FESTIVAL OF THE ARTS OF THIS CENTURY • 1966

Sponsored by
THE UNIVERSITY OF HAWAII
DEPARTMENT OF MUSIC
DEPARTMENT OF ART
DEPARTMENT OF DRAMA & THEATRE
EAST-WEST CENTER CONFERENCE PROGRAM

Assisted by
THE INSTITUTE OF AMERICAN STUDIES OF THE UNIVERSITY
SUSANNAH

Presented by the University Theatre and the Department of Music

March 11, 12; 17, 18, 19, 1966  John Fitzgerald Kennedy Theatre

Text and Music by Carlisle Floyd

CAST

Susannah Polk  Geraldine Grayson (March 11, 17, 19)
Sam Polk, her brother  Claire Hamamoto (March 12, 18)
Little Bat  William Bauer (March 11, 17, 19)
Olin Blitch  Edward Marr (March 12, 18)
Elder McLean  Richard Abel
Elder Hayes  Roger Olsen
Elder Gleaton  Walbert Ahin
Elder Ott  Edward Marr (March 11, 17, 19)
Mrs. McLean  William Bauer (March 12, 18)
Mrs. Hayes  Gary Nevinger
Mrs. Gleaton  David Stathopulo
Mrs. Ott  Elizabeth Anderson
People of New Hope Valley  Margaret Beed
Charlotte Bradford, K. D. longknife, Q. D. longknife

Children

ORCHESTRA

Violins: John Merrill, Elizabeth Yee, lynn Ching, Arlene Hong, Darlene Higa,
lynette Inouye, Peggy Ogawa, Naomi Kami, Glenn Kageyama
Violas: Stella Kuwaye, Christine Welborn, Alan Rosenberg
Cellos: Alice Hawksworth, Noreen Naughton
Bass: Byron Yasu
Flutes: Margaret Katoda, Elizabeth Taiima
Oboe: Valerie Mau
Clarinets: Warren Okazaki, Martin Suzuki
Bassoons: Judy Koga, Jim Owens
Horns: Chris Bagley, Roy Oshima
Trumpets: Richard Berg, Donald Cowan
Trombones: Noel Jaderstrom, Ray Miyahara
Tuba: Alan Ing
Tympani: Wilfred Kusaka
Percussion: Sharon Nakashima
Piano: Zoe Merrill

Music Director: Allen Trubitt
Stage Director: Robert A. Soller
Designer: Richard Mason
Choreographer: Carl Wolz
Opera Workshop Director: Richard Vine

Setting-New Hope Valley, Tennessee

Time—the present

ACT I
Scene 1 The churchyard, a hot summer evening
Scene 2 The Polk farmhouse, later
Scene 3 A woods, the next morning
Scene 4 The churchyard, that evening
Scene 5 The farmhouse, later

INTERMISSION

ACT II
Scene 1 The farmhouse, several days later
Scene 2 The church, that evening
Scene 3 The farmhouse, later
Scene 4 The church, the next morning
Scene 5 The farmhouse, sundown that day

Produced by special arrangement with Boosey and Hawkes, publisher and copyright owner
TONIGHT'S OPERA

The opera *Susannah* had its world premiere at Florida State University on February 24, 1955. The following year, it was produced by the New York City Opera Company and won the 1956 New York Music Critics' Circle Award.

As a form of lyric theatre, *Susannah* is interesting in a number of ways. Composer Carlisle Floyd, in creating the libretto, has used the short-scene technique (he calls it "cinematic") in order to bring dramatic focus to the situations, thereby making the plot-line credible instead of relying on magnificent music to obscure glaring flaws in the dramatic action. The chorus in *Susannah*, unlike most choruses in operas, performs an integral and organic part of the drama. As Floyd explains it, the chorus is the antagonist in the conflict—not a faceless, homogeneous mob, but more of a "community of individuals for whom the discovery of Susannah's bathing brings explosively to the surface for each one his or her private capacity for fear and hostility."

Musically, *Susannah* is a particularly happy blending of Puccini's melodic and harmonic style, Verdi's formal organization, and even Wagner's "leitmotiv" principle—the whole bound together into a work that is definitely of this century. All of the "folk" elements apparent in the opera have been composed. Despite the genuineness of the American flavor, Floyd has used no actual folk tunes. Of the 20th-century compositional devices most strikingly employed in this opera, "bintonality" (the use of two different keys simultaneously) is outstanding.

In the setting of vocal lines, Floyd has followed the procedure of other modern British and American composers in shaping the melodic lines to the natural rise and fall of English speech—the belief that English is a "singable" language is never doubted.

The musical drama *Susannah* is based on the apocryphal story of Susannah and the Elders, with the locale transferred to a present-day Tennessee mountain valley, a credible setting for the primitive religion with which it deals. Within the valley, ironically called New Hope, a traveling preacher appears and fans the flames of religious fanaticism which are soon to sweep over the innocent and bewildered Susannah.

DEPARTMENT OF DRAMA AND THEATRE

Faculty and Staff: Earle Ernst, Joel Trapido, Lucie Bentley, Edward Langhans, Richard Mason, Robert Soller, Arthur Caldeira, Nancy Takei, Carl Wolz, Takeo Miji, Alfred W. Wheeler

Student Assistants: Richard Abel, James Bertino, Robin Fowler, Kenneth Frankel, Katharine Hartzell, Carole Hodgson, Chris Longo, Diana Martin, Bonnie Miller, Karl Wylie

Technical Trainees: Chi-pin Chao, Sadao Hirobe, Isao Hirowatari, Pen-hsien Li, Atsuo Nakamura, Alexander Lei Yun
PRODUCTION STAFF

Assistant to the Director and Technical Director          Richard Abel
Stage Manager                                              Alfred W. Wheeler
Assistant Stage Manager                                     Jean King
Floor Manager                                              Katharine Hartzell
Stage Crew                                                 Ellsworth London, Ed Mollan, Sy Cromwell
Fly Crew                                                   Jon Maybell, Kerry Jenkins, John Putnam
Properties                                                 Ann Longknife
Lighting                                                   Bonnie Miller, assisted by Sandi Fleischl,
                                                          Brenda Leona Koon, Mike King, Brenda Jong
Makeup                                                     Pamela Brown, Joe Oros
Scene Construction                                         Arthur Caldeira, assisted by Katherine Hartzell, Kenneth Frankel,
                                                          Cathy Barnett, Ray Butterowe, Marvin Char, Sandra Fleischl,
                                                          Warren Fujiimoto, Margaret Fung, Fay Ito, Glenn Izawa, Mike
                                                          King, Jenna Koscinski, Albert Lagunero, Brian Larsen, Ellsworth
                                                          London, Clarence Lopez, Arthur MacArthur, Barry Masuo, Jon
                                                          Maybell, Healani Minn, Mary Oxtley, Charles Putnam, Carter
                                                          Reed, Lewis Stout, Gary Toyama, Andy Uchiyama, Gloria Ursal,
                                                          Sherman Warner
Costume Construction                                       Alfred W. Wheeler, Diana Martin, assisted by Sharon Ching,
                                                          Ellen Deep, Elissa Dulce, Karen Fujimoto, Boon-Fang Han, Susan
                                                          Min, Valerie Neves, Kazuko Otani, Janice Pate, Mariorie Prudden,
                                                          Marilyn Smith, Lovett Tanaka, Fung Ching Yang, Haruko Yasuda
Costume Maintenance                                        Susan Min
Rehearsal Accompanists                                     Zoe Merrill, Raynette Ing, Dennis Kam
House Manager                                              Fred Lee Gallegos, assisted by Henry Hart, Alfred Choy, Dave
                                                          McCauley, Ray Sasaki, Herb Rosenbush, Chris Barden, Marcia
                                                          Aquino, Wilma Bal, Mike King, Mike Dowd, Dale Gormley, Gwen
                                                          Fujiimoto, Gary Toyama, Joanne Kimm, Charles Bourne, Sandra
                                                          Jim, Winona Zane
Ushers                                                     Alpha Phi Omega, Farrington High School Reception Committee,
                                                          Hui Pookela, Hale Kahawai, St. Francis High School
Box Office                                                   Marvin Char, Sylvia Cabanayan, Carole Hodgson, Brenda Jong,
                                                          Sheila Loo, Clarence Lopez, Christine Kato, Gerri Minn, Mary
                                                          Oxtley, Fay Hendricks, Gary Toyama
Publicity                                                   Carole Hodgson and Karen Bidgood, assisted by
                                                          Ray Butterowe, Frank Chong, Fay Hendricks, Takeo Miil, Jim Welch
Programs                                                   Jean Roth
FILM SERIES I

Sunday, March 13, 1966, 8 p.m., John F. Kennedy Theatre
Lionel Rogosin /On the Bowery/ (1955)

Sunday, March 20, 1966, 8 p.m., John F. Kennedy Theatre
Susumu Hani /Bad Boys/
Intermission
Lionel Rogosin "Good Times Wonderful Times/ (1965)

Sunday, March 27, 1966, 8 p.m., John F. Kennedy Theatre
Lionel Rogosin Lecture
Intermission
Lionel Rogosin /home Back Africa" (1960)

Tuesday, April 5, 1966, 8 p.m., Varsity Theatre
Susumu Hani Lecture
Susumu Hani /Horyuji Temple/
Intermission
Susumu Hani /She and He"
Program Notes

With the exception of a few theatrical purists intellectually and emotionally bound to the restricting confines of their stages, most persons interested in the dramatic presentation of sight and sound recognize the twentieth century as the Age of the Film. It represents the first significant attempt at the democratization of art, the creation of legitimate works of art for a mass public. Equally significant, as a break with the past, are the international aspects of this new age of film. London, Rome, Tokyo, New York—all are recognized centers of the film art. As such, it is perfectly appropriate that Susumu Hani and Lionel Rogosin have been brought together in Kennedy Theatre of the East-West Center.

Both Rogosin and Hani are representative of cinema stylists who utilize few, if any, trained actors, low budgets, natural settings, and a minimum of technical equipment. Yet between them, there are significant differences. Rogosin aims "to show what people try to avoid seeing." He is the master of the angry documentary and his art is the brutality of things as they are. Hani, on the other hand, achieves the effect of the quasi-documentary through his use of the non-professional cast and his interest in ordinary appearances only for what they reveal about hidden meaning.

The films of both have won numerous honors. Rogosin's On The Bowery, finished in 1955, won the Grand Prize at Venice the following year and an Academy Award in Britain in 1957. Richard Griffith of New York's Museum of Modern Art has selected it as one of the ten best films of the decade. Come Back Africa, a compassionate portrayal of Negro despair and rage under apartheid, was filmed surreptitiously in South Africa and was included in Time magazine's list of the ten best films of 1960. Rogosin's most recent work, Good Times Wonderful Times, which he frankly calls an anti-war film," has already won several competition awards. Hani, too, is a frequent participant in the European film festivals with Bad Boys and She and He having been honored in London and Berlin, respectively. His remarkable short, Horyuji Temple, with only limited distribution in the United States, is well known in Japan. Life recently termed him one of the most brilliant young moviemakers in Japan.

Here together to be artistically appreciated and critically evaluated, Susumu Hani and Lionel Rogosin are distinctive craftsmen of their art. Traveling in separate yet related streams, they are both part of the exciting world of the film art where dark corners are only beginning to be probed by the imagination of the artist. And it is only the depth of this imagination which can limit the infinite possibilities of the film as art.

-Richard J. Gilbert
FILM SERIES II

The art of film should not be considered one that is completely developed, nor perfected. This series will pre-view a form of art at a particular stage of development with the hope that these films, even at their present stage, will instigate a questioning and broadening of present living values and standards.

Wednesday, March 16, 1966, 8 p.m., Auditorium, Physical Science Building

Stan Brakhage
Joseph Vogel
Adolfas Mekas

"Desistfilm"
"House of Cards"
"Hallelujah the Hills"

Intermission

Wednesday, March 23, 1966, 8 p.m., Auditorium, Physical Science Building

Francis Thompson
Wheaton Galentine
Bruce Conner
Andy Warhol

"N.Y., N.Y."
"Treadle and Bobbin"
"JlA Movie"
"Kiss"

Intermission

Friday, April 1, 1966, 8 p.m., Auditorium, Physical Science Building

Robert Breer
Robert Breer
Jonas Mekas
Kenneth Anger
Allen Downs
Jerome Liebling
J. Marks

"Horse over Tea Kettle"
"Eyewash"
"lThe Brig"
"Scorpio Rising"
"Pow Wow"
"Landscape of the Body"

Intermission

Wednesday, April 6, 1966, 8 p.m., Auditorium, Physical Science Building

Vanderbeek
Robert Breer
Robert Frank

"Breathdeath"
"JlUn Miracle"
"lThe Sin of Jesus"
Program Notes

Call them underground, experimental, new wave, avant-garde, inadvertent camp, poetic, or just plain putrid, the New Bag Cinema is a groove.... Jonas Mekas: "I was present at an historic occasion: the shooting of Andy Warhol's epic 'Empire.' From 8 p.m. throughout the night the camera was pointed at the Empire State Building from the 41st floor of the Time-Life Building. The camera never moved once." ... can the New American Cinema really be traced back to Edgar Rice Burroughs, Dick Tracy, and Jack Oakie? ... Willard Maas on Brakhage's Desistfilm: "The best film of the 1950's." Warhol on Warhol: "let's just say I make movies to read by, to eat by, to sleep by, to-well, you get the picture." ... Director's description: "I think it's my best birth film yet." ... The New York Times on the Mekas brothers' film The Brig: "Unrelieved by one whit of lightness or compassion, this harrowing screen exercise depicts the methodical, round-the-clock fiendishness inflicted on 10 prisoners by three guards all of it apparently in the line of duty."

... A reviewer on the Mekas brothers: "The Mekas brothers are no longer the gentle poets we thought they were: they are two wild Indians drying scalps."

500 people attended the Los Angeles opening of Warhol's Sleep. 15 minutes later people began to walk out. First 45 minutes of the film show close-up of man's abdomen. After 2 hours, someone runs up to the screen and shouts into the sleeping man's ear, "WAKE UP!" Fifty people remain in their seats 6½ hours later when movie ends.... Elliot Stein on Anger's Scorpio Rising at the Third International Film Festival in Belgium: "That it received no prize is a measure of the thickness of the fog in the jury room." ... Warhol on Kiss: "A lip-smacking revue with numbers and routines showing many styles to a kiss." ... Finally, Mekas on the future: "The 8 mm. movie will save us. It is coming. You may think that I am crazy. But I know people, very talented people, shooting their movies on 8 mm. The day is close when the 8 mm. home-movie footage will be collected and appreciated as beautiful folk art, like songs and lyric poetry that were created by the people. Blind as we are, it will take us a few more years to see it, but some people see it already. They will see the beauty of the sunsets taken by a Bronx woman when she passed through the Arizona desert; travelogue footage, awkward footage that will suddenly sing with unexpected rapture; the Brooklyn Bridge footage; the Coney Island footage; the spring cherry blossoms footage; the Orchard Street footage-time is laying a veil of poetry over them." ... like I said, a groove.

-Richard J. Gilbert
STUDENT COMPOSITION CONCERT

Tuesday, March 29, 1966, 8 p.m., Mae Zenke Orvis Music Auditorium

David Liang
String Quartet No.1 (1965)
Allegro

Naomi Komi, 1st violin
Heidi Eto, 2nd violin
Stella Kuwaye, viola
Juli Kimura, cello

Paul Hedwall
Theme and Variations for Piano (1964)

Raynette Yasukawa Ing, piano

Robert Nelson
Passacaglia and Fugue (1965)
Andante
Allegro non troppo

Byron Yasui, double bass
Marcia Chang, piano

Mariko K. Tsuyama
Sonata for Flute and Piano (1965)
Grave-Allegretto
Allegro ma non troppo

Elizabeth Tajima, flute
Alberta Leong, piano

Byron Yasui
Sonata for Violin and Piano (1965)
Allegro (First Movement)

Chari Ann Rag'in, violin
Marion McKay, piano

Intermission

Dennis Kam
Rendez-vous (1966)
(for Two Pianos)
Shift I ... Point ... Shift II

Maria Tan, piano
Dennis Kam, piano

Mariko K. Tsuyama
Meditation (1965)
(for Unaccompanied Flute)

Margaret Katoda, flute

James P. Ostryniec
Toward Which (1965)
(for Alto and Piano)

Judith Sakima, alto
Carole Shimizu, piano

Emmett Yoshioka
Sonata No.1 (1965)
(for Two Pianos)

Carol Eto, piano
Catherine Kawasaki, piano

Allegro pomposo
Adagio legato
Allegro giocoso ala danza
Andante maestoso
Biographical Notes

DAVID MING-YUEH LIANG was born in Peiping, China, in 1941. At an early age he began studies of Chinese musical instruments with his father, Liang Tsai-ping, and continued his musical education at the National Taiwan Arts College, where he studied violin with C. K. Tung. As a member of the newly organized Waves, composers specializing in contemporary Chinese music, he performed his compositions in recital in 1963. He is presently studying composition at the University of Hawaii with Armand Russell.

PAUL HEDWALL was born in Connecticut in 1939. He began studying composition at Boston University with Malloy Miller, Hugo Norden, and Gardner Read. He received a B. Mus. in 1961. He received his M. Mus. from Manhattan School of Music, where he studied with Vittorio Giannini. In 1964 Mr. Hedwall began studying composition with GeoTge Tremblay at the University of Southern California. At that time Mr. Tremblay was introducing his students to a new concept of serial rotation on which Theme and Variations is based. The work was begun with Mr. Tremblay and completed with Harper McKay. Mr. Hedwall is presently studying with Ingolf Dahl and should complete his D.M.A. in composition in 1968.

ROBERT NELSON was born in Arizona in 1941 and was raised in Nebraska. He attended the University of Nebraska, where he received his B. Mus. Ed. (1963) and his M. Mus. (1964). He studied composition there with Robert Beadel!. Following the completion of these degrees, he taught music theory at the University of Nebraska for one year. Mr. Nelson is presently working toward a doctorate in music composition at the University of Southern California and is currently studying with Ingolf Dahl.

MARIKO K. TSUYAMA was born in 1942 in Kanagawa Prefecture, Japan. In 1960 she entered Musashino College of Music (Tokyo), majoring in music composition. She is now in the master’s course at that college, from which she will graduate in 1966. She has studied continuously with Klaus Pringsheim. Sonata for Flute and Piano and Meditation for unaccompanied flute are presented tonight for the first time in the United States.

BYRON YASUI received his B. Mus. Ed. from the University of Hawaii (1965) and is presently a graduate assistant there with plans to receive his master’s degree in music theory and composition. He has studied composition with Armand Russell and Neil McKay. (Mr. Yasui has played double bass with the Honolulu Symphony for two years.) The Sonata for Violin and Piano is presented for the first time in tonight’s concert.

DENNIS KAM was born in 1942 in Honolulu. He completed a B. Mus. degree at the Oberlin Conservatory of Music, where he studied composition with Joseph Wood and piano with John Elvin. In 1962-1963, he studied composition with Cesar Bresgen at the Mozarteum Academie in Salzburg, Austria. In 1964, he was a winner in the National Student Composers Awards Contest sponsored by Broadcast Music, Inc., for his Sections for chamber orchestra. Mr. Kam is presently an East-West Center grantee, studying composition with Armand Russell, and has recently returned from his field study in Tokyo where he studied composition (with Yoshiro Irino) and conducting at the Toho Gakuen School of Music.

JAMES P. OSTRYNEC is from Pennsylvania. He began his formal training at the New York State University at Fredonia, where he was awarded the M.E.N.C. Prize for his soon-to-be-published Essay for Flute and Oboe. He later continued his studies with Morris Bomhard and Ford Foundation composer Nelson Keyes at the University of Louisville. The song for low-ranged woman’s voice and piano is based on Thomas Wolfe’s epilogue, “Toward Which.” from the book You Can’t Go Home Again. The opening notes of the piano are symbolic of humanity, while the succeeding variations represent the elements battering humanity’s existence. The voice line is superimposed above the variations and expresses universal direction and oneness.

EMMETT YOSHIOKA was born in Honolulu in 1944. He began his musical training at age 4, studying piano with Misao Yamaguchi. At 11, he began studying flute with Edward Kanaya and later with Jean Harling. Upon graduation from Iolani High School, he entered the University of Southern California, where he is presently working toward a B. Mus., majoring in music composition. He is studying with Robert Linn.

Sonata No. 4 for two pianos, 1st movement, is presented tonight for the first time. The sonata, in its entirety, will be presented on March 30, 1966, at the University of Southern California.
LECTURE SERIES

Thursday, April 7, 1966, 12 noon, Mae lenke Orvis Music Auditorium
Chou Wen-chung Varese and His Influence

Tuesday, April 19, 1966, 12 noon, Mae lenke Orvis Music Auditorium
Tashiro Mayuzumi My Way To Compose, Using Traditional Elements As a Creative Source

Wednesday, April 20, 1966, 8 p.m., Mae lenke Orvis Music Auditorium
Balbina Battelino-Baranovic The European Theatre of the 20th Century

Thursday, April 21, 1966, 12 noon, Mae lenke Orvis Music Auditorium
Norman Delio Joio Composers in Society

Tuesday, April 26, 1966, 12 noon, Mae lenke Orvis Music Auditorium
Dusan Trboievic lecture-Recital: A Survey of Contemporary Music in Yugoslavia (Duson Trbojevic, piano)

Josip Siavenski Sonata No. 4 (1924)
Adagio religioso
Allegro pastorale (du Noel Nuit)

Marko Taicevic Seven Balkan Dances (1927)

Vlastimir Pericic Sonatina (1953)
Allegro
Larghetto con motto
Allegro vivacissimo

Milutin Radenkovic Two Etudes (1947)

Biographical Notes

CHOU WEN-CHUNG was born in Chefoo, China, in 1923. Coming to the United States in 1946 as the recipient of a scholarship in architecture from Yale University, Mr. Chou soon made the decision to devote himself to musical composition. At New England Conservatory he studied with Nicholas SlonimskYi at Columbia University he worked with Otto leuning. For several years he studied with Edgard Varese and is now the literary executor of Varese's music and papers. He has held a Guggenheime fellowship and has participated in research and commission grants from the Rockefeller Foundation. Mr. Chou has held a teaching post at the University of Illinois and is presently on the faculty of Columbia University.

TOSHIRO MAYUZUMI was born in 1929 in Yokohama, Japan. He studied at the Tokyo University of Art and Music, from which he graduated with first prize. He received a scholarship from the French government which enabled him to study at
Le Conservatoire de Paris with Prof. Tony Aubin. He returned to Tokyo in 1952 to begin the building of a career that in less than 10 years brought him to the forefront of his generation of Japanese composers. With colleagues, he organized the "Three Composers' Group" and pioneered the field of contemporary music in Japan. In 1956 he attended the World Music Festival and Congress of the International Society for Contemporary Music at the Kranichsteiner Musikinstitut in Germany. He returned to Tokyo in 1957 and founded the Institute for 20th Century Music and organized the Karuisawa Annual Summer Music Festival. In 1960 he was awarded a grant by the Institute of International Education and spent six months studying in New York.

BALBINA BATTELINO-BARANOVIC was born in Vienna, Austria, in 1921. She received her master's degree from the Academy for Theatre, Film and Television at the University of Liubliana in 1950. She has been a director and artist-director of several theatres in Slovenia, Yugoslavia, and has also directed radio and television in Slovenia and in Trieste, Italy.

In 1955 Miss Baranovic founded the first experimental theatre in Yugoslavia and presently serves as its art director. In 1956 she founded the professional theatre for young people. Miss Baranovic has directed over 80 plays, has translated and dramatized series of plays for the theatre and radio, and has written extensively for various theatrical publications.

In 1965 she was awarded a Ford Foundation grant to create new ideas and other variations in the American theatre. Miss Baranovic's participation in the Festival of the Arts of This Century is made possible by the Institute of International Education.

NORMAN DELLO JOIO was born in New York City in 1913. He studied at the Musical Institute, the Juilliard Graduate School, and Yale University (under Paul Hindemith), and privately with organist Pietro Yon.

Mr. Delio Joio has been the recipient of the Elizabeth Sprague Coolidge Award, the Town Hall Composer's Prize (1943), a Guggenheim fellowship (twice), a grant by the American Academy of Arts and Letters, and the Pulitzer Prize in music in 1957 for his Meditation on Ecclesiastes; he has twice won the New York Critics Award: in 1948 for his Variations, Chaconne, and Finale, and in 1960 for his opera The Triumph of St. Joan. He taught composition at Sarah Lawrence College in New York from 1944-1950 and is presently professor of composition at Mannes College of Music.

Mr. Delio Joio's music is outstanding for an outgoing directness of expression and a simplicity of manner. It is his conviction that his music should communicate with a broad, contemporary public.

DUSAN TRBOJEVIC was born in 1925 in Maribor, Yugoslavia. From 1946-1953 he studied piano and composition at the Academy of Music in Yugoslavia. In 1956 he studied at the Royal Academy of Music in London. He is presently studying in New York through a grant from the Institute of International Education (Ford Foundation). He presently holds the position of piano professor at the Academy of Music in Belgrade, president of the Jeunesse Musicale (Serbia), vice president of the Association of Musical Artists of Serbia, and musical director of the Music Festival in Sombor.

Mr. Trbojevic has given concerts and lectures throughout Yugoslavia as well as in England, France, Hungary, Romania, Czechoslovakia, and the USSR.

Mr. Trbojevic's participation in the Festival of the Arts of This Century is made possible by the Institute of International Education.
SOLO AND ENSEMBLE CONCERT

Tuesday, April 12, 1966, 8 p.m., Mae Zenke Orvis Music Auditorium

Norman Delio Joio
Piano Sonata No.3 (1948)
(Five variations and a coda on a Gregorian tune)
Presto e leggiero
Adagio
Allegro vivo e ritmico

Toshiro Mayuzumi
Metamusic (1961)

Intermission

Norman Delio Joio
Songs for Voice and Piano
How Do I Love Thee?
The Dying Nightingale
The Listeners
Three Songs of Adieu:
   After Love
   Fade, Vision Bright
   Farewell

Neil McKay
String Quartet No.1 (1961)
Allegro vigoroso
Adagio
Allegro vivace

Peter Coraggio, piano
Armand Russell, conductor
Zoe Merrill, piano
John Merrill, violin
Floyd Uchima, saxophone
Charlene Chadwick-Cullen, soprano
Norman Delio Joio, piano
University String Quartet
Jerome Landsman, 1st violin
John Merrill, 2nd violin
George Gaugge, viola
Allen Trubitt, cello
Program Notes

METAMUSIC by Toshiro Mayuzumi takes into consideration both the visual and acoustical effects. The piece includes parts for piano, violin, saxophone, and conductor, each of which functions independently. The work may be realized in a variety of ways; however, it is planned that the performers start and end at the same time. Under these conditions, the performers' desires assume a pronounced role in determining the end result.

SONGS FOR VOICE AND PIANO by Norman Delio Joio

HOW DO I LOVE THEE?

How do I love thee? Let me count the ways... Elizabeth B. Browning

THE DYING NIGHTINGALE

Come, sweet Death
Come with thy sweet darkness... Stark Young

THE LISTENERS

"Is there anybody there?" said the Traveler,
Knocking on the moonlit door... Walter de 10 Mare

AFTER LOVE

O, now to part,
Never to meet again;
To have done forever,
I and thou with joy,
And so with pain... Arthur Symons

FADE, VISION BRIGHT

Fade, vision bright!
Die, dream of light!
Farewell, delight... Anonymous

FAREWELL

Farewell, to what distant place wilt thou thy sunlight carry?
I stay with cold and clouded face;
How long am I to tarry?... John A. Symonds

STRING QUARTET NO.1 by Neil McKay was written during the summer of 1961 at the MacDowell Colony in Peterborough, N.H., and was given its first performance by the Chicago Fine Arts Quartet in April, 1962. Written in free-tonal style, the three movements are described by the composer as follows:

"The first Inovement is in sonata form. The first theme explores the possibilities in the interval of a minor second, while the second theme is of a more lyric nature.

"The second movement is a three-part adagio. The A part omits the 'cello, which enters by itself to introduce and dominate the B section after which A returns to end the movement quietly.

"The third movement is a five-part rondo. It is more complex rhythmically than the other movements and makes considerable use of inversion and canonic development."
Biographical Notes

NORMAN DELLO JOIO was born in New York City in 1913. He studied at the Musical Institute, the Juilliard Graduate School, and Yale University (under Paul Hindemith), and privately with organist Pietro Yon.

Mr. Delio Joio has been the recipient of the Elizabeth Sprague Coolidge Award, the Town Hall Composer's Prize (1943), a Guggenheim fellowship (twice), a grant by the American Academy of Arts and Letters, and the Pulitzer Prize in music in 1957 for his Meditation on Ecclesiastes; he has twice won the New York Critics Award: in 1948 for his Variations, Chaconne, and Finale, and in 1960 for his opera The Triumph of St. Joan. He taught composition at Sarah Lawrence College in New York from 1944-1950 and is presently professor of composition at Mannes College of Music.

Mr. Delio Joio's music is outstanding for an outgoing directness of expression and a simplicity of manner. It is his conviction that his music should communicate with a broad, contemporary public.

TOSHIRO MAYUZUMI was born in 1929 in Yokohama, Japan. He studied at the Tokyo University of Art and Music, from which he graduated with first prize. He received a scholarship from the French government which enabled him to study at Le Conservatoire de Paris with Prof. Tony Aubin. He returned to Tokyo in 1952 to begin the building of a career that in less than 10 years brought him to the forefront of his generation of Japanese composers. With colleagues, he organized the "Three Composers' Group" and pioneered the field of contemporary music in Japan. In 1956 he attended the World Music Festival and Congress of the International Society for Contemporary Music at the Kranichsteiner Musikinstitut in Germany. He returned to Tokyo in 1957 and founded the Institute for 20th Century Music and organized the Karuisawa Annual Summer Music Festival. In 1960 he was awarded...
a grant by the Institute of International Education and spent six months studying in New York.

In his music, Mr. Mayuzumi attempts a fusion of Oriental and Occidental styles often through the use of the 12-tone technique, a system of composition which, by its technical nature, is capable of absorbing all sorts of elements. He writes non-serial music as well, and in general believes in ranging far and wide through technical and esthetic possibilities.

NEIL McKAY was born in British Columbia, Canada, in 1924. After two years of service with the Canadian Navy band as a clarinetist, he worked in Canadian radio as arranger and conductor. He was educated at the University of Western Ontario (B.A.) and the Eastman School of Music (M.A., Ph.D.). Now a U. S. citizen, he has taught at Wisconsin State University and is now in his first year as teacher of theory, orchestration, and composition at the University of Hawaii.

McKay's compositions have been performed in the United States and Canada and have been broadcast in Europe and South America by the Voice of America. Several works have been published and recorded.
DANCE CONCERT

Presented by the University Theatre and the Department of Music
April 15, 16, 1966, 8:30 p.m.  John Fitzgerald Kennedy Theatre

Program

FOR A FERVENT ONE
Choreography
Ruth Currier (1963)
Music
Giovanni Battista Pergolesi,
Concerto No. 5 (ca. 1725)
Costume design
Lavina Nielsen
Dancer
Ruth Currier
Conductor
Dennis Kam
Violins: John Merrill, Elizabeth Vee, Heidi Eto, Peggy Ogawa
Viola: Stella Kuwaye
Cello: Alice Hawksworth
Bass: Byron Yasui
Harpsichord: Henry Ginsburg

KOAN
Choreography (Premiere)
Carl Wolz (1966)
Music
Toshiro Mayuzumi, Campanology (1959)
Scenic and costume design
Isao Hirowatari
Dancers
Carl Wolz
Edgardo Dela Cruz, Alfredo Durano,
Takeo Miii, Joe O’ros, Irvin Sasaki

NIGHT BEFORE TOMORROW
Choreography
Ruth Currier (1964)
Music
Anton Webern, Five Movements for String Quartet (1909)
Dancers
Renee Bushnell, Yumiko Esaki, Diane
Matsuura, Sylvia Nolan
Understudy
Liane Sakai

INTERMISSION

TATTOO
Choreography (Premiere)
Carl Wolz (1966)
Music
Toshiro Mayuzumi, Pieces for Prepared Piano and Strings (1957)
Scenic and costume design
Isao Hirowatari
Dancers
Diane Matsuura, Yasuki Sasa

Based on a short story by Junichiro Tanizaki
BEGINNINGS

Choreography (Premiere) Ruth Currier for University of Hawaii (1966)
Music Norman Delio Joio, Aria and Toccata (1955)
Costume design Richard G. Mason
Dancers Ruth Currier, Carl Wolz Beverly Baker, Renée Bushnell, Yumiko Esaki, Beth Fincke, Jacqueline Kellett, Diane Matsuura, Sylvia Nolan, Liane Sakai, Carol Shimizu Edgardo Dela Cruz, Alfredo Durano, Takeo Mi, Joe Oros Alice Shibata
Understudy Dora Ah Chan, Ruth Pfeiffer
Pianists

INTERMISSION

DIVA DIVESTED

Choreography Ruth Currier (1963)
Music Francis Poulenc, Sonata for Violin and Piano (In Memory of Garcia Lorca) (1949)
Scenic design Richard G. Mason
Dancer Ruth Currier

VALSES NOBLES ET SENTIMENTALES

Choreography (Premiere) Yasuki Sasa (1966)
Music Maurice Ravel (1912)
Dancers Sylvia Nolan, Yasuki Sasa

THE SHAKERS

Choreography Doris Humphrey (1931)
(Reconstructed from a Labanotation score)
Music traditional, arranged by Daniel Jahn
Scenic design Richard G. Mason
Costume design Pauline Lawrence
Dancers Lois Ginandes
The Eldress Edgardo Dela Cruz, Alfredo Durano, Takeo Mi, Joe Oros, Andre Prismich, Jowi Wago
The Women Renée Bushnell, Barbara Davidson, Mary Jo Freshley, Helen Johnsen, Darrah Iau, Denise Teraoka
Understudies Ralene Chang, Eddie Seymour
Conductor Dennis Kam
Soprano Margaret Beed
Harmonium Zaneta Richards
Drum Wilfred Kusaka
Biographical Notes

RUTH CURRIER was born in Ohio and raised in North Carolina. Following two years at Black Mountain College, she went to New York to study dance. During this time she continued her academic education at New York University. In 1948 she “found her home” with Jose Limon in technique and Doris Humphrey in composition. Later, she also studied with Louis Horst. In 1949 she joined the Jose Limon Co., where she became a soloist until 1963. In 1951 she began working with Doris Humphrey as assistant teacher of choreography and assistant director of the Juilliard Dance Theatre Co. She continued in this position until Miss Humphrey’s death in 1958. Beginning as a YMHA Audition Winner in 1952, Miss Currier gradually began building a repertory of dances and a company of dancers which today is one of the most important modern dance groups in the world. Miss Currier has choreographed Beginnings especially for the University Theatre Dance Group.

NORMAN DELIO JOIO was born in New York City in 1913. He studied at the Musical Institute, the Juilliard Graduate School, and Yale University (under Paul Hindemith) and privately with organist Pietro Yon. Mr. Delio Joio has received many prizes for his compositions, including the Pulitzer prize in 1957 for the dance score, There Is a Time, done in collaboration with Jose Limon. Mr. Delio Joio’s music is outstanding for an outgoing directness of expression and a simplicity of manner. It is his conviction that his music should communicate with a broad, contemporary public.

DORIS HUMPHREY was born in Oak Park, Illinois, in a family of musicians. She joined Ruth St. Denis and Ted Shawn in 1917, learned dances of India, Japan, Siam, and other parts of Asia, and soon became soloist. In 1928 Miss Humphrey and Charles Weidman, wishing to create dances based on their own American heritage, left Denishawn and formed a company which was the training ground for many of today’s leading dancers. Dance critic Walter Terry writes that “she arrived at the theory that the movement of dance, with all its inherent dramatic properties, existed upon that arc which ranged from balance to unbalance, fall to recovery, that between the motionlessness of perfect balance and the destruction implicit in completely yielding to the pull of gravity lay the ‘arc between two deaths,’ the area of movement.” In addition to The Shakers, Miss Humphrey choreographed many works of enduring value, such as The Life of the Bee, Passacaglia, New Dance, Lament for Ignacio Sanchez Mejias, and Day On Earth. She is also the author of the excellent book on choreography, The Art of Making Dances. Miss Humphrey, one of the great dancer-choreographers of this century, died in 1958.

TOSHIRO MAYUZUMI was born in 1929 in Yokohama, Japan. He studied at the Tokyo University of Art and Music, from which he was graduated with first prize. Mr. Mayuzumi, one of the most important figures in contemporary Japanese music, has received commissions and awards from many parts of the world. In 1962 he wrote the music for Bugaku, a ballet choreographed by George Balanchine of the New York City Ballet. In his music, Mr. Mayuzumi attempts a fusion of Oriental and Occidental styles often through the use of the 12-tone technique, a system of composition which, by its nature, is capable of absorbing many elements.

YASUKI SASA was born in Yokohama, Japan. He received his training with the Komaki Ballet and danced with that company as soloist for many years. In 1964 he went to New York on a scholarship and studied with Antony Tudor at the Metropolitan Opera Ballet School. In the summer of 1965, Mr. Sasa returned to Japan to perform leading roles in Mr. Tudor’s Undertow and Lilac Garden. Mr. Sasa is considered one of the finest young ballet dancers in Japan today.

CARL WOIZ was born in St. Louis, Missouri. He has a B.A. in art history from the University of Chicago, and an M.A. in Asian studies from the University of Hawaii. He received his training in ballet and modern dance in Chicago and New York. Mr. Wolz came to Hawaii originally on an East-West Center grant to study the dance of Asia; he is now an instructor of dance in the music and drama departments of the University of Hawaii.
PRODUCTION STAFF

Lighting Designers  Robert Soller and Karl Wylie
Technical Director  Karl Wylie
Stage Manager  Brenda Leona Koon
Assistant Stage Manager  Gary Nevinger
Stage Crew  Marvin Char, Ray Butterowe, Chris Comer,
Sherman Warner, Warren Fuiimoto
Lighting  Mike King, assisted by Sharon Ching
Properties  Jean Roth, Isao Hirowatari
Sound  John Van der Slice
Makeup  Pam Brown, assisted by Joe Oros, Elizabeth Anderson
Costume  Diana Martin, assisted by Fay Hendricks, Sue Minn
House Managers  Fred Gallegos, assisted by Marcia Aquino,
Wilma Ball, Henry Hart, Gary Toyama
Ushers  Beta Sigma Phi, Gamma Chi Sigma
Box Office  Sylvia Cabanayan, Marvin Char, Fay Hendricks,
Carole Hodgson, Brenda Jong, Christine Kato,
Mike King, Sheila Loo, Clarence Lopez, Mary
Oxley, Gary Toyama
Publicity  Carole Hodgson and Karen Bidgood, assisted by
Ray Butterowe, Frank Chong, Takeo Miii, Jim Welch

DEPARTMENT OF DRAMA AND THEATRE

Faculty and Staff: Earle Ernst, Joel Trapido, Lucie Bentley, Edward Langhans, Richard Mason, Robert Soller, Arthur Caldeira, Nancy Takei, Carl Wolz, Takeo Miii, Alfred W. Wheeler
Student Assistants: Richard Abel, James Bertino, Robin Fowler, Kenneth Frankel, Katharine Hartzell, Carole Hodgson, Chris Longo, Diana Martin, Bonnie Miller, Karl Wylie
Technical Trainees: Chi-pin Chao, Sadao Hirobe, Isao Hirowatari, Pen-hsien ti, Atsuo Nakamura, Alexander Lei Yun

COMING EVENTS

April 22, 23; 28-30  The medieval morality play Everyman
May 13, 14; 19-21  Sheridan's The School for Scandal
* June 8-12  Jarry's Ubu Roi

* Laboratory Theatre production.
SOLO AND ENSEMBLE CONCERT

Tuesday, April 19, 1966, 8 p.m., Mae Zenke Orvis Music Auditorium

Vasilije Mokranjac  Sonatina (1956)  Dusan Trbojevic, piano
  Allegro resoluto
  Andante
  Presto
  Introduzione-Allegro molto con brio

Toshiro Mayuzumi  Prelude for String Quartet (1962)
  University String Quartet
  Jerome Landsman, violin I
  John Merrill, violin II
  George Gauggel, viola
  Allen Trubitt, cello

Norman Delio Joio  Colloquies (1963)
  (Concert Suite for Violin and Piano)
  Jerome Landsman, violin
  Raynette Ing, piano
  Lento espressivo
  Allegro molto e leggiero
  Adagio, mesto
  Presto spumante
  Adagio tranquillo
  Molto animato, con ruvidezza

INTERMISSION

Benjamin Britten  Six Metamorphoses after Ovid, Op. 49 (1952)
  (for Oboe Solo)
  James Alexander, oboe
  I. Pan
  II. Phaeton
  III. Niobe
  IV. Bacchus
  V. Narcissus
  VI. Arethusa

Tomislav Zografski  Sonata for Bassoon and Piano (1945)
  Floyd Uchima, bassoon
  Dusan Trbojevic, piano
  Tema con variazioni-Andante
  Allegro

Knudage Riisager  Kvartet (1951)
  (for Flute, Oboe, Clarinet, and Bassoon)
  Jean Harling, flute
  James Alexander, oboe
  Henry Miyamura, clarinet
  Floyd Uchima, bassoon
  Allegro
  Andantino
  Vivace
Program Notes

SONATINA by Vasiliie Mokraniac

Having graduated both as a pianist and composer, Vasiliie Mokraniac shows great interest in writing for the keyboard. Sonatina is written in four concise, clearly shaped movements, in a moderately modern idiom.

PRELUDE FOR STRING QUARTET by Toshiro Mayuzumi

In Prelude for String Quartet, Mayuzumi has instilled completely new effects by an entirely personal approach to such time-honored devices as pizzicato and glissando. Oriental sources may have been responsible for his melodic inspiration: a small idea that is continually expanded in tonal and dynamic range as it is repeated; the pizzicatos provide the connecting sections. The music consists of a remarkably delicate texture reminding one at times of certain passages in Bartok and even in Debussy.

Mr. Mayuzumi states in the instructions for presentation of the quartet that the performers should be placed on the stage as far away from one another as possible, so that each sound can be heard by the listener separately. The duration of each fermata is chosen by the performers in consideration of the order of appearances of the sounds produced by the other performers.

COLLOQUIES by Norman Delio Joio

Colloquies for violin and piano was commissioned by Sidney Harth, violinist and head of the music department of Carnegie Tech Institute in Pittsburgh, Pennsylvania. Mr. Delio Joio completed the work in 1963 and dedicated it to Mr. Harth. It was premiered in March, 1964, at Hopkins Center, Dartmouth College, by Mr. Harth and Brook Smith.

This evening is the first time that Colloquies has been presented in Hawaii.

SIX METAMORPHOSES AFTER OVID, OPe 49 for Oboe Solo, by Beniamin Britten

I. *Pan*, who played upon the reed pipe which was Syrinx, his beloved.
II. *Phaeton*, who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
III. *Niobe*, who, lamenting the death of her fourteen children, was turned into a mountain.
IV. *Bacchus*, at whose feasts is heard the noise of gaggling women’s tattling tongues and the shouting out of boys.
V. *Narcissus*, who fell in love with his own image and became a flower.
VI. *Arethusa*, who, flying from the love of Alpheus, the river god, was turned into a fountain.
Biographical Notes

DUSAN TRBOJEVIC was born in 1925 in Maribor, Yugoslavia. From 1946-1953 he studied piano and composition at the Academy of Music in Yugoslavia. In 1956 he studied at the Royal Academy of Music in London. He is presently studying in New York through a grant from the Institute of International Education (Ford Foundation). He presently holds the position of piano professor at the Academy of Music in Belgrade, president of the Jeunesse Musicale (Serbia), vice president of the Association of Musical Artists of Serbia, and musical director of the Music Festival in Sombor. Mr. Trbojevic has given concerts and lectures throughout Yugoslavia as well as in England, France, Hungary, Romania, Czechoslovakia, and the USSR. Mr. Trbojevic's participation in the Festival of the Arts of This Century is made possible by the Institute of International Education.

TOSHIRO MAYUZUMI was born in 1929 in Yokohama, Japan. He studied at the Tokyo University of Art and Music, from which he graduated with first prize. He received a scholarship from the French Government which enabled him to study at Le Conservatoire de Paris with Prof. Tony Aubin. He returned to Tokyo in 1952 to begin the building of a career that in less than 10 years brought him to the forefront of his generation of Japanese composers. With colleagues, he organized the "Three Composers' Group" and pioneered the field of contemporary music in Japan. In 1956 he attended the World Music Festival and Congress of the International Society for Contemporary Music in Stockholm and participated in the Summer Courses for Contemporary Music at Kranichsteiner Musikinstitut in Germany. He returned to Tokyo in 1957 and founded the Institute for 20th Century Music and organized the Karuisawa Annual Summer Music Festival. In 1960 he was
awarded a grant by the Institute of International Education and spent six months studying in New York.

In his music, Mr. Mayuzumi attempts a fusion of Oriental and Occidental styles often through the use of the 12-tone technique, a system of composition which, by its technical nature, is capable of absorbing all sorts of elements. He writes non-serial music as well, and in general believes in ranging far and wide through technical and aesthetic possibilities.

NORMAN DELIO JOIO was born in New York City in 1913. He studied at the Musical Institute, the Juilliard Graduate School, and Yale University (under Paul Hindemith), and privately with organist Pietro Yon. Mr. Delio Joio has been the recipient of the Elizabeth Sprague Coolidge Award, the Town Hall Composer’s Prize (1943), a Guggenheim fellowship (twice), a grant by the American Academy of Arts and letters, and the Pulitzer Prize in music in 1957 for his Meditation on Ecclesiastes; he has twice won the New York Critics Award: in 1948 for his Variations, Chaconne, and Finale, and in 1960 for his opera The Triumph of St. Joan. He taught composition at Sarah Lawrence College in New York from 1944-1950 and is presently professor of composition at Mannes College of Music.

Mr. Delio Joio’s music is outstanding for an outgoing directness of expression and a simplicity of manner. It is his conviction that his music should communicate with a broad, contemporary public.

TOMISLAV ZOGRAFSKI was born in 1934. He studied in Belgrade, where he graduated from the Academy of Music, and is presently teaching in a high school of music in Yugoslavia. He is representative of the youngest generation of Macedonian composers. In his earlier works one can find the influence of Prokofieff and Stravinsky, but in his later works he gradually rejets these influences, searching for new ways of more contemporary musical expression. His most important works include: Symphoniette for Chamber Orchestra, Classical Suite for Flute, Oboe, and String Orchestra, Sonata for Bassoon and Piano, and various other works for orchestra, two pianos, vocal, and instrumental ensembles.
FESTIVAL ORCHESTRA CONCERT

George Barati, conductor

Sunday, April 24, 1966, 8 p.m., John F. Kennedy Theatre

M. Lloyd Tew
Opus for Orchestra (1965)
Overture

Toshiro Mayuzumi
Mandala Symphonie (1960)
I. vajra-dhotu mandala
II. garbha-dhatu mandala

Intermission

Webern
Symphonie, Ope 21 (1925)
I. Ruhig schreitend
II. Variationen

Norman Delio Joio
The Triumph of St. Joan (1951)
(A Symphony in Three Movements)
I. The Maid
II. The Warrior
III. The Saint
Program Notes

OPUS FOR ORCHESTRA ("Overture") by M. Lloyd Tew
The "Overture" is the first of the multi-movement work Opus for Orchestra written as a composition project under the tutelage of Armand Russell. The short movement is a sonata-allegro form with recognizable themes, frequent meter changes, and only moderate dissonance. The work is an attempt to reconcile traditional and contemporary practice in its tonal use of the twelve-tone row, juxtaposed rhythm-metric displacements, and expanded tonal harmonic relationships.

MANDALA SYMPHONIE by Toshiro Mayuzumi
In the Mandala Symphonie Mr. Mayuzumi attempts to express musically the Buddhistic world view. In Japan, mandala is usually thought of in terms of the Mandala Pictorial Scroll consisting of a pair in which the mandala vajra-dhatu symbolizes the unmoving and eternal essence of Nirvana; and the mandala garbha-dhCitu symbolizes the winding infernal and demoniac paths of man, who is in pursuit of salvation in this world. It forms a definite graphic crystallization of the concept of absolutistic universe in Buddhism.

SYMPHONIE, OP. 21 by Webern
Symphonie, Op. 21, was commissioned by the League of Composers, who introduced it in 1929. Although the response was hostile, this work marked the beginning of the most important phase of Anton von Webern's career, when his desire for absolute purity of language led him to his own, completely original style. The basic elements of the work are brevity and economy.

The first movement is written in a modified sonata form and is extremely pointillistic with a thin web of sound constantly changing color. The second movement consists of a theme, seven brief variations, and a coda.

THE TRIUMPH OF ST. JOAN by Norman Delio Joio
The Triumph of St. Joan symphony depicts her three phases, first as the simple and dedicated maid of Domremy who hears heavenly voices commanding her to rid France of the English, secondly as the warrior leading the troops against the aliens and then attending the coronation of the King of France, and finally as the martyr, burned at the stake as a heretic, and at the last achieving eternal glory as a saint.

Mr. Delio Joio feels that the last movement should be one of triumphant serenity, not of sadness. "Joan must have welcomed the fire for it was the final test which led to her salvation." ... NDJ
Biographical Notes

M. LLOYD TEW is an instructor in the theory and choral areas at The Church College of Hawaii. Prior to coming to Hawaii he held a graduate assistant position at Brigham Young University. He has studied composition with Armand Russell, Carl Feurstner, Allen Willman, and Merrill Bradshaw, a former student of Burrill Phillips, last year’s Festival guest. Mr. Tew has written several compositions for choral groups, vocal and instrumental solos, a chamber opera, and he has collaborated in writing two musical shows. *Opus for Orchestra* is his second orchestral work.

TOSHIRO MAYUZUMI was born in 1929 in Yokohama, Japan. He studied at the Tokyo University of Art and Music, from which he graduated with first prize. He received a scholarship from the French Government which enabled him to study at Le Conservatoire de Paris with Prof. Tony Aubin. He returned to Tokyo in 1952 to begin the building of a career that in less than 10 years brought him to the forefront of his generation of Japanese composers. With colleagues, he organized the “Three Composers’ Group” and pioneered the field of contemporary music in Japan. In 1956 he attended the World Music Festival and Congress of the International Society for Contemporary Music in Stockholm and participated in the Summer Courses for Contemporary Music at the Kranichsteiner Musikinstitut in Germany. He returned to Tokyo in 1957 and founded the Institute for 20th Century Music and organized the Karuisawa Annual Summer Music Festival. In 1960 he was awarded a grant by the Institute of International Education and spent six months studying in New York.

In his music, Mr. Mayuzumi attempts a fusion of Oriental and Occidental styles often through the use of the 12-tone technique, a system of composition which, by
its technical nature, is capable of absorbing all sorts of elements. He writes non-
serial music as well, and in general believes in ranging far and wide through tech-
nical and esthetic possibilities.

NORMAN DELLO JOIO was born in New York City in 1913. He studied at the
Musical Institute, the Juilliard Graduate School, and Yale University (under Paul
Hindemith), and privately with organist Pietro Yon. Mr. Delio Joio has been the
recipient of the Elizabeth Sprague Coolidge Award, the Town Hall Composer's
Prize (1943), a Guggenheim fellowship (twice), a grant by the American Academy
of Arts and Letters, and the Pulitzer Prize in music in 1957 for his *Meditation* on
*Ecclesiastes*; he has twice won the New York Critics Award: in 1948 for his *Varia-
tions, Chaconne, and Finale*, and in 1960 for his opera *The Triumph of St. Joan*. He
taught composition at Sarah Lawrence College in New York from 1944-1950 and
is presently professor of composition at Mannes College of Music.

Mr. Delio Joio's music is outstanding for an outgoing directness of expression and
a simplicity of manner. It is his conviction that his *music* should communicate with a
broad, contemporary public.
WIND AND PERCUSSION CONCERT

University of Hawaii Concert Band  Richard S. Lum, director

Tuesday, April 26, 1966, 8 p.m., John F. Kennedy Theatre

Allen Trubitt

Three Etchings (1966)

Promenade

Romance

Three Guesses on a Borrowed Theme

UNIVERSITY OF HAWAII BRASS ENSEMBLE

Trumpets: Richard Berg, Donald Cowan, Stephen Cariaga

Horns: Roy Oshima, Chris Bagley, Juan Quindara

Trombones: Jerry Nichols, Wayne Travillion, Noel Jaderstrom

Tuba: Alan Ing

Armand Russell

Cantata for Speaking Choir and Percussion (1966)

I. Emerging Figures

II. Contrasts

III. Pastoral

IV. Forewarning

V. The Adversary

VI. Dialogue and Pivotal Scene

VII. Expulsion

UNIVERSITY OF HAWAII PERCUSSION ENSEMBLE

Armand Russell, conductor

Intermission

Vittorio Giannini

Symphony No. 3 (1960)

(for Band)

Allegro energico

Adagio

Allegreito

Allegro con brio

Norman Delio Joio

Variants on a Medieval Tune (1963)
ALLEN TRUBITT
Allen Trubitt was born in Chicago in 1931. Following early training with Karl Fruh, cellist, he continued his musical study at Roosevelt University. He was a member of the Seventh Army Symphony during a tour of duty with the Armed Services, after which he taught at Indiana State College in Pennsylvania. Prior to coming to the University of Hawaii in 1964, he completed his Doctor of Music degree in Composition at Indiana University, where he studied with Bernard Heiden. His Overture in D was performed by Sir John Barbirolli and the Houston Symphony Orchestra. The movements of his Three Etchings are independent, not inter-related. The last piece presents the variations (on a borrowed theme) before the theme is heard. The connoisseur is invited to guess the source from which the theme is borrowed.

ARMAND RUSSELL
Armand Russell was born in Seattle, Washington, in 1932. Following study in composition with George McKay at the University of Washington, he studied with Howard Hanson and Bernard Rogers at the Eastman School of Music in Rochester, New York.

His works for percussion include Sonata for Percussion, Percussion Suite, and Pas de deux, which are frequently performed at universities throughout the United States. Cantata for Speaking Choir and Percussion is written for a wide range of percussion instruments; the voices are treated as percussion, with the words assuming a secondary role. The text is taken from the York cycle of mystery plays and deals with the early events in the story of man.

VITTORIO GIANNINI
Born in 1903 in Philadelphia, Vittorio Giannini has had a distinguished career as a performer, teacher, and composer. He has studied at the Royal Conservatory in Milan and at the Juilliard School of Music in New York, where he presently serves as a faculty member. He is a Fellow of the American Academy in Rome and in 1932 was a recipient of the Grand Prix.

The Symphony No.3 for Band was commissioned by the Duke University Band and premiered by that group in 1960. This is the composer's second work for the band medium.

NORMAN DELLO JOIO
The Variants on a Medieval Tune represents the first work by Norman Delio Joio for band. The work was commissioned for the Duke University Band and was first performed by that group in April 1963.

The work consists of a brief introduction, a statement of the familiar theme, "In Dulci Jubilo," and five variants which take the medieval melody through five metamorphoses, strongly contrasting in tempo and character.
UNIVERSITY CONCERT BAND

FLUTES
Marjorie Fujii
Marge-ret Katoda
Jung Ja Kim
Carol Ann Loo
Diane Morioka
*Sharon Nakashima
Marsha Oura

OBOES
Myra Chang
Agnes Terao
*Michael Unebasami

BASSOONS
David Kawamura
*Judy Koga
Henry Miyamoto

E-FLAT CLARINET
Calvin Lee

ALTO CLARINETS
Christopher deNeeve
Joanne Watanabe

BASS CLARINETS
Melvin Fukushima
Pamela Hollister
Raymond Suhl
Nathleen Tan

CONTRABASS CLARINET
Stephen Kawakami

B-FLAT CLARINETS
Jerry Fukida
Leslie Hirahara
Kenneth Hirai
Ronald Hirai
Carol Mark
Warren Okazaki
Rene Sakamoto
Carolyn Suzuki
Martin Suzuki
Charlotte Yamamoto
*Riechel Yoshino

ALTO SAXOPHONES
*Michael Nakasone
Gregory Oi

TENOR SAXOPHONES
Stephen Dang
Glenn Hashimoto

BARITONE SAXOPHONE
John Chong

CORNETS
Gerald Amii
*Richard Berg
Stephen Cariaga
Donald Cowan
Wallace Kumura
Patrick Maruyama
Paul Miyano
James Vine

HORTNS
Chris Bagley
*Roy Oshima
Juan Quindara
Gerald Suyama
Warren Yogi

TROMBONES
Noel Jaderstrom
Roy Miyahira
Gerald Nichols
Anthony Todaro
*Wayne Travillion
Ronald Weteel

BARITONES
Marilyn Honda
*Roy Kurata
Denis Suzuki

TUBAS
*Alan Ing
Ralph Oshiro

PERCUSSION
Kent Koike
*Wilfred Kusaka
Michael Payton
Henry Watasaki

* Section Leader
FESTIVAL OF THE ARTS OF THIS CENTURY • 1966

Sponsored by the University of Hawaii and the East-West Center

OPERA. *Susannah* by Carlisle Floyd.
*March 71 and 72, 8:30 p.m.; March 77, 8:00 p.m.; March 78 and 79, 8:30 p.m. John F. Kennedy Theatre. Tickets available at Kennedy Theatre Box Office.

FILM SERIES I. Films by guest film-makers Susumu Hani, Japan, and Lionel Rogosin, United States.
*March 13, 20, 27, 8:00 p.m., John F. Kennedy Theatre. April 5, 8:00 p.m., Varsity Theatre. Complimentary.

FILM SERIES II. Experimental films by independent film-makers.
*March 76, 23, April 7, 6, 8:00 p.m. Auditorium, Physical Science Building. Complimentary.

STUDENT COMPOSITION CONCERT. Works by Musashino Academy of Music in Tokyo, University of Southern California, and University of Hawaii students of composition.
*March 29, 8:00 p.m. Mae Zenke Orvis Music Auditorium. Complimentary.

FACULTY SOLO AND ENSEMBLE CONCERT. Works by guest composers Toshiro Mayuzumi, Japan, and Norman Delio Joio, United States, and by Neil McKay, associate professor of music, University of Hawaii.
*April 72, 8:00 p.m. Mae Zenke Orvis Music Auditorium. Complimentary.

MODERN DANCE CONCERT. Choreography by Ruth Currier, guest choreographer, United States, and by Carl Wolz, instructor in drama & theatre and in music, University of Hawaii.
*April 75, 76, 8:30 p.m. John F. Kennedy Theatre. Tickets available at Kennedy Theatre Box Office.

SOLO AND ENSEMBLE CONCERT. Works by guest composers Toshiro Mayuzumi, Japan, and Norman Delio Joio, United States. Guest pianist, Dusan Trbojevic, Yugoslavia.
*April 79, 8:00 p.m. Mae Zenke Orvis Music Auditorium. Complimentary.

FESTIVAL ORCHESTRA CONCERT. George Barati, conductor. Featuring works by Toshiro Mayuzumi, Japan, and Norman Delio Joio, United States.
*April 24, 8:00 p.m. John F. Kennedy Theatre. Complimentary.

WIND AND PERCUSSION CONCERT. Featuring the University of Hawaii Concert Band, Richard Lum, director. Works by guest composer, Norman Delio Joio, and by Armand Russell, associate professor of music, University of Hawaii, and Allen Trubitt, assistant professor of music, University of Hawaii.
*April 26, 8:00 p.m. John F. Kennedy Theatre. Complimentary.

LECTURES. Toshiro Mayuzumi, guest composer, Japan.

Balbina Batteiino Baranovic, guest theatre director, Yugoslavia.
*April 20, 8:00 p.m. Mae Zenke Orvis Music Auditorium. Complimentary.

Norman Delio Joio, guest composer, United States.

Dusan Trbojevic, guest pianist, Yugoslavia. Lecture/Recital.

ACKNOWLEDGMENTS

The Festival musical programs are made possible in part through a grant from the Music Performance Trust Funds of the Recording Industry with the cooperation of the Musicians’ Association of Honolulu, Local 677.

Festival production costs are met through grants from Hawaii foundations.

Festival graphics was designed by Duane Preble.

FESTIVAL COMMITTEE


EAST-WEST CENTER. Conference Program: David S. Coleman.