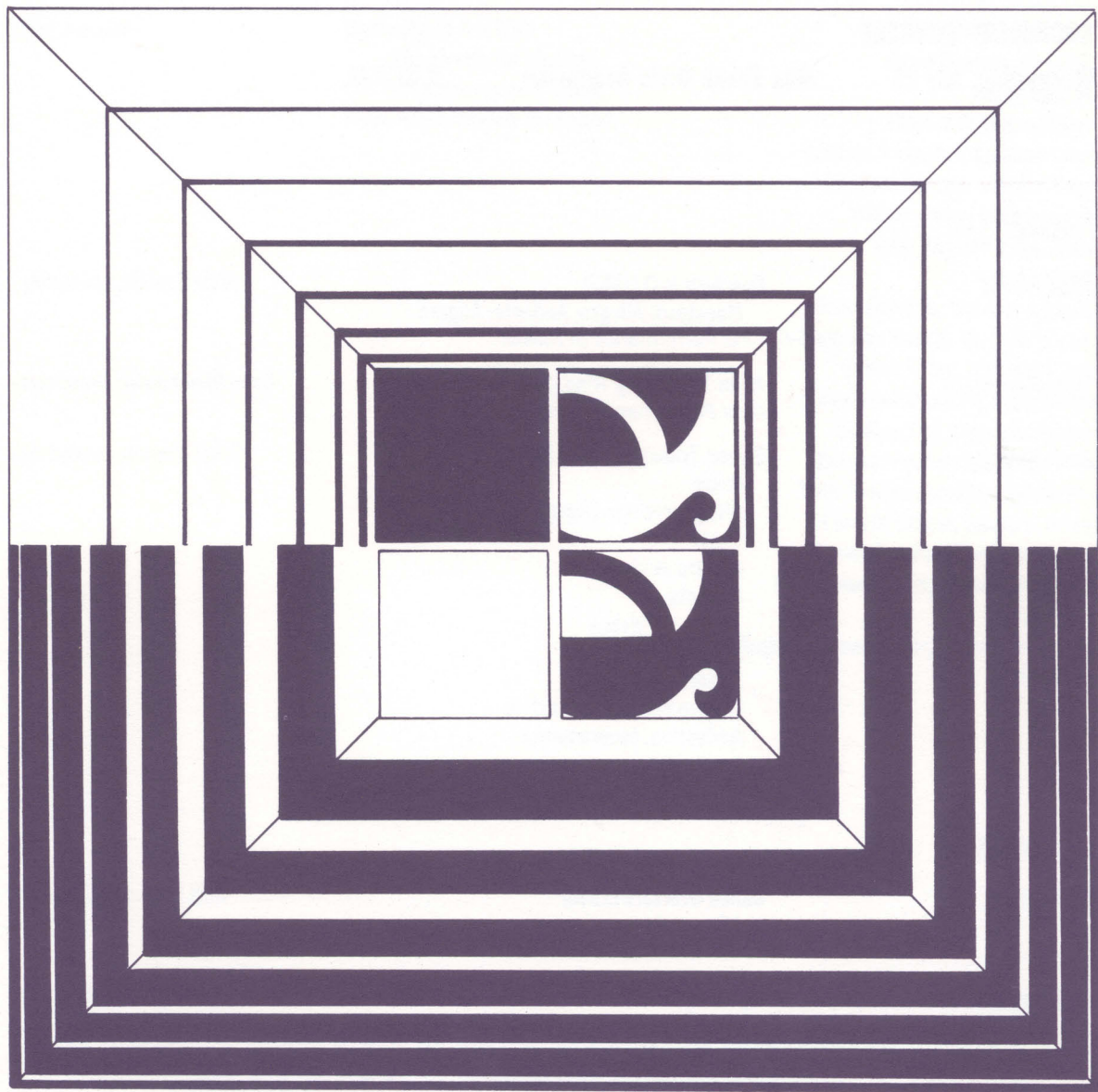


ORCHESTRA CONCERT



MAE ZENKE ORVIS AUDITORIUM

JULY 26, 1967

8:00 P.M.

ORCHESTRA CONCERT

Wednesday, July 26

Mae Zenke Orvis Auditorium

8:00 P.M.

Program

Allen Trubitt	Overture in D (1962) Maestoso; Allegro; Andante; Allgero <i>First Performance in Hawaii</i>	Allen Trubitt, conductor
Chou Wen-chung	All in The Spring Wind (1952-53) <i>First Performance in Hawaii</i>	Chou Wen-chung, conductor
Ernst Krenek	Eleven Transparencies (1954) Grave Allegro ma non troppo, deciso Lento Allegro molto Andante Allegretto vivace Andante, esitando Allegro scherzoso Allegro furioso, fantastico Andantino, teneramente Larghetto <i>First Performance in Hawaii</i>	Ernst Krenek, conductor
INTERMISSION		
Neil McKay	Dance Overture (1966) Allegro vivace <i>First Performance in Hawaii</i>	Neil McKay, conductor
José Maceda	Ugma-Ugma II (1963) Structures for Musical Instruments and Voices <i>First Performance in Hawaii</i>	José Maceda, conductor

José Maceda

Ugma-Ugma II (1963)
Structures for Musical
Instruments and Voices
First Performance in Hawaii

José Maceda, conductor
Floyd Uchima, director
mixed chorus
Marcia Chang, scraper
William Steinhart, carabao horn
Michael Houser, whistle flute
William Feltz, mouth organ
John Van der Slice, bells
and chimes
Brian Roberts, bamboo clapper
Ta Bach Mai Huong, bamboo buzzer
Earlene Tom, bamboo tubes
Takefusa Sasamori, mouth harp
Do Bao San, Chinese clapper
Charles Higgins, bamboo sticks
Ruth Pfeiffer, bamboo xylophone
Loretta Garcia, gongs in a row
Susan Ramhorst, metallophone
Le Thi Hanh Lien, suspended gongs
in a pair
Auguste Broadmeyer, suspended gongs
in two pairs

Acknowledgment: This program is made possible through a grant from the Music Performance Trust Funds of the Recording Industry with the cooperation of the Musicians' Association of Honolulu, Local 677.

Program Notes

Overture in D was written in 1962, while the composer was studying composition at Indiana University under the tutelage of Bernhrad Heiden. The Overture was submitted to a competition sponsored by Rice University for its semi-centennial celebration and was awarded first prize. It was subsequently performed by the Houston Symphony under the baton of Sir John Barbirolli. The piece is in a modified sonata-allegro form, presenting themes in the manner of an exposition, followed by a middle section in a slower tempo based on a new theme, after which the recapitulation presents the themes of the exposition in reverse order . . . Allen Trubitt

ALLEN TRUBITT was born in Chicago in 1931. He received his master's from Roosevelt University in 1954. After serving in the army he taught at Indiana University of Pennsylvania until coming to the University of Hawaii in 1964. He received his doctor of music degree from Indiana University, where he studied composition with Bernhrad Heiden and cello with Janos Starker.

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In All in The Spring Wind I have tried to convey through sound the emotional qualities of Chinese landscape painting and to achieve this end with the same economy of means. The characteristic successions of transparent intervals used in Chinese music are freely embroidered with opulent dissonances serving as the palette from which the composer paints in orchestral sonority, timbre, texture, and dynamics. The changing mood and the emotional content of the work are thus projected by means of a tonal brushwork extending over the entire orchestral spectrum. In this as well as in my other works to date, I am influenced by the philosophy that governs every Chinese artist, whether he be poet or painter; namely, affinity to nature in conception, allusiveness in expression, and terseness in realization . . . Chou Wen-chung

This work was premiered by the Louisville Orchestra in 1961.

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Eleven Transparencies was commissioned by the Louisville Symphony. The title suggests that something is shining through the music. What it is should be anybody's guess, as it was my own. The material through which may shine whatever anybody thinks he notices is musical design. The design is fairly compact since it consists in all of its phases of certain motivic elements which the eleven pieces of the set have in common, being derived as they are from one single twelve-tone row . . . Ernst Krenek

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Dance Overture, 1966. This work was commissioned by the Duluth Symphony Association for the opening of a new Arena-Auditorium complex in Duluth, Minnesota, on October 28, 1966.

Dance Overture, 1966 is a lively work in three sections. Three contrasting themes are presented in the first allegro section. The slower second section has a hymn-like quality (while maintaining a dance rhythm) and builds to a full orchestra climax, after which the three allegro themes return in reverse order. The musical material of the introduction and coda is similar, so that the whole work is in a balanced arch form.

The orchestration calls for standard symphony orchestra with the addition of several percussion players, harp, and piano, the latter used as a percussion instrument. Many of the rhythms and instrumental combinations used suggest a jazz influence.

The overture was written during the winter (?) of 1965-66 in Honolulu . . . 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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In Ugma-Ugma, Malayo-Polynesian phones are set against an artificial orchestra consisting of a scraper, carabao horn, whistle, mouth organ, bells, clapper, buzzer, tubes, mouth harp, Chinese clapper, bamboo sticks, xylophone, gongs in a row, metallophone, gongs in a pair, and suspended gongs. These instruments are grouped according to their general sound qualities. Very high falsetto noises create an intense situation against a background of sharp and slow-decaying sounds. Extremes of almost inaudible twangs and heavily-cluttered noises are brought in opposition, and especially sensitive sound-curves are prolonged as solo parts.

The classification of instrumental groups into sound aggregates is familiar, but the use of Asian musical instruments with phonetic sounds is new, and this led to a discovery of a new sensation of sound-blocks and an extremely wide range of color and volume not generally found in a European musical ensemble. Although the instruments used here are Asian, some of them (rattle, whistle, bells, clapper, sticks) have corresponding substitutes in other cultures. With these and other replacements, it is thus conceivable to have this work performed in Africa or South America where it would produce a music with a somewhat different color ensemble. Although the musical instruments are specified in the score the sound-abstract from these instruments may be created with other materials.