PROGRAM COORDINATORS AND HELPERS

Director: Kyoko Okamoto
Stage Crew: Margaret Kai-Ziegler, Matthew Davis, Aurora Capps, Yoshiko Carlton, Soichiro Conner, Nozomi Hunter, Grace Kaii, Emily Kai-Ziegler, Mieko Karube, Emiko Koto, Tim Landers, Keiko Miller, Macklin O’Rourke, Donald Romberger
Kimono Dressers: Yoko King, Fumiko Baxter, Ikuyo Moorman, Eriko Murray
Stage Calligraphy: Sachiko Smith
Meluri Greeter: Diana Lai Peters
Photographer: Robert Boger
Stage Logo: Kimie Bond, Gerald King
Program and Technical Assistance: Dr. Boden Sandstrom, Wanda Butler Hardie, Yuriko Gandolfo, Margaret Kai-Ziegler, Paul Okamoto
Publicity: Stefanie Davis, Keiko O’Rourke

WASHINGTON TOHO KOTO SOCIETY

President: Kyoko Okamoto
Vice President: Sachiko Smith
Treasurer: Izumi Tamanaha
Recording Secretary: Colin Khem
Corresponding Secretary: Kyle Brady

The Washington Toho Koto Society is a 501(c) nonprofit cultural and educational organization incorporated in Maryland to promote goodwill and enjoyment of koto music.

Washington Toho Koto Society
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TEMPO
In aeternum

Alexandra T Bryant, artistic director
Mark Nowakowski, administrator
Geoff Shell, administrator/sound
Lee Hinkle, faculty advisor
Kathleen Baughman, soprano
Meghan Shirley, flute
Emily Robinson, clarinet
Robby Bowen, percussion
Paul Keesling, percussion

Eric Plewinski, percussion
Keith Williams, percussion
Jamie Chimchirian, violin
Molly Hollingsworth, violin
Nick Montopoli, violin/viola
Alex Boatright, cello
Jonathan Cain, cello
Seng Choo Ong, piano
Cara Fleck, harp

This performance is funded in part by your Graduate Student Activities Fee. Special thanks to the Theory/Composition Department.

Monday, April 29, 2013. 8PM
Joseph & Alma Gildenhorn Recital Hall
TEMPO

**Program**

*Mikolaj Gorecki* (b. 1971)

*Farewell* (2009)

- Molly Hollingsworth, violin
- Seng Choo Ong, piano

**Intermission**

*Toru Takemitsu* (1930-1996)

*Rain Tree* (1981)

- Eric Plewinski, solo vibraphone
- Robby Bowen, marimba
- Keith Williams, marimba

*Joseph Schwantner* (b. 1943)

*In aeternum* (1971)

- Meghan Shanley, flute, alto flute, piano, watergong, glass crystals and pencils
- Emily Robinson, clarinet, bass clarinet, watergong and glass crystals
- Nick Montopoli, violin, viola and crotales
- Jon Cain, cello and crotales
- Paul Keesling, percussion

Approximately 1 hour and 10 minutes with a 15-minute intermission.

A reception will take place immediately following the performance in the faculty lounge upstairs.
Studying under Dr. Derek Charke and Dinuk Wijeratne, Lucas Oickle is currently in his fourth and final year of a Bachelor of Music in composition at Acadia University, Nova Scotia, Canada, where he also studies saxophone under Dr. Stanley Fisher. In the summer of 2012 he was employed with the Canadian military as an alto saxophonist in the Band of the Ceremonial Guard in Ottawa, Ontario and he will be returning to play with them again in summer 2013. Additionally, he has been employed by the Acadia School of Music for the past two years as a Teaching Assistant for Music Theory.

As an aspiring composer, Oickle is particularly interested in contemporary programmatic music, however special areas of interest also include microtonality, aleatoricism and the New Complexity aesthetic. He was the recipient of the Acadia School of Music’s E.A. Collins Award in Music (Composition) in both 2011 and 2012 and is currently the “Featured Student Composer” of the Nova Scotia Youth Orchestra’s 2012/13 season. Most recently, he has composed new works for the Nova Scotia Youth Orchestra, the Acadia Chamber Orchestra, the Acadia String Quartet and the Acadia Gamelan Ensemble. He intends to subsequently pursue a Master of Music in composition.

This piece was premiered on January 28, 2012, and deals with my personal experiences of Chinese censorship of the Internet. I had spent the summer previous communicating online with a close friend who had returned to China for the summer, and throughout the course of the season became gradually more acquainted with the censorship imposed by the government (the “Golden Shield”). This began from the most ordinary, trivial frustrations (i.e., not being able to share a YouTube clip), to more modestly unsettling blockages (i.e., not being able to share a certain news story), to the climactic realization that many were entirely unaware of the Tiananmen Square Massacre and were, furthermore, unable to search about it. At the time of writing, searching for things like ‘falun gong’ on baidu.com still resulted in a ‘connection reset.’

— Notes courtesy of the composer

Earl Kim, a California native, was the son of immigrant Korean parents. He attended Los Angeles City College, the University of California-Los Angeles and Harvard University. Among his principal teachers were Arnold Schoenberg, Ernest Bloch and Roger Sessions. During his career, Kim received immense recognition for his music. His long list of achievements includes multiple commissions from organizations, individuals and ensembles, grants from the Guggenheim Foundation and the National Endowment for the Arts and awards from the Prix de Paris and the National Institute of Arts and Letters.

An active educator during his lifetime, Kim served terms as the Composer in Residence at the Princeton Seminar in Advanced Musical Studies as well as the Marlboro, Dartmouth, Tanglewood and Aspen Music Festivals. In addition to his work as a composer and teacher, he was active as a pianist, vocal coach and conductor.
Born in Poland to the well-known and respected composer Henryk Górecki, **Mikołaj Górecki** began his musical studies on the violin when he was six and later took up the piano. He is a 1990 graduate of the State Secondary Music School in Katowice, Poland. He went on to study composition at the Karol Szymanowski Academy of Music under his father, graduating with honors in 1995. His studies continued at the Banff Centre for the Arts in Canada where he was awarded scholarship. In 2000, Górecki received his doctorate from Indiana University and served as lecturer at McGill University from 2000-2001. He currently resides and works in Laredo, Texas.

Górecki’s compositions have been performed both in the United States and abroad, including the Lincoln Center and Avery Fisher Hall. His works have been performed by violinist Kaja Danzewska, flutist Jadwiga Kotnowska, the Polish National Radio Symphony Orchestra, the Amadeus Chamber Orchestra and the Brooklyn Philharmonic.

**Joseph Schwantner** is one of today’s most prominent and performed living American composers. Known for his unique style and colors, Schwantner is a product of the Chicago Conservatory and Northwestern University. He has served on faculty for The Juilliard School, The Eastman School of Music and the Yale School of Music. Schwantner is a recipient of the Pulitzer Prize, in addition to many others, and has received commissions by such ensembles as National Symphony, Indianapolis Symphony, New York Philharmonic, Philadelphia Orchestra, Seattle Symphony, eigth blackbird, as well as numerous other American and international ensembles.

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**Mikolaj Górecki**

**Joseph Schwantner**

**Toru Takemitsu**

**Rain Tree**

A composition for three percussionists or keyboard players composed by **Toru Takemitsu**. Each percussionist plays crotale (small pitched cymbals) in addition to their marimba or vibraphone. **Rain Tree** comes from a set of compositions by Takemitsu he called the Waterscape series. Takemitsu provided an explanation to this series of works in the opening to the score of Rain Coming for chamber orchestra:

> Rain Coming is one of a series of works by the composer inspired by the common theme of rain. The complete collection entitled Waterscape includes other works, such as Garden Rain, scored for brass ensemble (’74), Rain Tree, composed for vibraphone and two marimbas (’81), and Rain Spell, for flute, clarinet, harp, piano and vibraphone (’82). It was the composer’s intention to create a series of works, which like their subject, pass through various metamorphoses, culminating in a sea of tonality.

In addition, Takemitsu provides a statement at the beginning of the score to Rain Coming to set the mood for the piece:

> It has been named the ‘rain tree’; for its abundant foliage continues to let fall rain drops collected from last night’s shower until well after the following midday. Its hundreds of thousands of tiny leaves — finger-like — store up moisture while other trees dry up at once. What an ingenious tree, isn’t it?

The score to Rain Tree includes instructions for spot-lights to illuminate each player at specific points throughout the piece. Due to facility constraints, this lighting effect will not be presented as part of today’s performance.

— Notes by Lee Hinkle