNK

The wine that with eyes one drinks  
Pours from the moon in waves at night,  
And a springflood overwhelms  
The silent horizon.

Desires, shivering and sweet,  
Are swimming without number through the floods!  
The wine that with eyes one drinks  
Pours from the moon in waves at night.

The poet, by his ardor driven,  
Becomes enchanted with the holy drink —  
To heaven he rapturously lifts  
His head and reeling slips and swallows  
The wine that with eyes one drinks.

2. COLUMBINE

The moonlight's pale blossoms,  
The white wonder-roses,  
Bloom in summer nights.  
O might I break just one!

My anxious pain to soften  
I seek on the dark stream —  
The moonlight's pale blossoms,  
The white wonder-roses.

Fulfilled would be my yearning  
Might I, as one enchanted,  
As one in sleep, unpetal  
Upon your auburn tresses  
The moonlight's pale blossoms.

3. THE DANDY

With lightbeams so fantastic  
The luminous moon lights the glistening jars  
On the black, high-holiest washstand  
Of the taciturn dandy from Bergamo.

Resounding in bronze-tinted basin  
Brightly laughs the fountain with metallic ring.  
With lightbeams so fantastic  
The luminous moon lights the glistening jars.

Pierrot, with waxen complexion,  
Stands musing, and thinks: How shall I make up  
today?

He shoves aside rouge and the Oriental green,  
And he daubs his face in dignified style  
With a fantastic moonbeam.

4. A PALE WASHERWOMAN

A pale washerwoman  
Washes nightly pallid kerchiefs  
Naked, silverwhitest arms  
Reaching downward to the flood.

Through the clearing steal the breezes  
Gently stirring up the stream.  
A pale washerwoman  
Washes nightly pallid kerchiefs.

And the gentle Maid of Heaven,  
By the branches softly fondled,  
Spreads out on the darkling meadows  
Her light-bewoven linen —  
A pale washerwoman.

5. A CHOPIN WALTZ

As a faint red drop of blood  
Stains the lips of one stricken,  
So there sleeps within these tones  
A morbid, soul-infecting lure.

Chords of savage lust disrupt  
The icy dream of despair —  
As a faint red drop of blood  
Stains the lips of one stricken.

Warm and joyous, sweet and yearning,  
Melancholy-somber waltzes  
Haunt me ever through my senses,  
Cling in my imagination  
As a faint red drop of blood.

6. MADONNA

Rise, O Mother of All Sorrows,  
On the altar of my verses!  
Blood from your meager breasts  
By the sword's rage was spilled.

Your wounds forever open  
Seem like eyes, so red and staring.  
Rise, O Mother of All Sorrows,  
On the altar of my verses.

In your wasted arms  
You hold up your Son's dead body  
To reveal it to all mankind —  
Yet the eyes of men avoid  
You, O Mother of All Sorrows.

7. THE SICK MOON

You somber, deathly-stricken moon,  
There on the black pillow of the heaven,  
Your gaze, so feverishly swollen,  
Charms me like a strange melody.

Of insatiable love-pangs  
You die, by yearning overwhelmed,  
You somber, deathly-stricken moon,  
There on the black pillow of the heaven.

The lover who, with rapturous heart,  
Without a care to his mistress goes  
Is happy in your play of light,  
In your pale and tormented blood,  
You somber, deathly-stricken moon.

8. NIGHT

Shadowy, black, giant mothwings  
Killed the shine of sun.  
An unopened magic-book,  
The horizon lies — in silence.

Out of the fumes of the lost deepness  
Rises a vapor — stifling memory!  
Shadowy, black, giant mothwings  
Killed the shine of sun.

And from heaven down to earth  
Sink, with heavy, swinging motion  
Invisible monsters  
On all mankind's hearts now falling —  
Shadowy, black, giant mothwings.

9. PRAYER TO PIERROT

Pierrot! My laughter  
I have forgot!  
The image of splendor  
Dissolved, dissolved.

Black waves my banner  
Now from my mast,  
Pierrot! My laughter  
I have forgot!

O give me once more,  
Horse-doctor of souls,  
Snowman of lyrics,  
Her Highness of Moon,  
Pierrot — my laughter!

10. THEFT

Princely, red rubies,  
Bloody drops of ancient glory,  
Bellow in the tombs  
Below, in the catacombs.

Nights, with his boon companions,  
Pierrot creeps down to plunder  
Princely, red rubies,  
Bloody drops of ancient glory.

But look — their hair stands straight  
Pale with fright they stand rooted;  
Through the gloom — like eyeballs  
Staring from the dead men's coffins,  
Princely, red rubies.

11. RED MASS

For evil's dread communion  
In blinding golden glitter,  
In candleshine-and-shudder,  
Mounts the altar — Pierrot!

His hand, the consecrated,  
Tears off the priestly vestments  
For evil's dread communion  
In blinding golden glitter.

With blessing gestures  
He shows to trembling souls  
The Host all red and dripping:  
His heart — in bloody fingers —  
For evil's dread communion.

## 12. GALLOWES SONG

The haggard harlot  
With scrawny neck  
Will be the last  
Of his mistresses.

In his brain  
Sticks like a nail  
The haggard harlot  
With scrawny neck.

Thin as a pine tree,  
With hanging pigtail,  
Lustily she will  
Embrace the rascal,  
The haggard harlot!

## 13. BEHEADING

The moon, glistening scimitar  
On a black, silken cushion,  
Unearthly huge, it threatens downward  
Through sorrow-stricken night.

Pierrot wanders so restlessly,  
Lifts up his eyes in deathly fright  
To the moon, a glistening scimitar  
On a black, silken cushion.

His knees are shaking with fright,  
Fainting, he suddenly collapses.  
He thinks that on his sinful neck  
Comes whistling down with brutal force  
The moon, the glistening scimitar.

## 14. THE CROSSES

Holy crosses are the verses  
On which poets, mute, are bleeding,  
Blindly beaten by the vultures,  
Fluttering swarms of phantoms.

In their bodies daggers revelled,  
Blazoned in the blood of scarlet!  
Holy crosses are the verses  
On which poets, mute, are bleeding.

Reft of life — the locks rigid —  
Lo, the rabble's noise is fading.  
And the sun sinks slowly down,  
As a red Emperor's crown.  
Holy crosses are the verses.

## 15. HOMESICKNESS

Sweetly plaintive — a crystal sighing  
From the old Italian pantomime  
Rings across time: how Pierrot's grown awkward,  
In such sentimental modern fashion!

And it sounds through the wastes of his heart  
Echoes softly through his senses also,  
Sweetly plaintive — a crystal sighing  
From the old Italian pantomime.

Now Pierrot forgets his somber mien.  
Through the pale fireglow of moonlight  
Through the flooding waves of light, his yearning  
Soars on high, upwards to native skies,  
Sweetly plaintive — a crystal sighing.

## 16. VULGARITY

Into the bald pate of Cassander,  
Who rends the air with screaming,  
Blithe Pierrot, affecting airs so kind  
And tender — bores with a skull drill!

Then he plugs with his thumb  
His own genuine Turkish tobacco  
Into the bald pate of Cassander,  
Who rends the air with screaming.

Then screwing his cherry pipstem  
Deep into the polished bald pate,  
Quite at ease he puffs and draws  
His own genuine Turkish tobacco  
Out of the bald pate of Cassander!

## 17. PARODY

Steel needles, twinkling brightly,  
Stuck in her graying hair,  
Sits the duenna, murmuring,  
In her knee-length red skirt.

She's waiting in the arbor,  
She loves Pierrot with aching heart —  
Steel needles, twinkling brightly,  
Stuck in her graying hair.

But suddenly — hark — a whisper!  
A windpuff titters softly;  
The moon, the cruel mocker,  
Is aping with its rays  
Steel needles' wink and blink.

## 18. THE MOONSPOT

With a spot of white, of shining moonlight,  
On the back of his jet-black jacket,  
So Pierrot goes walking in the mild evening,  
Out to seek some joy and adventure.

Suddenly, in his dress something disturbs him.  
He examines it — and yes, he finds there  
A spot of white, of shining moonlight,  
On the back of his jet-black jacket.

Hang it, he thinks; another spot of whitewash!  
Whisks and whisks, yet he cannot remove it.  
So he goes on, full of fury,  
Rubs and rubs until the early morning  
A spot of white, of shining moonlight.

## 19. SERENADE

With a bow grotesque and monstrous,  
Pierrot scrapes away at his viola;  
Like a stork on only one leg,  
Sadly plucks a pizzicato.

Pop, out comes Cassander,  
Raging at the nightly virtuoso —  
With a bow grotesque and monstrous,  
Pierrot scrapes away at his viola.

Now he throws down his viola:  
With his delicate left hand  
He grabs the baldpate by the collar —  
Dreamily plays upon his tonsure  
With a bow grotesque and monstrous.

## 20. HOMEWARD BOUND

A moonbeam for the rudder,  
Water lily for a boat,  
So Pierrot travels southward  
With fresh prevailing wind.

The stream hums deep cadenzas  
And rocks the little skiff;  
A moonbeam for the rudder,  
Water lily for a boat.

To Bergamo, the homeland,  
Now Pierrot returns;  
Faint glows the green horizon  
With dawning in the east —  
A moonbeam for the rudder.

## 21. O FRAGRANCE OLD

O fragrance old from days of yore,  
Once more you intoxicate my senses.  
A prankish troop of rogueries  
Is swirling through buoyant air.

A cheerful longing makes me hope  
For joys which I had long despised;  
O fragrance old from days of yore,  
Once more you intoxicate me.

I have abandoned all my gloom  
And from my window framed in sunlight  
I freely gaze on the dear world  
And dream in boundless transport —  
O fragrance old — from days of yore.