

GCSU Department of Music

## **Guest Artist Recital**

**“Kaleidoscope: A Piano Journey from  
Classical to Modern, Latin & Tango Jazz”**

**Dr. Yoshiko Arahata, piano**

Monday, January 26, 2026,  
7:30 p.m.

**Max Noah Recital Hall**

and live streamed on [facebook.com/GCMusicDepartment](https://facebook.com/GCMusicDepartment)



**Fantasy in C Major, Hob. XVII: 4**

Franz Joseph Haydn  
(1732-1809)

**Prelude and Fugue in C Major**

Henry Martin  
(b. 1950)

**Impromptu (2016)**

Yoshiko Arahata

**Fantasy in B Minor, Op. 28**

Alexander Scriabin  
(1872-1915)

**Ashitaka and San**

Joe Hisaishi  
(b. 1950)

**Merry-Go-Round of Life**

J. Hisaishi  
arr. Y. Arahata

**Suite in Re**

I. Presto  
II. Giocoso  
III. Espressivo  
IV. Cantabile  
V. Malinconico

Ricardo Castillo  
(1894-1966)

**El Vals de Santo Domingo**

Rafael “Bullumba” Landestoy  
(1925-2018)

**Don Agustín Bardi**

Horacio Salgán  
(1916-2016)

**Murga del Amanecer**

Pablo Ziegler  
(b. 1944)

**Preludio/Danzarín**

Pablo Estigarribia/Julián Plaza  
(b. 1985)/(1928-2003)

## Program Note

### **Impromptu (2016)**

*Impromptu* is built upon an original twelve-tone row derived from permutations of a three-note motive. The twelve pitches introduced in their full, consecutive form at the beginning, serve as the foundation for the entire composition.

I first composed this row in 2008 as the basis for *Ballade*, an atonal jazz piece written during a course with Dariusz Terefenko, whose deep insights and thoughtful guidance have continually inspired my creative path. I was intrigued by the twelve-tone row's expressive potential. Years later, I felt compelled to explore it further—this time in a through-composed setting, free from the structural framework of a lead sheet. The piece embraces the concept of “developing variation,” a term coined by Arnold Schoenberg, who pioneered the twelve-tone technique and atonal music. Much like Beethoven's use of the iconic four-note motive in his Symphony No. 5, this work explores the generative power of a single musical idea.

*Impromptu* unfolds as a psychological and emotional journey—through normalcy, tension, collapse, acceptance, and ultimately, hope. The three-note motive recurs throughout, both melodically and harmonically, and shapes the music's narrative. In the spirit of quantum physicists who uncover underlying order within disorder, *Impromptu* seeks to reveal elements of elegance within chaos. — Yoshiko Arahata

## **Biography**

Praised for “possess[ing] an exacting facility at the keyboard, playing with a vibrancy not often heard” (Rochester CITY Newspaper), Yamaha Artist **Yoshiko Arahata** is a versatile pianist, improviser, composer, and educator. As a soloist, she has performed across the US, Asia, Europe, and Latin America, including at Carnegie Hall, and was named a fellow of the prestigious Gilmore International Piano Festival. Her concerto appearances range from works by Bach and Beethoven to Wolfgang Rihm, György Ligeti, Steve Reich, and Aaron Jay Kernis. A sought-after collaborative pianist and chamber musician, Arahata has performed with Charles Castleman, Robin Scott, Jerry Hou, Gábor Varga, Jessica Ann Best, principal musicians from Toronto, Pittsburgh, and Rochester Philharmonic Orchestras, and artists at Garth Newel Chamber Music Festival.

This season's engagements include residencies across the United States, Germany, Colombia, and Mexico. Her wide-ranging research and pedagogical contributions have been featured on global platforms such as Frances Clark Center Piano Inspires, National Conference of Keyboard Pedagogy, International Keyboard Collaborative Arts Society, International Society for Improvised Music, Asian Classical Music Initiatives, College Music Society, Music Teachers National Association, SHE: Women in Music Festival, and North Texas Piano Symposium.

In addition, Arahata is an active composer, improviser, and cross-disciplinary collaborator. Her composition for *Odyssey* (2023), a 30-minute dance-on-film produced in collaboration with Quicksilver Dance Company, has been showcased at Fringe Festivals in Scotland, UK, New York, New Zealand, and won the 2024 Toronto IndieFilmmakers Festival Award and 2025 Oneota Film Festival award.

Arahata is Assistant Professor of Piano and Collaborative Piano at New Mexico State University, where she develops a new collaborative piano curriculum. She also serves on the Creative Music Making committee of the National Conference of Keyboard Pedagogy, and is active as a masterclass teacher, adjudicator, and lecturer. Past appointments include Visiting Assistant Professor at Indiana University Bloomington and over five collegiate and community music teaching roles across upstate New York and Chicago—including at the Eastman School of Music, where she received the Excellence in Teaching Assistant Award. During the summer, she teaches “The Pianist’s Guide to Dance Accompaniment” that fosters keyboard versatility and has been teaching at Blue Lake Fine Arts Camp since 2014.

Arahata holds Doctor of Musical Arts and Bachelor of Music in Piano Performance from the Eastman School of Music, Master of Music from Northwestern University, and Bachelor of Science in Brain and Cognitive Sciences from the University of Rochester. Her principal teachers include renowned pianists Barry Snyder, Alan Chow, Enrico Elisi, and Dariusz Terefenko.

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<b>Guest Artist and Faculty Recital</b> Caroline Cooke, soprano Cassie Pierson, piano Wednesday, Feb. 4, 7:30 p.m. Max Noah Recital Hall	<b>Guest Artist and Faculty Recital</b> Samuel Ginger and Hue Jang, piano Monday, Feb. 9, 7:30 p.m. Max Noah Recital Hall	<b>Valentine’s Day Rendezvous</b> <b>Max Noah Singers</b> Jennifer Flory, director Saturday, Feb. 14, 7:30 p.m. Magnolia Ballroom
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