

# MAKOTO NAKURA

## Marimba

### SOLO RECITAL PROGRAMS

*Makoto's solo recital program is a mixture of classical and modern repertoire. The program will clearly show that the marimba has a wide range of expressive qualities, and that it is a versatile instrument which suits many different kind of styles. It is Makoto's mission to bring multi-cultural elements into his programs.*

#### I NEW MARIMBA MUSIC

Pierre Jalbert (b. 1967)*	<i>Sonata for marimba</i>
Moto Osada (b. 1967)*	<i>Sylvan Lay and Pastoral Air</i> for marimba solo
Makoto Nakura**	The Story of Aoyagi for marimba solo and image projection (For details of this project, please see page 4.)
Carlos Sanchez-Gutierrez (b. 1964)*	<i>Winik/Te' [man/wood]</i> for solo marimba
Kenji Bunch (b. 1973)*	<i>Triple Jump</i> for solo marimba

\* Commissioned by Makoto Nakura

\*\* Conceived by Makoto Nakura

#### II MUSIC FROM FIVE CONTINENTS

Ross Edwards	<i>Marimba Dances</i> (Australia)
J.S. Bach	<i>Cello Suite No. 6</i> (Germany)
Akemi Naito	<i>Memory of the Woods</i> (Japan)
Sergei Prokofiev	<i>Sonata</i> (Russia)
Heitor Villa-Lobos	<i>Preludes and Etudes</i> (Brazil)
Kenji Bunch	<i>Triple Jump</i> (U.S.A.)

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### III MOSTLY BACH

J.S. Bach	<i>Partita No. 3 in E Major, BWV 1006</i> (originally for violin) <i>Sonata No. 1 in G Minor, BWV 1001</i> (originally for violin) <i>Partita in A Minor, BWV 1013</i> for vibraphone (originally for flute)
Bela Bartok	<i>Fugue</i>
Heitor Villa-Lobos	<i>Preludes and Etudes</i>
C.P.E. Bach	<i>12 Variations on the Folia of Spain</i> (originally for piano)

### Special Projects

#### I 'The Sea Between Us': A Program of Words and Music

Japanese marimbist Makoto Nakura and Edward Albee foundation fellow and author Gregory Pierce draw on their unique backgrounds in music and literature and their personal histories in eastern and western culture to create a program of words that have inspired music and music that has inspired words. The Sea Between us promises to engage audiences in a transformative literary and musical journey.

Part one begins with Nakura's performances of Tsuneya Tanabe's *Entrance and Fanfare*, *Short March* and *Songs without Words (Memory of a Lullaby and Arietta)*. Gregory Pierce reads from his story *The Seahawk*, in which a Japanese wife calls the brother of her American husband to help him through a spiritual crisis, followed by Lafcadio Hearn's saumrai tale *The Story of Aoyagi*, with projections by Emi Hatsugai and computer graphics by Takashi Ui and Masaru Mitsuhashi. During the story, Nakura will play Akemi Naito's *Memory of the Woods* and the first half of the program ends with Moto Osada's *Slyvan Lay* and *Pastoral Air* based on the Noh Play *Atsumori*.

Part two, 'Love Letters', by Gregory Pierce, is a fictional exchange of correspondence between an early 20th century man and woman separated by the sea, with Makoto's arrangement of J.S. Bach's *Solo Violin Partita No. 3 in E*.

At the end of 'The Sea Between Us', members of the audience will have taken the first steps toward discovering their inner composer and inner author and poet, and will have gained a greater appreciation for the emotional connection between music and words.

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### OUTREACH ACTIVITIES

In addition to artist's talks, Makoto Nakura and Gregory Pierce will hold an interactive session in which participants will have the opportunity to help create a new piece of music and a new story, which may turn out to be closely related. The group will react to a short musical excerpt by telling a story, building it sentence by sentence, then writing it down. Makoto will play another phrase, and the story will evolve in relation to the new piece of music, phrase by phrase and sentence by sentence. Finally, Nakura and Pierce will play and read the entire piece and story which has evolved, perhaps simultaneously.

## II Museum Concert "The Encounter of Art and Music"

Many composers dedicated Makoto pieces inspired by contemporary painters such as Jackson Pollock and De Kooning. In this concert, Makoto plays these pieces, and with a museum curator, talk about the painters' works and the relationship between art and music. The paintings are projected above Makoto while he plays music.

Toshiya Sukegawa	<i>Five Pieces After Paul Klee</i> (with Paul Klee's Paintings)
Andrew Frank	<i>Autumn Rhythm III</i> (with Jackson Pollock's "Autumn Rhythm")
Kevin Puts	<i>Canyon</i> (with Frank Stella's paintings)
Carlos Sanchez-Gutierrez	<i>De Kooning Movements</i> (with De Kooning's paintings)

Guest Artist: a clarinetist

Premiered September 1, 2007 at the Hyogo Prefectural Museum of Art, Japan

Live DVD recording is available (in Japanese)

## III The Wood and Forests Project

This project, which was premiered in Japan in October 2005, is designed to develop a stronger understanding of the marimba and the music it makes as well as to give pleasure to audiences all over the world. The program will offer the listener the multi-cultural aspects of the marimba in an engaging concert of exciting music. Also, this concert is an experiment to evoke people's awareness about our environment through music that brings alive the sensibility of wood and forests.

When the marimba is played, a mallet strikes a piece of natural wood to produce sound. It is as if we hear the voice of the wood itself; it is as if the marimba is singing a song about itself, as if it is singing about the forest where it once lived.

The marimba was born in Africa, developed in Central America, and it is now tuned to the European scale. Marimbist Makoto Nakura adds his native Japanese culture to the song of the marimba. It is exciting to realize that music from around the world is played on this multi-cultural instrument!

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### The program:

#### *The Story of Aoyagi*

*Original story by Lafcadio Hearn; script by Makoto Nakura; music by Akemi Naito (b.1956); photos by Emi Hatsugai.)*

*The piece is a collaboration between the performance of the live marimba music and projected image. 'Aoyagi' means 'green willow' in Japanese. With live marimba music, Lafcadio Hearn's 'The Story of Aoyagi' will be illustrated with photos and Japanese/English subtitles projected onto a large screen. The photos will be taken in Hakuba in Nagano prefecture, Japan, by a Japanese photographer, Emi Hatsugai. The Japanese composer Akemi Naito's evocative 'Memory of the Woods' will lead the audience on a journey to old Japan at a time when the most famous Japanologist, Lafcadio Hearn, captured the pure and innocent spirit of that time.*

#### *After the Forest Fire* for marimba, flute and cello by Michael Torke (b.1961)

*Torke is one of the most celebrated American composers. Such pieces as "Javelin" (composed for the official 1996 Atlanta Olympics album) and 'Four Seasons' (commissioned by Walt Disney Company) brought him wider recognition as a standard-bearer of contemporary American music. He dedicates this exciting new trio to Makoto Nakura.*

#### *Winik/Te'* for solo marimba by Carlos Sanchez-Gutierrez (b.1964)

*Mexican American composer Sanchez-Gutierrez is an assistant professor of Eastman School of Music. He is one of the most respected composers in his native Mexico and is a youngest member of prestigious Sistema Nacional de Creadores de Arte. The title of this new solo means 'Man/Wood' in quiché, a Mayan language.*

#### *Now the Shadow of the Pillar* for marimba and cello by Petros Ovsepyan (b.1966)

*This is the piece inspired by Theodore Rousseau's oil painting, 'The Forest in Winter at Sunset'. Rousseau spent 20 years working on this painting of the forest of Fontainebleau. The original painting is in the Met collection. An Armenian composer, Ovesepyan was born in Azerbaijan and lives in Germany, will write this new piece for marimba and cello.*

#### *Forest Portrait* by Toshi Ichianagi (b.1933)

*One of the most famous Japanese composers Ichianagi wrote this piece to convey his impression of a forest in New York State.*

#### *Kembang Suling* for marimba and flute by Gareth Farr (b.1968)

*This is a duo piece by a New Zealander composer. The music is written using pan-Asian elements such as Indonesian gamelan, Japanese bamboo flute, Indian rhythm and scales. Kembang means 'flower' and Suling is the Balinese bamboo flute.*

*Makoto Nakura, marimba & Marya Martin, flute, Wilhemina Smith, cello*

## IV 'The Story of Aoyagi'

Story: Lafcadio Hearn  
Original Idea conceived by: Makoto Nakura  
Script: Makoto Nakura  
Music: Akemi Naito  
Photo: Emi Hatsugai  
Computer Graphics: Takashi Ui

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One of the earliest Japanologists, Lafcadio Hearn (1850-1904) wrote *The story of Aoyagi* based on Japanese folklore. A young samurai, Tomotada, knocks on a door of a little cottage in a big snow storm. He meets beautiful Aoyagi (Green Willow), and quickly falls in love. This story of love and innocence is interwoven with Japanese Waka poetry and Chinese poetry. When sudden death visits Aoyagi, she reveals her secret.

*The Story of Aoyagi* will be presented with projected photos with English subtitles, and solo marimba music. The photos were taken in Hakuba in Nagano prefecture, Japan, by a Japanese photographer, Emi Hatsugai, and they show the splendid image of the woods and the forest in the area.

The evocative and sensitive *Memory of the woods* by Japanese composer Akemi Naito will be played by solo marimba. In this project one listens to the music of the forest played by an instrument made of wood, with photos from Japanese forest and the story of the spirit of willow tree. Duration: 12 minutes.

## V Poetry Reading and Chamber Music

*The Ocean Calls* for marimba, violin, cello and reciter (2003) by Carlos Sanchez-Gutierrez (b.1964)

Premiered in Tokyo in March 2003, and televised nationally by NHK. DVD available.

Based on poems of Pablo Neruda, Nobel Prize laureate, Mexican composer Carlos Sanchez-Gutierrez creates wonderful interaction between the poetry reading and chamber music. The music and the poetry enhance each other, because the poems were selected for this piece by the composer, and the music was specially composed for those poems. Listeners will experience their imagination flourish in this collaboration.

This piece can be done in Spanish, English, and Japanese.

Duration: 21mins.

## CHAMBER CONCERTS

### I BachBeat: Three Percussionists playing Bach and beyond

J.S. Bach	<i>Tocatta and Fugue in D Minor, BWV 565</i> (originally for organ)
C.P.E. Bach	<i>12 Variations on the Folia of Spain</i> (originally for piano)
J.S. Bach	<i>Solo Flute Partita in A Minor, BWV 1013</i> for vibraphone

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J. S. Bach *Solo Violin Sonata No.1 in G Minor, BWV 1001*

Intermission

*History of Fugue:*

J. S. Bach *Selections from The Well-Tempered Clavier*

W.A. Mozart *Gigue in G Major, K.V. 574*

Robert Schumann *Fugetta Op.126, No. 4*

Bela Bartok *Fugue*

Dmitori Shostakovich *Selections from Prelude and Fugue Op. 87*

## II Marimba, Violin and Clarinet

Carlos Sanchez-Gutierrez (b.1964) *De Kooning Movements* for marimba and clarinet

Pierre Jalbert (b.1967) *Sonata for marimba*

Kenji Bunch (b.1973) *Paraphraseology* for marimba and violin

*Triple Jump* for solo marimba

Kevin Puts (b.1972) *And Legions Will Rise Within* for marimba, violin and cello

*This program has been performed with Yayoi Toda, violin & Todd Palmer, clarinet*

## III Marimba, Violin and Cello

Kenji Bunch (b.1973) *Paraphraseology* for marimba and violin

Osvaldo Golijov (b.1960) *Mariel* for marimba and cello

David Schober (b. 1974) *Taepoong* for solo marimba

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Carlos Sanchez-Gutierrez (b.1964) *Ocean Calls* for marimba, violin, cello and narrator

*This program has been performed with Jesse Mills, violin & Wilhelmina Smith, cello*

### IV Marimba, Flute and Cello

Michael Torke (b.1961) *After the Forest Fire* for marimba, flute, and cello

Petros Ovsepyan (b.1966) *Now the Shadow of the Pillar* for marimba and cello

Gareth Farr (b.1968) *Kembang Suling* for marimba and flute

Bela Bartok *Romanian Folk Dances*

Astor Piazzola *Histoire du Tango*

*This program has been performed with Marya Martin, flute & Wilhelmina Smith, cello*

### V Marimba, Violin and Piano

Igor Stravinsky *Petrouschka* for marimba, violin and piano

Kevin Puts (b.1972) *Ritual Protocol* for marimba and piano

Tsuneya Tanabe (b.1935) *Rhapsody After 'Beautiful Dreamer'* for marimba and piano

Johannes Brahms (1833-1897) *Hungarian Dances Nos. 5 & 6*

Fritz Kreisler (1875-1962) *Tambourin Chinois*

Toshi Ichianagi (b.1933) *Paganini Personal* for marimba and piano

*This program has been performed with Reiko Tachibana, violin & Kayoko Goda, piano*

### VI Marimba and Flute

Bela Bartok *Romanian Folk Dances*

Acangelo Corelli *La Follia*

Manuel de Falla *Suite Populaire Espagnole*

Tsuneya Tanabe *Recollections of the Inland Sea*

Claude Debussy *Syrinx* for solo flute

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Richard Rodeny Bennett      *After Syrinx II*

Astor Piazzola                      *Histoire du Tango*

*This program has been performed with David Fedele, flute*

## VII Single Tree — Flute, Marimba and Tuba Trio

J.S. Bach                              *Sonata in B minor, BWV 1030*

Ted Allen                              *The Wind Was Strong*

William McKinley                  *Single Tree*

Gary Schocker                      *Suite No. 1*

Arranged by Single Tree          *Balkan Folk Song*

Joshua Rosenblum                  *Triple Delights with Scallions*

*This program has been performed with Helen Campo, flute and Marcus Rojas, tuba  
The Trio has accumulated nearly twenty original pieces from interesting composers as well as  
transcribing classical pieces. They have played in Carnegie Hall's children's concerts.*

## Makoto's School Program

### INTRODUCTION

I usually start my concert with a bright and fast piece such as the Prelude in E Major (J. S. Bach) to introduce the marimba's clear sound and fast movement. I talk about the history of the marimba, and the basic techniques of the marimba; for example, to show smooth tremolos, I use 'Winter' from 'Four Seasons' (Vivaldi); to explain about the harmony, I hold 4 mallets and play Ave Maria (Schubert); to demonstrate different timbres with different mallets, I play The Flight of the Bumble Bee (Rimsky-Korsakov).

### IMAGINATION

When I stand in front of the paintings, I start asking myself questions like: What time of the day is this painting? What season? Do I feel wind? Am I alone?... I would love it if the audience starts imagining things like this while I play the music. To achieve this goal, we need a little practice and preparation.

I play 'Five Pieces After Paul Klee' (Sukegawa). First, I tell who Paul Klee is and show the audience Klee's poster. He is a very interesting painter who has a wide range of style from almost childish to the abstract world. I tell them there is a composer who wanted to write the music to sound like Klee's paintings.

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Before I play the first movement ('One who runs swiftly') I ask the audience to think about these questions: Question 1, Who is running? A man? A woman? A child? Some animal? An alien? Question 2, Where is this guy running? Question 3, Is it hot or cold? What season?... I have received many interesting answers after I play this movement.

The second movement is called 'Cloud and Light'. Again, I ask questions before I play: Where do you stand? What do you see? If some one says 'I was standing on a seashore', I might start asking 'Were you standing bare foot?' 'Was it cold to stand on the sand bare foot?' 'Do you see any seaweed?' 'Was it on your foot?' 'Was it dry or wet and shiny?' I can go on like this.

The third movement is 'Hot Points and Lines'. By this time kids understand the idea, and usually start enjoying imagining. So, I don't ask any questions. I just tell them the title and let them imagine whatever comes to their mind. It is very rewarding to hear what kids imagine spontaneously.

### QUESTION AND ANSWER

I often receive questions concerning the music, the marimba and Japan.

### I AM FROM JAPAN

It is sad many people haven't listen to Japanese music before. I usually play an atmospheric piece, 'The Moon Over Abandoned Castle' (Taki).

### SOME PHYSICAL MOVEMENT

To finish my concert, particularly for smaller kids, I like playing 'American Patrol' with their body percussion accompaniment, hitting laps and hands.

## When Makoto plays with local artists

When I give a recital, I sometimes ask the a local college's faculty member to join me. It is very rewarding for me to exchange ideas, and to get to know them better. If the piece is for bigger ensemble, I play with senior students, too.

I send the music and the recording in advance, so usually we need 2 or 3 rehearsals. The rehearsal can turn into be an open rehearsal, or a master class, too.

Here are some examples of instrumentation:

### With Percussionists

Minoru Miki  
Tsuneya Tanabe  
Toru Takemitsu

*Marimba Spiritual* for solo marimba and 3 percussionists  
*Concertino* for solo marimba and 2 percussionists  
*Rain Tree* for 3 percussionists

### With a Pianist

Kevin Puts  
Toshi Ichianagi

*Ritual Protocol* for marimba and piano  
*Paganini Personal* for marimba and piano

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### With a Violinist

Kenji Bunch

*Paraphraseology* for marimba and violin

### With a Cellist

Oswaldo Golijov

*Mariel* for cello and marimba

### With a Flutist

Tsuneya Tanabe

*Recollections of the Inland Sea* for marimba and flute

### With a Clarinetist

Carlos Sanchez-Gutierrez

*De Kooning Movements* for marimba and clarinet

### With a Saxophonist

Akira Yuyama

*Divertiment* for marimba and alto saxophone

### Mixed Ensemble

Kevin Puts

*And Legions Will Rise Within* for marimba, clarinet and violin

### Involving an Actor

Carlos Sanchez-Gutierrez

*Ocean Calls* for poetry reading and chamber ensemble  
(marimba, violin, cello)

