SOLO AND ENSEMBLE CONCERT
MAE ZENKE ORVIS MUSIC AUDITORIUM
JULY 15, 1968
8:00 P.M.
SOLO AND ENSEMBLE CONCERT
Monday, July 15 Mae Zenke Orvis Music Auditorium 8:00 P.M.

Program

Bülent Arel
First Performance in Hawaii

Yoshiro Irino
String Trio (1965)
(One Movement)
First Performance in the United States

Bülent Arel
For Violin and Piano (1967)
First Performance in Hawaii

INTERMISSION

Peter Coraggio
Ode to Claude (1968)
(Electronic Music Composition)
World Premiere

Yoshiro Irino
Music for Vibraphone and Piano (1961)
First Performance in the United States

Program Notes

STEREO ELECTRONIC MUSIC was presented in this concert form. Some of the text in section B has been omitted.

STRING TRIO was performed by artists who came from Tokyo. This festival aims to bring short, one-movement works to Hawaii, and there are also pass-key works that can be explored in many different ways, but the total result is a positive one.

FOR VIOLIN AND PIANO was composed by John Cage for the 1961 Radio to be performed at the Tokyo Festival, which starts with the traditional and is then expanded in many directions. The result is a piece of increase in interesting, logical, and emotional ambian
ces.

Ode to Claude is a piece about the world of substance and form, and how to use music from its original form, as the ballet Barnard Straus.

Emily Pride, violin
William Bailey, viola
Joanna Koennecke, cello

Marianne Fleece, violin
Peter Coraggio, piano

Lois Russell, vibraphone
Marion McKay, piano
PROGRAM NOTES

STEREO ELECTRONIC MUSIC NO. 1, in which all sounds were produced electronically, was commissioned by the Columbia-Princeton Electronic Music Center. It was originally realized for five-channel stereo, and will be presented in this concert in a two-track stereo version. The composition fits generally into an A plus B plus Coda form. Some of the thematic and rhythmic material exposed at the beginning appears also in a different context in section B which is followed by a short and completely independent coda ... B.A.

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STRING TRIO was composed in 1965 and was premiered during the Sixth Festival of Contemporary Music in Tokyo. This festival was organized by the Institute for Research of Twentieth Century Music. The work is a rather short, one-movement piece but includes several different sections. It begins with a cadenza-like violin solo, and there are also passages for violoncello and viola solo. The form is an amalgamation of variation, developmental procedure, and also rondo construction. As a tone media, the String Trio was somewhat difficult to develop, but the total result was therefore more interesting ... Y.I.

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FOR VIOLIN AND PIANO, one of the last serial works by the composer, was commissioned by the Ankara State Radio to be performed for the first time during the 1967 Turkish Festival of Contemporary Music. This piece, which starts with a very simple violin line, grows like a wild ivy. The treatment of the twelve-tone row is widely explored in many combinational and aleatoric directions. The progress of the piece follows a constant curve of increase in intensities and dramatic gestures without neglecting unexpected contrasts ... B.A.

Ode to Claude is based solely upon the music of Claude Debussy as its sound source and as its intended psychological ambiance. Using the resources of electronic sound manipulation, it fluctuations between the “real” world of substance to the “impressionistic” world of sensuous impressions. Ode to Claude has been reconceived from its original form, choreographed by Joan Kelly, and recently premiered by the University Laboratory Theatre as the ballet Barren Awakening ... P.C.
PETER CORAGGIO was born in Chicago in 1940. Upon completion of the Bachelor of Science and Master of Science degrees at the Juilliard School of Music, he continued studies in electronic music composition with Vladimir Ussachevsky at the Columbia-Princeton Electronic Music Center. Since joining the University of Hawaii Music faculty in 1965, he has been an advisor of the Fine Arts Unit of the Hawaii Curriculum Center, has composed music for the theater productions of McByrd, The Maids, Don Juan in Hell, Acte Sans Paroles, for the films Aala Park, Color Communication, Show You Care, Walk in Winter, and along with Hai-Luen to the ballet Opus 3x4. He is active in studying the interplay of visual and audio senses.

MUSIC FOR VIBRAPHONE AND PIANO was composed in 1961 and was premiered in the same year during the Fourth Festival of Contemporary Music in Japan. This festival was organized by the Institute for Research of Twentieth Century Music. The vibraphone and piano have the same character but simultaneously they are different. This is the chief interest of this combination in which the instruments are sometimes contrasting and sometimes cooperating. The form of this piece is almost the same as the conception of the String Trio. It is a one-movement form but combines several elements. The beginning section is an introduction which returns at the end of the piece in retrograde form... Y.I.

This program is made possible through a grant from the Music Performance Trust Funds of the Recording Industry with the cooperation of the Musician’s Association of Hawaii, Local 677.