

SOLO AND ENSEMBLE CONCERT

MAE ZENKE ORVIS AUDITORIUM

JULY 17, 1967

8:00 P.M.



SOLO AND ENSEMBLE CONCERT

Monday, July 17 Mae Zenke Orvis Auditorium 8:00 P.M.

Program

Ernst Krenek Piano Sonata No. 3 (1943) Peter Coraggio, piano
 Allegretto piacevole
 Theme, Canons and Variations:
 Andantino
 Scherzo: Vivace ma non troppo
 Adagio
First Performance in Hawaii

Neil McKay Sonata for French Horn and Willard Culley, French horn
 Piano (1962) Marion McKay, piano
 Fanfare: Allegro
 Andante
 Allegro
First Performance in Hawaii

Chou Wen-chung Yu Ko (1965) Chou Wen-chung, conductor
 First Performance in Hawaii John Merrill, violin
 Jean Harling, alto flute
 James Ostryniec, English horn
 Henry Miyamura, bass clarinet
 Roy Miyahira, trombone
 Samuel Aranio, bass trombone
 Zoé Merrill, piano
 Lois Russell, percussion
 Edward Asmus, percussion

INTERMISSION

José Maceda Kubing (1966) José Maceda, conductor
 Music for Bamboo Percussion
 and Men's Voices
First Performance in Hawaii

José Maceda

Kubing (1966)
Music for Bamboo Percussion
and Men's Voices
First Performance in Hawaii

José Maceda, conductor

Charles Higgins
William Feltz
Brian Roberts
San Do
Alfredo Lagaso

voices

John Van der Slice
Takefusa Sasamori
Bach Mai Huong Ta
Ruth Pfeiffer
Earlene Tom
Thi Hanh Le

tubes
buzzers
jaw's harps

William Steinohrt
Marcia Chang
Michael Houser

zithers

Auguste Broadmeyer
Nancy Waller
Hai Luen

scrapers

Program Notes

The Piano Sonata No. 3 was written in 1943. The first movement is patterned after the classical model: exposition (with first, second, and concluding themes), development, recapitulation, and coda. However, in each of these sections the thematic material is represented in musical configurations derived from one of the four basic forms of the twelve-tone row: original, inversion, retrograde, and retrograde inversion. The second movement is a set of variations alternating with brief canons identified by trills. A brief, fiercely agitated movement takes the place of the "scherzo." The last movement is an extended adagio, combining all forms of the twelve-tone row . . . Ernst Krenek

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Sonata for French Horn and Piano was written for and dedicated to Harold Rutan, who played the first performance with the composer's wife at the piano.

The first movement opens with the horn alone playing a fanfare-like motive. The piano imitates the horn and leads to a march section containing considerable dialogue and canonic writing. The fanfare returns as an echo at the end of the movement.

The second movement is monothematic and develops from a 12-tone line presented by the piano. A somber mood prevails throughout and the movement ends quietly.

The third movement has two themes, the first an energetic theme employing rapid repeated notes in both horn and piano. The second theme is a rather whimsical tune introduced by the piano. The two themes come together briefly but the energetic horn theme then takes over to end the sonata with vigor . . . Neil McKay.

NEIL MCKAY was born in British Columbia, Canada, in 1924. After two years of service as clarinetist with the Canadian Navy Band, 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.). He has been teaching in the United States for ten years, for the past two years as teacher of theory, orchestration, and composition at the University of Hawaii. McKay's compositions have been heard in the United States, Canada, Europe, and South America. They include orchestral and band works, chamber music, choral and piano music, and comic opera. Several works have been published and recorded.

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Yu Ko, adapted from "Yu Ko" for Ch'in by Mao Miu-ching (c. 1280) means "Song of the Fisherman." The fisherman here is a symbol of the man who is in harmony with nature.

The ch'in, a fretted long zither, has been the favorite instrument of Chinese scholars and artists ever since the time of Confucius. Over one hundred symbols (chien-tzu) are used in its finger technique for achieving the essential yet elusive qualities of this music: subtle inflections in the production and control of its tones as means of expression.

In this adaptation, I have magnified, as closely to the original as possible, these inflections in pitch, articulation, timbre, dynamics, and rhythm to a more perceptible level by expanding the articulations and timbres possible on each instrument used and by controlling the microtonal modifications in pitch to the nature of each instrument. The subtle fluctuation in tempo is a feature in this type of music in accordance with the tradition of ta ch'u of the T'ang Dynasty . . . Chou Wen-chung.

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In Kubing, men's voices are treated in various ways—as “percussion” sounds in the form of clicks and stops, as a rapid succession of plosives and as continuous sounds, vowel colors, glissandi, pitch levels of speech trills, whispers, and high-pitched calls. These voices are set against a background of low-volume attacks produced by the zithers and raspings of the scrapers. The sounds of bamboo tubes, buzzers, and sticks serve as bridges between sections. The characteristic twang of the jew's harp provides another musical ingredient. As a substitute to the vocal chords its sounds are amplified in the mouth chamber, and altered by tongue placements to produce sounds that approximate those of speech . . . José Maceda