

Slide Paranoia

1. Key Water for trombone and electronics (2013) / Kyo Ichinose & Kousei Murata
2. Tabla-ist for trombone solo (2008) / Kousei Murata
3. A spiral III for 2 trombones (2007) / Tomoko Fukui
4. Inner Mirror for trombone and electronics (2013) / Kyo Ichinose
5. Slide Paranoia for trombone solo (2011) / Kousei Murata
6. Apogeo / Ipogeo for trombone and echo-instrument (2010) / Valerio Sannicandro
7. Choral M for 4 trombones (2013) / Kousei Murata
8. Contour-ism III for trombone and piano (2012) / Hiroyuki Yamamoto
9. Allegro from the Wonderful Mandarin (1918-1924) / Béla Bartók (arranged for 12 trombones by Kousei Murata)
10. West Shinjuku Blues for trombone solo (2010) / Noriko Koide

Performers

Kousei Murata / trombone

Studied and graduated from the Toho Music University, then the Berlin University of Arts as a recipient of German Academic Exchange Service (DAAD) scholar.

He has been invited to major contemporary music festivals in Japan, as well as the PAN Music Festival (Seoul KOREA) and the Musicarama Festival (Hong Kong, CHINA).

Was the soloist for premiere performances of Japanese composers with the New Japan Philharmonic and the Tokyo Philharmonic Orchestra.

As a specialist in Contemporary Music, a series of inaugural concerts titled "Revelations of Trombone", "yes-yes", "contemporary duo" promotes premiers of newly written compositions including his own in various performing styles. As part of recitals, he has given first performances in Japan of works by such composers as IXenakis, Globokar, Cage and Kagel.

He is a member of the Brass Extreme Tokyo, Chamber Orchestra Art Respirant and also a Permanent Director of the Japanese Association of Trombone.

He has released a solo CD; "Just Sing" from Office ENZO.

www.sonata.jp

Kazue Nakamura / piano

Nakamura has won top prizes at the third Japan Contemporary Music Piano Competition and the 20th-century Music Competition in Sitges, Spain. She has since appeared as a soloist in various concerts of contemporary music in Japan, Korea, and Europe. In 2002 she set up the contemporary-music unit "claviarea" with composer Hiroyuki Yamamoto in Tokyo, and has given various activities in attempts to break away from the established concert style. Nakamura is enthusiastic about giving premieres and exploring works by contemporary composers, as well as performing with orchestras and making CD recordings. She has released a couple of solo CD's; "to you from..." "Yori-Aki Matsudaira : 24 Essays" from ALM Records. She is currently a lecturer at Shobi College of Music in Tokyo, Japan.

Program notes by the composers

1. Key Water for trombone and electronics (2013) / Kyo Ichinose & Kousei Murata
Please let me use the water key!
2. Tabla-ist for trombone solo (2008) / Kousei Murata
The tune for the Indian folk musical instrument tabla is recorded as a series of words rather than using the conventional musical score. This piece was composed with that system to introduce a unique performance technique.
3. A spiral III for 2 trombones (2007) / Tomoko Fukui
I have already composed some pieces whose idea had come from "spiral". Sometimes, I tried to realize the sound which kept ascending (or descending) endlessly, to use a trick of ears. And sometimes I tried to make the image of "spiral" to use the structure of endless rhythm. For this piece, I have attempted partially the audience would feel as if some lines are moving in a spiral with 2 players in unison or out of synchronization. I am challenging to make the experience of hearing like tricks.
4. Inner Mirror for trombone and electronics (2013) / Kyo Ichinose
You noticed that you were floating inside of a sphere-shaped mirror.
You sang and the reflection resounded.
Then you noticed that you were also the mirror.

You have a dazzling universe in yourself.
5. Slide Paranoia for trombone solo (2011) / Kousei Murata
This piece adheres to and relies on the slide, literally the special feature of the trombone. Consisting of 3 parts, and in the second piece maracas are attached to the slide to express the movement of the slide with the sound.
6. Apogeo / Ipogeo for trombone and echo-instrument (2010) / Valerio Sannicandro
This piece was commissioned in 2001 by Kousei Murata and recently revised in a new version for trombone solo with a echo-instrument.
The work consists of three sections called APOGEO (the farthest point), in which the trombone simulates sound movements going toward different directions; TRANSITIO (passage) in which the trombone and the piano are playing extremely melted together); and IPOGEO (the closest point in which the trombone is hidden and the piano prolong the low tones.
Beyond the theme of space and distance the main mood of the work is definitely dramatic: an instrumental dialogue of a solo instrument (split in order to create a multiple linear polyphony with a sort of resonances (played by the piano in this version) that reaches often a high degree of intensity up to madness.
7. Choral M for 4 trombones (2013) / Kousei Murata
This choral uses the well-tempered scale where the perfect fifth is divided into five equal distant intervals, instead of the usual seven.
8. Contour-ism III for trombone and piano (2012) / Hiroyuki Yamamoto
My recent works adopt defined "core sound" and many elements which make the core indistinct through the use of pitch, rhythm etc. The composition method of the "Contour-ism" series obscures the sound both physically and sensuously by means

of conflict between twelve tone equal temperament and quarter tones. At the same time, the distorted sound produced by quarter tones attracts the listeners. "Contour-ism III" written for the trombone and the piano is characterized not only with quarter tones but also with such elements as multi-phonic sound created by voice and the trombone and the dance rhythm.

9. Allegro from the Wonderful Mandarin (1918-1924) / Béla Bartók
(arranged for 12 trombones by Kousei Murata)
This is a homage to an orchestral trombone player.

10. West Shinjuku Blues for trombone solo (2010) / Noriko Koide
Have you ever breathed in the uncanny air of Shinjuku station, west exist at night? That muddy and shady atmosphere, like some hotchpotch? Nothing captures it better than the blues of the good old days, when one sang impromptu of everyday tribulations in a voice not too different from that of a groaning drunkard. Since its premiere in 2008, this piece has matured through repeated performances. And tonight the lone trombone sings it up again: West Shinjuku Blues.

Composers

Tomoko Fukui

Born in Kyoto. Invited or Commissioned by International music Summer Course of New Music in Darmstadt(1994,1996,2006), La Biennale di Venezia(2002), Takefu International music festival by Toshio Hosokawa(2005), Seoul Pan Music Festival(2006), Maelz Music Festival in Berlin(2007), ECLAT New Music Stuttgart(2012), etc. Stayed in Akademie Schloss Solitude in 2002, 2012 as the guest. Selected for ISCM World Music Days in Hong Kong(2002), Zagreb(2004),and Austria/Slovakia(2013). Pieces are performed in many places in the world. Organizing the Ensemble, "next mushroom promotion" which plays contemporary music mainly. This ensemble got "Saji-Keizo prize 2005" which Suntory music foundation established. This prize is given to the musician which held the most interesting and challenging concert in each year. Instructor of Osaka College of Music and Kansei-Gakuin Univ. Living in Tokyo.
next mushroom promotion web site : <http://kinoko2001.music.coocan.jp>

Kyo Ichinose

Born in Tokyo on June 26, 1972, Kyo Ichinose graduated with honors in composition from Tokyo University of the Arts in 1995, and continued to study composition on a postgraduate course. He received his M.A. in music in 1997. In 2002, Kyo released his first solo album "The Machineries of Joy", that was a unique and resonant amalgam of electronic sound and instrumental sound. So far, he released 4 solo albums and the 2nd album "lontano" was selected as one of the best albums in 2004 on WIRE magazine(UK). He's also been producing, playing, and composing a wide range of music including soundtracks for movies, commercial films, and collaborations with architects, interior/graphic designers, and artists. He transforms a broad range of sound materials - from "noise" to "beautiful melodies" - into music that transcends many musical genres. He is now seen as an avant-garde composer and mastermind in

diverse artist endeavors.
www.kyo-ichinose.net

Valerio Sannicandro

The works by Valerio Sannicandro, composer and conductor, are the product of different cultural influences as well as of his own reflections about the parameter space that he researches consequently, first as "compositeur associé" at IRCAM (Paris), then at the Technische Universität (Berlin) and Experimentalstudio (Freiburg).

Compositions like STRALI (2002), FIBRAE (2005), IUS LUCIS (2006/2007) and "FORCES MOTRICES (2010)" are the most outstanding examples of his interest in large orchestral instrumentations, as well as his concern with the role and the aesthetic of (live) electronics.

He has been awarded among others the MUSICA VIVA Composition Prize, München in 2002 and 2010, the Giga-Hertz production Prize as well as the Kranichsteiner Musikpreis (2000). His works have been recorded on CD for WERGO and Telos Music Records. He has been invited at the Villa Kujoyama (Kyoto), Associated Fellow at the American Academy in Rome, new music advisor at the Philharmonisches Orchester Cottbus (Germany).

His works are published by Edizioni Suvini-Zerboni (Milan).

www.valeriosannicandro.eu

Hiroyuki Yamamoto

Born in 1967, Hiroyuki Yamamoto studied composition at Tokyo University of Arts and graduate school of the same university with Jo Kondo and Isao Matsushita.

He is the winner of several competitions, including the third prize of BMW Musica Viva Competition Prize (1998), the first prize of Toru Takemitsu Composition Award 2002 and also the 13th Akutagawa Composition Prize in 2003 with his orchestral works.

He is Associate Professor of Aichi University of Arts in Nagoya. Some of his works are published by Musicisti Associati Produzioni (M.A.P. Edition) in Milan.

Noriko Koide

Noriko Koide (1982-) is a Japanese composer, whose eclectic works encompass a wide spectrum stretching from rigorous contemporary music composition on one end to pop, playful and improvisatory performance on the other. Currently she works mainly in the Netherlands and Japan, and her compositions have been internationally performed by prestigious ensembles and orchestras.

In addition to expanding her burgeoning compositional outputs, Koide has co-founded two projects involving various artists beyond the narrow confines of music: the lovely avant-garde pop duo "Kishibojin Fumin Girls," and "Skebeningen" a multidimensional art group project exploring Japanese eroticism. In these projects, she works as a performer as well as a composer.

Koide has graduated from Tokyo College of Music in 2008 and from Conservatorium van Amsterdam in 2011, obtaining two master's degrees, both with the highest distinction. Currently, she is a student in Royal Conservatory of The Hague.

Special thanks to Mike Svoboda and Etsuko Toride

Recorded at Studio BASTA. Aug. 6, Nov 22, Dec. 23 2012 and Jan. 14, 2013

Recorded at Alternative Center of Lake Sagamiko, Japan. Feb.7 and Mar. 6, 2013

Recording Producer, Editor : Kousei Murata

Sound Adviser : Kyo Ichinose

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Instruments : Trombone Winfried Rapp (Germany 2005) / Piano Bösendorfer model 275

Piano Tuner : Harutaka Fujino (B-tech Japan)

Photo (front cover) : Restaurant Embrace

24Bit/96KHz Digital Recording & DSD 5.6MHz Mastering

JASRAC R-1330920

EZCD 10023