



*Junpei Ohtsubo, guitar
Sahoko Sato Timpone,
mezzo soprano*

**Saturday, March 23, 2019, 6:30pm
138 South Oxford Street, The Great Room
Brooklyn, NY 11217**

Japan-USA: Musical Perspectives Series 8
~ Contemporary Guitar Works ~

About Our Group, JUMP

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 the Tokyo-based guitarist *Junpei Ohtsubo*, who specializes in an exciting and challenging repertoire. Five composers have created unique works specifically for Mr. Ohtsubo. He will also present these pieces at his recital in Tokyo on April 13th, 2019. Guest artist Sahoko Sato Timpone, a mezzo-soprano currently based in the US, will sing two of our pieces.

Searching for beauty in music is an endlessly fascinating subject for me as a composer. How does one define it? Beauty is very personal. In this concept I include all of the ugly, fearful, sad, and crazy things that live inside of us. I believe that internal beauty, and not 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. We also would like to thank all of you for coming.

Miyuki ITO, Founder

Douglas Geers | *Hinge Flock Traces* (2019) *

Satoshi Tanaka | *Labyrinth* (1994)

Lyudmila German | *Three Rhapsodies* (2019) *

Toshio Hosokawa | *Yuri no To o... from Renka (I)* (1986) for soprano and guitar

Marcelo Toledo | *Music for Japan* (2019) *

Miyuki Ito | *The Bells* (2019) for mezzo soprano and guitar *

I. Silver Bells II. Golden Bells III. Brazen Bells Text by Edgar Allan Poe
Etching by Mayuka Wakai

Tomoyuki Hisatome | *Somewhere on the Earth* (2019) *

* World Premiere

Junpei Ohtsubo
guitar

Sahoko Sato Timpone
mezzo soprano

Hinge Flock Traces (2019) for guitar, by **Douglas Geers**

“Hinge Flock Traces” was influenced by the recent and untimely death of Dave Koenig, an amazing person who left our world much sooner than I ever would have expected. Amid my grief at the loss of Dave, I reflected on the idea of the hinge, like the squeaky hinge of a door. Dave had found joy in composing electroacoustic musical works by concocting clouds, mountains, and oceans of sound using recordings of squeaky hinges. He wrote his own composition software that allowed him to play hundreds of hinge sounds simultaneously, at various speeds and transpositions. In Dave’s music, these orchestras of hinge sounds would fly from loudspeakers, huge and powerful. My work, “Hinge Flock Traces,” takes Dave’s fascination with hinges as its inspiration and pulls that universe back to the size of one squeaky hinge on one door, exploring the pitch space possibilities of the guitar beyond those demarcated at its frets. In this work, glissandos happen through use of a slide, which also serves as reference to blues and bluegrass traditions, including the early recordings of Leo Kottke, whose album “Six and Twelve String Guitar” remains one of my favorite recordings. Moreover, the “surface noises” of performance – sliding sounds, buzzing sounds, scratching sounds—are not only welcome in this piece but in fact are thematic. Here, simple and stable sounds dialogue with their slippery, inharmonic peers, allowing listeners to decode the beauty of both in relation to the other. This piece is dedicated to the memory of Dave Koenig.

Labyrinth (1994) for guitar, by **Satoshi Tanaka**

This piece consists of five movements. Each movement has a proportional notation, using which the performer can play phrases freely within the time frame indicated in the score. When I was composing this piece I was very much interested in a kind of *tempo rubato* character of guitar playing. The last movement contains tremolo music and has the structure of an infinite scale. The title of *Labyrinth* comes from this movement.

Three Rhapsodies (2019) for guitar, by **Lyudmila German**

Being an organist I have always felt superior to other instrumentalists for the spurious reason of being able to play simultaneously with hands and feet. While guitarists do not play with their feet, the variety of hand and finger techniques available to them can astound a keyboardist. Regardless of what I play, I press the organ keys or pedals with fingertips or toes. The guitarist’s hands take the extraction of sounds to a new level. Besides the traditional performance manner (the left hand presses the frets and the right hand plucks the strings), both hands can also play on the fingerboard, making sounds at the same time in a variety of techniques. Fingers are also engaged in ways more varied than one can imagine: tapping, plucking, strumming, slapping, sliding, flicking, and knocking are part of the list. Playing with fingernails, finger pads or palms of hands are quite common. (This is not an exhaustive list.) Modern guitar playing has adapted the natural instrument of the human body to the man-made instrument of the guitar.

While composing *Three Rhapsodies* I chose those techniques that allowed me to achieve the utmost expressivity. The pieces are contrasting: the first and the third are dynamic, with a strong rhythmic

drive, while the middle piece is elegiac and rhapsodic. All three share improvisatory elements, which define the genre of rhapsody.

Renka (I) (1986) for soprano and guitar, by **Toshio Hosokawa**

There are three sections in this piece. Only the third section is performed tonight. Its title, *Yuri no To o...*, comes from the poem “Shin Kokinshu” by Soneno Yoshitada. The poem dates from the XV century.

Its oars lost,
Hopelessly adrift
On Yura Bay,
The boatman’s craft
Is like my love which
Knows no path to follow. (English translation)

Music for Japan (2019) for prepared guitar, by **Marcelo Toledo**

Music for Japan is a new work for guitar that I composed in March of this year specifically for this concert. The work uses a prepared guitar. The preparation consists of the replacement of the three high strings for three low ones, creating a symmetry 6-5-4-4-5-6. All strings use *scordatura*. The preparation is completed with three guitar slides placed on specific frets on the fingerboard. In this way the guitar is divided into four different zones. The tuning of the strings gives to each zone a collection of microtonal pitches within a range of a fifth. The total pitch collection of 24 notes creates a microtonal scale of almost two octaves. The traditional timbres or tone colors of the guitar are transformed completely by the placements of the guitar slides. I coined the term “Japanese guitar” for this instrument because there is a remote connection to the sounds of the Koto. The title makes a reference to two things. First, there is an evocative and remote element of Japanese music that comes naturally, without using any specific ethnic elements (scales, melodies, rhythms etc.). Second, the title was borrowed from a work by Bunita Marcus for flute, clarinet, xylophone, harp, and piano, written in 1983 and dedicated to Morton Feldman.

Many thanks to Miyuki Ito and Junpei Ohtsubo for presenting me with the challenge to write a piece for guitar on short notice, and, also, for inviting me to think of Japan, a country and a culture that I admire deeply.

The Bells (2019) for mezzo soprano and guitar, by **Miyuki Ito**

I. Silver Bells II. Golden Bells III. Brazen Bells

Text by Edgar Allan Poe

This piece was inspired by Edgar Allan Poe’s poem “The Bells”. The first three sections of this poem were used as an inspiration. All sections are performed without a break. Although in my previous six pieces for guitar I explored several challenging extended techniques and different tunings, occasionally using microtones to search for my own timbre, in this piece I followed the sound images suggested to me by Poe’s poem. The result became more rhythmical than in my previous pieces. Three different images of bells that Poe expressed with words were created using

voice, guitar, Japanese wind bells, and finger cymbals. The sound of bells has a special meaning in my music in general, which is related to Japanese culture and aesthetics. For example, Japanese temple bells are rung the second time only after the reverberation has faded away. In contrast, in the Western tradition bells are generally rung regularly, without waiting for the reverberation to die out. According to Japanese aesthetics, one needs to be immersed in each reverberation in order to fully experience it. This time, however, I tried to present the bells as they might have appeared in Poe's imagination.

Mayuka Wakai, artist, created four etchings for this concert in collaboration with Miyuki Ito. The four works accompany Ito's composition "The Bells", inspired by Edgar Allan Poe's poem. Wakai's artistic aspiration is to express with her print works what we cannot see or feel with our senses: certain sounds, smells, atmosphere, etc. For this collaboration she tried to portray in etching the various bell sounds which one can hear in the night sky.

After graduating from Nagoya University of Arts, School of Fine Arts, Japan, by completing a Design Course, Wakai continued her studies at École nationale supérieure des beaux-arts de Dijon, France. She spent two months at an artist residency at la Cité internationale des arts à Paris in 2016. Wakai's works have been selected for the Mini Print International of Cadaques (2015, 2016, 2017) and Lessedra World Art Print Annual Mini Print (2016, 2017). She has also exhibited solo as well as in group exhibitions in Japan, Germany, France, and Algeria.

Somewhere on the Earth (2019) for guitar, by **Tomoyuki Hisatome**

"Somewhere on the Earth" is the final chapter of the series "From the Ancient", evoking the ancient sound image. Charango, Ronroco (plucked strings instrument of South America) and Tumutumu (Maori's wooden percussion of New Zealand, used for prayers) are referred to. This piece was conceived by dreaming about an imaginary history, the subject of which could be "What if there was an exchange between Latin America and Polynesia in ancient time...". Many cultures have always shown respect to their ancestors and tried to communicate with them through rituals. I am also trying to dialogue with my ancestors in this composition. For this reason, the fifth and the sixth strings are tuned extremely low. As for the first through fourth strings I have adopted unusual sounds and various tremolo-like techniques. As a metaphor for prayer, the music concludes by imitating Tumutumu sound by striking the body side of the guitar and ritual actions by blowing into the sound hole. I dedicate this piece to my father and all the ancestors of humanity.

About the Composers

Douglas Geers is a composer who uses 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 custom electronic instruments. Reviewers have described his music as "glitchy... keening... scrabbling... contemplative" (*New York Times*), "kaleidoscopic" (*Washington Post*), "fascinating...virtuosic...beautifully eerie" (*Montpelier Times-Argus*), "Powerful" (*Neue Züricher Zeitung*), "arresting... extraordinarily gratifying" (*TheaterScene.net*), and have praised its

"virtuosic exuberance" (*Computer Music Journal*) and "shimmering electronic textures" (*Village Voice*.) Geers completed his DMA at Columbia University, where he studied with Brad Garton, Tristan Murail, Fred Lerdahl, and Jonathan D. Kramer. His works have been performed widely, and he has won numerous awards and grants, including from the Jerome, McKnight, Argosy, and Bush foundations, among others. Today Geers is a 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. www.dgeers.com

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. German'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. In addition, she has composed a number of works for children, including incidental music for *Brave Tin Soldier*. Her *Three Songs on Poems by Philip Larkin* were premiered at the Source Song Festival in Minneapolis, MN. German's *Six Miniatures and Four Fragments* for clarinet and cello were broadcast live from National Sawdust. In the summer of 2018 a premiere of a one-woman play *Clara: Confessions* featured her incidental music. German's current projects include commissions from clarinetist Thomas Piercy for a trio for clarinet, ryuteki (Japanese flute) and piano, and from *Fontenay Chamber Players* for a septet. German is a recipient of *Miriam Gideon* Scholarship from Brooklyn College, *Meet the Composer* Grant, *Ivar Mikhaschoff* Grant for New Music, *Cantate Chamber Singers* Award and *Robert Helps* Prize. Together with Ito, she co-produces the JUMP series. She teaches music theory and solfege privately and at Stamford Music and Arts Academy (CT) and serves as an organist at Bethlehem Lutheran Church in Redding, CT.

Miyuki Ito, born in 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. 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 grant from 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*'s 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

Argentinean New York-based composer **Marcelo Toledo** has almost completely eliminated the traditional importance given to pitch in order to focus on a new aural matter which is the product of his personal research on all the instruments of the orchestra. Pitch, timbre, texture, and noise arrive at a new sonic entity that evolves almost biologically and is at the center of his compositional interest. Marcelo Toledo earned his Master in Music Composition at Syracuse University and his Doctoral degree from Columbia University, where he works as an Assistant Professor of Music. Since 1999 Marcelo Toledo is giving workshops, lectures, master classes and seminars at several universities and institutions in Latin America and United States. Not satisfied with the American academia and its approach to the teaching of music composition Marcelo Toledo founded, with composer Arthur Kampela, "The Unknown University, Composition Seminars". It is a new educational and artistic platform for composers, performers, and artists based in New York City and currently moving into cities such as Mexico, Buenos Aires, and

Rio de Janeiro. For the last 20 years Toledo received commissions by European, North American and Latin-American ensembles, museums, institutions, new music festivals, and radio stations such the South West German Radio, KlangForum Wien, The Essl Museum in Vienna, Center Pompidou, IRCAM, Musik der Jahrhunderte, Ensemble Intercontemporain, Wien Modern, New Music Summer Festival Stuttgart, Darmstadt Summer Stage, Berliner Künstlerprogramm Deutscher Akademischer Austauschdienst, Neue Vocalsolisten, Borealis Festival in Norway, BIT20 Ensemble, Ultraschall Festival in Berlin, Wien Modern, Berlin Poesie Festival, Ensemble Dal Niente, Ensemble Counter)induction (NY), Ensemble Recherche, Radio Clasica Spain, Ergo Ensemble (Canada), CBC, Ibermusicas, Teatro Colón, Buenos Aires, and others.

About the Performers

Junpei Ohtsubo, guitar, was born in Hiroshima, Japan. He started to play electric guitar when he was 15 years old. He began to take classic guitar lessons at the age of 16. Ohtsubo is a graduate of Elisabeth University of Music in Japan. He studied under Bunken Nagano, Masakazu Tokutake, and Norio Sato. He received prizes in Japan Guitar Competition, Classical Guitar Competition, East-End International Guitar Competition, Pan Pacific Contemporary Music Competition, and Japan Guitar Ensemble Competition. Ohtsubo has begun giving recitals while he was still a student at the University. His repertory includes many contemporary works. Ohtsubo has also commissioned and premiered many works by Japanese contemporary composers. He held solo recitals of the works of Satoshi Tanaka (2016) and Tomoyuki Hisatome (2017) in Japan.

Sahoko Sato Timpone, mezzo-soprano, a native of Tokyo, grew up in Japan, Germany and the U.S. She made her Carnegie Hall debut with the Academy of St. Martin in the Fields and has since performed in many operas and concerts throughout the U.S., Europe, and Asia, including the Baltimore, Syracuse, Berkshire, and Chautauqua Operas, Opera Maine, Saito Kinen Festival, Seiji Ozawa Ongakujuku, Tokyo Opera Nomori, and the Seattle, Oregon, West Virginia, Chautauqua, Singapore, and Sapporo Symphonies. Her 2018-19 season includes participation at Cohen's Alzheimer's Stories at the ACDA conference in Kansas City, performances of Verdi's *Requiem* at Mechanics Hall in Worcester, MA and the role of Suzuki in *Madama Butterfly* with St. Petersburg Opera (FL). This July she is invited to teach and perform at the Lunigiana International Music Festival in Tuscany, Italy. Sato Timpone has performed solo recitals in Bangkok, Thailand, sponsored by the Nomura Cultural Foundation, as well as in Granada, Spain, where she won the First Miguel Zanetti International Spanish Song Competition in 2008. She is a graduate of New England Conservatory and Manhattan School of Music and has received her DMA from Rutgers University, where she was the recipient of the Irene Alm Memorial Award for excellence in performance and scholarly research. Sato Timpone is currently an assistant professor at Florida State University. www.sahokotimpone.com
