nIceL.A.ndscapes

poetry and music

ensembles Melos (USA-L.A.), Mythos (Belgium), A(É)IA (France)
“nICeL.A. NDSCAPES”

Speaking sounds / Singing words

Mythos (Bruxelles)
Melos (Los Angeles)
A(É)IA (Paris)
contents:

Description of the exchange project "nIceLandscapes"  page 3

The new piece of Ivan Bellocq  page 6

Artists  page 8
DESCRIPTION

- NICELA.NDSPACES -
  Speaking sounds / Singing words

...Nice Ice Iceland Land (E)scape Landscapes...

« NICELANDSCAPES » is a common and complete project carried by 3 ensembles:

- **Mythos** (Brussels)  
  Myriam Graulus and Tomoko Honda  
  flutes and piano

- **Melos** (Los Angeles)  
  Robin Buck and Jérémie Favreau  
  voice and piano

- **A(É)IA** (Paris)  
  Anja Thomas and Ivan Bellocq  
  voice and flutes

Each of these ensembles is particularly interested in the relation between text and music. The speaking voice is at the heart of the current project, in its different ways of meeting music.

Reviving the genre of the melodrama, illustrated, among others, by Schumann, Liszt et Strauss, **Melos** et **A(É)IA** are dedicated to these new relationships. The name of **Mythos** refers to the taste of this group for words and their secret relation to the great myths (Barthes) of humankind.

The project is integrated and goes beyond a simple international meeting: the 3 ensembles propose a common program which mix them almost systematically and commit them to a long-term collaboration. Their shared concerts in the United States, in France and in Belgium will be accompanied by small concerts allowing the audience to discover the specific repertoire of each duo.

The music of the languages will be the languages spoken by the artists – English, French, German, Dutch, Japanese, Thai and Hungarian! The languages of the hosting countries will be the languages used, but not the only ones.
The other main axis of the project « **ICELANDSCAPES** » is nature, in its grand manifestations – with a special emphasis on phenomena taking place in Iceland: ices, lavas, faults, skies and their billion birds – manifestations that sometimes we don’t know to see any more: for example the birth of rivers. The conceptual landscapes of John Cage will be the counterpoint of these natural landscapes. The concerts will be a contribution to the centenary celebrations of John Cage's (born 1912 in Los Angeles).

There will be a new work of Ivan Bellocq [from the ensemble *A(É)IA*] of roughly 15’, performed by members of the 3 ensembles, on texts by Jean-Luc Wauthier and Béatrice Libert (French version) or John Keats and Alfred Tennyson (English version).

The organization **temp’óra** help the entire project.

At last, following the same principle of the isolated drops gathering together, the three duos will gather at the end of the program for a tribute to Debussy - unconditional lover of nature and of words, and founder of contemporary music - with his *Chansons de Bilitis*.

The idyllic, timeless myth of this work celebrates the communion of the being with nature and the world. *La pluie au matin*, the last of these songs, will thus conclude the concerts with a hint of nostalgia.

**- program :**

- Bellocq + Trassard *Fragments of sea* 2 speakers, flutes and piano (with amplification)
- Cage + Stein *The world is round* tutti: *A(É)IA* + Melos + Mythos
- Bellocq + Tholomé *Kirkjubaejarklaustur's birds* 2 speakers, flute and piano
- Cage + Tholomé *Landscape* 2 speakers and piano
- Debussy + Louŷ’s *Chansons de Bilitis* tutti: *A(É)IA* + Melos + Mythos

**- possible complements:**

- Bellocq *Islande : Lave – Glace – Faille* piano
- Cage *Vox Balenae* 2 speakers
- Mochizuki *Intermezzi* flute and piano (with amplification)
- Nielsen *Islande* Melos
- Ohana *Satyres* 2 flutes
- Rotaru *Uroboros* 2 flûtes et petites percussions
- Stefánsson (Iceland)*3 texts from the Los Angeles Times* 3 récitant
- Takemitsu *Masques* 2 flutes
- elements of the small concerts accompanying the main concerts:
  - **Mythos**: works by D'Haene, *Janssens, Ledoux, Takemitsu
  - **Melos**: works by Antheil, Gaussin, Kagel

  *world or national premiere

- shared concerts in Belgium: **Bruxelles-Etterbeek** (Espace Senghor) January 12th, 2013

- shared concerts in France: **Paris** (Centre Wallonie-Bruxelles/Beaubourg), **Bordeaux**-Cenon, January 2013

- shared concerts in the US: universities of Los Angeles and California:
  - **Long Beach** California State University February 6th, 2013
  - **Los Angeles** U.C. Irvine February 7th, 2013
  - **Pasadena** Boston Court Theatre February 8th, 2013
  - **Fullerton** CSUF New Music Festival "Voice in the 21st Century" February 28th, 2013 (to confirm)

  **San Francisco** (Museum of Modern Art, De Young Museum, Café Royale) : 20 - 26 February 2013 with poet Vincent Tholomé

*Nota bene: the ensemble A(É)IA has a various amount of performers, from 2 to 4 people. Their 2 founding members will be the only participants to this project: Anja Thomas, poetess and recitant, and Ivan Bellocq, flutist and composer.*
Exchange project « NÍCELANDSCAPES » : DESCRIPTION of the new piece of Ivan Bellocq

Reminder: « NÍCELANDSCAPES - Speaking sounds / Singing words » is an integrated project carried by 3 ensembles:

- **Mythos** (Brussels)       Myriam Graulus and Tomoko Honda       flutes and piano
- **Melos** (Los Angeles)     Robin Buck and Jérémie Favreau       voice and piano
- **A(É)IA** (Paris)          Anja Thomas and Ivan Bellocq       voice and flutes

Description of the new piece:
The main new creation will be a piece by Ivan Bellocq [from the ensemble A(É)IA] of roughly 15’, performed by members of the 3 ensembles, on texts by Jean-Luc Wauthier and Béatrice Libert (French version) or John Keats and Alfred Tennyson (English version) on water, brooks, rivers, ocean.

Landscapes, and particularly beautiful ones (nice landscapes), are firstly shaped by water. “Water is thus the central inspiration of the whole project”.

It is the principle of isolated drops gathering progressively, through various episodes. The first episode is their initial birth, which is the ... source of inspiration of this new work.

Rivers in Iceland, in Western Europe or in California are part of very different geographies. Their building however follows the same logic that we will reveal by the building of sounds.

The amplification of the flute and of the piano will allow us to go to the core of the sounds of these two instruments, to evoke the so fragile birth of the running water: from the environing humidity contained in air and earth come drops or dew; these move, interconnect sometimes, gather more or less... The instruments, when not amplified, will accompany the visible water, at a human scale: brooks, streams, little then big rivers. Still amplified, they will finally figure the water that goes beyond what we can grasp and imagine: seas, ocean.
The rhythm of the chosen texts, so similar to a calm but powerful and heady river, will inspire the rhythm of the recitant’s voices. These voices however will then be fragmented, covered or emphasized by the instruments. They will participate also, in the finest possible way, to the atmospheres conveyed by the instruments. These will hold amplified sounds that will blend with the voices.

Instruments: 2 recitants, flutes (from piccolo to bass flute) and piano; amplification.
Performers: members of the 3 ensembles.
Duration: 20’ roughly.
Provisory title: Fragments de mer / Sea Fragments

Some of the places associated with the project have a remarkable relation to water and their landscapes are in sharp contrast with each other:

- Los Angeles (city of the ensemble Melos) is a human high dead in the middle of a hostile nature, and we almost never see running water there: the rivers are canalized, i.e. harnessed according to the human demand. This City marked with artificiality and bigger than life nature will be present in our program: John Cage was born in Los Angeles and his conceptual landscapes will be the counterpoint of Bellocq/Trassard natural landscapes. This city is surrounded by the Ocean, Mountain, and Desert, wild and pitiless. It rarely rains.

- Paris and Bordeaux, on the contrary, know more regulary rain and so it is possible to see more water, under different forms. The Seine and the Garonne, the last one joining the Dordogne to create the Gironde, are impressioning rivers – and rising tide goes so far as Bordeaux.

- and Belgium has contrasting areas : Bruxelles has't a big river, Bruges is told "Venice of the North", the Meuse inspire poets…

contact: Ivan Bellocq – La Joncherie – F 78790 Tilly ivanbellocq@hotmail.com www.ivanbellocq.com
Music & Poetry

A(É)IA Ensemble

Anja Thomas and /or (É)dith Azam voices

Ivan Bellocq flutes, compositions

Anne Mispelter harps

ivanbellocq@hotmail.com (00 33) 01 30 42 43 43
Ivan Bellocq  Anja Thomas  Anne Mispelter

Interpreting a piece by Edith Azam
Opening night at the “Conservatoire Ivan Bellocq”
Ivan Bellocq music school, in Mayenne, France.
**A(É)IA ENSEMBLE**

*Poetry and Music*

**Anja Thomas - &... - Ivan Bellocq - Anne Mispelter**

**Ivan Bellocq, flute and compositions**

At first, Ivan Bellocq was advised for his flute skills by Roger Bourdin, then by Michel Debost, after which he was encouraged to compose by Olivier Greif and Max Deutsch. Ivan Bellocq won International competitions in both fields, including Radio France in 1983, and Berlin 1989. He first was a teacher at the famous “École Normale de Musique” de Paris, then became the manager of a State Music School. Ivan Bellocq, now, dedicates his time to composing. He has been commissioned by Radio France and the “Théâtre du Châtelet”, and different Festivals. Ivan Bellocq’s latest CD, “Obsession” has just been published by the label DUX. In 2010 the music review « Classica » refered to Ivan Bellocq, as the « new Dutilleux »

**Anja Thomas, voice**

After learning a variety of musical skills at the Musikhochschule in Köln, Anja Thomas practiced her voice in Germany then in Paris with Philippe Désandré and Béatrice Gauget. Her voice spans from baroque music to new creation works. Anja Thomas is presently exploring her literary répertoire by combining music with poetry. Anja Thomas writes and publishes poems, some of which combine both German and French.


**Anne Mispelter, harps**

Anne Mispelter has played with Emmanuel Krivine (Orchestre français des Jeunes), and Jean-Sébastien Béreau (Orchestre Tutti), the Orchestre Colonne and she has been recorded on many CDs in different ensembles, including Naccara, Manau, and has accompanied the pop singer Maurane. She has a teaching tenure at the “École Nationale de Musique”, a State music school, in Mantes en Yvelines. Just like her partners of A(É)IA, she is interested in all forms of expression from the most popular to the most creative.

&

A for Anja, I for Ivan, A for Anne... What about The «(É)» de A(É)IA ?? It stands for «&», as the ensemble loves to collaborate with other partners such as the poetess Édith Azam.

Édith Azam : http://phasme.grosquick.net
Even if each and every interpreter of the A(É)IA ensemble loves to improvise and multiply experiences, the wish above all is to create a new written and elaborate répertoire, ideally interlocking one music to one poem, specifically conceiving one for the other.

Another characteristic of the A(É)IA ensemble, beyond its initial classical background, is in taking each of its members away from his or her specific talent. The A(É)IA ensemble initial program, “Oyez voyelles” (“Hear, hear, the vowels”), created at the Ailleurs festival, in Charleville-Mézières was weaved around the Arthur Rimbaud poem “Voyelles” and effectively mobilized their four voices and their eight hands.

In parallel, it is just as important to reach back to one’s roots, so the A(É)IA ensemble - both in duets and in trios - plays classical, even very classical, programs!
**RÉPERTOIRE**

**Programs:**

« Créations »
« From Debussy to Aperghis »
« Women »
« Ear Vowels » (Rimbaud)
« Fauns, Dada and small things » (duet program)

etc

available in:
French - German - English

**Poets and poetesses:**


– Tristan Tzara – Laurence Vielle (project)

Graffiti de Pompéi

**Composers:**


– Aribert Reimann – Kaija Saariaho (in the making)

**Flutes and harps:**


*created by the A(É)IA ensemble

0.6 - translation: Ineke Joyeux
program sample

*Oyez Voyelles!*  
spectacle musical et poétique en forme de sonnet

Anja Thomas et Édith Azam, poétesses-récitantes / Ivan Bellocq, flûtes / Anne Mispelter, harpe

<table>
<thead>
<tr>
<th>compositeur/trice</th>
<th>voix</th>
<th>titre musique</th>
<th>titre poésie</th>
<th>écrivain-e / poète-sse</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Clémence de Grandval</td>
<td>A</td>
<td>Valse mélancolique</td>
<td>De petites mouches…</td>
<td>Arthur Rimbaud</td>
</tr>
<tr>
<td>2 Ivan Bellocq</td>
<td>I A</td>
<td>Sonnet des 7 nombres</td>
<td>Ma vie avec Rimbaud / sonnet des 7 nombres</td>
<td>Bellocq / Cabaner</td>
</tr>
<tr>
<td>3</td>
<td>É</td>
<td>…</td>
<td>Voyelles</td>
<td>Arthur Rimbaud</td>
</tr>
<tr>
<td>4 Claude Debussy</td>
<td>É</td>
<td>Bilitis 1 et 2</td>
<td>Bilitis</td>
<td>Pierre Louÿs</td>
</tr>
</tbody>
</table>

|                       | A    | Le tombeau de Couperin | L'étoile a pleuré rose                | Arthur Rimbaud              |
| 5 Maurice Ravel       | A    | …                        | Bataille de consonnes                  | Ernst Jandl                 |
| 6                       | A    | …                        | Anachroniques                         | Sacha Karovsky              |
| 7 Ivan Bellocq        | A    | 3 anachroniques         | Anachroniques                         | Édith Azam                  |
| 8                       | É    | …                        | Mercure                               |                             |

| 9 Sophie Lacaze       | A    | Voyelles              | Voyelles                              | Arthur Rimbaud              |
| 10 Ivan Bellocq       | É A  | Ombres (création)     | Ombres (création)                     | Édith Azam                  |
| 11 John Cage          | I A AM | The world is round | Once upon a time                     | Gertrude Stein             |

| 12                      | I A  | …                        | Voyelles/Vocalisations                 | Rimbaud/Pérec              |
| 13                     | A    | Improvisations         | Couleur sonore                         | Antemanaha                 |
| 14 Steve Reich        | …    | Clapping music         | …                                      |                             |

*bis : Bellocq Un peu malade le cheval / durée sans interruption et sans applaudissements : 1h15*
Anja Thomas    Ivan Bellocq    Anne Mispelter    (É)dith Azam
Baritone **Robin Buck** has distinguished himself in Opera and Music Theater, appearing in more than 1000 performances of 48 roles (eight of them world-premieres) throughout the United States and Europe, with opera companies including New York City Opera, Los Angeles Opera, Stadttheater Basel and Opernhaus Zurich in Switzerland, and the National Theater in Mannheim, Germany. Favorite roles offer a wide variety, including Marcello, Papageno, Alphonse (*La Favorite*), and the title roles in *Sweeney Todd* and *The Phantom of the Opera*.

Equally at home in Concert and Oratorio works, Mr. Buck made his Carnegie Hall debut during its centennial celebration as soloist with Sir Simon Rattle and the City of Birmingham (U.K) Symphony and has appeared as soloist with orchestras and choral organizations including the Los Angeles Philharmonic, Chicago Symphony, Basel Sinfonietta, Radio Orchester Basel (Switzerland), Los Angeles Master Chorale, Buffalo Philharmonic, as well as orchestras in Germany, Spain, England and Poland.

He has also performed under conductors including Esa Pekka Salonen, James Conlon, Andrew Litton, Placido Domingo, Nicholas McGegan, Andreas Mitisek, Jorge Mester, Kevin Rhodes, Andrew Massey, Paul Sacher, JoAnn Faletta, Walther Weller and Monica Buckland, and with stage directors including Jonathan Miller, Gordon Davidson, John de Lancie, Christopher Alden, David Alden, Herbert Wernicke, Andreas Mitisek, Tom O' Horgan and Werner Dueggelin.

An active recitalist, Mr. Buck is especially known for his interpretations of German Lieder and contemporary Art Song. He has collaborated with pianist Jéremie Favreau in a program of *Melodrama*, for pianist and narrator. Recent works written for him include Alan Terricciano's *The Masque of the Red Death*, for baritone and orchestra and *Wonderland*, a music theater song cycle based on poetry from *Alice in Wonderland*. Recent engagements include critically-acclaimed performances in the West Coast premiere of Shostakovich’s *Moscow: Cherry Town* and David Lang’s *The Difficulty of Crossing a Field* with Long Beach Opera, concerts at the Nueva Musica Festival in Malaga, Spain with composer Dinu Ghezzo, choreographer Lisa Naugle, video artist John Crawford and clarinetist Emil Sein in multimedia and improvisational works, concerts at the Amelia Festival di Musica in Italy, and recitals in Baden bei Wien, Austria and Perleberg, Germany. Additionally, Buck performed selections from opera and Mahler's *Lieder eines fahrenden Gesellen* with the Los Angeles Philharmonic, Strauss' *Le Bourgeois Gentilhomme* with the Chicago Symphony, Orff's *Carmina Burana* with the Traverse Symphony and Britten's *Cantata Misericordiam* with the Los Angeles Master Chorale.

After an extensive performance career in Europe, Mr. Buck returned to his native Southern California as a Professor of Music at the University of California, Irvine, where he is Area Head of Vocal Arts and Director of Opera.
He has also been a member of the faculty of the Lotte Lehmann Akademie in Perleberg, Germany, the Hawaii Performing Arts Festival, L’Académie de Musique, Sion, the Basel Hochschule für Musik in Switzerland and an Artist in Residence at the Franz Schubert Institut, Baden-bei-Wien, Austria.

As a stage director he is known for innovative and imaginative productions including for UC Irvine, Chapman University, the Opera Institute at California State University Long Beach, the Hawaii performing Arts Festival, SongFest and the Académie de Musique in Sion, Switzerland. He is in demand as a panelist, clinician and adjudicator for organizations including the Metropolitan Opera National Council, Opera America and the National Opera Association.

For further information please visit: [http://www.RobinBuck.com](http://www.RobinBuck.com)

**Jérémie Favreau, pianist**

Jérémie Favreau studied in Paris Conservatories, where he was awarded the Prize of the City of Paris. He also earned degrees in literature, philosophy and musicology at La Sorbonne University.

Mr. Favreau has played numerous concerts, both as a soloist and chamber player. He appeared regularly, over a period of eight years, in *Piano et Compagnie* and of *A Piacere*, in France. Since then, he has championed French music, in recitals dedicated to the chamber music of F. Poulenc, to the melodies of Berlioz, Debussy and Fauré, as well as of Canteloube, with orchestra.

He made his trademark in organizing concerts of unique and innovative programming, such as melodramas, in partnership with baritone Robin Buck, and “Fêtes Galantes” with mezzo-soprano Tara Waldschmidt.

Active as a soloist, Jérémie Favreau has appeared both in the USA in numerous concerts (among others at UC Irvine, Orange County, Los Angeles Harbor College) as well as in France, Austria, Hungary, and Italy, including the Museum Debussy in Saint-Germain-en-Laye, the Birthhouse of Haydn in Rohrau, as well as in Theresienstadt to name a few.

He served on the faculty of the University of California, Irvine, and has been teaching, since 2008, at the Lycee International de Los Angeles. Jérémie Favreau and the renowned baritone Robin Buck formed the Melos Duo in order to explore the repertoire of English, French and German melodramas of the XIXth and XXth centuries, and to inspire the creation of new works in this rare genre, associating spoken poetry and music.
The DUO MYTHOS was founded in 2007 by two musicians who share the passion for contemporary chamber music repertoire. With their eclectic programming and dynamic presentations, the duo has appeared in Van Gogh Museum and Sweelinck Hall in Amsterdam, Bijloke concert series in Ghent, in New York alongside its homebase, Brussels. They were invited to present Boulez's notable Op.1 Sonatine at the conference/concert organized by Belgian Society of Music Analysis (SBAM) in 2009 with a Swiss musicologist, Suzanne Gärtner.

The name of the duo – "Mythos", which links performers' names and the magic of legends and story-telling, explains itself its strong desire to discover and share the universal narrative aspect of music with the wider public.

Through its rich knowledge of flute and piano duo culture, the mission of the Duo Mythos is to create, communicate, collaborate and connect. The duo is dedicated to promoting new music and aims to give the audience a very experienced and complementary performance through high standards, synergic energy and ideas, while conveying the passion of contemporary music and knowledge to younger generation internationally.
The Belgian flutist Myriam Graulus first studied at the Royal Conservatory of The Hague, Holland where she obtained the Master's degree in 1988 under Eric Dequeker with distinction. She then spent 2 years in Latin America where she taught at the Conservatorio Nacional de Quito (Ecuador) and gave numerous concerts both as soloist and as chamber musician. She performed concertos by Reinecke, Danzi and Mozart with the National Orchestra and participated Festival of Latin American Flute Festival and the Ecuadorian Contemporary Music, organized by the composer Milton Estevez where she met Tristan Murail and other composers such as Latin americans Diego Luzuriaga.

Upon her return to Belgium in 1991, she joined the Royal Conservatory of Ghent and became flute teacher, a position she still holds today, leading a class in international influence.

She was an active member of "Live Music Now" production, founded by Yehudi Menuhin which aimed to share music with under-privileged audiences at jails, hospitals and old people's homes in Belgium, where she particularly enjoys the contact with public from all socio-cultural origins.

Meanwhile between 1991 and 1995 she held the position of principal flute in various orchestras such as the Residentie Orkest in The Hague, the Filharmonisch Radio Hilversum, I Fiaminghi, and the Philharmonic of Flanders.

In 2007, Myriam Graulus newly started her study with Harrie Starreveld at the Royal Conservatory of Amsterdam to develop repertoire of 20th and 21st century works for flute. She obtained the Master's degree in 2009 with the highest distinction. Since then she focus turns mainly in the field on contemporary repertoires, and she performed with groups such as New Music, Zeitklank and Q-O2, with whom she recorded (Manfred Werner), created new works and played in Europe and in festivals like Ars Musica (Brussels), Musica Sacra (Maastricht) and Impuls Festival (Graz).

She has worked with such composers such as Kunzu Shim (Berlin) and Brian Ferneyhough in Amsterdam, she worked at the Rotterdam Codarts, recorded in 2006 for the Cypress label a creation of Jean-Marie Rens.

In 2007, she founded the Duo Mythos with the Japanese pianist Tomoko Honda.

As an active pedagogist, she serves as a jury in the Conservatoire contest and flute (i.e. the contest Soloists of Luxembourg), she regularly gives master classes and concerts at the Conservatory of Cordoba (Spain) and Enschede (Netherlands) and is associated section Contemporary Music Conservatory of Ghent (Masters and PhD from the University of Ghent).
Award-winning Japanese pianist, Tomoko Honda was described as "Articulate, expressive and intelligent" by The Gramophone. With her distinctive selection of colours and innovative exploration towards contemporary music, she has been featured as soloist and recitalist in numerous concert series and festivals around the world, including Festival Ars Musica, Klara Festival in Belgium, Trondheim Chamber Music Festival, Thailand International Composition Festival, Bucaramanga Piano Festival in Colombia and Festival de Menton. She has performed with Academy of St.Martins-in-the-Fields, Sinfonietta Italiana, Brussels Chamber Orchestra, and Prague Symphonic Orchestra.

She has worked with composers such as Gyorgy Kurtag, Gyorgy Ligeti, Peter Eotovos, Pascal Dusapin, Toshio Hosokawa, George Crumb, and has premiered, broadcasted and collaborated in countless of engagements. Growing up in Japan, Thailand, England, Hungary and currently lives and works in Belgium, she draws from her Western musical training to her Asian heritage for her creativity, and actively promotes the works by composers from North and South East Asia. Notable recent performances include world premiere of Yi Kah Hoe's "My Spirit is Dancing (2010)" for piano and bells, Kee Yong Chong's "Time Flow II (2011)" for piano and electronics, Joao Pedro Oliveira's piano concerto with electronics and Cedric Dombrain's "Sie Kommen" for electronic piano, harpechichord, 4 dancers and video.

She is also a dedicated teacher specially in the field of up-and-growing contemporary music scene in Asia. She gives lectures at several universities in Thailand for young composers and performers, as well as in Tokyo, Barcelona, and Graz. Additionally, she is a founding member of "Huis Fontein" in Belgium, an active musical theater production company which soughts out to reach young school children to give opportunity to encounter the collaborative form of visual and audio art.

She received her Bachelor's and Master's degree from Liszt Academy, Budapest where she studied with Gyorgy Nador. Later she studied at Royal Conservatory of Brussels, Chapelle Musicale Reine Elisabeth and Musikhochschule Koln with Alban Berg Quartet. Her awards include the first prize at the First International Minerbio Piano Competition in 2001 in Bologna, and the first prize at Leo Weiner Chamber Music Competition in Budapest. She also won the second prize at European Music Competition in Torino in 1998, Carlo Soliva International Competition in duo section in 2000, and the third prize at the C.Togni International Piano Competition in 2001, and Jury's special mention at Zinetti International Chamber Music Competition in 2006.

An avid chamber musician, she enjoys the various partnerships in both large and small ensembles. Tomoko has appeared in Opera de Lille with Ensemble Ictus production of "Pierrot Lunaire", Palais des Beaux Arts, Wigmore Hall and extensively tours around Europe, Asia and Japan. Additionally she made several TV and radio recordings for Radio 3 (UK), Bartok Radio and Hungarian National TV (Hungary), Musique 3 and Klara (Belgium) and in Japan.

July. 2011