

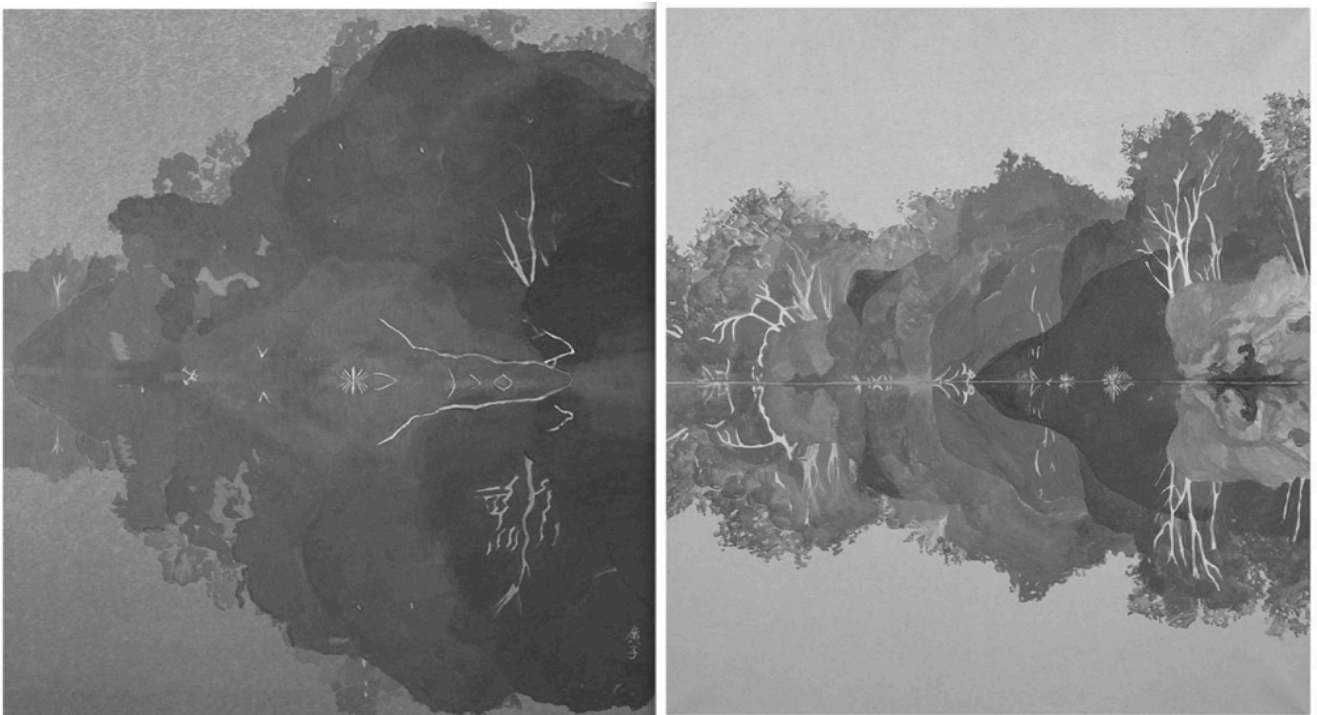
**Japan-USA:
Musical
Perspectives
Series 3 & 4**

New York

Saturday, January 31st, 2009 @4PM
Tenri Cultural Institute

Boston

Saturday, February 7th, 2009 @8PM
The Fenway Center at Northeastern University



Darwin's Dream by Hiroko Ohno

About Our Group, JUMP

We wish to express our gratitude to Tenri Institute for allowing us the use of their space for the third concert of our series.

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 are planning to present experimental works, collaborating with active contemporary artists and musicians. We are also thinking of expanding the cultural exchange through music and arts between Japan and USA in the future.

In our first two concerts, we have focused on the works using computers and technology. For the third and fourth concerts, in addition to technology, we have also made a connection with visual art through one of the pieces on the program (see also the paintings on display).

Searching for “beauty” in my music is an endless subject for me as a composer. What is *beauty*? *Beauty* should be very personal. For me it does not mean ‘external beauty’, but includes 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 have experienced this kind of beauty through our works.

It is very important for composers to receive feedback from the audience. Please, feel free to write to us at the e-mail address provided below.

(Miyuki ITO, Founder)

contact: japanusamp@yahoo.com

(please email us to receive information on future concerts)

JUMP, Series 3

Tenri Cultural Institute of NY

Lyudmila GERMAN: *Six Miniatures and Four Fragments* (2009) for clarinet and cello *

Miyuki ITO: *Darwin's Dream* (2008) for clarinet and cello *
Painting *Darwin's Dream* by Hiroko Ohno

Christopher BAILEY: *SLIII: Trio* (1999/2007) for clarinet, cello and piano *

intermission

Hiroya MIURA: *Shore* (2008) for bass clarinet *

Ronald Bruce SMITH: *Something Suspicious (Small)* (2005) for clarinet and live electronics

Michael Norsworthy, Meighan Stoops, clarinet
Dave Eggar, cello
Augustus Arnone, piano

JUMP, Series 4

The Fenway Center at Northeastern University, Boston

Lyudmila GERMAN: *Dialogues II* (2007/09) for piano and keyboard echo

Christopher BAILEY: *The Stuffed Ones: Ziggy* (2004)

Hiroya MIURA: *Shore* (2008) for bass clarinet

Christopher BAILEY: *The Stuffed Ones: Groopy*

Christopher BAILEY: *Abstraction 4*

Miyuki ITO: *Non-color Color* (2007) for piano and electronics **

Christopher BAILEY: *The Stuffed Ones: Ellie*

Ronald Bruce SMITH: *Something Suspicious (Small)* (2005) for clarinet and live electronics

Christopher BAILEY: *The Stuffed Ones: Towelbear*

Michael Norsworthy, clarinet
Shiau-uen Ding, piano
Lyudmila German, keyboard

* World premiere ** American premiere

***Six Miniatures and Four Fragments* (2009) for clarinet and cello by Lyudmila German**

Six Miniatures and Four Fragments is an attempt, born out of necessity, to write in the genre of small form. Since I became a full time mother, my composing time had successfully shrunk to a bare minimum. Another reason for writing miniatures is my admiration for composers who mastered the form (think: Webern, Kurtág). I decided to give it a try. Besides the miniatures there are four fragments, in which I attempted to take the idea of a mini-form even further by creating “unfinished” compositions that could almost stand up on their own, yet be relieved of the responsibility to be complete. All miniatures are written for the duo, while the fragments, interspersed between the movements, are taken by the soloists, two apiece.

***Darwin's Dream ~arche~* (2008) for clarinet and cello**

Miyuki Ito (music) / **Hiroko Ohno** (painting)

This piece was inspired by two paintings *Darwin's Dream* by Japanese style painter Hiroko Ohno, as well as by Darwin's theory described in *The Origin of Species*. Her paintings are created with Japanese pigments, which produce subtle colors. For this piece I did not use spectral analysis, which I often experiment with when preparing for my pieces. Instead, I tried to search for a subtle, fragile sound transformation, evolving a gestural event. The subtitle, *arche*, is in Greek, meaning “origin and reason”. I also try to discover my own origin in this piece.

Hiroko Ohno graduated from the MFA program in Nihonga (Japanese style painting) at Musashino Art University. She is a recipient of 1993 Meguro Gajoen Art Prize and 1986 Ryushi Kawabata Award. Her works in NYC were on view at *Implant Art Gallery* at UBS, Asian Contemporary Art Fair, NY, Red Dot Art Fair, NY, Desbrosses Gallery, Radio House Gallery, Artists Space, Columbia University, and at Bridge Art Fair in Miami. Ohno's extensive exhibitions abroad include JM art Centre in Namibia, Manly Museum in Australia, San Francisco, and London, Honma Museum, and Setagaya Art Museum in Japan. Her works are in the collections of Tokyo University, Homma Museum, Keio University, and National Art Gallery of Namibia. A book of reproductions of her paintings was published by Kyuryudo in 1995. She moved from Tokyo to New York City in 2004.

***SLIII: Trio* (1999/2007) for clarinet, cello and piano by Christopher Bailey**

My *Trio*, the third part of the 'SL series' (which also includes *Oogaaah: Dungeony Specimen Spaceship* and *Conceptual Study*, 2 works for recorded computer-music), is itself divided into 2 parts. Part II will be heard tonight. Part II begins with various funky polyrhythms in the 3 instruments, with a focus on the piano. After a moment of extreme chaos, and a few moments of 'chanting', the music settles into a slow, multi-pulsating harmonic glow, where it stays for some time. Silence and some vague muttering ensue. After that, it becomes difficult to describe the music sectionally. A few guideposts to listen for include: a series of glissandi in cello and clarinet (accompanied by clusters in the piano), followed by a shattering climax; a bit later on, a warm, C major-ish harmony becomes a kind of refrain: the music moves away from this harmony, and then quickly returns, away and return, again and again, almost in a kind of rondo form. Towards the end of the piece, the music becomes ever more meditative, many triads and other "echoes of the familiar" are touched; the final gesture of the work is a quasi-medieval fade-out.

***Shore* (2008) for bass clarinet solo by Hiroya Miura**

Shore is the third installment in the series of works for solo instruments I have been writing inspired by T. S. Eliot's *Four Quartets*.

You are not those who saw the harbour
 Receding, or those who will disembark.
 Here between the hither and the farther shore
 While time is withdrawn, consider the future
 And the past with an equal mind.
 (Excerpt from *The Dry Salvages*, T. S. Eliot)

Ronald Bruce Smith

The title comes from an announcement that ran seemingly continuously in the Boston subway system during the weeks that followed the London subway bombings in July 2005. The announcement encouraged riders to be vigilant and to report anything suspicious, big or small, to transit authorities. While serving as a constant reminder of the horror in London it made one somewhat wary of the familiar. The piece was commissioned by the Canada Council for the Arts for Laura Carmichael, who premiered the work in November 2005.

PROGRAM 2 (Series 4)

Dialogues II (2007/2009) for piano and keyboard echo by **Lyudmila German**

The second pianist, performing on keyboard, echoes the inner dialogue in the solo part.

The Stuffed Ones (2004) for recorded electronics and slide shows by **Christopher Bailey**

The music is in 11 tone equal temperament. It is a set of brief character pieces about 4 stuffed animals: Ziggy, floating, always floating... Goopy, the impetuous, angry, volatile little doggie, Ellie, the lumbering elephant, and Towelbear, bouncing back and forth on his bow legs.

Shore (2008) for bass clarinet solo by **Hiroya Miura**

(see Program 1)

Abstraction 4 (1994/1998) for recorded electronics by **Christopher Bailey**

Abstraction 4 is a brief work of constantly shifting colors.

Non-color Color (2007) for piano and electronics by **Miyuki Ito**

This piece was premiered by Mari Asakawa at the 2007 JUMP concert in Japan. When I went to the exhibition by Jusetsu Miwa, who is a living national treasure for Hagi Ware in Japan, I was very impressed by the non-color color with several expressions, forceful beauty, something like soul in the stillness. His wares have color, texture, and existence which I cannot express in words. I tried to re-create these complicated colors using pitch structure that I obtained by spectral analysis. Various timbres, controlled by the pedal, merge with the upper partials. The colors mix with live instrument and sample sounds process the piano materials and reverberation of low pitches.

Something Suspicious (Small) (2005) for bass clarinet and live electronics by

Ronald Bruce Smith

(see Program 1)

About Composers

Christopher Bailey

Born outside of Philadelphia, PA, Christopher Bailey turned to music composition in his late 'teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. Recent performances of his music occurred in Taiwan, Germany, Montreal, New York, Chicago, Miami, New Orleans, Houston, Minneapolis, and in Seoul, Korea, where he was a 2nd-Prize recipient in the International Composers Competition. Other awards include prizes from BMI and ASCAP, and the Bearn's Prize.

For more information, mp3's, software, and fun, informative and interactive paraphernalia, see <http://music.columbia.edu/~chris>.

Lyudmila German holds degrees from Brooklyn College, CUNY and the Manhattan School of Music. Lyudmila is a recipient of *Miriam Gideon Scholarship* (1995), *Meet the Composer Grant* (1995), *Ivar Mikhaschoff Grant for New Music* (2000), *Cantate Chamber Singers* award (2004), and *Robert Helps Prize* (2008). Recent performances include: premieres of four chamber works at Yamaha Studio, NYC (2006); *Pound Ridge, NY* (for electronics), at The New School's *Sonic Channels* festival, NYC (2006); *A Clear Midnight* for mixed choir *a capella*, NYC (2006); *Lux Aeterna* for mixed choir *a capella*, NYC (2007), *Dialogues* for piano and electronics at Yamaha Hall, NYC (2007), *Gone* for tenor saxophone and electronics at Yamaha Hall, Nagoya, Japan (2007); *Reflections on Time and Being* for clarinet, viola, and piano by *Juventas* new music ensemble in Boston, MA, December 2008. Upcoming performance: Piano Sonata at Robert Helps Festival, Tampa, FL, February 2009. Currently, Lyudmila is a theory faculty member at Long Island Conservatory, NY, a music director at Bethlehem Lutheran Church in Georgetown, CT, and a full-

time mother. Previously, she was a private teacher and a part time faculty at York College, City University of NY, where she worked as a choral accompanist.

Miyuki Ito, a native of Nagoya, Japan, earned degrees from Aichi Prefectural University of Fine Arts and Music (Japan), the Manhattan School of Music, and Columbia University. She pursued research at IRCAM (Paris) with an artist grant from Agency for Cultural Affairs, Japan. Her works have been performed at Centre Acanthes (France), the ISCM, Résonances (IRCAM), ICMC, Spark Festival, SMC (Greece) and Re:New (Denmark). She had received commissions from Harmonia Opera Company (NY), Tokyo Opera City (Japan), Taketoyo Concert Hall (Japan), Music From Japan (NY) and Attack Theater (Pittsburg). Her recent collaborations include prominent musicians, video artists, and dancer groups such as Attack Theatre, Akie Amou, Dave Eggar, Takashi Harada, Camilla Hoitenga, Garth Knox, Jun Kurumisawa, Nate Pagel, Tosiya Suzuki, and others. Recent awards include Nagoya Cultural Promotion Agency Prize (Japan) and Japan Symphony Foundation Prize. She has been a fellow at Djerassi Artist Residency in California with Oshita Fellowship. She currently teaches at the Aichi Prefectural University of Fine Arts and Music, the Nagoya University of Arts and Chiba Commerce University in Japan. Ito is a co-founder of *NymphéArt*, which was selected as a Recommended Contemporary Music Concert from the Suntory Music Foundation in Japan. Her marimba solo piece, *Fading Memories* was recorded on the AUCD-1 *My Favorite Things* by Mayumi Sekizawa. Her interactive music collection will be released on the ALM label this spring, including a remix version of *The Sands of Time* by DJ Hiei.

Hiroya Miura, a native of Sendai, Japan, has been active as a composer, conductor, and performer in the U.S. and Canada. His works have been performed by Speculum Musicae, New York New Music Ensemble, American Composers Orchestra, and Nouvel Ensemble Moderne, in venues such as Alice Tully Hall of Lincoln Center, Merkin Hall, Annenberg Center, and Smithsonian Institution's Freer Gallery. He is also a founding member of the electronic improvisation unit, NoOneReceiving, whose debut album from the Grain of Sound has won critical acclaim in Europe and the United States. He is currently Assistant Professor of Music at Bates College, where he teaches music theory and composition, and directs the college orchestra.

Ronald Bruce Smith is a composer whose works incorporate both acoustic instruments and electronics. Smith has received many awards and commissions for his work including commissions funded by Canadian Broadcasting Corporation, Canada Council for the Arts, Barlow Endowment, Ontario Arts Council, the Manhattan School of Music, and University of California. Recent performers of his works include the Aitken/Tureski Duo, Arraymusic Ensemble, California E.A.R. Unit, Cikada, Continuum Ensemble, David Tanenbaum, Del Sol String Quartet, Earplay, New Music Concerts, Pierrot Ensemble, San Francisco Contemporary Music Players, Columbia (Manhattan) Sinfonietta, Vancouver New Music Ensemble, Berkeley Symphony Orchestra, Kitchener-Waterloo Symphony Orchestra and Winnipeg Symphony Orchestra. He has been a featured composer at Other Minds 12 in San Francisco, the Festival of the Sound, Open Ears and the Banff Festival of the Arts. His music has been recorded by Continuum, Arraymusic, Del Sol String Quartet, and Evergreen Club Gamelan.

About Performers

Pianist **Augustus Arnone** completed his doctoral studies at Cornell University where he studied historical performance practice with Malcolm Bilson. During that time he presented recitals using period instruments spanning the entire history of the piano, from eighteenth-century five-octave pianos to mid-nineteenth-century precursors to the modern piano. For the past several years, Mr. Arnone has been dedicated almost exclusively to the performance of contemporary music, particularly the music of Milton Babbitt whose complete works for solo piano he performed over two concerts at NY's Merkin Concert Hall during the Spring of 2008. Mr. Arnone gave his NY Debut Recital at Merkin Concert Hall in 2005 with a program that included the NY premieres of Roberto Sierra's *Piezas Imaginarias* and three Etudes by David Rakowski, as well as the Elliot Carter Piano Sonata and Debussy's complete first book of Etudes. This was followed by an appearance with the Argento Chamber Ensemble in a program entitled *French Connections*, celebrating the dynamic music that has resulted from cultural exchange between France and America. The concert, in which Mr. Arnone's premiered a major new solo piano work by Michael Klingbeil, was highly praised by the NY Times. The 2006/07 concert season featured 3 solo recital series titled *Brahms in the Contemporary Landscape*. These concerts brought together many of Brahms's important solo piano works with works from recent decades by Milton Babbitt, Donald Martino, Frederic Rzewski, David Rakowski, Michael Klingbeil, and the premieres of new works by Guggenheim Award recipient Yotam Haber. Current season features Mr. Arnone in further Babbitt performances in Boston and Washington DC.

Pianist **Shiau-uen Ding**, a native of Taiwan is a rising presence on the new and electro-acoustic music scenes, and an original and energetic performer of traditional solo and chamber repertoire. She studied piano with Eugene Pridonoff, Elizabeth Pridonoff, and Lina Yeh, computer music with Dr. Mara Helmuth and Dr. Christopher Bailey,

Cincinnati, where she received her doctoral degree. As a soloist, her virtuosic and sensitive interpretations have won standing ovations, at performances in Cincinnati (Music X Festival), Minneapolis (Spark Festival, in which she was called “a powerful force on the new music scene” in a review), New York and Taipei. She has collaborated with numerous internationally renowned performers and composers, including Steve Reich, Michael Kugel, George Tsontakis, who referred to her performance of his *Ghost Variations* as a “monster performance,” and Moritz Eggert, who dedicated his *Hämmerklavier XIX: Hymnen der Welt (Afghanistan bis Zimbabwe)* to her. In addition, several new compositions have been written for her by well-known composers, including Mara Helmuth, Christopher Bailey, Eric Lyon, Burton Beerman, and Naxos artist Gao Ping. She has recorded for Capstone, Centaur, Innova, and Electric Music Collective Labels. Please visit <http://www.myspace.com/shiauending> to hear some of the recordings.

Dave Eggar has performed throughout the world as a solo pianist and cellist. Recent solo engagements include Carnegie Hall, Chamber Music Society of Lincoln Center, Barbican Center Concert Hall, Stuttgart Bach Festival, Festival Di Mexico, Houston Da Camera, Dublin Beckett Centennial, Jakarta Anniversary Festival, Aspen Music Festival, LACMA, the Hollywood Bowl, and many others. Dave has performed and recorded with artists such as the Who, Coldplay, BonJovi, Michael Brecker, Evanescence, Dave Sanborn, Yumi Arai, Kathleen Battle, Abbey Lincoln, The New York City Ballet, Josh Groban, and Manhattan Transfer. A graduate of Harvard University and the Juilliard School, he has won awards and grants from ASCAP, Time Magazine, Leonard Bernstein Foundation, National Endowment for the Arts, Meet the Composer for his work in contemporary music. A founding member of FLUX quartet, Dave has performed with many new music ensembles and presenters including American Modern Ensemble, Continuum, New Band, Music From Japan, New York New Music Ensemble, and Sirius String Quartet. Dave has premiered over 100 works of contemporary music including compositions by Ornette Colemann, Toshiro Mayazumi, Conlon Nancarrow, Sir Harrison Birtwhistle, Morton Feldman, John Pattitucci, Frank Zappa, and John Eaton. Dave has released 3 solo records on the Domo label, and is currently touring his most recent release, *Left of Blue*. www.daveeggar.com, www.myspace.com/daveeggar

Clarinetist **Michael Norsworthy** has been hailed as “a dramatic performer...with beautiful tonal nuances” (Pittsburgh Tribune-Review), and “one of the world's best clarinetists” (Michael Finnissy, composer) and is acclaimed as a soloist, sought-after chamber musician, and as one of the most celebrated champions of the modern repertoire. He has collaborated with musicians and ensembles around the world including Klangforum Wien, the Borromeo Quartet, Orpheus Chamber Orchestra, Marilyn Nonken, Mario Caroli, John Zorn, Stephen Drury, Tony Arnold, Aleck Karis, and Patrick Demenga. Mr. Norsworthy has been featured in concerts at Carnegie Hall, the Casals Festival (Puerto Rico), the Hot House (Chicago), Old First Concerts (San Francisco), Jordan Hall, St. Louis Pro Musica, the FestiVal Gardena (Italy), Miller Theatre (NY) Vienna’s Musikverein, Moscow’s Tchaikovsky Hall and the Aspen Music Festival. He has worked with such conductors as Pierre Boulez, Oliver Knussen, James Levine, Jeffrey Milarsky, Riccardo Muti, Seiji Ozawa, and David Robertson among others. His recordings are available on the Mode, Canteloupe, Cauchemar, Gasparo, BMOP Sound and Cirrus Music labels. Norsworthy is currently a member of the Manhattan Sinfonietta, the Boston Modern Orchestra Project, and Ensemble 21, a former clarinetist with the Pittsburgh New Music Ensemble, co-artistic director of the Sound Encounters Festival in Boston. He has premiered over 100 works by some of the most respected composers of our time including Elliott Carter, Michael Finnissy, Magnus Lindberg, Chris Dench, Lee Hyla, Jason Eckardt, Hans Werner Henze, Brian Ferneyhough, and many others. Mr. Norsworthy holds advanced degrees from the New England Conservatory and Southern Illinois University at Carbondale, where his teachers included Richard Stoltzman, Kalmen Opperman, Elsa Ludewig-Verdehr, and Eric Mandat. He is an artist in residence at Harvard University with the Harvard Group for New Music and serves on the clarinet and chamber music faculty of The Boston Conservatory (formerly also on faculty at Columbia University). Mr. Norsworthy performs on mouthpieces by Bradford Behn and plays exclusively on Buffet Crampon Clarinets and Rico Reserve reeds. He is a performing artist for Buffet Crampon and Rico International and currently lives in Boston. For more information, please visit www.michaelnorsworthy.com.

Clarinetist **Meighan Stoops** has distinguished herself as a solo, chamber and orchestral musician. As a member of the Naumburg Award-winning Da Capo Chamber Players (www.da-capo.org), she has appeared at the Moscow Forum and Autumn festivals, St. Petersburg Sound Ways festival, Merkin Hall, the Knitting Factory, the Fischer Center at Bard College, and many other prestigious venues. In addition to more than 100 commissions over 38 years, Da Capo is the ensemble-in-residence at Bard College Conservatory of Music. In a recent performance of Mario Davidovsky’s *Synchronisms No. 12*, Ms. Stoops was praised by *The New York Times* for her “vibrant, richly shaded performance.” Another review noted that “Meighan Stoops had a star turn in Ms. Tower’s *Wings*.” Ms. Stoops is an original member of the American Modern Ensemble, the Wet Ink Ensemble, the Walden School Players and Glissando bin Laden (an electro-acoustic improvising quintet). She regularly performs with other ensembles, such as Manhattan Sinfonietta, Newband, Music from Japan, Sequitur, John Eaton’s Pocket Opera Players, Music from Copland House, Sylvan Winds, and the Quintet of the Americas. With the Quintet, she had the great honor of performing at the September 11th Commemorative Ceremony at ground zero. Orchestras with which Ms. Stoops can be heard regularly are the Brooklyn Philharmonic, American Composers Orchestra, and the Princeton, Westfield and Colonial Symphonies. Ms. Stoops has recorded for Bridge, CRI, Naxos, Albany, and Chesky Records (*Area 31*, Grammy nominated). She can be heard on the soundtrack of *Muhammed: Legacy of a Prophet*, a PBS documentary with music by Martin Bresnick, *Solidarity*, a short film directed by Nancy Kiang with music by Richard Carrick, and, most recently, *I Sell the Dead*, a feature length zombie flick directed by Glen McQuaid with music by Jeff Grace. Ms. Stoops holds degrees from Northwestern and Yale Universities, where her teachers were Russell Dagon, Charles Neidich and David Shifrin. Ms. Stoops teaches clarinet privately and at the Rudolf Steiner School in New York City.