Soliloquy

for solo piano

Takuma Itoh (2010)

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Composer Biography:

Takuma Itoh (b. 1984) spent his early childhood in Japan before moving to Northern California where he grew up. Currently a student at Cornell University, he has attended the University of Michigan (M.M.) and Rice University (B.M.), and has studied with such composers as Steven Stucky, Roberto Sierra, William Bolcom, Bright Sheng, and Pierre Jalbert. The 2010 season includes a performance of his Concerto for String Quartet and Orchestra by the St. Lawrence Quartet and the Stanford Philharmonia Orchestra, a performance of a new work by the violinist Joseph Lin, and a CD release of Echolocation by the H2 saxophone quartet. His music has been performed by ensembles such as the Albany Symphony, the New York Youth Symphony, the St. Lawrence Quartet, the Shanghai Quartet, the Haddonfield Symphony (now Symphony in C), the University of Michigan Symphony Orchestra, the Cornell Chamber Orchestra, the Stanford Phiharmonic Orchestra, the Pioneer Valley Symphony, the Woodlands Symphony, H2 Saxophone Quartet, the Chimeng Quartet, and the Aspen Contemporary Ensemble. He is the recipient of three ASCAP Morton Gould Young Composer Awards including the 2010 Leo Kaplan Award, the American Composers Orchestra 2008 Underwood New Music Readings, Haddonfield Young Composer Competition, New York Youth Symphony First Music Commission, Renée B Fisher Composer Commission, Pioneer Valley Symphony Young Composers Competition, and Russell Horn Voices of Change Young Composer Award. He has also been a fellow at the Pacific Music Festival, the Aspen Music Festival, and the Chamber Music Conference and Composer's Forum, and an associate artist at the Atlantic Center for the Arts, and has had the opportunity to work with Detlev Glanert, Christopher Rouse, Marc André-Dalbavie, Sydney Hodkinson, Donald Crockett, and Stephen Jaffe. His music has been published by Theodore Presser. He enjoys playing jazz piano and has studied with Geri Allen. For more information, please visit www.takumaitoh.com.

Performer Notes

•Pedaling should be adjusted according to the situation (eg. the quality of the piano, hall, etc.) but it should allow the melody to project without excessive blurring.
•The use of a slight rubato is encouraged, but should be applied judiciously.
•Accidentals are notated traditionally: they carry through to the end of each measure, but not through different octaves.

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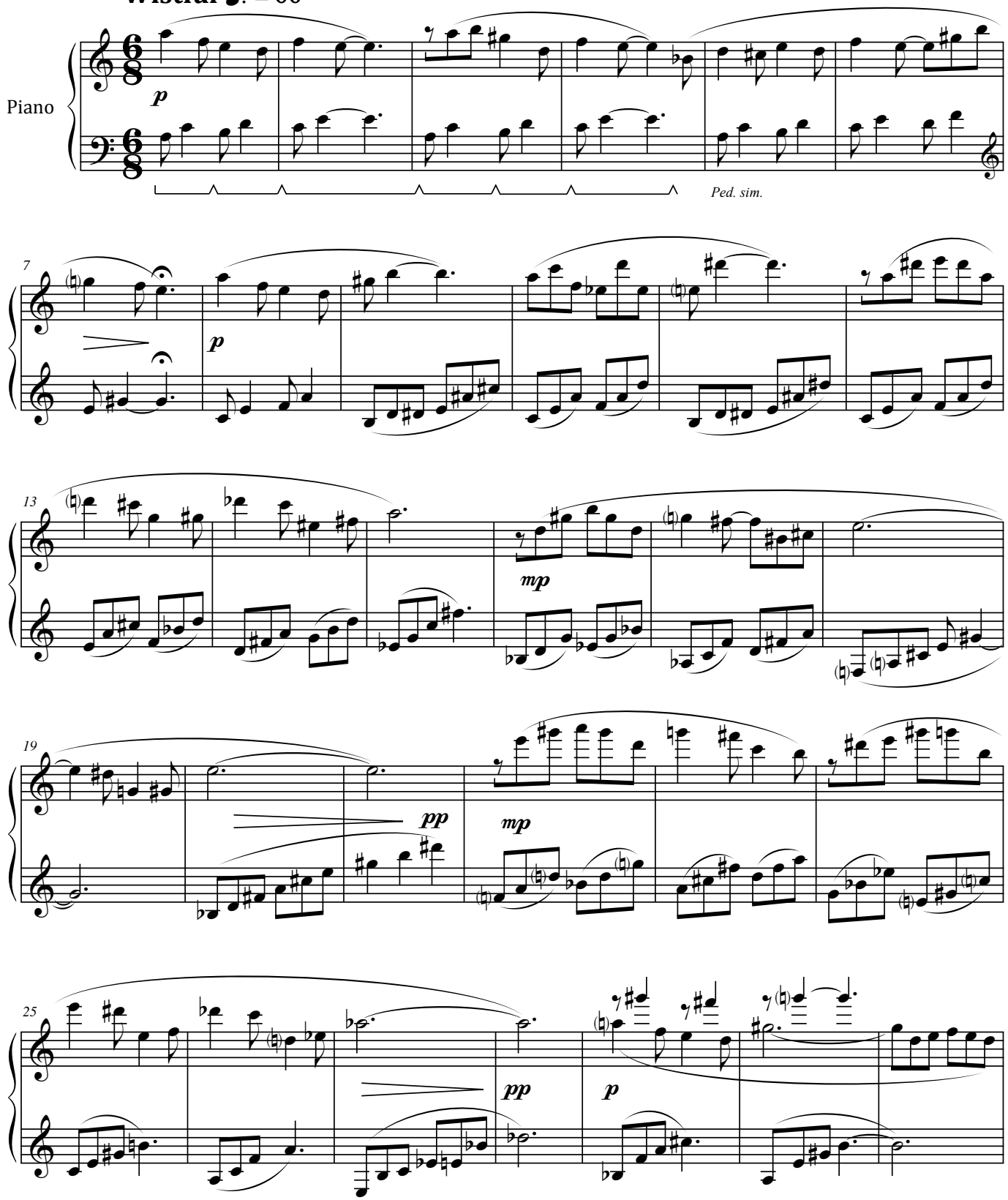
Wistful ♩. = 60



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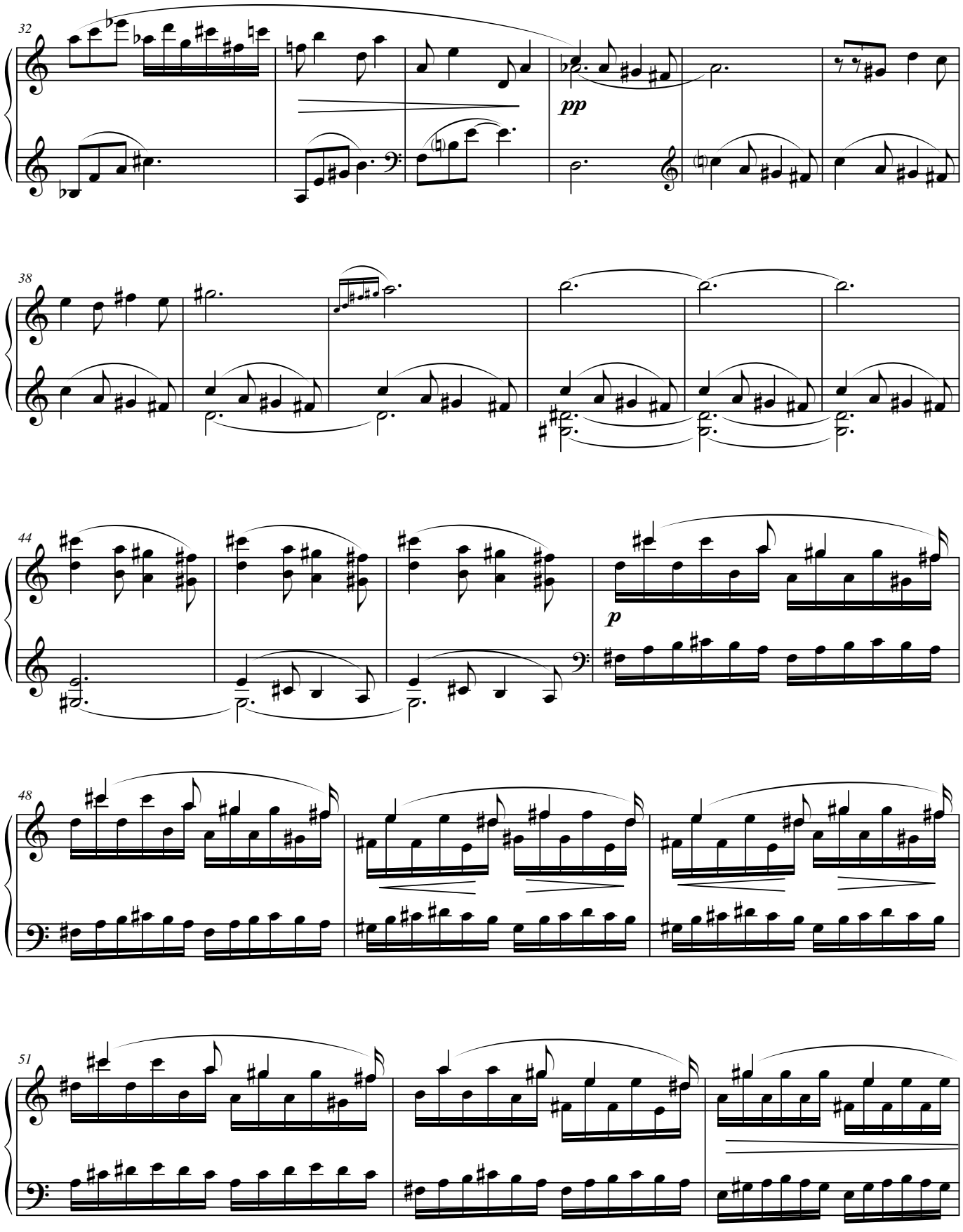
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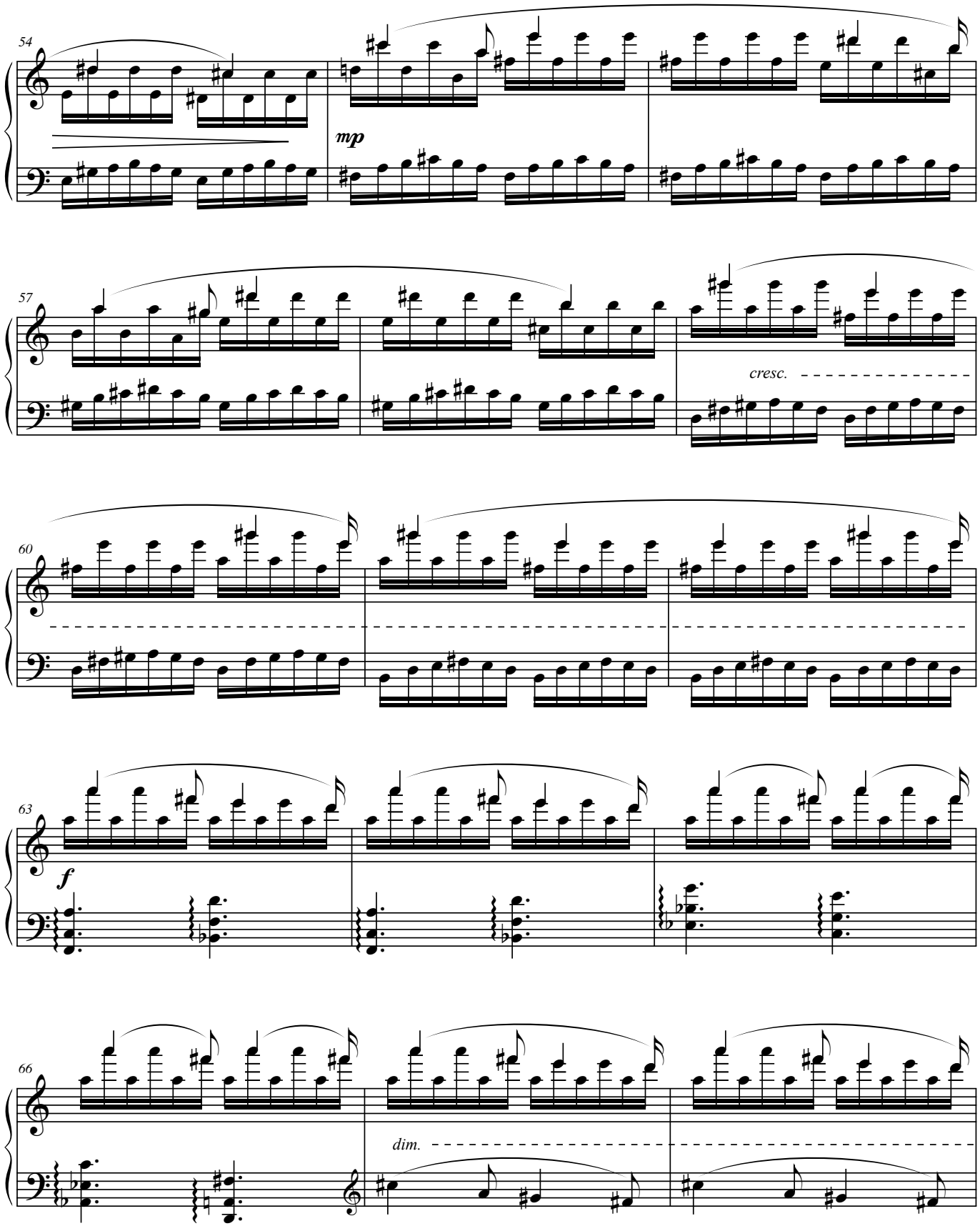
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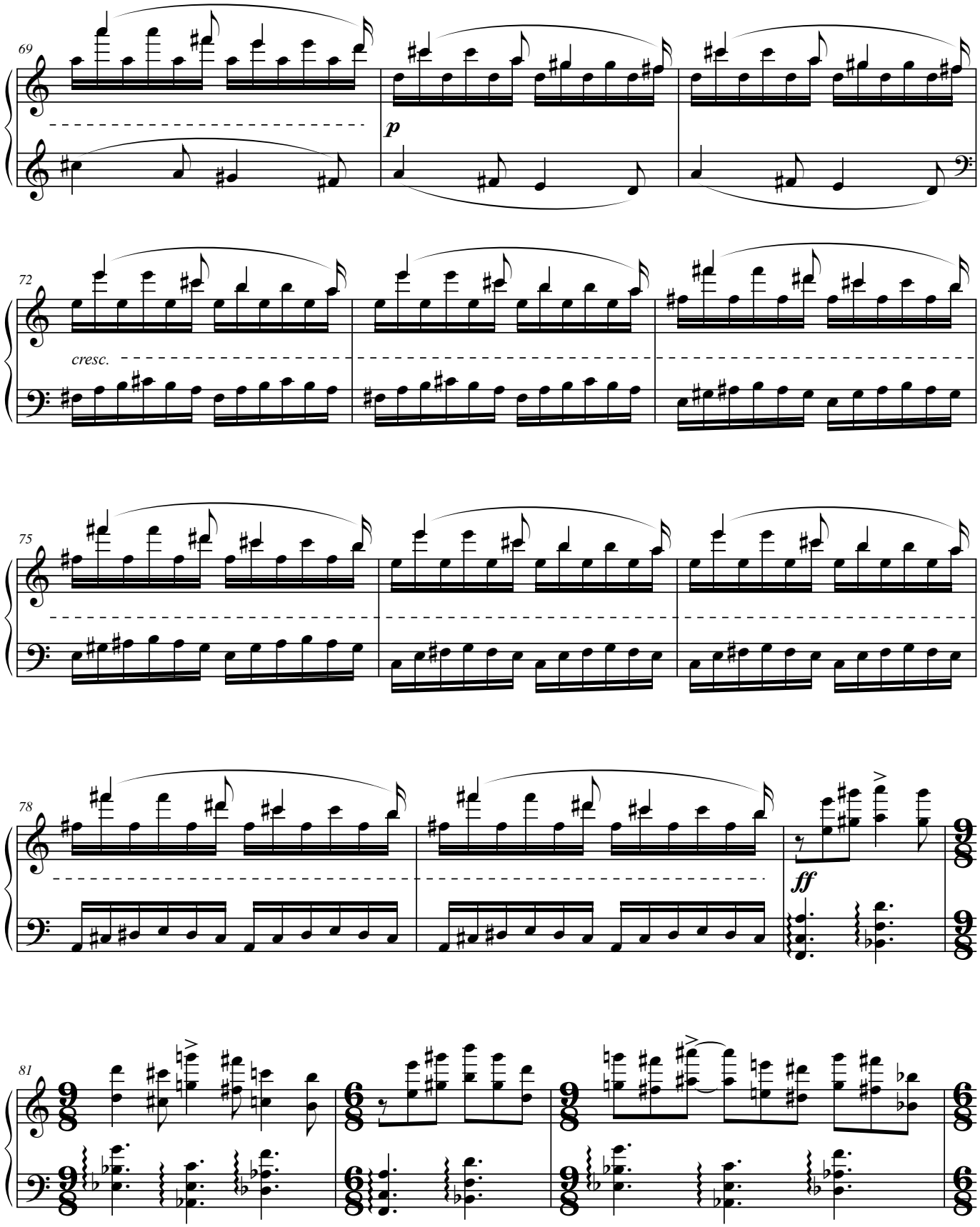
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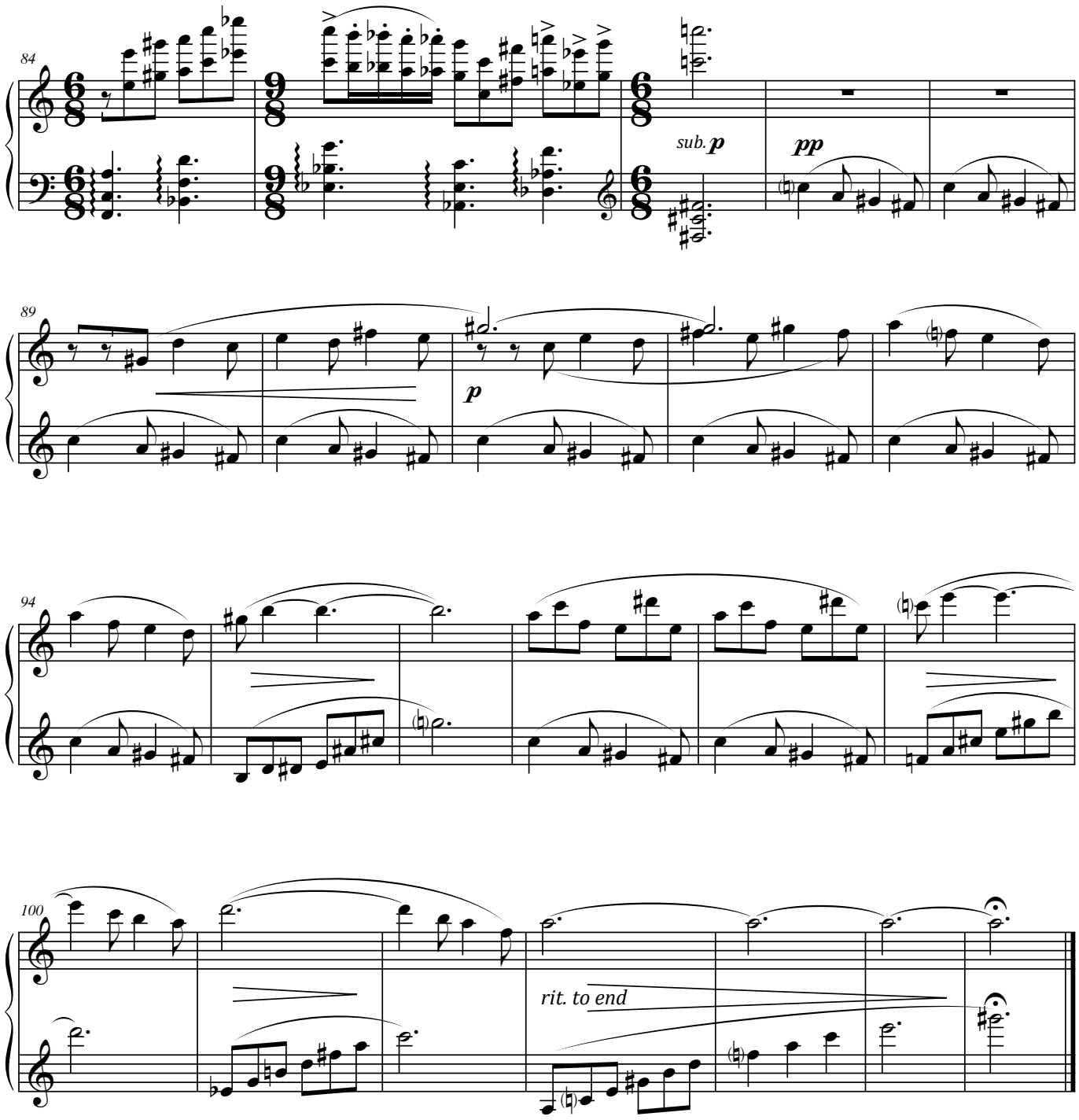
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