

SOLO AND ENSEMBLE CONCERT

University of Illinois CONTEMPORARY CHAMBER ENSEMBLE

EDWIN LONDON, conductor

Thomas Howell, flute Wilma Zonn, oboe Paul Zonn, clarinet — conductor Peter Farrell, cello Thomas Siwe, percussion Arthur Maddox, piano Barbara Dalheim, soprano Phyllis Hurt, soprano Janice Borla, alto Linda Vickerman, alto Robert Newell, tenor William Brooks, tenor Carl Blaum, bass John Stephens, bass

Assisted by: Harriett Glass, choreographer/pantomime

Don Lev, staging co-ordinator Richard Roblee, trombone Herbert Ward, double bass

University of Hawaii Vocal Ensemble

Leinani Fukino, soprano Jeanne Lev, soprano *Annette Rowell, mezzo soprano Jill Erickson, alto

Sister Rose Henry Reeves, alto

Paul Ingraham, teno Paul Ingraham, teno Dale Noble, bass *Lewis Rowell, bass Paul Winter, bass

*University of Hawaii Faculty

Program

Sydney Hodkinson The Dissolution of the Serial (1968)[‡]

(Who Stole the Porridge) (For flute, cello, piano and tape)

Franz Furrer Dialogue (1970)

(For oboe, clarinet and tape)

Allen Trubitt Bontsha the Silent (A Staged Cantata) (1972)†

(For mixed chorus, soloists, narralor, dancer, flute, oboe, clarinet, cello, harpsichord and

vibraphone)

Intermission

Russell Peck Outstations from the Fleetric Chairman (1971)

(For mixed chorus and tape)

(First Performance with Tape)

Foru Takemirsu Voice for Solo Fluist (1971)*

Henry Weinberg Vox in Rama (1956)

(For mixed chorus, a cappella)

Paul Zonn Shadows of an Orange Leaf (1972)

(For oboe, cello, piano, percussion, trombone,

double bass and four sopranos)

*First Performance in Hawaii

Program Notes

THE DISSOLUTION OF THE SERIAL is concerned with humanizing the machinery of the early '60s concern for the rigors of composition . . . E.L.

DIALOGUE for oboe and clarinet was composed in 1970 and makes use of many of today's avant garde techniques. The instrumentalists are asked to play quarter tones, many tone colors, multiphonics as well as other devices that stretch the flexibilities of the instruments. The notation is proportional and the piece may vary in length from about 6 to 12 minutes . . . F.F.

BONTSHA THE SILENT by I. L. Peretz, translated by Hilde Abel, is from A Treasury of Yiddish Stories, edited by Irving Howe and Eliezer Greenberg. Copyright 1954 by the Viking Press, Inc. By arrangement with the Viking Press, Inc. Bontsha the Silent is based on a Yiddish story by I. L. Peretz. Curiously, the story has a Christian moral — "Blessed are the meek." Much of the music including all the vocal parts is improvised; the score varies from detailed description to the merest suggestion to the performer. The work may be characterized as a stage cantata. This work is dedicated to Professor Marian Kerr, in grateful acknowledgement of her years of service as the prime mover of the Festival of the Arts of This Century . . . A.T.

QUOTATIONS FROM THE ELECTRICCHAIRMAN, originally for double bass and double chorus, will be heard for the first time tonight in a brand new version with MOOG replacing the one double bass. Although the piece occasionally betrays his dabblings in moderno totalitarian philosophy, Peck's quintessential bubble gum spirit proves the true life-source of the musical ideas. Great bubbles of banality are popped in the pink by the needles and pins of modernity and the MOOG before the piece finally floats off into the ozone . . . K.C.

VOICE FOR SOLO FLUTIST was written for the French virtuoso Aurele Nicolet but received its first performance by Paula Robison. The text is Japanese, translated into French and English. In this composition the flute is transformed into an extension of the player's speaking voice; or, to put it a bit differently, music becomes the extension of speech. The piece is charged with a high degree of intensity. The flute writing employs, besides the use of the player's speaking voice, the Bartolozzian multiphonic playing techniques and a variety of approaches to the instrument which resemble the style of the great masters of the shakuhachi, the Japanese end-blown flute . . . T.H.

VOX IN RAMA is dedicated to George Rochberg, and is an exquisite setting of Rachel's Biblical wors (Jeremiah) ..., E.L.

SHADOWS OF AN ORANGE LEAF was composed during the summer of 1971 for the American soprano Neva Pilgrim and was given its first performance by her in Cleveland in February, 1972. The four poems are taken from the ancient book of songs and they are related by references to love and flutes. The compositional procedures make tather obtuse illusions to eastern philosophies of music and the western instrumentation was chosen because of cousin-like relationship with oriental instruments. The work is in seven movements, the songs alternating with an improvisation, a romance and a dance . . . P.Z.

About the Artists

SYDNEY HODKINSON, of Canadian descent, serves as composer-conductor at the University of Michigan where he is Director of the Contemporary Chamber Players and Conductor of the Symphonic Band. He is currently Composer-in-Residence in St. Paul-Minneapolis under the Contemporary Music Project supported by the Ford Foundation and the Music Educators Conference.

FRANZ FURRER is a young Swiss composer, a student of Hans Ulrich Lehmann and Pierre Boulez.

ALLEN TRUBITT joined the faculty of the Music Department of the University of Hawaii in 1964; at present he is chairman of the department. A number of his instrumental compositions have been performed on festival programs in previous years. Trubitt studied composition with Bernard Heiden and the late Karel Jirak. He received a doctorate in composition from Indiana University in 1964.

RUSSELL PECK was born in the Motor City in 1945. Thus, his chief pre-moderno influences were CKLW and the Motown Sound. After a brief touchdown at Eastman, Peck engaged in several years of guerilla theater activities as co-founder of THE GREAT SOCIETY and PORK, as well as being a primo pianist and conductor with ONCE and the Contemporary Directions Ensemble. His numerous awards include three BMI Prizes and the Koussevitsky Prize, and Quotations From the ElectricChairman was performed in the finals of the 1970 Gaudeamus Festival in the Netherlands. Peck is currently Composer-in-Residence in Indianapolis, Indiana under the Contemporary Music Project supported by the Ford Foundation and the Music Educators Conference.

TORU TAKEMITSU is known throughout the world as one of Japan's leading composers. He has received commissions from the Koussevitsky Music Foundation (1966), from the New York Philharmonic for its 125th anniversary (1967) (November Steps for Biwa and Shakuhachi with Orchestra), and from RCA (1967) (Asterism for Piano and Orchestra), Mr. Takemitsu received a Fellowship from the John D. Rockefeller III Fund (1967), and served as Executive Director of Space Theatre for Expo '70 (1969-1970).

HENRY WEINBERG was born and educated in Philadelphia, Pennsylvania. He is presently Professor of Music at Queens College, New York. The winner of many awards and prizes he is best known for his Second String Quartet recorded and often performed by the composer's quartet.

PAUL ZONN, composer, teacher, conductor and clarinetist, is a native of Boston, Mass. He received a B.M. from the University of Miami and an M.A. and M.F.A. from the University of Iowa. He has studied conducting with Fabien Sevitsky and James Dixon and clarinet with Kalman Opperman and Ignatius Gennusa. His honors include grants and awards from the Rockefeller Foundation, the Ford Foundation, New York Composers Forum, Fromm Fellowships at Tanglewood and the University of Illinois. He has served as clarinetist-composer with the State University of New York at Buffalo Evenings for New Music and has appeared as soloist at the 3rd International Webern Festival and the Berkshire Festival. He has conducted premieres of works by such composers as Mario Davidowsky, Pierre Boulez and Milton Babbitt. Mr. Zonn has received commissions from the Lenox Quartet, Grinnell College and the Northwestern University New Music Ensemble. Recent premieres of his works have been given at DePaul University, Cleveland Institute, in Munich, Germany and Basil, Switzerland.

The University of Illinois CONTEMPORARY CHAMBER ENSEMBLE which includes for its Hawaii appearances, six instrumentalists and nine singers under the direction of composers-conductors Edwin London and Paul Zonn, combines a partial membership of two University of Illinois performing ensembles; the Contemporary Chamber Players, an instrumental group, and the Ineluctable Modality, a vocal group. These groups present a year-round series of ten concerts on the Champaign-Urbana campus of the University of Illinois. In addition, tours have taken them to the major musical centers of Europe and America where they have received highest critical acclaim and praise. The ensembles perform a wide spectrum of music which includes established masterpieces from the earlier part of this century as well as more recent mixed-media, chamber opera, live electronic and conventional scores.