

THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



GUEST ARTIST RECITAL

SATOKO INOUE

PIANO

*“SATOKO PLAYS JAPAN”
IN LONG BEACH*

MONDAY, OCTOBER 22, 2018 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Rain Tree Sketch 1 (1982) Toru Takemitsu
(1930-1996)

Trivial trigger makes ... #1 for prepared piano (2015) Kazuo Nakano
(b. 1955)

On A Winter Day (2018)..... Toshiya Watanabe
(b. 1974)

INTERMISSION

Ryouka for prepared piano (2014) Keitaro Takahashi
(b. 1986)

Music for Piano I (1973)..... Sesshu Kai
(1938-1978)

Meletan (2013) Yuji Itoh
(b. 1956)

Interlude (2017) Jo Kondo
(b. 1947)

PROGRAM NOTES

RAIN TREE SKETCH I

This piece was inspired by the short novel *An intelligent Rain Tree* by the Japanese prize-winning novelist, Kenzo Ooe, as well as *Rain Tree* (1981) for three percussionists. Beaded with the raindrops from the previous night, the rain tree, lush with leaflets, is still dripping in the sunny afternoon of the next day.... Takemitsu freely controls two changing tempos and recalls a feeling of being adrift.

Toru Takemitsu (1930-1996) is among the most important Japanese composers who have written music in the Western tradition. By making use of Western and Japanese instruments, both separately and together, he preserves a fundamental Japanese identity, synthesizing his awareness of Japanese music and its traditions into a remarkable and highly original sound.

TRIVIAL TRIGGER MAKES ... #1

The composer writes: "For these several years, I have been interested in exploring a musical form in which the player can change to a new progression spontaneously, having been triggered and inspired unexpectedly by a trivial fluctuation of sound. Based on this concept, I composed a series of pieces titled *Trivial trigger makes ...*

"The piece you will hear today is the first one in the series which was composed for solo prepared piano. For the realization of this concept I used well-known techniques, such as placing crinkled Japanese paper and a thin strip of bamboo across the strings so that, as any string vibrates, it moves the preparation irregularly and the items rub not only the string but also each other. Additionally, a light cotton 'futon' has been placed on the strings in the lower register, which mutes them unequally. The writing uses various techniques to intentionally increase the possibility that an unexpected sound will occur."

Kazuo Nakano (b. 1955) studied composition with Yori-aki Matsudaira from 1974-77 using Ianis Xenakis' "Formalized Music" textbook. During this time he also came into contact with alternative ways of thinking about music through communication with Yuji Takahashi, Jo Kondo and Mikio Tojima. In 1978 Nakano formed "group FOR" with Yuji Itoh and two other composers, holding 11 concerts to present their compositions from 1987-1990. In 2017 he produced a solo concert of recent works; in 2018 he was commissioned to compose a new piece by his former collaborators.

ON A WINTER DAY

The composer writes: "When you listen to both this piece and my other piano pieces, you may sense a slight difference (though of course the taste must be the same, because the same composer composed it). I think this piece has a more polyphonic texture. Each line overlaps with various colors and the musical discourse progresses with hesitant repetitions."

Satoko Inoue premiered this piece on her 27th recital in Tokyo on the 4th of March, 2018.

Toshiya Watanabe (b. 1974) received both master's and bachelor's degrees in composition from Tokyo University of the Arts. He has won several prizes such as the 3rd Prize in Toru Takemitsu Composition Award 1999 (judged by Luciano Berio), 24th Irino Prize honorable mention, 9th Keizo Saji, and so on. He has been commissioned by many ensembles and many performers, and has participated in Voix Nouvelles, Takefu Composition Workshop, and Music from Japan (N.Y.) as a invited composer. His recent interest is to find colors and subtle differences of sounds that arise from the relationship between various sounds. He is an associate professor of composition at Kunitachi College of Music and a lecturer at Tokyo University of the Arts and at Meiji Gakuin University.

<http://composerworklist.wixsite.com/composerworklist/toshiya-watanabe>
<https://soundcloud.com/user-702798894>

RYOUKA for solo prepared piano was commissioned by Satoko Inoue in 2014. The title “Ryouka” (“嶺霞” in Chinese characters) describes the ambience and acoustics produced by rich sounds echoing over a range of magnificent mountains.

The composer writes: "I wrote this piece after experiencing profound inspiration from a picture titled 'The rouge ridges (紅嶺)' painted by one of the most famous Japanese traditional painters, Gensou Okuda (奥田元宗) (1912 - 2003). He painted majestic ridges, the feet of which are covered with fine autumn leaves. The deep rouge leaves are illuminated by a slightly hazy moon and reflect the light in the ridges. The ridges are not directly illustrated but are dyed with rouge color and mysteriously emerge from the silent darkness. In the middle of the picture, there is a slender waterfall. Although it is about to be overwhelmed by the leaves, it has a strong sense of presence. The entire work is painted with mineral pigments and prominently features a deep rouge color called 'Gensou red.'

"In this piece, I realistically 'painted' the detail of leaves, deep rouge pigments, hazy moon, and the slender waterfall as notes on the score. However, any motives, rhythms, or chords were not suitable for my image of the majestic ridges. Any of them are simply superfluous for me. Then, I focused on the complicated acoustics that are produced by various notes representing other elements. The ridges should not be described directly by particular motives, but rather should be indirectly suggested by the acoustics as they are painted in Gensou Okuda's picture. The variations of the acoustics are not only created by the unique combinations of written notes but also by the irregular preparations that enables to mute or keep open some specific piano strings."

Keitaro Takahashi (b. 1986) is a composer, programmer and interface designer born in Japan in 1986. He received his bachelor of arts degree from Kunitachi College of Music, Tokyo, Japan, in 2009 and his MA (2011) and MASP (2013) of music composition at the Basel Musik-Akademie der Stadt, Basel. He studied composition and computer music with Professors Takayuki Rai and Eric ONqa, music theory with Qiming Yuan, and computer programming with Shu Matsuda. Currently, Takahashi is working on his Ph.D in composition and Technology of Art with Professor Eric ONqa between the Basel (Switzerland) Musik-Akademie and Catolica Porto University.

MUSIC FOR PIANO I Sesshu Kai's music always starts with shortened sounds. The composer writes: "This piece starts with low-range sounds. They continually elevate to something dramatic and spiritual."

Sesshu Kai (1938-1978) was an unprolific composer. He studied in Berlin after graduating from the Tokyo University of Art. He composed his early works in an European avant-garde style, but later his compositions became very simple.

MELETAN The composer writes: "I dream of the music, from the beginning to the end of the piece, in which all of each note is listened to just as if it were that fascinating moment when the moon appears with cool light from behind clouds.

"How can I listen to 'a single note' with fascination? It has been my fundamental issue when I compose. In comparison to my previous pieces, *Meletan* has a slightly more traditional motif. It begins with the theme-like motif and some other independent notes, but gradually the boundary between the motif and the other notes becomes obscure.

"In *Meletan*, among the dispersing notes, the absent image of the theme remains all the time, and the audience finds it so beautiful, I hope. The title '*Meletan*' comes from a lecture held by Michel Foucault at the course of College de France, 1981-1982."

This piece was performed by Satoko Inoue in her recital as world premiere.

Yuji Itoh (b. 1956) completed post-graduate studies in composition and conducting at Tokyo Gakugei University, studying with Jo Kondo. His works of great individuality have favorably reviewed in many cities of worldwide. He has received commissions by the Festival für aktuelle Klangkunst in Trier, Festival l'Art pour l'Aar in Bern, ASPEKTE International Festival für Musik unserer Zeit in Salzburg, and so on. As the director of "nothing but music," he has organized many concerts, including "Hommage à Breccia," (2003, with the works of 24 composers from 7 countries), "4 Days Concerts: Contemporary Music from Switzerland" (2014, an official project of the Swiss Embassy), and "Lafcadio Hearn Project" (2017, in Ireland and Japan). He was awarded the Antonio Magnoni prize in 2004, in Italy and was on a jury of the International Composer Competition Città di Udine.

INTERLUDE The composer writes: "*Interlude*, the latest work I have written for Satoko Inoue, reflects in its second half my recent concern about complex contrapuntal texture. Though it may sound contradictory, my counterpoint is not really polyphonic, but rather is merely created by splitting up a single melodic line, instead of combining several independent voices. In this way it can still be said that it stems from the idea of 'linear music' even though it is seemingly contrapuntal.

"The title '*Interlude*' suggests that any piece of music I write (indeed any of my compositions), though it may sound as if it is an autonomous, self-sufficient, independent work, stands in between two eternities: the past and the future; the things that have gone, and the things that will come."

Jo Kondo (b. 1947) graduated from the composition department of Tokyo University of Arts in 1972. He spent a year in New York on a scholarship from the John D. Rockefeller III Fund from 1977-78. In 1979 he taught as a guest lecturer at University of Victoria, British Columbia, invited by the Canada Council, and in 1986 resided in London as a British Council Senior Fellow. In 1987 he was composer in residence at Hartt School of Music, Hartford, Connecticut, USA, and taught at Dartington International Summer School in England. He is Professor Emeritus of Music at Ochanomizu University in Tokyo, and Professor at Showa University of Music, Kawasaki, Japan.

ABOUT SATOKO INOUE

Pianist Satoko Inoue is renowned throughout Japan, Europe and in United States as a leading interpreter of contemporary solo piano music. She has premiered works by some of Japan's foremost composers including Jo Kondo, Yori-aki Matsudaira, Yoritsune Matsudaira, and Toshi Ichianagi. She is especially well-known for playing Jo Kondo's complete piano works and Morton Feldman's piano works. She is also known for performing works of other contemporary composers such as Toru Takemitsu, John Cage, Henry Cowell, Luciano Berio, Giacinto Scelsi, Luc Ferrari, Doina Rotaru, and others.

Every year since 1991, Ms. Inoue has presented the solo piano series "Satoko Plays Japan" at major venues in Japan. She has performed over one-hundred-and-fifty contemporary pieces in this well-respected series. Prior to this she was the pianist with Musica Practica Ensemble Tokyo, a leading Japanese ensemble which introduced many important pieces of New Music to Japan. She completed her B.A. and M.A. degrees at Tokyo Gakugei University.

Besides performing in Japan, Satoko Inoue has been invited to play at major European festivals including Darmstadt, the International Experimental Music Festival in Bourges, and in solo recitals at MERIDIAN, Zilele SNR-SIMC (ISCM) in Bucharest, Festival für aktuelle Klangkunst in Trier, Mersin International Music Festival, Festival l'Art pour l'Aar in Bern, and Ciclo de Conciertos de Música Contemporánea in Buenos Aires. In addition, she has had many solo concerts in the US, the UK, Germany, France, Italy, Switzerland, Spain, Ireland, Sweden, Turkey, Romania, Egypt, and Argentina. She has recorded three solo CDs on HatHut Records (Switzerland) and also has CDs on the German label Edition Hundertmark, Emec Discos (Spain), and ALM Records (Japan). She was awarded the Keizo Saji Prize in 2010 by The Suntory Foundation for Arts for "Satoko Inoue Piano Recital #19: Morton Feldman—Works for Piano." Besides concertizing, Ms. Inoue is a Professor at Kunitachi College of Music in Tokyo.

UPCOMING EVENTS

- **Thursday, November 1, 2018:**
University Brass Ensemble and Brass Chamber Music, Rob Frear, Theresa Bickler and Tatiana Giesler, directors 8:00pm Daniel Recital Hall Tickets \$10/FREE
- **Wednesday, November 14, 2018:**
Composers' Guild Presents: 3-Minute Wonders with C3LA chorus Alan Shockley, 8:00pm Daniel Recital Hall Tickets FREE
- **Friday, November 16, 2018:**
New Music Ensemble, Alan Shockley, director 6:00pm Daniel Recital Hall Tickets \$10/7
- **Wednesday, November 28, 2018:**
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall Tickets \$10/7

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WWW.CSULB.EDU/COLECONSERVATORY