


THE JUILLIARD SCHOOL | 31ST ANNUAL FOCUS! FESTIVAL

JOEL SACHS, Director



**F** **OCUS!** **2015**

JAN 23 - 30

PETER JAY SHARP THEATER AT JUILLIARD

Nippon

Gendai Ongaku

日本の現代音楽

Japanese Music

Since 1945

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This performance is supported in part by the Muriel Gluck Production Fund.

Please make certain that all electronic devices are turned off during the performance.

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

# FOCUS! 2015

## Nippon Gendai Ongaku

By Joel Sachs

The place of Japanese performers in the top rank of the international concert world has long since been secured. There surely can be very few concert-goers who have never heard of Seiji Ozawa and Midori, for example. But Tōru Takemitsu is virtually the sole representative of Japanese composition to make a place in the standard repertory, and the number of Japanese names to be securely ensconced in the international new-music repertory is very small. This festival aims to pull back the curtain on the vast world of recent Japanese concert music.

The idea for the theme of the 2015 FOCUS! festival originated in my many happy experiences performing music by the few internationally distinguished Japanese composers. Gradually I began to wonder who else was writing there. As it happened, I completely underestimated the consequences of my desire to survey that world. A "Michelin Guide to Japanese Composers" was urgently needed! To the rescue came my former student and now colleague, violinist-composer Mari Kimura, who knows the Japanese musical scene extremely well. She constructed a formidable basic list conveniently organized by generations, to which colleagues here, in London, and in Tokyo added more names. I was astounded by the number of composers who were completely new to me; by the overall high level of composing; and by the breadth of their styles. The choices were limited only by the need to bypass pieces combining Western and Japanese instruments, something that I felt was unfortunate but necessary. Although performing them would doubtless be rewarding experiences for our students, hiring external performers did not seem like a wise use of funds and threatened to create serious scheduling problems. The cross-cultural aspects of Japanese music will, however, be represented on the opening concert by the Western Hemisphere premiere of Toshio Hosokawa's *Voyage X – Nozarashi* for shakuhachi (bamboo flute) and chamber orchestra.

Gathering detailed information turned out to be easy in many cases. Knowing a mere handful of Japanese words, I was relieved to find that most Japanese composers and publishers believe that foreigners might be interested in their wares and provide information in English. Yet some composers and publishers have websites only in Japanese and many Japanese CD companies do not market their products abroad. I do not know if this is a sign of confidence in the strength of the Japanese market, frustration that the world is not hammering on their doors, lack of funds to hire bilingual webmasters, or laziness. I felt very lucky that my colleague and friend Kazumi Minoguchi, the director of programming at Suntory Hall (the Lincoln Center of Tokyo), was happy to pursue ceaselessly the information I needed.

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Despite the limitations, there were mountains of pieces from which to choose, but to create actual programs, I needed scores and/or recordings. Thanks to the miracle of email and file-sharing, once I put out the word, I was flooded with material that arrived almost instantly. The result is this festival.

I was slightly surprised by the impressive blossoming of Japanese composition for the concert hall because so many people had told me that interest in new music is very limited, especially outside central Tokyo. As in the West, universities around the country have filled the gap by hiring composers, allowing them to remain creative while earning a living. Technology has also offered new sources of income, especially in the burgeoning Japanese video-game industry. Another surprise was the abundance of women who are very active in the profession. While the existence of talented women is no surprise, their professional prominence in a country that has traditionally been male-dominated was a revelation. Equally impressive is the number of composers who studied in both Japan and England, France, Germany, or the United States, and the number of composers who have ended up spending a large part of their lives abroad. I quickly discarded my original intention to limit the festival to composers who live full-time in Japan, even including a few who have made their lives abroad while retaining a strong presence in Japan.

Musical styles also have diversified over the years, as is to be expected when younger composers enter the scene. Again, however, the range was surprising in a culture with such a powerful tradition of conformity, especially considering the fact that until relatively recently, the concept of “crossover music” meant re-setting Japanese melodies in Western style, as Alex Shiozaki explains in the essay that follows. A certain quirkiness, sometimes stemming from interactions with popular and commercial music and exposure to new ideas through travel, recordings, and/or the Internet, was really refreshing.

In short, the biggest problem in designing this festival was having only six concerts! To give exposure to the maximum number of composers and be able to utilize as many performers as were interested, I selected shorter compositions for the chamber concerts. The festival therefore should be seen as a sampler intended to stimulate the curiosity of the performers and audience. The composers are a diverse group, living their lives in many different ways and places and, in many cases, enjoying considerable success. There is no question that many Japanese composers now have a worldwide presence.

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### **Names and Notes:**

To assist our readers and listeners, all names are given in Western style – first name, last name. I found that even Japanese publishers, most composers' English-language websites that I visited, and standard reference books do this routinely.

Most program notes are based on material from the composer, his or her publisher, and/or articles online and in *Grove Music Online*. In the interests of space, individual citations generally are not given. It can be assumed that all the materials about the composers and the music has been excerpted, condensed, and edited by me.

### **Institutional names:**

Many composers attended, or teach at, Tokyo National University of Fine Arts and Music. That name was later changed to Tokyo University of the Arts. In this program book, the school will be referred to by whatever name it had when the composer attended or taught at it. Another school, Tokyo College of Music, is a private institution.

# The Arrival of Western Music in Japan

By Alex Shiozaki

In 1853, four ships sailed into Tokyo Bay. Backed by this flotilla, Commodore Matthew C. Perry proposed a treaty between the United States and Japan, allowing trade between the countries. Outgunned and lacking its own navy, the Japanese shogunate was forced to open its ports for the first time since the 17th century. Within a decade, similar treaties were in place with the United Kingdom, Russia, and France. By 1868, the era of the Tokugawa shogunate was over. Tellingly, in a photograph dating from his final year in power, shogun Tokugawa Yoshinobu wears a Western-style military uniform.

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*Though Western music was initially regarded by the Japanese public with bewilderment, by the late 1800s the streets were filled with the strains of Handel, Beethoven, and Wagner.*

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During the subsequent Meiji period, Japan's primary concern was to strengthen its military, presumably to the point where it could resume its isolation. With new guns came an old tradition: band music. The Dutch and the French both had a hand in instructing early Japanese military bands. In 1871, Irish bandmaster John William Fenton was appointed the Japanese army's music instructor. Fenton, who taught both soldiers and court musicians, is remembered as the father of band music in Japan. Over the years, English, French and German band instructors taught an entire generation of Japanese students. The popularity of military music spilled into schools, businesses, and factories, which formed their own wind bands.

The Westernization of Japan spread to the education system with the institution of a universal education requirement in 1872, which reached music in 1879 when a Music Investigation Committee was formed, led by Shūji Izawa, a Japanese educator who had studied in the United States, including for a short time at Harvard University. Though it was easy enough to organize lessons in piano, organ, violin, *koto*, and *kokyū*, Izawa found little material with which to prepare a primary school curriculum. An entirely new body of song had to be created. Izawa called upon his former teacher in Boston, Luther Whiting Mason, to visit Japan as one of many foreign advisers. Together Mason and Izawa produced a book of songs, most of which were Western melodies with Japanese texts. Izawa would later be criticized for his overemphasis on Western melodies and harmonies, but he had laid a foundation for the Westernization of music in Japan. From a young age, Japanese children were exposed to Western songs and hymns, and learned to read music in Western notation. Though Western music was initially regarded by the public with bewilderment, it was not long before the streets of Japan were filled with the strains of Handel, Beethoven, and Wagner.

Having established a curriculum for primary and secondary schools, in 1887 the Music Investigation Committee was recast as the Tokyo Music School, which served as the primary conduit through which Western music entered the country. The dominant musical power at this time was Germany. Most of the instructors and composers who came to work in Japan were German or Austrian; promising Japanese students of the day

studied abroad in cities such as Vienna, Leipzig, and Berlin. Visiting German composers kept their absorption of traditional Japanese music to a minimum, viewing it as overstepping the bounds of their duties. The few who sought to combine Western and Japanese music did not necessarily find their work welcomed by Japanese musicians. Klaus Pringsheim, who offered his Concerto for Orchestra in C Major as an example of how to effectively use tonal Japanese material, found himself embroiled in a debate over the future of Japanese composition. More accepted were the German composers who only nominally used Japanese melodies. Japan's national anthem *Kimigayo* is essentially a collaboration between Japanese composer Akimori Hayashi, who wrote the melody, and Austrian composer Franz Eckert, who provided its harmonization. Because Hayashi was a pupil of Fenton, he modeled the melody after Western hymns.

The strong bias in favor of German music began to wane in the 20th century. Through a series of musical exchanges, Japanese composers became acquainted with avant-garde French music. Thanks to Tomojirō Ikenouchi, who studied in France and brought back music and educational systems, Japanese musicians discovered the music of Debussy and Ravel, noting the common appreciation of instrumental colors and use of the pentatonic scale. On the other hand, with the exception of Hindemith, contemporary German music was largely ignored.

For several decades, Western-influenced Japanese music flourished without much government interference. Between the two world wars, however, the music world witnessed a revival of the not-so-invisible hand of the government. Officials encouraged music written in a "Japanese style," a phrase that referred not to traditional Japanese music but to the new, Westernized style. Many Japanese composers protested, arguing that such Japanese music could not be considered mature, given its brief history. The government sought extravagant, ostentatious symphonic music, often with a hint of Japanese folk music. The serious debate that had previously taken place over a truly Japanese approach to Western composition was now forgotten.

German music continued to thrive in Japan in the years leading up to World War II, especially as Japan drew closer to Nazi Germany. In 1937, the Japan-Germany Labor Exchange program organized a concert in Tokyo of works by German composers, as well as a concert in Karlsruhe of works by Japanese composers. *Gunka* (patriotic and military) songs were broadcast on the radio, and an increasing number of Japanese works were performed in Japan. With new scores, recordings, and popular songs heavily regulated, many who spoke out against these government actions were arrested. Musicians had to apply for a license in order to continue working, and all musical organizations were

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*The outcome of World War II would cause Japanese musicians to question the value of their culture, and it was not until the 1950s that Japanese traditional music reaffirmed itself as a proud part of Japan's national identity.*

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replaced by a single group, the Association for the Advancement of the Imperial Way.

Between 1853 and 1945, Japan advanced rapidly in its adoption of Western music. Not only were foreign instructors brought on board, but an entire education system was instituted, with the teaching of Western music as a key component. A primary theme throughout this period was the perceived incompatibility of Japanese and Western music. While superficial adaptations such as Western harmonizations of Japanese melodies were accepted, deeper approaches were often regarded with suspicion. The restrictions set forth by the Japanese government in the years leading up to World War II tried to bring the music full circle, from military music in the 1860s to military music in the 1930s and '40s. The outcome of World War II caused Japanese musicians to question the value of their culture. Only in the 1950s did Japanese traditional music finally begin to reaffirm itself as a proud part of Japan's national identity.

*A biography of Alex Shiozaki is on p. 63.*

# Acknowledgments

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A special thanks to Kazumi Minoguchi, programming director of Suntory Hall, Tokyo, for her incredible help in suggesting composers, in locating problematic composers or scores, in dealing with websites written only in Japanese, and in general getting me past many unexpected hurdles.

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To Kristina Reiko Cooper, for making available a copy of her grandfather Tomojirō Ikenouchi's *Ballade sur un air Japonais ancien*.

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To Aki Takahashi, for her help in locating scores for the tangos; to Quartet Excelsior for providing provisional materials for Hiroaki Kobayashi's String Quartet.

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# FOCUS! 2015: Program I

Nippon Gendai Ongaku – Japanese Music Since 1945

Friday, January 23, 2015, at 8pm • Peter Jay Sharp Theater

New Juilliard Ensemble

Joel Sachs, founding director and conductor

Robert Fleitz, piano

Christopher Dylan Herbert, baritone

Marco Lienhard, shakuhachi

MISATO MOCHIZUKI    *La chambre claire* (1999)\*  
(b. 1969)

TOSHIO HOSOKAWA    *Voyage X – Nozarashi* (2009)\*\*  
(b. 1955)                      Mr. Lienhard

SOMEI SATOH            *The Last Song* (2005)  
(b. 1947)                      Mr. Herbert

## *Intermission*

MICHIO MAMIYA        Piano Concerto IV, “Scenes of an Unborn Opera” (1997)•  
(b. 1929)                      “Kessho” (“writing in blood”) [Allegro non troppo]  
   Dialogue [like a cadenza]  
   Eyes (or Riddles) [Andante]  
   Interment [Grave]  
   Mr. Fleitz

AKIRA NISHIMURA     *Orgone* (2005)\*\*  
(b. 1953)

\* U.S. premiere

\*\* Western Hemisphere premiere

• First performance outside Japan

# Notes on Program I

By Joel Sachs

## Misato Mochizuki: *La chambre claire* (1999)

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*“What is perspective and relief in the visual realm is here translated through timbres, dynamic differentiation, and the stratification of tempi.”*

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Misato Mochizuki (b. Tokyo, 1969) has long been active in Europe and Japan. After receiving a master's in composition at the National University of Fine Arts and Music, Tokyo, and first prize for composition at the Paris Conservatory, she entered the composition and computer music program at IRCAM (Paris). Now professor of “artistic disciplines” at the Meiji Gakuin University, Tokyo, she has also taught in France, Germany, Holland, and Japan. From 2011 to 2013 she was composer-in-residence at the Besançon festival. Her music, published by Breitkopf & Härtel, has been performed at international festivals in Austria, Italy, and her home country, and has won major awards in Belgium, Germany, Holland, and Japan, including the 2005 Otaka Prize for the best symphonic world premiere in Japan. Other honors include portrait concerts at Tokyo's Suntory Hall and at the Paris Autumn festival, as well as a performance at the Louvre of her score for a silent film. Ms. Mochizuki writes a quarterly column about music, culture, and the role of the composer in society for Japan's most widely read daily paper, *Yomiuri Shimbun*. She says that her music reflects her own combination of Occidental tradition and the Asiatic sense of breathing.

*La chambre claire (The Luminous Room)* was commissioned by the Berlin Music Biennale and premiered at the Berlin Philharmonie by Klangforum Wien. Tonight's performance is its Western Hemisphere premiere. Ms. Mochizuki writes:

This piece is based on a book about photography, *La chambre claire*, by Roland Barthes. For Barthes, photographs that ‘talk to’ our imagination contain a duality which he calls *studium* and *punctum*. *Studium*, defined as spatiality and extension, refers to ‘concentration on something, without a specific focus, a form of general interest.’ *Punctum*, whose meanings include piercing, a small opening, incision, or riskiness, introduces chance and the unexpected within the phenomenon of *studium*. My intention was to playfully work with this duality, as a cry in the midst of silence, doing so by using concepts borrowed from photography: the unlimited reproduction of a fleeting moment and the idea of a panorama that comes to life through the influence of light... What is perspective and relief in the visual realm, is here translated, through timbres, dynamic differentiation, and the stratification of tempi.

(Adapted from a statement by Ms. Mochizuki.)

## Toshio Hosokawa: *Voyage X – Nozarashi* (2009)

After initial training in piano and composition in Tokyo, Toshio Hosokawa (b. Hiroshima, 1955) went to Germany in 1976 to study composition

with Isang Yun and Klaus Huber. In 1980, he participated in the Summer Courses for New Music at Darmstadt; 10 years later he became a regular tutor. A continuing stream of commissions started early, as did major awards, beginning with first prize in the composition competition for the 100th anniversary of the Berlin Philharmonic in 1982. From 1989 to 1998, he was artistic director and organizer of the Akiyoshidai International Contemporary Music Seminar and Festival in Yamaguchi. He subsequently became composer-in-residence at the Tokyo Symphony Orchestra. Since 2001, he has also been artistic director of the Takefu International Music Festival. In 2004 Mr. Hosokawa became permanent guest professor at the Tokyo College of Music; he continues to spend time in Europe, especially in Berlin. Hosokawa has been composer-in-residence at the Venice Biennale twice, at the International Summer Academy of the Mozarteum in Salzburg, the Lucerne Festival, Musica Viva (Munich), Klangspuren (Austria), Musica Nova Helsinki, Acanthes (France), and twice at Warsaw Autumn. His compositions, published by Schott Japan, include orchestral music, solo concertos, chamber music, film music, and works for traditional Japanese instruments. He lives in Nagano, near the west coast of Japan.

Mr. Hosokawa's feeling that his compositional process is instinctively associated with Zen Buddhism and its symbolic interpretation of nature can be identified in many of his works. *Voyage X – Nozarashi*, the latest in a series of compositions featuring different solo instruments with chamber orchestra, was commissioned by the Leipzig Bach Festival, where it was premiered in 2009 by Tadashi Tajima, shakuhachi, and Musik Fabrik, conducted by Ilan Volkov. Tonight is its Western Hemisphere premiere. Thinking about the commissioning of a Japanese composer for a Bach festival, Mr. Hosokawa contemplated the great distance between Bach's music and the non-European culture in which he grew up. For example, shakuhachi music, which originated during Bach's lifetime, has a totally different character because of its roots in the meditative tradition of Japanese Zen temples. The composer writes:

[The shakuhachi player] seeks, with his powerful breath, to extract single rich tones from the simple bamboo tube into which he has bored holes. In this kind of music, it is not the goal to produce a composition, but a music of the 'work and the self,' in which one hears the particular spiritual and bodily efforts mobilized toward the goal of the rich sound. For me it is the most meditative and spiritual music of Japan. If one conceives of the music of Bach as architecture built from multilayered polyphony, in which eternity resides, then shakuhachi music is the opposite. One can hear already in a single tone the sound of the whole cosmos. In this sound resides not eternity but the sadness and beauty of the past, the recognition that all things are formed, and all ultimately vanish.

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Mr. Hosokawa says that his encounter with Tadashi Tajima, the great shakuhachi master, provided the impetus for the piece. As in his other compositions entitled *Voyage*, *Nozarashi*'s solo instrument is "conceived as Man; the small orchestra dwells in the background like all-encompassing Nature and the Cosmos." In *Voyage X*, he has made a haiku of Bashō into the theme:

<i>Nozarashi wo</i>	Death on the moor!
<i>kokoro ni kaze no</i>	In my heart the wind,
<i>shimu mi kana</i>	Which pierces the body!

Hosokawa writes:

For Bashō a journey was a great theme. Here one perceives oneself like a dog, underway on the journey of life, gripped at the edge of death. The autumn wind presses deep into his body. Yes, heart and body are pierced by the wind. That means Man joins himself complete with nature. The wind and the "I" become one in the heart."

(Freely adapted from the composer's essay in German.)

### Somei Satoh: *The Last Song* (2005)

Somei Satoh (b. Sendai, northern Japan, 1947) grew up in an artistic family: his mother taught Japanese dance; his grandmother was a professor of the *sangen*, a Japanese stringed instrument. In this traditional environment the boy's musical experiences were entirely Asian until the age of 15. Several years later he began to teach himself the principles of Western music, in which he remains self-taught. After producing multimedia works in the 1960s, he founded Global Vision, a Tokyo multimedia festival with performances lasting up to 12 hours. In 1983, a scholarship from the Asian Cultural Council brought him to New York. Having found an especially strong constituency in the U.S. as a standard bearer of post-minimalism, he has heard his music played at Spoleto U.S.A., New Music America, Ravinia, Bang on a Can, Cabrillo, and Saratoga, as well as at major festivals in the U.K., Germany, France, Spain, and in the Pacific Basin. Awards include a Millennium Commission from the New York Philharmonic; the CD of his *Litania* was named the best record of 1988 by *The New York Times*. Mr. Satoh's music is published by Zen-On (Tokyo) and has been recorded on New Albion, Lovely Music, Mode, and Alm. *The Last Song* was commissioned by Mutable Music Productions and dedicated to Thomas Buckner, who gave its premiere with The Orchestra of the SEM Ensemble, conducted by Petr Kotik. It was performed again at Juilliard's 2006 FOCUS! festival. Mr. Satoh writes:

Do you know the most sacred song in Gagaku music?  
The song is called *Kami Asobi* (*God's pleasure*).  
The singers sing with the Gagaku orchestra.

Child: "Don't touch my frostbitten hands! Because it is very itchy!"  
When I read Walt Whitman's "Beginning My Studies,"  
I thought that this poem had the same feelings as *Kami Asobi*.  
God loves every child and their natural humor.

"Beginning My Studies" by Walt Whitman

Beginning my studies, the first step pleas'd me so much,  
The mere fact, consciousness — these forms — the power of motion,  
The least insect or animal — the senses — eyesight — love;  
The first step, I say, aw'd me and pleas'd me so much,  
I have hardly gone, and hardly wish'd to go, any farther,  
But stop and loiter all the time, to sing it in extatic songs.

**Michio Mamiya: Piano Concerto IV,  
"Scenes of an Unborn Opera" (1997)**

Michio Mamiya (b. Asahikawa, 1929), a contemporary of Tōru Takemitsu and Toshiro Mayuzumi, has not gotten comparable attention in the West. Although he composed from childhood, no formal training was possible until World War II ended. Soon he began taking composition lessons with the master teacher Tomojirō Ikenouchi (see Program III, p. 31), who later taught him at the Tokyo National University of Fine Arts and Music (1948–52), giving him the excellent compositional skills that won him a prize at the 1950 Mainichi Music Contest. He then began studying Japanese folk music, using some of the traditional tunes in his compositions, and in 1955 undertook field work, arranging some tunes as songs and writing for mixtures of traditional and Western instruments. A choral work using fragmentary quotations of instrumental and vocal folk music received both the government-sponsored Art Festival Prize and the Mainichi Music Prize. In 1963 Mamiya turned in another direction, involving himself with African music and jazz. He joined the faculty of the Tokyo National University of Fine Arts and Music and the Tōhō Gakuen College of Music, also teaching at the University of Western Ontario and Takasaki Junior College. His works, published by Ongaku-no-Tomo Sha and Zen-on, include musicals, music theater, incidental music, film scores, choral music, and chamber and solo music for Western and Japanese instruments. (Based on the article by Masakata Kanazawa and Tatsuhiko Itoh in *The New Grove Dictionary of Music and Musicians*.)

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*As in Mamiya's previous piano concerto, the soloist frequently contradicts the orchestra with jagged, almost manic, outbursts.*

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The Piano Concerto IV was commissioned by the Tokyo Sinfonietta, which premiered it in the spring of 1997 in Tokyo, with Ichiro Nodaira, pianist, and the composer conducting. After some revisions, the new version was re-premiered by the same artists the following fall in Shizuoka City. Tonight's performance is its third, and the first outside Japan. The titles of the movements suggest the nature of the "unborn opera": "Writing in

Blood," "Dialogue," "Eyes (or Riddles)," and "Interment." As in Mamiya's previous piano concerto, the soloist frequently contradicts the orchestra with jagged, almost manic, outbursts.

### Akira Nishimura: *Orgone* (2005)

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*"The title Orgone derives from the word orgasm. In composing the piece, I hoped to transcribe the 'orgasm' of nature, imagining that such energy existed. I was half serious, half kidding."*

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At the Tokyo National University of Fine Arts and Music, Akira Nishimura (b. Osaka, 1953) studied composition, Asian traditional music, religion, aesthetics, cosmology, and the heterophonic concept, all of which shaped his musical language. His many awards include a grand prize for composition at the Queen Elisabeth of Belgium International Music Competition, the Luigi Dallapiccola Composition Award (Milan), the Otaka prize, the Suntory Music Award, and the selection of his music for three ISCM World Music Days. Mr. Nishimura has been composer-in-residence of the Orchestra-Ensemble Kanazawa and the Tokyo Symphony Orchestra, composer-in-residence of the Yamagata Symphony, and music director of the Izumi Sinfonietta (Osaka) and the Kusatsu International Summer Music Academy and Festival. Commissions from leading ensembles, including the Arditti and Kronos quartets, have been performed at major music festivals worldwide. Nishimura's many compositions — for orchestra, soloists, chamber ensembles, and Japanese instruments — are published by Zen-On and have been recorded frequently. He is a professor at the Tokyo College of Music.

*Orgone* was commissioned by Norway's Ultima festival, where the ensemble Bit 20, conducted by Yasuo Shinozaki, gave its premiere in 2005. Tonight's performance is the Western Hemisphere premiere. Mr. Nishimura writes:

It rather deviates from my other pieces in that it has dance-music characteristics. Although it maintains 8/8 meter throughout, the point of accent inside the bars metamorphoses like a spell. 'Orgone' in the title means a fundamental energy of life (suggestive of Oriental 'qi'), which was reported to have been discovered by the Jewish psychiatrist Wilhelm Reich (1897-1957) at the University of Oslo in 1939 during his exile in Norway from Nazi Germany. [He said that] he captured energy as an irradiation of a violently moving blue light, and that the energy was eccentrically located or permeated in nature and human bodies, that if we could control it to accumulate and irradiate it, everyone could attain sexual bliss, and that it would be possible to have the same kind of influence on the natural world. He became a laughingstock in the academic world and the media. An interesting tale indeed. The title *Orgone* derives from the word orgasm. In composing the piece, I hoped to transcribe the 'orgasm' of nature, imagining that such energy existed. I was half serious, half kidding.

# Meet the Artists

## Robert Fleitz, piano

Robert Fleitz's repertoire combines bold works by living composers with rare corners of the standard repertory. He has premiered dozens of works, and performed with ensembles around the country, including the Tampa Bay Symphony, Imperial Symphony, and New Juilliard Ensemble. Passionate about drawing new audiences and empowering young musicians, he has helped organize arts outreach trips to New Orleans and Tanzania. Mr. Fleitz was born in Lakeland, Fla., where his father taught him piano from age 4. He now studies with Julian Martin at The Juilliard School.



- *Louis and Minna Burle Scholarship*
- *Irvin Freundlich Memorial Scholarship*
- *Teo Macero Scholarship*

## Christopher Dylan Herbert, baritone

Grammy-nominated baritone Christopher Dylan Herbert, a native New Yorker, is a C.V. Starr Doctoral Fellow at The Juilliard School, where he studies with Robert C. White Jr. This season Mr. Herbert tours extensively with his ensemble New York Polyphony and solos with the American Classical Orchestra and the Choir of Trinity Wall Street. Last season he reprised the role of Paul Watson in *The War Reporter* at the Prototype Festival and remounted *Winterize* – an outdoor adaptation of *Winterreise* for baritone and transistor radios. Mr. Herbert has performed at Avery Fisher Hall, Brooklyn Academy of Music, Tanglewood, Opera Theatre of Saint Louis, Wolf Trap, and Central City Opera, and has won awards from the Sullivan Foundation, the Gérard Souzay Competition, and the Kurt Weill Foundation. He holds a B.A. in music from Yale University and an M.A. in Middle Eastern studies from Harvard University.



- *C.V. Starr Doctoral Fellow*

## Marco Lienhard, shakuhachi

Marco Lienhard was born in Switzerland and moved to Japan at 18. From 1981 to 1998 he was a member of taiko drumming group Ondekoza (famed for running marathons and playing taiko at the finish line) and mastered the taiko, the fue (a type of Japanese flute), the Noh theater flute and, as a student of Katsuya Yokoyama, the shakuhachi. In 1995, Mr. Lienhard was shakuhachi soloist for the New York City Opera's premiere of Toshiro Mayuzumi's *Kinkakuji*. He is currently the director of New York-based Taikoza (taiko, shakuhachi, and dance ensemble) and East Winds Ensemble (shakuhachi, koto, shamisen, and piano). His performing and teaching career extends to Argentina, Brazil, Uruguay, Italy, Switzerland, Canada, and the U.S. He has appeared at Carnegie Hall, Suntory Hall, Osaka Festival Hall, and Madison Square Garden. Mr. Lienhard has also composed for and recorded on shakuhachi, taiko, and fue. His music can be heard on iTunes and the Nintendo Wii game *Red Steel*. See [MarcoLienhard.com](http://MarcoLienhard.com) and [Taikoza.com](http://Taikoza.com) for more information.





## Joel Sachs

As co-director of the internationally acclaimed new-music ensemble Continuum, Joel Sachs has appeared in hundreds of performances nationally and throughout Europe, Asia, and Latin America. He also has conducted orchestras and ensembles in Austria, China, El Salvador, Germany, Iceland, Mexico, Mongolia, Poland, Switzerland, and Ukraine, and held new-music residencies in Berlin, London, Salzburg, Curitiba (Brazil), Helsinki, and the Banff Centre (Canada). Highlights have included conducting, in Jakarta, a full staging of Tony Prabowo's opera *The King's Witch* — originally composed for and premiered by the New Juilliard Ensemble — and, in Shanghai, the Chinese premiere of Ives's Symphony No. 3. An active pianist, he has given many performances of John Cage's *Sonatas and Interludes* for prepared piano — which he will play again in April at King's College Chapel, Cambridge University — and mixed recitals, including a Beethoven and Hummel program in France. In 2012–13 he conducted the Artur Rubinstein Philharmonic in Łódź, Poland; the Mongolian State Philharmonic in Ulaan Baatar; and returned for the third time to conduct São Paulo's contemporary chamber orchestra Camerata Aberta. In 2014 he made his ninth trip to Mongolia for the Roaring Hooves festival, which tours the desert and countryside; he also returned to Banff. His recordings appear on Advance, CRI, Naxos, New Albion, Nonesuch, and TNC.

Dr. Sachs founded the New Juilliard Ensemble in 1993, created and directs the school's annual FOCUS! festival, is artistic director of Juilliard's concerts at MoMA, and teaches music history and new-music performance. His biography of Henry Cowell was published by Oxford University Press in 2012. A graduate of Harvard College with a Ph.D. from Columbia University, he received Columbia's Alice M. Ditson award to a conductor for service to American music; honorary membership in Phi Beta Kappa at Harvard for his support of new music; and Poland's national arts medal for his service to Polish music.

# New Juilliard Ensemble

The New Juilliard Ensemble, led by founding director Joel Sachs, celebrates today's diverse music from all over the world, focusing primarily on the last decade. Its members, all current Juilliard students, are volunteers admitted by audition. The name was adapted from the Juilliard Ensemble, an unofficial student group of the 1960s. It is modeled on new-music chamber orchestras common in Europe that cultivate a repertory for chamber orchestra that is not well known in the United States. N.J.E. brings such works to New York, presents American compositions for similar ensembles, and has commissioned numerous pieces. Although its primary goal is to train performers, it offers opportunities for Juilliard's composition students through an annual audition from which one or two composers are selected to write for the group.

Now in its 22nd season, N.J.E. has premiered nearly 100 compositions by composers all over the world. It appears regularly at MoMA's Summergarden and has been featured four times at the Lincoln Center Festival. Having collaborated regularly with Carnegie Hall's regional festivals, it partnered with Carnegie Hall again in November 2014 for UBUNTU, a celebration of South Africa. In 2008 members of N.J.E. joined players of the Lucerne Festival Academy Ensemble with conductor Pierre Boulez for performances at the FOCUS! festival — which celebrated composer Elliott Carter's 100th year — and the Lucerne Festival. N.J.E. has also performed in France, Germany, Israel, Japan, Poland, Russia, the U.K., and in several venues in the U.S. outside New York. In addition to playing very new music, the ensemble also plays older works and 20th-century classics in the concerts that open the annual FOCUS! festival. In September, 2013, N.J.E. gave the first performances outside the U.K. of new works by Judith Weir and Magnus Lindberg, commissioned jointly by the Royal Philharmonic Society and the Britten-Pears Foundation to celebrate the Society's bicentennial and the centenary of Benjamin Britten. The N.J.E. recording of Virko Baley's Violin Concerto, with violinist Tom Chiu, can be found on the TNC label (TNCmusic.net). In 2004 a group of New Juilliard Ensemble players and their counterparts from the Manson Ensemble of London's Royal Academy of Music joined to perform music by three composition students from each school and by Anton Webern. The repertory for that project was recorded for the Academy's own label. N.J.E. will give its final concert of the 2014-15 season on April 10 at Alice Tully Hall, with three world premieres.

# New Juilliard Ensemble – FOCUS!

Friday, January 23, 2015, at 8pm

Joel Sachs,  
Founding Director and  
Conductor

Matthew R. Wolford,  
Manager

**MOCHIZUKI**  
*La chambre claire*

**Violin**  
Karen Cueva  
Julia Choi

**Viola**  
Alexander Knecht

**Cello**  
Sarah Gans

**Double Bass**  
Michael Chiarello

**Flute/Piccolo**  
Tyler Menzel

**Oboe**  
Emily Beare

**Clarinet/Bass Clarinet**  
Miao Zhao

**E-flat Clarinet**  
Zachary Manzi

**Bassoon**  
Joseph Lavarias

**French Horn**  
Emily Schaefer

**Trumpet**  
Brian Olson

**Trombone**  
Ricardo Mollá Albero

**Percussion**  
Tony Guarino  
Sae Hashimoto

**HOSOKAWA**  
*Voyage X – Nozarashi*

**Shakuhachi**  
Marco Lienhard

**Violin**  
Johnna Wu  
Isabel Ong

**Viola**  
leong Cheng Katy Ho

**Cello**  
Issei Herr

**Double Bass**  
Yi Hsuan Annabel Chiu

**Flute/Piccolo**  
Stephanie Kwak

**Oboe**  
Liam Boisset

**Clarinet**  
Andrew O'Donnell  
Shen Liu

**Bass Clarinet**  
Shen Liu

**Bassoon**  
Joseph P. Cannella

**French Horn**  
Joseph Betts

**Trumpet**  
Maximilian Morel

**Bass Trombone**  
Matt Winter

**Tuba**  
Péter Blága

**Percussion**  
Jake Darnell  
Taylor Hampton

**Harp**  
Emily Levin

**SATOH***The Last Song***Baritone**

Christopher Dylan Herbert

**Violin**Jocelyn Zhu  
Johnna Wu  
Alexandrina Boyanova  
Allison Mase**Viola**leong Cheng Katy Ho  
Stephanie Block**Cello**Yan Levionnois  
Issei Herr**Double Bass**Yi Hsuan Annabel Chiu  
Jack McGuire**Percussion**Ethan Ahmad  
Taylor Hampton**Harp**

Emily Levin

**MAMIYA****Piano Concerto IV****Solo Piano**

Robert Fleitz

**Violin**Johnna Wu  
Jocelyn Zhu  
Isabel Ong  
Allison Mase**Viola**leong Cheng Katy Ho  
Stephanie Block**Cello**Yan Levionnois  
Issei Herr**Double Bass**

Yi Hsuan Annabel Chiu

**Piccolo**

Jake Chabot

**Flute**Stephanie Kwak  
Jake Chabot**Oboe**

Harrison Linsey

**Clarinet**Andrew O'Donnell  
Shen Liu**Bass Clarinet**

Shen Liu

**Bassoon**

Joshua Sechan

**French Horn**

Kaci Cummings

**Trumpet**

Maximilian Morel

**Trombone**

John E. Elizondo

**Tuba**

Péter Blága

**Percussion**

Jake Darnell

**NISHIMURA****Orgone****Violin**Karen Cueva  
Julia Choi**Viola**

Alexander Knecht

**Cello**

Sarah Gans

**Double Bass**

Michael Chiarello

**Flute/Piccolo**

Tyler Menzel

**Oboe**

Mitchell Kuhn

**Clarinet**

Miao Zhao

**Bassoon**

Joseph P. Cannella

**French Horn**

Emily Schaefer

**Trumpet**

Brian Olson

**Trombone**

Ricardo Mollá Albero

**Percussion**Tony Guarino  
Sae Hashimoto**Piano**

Francisco Montero

# FOCUS! 2015: Program II

Nippon Gendai Ongaku – Japanese Music Since 1945

Monday, January 26, 2015, at 8pm • Peter Jay Sharp Theater

TŌRU TAKEMITSU  
(1930-1996)

*Paths* (1994)  
**Sam Jones, trumpet**

KEIKO FUJIE  
(b. 1963)

Three Pieces for Clarinet (1985)<sup>§</sup>  
**Miao Zhao, clarinet**

HIROAKI KOBAYASHI  
(b. 1973)

String Quartet (2009)<sup>•</sup>  
**Hannah Ji and Natsuki Kumagai, violins**  
**Andrew Gonzalez, viola**  
**Chris Irvine (guest), cello**

TAKASHI TOKUNAGA  
(b. 1973)

*Time Sisters* (2013)<sup>•</sup>  
**Emily Levin and Marion Ravot, harps**

*Intermission*

ATSUHIKO GONDAI  
(b. 1965)

*La soledad sonora* (2010)<sup>•</sup>  
"La soledad sonora" ("The sonorous solitude")  
Intermezzo  
"Détente, cierzo muerto" ("Cease, dead cold wind!")  
**Bokyung Byun, guitar**

KEIKO HARADA  
(b. 1968)

*Third Ear Deaf I* (2001)<sup>+</sup>  
**Julia Glenn, violin**  
**Stephanie Kwak, bass flute**

AKIKO USHIJIMA  
(b. 1980)

*Mare Serenitatis* (2011),  
for piano and electronics<sup>+</sup>  
**Tomer Gewirtzman, piano**

AKIKO YAMANE  
(b. Osaka, 1982)

*Plastic Babys* (2011)<sup>•</sup>  
**Johnna Wu, violin**  
**Alexander Knecht, viola**  
**Martha Mingle, piano**

- *First performance outside Japan*
- + *First performance outside Europe*
- § *Premiere status unknown*

# Notes on Program II

By Joel Sachs

## Tōru Takemitsu: *Paths* (1994)

Although Tōru Takemitsu (b. Tokyo, 1930 – d. Tokyo, 1996), Japan's best-known composer, was born in Tokyo, he lived in China until his family returned to Japan in 1938. Oddly, conscription into the army (at age 14) first brought him into contact with Western music when an officer played a recording of a French popular song for some new soldiers. After the war, a job on an American military base facilitated his hearing Western music on the Armed Forces Network. Soon Takemitsu decided to become a composer, but apart from some early training with Yasuji Kiyose he was self-educated. French music, in particular Debussy and Messiaen, soon made a deep impression on him, and their influence could quickly be heard in Takemitsu's music. Although his early compositions did not find success, they impressed writer Kuniharu Akiyama and composer Joji Yuasa (see Program III, p. 38), who became his good friends. In 1951, the trio co-founded the Experimental Workshop, dedicated to creating mixed-media works. Takemitsu soon turned to the burgeoning and colorful world of electronic music, graphic notation, multimedia concepts, and novel performance techniques as his widening interests gave him greater independence from Debussy's and Messiaen's styles. One of his celebrated works of the 1950s, *Water Music*, is a tape piece using only the sounds of water flowing.

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*Polish composer Witold Lutosławski told Takemitsu that "contemporary composers ought to take melody more seriously and that we must be unstinting in our efforts to create a new melody."*

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On a 1964 trip to Hawaii a new friend, John Cage, awakened him to the Japanese tradition. He began to write for Japanese instruments, showing an unusual ability to utilize them in a Western context. *November Steps* (1967), a New York Philharmonic commission employing the biwa and shakuhachi as solo instruments, brought him worldwide renown. In subsequent works, he explored the contrasts and the meeting points between Western and Japanese instruments.

In the 1980s Takemitsu became an international figure whose extremely refined style engaged the general listener while interesting the specialist. He won innumerable prizes and traveled frequently to festivals and for guest lectureships, especially in the United States, receiving honorary membership in national academies including the American Institute of Arts and Letters. The idea of composing an opera attracted him, but his battle with cancer made such a project impossible. He died in Tokyo in 1996. In addition to a seemingly endless list of orchestra, chamber, solo, and vocal pieces, he produced more than 90 film scores and many pieces for radio. His works are published by Schott.

*Paths* was first performed by the Swedish trumpet virtuoso Håkan Hardenberger in *Hommage à Witold Lutosławski*, a concert at the 1994 Warsaw Autumn festival commemorating the great Polish composer's death only half a year earlier. Mr. Takemitsu wrote:

*Paths* for solo trumpet is a fanfare mourning the death of Witold Lutoslawski, composed not long after I received the news of his passing. In the spring of 1992 when I met Lutoslawski in Warsaw, he told me something that I have not forgotten. He said that we contemporary composers ought to take melody more seriously and that we must be unstinting in our efforts to create a new melody. In *Paths* a simple melodic motif makes its way like a garden path through subtle changes in scenery. — This work was dedicated to Håkan Hardenberger.

### **Keiko Fujiie: Three Pieces for Clarinet (1985)**

Keiko Fujiie (b. Kyoto, 1963), who received her undergraduate and graduate degrees from the Tokyo National University of Fine Arts and Music, has twice won the coveted Otaka Prize for the year's outstanding composition; she also was given the Kenzo Nakajima Award in 1996 for her monologue opera *Nina de Cera*. Support from the Asian Cultural Council made possible a residency in New York for several months in 1992-93. She returned in 1998 to premiere *In Their Shoes*, a music and dance collaboration. In 1998-99 she served as composer-in-residence for Orchestra Ensemble Kanazawa. Two of her many commissions are *Academic Festival Overture*, for the 100th anniversary of Kyoto University, and the double concerto *Kyoto: Reverberation*, written to celebrate the Kyoto Protocol Treaty (1997). She has become well known for her guitar music, written largely for the renowned virtuoso Kazuhito Yamashita, her husband. Ms. Fujiie has made three CDs with the Kazuhito Yamashita Family Quintet and has been invited with them to many music festivals in Europe. She also has composed for orchestra, chorus, chamber groups, the stage, and for Gagaku, the characteristic instrumental ensemble for ancient Japanese court music. No information about her *Three Pieces for Clarinet* has been located. Her music can be obtained through her website, [homepage3.nifty.com/fujiie/](http://homepage3.nifty.com/fujiie/).

### **Hiroaki Kobayashi: String Quartet (2009)**

Hiroaki Kobayashi (b. Yamanishi Prefecture, 1999) completed graduate school at the Toho Gakuen College of Music, specializing in composition under the tutelage of Masao Endo and Akio Yasuraoka. In 1998 he won second prize in the Japan Music Competition. The next year he submitted a composition to the UNESCO International Rostrum of Composers. He belongs to the composers' group Chronoi Protoi. In 2000 he received the Japan Symphony Foundation's composition award and its Encouragement Award. His latest piece is a piano duo. Further information is unavailable.

He writes of his quartet:

In this composition, I tried to express the image of making each player's unique and virtuosic vibrations the nucleus from which the sound image opens onto various discourses. The vibrations of each player, who are individual units, propagate to all the other musicians, and that aggregated interaction opens the way to a new place, while sometimes causing the sound image to renew itself from within and then decay. Also, specific tones are provided as signs or indicators in order to coalesce the musical discourse that is expanding in all directions. Those indicators cause various changes in the roles of various discourses of each player's gathering and separating. Finally they become a target point that must be gone after.

(All information from *Chronoi Protoi*, a CD recorded by Quartet Excelsior, Tokyo.)

### Takashi Tokunaga: *Time Sisters* (2013)

Takashi Tokunaga (b. Hiroshima, 1972) entered the department of education of Hiroshima University at the age of 20, studying composition with Masaaki Hayakawa and Tomoyuki Hisatome. After graduating, he earned a master's degree in music education and then began a non-degree course at Tokyo University of Fine Arts and Music, completing the program in 2000 as a composition student of Teruyuki Noda. Mr. Tokunaga also has participated in European and Japanese composition seminars and workshops with Franco Donatoni, Giacomo Manzoni, Gabriele Manca, and Maurizio Pisati, among others. He is now an associate professor at Hiroshima University. In 2005 he won the Takefu composition award. He is a member of the composer's group Chronoi Protoi, which was awarded Suntory's Keizo Saji prize in 2009. He writes:

*Time Sisters* [which, like all his music, is self-published] was composed for Farfalle, a harp duo comprising the sisters Takayo Matsumura and Yuri Matsumura, and is based on their relationship. The older sister is a little timid and dependent; the younger one is tough and independent. Accordingly, this piece contains various chases, gaps, synchronizings, and so on. Of course, the important matter was to extract a musical essence from their relationship, not to show their exchanges. In the end, the focus of the piece is a variety of multi-temporal situations.

Tonight's performance is the first outside Japan.

Atsuhiko Gondai: *La soledad sonora* (*The sonorous solitude*) (2010)

Atsuhiko Gondai (b. Tokyo, 1965) studied composition at Tōhō Gakuen School of Music, and, from 1990 to 1992, at the Freiburg Conservatory as a DAAD (German Academic Exchange Commission) scholar. From 1993 to 1995 he lived in Paris as a researcher in the Japanese government's Overseas Study Program for Artists and as a student of computer music at IRCAM. Gondai's teachers have been, for composition, Yasuo Sueyoshi, Klaus Huber and Salvatore Sciarrino; for computer music, Philippe Manoury; and, for organ, Zsigmond Szathmary. He has won numerous prizes and awards in Europe and Japan. Mr. Gondai concerns himself with the cultural dialog between Europe and Asia, especially the intersection of Buddhist and Catholic religious music, about which he has conducted research and collaborated with Buddhist priestly Shomyo chanters. Also active as a concert producer, he involves himself in collaborative projects with filmmakers, dancers, choreographers, and architects. In 1999 he released *Ritratto Rosa*, the first CD of his works. His music is published by Chester, London. Currently based in Kanazawa and Paris, he has also served as an artist-in-residence in New Zealand and Norway.

*La soledad sonora* was composed for guitarist Kaori Muraji. Mr. Gondai says that the image of sonorous solitude led him to the poem "Cántico espiritual" ("The Spiritual Song") by the Spanish mystic San Juan de la Cruz, "a poem by a poet who heads to the sole burning light of his heart in suffering and darkness. This music was born from the following section of the poem; the three chapters were led by it."

"The tranquil night at the time of the rising dawn,  
silent night  
silent music  
the sounding solitude"

Chapter 1 ("The silent night")

"This music which gradually rises from this lonely silent horizon,"

Chapter 2 (Interlude)

"repeating goes back and forth, like serene waves, gradually  
spreads the lonely ripples,"

Chapter 3 ("Arrest, dead north wind")

"and at last, the deadening north wind has been blocked, bringing  
in the south wind of love.

Then, a sweet fragrance lingers; you will be able to see the sole light  
burning in that heart through blooming flowers."

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*A poem by the  
Spanish mystic  
San Juan de  
la Cruz inspired  
Atsuhiko  
Gondai's guitar  
piece, La  
soledad sonora.*

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Keiko Harada: *Third Ear Deaf I* (2001)

At Tōhō Gakuen Music College Keiko Harada (b. Tokyo, 1968) studied piano, chamber music, conducting, and composition with Kenkyū-ka Katei, Akira Miyoshi (see Program VI, p. 60), and Michio Mamiya (see Program I, p. 13). In postgraduate international seminars she worked with Brian Ferneyhough and, for chamber music, György Kurtág. Many of her works were commissioned by leading festivals, ensembles, or soloists in Japan and abroad, including Ensemble Modern, NHK Symphony Orchestra, cellist Yo-Yo Ma, clarinetist Takashi Yamane, flutist Carin Levine, and many others. Portrait concerts have taken place in Belgium, Germany, Italy, and Japan. In recent years she has collaborated frequently with choreographers, theater directors, and filmmakers, and helped create numerous educational projects. Her many awards include the Otaka Prize and grants for international activities from the Japanese government and foundations, and from the Asian Cultural Council, which brought her to New York in 2002. She is currently associate professor of composition at Tokyo College of Music and teaches at Tōhō Gakuen College of Music and the National Fine Arts University, Tokyo. Her music is published by Zen-On (Tokyo), Tokyo Concerts Inc., and Edition Wunn (Germany). Portrait CDs have been released on FONTEC (Japan) and Cypres (Belgium). Ms. Harada spends about two-thirds of every year in Japan, the rest in Germany and traveling.

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*“Composing for me is hearing the future. That ‘third ear’ in me, which actually does not exist, brings me a sense of unlimited perspective moving freely.”*

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*Third Ear Deaf I* was commissioned for flutist Carin Levine and violinist David Albermann, who premiered it in 2001 in Mainz. Ms. Harada writes:

Composing for me is hearing the future. That ‘third ear’ in me, which actually does not exist, brings me a sense of unlimited perspective moving freely. Since 1990, I have chosen to create music in which the human performers can, of their own volition, make full use of their ability to listen. What led me to that was my encounter with superb performing artists, when I got an idea of the various changes in the inner states of the performers during performance and the possibilities these imply. By ‘inner states’ I do not mean emotions, but rather the practical techniques essential to performance: ways of counting, breathing, listening to sound and so forth.

I also tried, in *Third Ear Deaf I*, to create variations of the concentration of performers’ ears, which have to work well before a sound comes. I imagined various kinds of energies in action before the sound, which may realize unique continuities of music.

### Akiko Ushijima: *Mare Serenitatis* (2011)

After obtaining her first master's degree from Aichi Prefectural University of Fine Arts and Music, Akiko Ushijima (b. Aichi Prefecture, 1980) completed the master's program in composition at the Royal Conservatory of the Netherlands in The Hague, studying with Yannis Kyriakides and Peter Adriaansz. She is now an adjunct professor at the Aichi Prefectural University of Fine Arts and Music. Though she trained as a composer, Ms. Ushijima's artistic interests lie in expanding the boundaries of music by integrating visual and performance elements with it. Her works have won distinctions at the International Computer Music Association's conferences and two awards from the Japan Federation of Composers. They have been performed in the Netherlands, Germany, the U.S., Australia, and Japan, by Bang on a Can and Asko-Schönberg Ensemble, and leading soloists. She is self-published.

*Mare Serenitatis* (*Sea of Serenity*), for piano and electronics, was composed for pianist Gerard Bouwhuis in the spring of 2011, the time of Japan's calamitous Fukushima earthquake. Ms. Ushijima writes:

I remember that I got to know about the earthquake and resulting tsunami through the Internet. I could not contain myself during the composing. (Fortunately, Aichi Prefecture, where I was born, is located almost in the center of Japan; it has big cities such as Nagoya and Toyota, and it is far from Fukushima, where the earthquake happened.) I contemplated whether I could use the sound of the wave or not. Though the piece has nothing to do with the earthquake, it is something of a result of my thoughts about what I could do as a musician. *Mare Serenitatis* is the name of the sea-like area on the moon.

### Akiko Yamane: *Plastic Babys* (2011)

Akiko Yamane (b. Osaka, 1982) has had a variegated education, principally studying composition with Hinoharu Matsumoto at the Kyoto City University of Arts (2001-07), but also working with Younghui Pagh-Paan as an exchange student at the Bremen Conservatory, taking private composition lessons with video game composer Motoharu Kawashima and participating in numerous master classes in Japan and France. Her works have been performed in Tokyo, New York, Paris, and Bremen; she has been commissioned by the NHK Symphony Orchestra and other leading Japanese orchestras, and by many ensembles and soloists. Most of her compositions are for small chamber groups and soloists, using virtually every conventional instrument, some Japanese instruments, and less conventional ones such as the serpent, a precursor of the tuba in Europe. Wanting to move beyond the standard concert environment,

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*The composer says that in Plastic Babys "I try to create the texture of the arrogant, innocent, and cheerful power of destruction which small children have."*

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she and Motoharu Kawashima have been organizing “eX”, experimental music events in Tokyo. Ms. Yamane has received prizes almost every year since 2004.

*Plastic Babys* was first performed in Kyoto in 2011. Tonight’s performance is the first outside Japan. Ms. Yamane writes:

This work represents kitsch textures like pixilated images with a regular 8/8 beat through the whole piece. And the sound of the piece [as the title and its spelling indicate, draws upon the world of the] baby. I try to create the texture of the arrogant, innocent, and cheerful power of destruction which small children have. For example, I was inspired by Trevor Brown’s picture *Chemical Doll*. I was writing this piece under the specter of the radiation disaster in Japan. Many people were wearing masks. I think Brown’s picture’s texture relates to the Japanese taste for what we call ‘kawaii,’ which means the cuteness, and also the admirable aspect of immaturity. I try to create these childish textures with a sense of madness. I am pursuing ‘pop toxicity’ as my core expression.



MAMORU FUJIEDA      *Patterns of Plants – The Fifth Collection* (1996)<sup>§</sup>  
(b. 1955)              In four movements  
                             **James Kennerley, harpsichord**

JOJI YUASA              *Observations on Weather Forecasts* (1983)  
(b. 1929)              **Christopher Dylan Herbert, baritone**  
                             **Aaron Plourde, trumpet**

TOSHI ICHIYANAGI      *Fantasy for solo organ* (1992)<sup>§</sup>  
(b. 1933)              **Ryan Kennedy, organ**

\*\* *Western Hemisphere premiere*

• *First performance outside Japan*

§ *Premiere status unknown*

# Notes on Program III

By Joel Sachs

**Tomojirō Ikenouchi:** *Ballade sur un air Japonais ancien*  
(c. 1934 or earlier)

Although the theme of FOCUS! is Japanese music since 1945, it seemed appropriate to include something by the man who is widely credited with opening Japanese ears to the new music of early 20th-century France, and for bringing to Japan the rigorous French methods of teaching. Tomojirō Ikenouchi (b. Tokyo, 1906 – d. Tokyo, 1991), was the second son of Kyoshi Takahama, one of the most important and revered haiku poets of the late 19th century. Ikenouchi trained for Noh theater until his father decided instead to send him to Keiō University, at which the young man, apparently uninterested in attending classes, did singularly poorly. Ikenouchi opted for a musical career in the Western manner. His father acquiesced, but on condition that the boy obtain rigorous training in Paris. Ikenouchi thus became the first Japanese to study in Paris. Indeed, according to his granddaughter, the cellist Kristina Reiko Cooper (Juilliard D.M.A., 2001), he was the first Japanese to study anything in France. Japanese wishing an education abroad normally went to Germany in those days. A nine-month trip by boat got him to Paris. After some preparatory training he was admitted to the Paris Conservatory. Returning to Japan in 1933, he founded a new-music society and the following year presented a concert of his own compositions. From 1934 to 1936 he was back in Paris, completing his studies with distinction. Upon his final return to Japan he was quickly engaged by Nihon University in 1936 and became professor of composition at the Tokyo National University of Fine Arts and Music in 1947. A revered teacher, he was admitted to France's *Légion d'honneur* in 1962 and honored by the Japanese government in 1986. Ikenouchi died in 1991, having trained many of the finest Japanese composers. His own work is deeply indebted to French music. The *Ballade sur un air Japonais ancien* probably was written during his second sojourn in Paris, possibly before 1934. It is a good example of the prevalent approach to cultural fusion at that time, which aimed to Europeanize Japanese materials. (See Alex Shiozaki's introductory essay.) Yet Ikenouchi was certainly not divorced from Japanese culture: he also wrote haikus. (Based on writings by Kristina Reiko Cooper and Masakata Kamazawa in *Grove Music Online*.)

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*Ikenouchi's music is a good example of the prevalent approach to cultural fusion in 1930s Japan, which aimed to Europeanize Japanese materials.*

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**Mari Kimura:** *Gemini* (1993)

Violinist and composer Mari Kimura (b. Tokyo, 1962) says that her parents were married at the M.I.T. Chapel so she was “technically conceived in the U.S. My father studied architecture at M.I.T. and became a pioneer of solar energy in Japan, and I grew up in a solar house he built...” For her formal education as a violinist she received a B.A. from the Tōhō School, an M.M. from Boston University working under Roman Totenberg, and a D.M.A.

from Juilliard (1993), studying with Joseph Fuchs. “I don’t have a formal education in composition, but had a few years of private meetings in the early 1990s with Mario Davidovsky via the Columbia/Juilliard exchange, and studied computer music at Stanford. I also had taken more theory classes (French-style harmony classes) at the Tōhō School than required for instrumentalists.” Ms. Kimura has appeared as a soloist with major orchestras including the Tokyo Symphony, Tokyo Philharmonic, and Hamburg Symphony, and given important U.S. and Japanese premieres of pieces by leading composers such as Luciano Berio, Salvatore Sciarrino, John Adams, and Anders Hillborg. A musician for whom technology comes naturally, she is known for interactive computer compositions, winning awards including a Guggenheim Fellowship, Fromm Commission, and a residency at IRCAM. Her work has been supported by many grants, including ones from the Vilcek Foundation, New York State Council on the Arts, Rockefeller Brothers Fund, Music from Japan, and others. In 2013, she started directing the Future Music Lab at the Atlantic Music Festival in collaboration with IRCAM. Mari Kimura has been on the faculty at Juilliard, teaching interactive computer music performance, since 1998. She was an honoree of Carnegie Hall’s Immigrants: Pride of America program.

One of her inventions is subharmonic bowing. She explains, of *Gemini*:

This ‘Tempo di Cadenza’ is written predominantly on the G string covering four octaves, leaping in and out of subharmonics, a bowing technique extending the range of the violin by a full octave below the open G without changing the tuning. In order to widen the expressive language of the violin, I have been working over two decades on expanding and perfecting this very difficult technique and gradually extending it to produce other pitches. This piece was composed shortly after the death of Mrs. Sumiko Matsue, the wife of my mentor, the Japanese composer Toshi Ichianagi; she had encouraged me very much. The core pitches of the piece are ‘sol’ (s) and ‘mi’ (m), her initials. *Gemini* is dedicated to her memory.

### Teizō Matsumura: *Pilgrimage I-II* (2002)

Teizō Matsumura (b. Kyoto, 1929 – d. Tokyo, 2007) was both orphaned and became ill with tuberculosis as a child. While recuperating in his early 20s, he took up both haiku and composition, studying the latter for six years with Tomojirō Ikenouchi (see note on p. 31) and then with Akira Ifukube (1914-2006). In an early piece that won him the 1955 Japan Music Competition, Stravinsky-like ostinato techniques testify to Matsumura’s exposure to recent Western music. Ostinati were to characterize his style. Later his music became highly chromatic and rhythmically intricate, with multiple layers of ostinati, a texture which has been ascribed to his interest in Indian and Balinese music. Matsumura received the 1974 UNESCO

International Rostrum of Composers award and the 1978 Suntory Music Award. In her *Grove Dictionary* article on Matsumura, Yoko Narazaki wrote, "Although Matsumura was not a member of the culturally dominant avant-garde in the 1960s, he... achieved a unique modern style through elaborately overlaid orchestral textures and vital melodic writing." In addition to orchestral, chamber, solo, choral, and stage works, he wrote seven film scores and published a collection of haikus. His principal publishers are Ongaku-no-Tomo Sha and Zen-on Music.

The pair of piano pieces entitled *Pilgrimage I-II* is one of Matsumura's last compositions. The title signifies, as always, a journey to a sacred place. The two pieces were written when he was composer-in-residence at the Kamisaibara piano camp, and were premiered by the pianist Yasuo Watanabe. They were meant to be the beginning of a series of pieces, but Matsumura passed away before completing anything further. According to the Japanese performing rights organization, *Pilgrimage I* has been performed outside Japan, though it is not known where. *Pilgrimage II* receives its first performance outside Japan tonight.

## FOUR TANGOS

During the early preparations for this festival, I came upon Japanese pianist Aki Takahashi's beautiful CD *Tango Collection* and, to my amazement, heard six remarkable Japanese versions of the traditional Latin American dance. I instantly knew that some of these had to be part of the festival. Omitting one by Akira Nishimura and another one by Ayuo – simply for reasons of time – I settled on this extraordinarily varied group.

### Nobuyasu Sakonda: *New Century Song* (2000–2005)

Nobuyasu Sakonda (b. Kobe, 1961), professor of sound media art and media theory in the Department of Visual Media, Nagoya University of Arts and Sciences, received an M.A. in sociology from Kobe University. Since the early 1990s he has worked as a musician and sound media artist, pursuing his philosophical views of the machine and applying sophisticated audio-visual programming techniques. One of the most important figures in introducing the programming language Max/MSP to the Japanese media arts, he has published several books about it. Over the last decade he has focused on the real-time synthesis of highly realistic singing voices called "mechanovocal," implementing it in his compositions, live-electronic performances, and sound installations. He is also a member of Formant Brothers, with composer Masahiro Miwa. The video documentations of their live performances *Ordering a Pizza de Brothers* (2003) and *Le Tombeau de Freddie/L'Internationale* (which received an honorary mention at the 2009 Ars Electronica festival in Linz)

are available on YouTube. Other works include the sound installation exhibition *water machine* (1998), a solo CD *Clockwork Hermes* (2000), and a compilation CD *Room 207* (2003). Mr. Sakonda says:

*New Century Song*, composed as a computer-generated vocal song in the manner of tango and klezmer, originally appeared in my solo CD *Clockwork Hermes* (2000). In 2003 I revised it in a live-electronic version for the famous pianist Aki Takahashi. I composed a piano accompaniment part and developed new software that enables audio playback of the computer vocal to follow Aki's MIDI piano performance in real time. Fortunately she loved this piece and requested that I rearrange it for solo piano in 2005. It is included in her CD *Hesitation-Tango: Tango Collection, 1890-2005*.

Our attempt to bring the synthesized vocalist to tonight's concert came to an end when Mr. Sakonda found that the technology has become obsolete.

#### **Ayuo: *Eurasian Tango No. 1* (1998)**

Ayuo (b. Tokyo, 1960) is a performer on guitar, bouzouki, celtic harp, hurdy-gurdy, psaltery, koto, and vocals who also writes words and music. He spent 1963-65 in Berlin and Stockholm, and 1966-75 in New York City, where he studied guitar first with Stanley Silverman and later with William Hellerman; listened to avant-garde music of all types including the psychedelic rock music of the 1960s; frequented art galleries and art movie theaters; saw Japanese Noh plays; and heard medieval music from Japan and Europe. Through his stepfather he learned about Persian traditional music. He returned to Japan in 1975, later learning the Japanese biwa, Chinese zheng, European lute, and classical music composition, which he studied briefly with Joji Yuasa and Minao Shibata. In 1979 he joined Fushitsusha, an avant-garde rock group led by Keiji Haino. Since 1983, he has produced over 15 solo albums on which he recorded with many internationally famous popular musicians such as Peter Hammill, Ryuichi Sakamoto, Carlos Alomar, David Lord, Danny Thompson, and members of Steeleye Span and Fairport Convention. His more recent music evokes the ancient musical links along the Silk Road from Europe through the Balkans to Persia, India, Central Asia, China, Korea, and Japan, as he explores the potential for using ancient and traditional music to create new music. Since 2000 he has released three CDs on John Zorn's Tzadik label; his most recent release, *dna*, was issued in Japan on Zipangu.

*The Eurasian Tangos* were commissioned in 1998 by Ayuo's aunt Aki Takahashi as piano pieces. Ayuo writes:

In 1997, JVC Victor released my CD *Eurasian Journey*, which included some melodies that I took from the oldest music manuscript in Japan and recomposed as new songs for a band. This sixth-century manuscript contains music from China, the Kazakhs, the Uighurs, and the Turkic nationalities living in Central Asia, as well as music possibly originating in India and Persia. In that period, Buddhist songs were sung in Sanskrit. There also are reports of Chinese and possibly Persian musicians teaching in Japan. That kind of music became the basis for Gagaku (court music), Shomyo (Buddhist chanting), and music performed on instruments such as biwa and koto, in the same way that Arabic music in Spain influenced European music during the Middle Ages. I began researching this music because I felt that the connections of traditional music that can be traced back from Japan, Persia, and Greece to the beginnings of civilizations in the ancient Near East were long ignored.

There is a persistent image that the music and arts of the late Edo period [which ended in 1868] were the only types of traditional music in Japan. In reality, the connections with Asia were much stronger. My *Eurasian Tangos* are built from those connections, although the melodies are completely original. I connected with tango because Aki Takahashi was collecting new music utilizing the tango rhythm. The first piece [the one heard tonight] is based on the performance style of the plucked string instrument tamboura, played by the Kazakhs in the Western parts of China and Central Asia. The second and third pieces are based on a mode created by combining tetrachords as in Byzantine and ancient Greek music. The tango-like rhythm make these pieces sound like a Greek *rebetika*. The fifth piece is closer to the Persian style of music played on the tar, another plucked string instrument. Many of the pieces were derived from music on plucked instruments because I myself am a guitarist and a player of other plucked instruments.

This composition was originally composed for Aki Takahashi to play on the piano, but gained popularity when Mie Miki adapted it for the accordion. Some of these pieces also have been performed by my group, which consists of clarinet, violin, bass, percussion, and myself on bouzouki, guitar, and other string instruments.

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*“There is a persistent image that the music and arts of the late Edo period were the only types of traditional music in Japan. In reality, the connections with Asia were much stronger. My Eurasian Tangos are built from those connections, although the melodies are completely original.”*

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### Jo Kondo: *Tango Mnemonic* (1984)

Jo Kondo (b. Tokyo, 1947), a graduate of the composition department of Tokyo University of Arts, has spent considerable time abroad, beginning with a scholarship from the John D. Rockefeller III Fund that brought him to New York for 1977-78. He then accepted the Canada Council's

invitation to be guest lecturer at the University of Victoria, British Columbia. In 1986 he was a British Council Senior Fellow in London; he later was composer-in-residence at Hartt School of Music, Hartford, and taught at Dartington International Summer School, in western England. In 1980 Kondo founded the Musica Practica Ensemble, a chamber orchestra devoted to contemporary music, of which he was artistic director until it disbanded in 1991. Now professor emeritus of music at Ochanomizu University in Tokyo, he also still teaches part-time at Tokyo University of the Arts. His nearly 150 compositions range from solo pieces to orchestral and electronic works, which have been widely performed and recorded in Japan, North America, and Europe, and featured at many international festivals, including Tanglewood. His music is published by the University of York Music Press. Kondo's extensive writings include five books about his own aesthetic and compositional ideas. In 2012 he was made an honorary member of the American Academy of Arts and Letters, which cited his music as "characterized by a unique personality which synthesizes Japanese aesthetic sensibility and Western harmonic structure. Perhaps there are echoes of Morton Feldman, the great American composer, but Kondo's music inhabits a far larger universe, at once serene and dynamic, contemplative and energetic." Mr. Kondo writes, "Each sound must have its own entity and life. What I am doing in my compositions is to create a web of intertonal relationships, while trying to safeguard the possibility of aurally perceiving the individual entity and life of every single tone in that relationship."

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*"What I am doing in my compositions is to create a web of intertonal relationships, while trying to safeguard the possibility of aurally perceiving the individual entity and life of every single tone in that relationship."*

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*Tango Mnemonic* was written in 1984 on an invitation to take part in American pianist Yvar Mikhashoff's International Tango Collection. Mr. Kondo says, "Each contribution was supposed to be a short piece, no more than three minutes long, with some reference to the tango. My 'tango' turned out to be a chorale with obbligato, portraying a skeleton (or residue) of the rhythmic pattern of the dance."

### Haruna Miyake: *Tango at latitude 43° North* (1986/1995)

Haruna Miyake (b. Tokyo, 1942) was educated as a pianist in Tokyo, where she made her debut at the age of 14 with the Tokyo Symphony. After high school she came to Juilliard, studying composition with Vincent Persichetti and receiving the Edward Benjamin Award for her *Poem for String Orchestra*. She made her debut at the New York Composers' Forum with her chamber music works, and was commissioned to write *Six Voices in June* for the first concert series at Alice Tully Hall, which opened in 1969. Her works are scored for ensemble, orchestra, voice, and traditional Japanese instruments. As a pianist of classical, contemporary, and improvisational music, she has collaborated with performers including Frederic Rzewski, John Zorn,

Wayne Shorter, Richard Stoltzman, Yuki Takahashi, Sergei Kuryokhin (a Russian actor and musician), the Butoh dancer Kazuo Ohno, and the Noh player Hideo Kanze. Ms. Miyake has participated in the Lockenhaus International Music Festival, the Heidelberg Contemporary Music Festival, the Music from Japan Festival (New York), the Pan Music Festival in Seoul, and other international events. From 2000 to 2011, she was on the faculty of the music division of Ferris University in Yokohama. Her album *Air Music* is distributed by ALM/Kojima Recording Studio, Tokyo. Among her compositions is *From Devastation*, a Japan National Theater commission for their Modern Buddhist Chant series.

*Tango at latitude 43° North* was composed for Aki Takahashi. Ms. Miyake writes:

Starting from the strict tango style, this piece gradually becomes minute movements of sound and finally resolves nearly into disorder. But floating and sparkling in that movement are the subtle fragments of a main theme, like powder snow that falls in Sapporo, the beautiful northern city of Japan at latitude 43°N. Then, as it nears an end, the previous tango theme comes back in the shine of bright innumerable sound-fragments.

### **Mamoru Fujieda: *Patterns of Plants – The Fifth Collection* (1996)**

Mamoru Fujieda (b. Hiroshima, 1955) began composition lessons at the Tokyo College of Music and went on to his Ph.D. at the University of California, San Diego, where he studied with Joji Yuasa (see p. 38), Morton Feldman, Gordon Mumma, and Mexican composer Julio Estrada. He is currently a professor at Kyushu University in Fukuoka. Having worked with such diverse artists as John Zorn, Yuji Takahashi, and Malcolm Goldstein, Fujieda composes music emerging from his fascination with collaboration, striving to chart “new terrain liberating music from subjectivity by immersing it in a network of relationships.” Whether working with the Butoh dancer Setsuko Yamada to produce sound sculptures that emerge from a mutual reaction between the dancer and objects that she touches, or reading the minute electrical currents flowing through an orchid to express nature’s undulations, Mr. Fujieda fuses technology to music and its audience. His *The Night Chant* and the first six collections of *Patterns of Plants* appear on the Tzadik label.

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*Using data collected by placing electrodes on the leaves of plants, Fujieda extracts a variety of melodic patterns using MAX, a programming language for music.*

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*Patterns of Plants*, says Mr. Fujieda, is based on data taken from plants by an interface that botanist Yuji Dogane devised for researching living organisms through the observation of the relationships between plants and the environment. Two electrodes put on the leaves of plants allow one to observe slight changes of the surface electrical potential, which a computer analyzes and converts to digital data in the MIDI system. He

extracted a variety of melodic patterns from the data using MAX, a programming language for music. The composer writes:

The composition of *Patterns of Plants* was made possible by the use of melodic patterns based on the data of plants. The whole *Patterns of Plants* also involved alternative tuning systems that gave the melodic patterns delicate shades of colors. It could be said that a variety of melodic patterns you hear in the series of *Patterns of Plants* are traces of moments when the data of plants, the framework of a specific tuning system, and my sensitivity coincided with one another. Each of the pieces in the series of *Patterns of Plants* consists of four short movements called 'patterns,' and is applied to a different tuning system.

The collections are composed for (1) sho (mouth organ) and two kotos; (2) viola da gamba and two kotos; (3) three kotos; (4) a duo of the ancient Chinese shitsu (25-stringed zither) and koto; (5) harpsichord or piano, in "equal temperament"; and (6) koto solo. (Biographical information adapted from *Other Minds*, San Francisco; note adapted from the composer's notes for the Tzadik CD.)

### **Joji Yuasa: *Observations on Weather Forecasts* (1983)**

Joji Yuasa (b. Koriyama, 1929) became interested in music as a medical student at Keio University. Eventually he devoted all his time to studying composition in a Tokyo group called the Experimental Workshop. He has won innumerable prizes in Japan and Europe and invitations for guest lectureships in Australia, Britain, Canada, Germany, Holland, Hong Kong, New Zealand, and the U.S. Major commissions have come from the Koussevitzky Foundation, Saarland Radio Symphony, Japan Philharmonic, NHK Symphony, Canada Council, Suntory Music Foundation, IRCAM, and Expo '70. The many festivals that have included his music include the New York Philharmonic's Horizons. In 1981 Yuasa received an unexpected invitation to replace Pauline Oliveros on the music faculty of the University of California at San Diego. Burdened by so many distractions in Tokyo that he had no time to compose, and strongly attracted by the world-class computer music facility at U.C.S.D., he accepted. Yuasa has said that working in San Diego particularly changed his music because it was always a fusion of East and West. Furthermore, compared with the endless stimulation of Tokyo, Paris, and New York, San Diego seemed "comparatively rural." And music schools in Tokyo tended to be extremely conservative, whereas U.C.S.D.'s music program had one of the best atmospheres for experimentation anywhere. He spent many years there but remained a Japanese citizen and retired to Japan in 1994. His publisher is Schott-Japan.

*Observations on Weather Forecasts* was composed for Philip Larson, baritone, and Ed Harkins, trumpet, performing as a duo named THE; it was premiered at Music Today, Tokyo, 1983. The composer says:

The wonders of THE lie in the discovery of a significant marginal area of music capable of being performed only by expert musicians. That is to say, 'the sense of non-sense' is found and as a result produces an entire artistic entity with music, sound, action, timing, change of intensity, and gestural sense and non-sense in perfect harmony. *Observations on Weather Forecasts* has the subtitle 'observations on meta-message' since nonverbal communication is intrinsically built into language activity. It continues my exploration of the relationship between music and language in [some of my earlier works]. This composition consists of four sections, weather forecasts quoted from *The Los Angeles Times*: (1) General report, (2) San Francisco Bay region, (3) Southern California Mountains, and (4) San Diego area. My interest in this work concerns the discovery of the musical sense of necessity and reconstruction. When objective verbal descriptions of natural phenomena, such as the weather forecast, are articulated as an aspect of language activity there appears to be a nonverbal phase of the verbal communication.

Only when communication goes beyond mere expression, intrinsic in the behavior of spoken language, is its true dormant musical character discovered. I tried to clarify it through the emphasis of its nonverbal aspects, something practically improbable in the case of this composition.

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*In Observations on Weather Forecasts, Yuasa continues to explore the relationship between music and language.*

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### Toshi Ichiyanagi: Fantasy for solo organ (1992)

Toshi Ichiyanagi (b. Kobe, 1933) studied composition under Kishio Hirao, Tomojirō Ikenouchi, and John Cage, and piano with Chieko Hara and Beveridge Webster. While at Juilliard, from 1954 to 1957, he was awarded an Elizabeth Sprague Coolidge commission, a Koussevitzky commission, and the Alexander Gretchaninov Prize. (He also married Yoko Ono.) Compositions of that period reflect his awareness of John Cage's idea of indeterminacy; his more recent works are fully notated. In 1961 Ichiyanagi returned to Japan, presenting concerts and introductions both to his own music and the new music of Japan, Europe, and the United States. From 1966 to 1967, a Rockefeller Foundation grant brought him back to the U.S. to give recitals of his works. In 1976 he spent six months as composer-in-residence in Berlin with funding from the German Academic Exchange Service (DAAD), and also presented his own music and compositions by his Japanese colleagues at festivals throughout Europe. Since then he has visited Europe repeatedly, receiving

commissions from many major festivals. In Japan he has won an endless string of prizes; in 1985, he was awarded the *Ordre des Arts et des Lettres* by the French Republic. Four years later Mr. Ichianagi formed the Tokyo International Music Ensemble (TIME), an orchestral group focused on traditional instruments and *shomyo* (a traditional form of Buddhist chant), which has given concerts and appeared at festivals in many parts of the U.S. and Europe. In 2004 he became composer-in-residence at the Pacific Music Festival in Sapporo. He currently serves as artistic director of TIME, artistic director of Ensemble Origin, adviser to the Japan Music Competition, a board member of Saison Foundation, an adviser to the Suntory Foundation for Arts, and general artistic director of the Kanagawa Arts Foundation. His music is published by Schott Japan.

Fantasy for solo organ was commissioned by the Organizing Committee of the Second International Organ Competition Musashino-Tokyo 1992. No further information about the piece was available.

# FOCUS! 2015: Program IV

Nippon Gendai Ongaku – Japanese Music Since 1945

Wednesday, January 28, 2015, at 8pm • Peter Jay Sharp Theater

HITOMI KANEKO  
(b. 1965)

*Un jour avec le piano* (1992)  
**Mika Sasaki, piano**

YOSHIRO IRINO  
(1921-1980)

Three Pieces for Cello Solo (1969)<sup>§</sup>  
*Praeludium*  
*Metamorphoses*  
Sonata  
**Yu-Yu Liu, cello**

TÔRU TAKEMITSU  
(1930-1996)

*And then I knew 'twas Wind* (1992)  
**Ji Weon Ryu, flute**  
**Sophia Sun, viola**  
**Caroline Bembia, harp**

SHIN-ICHIRO IKEBE  
(b. 1943)

*Ricercata* (1988)<sup>§</sup>  
**Gregory Zelek, organ**

*Intermission*

KAREN TANAKA  
(b. 1961)

*Enchanted Forest* (2012)<sup>•</sup>  
In the Woods  
Whispers in the Wind  
Enchanted Forest  
**Joseph Betts, French horn**  
**Dan K. Kurland, piano**

USHIO TORIKAI  
(b. 1952)

*Four TEEN* (2004)  
Wyatt Underhill and  
Katherine Liccardo (guest), violins  
Marta H. Lambert, viola  
Seth Biagini, cello

YOKO OBA  
(b. 1975)

*A Lullaby on Haydn's Name* (2008)\*\*  
Fantee Jones, piano

DAI FUJIKURA  
(b. 1977)

*Dolphins* (2011)<sup>§</sup>  
Khari Joyner and  
Hélène Werner, cellos

\*\* *Western Hemisphere premiere*

• *First performance outside Japan*

§ *Premiere status unknown*

# Notes on Program IV

By Joel Sachs

## Hitomi Kaneko: *Un jour avec le piano* (1992)

After receiving undergraduate and graduate degrees in composition from Tōhō Gakuen School of Music, Hitomi Kaneko (b. Tokyo, 1965), won a French government scholarship that enabled her to study at the Paris Conservatory and the Darmstadt and Avignon summer seminars. After spending the next three years in Tokyo, she returned to Paris to study at IRCAM. Ms. Kaneko is currently associate professor of composition and music theory at Tōhō Gakuen School and a part-time teacher of composition at Tokyo National University of Fine Arts and Music. She won first prizes in competitions for French-Japanese composition and the Japan Music Competition, and received the 1997 Muramatsu Prize. In 2013 she was guest composer for the Japan New Music Festival at Indiana University. Her works, published by Zen-On, include pieces for orchestra, chamber orchestra, chorus, and many chamber works and electronic pieces.

*Un jour avec le piano* (*One day with the piano*), completed early in 1992, was first performed by Yoko Kaneko at Radio France the following May, broadcast by France-Musique in 1993, and played at Carnegie Hall shortly thereafter. For the premiere Ms. Kaneko wrote:

When I began to think about my own sense of direction in composition, I discovered that the piano had become an extremely rigid and inconvenient thing. The piano has a distinctive character which is determined by its tuning in 12 notes divided by means of a set temperament, has 88 keys, and its individual notes cannot be changed. The piano — which had been always there by my side, and was my most intimate instrument — has been kept at a distance since I started my studies in Paris. These days have led me to a new creative occupation, even though I have experienced inexpressible desolation about my lost piano, which had existed as a part of my body. One day, after a long interval without a piano, I realized its distinctive character, and was amazed. Because, to fill my needs, the piano seemed too far from my purpose. And then, I thought that I must do something about it....

I want to associate with the piano...

I now want to find possibilities...

And, want to find expression in this instrument...

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*“One day, after a long interval without a piano, I realized its distinctive character, and was amazed.”*

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## Yoshirō Irino: *Three Pieces for Cello Solo* (1969)

Yoshirō Irino (b. Vladivostok, U.S.S.R., 1921 – d. Tokyo, 1980) is the only composer on this festival who was not born in Japan, but he lived there from the age of 6. During the Second World War, he studied economics

at Tokyo Imperial University, simultaneously taking private composition lessons with Saburō Moroi and playing clarinet in an orchestra. After briefly serving in the navy and working in a bank, he opted for composition as a profession. Almost immediately he won prizes in two Mainichi Music Competitions, and the new Mainichi Music Prize four times in the following few years. In addition to working as a music editor, he taught at the Tōhō Gakuen School of Music, gradually rising from lecturer to director, guiding the school through its transition to a college, and finally resigned in 1970. In 1973 he became a professor of composition at the Tokyo College of Music. He received many prizes, one of which was a French government scholarship in 1962 that brought him to Europe for the first of many visits, which were followed by repeated trips to the U.S. The 1970s saw him creating organizations and opportunities for composers and performers of new music. The first Japanese composer to use the 12-tone method, he created a personal style combining modern techniques with his knowledge of the past. He also wrote essays on the subject and translated important books about Arnold Schoenberg. Eventually he began using Japanese instruments in his compositions. Irino's music, embracing the full range of media, is largely published by Zen-on and Ongaku No Tomo Sha. No background information about his Three Pieces for Cello has been located.

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*While it may be an homage to Debussy, who had a powerful influence on Takemitsu, And then I knew 'twas Wind creates a sound world quite different from that of the French Impressionist.*

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**Tōru Takemitsu: *And then I knew 'twas Wind* (1992)**

(For a biography of Tōru Takemitsu, see Program II, p. 22.)

*And then I knew 'twas Wind* was commissioned for flutist Aurèle Nicolet and first performed by him with Nobuko Imai (viola) and Naoko Yoshino (harp) in Ibaraki, Japan. In the 1970s Mr. Takemitsu, who loved Nicolet's "fine musicianship, especially its refined tone colors, and warm personality," had composed for him *Voice*, for solo flute.

When writing the piece heard tonight he was very aware of Debussy's sonata for the same combination and saw his piece as an homage to the master who had influenced him so powerfully. At the same time, he needed to create a different sound world. He wrote: "The title of this work is taken from a verse in one of the longer poems of Emily Dickinson. Before the words taken for the title comes the line 'Like Rain it sounded till it curved,' which then continues, 'And then I knew 'twas Wind.'" This work can be compared with *How Slow the Wind*, an orchestral piece Takemitsu composed in 1991 for the Scottish Chamber Orchestra. He wrote: "It has as its subject the signs of the wind in the natural world and of the soul, or unconscious mind (or we could even call it 'dream'), which continues to blow, like the wind, invisibly, through human consciousness."

### **Shin-Ichirō Ikebe: *Ricerca* (1988)**

As an undergraduate and graduate student at Tokyo National University of Fine Arts and Music Shin-Ichirō Ikebe (b. Mito, 1943) studied composition with Tomojirō Ikenouchi (For a biography of Tomojirō Ikenouchi, see Program III, p. 31), Akira Miyoshi (For a biography of Akira Miyoshi, see Program VI, p. 60), and Akio Yashiro, remaining at the school as a part-time teacher until 1977. At Tokyo College of Music he rose from lecturer to professor; he is now a guest professor there. His many prizes include four Japanese Academy Awards, two RAI (Italian Broadcasting) Prizes, an Emmy, the Otaka Prize, and the Medal with Purple Ribbon from the Japanese Emperor. Ikebe is well known for his incidental music for ballet, cinema (including films by Kurosawa), radio, more than 400 scores of incidental music for plays, and television. His music also includes symphonies, concertos, and other orchestral compositions; dramatic and choral pieces; chamber works for Western and Japanese instruments. His great stylistic flexibility is a product of the diversity of his involvements, and has led to an unusual ability to communicate with his audiences. Ikebe also has been an active conductor, writer, television commentator, and executive of presenting organizations and foundations. His principal publishers are Kawai, Ongaku-No-Tomo-Sha, and Zen-on Music. No information has been found on the *Ricerca* for organ. Since Juilliard's copy of the manuscript is in the Leonard Raver Archives and Music Collection, it is possible that Mr. Raver played it in New York.

### **Karen Tanaka: *Enchanted Forest* (2012)**

Karen Tanaka (b. Tokyo, 1961) began as a pianist. After studying composition with Akira Miyoshi at Tōhō Gakuen School of Music in Tokyo, she moved to Paris in 1986 to study with Tristan Murail and to fulfill an internship at IRCAM. Funding from the Nadia Boulanger Foundation enabled her to study with Luciano Berio in Florence in 1990-91; another grant brought her to Tanglewood in 1996. Her works have been performed by major orchestras, ensembles, and dance companies in Europe and the Americas. She has been awarded the Gaudeamus Prize at the International Music Week in Amsterdam and the prestigious Bekku Prize, given annually for the best Japanese orchestral composition. In 1998 she was appointed co-artistic director of the Yatsugatake Kogen Music Festival, previously directed by Takemitsu. Moving into a new realm, in 2012 she was selected as a fellow of the Sundance Institute's Composers Lab for feature film. Her works, comprising many pieces for orchestra, chamber, solo instruments, chorus, and electronics, are published by Chester Music (London), Schott Music (New York), and Editions BIM (Switzerland). Ms. Tanaka settled in the U.S. some years ago as a member of the composition faculties of the University of Michigan and the University of California at Santa Barbara.

She currently lives in Los Angeles, teaching composition at the California Institute of the Arts. Over the years, her style has shifted from Euro-Modern to American Post-Modern.

*Enchanted Forest* consists of three pieces, entitled “In the Woods,” “Whispers in the Wind,” and “Enchanted Forest.” Ms. Tanaka writes, “I was always fascinated by the horns and harps of ancient times. The ancient blowing horns were used for various purposes including celebration and group identification. When I was composing, I had images of colors and shades of an imaginary forest, shimmering sunlight through leaves, echoing sounds, softly whispering winds, and mythical creatures. My intention was to evoke the sounds and imagery of a magical enchanted forest with an ancient horn and a harp-like piano.”

#### Ushio Torikai: *Four TEEN* (2004)

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*Of Four TEEN, Torikai says, “In my mind’s eye, we stand at the entrance of the temple, thinking about serenity, the history of Japanese Buddhism, and Zen. Then we slowly walk to the Zen garden.”*

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Ushio Torikai (b. Matsumoto, 1952) studied violin, piano, shamisen, and koto, and holds a Bachelor of Arts in economics from Keio University, Tokyo. Since coming to the U.S. in 1986 on a fellowship from the Asian Cultural Council, she has divided her time between New York and Tokyo. She has had commissions from Ensemble Modern (Frankfurt), the Modern Art Sextet (Berlin), the City of Los Angeles, Continuum (New York), New Juilliard Ensemble, the Kronos Quartet, the Canadian Electronic Ensemble, Japan Broadcasting Corporation, and Japan National Theater. Among three CDs of her music released by JVC is *UN*, a 75-minute piece for a choir of 40 Japanese Buddhist monks. *REST*, comprising chamber and vocal music, was released on Innova Records. Her highly individual style stems from her research and experience in European classical music, traditional Japanese music, electro-acoustics, and collaborative projects in theater, dance, and multimedia. In the early 1980s, Ms. Torikai introduced Shomyo (Japanese Buddhist monks’ chants) and ancient Japanese music and instruments to a Japanese audience. She is also responsible for the reconstruction and reintroduction of the kugo, an ancient Asian angular harp that had been unused for over 1,200 years.

*Four TEEN* was commissioned by the Canada Council for Toronto’s Madawaska Quartet. It was inspired by the garden at a Zen temple in Kyoto. The title refers to the string players and to the rocks described below, which were more than 14 in number, but still somewhere in the ‘teens. Ms. Torikai says:

In my mind’s eye, we stand at the entrance of the temple, thinking about serenity, the history of Japanese Buddhism, and Zen. Then we slowly walk to the Zen garden. What we find at the garden is nothing, just several small and medium-size rocks that have been scattered in the garden, sitting like dots on the canvas. We try to

figure out what these rocks mean. These dots (rocks) expand in our mind doubled, tripled in size, as we imagine their placement on the canvas (garden). They sometimes resound together as chords, to make sure that we are still contemplating the idea of Zen. Walking around the temple for some time, we still wonder about these rocks, and about what Zen does for us in our daily life in this modern era...

Our visit draws to an end as we return to where we started, to the entrance (and exit) of the old, steady, and serene temple.

The piece is dedicated to the memory of the composer's father, who had passed away shortly before.

### Yoko Oba: *A Lullaby on Haydn's Name* (2008)

Yoko Oba (b. Shizuoka, 1975) completed her master's degree at Tokyo University of the Arts and immediately began winning awards. After participating in the Takefu International Music Festival, she was an international exchange composer at the Royaumont seminar. She has produced numerous public performances around the theme "Creating spaces with music." In 2009 she began a new "theme," the "Fermentation Music Project." The CD titled *A Lullaby for Sake* as well as "amané," a Junmai Ginjo "music sake" that was matured with her music, are now available. Her engagingly quirky musical personality can also be seen in other compositions, such as *Frog Symphony* for string quartet. Ms. Oba lives in Miyagi and publishes her own music.

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*Constructed on a motif based on the letters of Haydn's name, A Lullaby on Haydn's Name takes that motif "on a voyage to seven continents."*

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Of *A Lullaby on Haydn's Name* she writes, "This music is constructed on a motif based on notes equivalent to the letters of Haydn's name – H [b natural in German], a, d. First this motif is played monophonically, then it goes on a voyage to seven continents. The Haydn motif is finally replaced by a melody built on an Asian scale."

### Dai Fujikura: *Dolphins* (2011)

Dai Fujikura (b. Osaka, 1977) has spent more than 20 years in the U.K., where he studied composition with Edwin Roxburgh, Daryl Runswick, and George Benjamin. His career has flourished there, bringing him numerous prizes, including a Royal Philharmonic Society Award and honors in Germany and Austria. He also received the International Viennese Composition Prize and the Paul Hindemith Prize. In Japan, where he is very active, he has won the Otaka and Akutagawa awards and was honored with a portrait concert at Suntory Hall. In the U.K. he has had two BBC Proms commissions and premieres by the BBC Symphony and London Sinfonietta. His *Tocar y Luchar*, premiered in

Venezuela by Gustavo Dudamel and the Simón Bolívar Youth Orchestra, had its European premiere at the Ultraschall Festival in Berlin. *Grasping* was commissioned for the Munich Chamber Orchestra, which premiered it in Korea before bringing it to Munich. Fujikura's first opera will be co-produced by companies in Paris, Lausanne, and Lille. He has also collaborated in the experimental pop/jazz/improvisation world. Mr. Fujikura is published by Ricordi-Berlin. Many of his pieces are now available on CDs.

Having been attracted to the viola, Mr. Fujikura opted to compose for a pair of them, entitling the piece *Dolphins*. (He hopes one day to write a viola concerto.) A practical composer, he soon transcribed it for two violins or two cellos. As it happened, since two marvelous cellists wanted to play in this festival, the cello version seemed especially attractive. For the original version Mr. Fujikura wrote, "The picture I had in my mind when I wrote this work is of two dolphins who swim in circles around each other; they swim elegantly, like a pair of synchronized swimmers, creating a special symmetry. It reminds me of identical twins talking, finishing each other's sentences. *Dolphins* is a very lyrical work, and the lines played by both the [cellists] are constantly moving together almost in concentric helices."

# FOCUS! 2015: Program V

Nippon Gendai Ongaku – Japanese Music Since 1945

Thursday, January 29, 2015, at 8pm • Peter Jay Sharp Theater

SAYO KOSUGI  
(b. 1980)

*Delirious Distortion* (2013)  
Diomedes B. Saraza Jr., violin

NORIKO KOIDE  
(b. 1982)

*Hyssop*, for piano (2008)•  
*Jade Vine*, for piano four-hands (2007)•  
Nicholas Namoradze and  
Yang Liu, pianists

JO KONDO  
(b. 1947)

*Aquarelle* (1990)  
William Kelley, piano  
Sae Hashimoto, percussion

RICA NARIMOTO  
(b. 1969)

*The Sound of New York*, for bassoon quartet (2014)°  
Joseph P. Cannella, Siu Tung Toby Chan,  
Joshua Sechan, and David A. Nagy, bassoons

*Intermission*

TOSHIRO MAYUZUMI  
(1920-1997)

*Bunraku*, for cello (1960)  
Yan Levionnois, cello

MIYUKI ITO  
(b. 1968)

*Floating Memories* (2010)°  
Jocelyn Zhu, violin  
Taylor Hampton, marimba

TOSHIO HOSOKAWA  
(b. 1955)

Trio for violin, cello, and piano (2013)\*\*  
**Sissi Yuqing Zhang, violin**  
**Yin Xiong, cello**  
**Han Chen, piano**

MAKI ISHII  
(1936-2003)

*Thirteen Drums*, Op. 66 (1985)  
**Brandon Ilaw, drums**

- \*\* *Western Hemisphere premiere*
- *First performance outside Japan*
  - *New York premiere*

# Notes on Program V

By Joel Sachs

## Sayo Kosugi: *Delirious Distortion* (2013)

Sayo Kosugi (b. Yokohama, 1980) was trained in classical piano at Kunitachi Music College in Tokyo while simultaneously performing with her band at international events and shows, including the award ceremonies for the International Figure Skating Championships, the FIFA World Cup, World Baseball Classics, and fashion shows for Cartier, Dior, Vivienne Westwood, and Shiseido. She has given over 1,000 live performances throughout Japan; three of her albums have sold more than 50,000 copies, topping sales charts at Tower Records and HMV Japan. A recipient of Juilliard's M.M. degree in 2013 as a student of Robert Beaser, Ms. Kosugi won the school's Palmer Dixon Prize for the outstanding composition of 2013–2014. Her *Lilac Nova* was premiered at Alice Tully Hall by Alex Shiozaki, violin, and the Juilliard Orchestra conducted by Jeffrey Milarsky. She has had commissions for stage and screen from New York City Ballet's Choreographic Institute, the Royal Academy of Dance (London), and the Royal Ballet of Flanders (Belgium), which commissioned her for a new production, *In Flanders Fields*. Since graduating she has been touring with the Japan-America Institute for New Music, giving concerts in New York, Beijing, Bangkok, Singapore, and Vietnam. Recent works include a song cycle commissioned by the Metropolitan Opera tenor Keith Jameson; the score to *Yabusame* (a documentary film for the Imperial Court of Japan); and a score for *The Projectionist*, an award-winning film directed by Michael Bates. Her compositions for film, television, and commercials have been aired on major Japanese national networks.

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*In Delirious Distortion, the composer uses the violin to mimic the sound of guitar distortion, with rapid G-string passagework that evokes an electric guitar.*

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*Delirious Distortion*, for solo violin, was premiered by Yoshu Kamei at the 2013 Takefu International Music Festival. Ms. Kosugi writes that unlike her previous works for violin, which emphasize its lyrical capacity, this piece “explores another dimension of the violin, with rapid G-string passagework that reminds me of an electric guitar. In fact, with this work, I tried to mimic the sound of guitar distortion with the solo violin and tried to create further ‘distortion’ by layering irregular rhythmic groups against the framework of a regular pulse.” Although it originally was intended as the introduction to a longer movement, she “decided to focus on the single idea of ‘distortion’ and concentrated it into a relatively short burst of energy.”

## Noriko Koide: *Hyssop* (2008) and *Jade Vine* (2007)

Noriko Koide (b. Chiba, 1982) describes her music as stretching from rigorous contemporary composition to pop, playful, and underground performance. Her compositions have been broadcast on Japanese and Dutch TV stations and performed by the major orchestras of Japan and the Dutch ensembles Asko-Schönberg and Nieuw Ensemble; they have

been heard at international music festivals in Canada, China, Holland, Japan, and the U.S. She also co-founded and is composer and performer in two projects transcending the usual confines of music: the avant-garde pop duo Kishibojin Fumin Girls, and Sukebeningen, a multidimensional art group project exploring Japanese eroticism. Ms. Koide graduated from Tokyo College of Music, the Amsterdam Conservatory, and the Royal Conservatory of Music in The Hague (Netherlands) in 2014, earning three master's degrees with the highest distinction. Her teachers include Martijn Padding, Yannis Kyriakides, Wim Henderickx, Toshio Hosokawa, Shin-Ichirō Ikebe, and Sunao Isaji. Although she works mainly in the Netherlands and Japan, she currently has an Indonesian government grant to study solo-style Javanese gamelan music at the arts institute in Surakarta.

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*The composer's first encounter with a jade vine in a botanical garden inspired a composition named for the plant.*

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The diversity of her style is suggested by the pairing of the two keyboard pieces heard tonight. Of the titles, Ms. Koide writes:

When I was reading the encyclopedia of herbs for cooking, I thought each one had a different character, like human beings. So I made a music catalog of herbs, *Botanic Suite*, in which I described their taste, smell, color, appearance, texture and so on by using music. *Hyssop* comes from that suite. The hyssop is an herb found from the eastern Mediterranean to Mongolia. The small blue flowers are borne on the upper part of the branches during summer.

The jade vine, a plant originally from the Philippines, has formed a dense lattice of branches in the canopy of Australia's Glasshouse Range from which up to 100 racemes descend. Each has a purple raceme stem supporting many cartwheels of the sensational, almost neon, blue-green flowers. The jade vine, reaching more than 20 meters in height, is pollinated by bats. The bats, thought to be attracted by the luminosity of the flowers in the tropical twilight, hang upside down on the raceme stalks to gorge on the vast quantities of nectar in the flowers. I just described my first strong impression when I saw it in the botanic garden.

### Jo Kondo: *Aquarelle* (1990)

(For a biography of Jo Kondo, see Program III, p. 35.)

*Aquarelle*, for piano and percussion was commissioned by pianist Kit Young and percussionist Tom Goldstein, who first performed it in New York in 1993 and recorded it for Capstone. Mr. Kondo says, "The main percussion instrument [in this work] is the vibraphone. Five cowbells and a gong are also used. In this composition my primary concern was to point out both the subtle differences and similarities between the timbral

qualities of vibraphone and piano. For that purpose I treated both instruments alternately, creating between them a very slow rocking rhythm.” (Adapted from material provided by the University of York Music Press.)

### **Rica Narimoto: *The Sound of New York* (2014)**

Rica Narimoto (b. Wakayama Prefecture, 1969) completed her M.A. at the Aichi University of the Arts, studying with Takayuki Moriwaka, Akihiko Matsui, Bin Kaneda, Keiki Okasaka, and Naoyuki Terai, and graduating at the top of her class. Since then she has participated in master classes with Philippe Manoury, Joji Yuasa, and Tomoyuki Hisatome. Her music has been performed in Japan, the Netherlands (at Gaudeamus Music Week), Germany, Austria, Egypt (at the Alexandria Contemporary Music Biennale), Ukraine (the Odessa festival Two Days and Two Nights of New Music), Canada, Finland, and the U.S. In 2008 she won the prestigious Irino Prize. She says that her work, combining contemporary Western techniques with the traditional structures of the 17th-century Japanese Itchu-bushi form, creates abstractions of space and time with an unusual musical signature. A grant from the Asian Cultural Council brought her to New York in 2011 for six months of exploring American composers who translate ideas of identity and multiculturalism into distinctive musical styles. At the end of her stay, she was celebrated with a portrait concert of her music. Returning to Japan, she obtained a doctorate at Aichi University of the Arts. She is now a lecturer there and at Kanazawa University and Kinjo Gakuin University.

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*Narimoto combines contemporary Western techniques with the traditional structures of the 17th-century Japanese Itchu-bushi form.*

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*The Sound of New York*, for four bassoons, was commissioned by the Boulder (Colo.) Bassoon Quartet and premiered at Boulder Piano Gallery on September 13, 2014. Tonight’s performance is the second for the piece. Ms. Narimoto writes that the Boulder Bassoon Quartet wanted a new work based upon her experiences in New York during her fellowship year. She had the idea of using the materials from the ambient noises that she heard in New York, “a town with many sounds. I often went out with a recording machine to record the interesting sounds. The five movements are snapshots from my life in New York City.”

### **Toshiro Mayuzumi: *Bunraku* (1960)**

At the end of the Second World War, Toshiro Mayuzumi (b. Yokohama, 1929 – d. Kawasaki, 1997) attended the Tokyo National University of Fine Arts and Music as a pupil of Kunihiro Hashimoto, Tomojirō Ikenouchi, and Akira Ifukube. After graduating in 1951, he studied at the Paris Conservatory with Tony Aubin and experienced the music of Europe’s young leaders, including Boulez and Messiaen. Mayuzumi displayed adventurousness early, working with jazz rhythms and Indian and

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*A reinterpretation of Japanese puppet theater, Bunraku is one of Mayuzumi's most compelling cultural fusions.*

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Balinese materials, and composed the first Japanese *musique concrète* (an early form of electronic music), the first Japanese synthesized music, and the first Japanese prepared-piano works. He soon turned toward themes and content centering on Buddhism, often employing or suggesting Japanese ceremonial instruments. The first of those compositions, *Nirvana Symphony*, was awarded the Otaka prize. *Bungaku*, commissioned by the New York City Ballet for George Balanchine, received another Otaka prize (1962). The Institute of International Education's Cultural Exchange Program brought Mayuzumi to New York for much of 1961–62. Here he received great encouragement from leading composers including Varèse and Copland; Leonard Bernstein conducted his *Bacchanale* with the New York Philharmonic. In 1995 New York City Opera performed his *Kinkakuji*, which had premiered in Berlin in 1976. His considerable catalog of film music includes the first Japanese electronic soundtrack; his score for the 1964 movie *Tokyo Olympics* brought him the Mainichi prize. Theatrical projects included collaborations with Kobo Abe and Yukio Mishima. A public figure, he was known to Japanese who were unfamiliar with Western classical music through an Asahi Network television program he hosted for decades. Mayuzumi's works are published by C.F. Peters.

One of Mayuzumi's most compelling cultural fusions is *Bunraku* (1960), a reinterpretation of Japanese puppet theater based upon the techniques of the three-stringed shamisen that accompanies the Bunraku singer. Pizzicati evoke the distinctive color of the shamisen, whose thick strings and heavy plectrum produce a rich and brilliant sound. The puppet show's ballad-like narration was also adapted to the cello in recitative-like lines that contain the undulations characteristic of the narration. In general there is no regular time signature, but as the cello's narration approaches the impassioned climax of the imagined story, the imposition of meter accelerates the excitement. *Bunraku* was written for the 30th anniversary of the Ohara Art Museum.

### **Miyuki Ito: *Floating Memories* (2010)**

Miyuki Ito (b. Nagoya, 1968) received a B.A. from Aichi University of the Arts and Music (Nagoya), an M.M. from the Manhattan School of Music, and a D.M.A. from Columbia University; her composition teachers were Naoyuki Terai, Pierre Charvet, and Tristan Murail. She then pursued research at IRCAM (Paris) with an artist's grant from Japan's Agency for Cultural Affairs. Her works have been performed at festivals and venues in France, the U.K, Denmark, Greece, Spain, the U.S., and at ISCM World Music Days in Hong Kong. She has received commissions from Harmonia Opera Company, Music from Japan, Columbia Sinfonietta (New York), Attack Theater (Pittsburgh), Onix Ensemble (Mexico), Tokyo Opera City, Aichi Arts Center (Nagoya), and others. Recent awards include the Nagoya

Cultural Promotion Agency Prize, Japan Symphony Foundation Prize, and first prize in the Franco Evangelisti Composition Competition (Rome). Ms. Ito has been a fellow at the Djerassi Artist Residency in California and at CMMAS (Mexican Center for Music and Sonic Art) in Morelia, Mexico. She currently teaches at Nagoya University of Arts, Chiba Commerce University, and Aichi University of the Arts. She also is a co-founder and producer of the composer collectives NymphéArt and JUMP (Japan-USA: Musical Perspectives). *The Sands of Time*, a CD of her works for live electronics, was released in 2009. Her music is largely self-published. Ms. Ito writes,

*Floating Memories* was inspired by the sound of the duduk, an Armenian double-reed instrument with a warm, soft, nasal and mellow timbre. It is traditionally played in pairs — one is for the melody and the other for a sustained-pitched drone, produced with a circular breathing technique. In my work, the drone, B-flat, appears in different registers and with gestures such as tremolo and vibrato, thus sustained with ambiguous pitches. I tried to create a sense of timeless and eternal beauty that the duduk produces with a drone, but here using violin and marimba. This piece was commissioned and premiered by Moses Pogossian, violin, and Kuniko Kato, marimba.

### **Toshio Hosokawa: Trio for violin, cello, and piano (2012)**

(For a biography of Toshio Hosokawa, see Program I, p. 10.)

This trio was commissioned in 2012 by Fondation BBVA for Trío Arbós in Madrid, which gave its premiere. Tonight's performance is the Western Hemisphere premiere. Mr. Hosokawa writes:

This work was composed on the theme of 'how much can I stay away from the musical world of Western music and create my own Eastern world' in the piano trio genre, a genre that is exclusive to Western music... Here, I invoked the world of shaman... a person who creates a path that connects this world and the underworld. I would like to make the musicians represent the shaman, and actualize music that makes you feel the deep world which could not have been seen in this world through their performances.

In this trio, I let the violin represent female, and the cello represent male. The instruments sing a duo as an extension of the voices of two shamans. The piano, in the background, is the cosmos and the nature that surround the two players. This couple begins together in a unison, but gradually becomes separated and create two different worlds. However, these two have the 'Yin and Yang' relationship; they always supplement each other even if they are

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*Hosokawa's Trio invokes the world of the shaman, "a person who creates a path connecting this world and the underworld," the composer says.*

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far apart. Yin and Yang is the creation principal of the Taoist cosmos in which the polar opposite relations supplement each other without cancelling each other out and create a harmony: relationships such as male and female, light and shadow, high and low, and strong and weak. This Yin and Yang interacts by sound; I would like to write music where the 'Chi' or the 'energy of life' is born lively because of that.

### Maki Ishii: *Thirteen Drums*, Op. 66 (1985)

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*Ishii uses both European compositional methods and elements from Japanese traditional music in his works, always concentrating on the differences between the two cultures.*

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Maki Ishii (b. Tokyo, 1936 – d. Tokyo, 2003) was the third son of Baku Ishii, a celebrated dancer and choreographer who pioneered in establishing modern dance in Japan. After studying composition and conducting in Tokyo he continued his training in Berlin as a student of Josef Rufer and Boris Blacher, returning to Tokyo in 1962. Seven years later the German Academic Exchange Service (DAAD) invited him back to take part in its Berlin Artists program. He remained active as a composer and conductor there and in Japan. The many performances of his music worldwide include portrait concerts in Paris, Berlin, Geneva, Tokyo, The Hague, and elsewhere. A busy conductor, Ishii appeared with leading orchestras in Europe and Asia and directed nearly 100 performances of his ballet *Kaguyahime* (choreographed by Jiri Kylian for the Netherlands Dance Theater). He also was artistic director of the Chinese-Japanese Contemporary Music festival in Beijing, in 1997. Among his many prizes was the Medal of Honor with Purple Ribbon presented by the emperor of Japan in 1999. In April 2003, he died in Tokyo after a short, severe illness.

First influenced by postwar serialism and other avant-garde techniques of the 1950s and '60s, Ishii then turned his attention to Japanese traditional music. He subsequently sought to combine the two musical worlds by employing both European compositional methods and elements from the sound world of Japanese traditional music in his works, always concentrating on the differences between the cultures even when combining instruments from the two worlds.

The spectacular solo *Thirteen Drums* was first performed in 1975 by Atsushi Sugahara at Sôgetsu Hall in Tokyo. The composer wrote:

There is a general awareness today that drumming is a musical activity involving the use of many techniques on many diverse instruments to create tonal colors of exquisite subtlety and sounds of symphonic breadth. In *Thirteen Drums* I have flown in the face of this awareness by using only 13 membranophones. I make no use here of gongs, cymbals or any other instruments with long sound envelopes, nor of percussion instruments conventionally used for providing tonal coloration. [I aimed to] draw attention

again to the dynamic fascination of drums of the membranophone category. [This combination facilitates] a clear perception of the interaction and development of two musical elements, first, a simple rhythmic series consisting of 12 beats of 16th notes and, second, an indeterminate rhythm which intrudes on the 13th beat. This confronts two main challenges—the return to the essence of what it means to strike drums and the search for new possibilities for the interaction of determinate and indeterminate rhythms.

(Adapted from information provided by the heirs of Maki Ishii.)

# FOCUS! 2015: Program VI

Nippon Gendai Ongaku – Japanese Music Since 1945

Friday, January 30, 2015, at 8pm • Peter Jay Sharp Theater

Juilliard Orchestra

Tadaaki Otaka, conductor

Alex Shiozaki, violin

CLAUDE DEBUSSY                      “Nuages,” from *Three Nocturnes* (1897-99)  
(1862-1918)

TŌRU TAKEMITSU                      *Twill by Twilight* (1988)<sup>o</sup>  
(1930-1996)

AKIRA MIYOSHI                      *Noesis for Orchestra* (1978)\*  
(1933-2013)

*Intermission*

TAKASHI YOSHIMATSU              *Threnody to Toki* (1980)  
(b. 1953)

TŌRU TAKEMITSU                      *Far Calls. Coming, far!* (1980)<sup>o</sup>  
**Mr. Shiozaki**

\* *U.S. premiere*

<sup>o</sup> *New York premiere*

# Notes on Program VI

By Joel Sachs

## Claude Debussy: "Nuages," from *Three Nocturnes* (1897-99)

This concluding concert of FOCUS! 2015 was conceived by Tadaaki Otaka as a tribute to his close friend Tōru Takemitsu. Highlighting Takemitsu's profound love for and inspiration by the music of Claude Debussy, Maestro Otaka chose to begin with one of Debussy's most masterful compositions, the extraordinary "Nuages" ("Clouds"), the first movement of *Three Nocturnes* (1897-9), Debussy's first orchestral composition after completing the *Prélude à l'après-midi d'un faune* three years earlier. Whereas he always wanted the multi-movement *La Mer* to be done as a single piece, he frequently allowed performances of the individual *Nocturnes*.

The stylistic transformation that Debussy underwent in the 1890s is epitomized by "Nuages." Although the piece is sometimes described as supremely Impressionist because of its vivid evocation of a sky that one might see in a painting by Monet, it has little in common with the Impressionist painters' phenomenal ability to suggest what the eye sees rather than paint it in detail. In the French landscape artists' world of muted energies, reality is not spelled out but left for the viewer to infer. Debussy, on the other hand, has created a world of extreme transparency whose details, remarkably, are both precise and implied. If this style is indebted to Debussy's encounter with the Javanese gamelan at the 1889 World's Fair, the effects are found beneath the surface, which is Orientalist only to the extent that the listener reads Orientalism into it. Especially fascinating is Debussy's ability to achieve what one might call an "active stasis," in which individual ideas scarcely change as they are reiterated complete with their initial instrumentation, while forward progress is produced by Debussy's limitless imagination for creating new relationships among the unchanging basic material.

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*In "Nuages," Debussy has created a world of extreme transparency whose details, remarkably, are both precise and implied.*

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Japan's original knowledge of Debussy's music can be credited to Tomojirō Ikenouchi, possibly the first Japanese composer to study in France, who brought modern French music home. For more about him, see Program III (p. 31).

## Tōru Takemitsu: *Twill by Twilight* (1988)

(For a biography of Tōru Takemitsu see Program II, p. 22.)

*Twill by Twilight* was premiered in 1988 by the Yomiuri Symphony Orchestra, conducted by Heinz Rögner. Takemitsu wrote:

In *Twill by Twilight* the twill weave of the music, as the title intimates, takes effect by means of an extremely limited musical unit — or what we might better call the musical principle which exists prior to the forming of the melody or the taking shape of

the rhythm. Subtle variations in pastel-like colors express the moment just after sunset when twilight turns toward darkness. The music was commissioned by the Yomiuri Nippon Symphony Orchestra on the occasion of its 25th anniversary. It was composed as a fond reminiscence of a man who was both my friend and a unique composer, Morton Feldman, who died in 1987.

### **Akira Miyoshi: *Noesis for Orchestra* (1978)**

Akira Miyoshi (b. Tokyo, 1933 – d. Tokyo 2013) began studying music at the age of 3. At the age of 18 he entered the Department of French Literature at the University of Tokyo. While still continuing those studies, he began drawing attention as his music won a series of major prizes. In 1955 he went to the Paris Conservatory, where he studied composition with Henri Challan and Raymond Gallois Montblanc, but an even stronger influence was the music of Henri Dutilleux. Returning to Japan after two years, he engaged in multidisciplinary studies at the University of Tokyo, graduating in 1960. His productivity as a composer increased as he created symphonic pieces, chamber music, songs, and many choral works using diverse mixtures of Japanese and Western techniques, bringing him many awards, including six prestigious Otaka prizes. The success of his first opera in 1999 led to a Suntory Music Award. Active in administration, Miyoshi was the president of Tōhō Gakuen University from 1974 to 1995. In 1999 he became a member of the Japan Academy of Arts and in November 2001 he was honored with the Cultural Merits Award. He died of heart failure in the fall of 2013. Miyoshi's music is published by Zen-on, Tokyo.

*Noesis for Orchestra* was composed in 1978 for the Tokyo Philharmonic as part of the celebration of the orchestra's 200th subscription concert. The first performance was conducted by Tadaaki Otaka that spring. Concerning the title, which is defined as the process or cognition of purely intellectual speculation, Miyoshi wrote that his piece integrates various instrumental groupings that maintain their individuality while performing in different combinations. The music of each group — woodwinds, brass, strings, and so forth — focuses on “maintaining, intentionally and as a whole, a moment or an invigorating noesis. This is a self-conscious process, in other words, through which an extraordinary imaginative experience is to be injected into my experiences of life.” (Adapted from material provided by the publisher and a note in Maestro Otaka's CD of the piece.)

## Takashi Yoshimatsu: *Threnody to Toki* (1980)

Takashi Yoshimatsu (b. Tokyo, 1953), a graduate of Keio University's Department of Technology, taught himself composition, joining a jazz and rock group, and briefly studying with Teizo Matsumura (see Program III, p. 32). Since his debut composition, *Threnody to Toki*, he has produced five symphonies, nine concertos, and many other orchestral pieces; stage works; chamber music inspired by birds; and compositions for piano, guitar, and Japanese traditional instruments. The recordings of his music include a CD entitled *The Age of Birds*, performed by Camerata Tokyo. Since 1998 he has been composer-in-residence to Chandos Records. In addition to composing, Yoshimatsu frequently writes for journals — often arguing for a “new lyricism” and against what he calls “unusual modern music” — and has published several books including the *Illustrated Encyclopedia of Classical Music*, which has been translated into Chinese. His music is published by Zenon, Ongaku-na-Tomo and Japan Arts.

*Threnody to Toki* was premiered in 1981 by the Japan Symphony Orchestra conducted by Kazuo Yamada, and recorded by the Yomiuri Nippon Symphony Orchestra conducted by Tadaaki Otaka. Mr. Yoshimura writes:

The toki [Japanese crested ibis] is an internationally protected bird which inhabits only Japan and parts of China. In 1971, the last remaining toki on Japan's main island, Honshu, died in captivity on Noto peninsula. It was then that I saw for the first time a picture of the toki traversing the blue sky, a sight so beautiful as to bring tears. Since then I have been haunted by the feeling that somewhere in the heavens the lamenting cry of these ashen-white birds resounds.

The delicate perishes, and the callous survives — that seems to be a natural law. We glibly explain how that which has beauty as its only attribute dies out in extinction, but can we live in a world without the toki? However, the piece is not just a lament for the perishing bird, it is also a hymn of praise for the revival of these beautiful creatures and for the revival of tonality. And perhaps, if man follows the same path as the toki, there will be someone, somewhere, who will lament his disappearance — ‘Ah, a noble creature has perished ...’

The sections of the orchestra are laid out to evoke the shape of a bird.

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*Threnody to Toki is not just a lament for the endangered bird, it is also a “hymn of praise for the revival of these beautiful creatures and for the revival of tonality.”*

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Tōru Takemitsu: *Far Calls. Coming, far!* (1980)

For a biographical sketch of Takemitsu, see Program II (p. 22).

This violin concerto, a commission of the Min-On Contemporary Music Composition Festival, was first performed with the Tokyo Metropolitan Symphony Orchestra conducted by Tadaaki Otaka, with Juilliard alumna and current faculty member Ida Kavafian as soloist. Takemitsu wrote at the time:

These several years, I have been working on the two series, 'Dream and Number' and 'Water.' ['Dream and Number'] includes *Quatrain, A Flock Descends into the Pentagonal Garden*, etc., while 'Water' includes such works as *Waterways and Waves*. *Far calls. Coming, far!* can be called a confluence of the two series. The title is taken from *Finnegans Wake* by James Joyce, a novel overflowing with his 'characteristic' dream language, and which also seems to be unique in its water imagery. I say 'seems to be' because, with my language ability, I cannot possibly read the novel, already so hard to understand, in the original, and can only imagine it by relying on an abridged translation and other such commentaries. The River Liffey, which flows through Dublin, plays a fairly important role in the novel. According to Masayoshi Ohsawa, the 'Far calls. Coming, far!' quoted in the title of my work is what Anna Livia sings at the sight of the union of the River Liffey with the sea, which is its father. In addition to their literal meaning, the words of the title ring with the overtones of puns and multiple meanings, apparently including strong sexual imagery.

# Meet the Artists

## Tadaaki Otaka

Tadaaki Otaka is the conductor of the NHK, Tokyo, and Sapporo Symphony Orchestras. He served as artistic director of the New National Theatre, Tokyo, from 2010 to 2014 and was principal guest conductor of the Melbourne Symphony Orchestra from 2009-2012. Mr. Otaka served as conductor of the Tokyo Philharmonic Orchestra for 20 years. In 1987 he was named music director of the BBC National Orchestra of Wales; he became its conductor laureate in 1996.



Mr. Otaka's 2014-15 season includes appearances with BBCNOW and the Royal Philharmonic Orchestra as well as this evening's program celebrating Tōru Takemitsu and many appearances with his Japanese orchestras. Recent highlights have included Britten's *War Requiem* with the Melbourne Symphony Orchestra and the Sapporo Symphony's critically-acclaimed 2011 European tour. In 2012 he conducted the BBC National Orchestra of Wales in Walton's *Belshazzar's Feast* at the BBC Proms. He recently toured China with the NHK Symphony to commemorate the 40th anniversary of the normalization of diplomatic relations between the two nations.

In recognition of his outstanding service to music in the U.K., Mr. Otaka received an honorary C.B.E.; he also holds a Suntory Medal, the highest musical award given by his native Japan. Mr. Otaka's discography includes the complete Rachmaninoff symphonies and piano concertos, a Glazunov symphony cycle, Britten's *Peter Grimes*, and many contemporary scores.

## Alex Shiozaki

Hailing from Saratoga, Calif., violinist Alex Shiozaki is emerging as a strong advocate for the music of today. He recently premiered Sayo Kosugi's *Lilac Nova* with the Juilliard Orchestra in Alice Tully Hall, a performance that has since been broadcast on WQXR. At home with music new and old, he will be familiar to audiences of the New Juilliard Ensemble and AXIOM, and has appeared as a soloist and chamber musician on stages from Carnegie Hall to the Salle Cortot in Paris. He performs frequently with Le Train Bleu Ensemble, and has also appeared with ACME, Mimesis Ensemble, and Ensemble 212. Mr. Shiozaki holds degrees from Harvard College and The Juilliard School, where he is currently a C.V. Starr Doctoral Fellow writing his dissertation about Somei Satoh. His teachers include Joseph Lin, Ronald Copps, Lynn Chang, and Robin Sharp. [alexshiozaki.com](http://alexshiozaki.com)



• C.V. Starr  
Doctoral Fellow

# Juilliard Orchestra

## Violin

Wyatt Underhill, *concertmaster*  
Hannah Ji, *principal second*  
Daniel Cho  
Patrick Doane  
Anastasia Dolak  
Basma Edrees  
Hiu Sing Fan  
Annika Jenkins  
Hulda Jonsdottir  
Chelsea Kim  
Lilia Kochetova  
Natsuki Kumagai  
Xingyu Li  
Katherine Kyu  
Hyeon Lim  
Ravenna Lipchik  
Allison Mase  
Kako Miura  
Sophie Pariot  
Ashley Park  
Su Hyun Park  
Mariko Shimasaki  
Sophia Stoyanovich  
Luke Witchger  
Momo Wong  
Yezu Woo  
Johnna Wu  
Tom Yaron  
Zhen Yang Yu  
Chener Yuan

## Viola

Andrew Gonzalez, *principal*  
Molly Goldman  
leong Cheng  
Katy Ho  
Hayaka Komatsu  
Matthew Lipman  
Bella Markham  
Marcus Rose  
Jenni Seo  
Jacob Shack  
Chien Tai Wang  
Lin Wang  
Benjamin Zannoni

## Violoncello

Yin Xiong, *principal*  
Clara Abel  
Charles Colwell  
Benjamin Fryxell  
Noah Koh  
Yifei Li  
Max Oppeltz  
Paul-Edouard Senentz  
Taylor Skiff  
Yi Qun Xu

## Double Bass

Douglas Aliano, *principal*  
Vladimir Bernstein  
Yi Hsuan Annabel Chiu  
Morgan Daly  
Nicholas T. Kleinman  
Rui Li  
Kathryn Stewart  
Yu-Chen Yang

## Piccolo

Hae Jee (Ashley) Cho  
Stephanie Kwak  
Jihye Min  
Olivia Staton

## Flute

Hae Jee (Ashley) Cho, *principal*  
Stephanie Kwak, *principal*  
Jihye Min, *principal*  
Olivia Staton, *principal*  
Andreas Lamo

## Alto Flute

Stephanie Kwak  
Andreas Lamo

## Oboe

Russell Hoffman, *principal*  
Alexander Kinmonth, *principal*  
Hugo Lee, *principal*  
Tamara Winston, *principal*

## English Horn

Alexander Kinmonth  
Hugo Lee

## E-flat Clarinet

Narek Arutyunyan

## Clarinet

Na Yoon Kim, *principal*  
Shaquille Southwell, *principal*  
Weixiong Wang, *principal*  
Narek Arutyunyan  
Zachary Hann  
Moon Sun Yoo

## Bass Clarinet

Zachary Hann

## Bassoon

Atao Liu, *principal*  
Pinghua Ren, *principal*  
Jacob Wellman, *principal*  
Joseph Lavarias  
Dillon Meacham

## Contrabassoon

Atao Liu  
Dillon Meacham

## French Horn

Patrick Hodge, *principal*  
D. Taylor Peterson, *principal*  
Kaitlyn Resler, *principal*  
Avery Roth-Hawthorne, *principal*  
Kaci Cummings  
James Patterson

## Trumpet

Tristan Clarke, *principal*  
Maximilian Morel, *principal*  
Brian Olson, *principal*  
Brandon Bergeron

## Trombone

John E. Elizondo, *principal*  
Jake Mezera, *principal*  
Robert Blumstein

## Bass Trombone

Simon Wood

## Tuba

Colin Benton

## Timpani

Ethan Ahmad  
Sae Hashimoto

## Percussion

Gregory LaRosa, *principal*  
Joshua Vonderheide, *principal*  
Ethan Ahmad  
Tony Guarino  
Taylor Hampton  
Sae Hashimoto  
Hanna Kim

## Harp

Caroline Bembia  
Alethea Grant  
Madeline Olson  
Katherine Siochi

## Piano/Celesta

Hea Youn Chung  
Robert Fleitz

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# Juilliard

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