
8 P.M. APRIL 19, 0. 24

JOHN FITZGERALD KENNEDY THEATRE.

MAE ZENKE (ORVIS MUSIC AUDITORIUM, AND THE HONOLULU ACADEMY OF ARTS
TORU TAKEMITSU was born in 1930 in Tokyo. His formal study was with Yasuji Kiyose. In 1951 he organized the Experimental Laboratory, an artistic group dedicated to the furtherance of the new styles. Since then he has been one of the leaders of the avant-garde group of composers in Japan. Takemitsu's music has won several competitive awards and has been widely performed, both in Japan and abroad. His Requiem for String Orchestra (1961) established his position as one of the most important Japanese composers. The work received its European premiere in May of 1963 and its American premiere in July of that year. Takemitsu has freely adapted the techniques of both the European avant-garde school and those of John Cage of the United States; yet it retains its affinity for the spiritual asceticism of the Chinese and Japanese traditions of the past. Takemitsu's music has received many broadcast performances in Japan. His works were first performed during the 1960 Contemporary Festival when his Mask for Two Flutes received its Hawaiian premiere.

JOHN CAGE was born in Los Angeles in 1912 and studied composition with Henry Cowell and Arnold Schoenberg. He has taught at the Cornish School in Seattle and the School of Design in Chicago. Since 1943 he has resided in Stony Point, New York. He has been the recipient of a Guggenheim Fellowship and an award from the National Academy of Arts and Letters. In 1960 he was appointed Fellow of the Center for Advanced Studies at Wesleyan University in Connecticut. Cage has been most influential in expanding the techniques and particularly the sounds of music. Early in his career he invented the "prepared piano," that is, a piano in which the normal sound has been altered by the insertion of extraneous materials, and he has written many works for this instrument. Cage was also one of the first to create music directly on magnetic tape. Probably his most influential, or at least his most debated activity, has been the creation of chance music, or indeterminate music. This is music in which the composer has given up control of execution and accepts or rather welcomes the possibility that his material may be combined in "unthought ways." Cage has said the composer of this music "resembles the maker of a camera who allows someone else to take the picture." Finally, Cage 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. Cage has written many articles on modern music and dance and two books, *Silence* and *Virgil Thomson: His Life and Music*. 
KIYOSHI SAITO was born in 1907 in northern Japan and came to Tokyo when twenty-five. He is a painter and printmaker who is largely self-taught. Saito is a prolific and successful printmaker who describes himself as a frustrated oil painter. "For me," he says, "the joy of making a print is not in working with the materials but in creating the design." In contrast to the theories of 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 too strenuous to let accidents determine results." Saito names Redon, Munch, and Gauguin as his strongest influences. "From the very first moment I saw their work," he says, "I've been attracted by their romanticism, their exoticism, and their mysticism in today's idiom." Saito rejects academic art. Nevertheless, although he often admires abstract works, for him forms must originate in nature. Saito himself divides his work into three periods. His early work is dominated by snow scenes of his northern home. From 1945 to 1950 was a period of realism, while since that time a strong move toward simplification has been apparent.

ANTONIO FRASCONI, painter and printmaker, was born in 1919 in Montevideo, Uruguay, and had his first training there. He now resides in Connecticut. Frasconi's prints have received two comprehensive exhibitions, the first in Cleveland in 1953 and the second in Baltimore in 1963. The prints represented by these two collections reach a total of 522. Over a period of approximately twenty years he has had over 60 shows of his work. During the past ten years Frasconi has won increasing recognition in various fields. During 1953-1955 his one-man show was circulated by the Smithsonian Institute. In 1954 he was awarded a grant from the National Institute of Arts and Letters and in 1956 he won a $2,500 book illustration competition. His film The Neighboring Shore, using more than 100 woodcuts, won the 1960 Grand Prix at the Venice Film Festival. The Uruguayan government in 1961 invited him to hold a retrospective show in Montevideo. His most recent honor was the award of the competition for a design of a U.S. stamp commemorating the 100th anniversary of the National Academy of Science. Frasconi has been in part personally responsible 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, the shape, colors, and forms of commercial life. In addition to his work in woodcut, Frasconi has also produced important lithographs.
Toru Takemitsu  
Requiem for Strings (1957)  
-Raymond Vaught, conductor-

John Cage  
Variations II (1961), III, IV (1963)  
-John Cage, director-

First Performance Together

Toru Takemitsu  
Crossing for Piano (1963)  
-Arc for Strings (1963)  
-John Cage, piano-

Toru Takemitsu, director

(Simultaneous Performance)

Wood Premiere

Reception  
Following the concert, the audience is cordially invited to meet our distinguished visitors, Kiyoshi Saito, Toru Takemitsu, Antonio Frasconi, and John Cage on the theatre lanai. Hosts for the reception are members of the East-West Center Grantees Association.
PROGRAM NOTES

REQUIEM FOR STRINGS was first performed by the Tokyo Symphony Orchestra in 1961, winning immediate recognition as a masterpiece of contemporary Japanese music. This work, which was Takemitsu's first piece for instruments, received its European premiere in Hamburg, Germany, in 1963; the American premiere took place at Chicago's Ravinia Festival in 1963.

VARIATIONS II, III, IV, all graphic and indeterminate, are three different compositions which may be played alone or together by any number of players using any sound-producing means. VARIATIONS II was written while I was a Fellow in the Center for Advanced Studies, Wesleyan University. The first performance was by David Tudor, using an amplified piano, at the New School, New York, in 1961. He has performed it often since then, and will be performing it in San Francisco slightly before our performance in Honolulu. The composition consists of transparent materials, each with a single notation, a line or a point. These are superimposed in any way, readings taken by the one (each one independently) who is to perform, and these readings provide a program of musical action. VARIATIONS III was written in 1963 and was first performed by me (together with a performance of VARIATIONS II by David Tudor) at the Kongresshalle in Berlin as part of the series Music in the Age of Technical Science sponsored by the Technische Universitat, Berlin. I performed not as a musician but as a composer-author-speaker. The material of VARIATIONS III, also on transparent material, does not specify activities nor does it involve the performer in measurements. VARIATIONS IV was written in July 1963 and was first performed at UCLA that month together with the choreography, Field Dances, by Merce Cunningham. The materials, also on transparencies, refer not to time nor to sounds, but simply to the places where sounds are produced, the majority being outside the auditorium. John Cage

CROSSING FOR PIANO and ARC FOR STRINGS - A New Version. In composing music, we do not aim at creating a graphical order and achieving a dialectical construction alone. If we adhere to these only, our product will be merely an empty expression. A composer must receive an inspiration from sounds, and he must find his new self immersed in sounds, as his audience will find their new selves. To compose music implies the presentation of an environment where sounds meet with one another. If these sounds are living sounds, there is bound to be created a new order. I shall tell you an instructive story as told by a certain botanist: "Each cell of an organism takes the form of a beautiful regular hexahedron, which exhibits an orderly balance. Amorphism is known only in an injured or dead cell."

I have composed this new version, drawing inspiration from my passport number and a logarithmic table. Toru Takemitsu
HUMAN ZOO, less than three minutes in length, won the Grand Prix at the Venice International Art Film Exhibition.

WORKS OF CALDER is a poetic document of Alexander Calder's mobiles by the artist-photographer Herbert Matter.

THE NEIGHBORING SHORE uses n10re than 100 woodcuts by Frasconi, foremost American artist in the field today. The commentary consists of words from Walt Whitman's prose and poetry spoken by Pat Hingle. The film has an original score composed by the Guggenheim Fellowship winner, David Levy. Against this background the narrator looks at his country and its people. He suggests that with its natural beauty, wealth, and enormous urban and industrial complexes the United States has not yet finished its growth nor has it fully explored its possibilities.

This film won the Grand Prix at the Venice International Art Film Exhibition.

IN BETWEEN is a portrait of Jesse Collins. The film is a daydream nightmare in the surrealist tradition.
Fredric Lieberman  Elegiac Music for String Quartet (1963)  
Delight Hedges, violin  
Dale Bechtel, violin  
Raymond Vaught, viola  
Joanna Koennecke, cello

Toru Takemitsu  Piano Distance (1961)  
*First Performance in United States*

Toru Takemitsu  Le Son Caligraphie Nos. 1 (1958) and 3 (1959)  
*For Eight String Instruments*  
Jerome Landsman  
Marianne Fleece  
Delight Hedges  
Dale Bechtel  
Raymond Vaught  
George Gauggel  
Joanna Koennecke  
Belle Chamberlin

Armand Russell  Montage (1964)  
*World Premiere*  
Prelude to Rain  
Poems of Rain  
Prelude to Night  
Poems of Night  
Poems of Snout  
Epilogue  
Wallace Chappell, speaker  
Jerome Landsman, violin  
Henry Miyamura, clarinet  
John Bollinger, piano

Intermission

Toru Takemitsu  Landscape 1 (1961)  
*First Performance in United States*  
Marianne Fleece, violin  
Delight Hedges, violin  
George Gauggel, viola  
Belle Chamberlin, cello

*First Performance in Hawaii*  
Theodore Solis  
Min Teng Chen  
Ricardo Trimmillos  
Raynette Yasukawa  
Fredric Lieberman  
Rebecca Steu'art  
Sarah Younker  
Annette Hirai  
Lois Russell  
Robert DeMello  
Raymond Kishaba  
Robert DeMello  
Raymond Kishaba
ELEGIAC MUSIC FOR STRING QUARTET: In Memoriam John Fitzgerald Kennedy was written in Kyoto, Japan, and received premiere performance at the Osaka International Festival of Contemporary Music in December 1963. Two short canonic sections are contrasted with interludes, and a brief coda states the first two measures of the Gregorian Dies Ire. Fredric Lieberman

Fredric Lieberman, from New York City, attended the Eastman School of Music, and is presently a graduate student of ethnomusicology at the University of Hawaii.

PIANO DISTANCE: In this work I am trying to "carve" sounds out of the "layers of sounds" that surround us, instead of merely to "assemble" sounds in a form. Thus I may be said to be working with a "negative-space" approach. This work is a little etude of my own, composed to be dedicated to Yuji Takahashi, my dearest friend and excellent pianist. Toru Takemitsu

LE SON CALLIGRAPHIE: What I have attempted to create in this work is a reproduction in sound of various shades of hues in Japanese paintings and of the notion of space that is inherent in them. This is not to be understood as a mere painting by use of sound for its outward appearance. Toru Takemitsu

MONTAGE: This work is based upon poems written by Kotomichi Okuma and translated by Yukuo Uyehara and Marjorie Sinclair. A montage of twenty-seven brief u’aka have been formed into four topical groups: rain, cherry blossoms, night, and snow. The poems are spoken with accompanying music; however, purely instrumental movements at the beginning, in the middle, and at the end, function as wordless commentaries on the poetry. As the poetry unfolds, day passes into night, and spring passes into winter. Armand Russell

Armand Russell studied at the University of Washington and Eastman School of Music. He is presently Assistant Professor of Theory and Composition at the University of Hawaii.

LANDSCAPE I: This work was composed under a strong inspiration of the sound of a sho, one of the ancient musical instruments of Japan which has been played over many centuries in the past. Its soft tone seems to carry memories of the days long gone by, and we can feel the lapse of time in it. The sound produced by breathing in and out through this instrument tells of an endless flow of time and history. Toru Takemitsu

The score of ATLAS ECLIPTICALIS may be performed in whole or in part, for any duration, by any ensemble, chamber or orchestral, drawn from an 86-part orchestra of conventional instruments with miscellaneous unspecified non-pitched percussion instruments.

The title, ATLAS ECLIPTICALIS, is taken from a book of astronomical maps Mr. Cage used in composing. This involved chance operation, including the placing of transparent templates on the pages of the atlas and inscribing the positions of the stars. There is no score in the conventional sense, since the work is an example of "indeterminacy." Dal' id Tudol'
WEDNESDAY, APRIL 22  PANEL DISCUSSION  8:00 P.M.  MAE ZENKE ORVIS MUSIC AUDITORIUM

Where is Humanism in the New Art?

Alfred Preis, AIA, moderator
State Planning Coordinator
Kenneth Yasuda, interpreter

Kiyoshi Saito  Antonio Frasconi  Toru Takemitsu  John Cage

THURSDAY, APRIL 23  EXHIBITION OPENING  8:00 P.M.  HONOLULU ACADEMY OF ARTS

Prints by Kiyoshi Saito and Antonio Frasconi

Scores by Toru Takemitsu and John Cage
Chieko Shiomi  Event for the Late Afternoon
Takehisa Kosugi  Organic Music
                Theater Music
Dick Higgins  Music for Stringed Instruments
Toru Takemitsu  Blue Aurora for Toshi Ichiyanagi
George Maciunas  Piano Piece No. 1
George Brecht  Piano Piece 1962
Takehisa Kosugi  Flower Event
Toshi Ichiyanagi  Music for Piano No. 5
                Music for Electric Metronome
George Brecht  Drip Music
George Yuasa  Projection Ectoplasmique
George Maciunas  In Memoriam Adriano Olivetti
George Brecht  Saxophone Solo
                Word Event

N.B.  Titles grouped together will be performed simultaneously.

This program was prepared with the cooperation of FLUXUS.
Robert Carey  
*Who Shall Understand* (1964)  
*(For Soprano, Flute, Clarinet, and Piano)*  
*(Text from "The Royal Crown" by Solomon Ibn Gabirol)*  
*First Performance*

- Barbara Almquist, soprano  
- Loren Lind, flute  
- Donald Hirai, clarinet  
- Sarah Younker, piano

Yoshio Hachimura  
*Improvisation for Piano* (1962)  
*First Performance in United States*

- Raynette Yasukawa, piano

James Alexander  
*Introduction and Allegro* (1963)  
*First Performance*

- Bao Doan, piano

**Intermission**

Hiroshi Nanatsuya  
*Canon for Violin and Cello* (1960)  
*Intonation; Kanon in der Octave; Spiegelkanon 1; Spiegelkanon 2; Krebskanon; Spiegelkanon 3.*  
*First Performance in United States*

- Naomi Kami, violin  
- Juli Kimura, cello

Raynette Yasukawa  
*Five Preludes for Piano* (1963)  
*Allegretto; Andante expressivo; Vivo; Andante; Allegro moderato*  
*First Performance*

- Maria Tan Bwee Nio, piano

Kenneth Benshoof  
*Three Movements for Viola and Piano* (1962)  
*Vincent Gomez, viola  
Muriel Ho, piano*

Pat Green  
*Three Songs of Mutedism* (1964)  
*(For Mixed Chorus)*  
*First Performance*

- Pat Green, conductor

- 'Neath the Kindly Oak Tree; The Three Ravens; The Unquiet Grave
Robert Carey holds a Bachelor of Science degree in Pharmacy from Ohio Northern University, and a Master of Arts in Music from Occidental College. He has studied composition with Robert Greene, and is presently studying composition with Armand Russell at the University of Hawaii. Since 1962 he has been Instructor of Music at the Kamehameha Schools in Honolulu.

Yoshio Hachimura studied composition with Makoto Moroi at the Tokyo University of the Arts. He is presently teaching in the Music Department of Toho School.

James Alexander has studied at Washington University and Eastman School of Music where he earned the Bachelor of Music degree. He is presently a graduate assistant at the University of Hawaii studying composition with Armand Russell. He has been a member of the Rochester Philharmonic, the Tulsa Philharmonic, and for the past seven years has been first oboist with the Honolulu Symphony.

Hiroshi Nanatsuya studied composition at the Tokyo University of the Arts with Makoto Moroi.

Raynette Yasukawa holds a Bachelor of Music degree from the University of Hawaii. She is presently a graduate assistant at the University of Hawaii studying composition with Armand Russell.

Kenneth Benshoof holds a Master of Arts degree from San Francisco State College, and is presently working toward a doctorate at the University of Washington while teaching part-time. He is studying with George Frederick McKay, John Verrall, and Roger Nixon at the University of Washington.

Pat Green holds a Bachelor of Arts degree from Colorado State College, and has done postgraduate work at Westlake College of Music. He has studied composition with David Robertson and is presently studying composition with Armand Russell at the University of Hawaii where he is a candidate for the Master of Arts degree.
Dying Is Fine

Music (1963) Fredric Lieberman
Choreography (1963) Ruth Solomon
Poems by e. cummings

The hours rise up ...
A wind has blown the rain away ...
Dying is fine ....
I'm ...
Anyone lived in a pretty how town ...

Saigo no Hito

Music (1958) "Static Relief" for Magnetic Tape Toru Takemitsu
Choreography (1964) Carl Wolz
Dancer: Carl Wolz

The last person on earth sits alone in a room, waiting ...
Tiger-Poet

Music (1964) Dorian, the Horizon Toru Takemitsu

Choreography (1964) Carl Wolz

Dancer: Carl Wolz

Fredric Lieberman, conductor

Jerome Landsman
Marianne Fleece
Raymond Vaught
George Gauggel

Joanna Koennecke
Belle Chamberlin
Armand Russell
Byron Yasui

Intermission

To Rufus With Love

Music (1963) Armand Russell

First Dance Performance

Choreography (1964) Ruth Solomon

I. Entrance

Dancers: Renee Bushnell
Carl Wolz
Mitzi Printup
Lois Ginandes
Carol Surman
Ruth Solomon

II. Action

Dancers: Same cast as Entrance

III. Impasse

Dancers: Carl Wolz
Ruth Solomon

IV. Impassive

Dancers: Lois Ginandes
Mitzi Printup
Jane White
Josephine Taylor
Carol Surman
Renee Bushnell
Christina Brenno
Ruth Solomon
Carl Wolz

V. Exit

Dancer: Carl Wolz
Theatre Piece (1960)  
Composed and directed by John Cage

_Fint Performance in HaZi'i

Performers:  
Carl Wolz  
Ruth Johnon  
Jane White  
Renee Bushnell

Evolutions  
Electronic Music (1958)  
Henk Badings

Choreography (1963-1964)  
Carl Wolz

The Past  
Anima  
Dancers:  
Lois Gianaude  
Christina Brenna  
Margo Burlingame  
Renee Bushnell  
Jane White  
Ron Kiyohiro

Eden  
Dancers:  
Donn(l M01'gan  
Lui Mailakimba Velia

The Present  
Mania  
Dancers:  
Christina Brenna  
Margo Burlingame  
Renee Bushnell  
Jane White  
Ron Kiyohiro

Dream  
Dancer:  
Ruth Johnon

The Future  
Tobor  
Dancer:  
Carl Wolz

Fulcycle  
Same cast as Anima
DYING IS FINE, written at the request of Ruth Solomon, and dedicated to Jean Erdman, was first performed last spring on the Lively Arts TV program. The music is naively romantic, unassuming, and occasionally satirical. Each section is built around an e.e. cummings poem and is separated by a piano interlude.

STATIC RELIEF (SAIGO NO HITO) is a work composed for magnetic tape in 1955. Mr. John Cage once said, "A work for tape may perish in a magnetic storm like an Indian sand picture, but for the very same reason it can be a sure existence while it lasts." I fully agree with him. A work for tape is not an ordinary work for me; it is the product of a mind's concentrative effort. To combine living sounds together means a discipline for life. Toru Takemitsu

DORIAN, THE HORIZON (TIGER-POET) is dedicated to Carl Wolz. Mr. Wolz wanted to apply the technique of court dance and music to this number, but I tried to avoid the use of the rhythm and musical scale which are employed in the court dance and music. I have chosen this approach because I believe that a new form of life and a new world will appear in the midst of contradictions which men produce. Indefinite and unstable (steps), which cannot be "expressed," always imply eternity. Toru Takemitsu

THEATRE PIECE is a composition indeterminate of its performance. Time-brackets are given within which an action may be made. These actions are from a gamut of twenty nouns and/or verbs chosen by the performer. This gamut changes at given points, so that each part involves a performer in a maximum of 50 to 100 different actions. Means are so applied for the answering of four questions with regard to the activities within any one time bracket.

RUTH SOLOMON holds a Bachelor of Arts degree in dance and drama from Bard College. She studied modern dance with Jean Erdman, and later became a permanent member of Miss Erdman's Dance Company. She has taught modern dance in New York, Puerto Rico, and is presently teaching at Punahou Dance School. During a recent visit to Japan, she was guest instructor at the International Artists Center in Tokyo.

CARL WOLZ holds a Bachelor of Arts degree in art history from the University of Chicago. He toured with the American Festival Ballet in Europe, performed with the Juilliard Dance Ensemble, and danced two seasons with the St. Louis Municipal Opera. He has taught dance notation at Juilliard, the University of Hawaii, and at the American Culture Center in Tokyo. Mr. Wolz is an East-West Center grantee, and recently returned from Japan where he studied various forms of traditional Japanese dance.

Acknowledgments
Scenery and costumes for Dying is Fine, To Rufus with Love, Evolutions: Richard Mason
Lighting: Toshiro Ogawa
Stage Manager: Atsumi Karashima
Sound: Masajiro Shimamura
Assistance from the Departments of Drama and Home Economics
To me the function of an artist is like that of any other human being: to be part of society; to contribute his labor to it to the best of his knowledge; to be aware of cultural, social, and political directions, thus in our daily life working for the betterment of society. Past are the times that artists retreated to their studios. Today we are involved in going thousands of miles out of our studios to meet different peoples and cultures.

Antonio Prascollı

As I started on a course of wood block prints in my own way, it seems to me that the works themselves have been my teachers. Finding something new in a print, I tried to utilize it in my following work. The technique in the recent "Gifūji in Winter," "Jakkōin in Winter" and some others is one of those that I mastered in years of study. Although I found inconveniences in terms of expression different from painting, in wood block prints I have been working with an effort to seek new expressions within this limitation. The collagraphs are the works I made in Japan after returning from the U.S.A. in 1962. I learned a technique from Professor Glen Alps, Art Department of Washington University. My experience in oil painting helped me to a great extent.

Kiyoshi Saito
color woodcut by Kiyoshi Saito

collagraph by Kiyoshi Saito
Acknowledgments

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Rehearsal accommodations for the dance program were made possible through the courtesy of Punahou School.

Appreciation is expressed for Josephine Kronick's generosity in lending dance costumes and assisting in costume preparation.

Festival Committee

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