

Sunday January 9, 2005 | Glenn Gould Studio

34th season | 280th event

New Music Concerts presents

MAYUMI MIYATA

Guest Composers: **Toshio Hosokawa** and **Kazuhiko Suzuki**

NM

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Robert Aitken, director

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34th season | 280th event
Sunday January 9, 2005
Glenn Gould Studio
7:15pm Introduction
8:00pm Concert

New Music Concerts presents

MAYUMI MIYATA

Guest Composers: **Toshio Hosokawa** and **Kazuhiko Suzuki**
Robert Aitken, flute, **Joseph Macerollo**, accordion
Accordes quartet: **Fujiko Imajishi**, **Carol Lynn Fujino**, violins
Douglas Perry, viola, **David Hetherington**, cello

Programme:

Gagaku Traditional	(Shô solo) 5'	<i>Sojo no Choshi</i>
Toshio Hosokawa	(Shô & Flute) c. 7'	<i>Birds Fragments III</i> * (1990)
Toshio Hosokawa	(Shô & Accordion) 11'	<i>Cloudscapes – Moon Night</i> * (1998)
Kazuhiko Suzuki	(Shô solo) 10-12'	<i>Molds</i> ** (2004)
	– Intermission –	
John Cage	(Shô solo) c. 10'	<i>One</i> ⁹ * (1991)
Toshio Hosokawa	(Flute solo) 3'	<i>Kuroda-bushi</i> ** (2004)
Toshio Hosokawa	(Shô & String Quartet) 17'	<i>Landscape V</i> *** (1993; rev.2004)
Gagaku Traditional	(Shô solo) 5'	<i>Banshikicho no Choshi</i>

* Canadian Premiere | ** World Premiere | *** World Premiere of Revised Version

New Music Concerts

Robert Aitken, c.m., Artistic Director

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Mayumi Miyata is being recorded for future broadcast by **Two New Hours** on **CBC Radio Two**, Canada's national new music show, with host **Larry Lake**. New Music Concerts acknowledges the support of **The Japan Foundation** Toronto



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MAYUMI MIYATA was one of the first to introduce the *shô* — the traditional Oriental instrument — worldwide. Having been invited by major international festivals around the globe, her artistry has helped expand the recognition of the *shô*, both in Japan and overseas.

After graduating from Kunitachi College of Music, she studied Gagaku (Japanese ancient court music) and began appearing in the National Theatre of Japan in 1979. Ms. Miyata has performed in *shô* recitals since 1983, continuously winning high praise. Successful recitals include the Brooklyn Museum (New York), Paris, Amsterdam, Scala Piccolo Teatro, Milan, Vienna Konzerthaus, and has also taken part in various festivals at the invitations of Donaueschinger Musiktage, Wien Modern, Festival d'automne de Paris, Darmstadt International Summer Course, Festival Extasis (Geneva), Musica Viva (Munich), Pacific Music Festival (Sapporo), and Akiyoshidai International Contemporary Music Seminar & Festival.

Ms. Miyata has premiered works by Cage, Takemitsu, Méfano, Huber, Artaud, Szathmáry, Ichyanagi, Ishii, Yuasa and Hosokawa. In 1992, she performed the world premier of all of John Cage's works for *shô* and percussion in Perugia, Italy. In the same year, she performed Takemitsu's *Ceremonial – An Autumn Ode* with the Saito Kinen Orchestra under Seiji Ozawa and in 1996, *Utsurohi Nagi* by Hosokawa with the WDR Symphony Orchestra (Cologne). She performed in the tremendously successful new opera production by Helmut Lachenmann at the Hamburg Opera (1997).

In 1998, Ms. Miyata's calendar was highlighted by her performance of the Japanese National Anthem during the Opening Ceremony of the 1998 Nagano Olympic Winter Games. She appeared as a soloist during the NHK Symphony's European tour conducted by Charles Dutoit, and with the Czech Philharmonic's Japan tour conducted by Vladimir Ashkenazy (2001/2). Ms. Miyata will record all of John Cage's music for the *shô* for Mode Records.

TOSHIO HOSOKAWA was born on October 23, 1955 in Hiroshima. He studied piano and composition in Tokyo, and in 1976, went to West Berlin to study composition with Isang Yun at the Hochschule der Kunste there. From 1983 to 1986, he studied with Klaus Huber in Freiburg. In 1980, Hosokawa participated in the Darmstadt summer course. Since then, he has achieved wide international recognition and won numerous awards including recognition from the Bucchi Competition in Rome (1980), the Irino Prize (1982), The Berlin Philharmonic (1982), Arion Music (1984), and the Kyoto Music Prizes (1988). In 2001, he became a member of Akademie der Kunste, Berlin.

Since 1990, Hosokawa has served as Lecturer at the Internationale Ferienkurse für Neue Musik in Darmstadt, and was awarded the position of Composer-in-Residence at Internationale Sommerakademie der Hochschule "Mozerteum", Salzburg (1998). He has been invited to major contemporary festivals in Europe as guest composer or lecturer, including Festival d'Automne à Paris (1993/97), Wittener Tage für neue Kammermusik (1994/97), Berliner Festwochen (1994), La Biennale di Venezia (1995/2001), Ars Musica in Brussels (1995), Donaueschinger Musiktage (1995/98), Wien Modern (1995/96), Musik Biennale Berlin (1997) and Musica Viva in Munich (2001). At the Münchener Biennale in 1998, his first opera, VISION OF LEAR, commissioned by the City of Munich for the festival, was premiered. From 1989 to 1998, Hosokawa was the Artistic Director of the annual Akiyoshidai International Contemporary Music Seminar and Festival. New Music Concerts presented a Portrait Concert devoted to Hosokawa's works in May, 2000 which saw the Canadian premieres of four of his compositions along with scores by Chiyoko Szlavnic and Isang Yun.

TOSHIO HOSOKAWA

Birds Fragments III (1990)

Birds Fragments III was written for shô and bass flute (also piccolo). The shô forms the background of this music; if the flute be compared to a human being or a bird, the shô will be a mother or nature that surrounds it. The flute continues its unique movement, deeply inspired by the sound atmosphere of the shô.

I dedicate this piece to Toru Takemitsu for his sixtieth birthday.

— Toshio Hosokawa

TOSHIO HOSOKAWA

Cloudscapes – Moon Night (1998)

The accordion originated in the oriental shô, the oldest musical instrument in the world. The shô was integrated into 19th century western music by having a keyboard attached to it. The new instrument, with the same principles of sound production as the shô, was called the accordion.

I decided to go back to the origins of these two instruments, to their first meeting, and turn that moment when the sound of the two instruments was first born into music. It is the work of listening to the shape of the sounds which the breath produces and which then disappear into silence just as if looking at them under a microscope.

In *Cloudscapes – Moon Night*, the shô and the accordion are considered to belong to the same family of instruments, having the same principles of sound production. The sounds produced from the two instruments continually change, just as clouds change as they slowly move across the sky on a moonlit night.

These two instruments, weaving together the cosmic dual forces, are subtly different even while having very similar tone color. Neither resisting nor opposing the other, but each attracting and embracing the other, each drawing near to the other like light and shadow and male and female, the two instruments eternally, endlessly repeat their changes.

This work is dedicated to Mayumi Miyata and Stefan Hussong.

— Toshio Hosokawa

TOSHIO HOSOKAWA

Kuroda–busbi (2004)

Kuroda–busbi is a Japanese folksong, which is sung on festive occasions. This arrangement for solo alto flute was composed for Robert Aitken on the occasion of his 65th birthday. It was first performed last July at a concert arranged by Aitken's former students and friends to mark his retirement from the Hochschule für Musik in Freiburg, Germany, where he was professor of flute for 16 years. The concert featured student performances of music composed for and by Robert Aitken, including new works written especially for the occasion by Toshio Hosokawa, Mauricio Kagel, Bruce Mather, Roger Reynolds, R. Murray Schafer, and Gilles Tremblay. This evening *Kuroda–busbi* receives its first professional performance.

TOSHIO HOSOKAWA

Landscape V (1993; rev.2004)

This work was commissioned by the Kitakyushu International Music Festival for the 30th anniversary of the founding of the municipality of Kitakyushu and was composed in the summer and fall of 1993. It is dedicated to the Festival's Director, Yoshiko Arai. It was first performed on November 4, 1993 at the Festival by Mayumi Miyata on the shô and the Jean Sibelius Quartet.

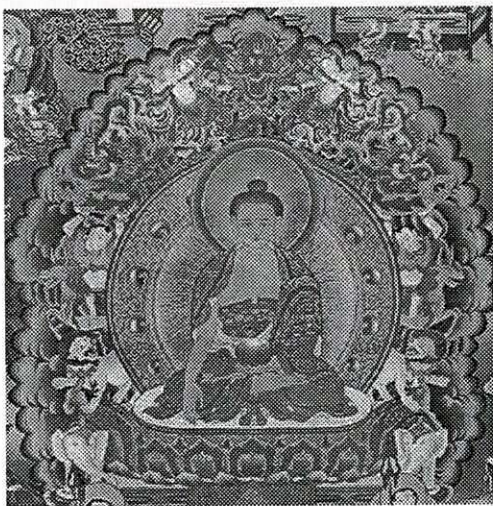
This work was written for the shô — a musical instrument which comes out of the deep traditions of the East — and for that unique grouping called the string quartet — a formation which grew out of the traditions of western music. The meeting of western musical instruments and eastern musical instruments has occurred in

many forms heretofore. Most of these, however, fail to get beyond the superficial level of “meeting” or “harmonizing,” and there are few works which have been truly successful. One side overpowers the other, pushing it aside, and the music ends up as half-baked exotica.

In a true encounter, both sides get to know each other better, and through that deeper knowledge of the other, come to know things about themselves they did not know before. Then together they arrive at a new dimension and new territory which did not previously exist. It is not a question of one side imitating or making a copy of the other.

In *Landscape* I wanted to take the sounds of the shô and the strings as clouds produced from vapor, and to depict the quiet scene where those clouds of several sounds continually meet, merge and penetrate each other.

This idea was conceived from an experience I had in the summer of 1992 at the Kuhmo Chamber Music Festival in Finland, where I saw clouds over the lake late one summer night. In the midst of the profound silence of the “white night,” the clouds on the lake, reflecting the distant heat of the setting sun, kept changing form and color. It was a mystical beauty such as we cannot think of as an experience of this world, taking place in a moment when time seemed to be holding still.



In oriental Buddhist painting, the Buddha reveals himself to people as their saviour by appearing on a cloud along with musicians. Clouds float in places where the sacred becomes manifest.

The work has the simplest possible form and begins with listening carefully to the movement of clouds of sounds, to each individual layer of sound. While the harmony of the shô and the harmony of the

strings are ordinarily of the same exact quality, by such things as the use of quarter tones, the harmony subtly shifts, and through this encounter begins to produce a new resonance.

— *Toshio Hosokawa*

KAZUHIKO SUZUKI was born on January 24, 1967 in Fukushima, Japan. His first studies took place with Fujio Okabe. In 1990 he graduated from the Kunitachi College of Music in Tokyo where he studied theory with Yuzuru Shimaoka and composition with Toshimitsu Tanaka. In 1992 he received a scholarship from the Dutch government to study composition in the Netherlands. He followed the Sonology Course at the Royal Conservatory in The Hague and from 1994–1996 he studied at the Sweelinck Conservatory in Amsterdam with Theo Loevendie. He has attended several workshops and received lessons from composers such as Gerhard Stäbler, Gerard Brophy and Christian Lauba. In 1995 his piece *Spin out*, for flute and double bass, was selected for the Gaudeamus Prize. In 1996 he received the first prize at the Young Composers’ Meeting in Apeldoorn and a commission to write a piece for the ‘De Erepreij’ ensemble (*Hinge II*). In August 1999 his piece *Hinge III* for harp solo, was performed in the Akiyoshidai International Music Festival in Japan. He is a member of the Japan Federation of Composers. His works are registered at the Suntory Music Foundation in Japan. Kazuhiko Suzuki lives in Amsterdam and teaches music at the Japanese School of Rotterdam.

KAZUHIKO SUZUKI

Molds (2004)

Inspired by the idea of *Inframince* (Infra thin), elusively described by Marcel Duchamp.

The possible implying the becoming – the passage from one to the other takes place in the infra thin.

The difference (dimensional) between 2 mass produced objects (from the same mold) is an infra thin when the maximum precision is obtained.

The warmth of a seat (which has just been left) is infra thin.

— from “Marcel Duchamp, Notes”

I transposed these ideas, which were stimulated by his words, into the musical domain, and concentrated transforming the concepts to another plane whereby seeking the process to make a new dimension in music. I found the sound of the Shô would realize this idea because of its transcending possibilities for the subtlest differentiation of sensitive color and tone. It evokes all different senses (such as temperature, visual sense, auditory sense) which awaken awareness in our consciousness.

Commissioned by Mayumi Miyata and dedicated to her.

— *Kazuhiko Suzuki*

JOHN CAGE was born on September 5, 1912 in Los Angeles, California and died in New York City on August 12, 1992. He studied liberal arts at Pomona College. Among his composition teachers were Henry Cowell and Arnold Schoenberg. Cage was elected to the American National Academy and Institute of Arts and Letters and received innumerable awards and honors both in the United States and in Europe.

He was commissioned by a great many of the most important performing organizations throughout the world, and maintained a very active schedule. It would be extremely difficult to calculate, let alone critically evaluate, the stimulating effect and ramifications that Cage's work has had on 20th century music and art, for it is clear that the musical developments of our time cannot be understood without taking into account his music and ideas. His invention of the prepared piano and his work with percussion instruments led him to imagine and explore many unique and fascinating ways of structuring the temporal dimension of music.

He is universally recognized as the initiator and leading figure in the field of indeterminate composition by means of chance operations. Arnold Schoenberg said of Cage that he was an "inventor – of genius".

(courtesy Edition Peters)

JOHN CAGE

*One*⁹ (1991)

As he approached his eightieth birthday, John Cage found himself the grand old man of the avant-garde, a composer, writer, and artist who had attained notoriety and visibility on a worldwide scale. Once only a small circle of brilliant performers had been associated with his work; now ensembles and soloists awarded him commission after commission for new compositions. In order to keep up with the demand for new pieces, Cage turned once more to his long-time assistant Andrew Culver, who developed new software that enabled Cage to write music very quickly.

These new works, which occupied almost all of Cage's compositional attention between 1987 and 1992, came to be known as the Number Pieces. Each work's title consists only of a number written out as a word (One, Two, Fourteen, etc.) that indicates the number of performers for which the piece was composed.

...the Number Pieces generally alternate simple pitches and even conventional chords with inexplicable noises and dissonances. The transparency that characterizes most of the works in the series even allows us to pay attention — with

an unusual level of awareness — to the attacks of sounds, their tunings, or their particular timbre. All in all, they demonstrate Cage's quiet reconciliation with harmony, which he now defined as "several sounds . . . being noticed at the same time." Cage first met Mayumi Miyata during his historic return to the 1990 Darmstadt summer course; the composer was enchanted with the sound of her instrument and produced in all three works for her. As was his habit, Cage wanted to learn as many possibilities for a new instrument or medium as he could before composing a work, and among his papers are copious notes indicating all of the single tones and clusters (aitake) that the shô could play, both familiar and unfamiliar. Once this material was in place, he could then use chance operations to choose which of all these possibilities would become the sounds for his new pieces, thus producing results that he hoped would surprise and interest him when he finally heard them performed.

— Rob Haskins

PERFORMER BIOGRAPHIES

World renowned Canadian flutist, composer and conductor **ROBERT AITKEN** has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay and Bruce Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). Robert Aitken was founder and artistic director of Music Today, Music at Shawnigan and in 1971 co-founded, with Norma Beecroft, New Music Concerts which he continues to direct today. In addition, in 2004 he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a post he held for 16 years.

JOSEPH MACEROLLO is a consummate musician, performer, educator and organizer. As an educator, he pioneered the acceptance of the accordion at the Faculty of Music, University of Toronto and at Queen's University in Kingston. He has lectured, given workshops, written articles and reviews of concerts and taught history of music, analysis, and the interpretation of contemporary music courses.

He is a founding member of the International Accordion Society headquartered in Finland. He has commissioned countless works of Canadian composers ranging in a style from traditional to theatrical and has gained as a performer respect for the instrument in all venues. Macerollo has won numerous awards and citations, has represented Canada in two world accordion championships, received the Guelph Civic Ring, and was named Mississauga Musician of the Year in 1987. He is a past president of New Music Concerts, serving from 1989 through 1993.

ACCORDES evolved out of a string quintet that was formed in 1975 to perform a composition by John Beckwith, commissioned by the Toronto Symphony Women's Committee. Frequently heard on CBC radio, they have performed on the Roy Thomson Hall Chamber Music Series and constitute the core string players of the New Music Concerts Ensemble. Always searching for new repertoire, Accordes has commissioned works, as well as regularly premiering new compositions on the New Music Concerts series. This concentration on contemporary music has allowed them to give the Canadian, and sometimes world premieres, of works by such composers as Elliott Carter, Ben Johnson, Peter Paul Koprowski, Brian Cherney, Peter Michael Hamel, Ann Southam and Hope Lee. They have recorded extensively for the Canadian Music Centre label, Centrediscs, including discs devoted to the music of Harry Freedman (*Spirit Song*), Harry Somers (*Somers String Quartets*) and Alexina Louie (*Dénouement*). Their recoding of NMC co-founder Norma Beecroft's *Amplified String Quartet with Tape* was nominated for a Juno award in 2004.

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