

SAROFIM *school of fine arts*
Department of Music

138th Concert Season
Concert No. 2

Faculty Recital

KIYOSHI TAMAGAWA
PIANO

Tuesday, September 17, 2013
7:30pm | Alma Thomas Theater

ABOUT THE ARTIST

KIYOSHI TAMAGAWA, PIANO

Kiyoshi Tamagawa, Professor of Music at Southwestern University, has performed as a soloist and collaborative pianist throughout the United States and in seven foreign countries. His collaboration with the late violinist Eugene Fodor resulted in over thirty recitals and a CD of violin and piano music, "Witches' Brew." Their performances took them across the United States and also included concerts at the National Center for the Performing Arts in Mumbai, India and the Festival Internacional Cervantino in Guanajuato, Mexico. Dr. Tamagawa has performed at Weill Recital Hall, Merkin Hall and Bargemusic in New York, Wigmore Hall in London, where he was called an "excellent" pianist by *The Strad* magazine, and on the Dame Myra Hess Memorial Concerts series in Chicago. Recently he has played recitals at California State University/Fullerton and University of Wisconsin/Eau Claire, appeared with the Temple Symphony Orchestra as soloist in the Second Piano Concerto of Rachmaninoff, and lectured and performed in Paris. In February 2013 he appeared with the Austin Symphony performing Tchaikovsky's Piano Concerto No. 3, accompanying Ballet Austin's performance of Balanchine's *Allegro Brillante*. He has presented sessions at national conferences of the American String Teachers' Association and Music Teachers' National Association, and his writings on musical topics have been published in *American Music Teacher*, *American String Teacher*, *American Suzuki Journal* and *Keyboard (now Clavier) Companion*. He was named this past June as the 2013 Collegiate Teacher of the Year by the Texas Music Teachers' Association.

PROGRAM

Adagio in B minor, K. 540
Rondo in D major, K. 485
Gigue in G major, K. 574

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in D major, Op. 53, D. 850
Allegro vivace
Con moto
Scherzo: Allegro vivace
Rondo: Allegro moderato—un poco più lento

Franz Schubert
(1797-1828)

INTERMISSION

China Gates (1977)

John Adams
(b. 1947)

Piano Sonata, Op. 26 (1949)
Allegro energico—un poco meno mosso
Allegro vivace e leggero
Adagio mesto
Fuga: Allegro con spirito

Samuel Barber
(1910-1981)

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PROGRAM NOTES

Phrygian Gates and its little companion piece, *China Gates*, are products of a critical period in my career as a composer. Together they comprise what could be my "opus one" by virtue of the fact that they appeared in 1977-78 as the first coherent statements in a new language, [Minimalism]. I found the combination of tonality, pulsation and large architectonic structures to be extremely promising.

Phrygian Gates is a behemoth of sorts and requires a pianist capable of considerable physical endurance and with an ability to sustain long arches of sound. *China Gates*, on the other hand, utilizes the same principles without resorting to virtuoso technical effects. It too oscillates between two modal worlds, only it does so with extreme delicacy. It strikes me now as a piece calling for real attention to details of dark, light and the shadows that exist between. --John Adams, from his official web site: <http://www.earbox.com/>

Samuel Barber's only full-length sonata for solo piano was begun in 1947 as a commission from the League of Composers for that organization's 25th anniversary. Barber also intended the work for the Russian virtuoso Vladimir Horowitz, though for some reason he later denied the latter motivation. The compositional process of the sonata was lengthy, due to other musical projects and what seems to have been a case of writer's block. At any rate, after three of the four movements had been composed the sonata sat unfinished for so long that Horowitz' wife, Wanda Toscanini, telephoned the composer and upbraided him, apparently angering Barber enough for him to quickly compose the brilliant finale. The rest of the sonata alternates between the somber moods of the opening and third movements, briefly relieved by the fleeting humor of the second. The work as a whole is notable for utilizing serial techniques (sounding all twelve notes of the chromatic scale in succession) in passages in the first three movements, although the basic tonal orientation of the sonata as a whole is never in doubt. --Kiyoshi Tamagawa