

Parsons School of Design, Queens Library, Rockwood Music Hall, Spectrum, St. Mark's Church, and Turtle Bay Music School; In addition, it performed at Experimental Sound Studio in Chicago, Monk Space in Los Angeles, Corner Store Arts in Washington, DC, *Cité Internationale des Arts* and *l'Institut Finlandais* in Paris, and Koendori Classics and Monten Hall in Tokyo. Miolina recently premiered a double concerto by composer Victor Kioulaphides with the North/South Consonance Chamber Orchestra. Both violinists are longtime advocates of new music, and have also performed with various new music groups, including the American Symphony Orchestra, Composers Concordance, Glass Farm Ensemble, North/South Consonance, SEM Ensemble, & VIA. They have received grants from Japan Foundation NY, the Lower Manhattan Cultural Council, and New York Women Composers. Their debut album will be released in 2017. Miolina is a 501(c)(3) non-profit organization. www.miolinayc.wixsite.com

Since she settled in NYC, Japanese violinist **Mioi Takeda** earned her reputation as a soloist, chamber musician, orchestral player, and a seasoned new music specialist. Ms. Takeda has performed with various new music groups, including North/South Consonance as concertmaster, SEM Ensemble, and Composers Concordance, giving countless premieres. She has also performed with the Orchestra of St. Luke's, American Symphony Orchestra, Washington Square Festival, Scandia Symphony, Stamford Symphony, Strathmere Orchestra, The Japan Philharmonic, and The New Japan Philharmonic. Ms. Takeda's performances can be heard on North/South and Naxos Recordings. She was a scholarship student of Dorothy DeLay and Masao Kawasaki at The Juilliard School, and earned a Doctorate of Musical Arts from The City University of New York under the guidance of Itzhak Perlman. She also enjoys doing yoga and watching *The Big Bang Theory* when she is not playing the violin.

Noted for her 'virtuosity and technical expertise' in *All About Jazz*, called 'unapologetically dominating' in *San Diego Story*, and labeled 'up-and-coming' by *Time Out*, violinist/composer **Lynn Bechtold** has appeared in recitals throughout North America and Europe, and has premiered solo/chamber works by composers such as Carter Burwell, Gloria Coates, John Harbison, Alvin Lucier, and Morton Subotnick. She is a member of groups including Miolina, Quartet Metadata, SEM, and Zentripetal. Her performances have been broadcast on various TV channels and radio shows, including *30 Rock*, *Unbreakable Kimmy Schmidt*, CBC, NPR, and NHK. An active performer of all genres of music, she has appeared at venues including Carnegie Hall, Joe's Pub, Jordan Hall, Lincoln Center, *(le) Poisson Rouge*, and Madison Square Garden, with artists such as Willie Colon, Escort, Sir Simon Rattle, Donna Summer, Paul Taylor Dance, and Pablo Ziegler. She holds degrees from Tufts University, New England Conservatory, and Mannes College-The New School for Music, where she studied with noted violinist Felix Galimir. Her electroacoustic compositions have been performed on festivals such as Circuit Bridges, Composers Concordance Festival, Electro-Music, Music With A View, and NWEAMO, and in cities such as Chicago, Los Angeles, NYC, Paris, Philadelphia, San Diego, Tokyo, and Washington, DC. She is on the faculties of the Dwight School, Greenwich House Music School, and the Town School in NYC.



Sunday, March 12, 2017, 7:30pm
Tenri Cultural Institute of New York

Japan-USA: Musical Perspectives Series 7

~Hibiki - Japanese Sonority~

About Our Group, JUMP

We wish to express our gratitude to the Tenri Institute for allowing us to use their space again for the seventh concert in our series and to the Japan Foundation of New York. We also would like to thank all of you for coming.

JUMP (Japan-USA: Musical Perspectives) is a composers' collective, created for the purpose of organizing a series of contemporary music concerts both in the US and in Japan. We present experimental works, collaborating with active contemporary artists and musicians. We seek to expand cultural exchange between Japan and the US through music and arts.

In our past concerts we focused on works that involved computer technology and visual arts as well as Japanese culture, including Japanese traditional instruments. This time, we feature MIOLINA, a violin duo based in New York, which specializes in an exciting and challenging range of repertoire.

Searching for beauty in music is an endlessly fascinating subject for me as a composer. What is *beauty*? *Beauty* is very personal. For me it does not mean 'external beauty', but all of the ugly, fearful, sad, and crazy things that live inside of us. I believe that internal beauty, and not only the outward appearance, attracts people. I very much hope that you will experience this kind of beauty through our music.

It is very important for composers to receive feedback from the audience. Please, feel free to talk to the composers and musicians after the performance.

Miyuki ITO, Founder

Akio Mokuno is an electroacoustic music composer, noise bassist, and multimedia performer. After exploring psychedelic/new wave bands in Nagoya, he moved to New York in 1994 and joined the noise band Electoputas, as a bass and voice performer. After earning a B.F.A. in Sonic Arts from the City College of New York, Akio went on to earn an M.F.A. in Performance and Interactive Media Arts from Brooklyn College. He studied under David Grubbs, Douglas Geers, Vito Acconci, and Morton Subotnick. Akio is expected to finish the Master of Music Program for Composition from Brooklyn College in Spring 2017.

In the 1980s, when **Doug Geers** was a nerdy guitar-playing tween, a beige Atari computer changed his life. The Atari, his guitar playing, and Doug's other love -- making comic "radio" shows with cassette recorders-- all seemed totally unrelated to each other until the day he stumbled into an electronic music class in college. There, instruments, tape recorders (this was a long time ago), and computers all collaborated to make odd and intriguing music. He was hooked. Today Geers continues to use technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installations, and several large multimedia theater works. He has also performed as an improviser, playing laptop and his own homemade electronic instruments. Geers is an Associate Professor of Music Composition at Brooklyn College, a campus of the City University of New York (CUNY). There he is Director of the Center for Computer Music and the MFA program in Sonic Arts. He also serves on the Ph.D. composition faculty of the CUNY Graduate Center. For more information, please see www.dgeers.com.

Karen Tanaka is a versatile composer and pianist. Her works have been performed by distinguished orchestras and ensembles worldwide, including the BBC Symphony Orchestra, Los Angeles Philharmonic, Netherlands Radio Symphony Orchestra, *Orchestre Philharmonique de Radio France*, among many others. Born in Tokyo, she started formal piano and composition lessons as a child. After studying composition at Toho Gakuen School of Music, she moved to Paris in 1986 with the aid of a French Government Scholarship to study with Tristan Murail and work at IRCAM as an intern. In 1987 she was awarded the Gaudeamus Prize at the International Music Week in Amsterdam. She studied with Luciano Berio in Florence in 1990-91 with funds from the Nadia Boulanger Foundation and a Japanese Government Scholarship. In 1998 she was appointed a Co-Artistic Director of the *Yatsugatake Kogen* Music Festival, previously directed by Toru Takemitsu. In 2012, she was selected as a fellow of the Sundance Institute's Composers Lab for feature film and mentored by Hollywood's leading composers. Recently, she served as Lead Orchestrator for the BBC's TV series, *Planet Earth II*. Her music is published by Chester Music in London, Schott Music in New York (PSNY), and Editions BIM in Switzerland. Karen Tanaka lives in Los Angeles and teaches composition at California Institute of the Arts. <http://directory.calarts.edu/node/3103>

About the Performers

MIOLINA was formed in 2012, when artistic director/violinist Mioi Takeda decided to form a violin duo with a longtime collaborator, violinist/composer Lynn Bechtold. Miolina specializes in violin duo music that employs the natural beauty and sound of the instruments, with or without electronics and video. The duo enjoys collaborating on new compositions with composers, as well as discovering hidden gems of the past. To date, the duo has had successful performances in NYC at The Church of the Transfiguration, Gallery MC, Greenwich House Music School, The Morbid Anatomy Museum,

resident at the Rockefeller Brothers' Fund. Last year, she released a solo CD *Harmonic Constellations* (New World Records), featuring works for violin and electronics by American composers, which includes *Sarahal*. Mari's latest CD (2017), *Voyage Apollonian* (Innova Recordings) features her works for subharmonics and interactive compositions using a motion sensor. Since 2016, Mari is using "µgic", an original prototype WIFI sensor, which extracts her bowing movements and musical expressions. In September 2014, she won a grant from Harvestworks *Creativity + Industry = Enterprise* program, supported by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and The Rockefeller Foundation's New York City Cultural Innovation Fund. In 2013, Mari inaugurated "Future Music Lab" summer program at the Atlantic Music Festival. Mari teaches Interactive Computer Music Performance at Juilliard.

Born in the Ukraine, **Lyudmila German** received her education in New York, earning a BA from Brooklyn College and MM and DMA degrees from the Manhattan School of Music. Lyudmila's compositions include works for piano, organ, string quartet, voice, percussion, chamber music, electronics, orchestra, and choir. In the past few years her compositions featuring Japanese instruments have been performed at Tenri Cultural Institute. Last summer, *Three Songs on Poems by Philip Larkin* were premiered at the Source Song Festival in Minneapolis, MN. Children's Music School in Lyudmila's native town of Chernivtsi, Ukraine, commissioned her to write a piece for student orchestra, which was premiered last year in Ukraine. Lyudmila's *Six Miniatures and Four Fragments* for clarinet and cello will be broadcast live from National Sawdust (in Brooklyn, NY) on April 21st at 11 pm on the radio show Relevant Tones (87.7 WFMT). Lyudmila's current projects include a commission for a trio for clarinet, ryuteki (Japanese flute) and piano, and a chamber opera based on a short story by Soviet writer Daniil Kharms. Lyudmila is a recipient of *Miriam Gideon* Scholarship from Brooklyn College, *Meet the Composer* Grant, *Ivar Mikhaschhoff* Grant for New Music, *Cantate Chamber Singers* Award and *Robert Helps* Prize. Lyudmila teaches music theory at Stamford Music and Arts Academy (CT) and is an organist at Bethlehem Lutheran Church in Redding, CT.

Miyuki Ito, a native of Nagoya, Japan, received her B.A. from Aichi University of the Arts, Japan, M.A. from the Manhattan School of Music, and D.M.A. from Columbia University, studying with Tristan Murail. She pursued research at IRCAM (Paris) with an artist grant from the Agency for Cultural Affairs, Japan. Her works have been performed at festivals and venues across the globe, including *Centre Acanthes* (France), ISCM, *Résonances* (IRCAM), ICMC, SMC, *Re:New* and *Visiones Sonoras* (Mexico). She has received commissions from Tokyo Opera City (Japan), Music From Japan (NY), Attack Theater (Pittsburgh), Onix Ensemble (Mexico), Aichi Arts Center (Japan), Sinus Ton (Germany), as well as from individual musicians. Her awards include the Nagoya Cultural Promotion Agency Prize (Japan), Japan Symphony Foundation Prize and the First Prize in *Concorso di Composizione Franco Evangelisti* (Rome). She had been a fellow at the Djerassi Artist Residency in California with an Oshita Fellowship and at CMMAS in Morelia (Mexico) with a Japan Foundation. She has taught at Nagoya University of Arts, Chiba Commerce University and Aichi University of the Arts in Japan as well as Shichuan Conservatory of Music in China as a guest composer. Ito is a co-founder and producer of the composer collectives *NymphéArt* and JUMP. The *NymphéArt* tenth concert was awarded as the 14th Keizo Saji Prize from the Suntory Foundation for Arts, Japan. Ito released a solo CD, titled *The Sands of Time*, which focuses on works with electronics, on ALCD80. Her work *Réminiscence d'un ancien esprit* is published by Edizioni Suvini Zerboni (Italy). www.miyuki-ito.com

Mari Kimura | *Sarahal* (2013) for two violins and interactive computer

Lyudmila German | *In the World of Shadows* (2017) for violin solo *

Lynn Bechtold | *Away/Home 1.2* (2010/12) for two violins and pre-recorded electronics

Miyuki Ito | *Étoile Double (I)* (2017) for two violins *

Akio Mokuno | *Stream* (2017) for two violins and electronics *

Douglas Geers | *Teach Sum, Cheat Sum* (2017) for two violins and voice synthesizer *

Karen Tanaka | *Shibuya Tokyo* (2009) for two violins

* World Premiere

MIOLINA

**Mioi Takeda
Lynn Bechtold
(violins)**

Program Notes

Sarahal (2013) for two violins and interactive computer, by **Mari Kimura**

In 2013 I was commissioned by violinist Sarah Plum, a former fellow student from our Juilliard days, to write a violin duo with interactive computer. She made the commission possible by receiving a Faculty Development Grant from Drake University, where she is a professor of violin. The title *Sarahal* is the combination of names Sarah and her duo violin partner Hal Grossman (Sarah+Hal). When I use interactive computer, I imagine musical and motivic gestures and figures that cannot be imagined or conceived with acoustic instruments. I also take particular joy in combining classical violin language with computer techniques, to see how it could be transformed.

In the World of Shadows (2017) for violin solo, by **Lyudmila German**

At the end of last year I went skiing. On December 30th, at a local restaurant, a countdown to the New Year was playing on a classical radio station. Amid the cheer of a festive Olympic village, Albinoni's Adagio sounded strangely out of place. When I started composing, almost despite myself, the composition started to unfold in a strange, collage-like form. I imagined I was wandering in a "composers' underworld", encountering the shadows of the classical music giants. They are represented by altered quotations from decidedly non-violin music. The melody of the Adagio sounds distorted, out-of-tune. Rachmaninoff's C-sharp minor Prelude emerges after "showy" violin passages. At first it sounds pompous, but later disintegrates into dissonant chords. The second movement from Beethoven's Seventh Symphony is muted, unfinished, and transformed into broken arpeggios. The theme of Bach's F-minor Fugue from the Well-Tempered Clavier breaks down into persistent sixteenth-note figures. The shadows appear and dissipate. The Bach quotation perseveres the longest. Arriving at a theatrical pause, the violinist tunes the lowest string a half step down (*scordatura*), to F-sharp, to complete the theme in the "correct key" and bring a sense of closure to an otherwise disintegrating world of shadows.

Away/Home 1.2 (2010/12) for two violins and pre-recorded electronics, by **Lynn Bechtold**

Away/Home 1.2 is about the feelings one has when being away from home for a long period of time, and the feelings associated with home. Home could be a childhood home, a current home, one's country, the relief to just be home after traveling and seeing amazing places and meeting new people. The sounds that were manipulated are sounds I recorded in Japan for the "away" part, and sounds that I recorded in NYC for the "home" part. The piece was originally written for violin and cello, and premiered at the Austrian Cultural Forum in NYC.

Étoile Double (I) (2017) for two violins, by **Miyuki Ito**

Étoile Double means a double star, which is a pair of stars that look close to each other from an optical telescope on the Earth. Because they lie at different distances, it is, in fact, an optical double. The idea gave me an inspiration to compose this piece. Before starting to compose I had an idea for another piece for two *ondes martenots* (French instruments) for a coming project, and so I also

named this piece in French. Both pieces are for the same two instruments and are part of a series. According to this optical double image, I tried to create an audible double atmosphere. Both instruments constantly move and merge with similar gestures, but with slight differences, using microtones and complicated rhythms, which partly derive from computer analyses. The interaction creates musical perspective and cosmic imaginary panorama.

Stream (2017) for two violins and electronics, by **Akio Mokuno**

Although it sounds like a continuous repetition of the same note, each note in the piece is interpreted differently, with its own unique characteristics. By exposing the subtle differences in timbre of A4 and E5 (including the quarter tones), along with the noise from the two violins, the piece attempts an auditory representation of the rippling of the waves flowing from a (sonic))) meditation.

Teach Sum, Cheat Sum (2017) for two violins and voice synthesizer, by **Douglas Geers**

Teach Sum, Cheat Sum is a lighthearted exploration of mapping graphic shapes and cultural associations to musical gesture. Its two human performers play a game, drawing shapes of mustaches with musical sounds. A 1980s-style voice synthesizer housed in a small box sits between them onstage, and when it joins the piece it alters the course of their dialogue with its disembodied but vaguely human sounds. The synthesized voice is both foil and playmate to the violins, pulling their games in new directions. This piece is dedicated to the memory of composer Pauline Oliveros, who left a deep impression upon me and many, many others who encountered her and her music.

Shibuya Tokyo (2009) for two violins, by **Karen Tanaka**

Shibuya is one of the busiest railway stations in Tokyo. There are almost three million passengers that move through the station every day. The place is famous for its scramble crossing, which stops vehicles in all directions to allow pedestrians to swarm the entire intersection. *Shibuya Tokyo* was inspired by this hectic, sleepless, and chaotic place. *Shibuya Tokyo* was commissioned by the BIT20 Ensemble for their 20th Anniversary. It was first performed by Sveinung Lillebjerka and Jutta Mørgenstern in Bergen, Norway on 5th December, 2009.

About the Composers

Mari Kimura is at the forefront of violinists who are extending the technical and expressive capabilities of the instrument. Mari is widely admired as the inventor of "subharmonics", and as a violinist, Mari has premiered many notable works, including John Adams's Violin Concerto (Japanese premiere), Luciano Berio's *Sequenza VIII* (US premiere), Tania León's *Axon* for violin and computer (world premiere), and Salvatore Sciarrino's *Sei Capricci* (US premiere), among many others. In 2007, Mari premiered Jean-Claude Risset's violin concerto *Schemes* with the Tokyo Symphony Orchestra. In November 2010 Mari appeared as a soloist with the Hamburg Symphony performing John Adams' *Dharma at the Big Sur*. As a composer, Mari is well known for her works for interactive computer, winning the Guggenheim Fellowship, Fromm Commission, and a residency at IRCAM in 2010. In recognition of her ground-breaking work, Mari was listed in "Immigrants: Pride of America" by the Carnegie Corporation, published by the New York Times. In 2014, she was a *Composers Now*