

MALAMALAMA

THE LIGHT OF KNOWLEDGE

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April 1964



Festival Time

The eighth annual Festival of Music and Art of This Century will open at the University this month with composers and graphic artists from Japan and the United States as the featured guests of this year's program.

Directed by Marian Kerr, the festival will be held April 19-26 both on campus and at the Honolulu Academy of Arts.

Free tickets, which will be nec-

Marian Kerr, founder and director of the Festival, stands in front of Orvis Auditorium where many of the events will be held.



Kiyoshi Saito's print, "Cafe Coupole Paris," is one of those chosen for exhibit at the Festival.

essary for admission to all festival events, will be available at the Kennedy Theatre box office from 9 a.m. to 5 p.m. April 13-18 and 21-25. Phone reservations will also be taken at 918-746 or 918-747.

The Academy will exhibit a collection of the works by Kiyoshi Saito and Antonio Frasconi—the first two printmakers to participate in a festival.

Works by the guest composers, Toru Takemitsu and John Cage, will be featured in the opening festival concert at 8 p.m. April 19 in the Kennedy Theatre. In conjunction with the opening, there will also be a limited lobby exhibition of prints by the guest artists and scores by the guest composers; the graphic scores are said to be works of art in their own right.

East-West Center grantees will sponsor a reception at the theatre following the concert.

"The Neighboring Shore," a film by Frasconi for which he won the 1960 Grand Prix at the Venice Film Festival, will be included in the evening of contemporary films to be put on by the Institute of American Studies at 8 p.m. April 20 in Orvis Auditorium. Another of the films, "Works of Calder," will feature music composed by Cage.

A solo and ensemble concert is scheduled for 8 p.m. April 21 in

Orvis Auditorium, and it will include Cage's "Atlas Eclipticalis," recently performed by the New York Philharmonic Orchestra. Also scheduled for the program are the world premiere of Armand Russell's "Montage" and a performance of Fredric Lieberman's "String Quartet." Russell is assistant professor of music at the University and Lieberman is an East-West Center grantee working on his master's degree in music.

The guest printmakers and composers will participate in a panel discussion on the topic "Where Is Humanism in the New Art" at 8 p.m. April 22 in Orvis Auditorium. Moderating the panel will be Alfred Preis, AIA, State Planning Coordinator.

The exhibition of prints by the visiting artists will open at 8 p.m. April 23 at the Honolulu Academy of Arts and run through May 24.

Works by student composers from Tokyo and the University of Washington as well as the University of Hawaii will be performed at the student solo and ensemble concert to be held at 8 p.m. April 24 in Orvis Auditorium.

Climaxing the festival will be a concert of music and dance beginning at 8 p.m. April 26 in the Kennedy Theatre. Included in the program will be the world premiere of "The Tiger Poet," a work composed by Takemitsu especially for Carl Wolz, EWC grantee who recently finished advanced study in Japan and who will choreograph the concert with Ruth Solomon, Honolulu dancer and former member of Jean Erdman's New York dance company. The works of Russell and Lieberman will be featured once again along with those of the guest composers.

The festival is sponsored by the UH Music and Art Departments and the EWC Institute of Advanced Projects, assisted by the Institute of American Studies and the Honolulu Academy of Arts.

First presented at Punahou School in 1957, the festival was moved to the University in 1960.

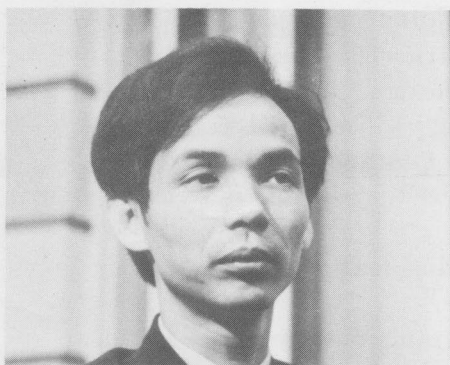


Carl Wolz and Ruth Solomon will be featured dancers in the final Festival concert.

Festival Artists to Bring Honolulu New Experiences in Sight, Sound

Both of the guest composers in this year's Festival of Music and Art of This Century—Toru Takemitsu from Japan and John Cage from the United States—are well known for doing "different" things with music.

Takemitsu is described as a unique composer who, although he is freely adapting the technique of the European avant-garde school and that of John Cage, seeks in form and tonal effect a purity and almost monotonic clarity suggestive of the Oriental musical tradition.

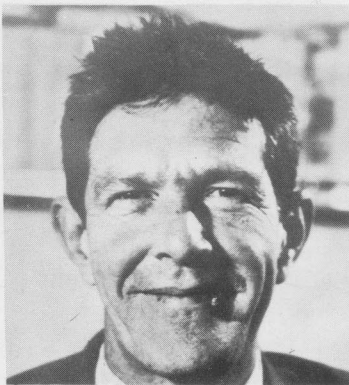


Toru Takemitsu

In 1951 he organized an avant-garde artistic group called the Experimental Laboratory. His fame was established with the first performance of his "Requiem for String Orchestra" by the Tokyo Symphony Orchestra in 1961.

Although Takemitsu's techniques are sometimes a little too novel to make his music widely popular, his works always have a freshness and a human feeling which reveals itself to those who make the effort to acquaint themselves with his music.

Cage has been influential in expanding the techniques and particularly the sounds of music. He has sought to broaden the concept of music to include all sounds, even those he calls environmental, that is, those heard accidentally during periods of silence.



John Cage

Perhaps Cage's most debated activity is his composition of chance or indeterminate music in which the composer gives up control of execution and accepts or rather welcomes the possibility that his material may be combined in "unthought ways."

Providing beauty for the eyes to accompany the music for the ears will be the two guest artists Kiyoshi Saito from Japan and Antonio Frasconi from the United States.

Saito is a prolific and successful printmaker who describes himself as a frustrated oil painter.

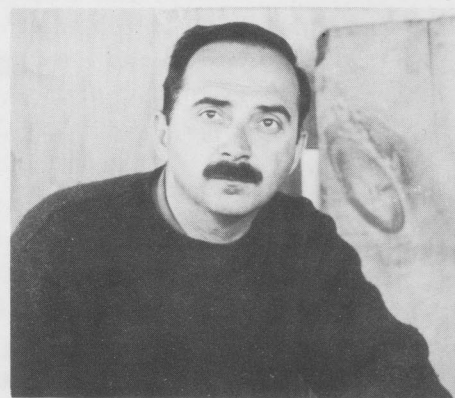


Kiyoshi Saito

Unlike John Cage, Saito rejects the idea of indeterminate results. "I'm amused," he says, "and a little annoyed by people who talk about some of my effects as though they were happy accidents.

"These people seem to think we modern artists let our medium control us. I scheme and work and sweat over my prints. Making a woodcut is much too strenuous to let accidents determine results."

Although he rejects academic art, Saito often admires abstract works. For him, as well as for Frasconi, forms must originate in nature. His early work is dominated by snow scenes of northern Japan. From 1945 to 1950 was what he calls his period of realism, and since that time there has been a strong move toward simplification.



Antonio Frasconi

Frasconi, who now lives in Connecticut, was born in Montevideo, Uruguay, and in 1961 the Uruguayan government invited him to hold a retrospective show in his native city. In the past ten years he has won increasing recognition in various fields. His one-man show was circulated by the Smithsonian Institute during 1953-55.

Frasconi has been responsible, in part, for setting the standards of quality and character of the current woodcut revival in America. The subjects of his prints are taken from life: friends, men at work, the shore of Long Island Sound where he lives, and the shape, colors, and forms of commercial life.

CALENDAR OF EVENTS

April 3 . . . Schisgal's avant-garde plays "The Typist" and "The Tiger," the Lyceum series offering for this month, will be presented first at 8 p.m. in Lihue, Kauai. The performances will be repeated at 8 p.m. April 4 in Wailuku, Maui, and at 8 p.m. April 5 in Hilo, Hawaii.

April 6-17 . . . A photographic display of work by Bernard Mayback, pioneer in the West Coast modern architecture movement during the Victorian period, will be on exhibition at George Hall Gallery. A contemporary of Frank Lloyd Wright, Mayback used wood as his chief vehicle of expression.

April 10 . . . The All University Orchestra will present a free concert featuring Bach's "Brandenburg Concerto No. 4" at 8 p.m. in Orvis Auditorium.

April 10-12 . . . The University Theatre will present Jean Erdman's dance-drama "The Coach with Six Insides" based on James Joyce's "Finnegan's Wake" at 8:30 p.m. April 10-11 and at 6:30 p.m. April 12 in the Kennedy Theatre. Tickets go on sale April 6 and may be obtained at the box office or by calling 918-746 or 918-747.

April 14 . . . Lucie F. Bentley, associate professor of speech and of theatre and drama, and James R. Linn, assistant professor of speech, will present "Words, Words, Words" for the Reading Hour program at 3:10 p.m. in Room 217, Physical Science Building.

April 15-18 . . . The University Theatre will present Schisgal's plays "The Typist" and "The Tiger" at 8 p.m. April 15-16 and at 8:30 p.m. April 17-18 in the Kennedy Theatre. Tickets go on sale April 6 and may be obtained at the box office or by calling 918-746 or 918-747.

April 19-26 . . . The eighth annual Festival of Music and Art of This Century will feature guest composers and artists from Japan and the United States. The cover story in this issue of *Malamalama* has detailed information.

April 20-May 5 . . . Part I of the Annual Student Show, featuring textiles, three-dimensional design, and ceramics, will be on display in George Hall Gallery.

April 24 . . . Wallace Chappell, East-West Center graduate student in drama, will present "Brecht Off-Stage" for the Reading Hour at 3:10 p.m. in Room 217, Physical Science Building.

April 27-May 2 . . . The University Theatre will present its second Laboratory Theatre production, Brecht's "The Caucasian Chalk Circle," at 8 p.m. April 27-30 and at 8:30 p.m. May 1-2 in the Kennedy Theatre. Tickets go on sale April 6 and may be obtained at the box office or by calling 918-746 or 918-747.

April 28 . . . John Hanessian, Jr., American Universities Field Staff, will speak on "Iran Meets the 20th Century" at the World Affairs Public Lecture at 8 p.m. in Orvis Auditorium.

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