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KYICC 2021 Committee

「第一回米田恵子国際作曲コンクール」

"Keiko Yoneda International Composers' Competition 2021"

December 11, 2021 (Sat) 16:00-

Tokyo Arts and Space Hongo

Organizer:

Tokyo Arts and Space, Museum of Contemporary Art Tokyo, Tokyo Metropolitan Foundation for History and Culture

Program

1. LINE OF CYCLES! (Gerson de Sousa Batista)
2. no such thing as an empty space
(Oktawia Paczkowska)
3. Book Piece (Camille Kiku Belair)

~ Intermission ~
4. 蚊帳の外 (Aine E. Nakamura)
5. CIPHER KYICC-21
(Marta Tiesenga)
6. 黒い帯 (Akari Yamasaki)

※ "米田恵子国際音楽コンクール" (score attached) by Kaito Muramatsu will be played simultaneously while other 6 pieces are being played.

Profiles

Gerson de Sousa Batista "LINE OF CYCLES!"



Gerson de Sousa Batista (1988), is a Portuguese composer, playwright, multi-instrumentalist and poet from Aveiro. He started his academic path in civil engineering but early on he began composing. He studied music theory, organ, composition and vocal techniques at the Calouste Gulbenkian Music Conservatory of Aveiro, and since, he has published numerous books and works in both physical and digital formats, created and staged a wide variety of creations and has been commissioned and played all around the globe, being currently mainly involved in the creation and staging of several multimedia Psychedelic Contemporary Musical Theaters, and several contemporary chamber music projects.

Just in 2021 alone he has premiered works in Reno (USA), Moscow (Russia), Sophia (Bulgaria), Hangzhou (China), Busan (Korea), Munich (Germany), Transylvania (Romania), Cornwall (England), Amsterdam (Netherlands), Aveiro (Portugal), Azores (Portugal) and Lombardy (Italy).

Some of his most recent awards are: 1st Prize Composition Competition Manuel Emilio Porto 2021; 1st Prize International Composition Competition for Bercandeon 2021; 1st Prize 18th Gheoghe Dima International Composition Competition 2020; 1st Prize Singapore International Composition Competition 2020; 1st Prize Cornwall International Composition Competition 2020; 1st Prize International Composition Competition Coro Universitario de Sant Yago 2019 (Spain); 1st Prize Unternehmen Gegenwart Stimmgold Vokalensemble 2019 (Germany); 1st Prize Composition Competition FOLEFEST 2018; 1st Prize Composition Competition Peças Frescas Açores 5th Edition 2018; 1st Prize Arts Competition Aveiro Jovem Criador 2018; 1st Prize Composition Competition for Orchestra Conservatório do Vale do Sousa; 1st Prize Walter Hussey International Composition Competition 2018; in between many others.

"LINE OF CYCLES" is a description of the passage of time and of the entropy of the Universe, that depicts the bumps, precautions and uncertainties of life and of this reality, based around some general experiences from the actuality that play around some philosophical issues linked with the existence in the contemporary world, lived and experienced from the point of view of three Human Beings on Earth, which here come to life beyond sound through hilarious interactions, but who for some unknown reason are unable to play beyond 3 notes (C, E and G).

Oktawia Paczkowska "no such thing as an empty space"



Oktawia Pączkowska is a composer and sound artist born in 1996, based in Krakow, Poland. Her pieces have been performed in Poland, Germany, United States, Switzerland (New Music Days 2018), Czech Republic (Meetings of New Music Plus in Brno 2017) and Iran (Tehran Contemporary Music Festival 2018). She has been working with ensembles such as XelmYa +, Figmentum Ensemble and Spółdzielnia Muzyczna contemporary ensemble.

She has been awarded in many competitions, including an honorable mention in the Call for Scores 2017 competition held by publisher Diaphonia Edizioni, finalist in the 2nd category in the PRIX CIME 2019 and PRIX CIME 2021, II prize at 61st Tadeusz Baird's Young Composers Competition, III prize at Over the Rainbow. Compositions for Human Rights.

She recently received her master's degree in composition at the Academy of Music in Krakow. In 2018 she studied at Hochschule Luzern in Switzerland as a part of the exchange programme. She took part in masterclasses with composers such as Helmut Lachenmann, Wen Deqing and Ivo Medek.

She is also involved in arts administration, co-organizing the 'Elementi' Student and Doctoral Conference (2019, 2020) and co-producing a series of documentaries Modern Composer, presenting the work and individuality of composers from Krakow.

This piece's title refers to a quote by John Cage: 'There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot.'

The pitch material of the piece is limited to only three sounds: c, e, g. The 'empty space' of the title is played out between these three sounds, resonance, silence, anticipation and excess. The pitch reduction helps to redirect attention to what is happening inside the sound.

The score is inscribed in video form, which is to be followed by the performers. Some of the fragments are written in a strict way, with the indication of the instrument, the exact rhythm or dynamics, but there are also parts of the piece that are undefined, left for the performers to interpret. The dramaturgy of changing images and animations is a starting point for improvisational activities. The visual transformations are always based on specific musical material, which means that control over the form of the piece is maintained.

Referring to the work of Keiko Yoneda, the piece contains references to Western classical music - quotations from the works of composers such as Bach, Mozart, Chopin, Schubert, Rachmaninoff. Presenting these quotations in a non-classical context not only captures the multiplicity of possibilities of movement in such limited material, but also changes the narrative associated with presenting Western classical music as momentous, outstanding and fundamental. The juggling of short quotations alters their original meaning, strips them of their epochal prestige and confronts them with the experimental form of the video score. These quotations undergo visual transformations - the decision about their sound shifts from the composer's score, to the performer's imagination.

Camille Kiku(菊) Belair "Book Piece"



Camille Kiku Belair is an interdisciplinary artist, composer, and classical guitarist working primarily with field recordings and mixed media.

Book Piece was created for the Keiko Yoneda International Composition Competition 2021. It is an instruction score for any number of performers, to be performed for any duration. Performers create their own graphic scores on single sheets that are then folded into 8 page booklets. All the scores are played simultaneously and exchanged between performers every movement until each performer has played each score.

My goal was to combine graphic scores and bookbinding in a way that meaningfully impacted the form of the final piece. I thought it would be interesting to see how performers would respond to creating and interpreting their own visual language, becoming the composers themselves.

Aine E. Nakamura "蚊帳の外"



I am a singer, composer, and performer. Through my approach toward and embodiment in wider space, time, nature, and questions, I hope to create a space for inner selves, and see life in beings. I have presented my solo works at numerous places including The Gallatin Galleries, A Concert of Electronic Music in honor of Mario Davidovsky, and New York Public Library for the Performing Arts, and compositions at NYCEMF and October New Music Festival (Mikro Ensembles). I am a Fulbright grantee in the arts (Berlin). www.evaaine.com

Do: 土 (soil), Mi: 身 (body), So: 外 (outside) What lies here is only my ghost. My body has always been outside the mosquito net. All the decisions that are crucial for my body and mind are decided by the nation, the society, men, and family. Where is me? I was told to smile quietly. Where is my body? The small light inside of me. Is it still burning? Is it? Even if it may be like the first cry of a frog, this is indeed my voice. My body is mine. With my voice, I tell this story. I rebel, for my own.

Marta Tiesenga "CIPHER KYICC-21"



M. Tiesenga is an interdisciplinary artist, composer, and performer based in Los Angeles, USA. Drawing from a lifelong love for maps, puzzles, and asemic languages, Tiesenga is inspired by coding and decoding theoretical (and sometimes literal) terrains in musical language and how these approaches might transform a material. They earned a dual MFA in Experimental Sound Practices and Experimental Animation with a Concentration in Integrated Media from California Institute of the Arts, where they studied with Michael Pisaro, Sara Roberts, and Tom Leiser. Also

a saxophonist, Tiesenga earned their Bachelor of Music from the Eastman School of Music where they studied with Dr. Chien-Kwan Lin. Tiesenga's collaborations include work with the Civic Orchestra of Chicago, Wild Up, Kunsthalle for Music, SPEAK Percussion, Dog Star Orchestra, Ensemble Supermusique, Euler Quartet, the New Century Players, and ensembles at the Eastman School of Music, New England Conservatory, California Institute for the Arts, and Yale University.

CIPHER KYICC-21 - A SCHEMATIC FOR ALLIES COMMUNICATING SENSITIVE INFORMATION WHILE UNDER DURESS OF STATE SURVEILLANCE.

The score contains a 3-pitch key code to be learned by all interpreters intended to recognize an encoded transmission disguised as a minimalist musical piece. From the score:

Bearer(s) of this code key must protect it at all costs, to share only with those entrusted with equivalent clearance. Code key to be distributed amongst allied civilians to evade cryptanalysts, interception, & decryption. Primary use for public, covert broadcast communication under duress. For either live open-air communications or electronic broadcast (radio/TV/livestream). To decrease the chance of interception or decryption, transmissions should be performed with as much musical/expressive inflection as is possible while still retaining legibility/integrity to the cipher.

To share more details of this cipher and its contents in a public forum could yield dire consequences for those it exists to protect. Dedicated to the life and work of Keiko Yoneda, and all revolutionaries who follow in her path.

Akari Yamasaki "黒い帯"



Akari Yamasaki is a mole-encrusted translator and writer from Ibaraki, Japan, currently based in Taipei, Taiwan. Her writing focuses on the history, politics, and witchcraft surrounding womanhood and uses her imperfect and unwieldy body as a starting point. Black Belt is her first composition.

Despite the fact that Keiko Yoneda never gained recognition for her work because of the fact that she was a woman, she continued to produce experimental and provocative music and poetry on her own. I happened to discover the poet Katsuko Aoyama at a second-hand bookstore in Taipei, and I compared her to Yoneda and to myself, as Aoyama wrote poems about women's solidarity and resistance but did not receive due recognition. Aoyama's poem Black Belt connects the lives of marginalized women of the past. Inspired by this, I traced the moles all over my body onto the tracing paper wrapped around Aoyama's book of poetry, drew lines on the moles to create musical notes, and then added symbols to create a musical score. I transferred the moles from my skin to the skin of the book, thus creating the Black Belt score.

Kaito Muramatsu "米田恵子国際音楽コンクール"



A first-year postgraduate student at the University of Tokyo. Accepting his own multifaceted nature, he explores his position in the arts and society through outputs that transcend genres. He has won first prize at the Rome International Piano Competition for Emerging Pianists (Italy), the PIANALE International Piano Competition (Germany), and other competitions in Japan and abroad, and has given solo recitals in Japan and abroad. He is a recipient of the Incu-be Encouragement award (Natural Science, sponsored by Leave a Nest Co., Ltd.), Research Assistant at WINGS-ABC and Sony Computer Science Laboratories.

This work is expressed as "music of buck-passing", created as an entity that seeks a creative chain of materials: musical genesis-composition-performance-listening-.

In addition, the music was composed in compliance with the application rules, with the intention that someone must do it, while demanding that the composition be an act that defines the performance.

Believing that the liberty of the performer is not qualitatively different in conventional notation or this work.

Performers

Satoko Inoue (Pianist)



After being a member of the Musica Praktica Ensemble, she began her solo career in 1991. She has given many recitals, including "Satoko Plays Japan", and has received particular acclaim for her performances of Jo Kondo's complete works on piano and works by Morton Feldman. Overseas, she has been invited to perform at international contemporary music festivals such as Contempuls (Czech Republic) and Buenos Aires Contemporary Music Week (Argentina), as well as solo and concert performances in many countries. She has given recitals and taught master classes at California Institute of the Arts and other institutions. Her solo CD albums have been published by HatHut Records (Switzerland) and others. Currently she is a professor at Kunitachi College of Music. <https://www.n-b-music.com>

Kota Sakamoto (Tubist)



Tubist. Born in 1990. Mostly works in contemporary/experimental music, improvisation genres. Recent recitals; "Gewalt / Geräusch / Globokar," BUoY, Tokyo, 2020, "Looking Ahead vol. 3: Music for Unaccompanied Tuba, eitoeiko, Tokyo, 2019, etc. Assistant professor at Kyoto Women's University, lecturer at Sophia University. Member of "Ensemble for Experimental Music and Theater." Doctor of Music.

Kanae Mizobuchi (Soprano, performer)



Kanae Mizobuchi is a soprano and performer, interested to the new ways of thinking on sound. Upon studying vocal music at Kunitachi College of Music (JP), she was trained contemporary music performance in CRR Strasbourg and HMDK Stuttgart. Upon her recent activities, she is regularly working at Klangforum Heidelberg. Also has created her works at Britten-Pears Foundation's Snape Maltings (UK) and her improvisation Project has released from Econore Records.

Juries

Satoko Kono



Poet, critic. A leader of verbal art unit TOLTA. A member of Ensemble for Experimental Music and Theater. Her works are: Everything happening on earth has been watched from here (inunosenakaza, 2017), Loof and Ship (Mynani contemporary poem selection, 2014), etc.

Lucie Vítková



Lucie Vítková is a composer, improviser and performer (accordion, hichiriki, synthesizer, harmonica, voice and dance) from the Czech Republic, living in New York. During their studies of composition at Janáček Academy of Music and Performing Arts in Brno (CZ), they have been a visiting scholar at Royal Conservatory in The Hague (NL), California Institute of the Arts in Valencia (USA), Universität der Künste in Berlin (D), Columbia University in New York (USA) and at the New York University. Their compositions focus on sonification (compositions based on abstract models derived from physical objects) while in their improvisation practice Lucie works

with characteristics of discrete spaces through the interaction between sound and movement. In Lucie's recent work, they are interested in the social-political aspects of music in relation to everyday life and in reusing trash to build sonic costumes and instruments.

www.vitkovalucie.com

Akiko Yamane



Obtained a Master's degree from Kyoto City University of Arts. In compositional work Yamane explores the texture of sound by listening deeply to human desires such as excessive consumption, pop, oppression, and kawaii. Yamane has received awards such as the finalist of the Takefu Composition Award 2005, Togashi Prize of the JSCM Award for Composers, the 1st Place of the Music Competition of Japan 2006, and the Akutagawa Award for Music Composition 2010.

Organizer of the KYICC 2021

Teppei Higuchi



Teppei Higuchi is a composer, performer, researcher, and interdisciplinary artist who has presented works of music in a variety of art forms. His works have been performed all over the world, such as in Darmstadt Summer Course (Germany) and at the CalArts Wild Best (USA). He holds a Doctorate of Musical Arts from Kunitachi College of Music (Japan) with a research focus on collaboration between language and music. In 2019, he has founded TMT (Théâtre Musical Tokyo) for collective music production for multidisciplinary artists. TMT ran 6 performances of its collective work "Keiko YONEDA (1912-1992): Her Works and Life" at Tokyo Arts and Space. He has been a visiting scholar at the California Institute of the Arts from September 2019 until May 2020. He was nominated to Artist-in-Residency Hallstatt in 2021. The recording of his Ursonate performance will be released on **τ ο ч κ а** in spring 2022. He is currently based in Stuttgart, Germany.



Yoshiki Masuda (Technique)

JONA (Online streaming)

Tokyo Arts and Space Hongo
2-4-16 Hongo, Bunkyo-ku, Tokyo 113-0033
TEL: 03-5689-5331
E-mail: opensite6@tokyoartsandspace.jp
URL: www.tokyoartsandspace.jp/

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