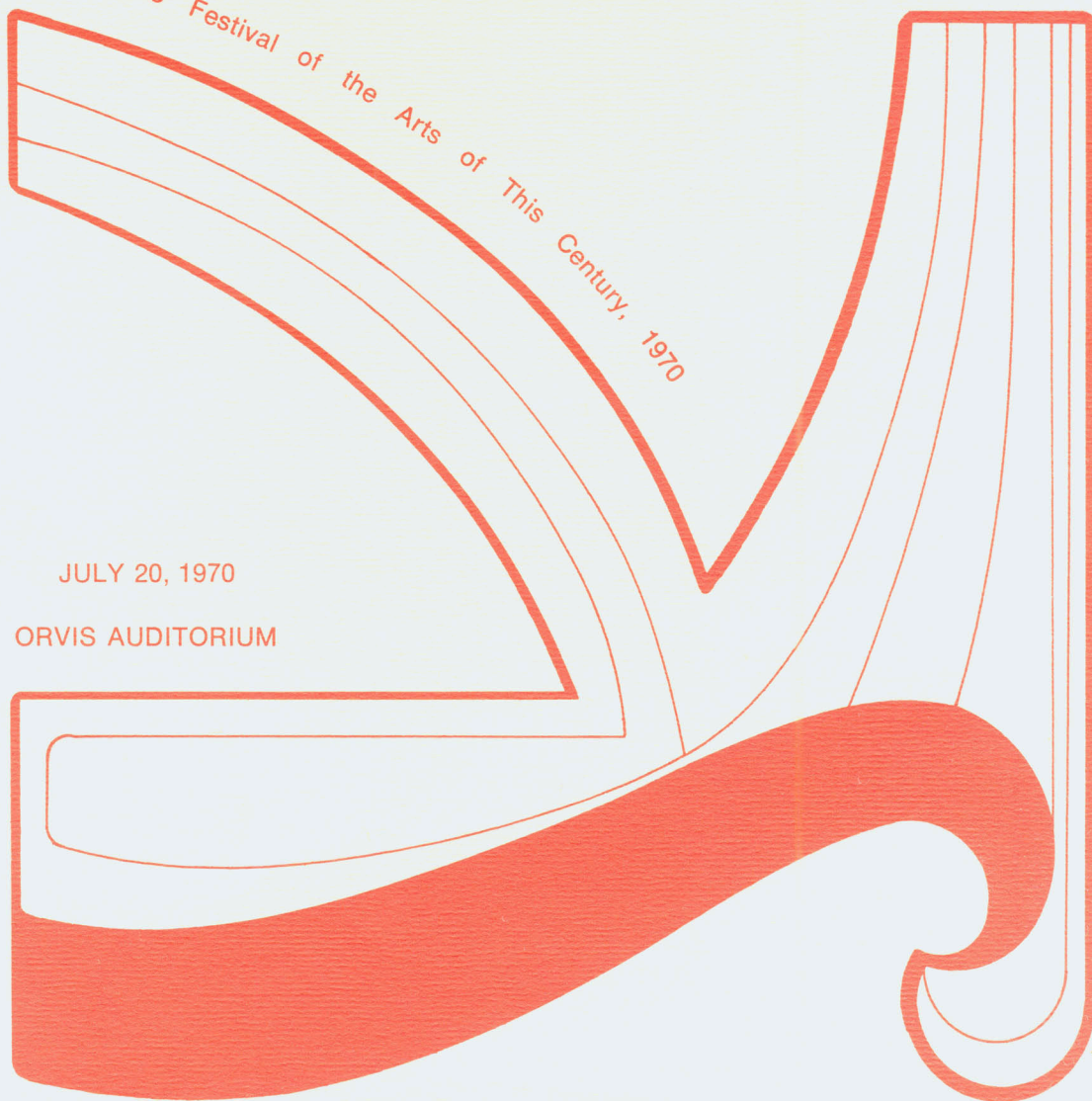


SOLO  
AND  
ENSEMBLE  
CONCERT

The Festival of the Arts of This Century, 1970

JULY 20, 1970

ORVIS AUDITORIUM



## THE JUILLIARD ENSEMBLE

DENNIS RUSSELL DAVIES, conductor

Anne Diener, flute

Joel Marangella, oboe

Virgil Blackwell, clarinet

Charles Nussbaum, bassoon

Ronald Romm, trumpet

David Jolley, French horn

Garrett List, trombone

Richard Fitz, percussion

William Storandt, percussion

WALTER TRAMPLER, viola

Max Lifchitz, piano

Romuald Teco, violin

Karen Phillips, viola

Fred Sherry, cello

Donald Palma, double bass

Kathleen Bride, harp

*Assisted by:*

Jean Harling, flute

Monday, July 20, 1970

Mae Zenke Orvis Auditorium

8:00 P.M.

### Program

Alvin Brehm

Divertimento (1962)

(For trumpet, horn, trombone)

Andantino — Allegro

Recitative

Vivace

*First Performance in Hawaii*

Joji Yuasa

Interpenetration for Two Flutes (1963)

*First Performance in Hawaii*

Max Lifchitz

Consorte (1970)

(For viola and viola d'amore)

*World Premiere*

### Intermission

Richard Fitz

Quintet (1969)

(For flute, clarinet, viola, cello, harp)

Colore

Piu agitato

Largo e molto tranquillo

Quasi presto

Apotheosis

*World Premiere*

Morton Feldman                      de Kooning (1963)  
(For horn, percussion, piano, violin, cello)  
*First Performance in Hawaii*

Donald Martino                      Cinque Frammenti (1961)  
(For oboe and double bass)  
*First Performance in Hawaii*

### **Intermission**

Luciano Berio                      Sequenza for Piano (1963)  
*First Performance in Hawaii*

Lukas Foss                      Paradigm (1968)  
(For Percussionist/Conductor, electric guitar, flute,  
clarinet, cello)  
*First Performance in Hawaii*

### **Program Notes**

CONSORTE was commissioned by Walter Trampler. The structure of this piece is a superimposition of two different versions of the same musical ideas. The viola d'amore is treated like a harmonic, rhythmic and timbric extension of the viola. Both instruments complement and react to each other in such a way as to suggest an instrumental and human consort. . . . M.L.

INTERPENETRATION FOR TWO FLUTES consists of two movements. This work designates that each flute shall have its own time, its own tempo, but the structure of the piece is such that from the very independence of each flute a unified whole is possible. In both of the movements, the structural non-structure and the non-structural structure are projected together with the intensity inherent in the fluently moving time and the vital time mutually caused. The logic in Interpenetration is found in Zen: Dr. Suzuki says that it is the state in which two become one while maintaining their separate identities. Sophie and Harvey Solberger played the first American performance of this work in 1969. . . . J.Y.



## About The Artists

WALTER TRAMPLER is an internationally renowned viola and viola d'amore virtuoso. Mr. Trampler has appeared as the featured artist at the White House, the Casals, Aspen, Marlboro, Spoleto and Nasu (Japan) Festivals and as soloist in virtually every major music center and with major orchestras all over the world.



JOJI YUASA was born in Koriyama in 1929. During his undergraduate study as a medical student at Keio University, Mr. Yuasa became interested in musical creativity and eventually devoted all of his time to composition study in Tokyo's famed *Experimental Workshop* (Jikken Kobo) where he was associated with Toru Takemitsu, one of Japan's most distinguished composers. He has won the Grand Prize of the *Japan Art Festival* and the Golden Lion Award of the *Venice Film Festival* as well as numerous other awards for his radio, television and film compositions. As a 1968 Japan Society Fellowship grantee, Mr. Yuasa traveled and lectured throughout the United States and Europe. In 1969 he was selected as a composer and organizer for the 1969 *Japan Cross Talk Festival* which featured multi-media projections by Japanese-American creative artists. Mr. Yuasa has recently completed two major commissioned works for the *Communications and Textile Pavilions of Expo '70*.



MORTON FELDMAN was born on January 12, 1926, in New York City. He began his study of music at the age of twelve with Madam Maurina-Press; at fifteen, he was a composition and counterpoint student of Wallingford Riegger; and later, at eighteen, he was pursuing informal studies with Stefan Wolpe. In 1950 he met and became friends with John Cage, whom he admired as one of the great experimentalists of our time. Through Cage he met the painters Guston, de Kooning, Pollock, and Kline as well as the musicians Henry Cowell, Virgil Thomson, Earle Brown, and Pierre Boulez. The complete list of Feldman's compositions is long and includes music for orchestra, chamber ensemble, chorus, solo voice with instruments, keyboard, magnetic tape, and incidental music for film. Feldman is published by C. F. Peters, and his works have been recorded by Columbia, Odyssey, and Time Records.



MAX LIFCHITZ studies at the Juilliard School of Music where he holds a Teaching Fellowship and Special Scholarship in Composition. His composition teachers have been Roger Sessions, Darius Milhaud and Luciano Berio. His works, published by Ricordi, have been performed in numerous festivals in Mexico, Europe and United States.



RICHARD FITZ studied at Manhattan and Juilliard Schools of Music. As a percussionist he has performed with the Contemporary Chamber Ensemble with Arthur Weisberg, Twentieth Century Innovations with Gunther Schuller, the Columbia Group for Contemporary Music and the Chamber Music Society at Lincoln Center. He studies composition with Charles Wuorinen and recently won the first prize for a percussion work from the Cleveland Institute of Music.



The JUILLIARD ENSEMBLE was founded by Luciano Berio for the purpose of performing on the highest possible level the new music of our times. Under co-directors Luciano Berio and Dennis Russell Davies, the Ensemble has, since early 1968, presented concerts in Copenhagen, Rome, Perugia and London. During the 1968 summer, the Ensemble was in residence at the Festival of Two Worlds in Spoleto, Italy, and in the 1969 spring they gave three concerts at the Sixth International Festival of Contemporary Music in Royan, France. The Ensemble has recorded for the West German Radio, the Danish State Radio, the British Broadcasting Corporation and the National Educational Television Network in the United States. Commercial recordings conducted by Berio and Davies have been released by Philips. In the 1970-71 season the Ensemble will present four concerts at Alice Tully Hall in Lincoln Center and will become the contemporary music group in residence at the center.

### Acknowledgements:

Program Committee:

Neil McKay, chairman

Armand Russell

Ricardo Trimillos

Edward Higa, student representative