

# ENSEMBLE NIPPONIA 1972

---

CONCERT TOUR  
IN EUROPE

日本音楽集団



ENSEMBLE NIPPONIA  
EUROPEAN TOUR '72

- Sept. 17 Gent <Festival Flanders>  
18 Brussel, BRT (videotaping)  
21 Köln  
22 Köln  
27 Berlin <Berliner Festwochen>  
29 Bruno <International Festival in Bruno>  
30 Prague  
Oct. 2 Wien, ORF (public videotaping)  
3 Bayerischer Rundfunk (recording)  
3 München  
5 Zagreb  
6 Liubljana  
9 Beograd  
13 Bulgaria  
14 Bulgaria  
16 Bulgaria  
17 Bulgaria  
19 Rumania  
20 Rumania

MANAGEMENT OFFICE OF THE ENSEMBLE  
NIPPONIA

3-6-14 Jingu-mae, Shibuya-ky, Tokyo [150], Japan

I. INTRODUCTION

The Ensemble Nipponia is a group of composers and musicians including several first-class soloists who are jointly working for performances of both classical and modern creative Japanese music by means of the traditional instruments of Japan.

Having recognized the potential qualities of various vernacular instruments, the Ensemble was founded in 1964. The composers and musicians are leading figures among Japanese musical circle who are well versed in the field of classical music as well as modern western music. The activities of the Ensemble are carried out in a spirit of close collaboration between the composers and musicians who are well aware of the task of creating and presenting Japanese music which are most modern and creative, but, at the same time, are based on the feeling of the people fostered in centuries of tradition.

The group exercising new interpretation of music and novel technique is also working for the revaluation and rediscovery of the classical music of Japan and gives their performances, too.

Since its foundation in April 1964, the group has performed seventeen annual concerts, in addition to numerous other concerts, having performed more than sixty modern composition as well as many traditional pieces. At the Sixth Annual Concert in November 1967, the Ensemble was awarded the Prize of Encouragement on the occasion of the Art Festival sponsored by the Japanese Cultural Agency. The records "The Music of Minoru Miki" performed by the Ensemble and released by Nippon Columbia Recording Company in autumn 1970 won the Grand Prize at the Art Festival 1970 organized by the Cultural Agency. The group has played almost monthly on the radio and television programmes of Japan Broadcasting Corporation (NHK).

The Ensemble Nipponia has the backing of critics, journalists and general public. It has received annual grants from the Cultural Agency of the Japanese Government for the last three years. This tour is sponsored and subsidized by the Ministry of Foreign Affairs of Japan.

One foreign commentator had called their compositions "A most attractive example of essentially modern music in the world written for a traditional ensemble".

Although, as individuals, most of the members have had overseas experiences of performances, this is the first tour of the Ensemble in foreign nations.



## II. THE MEMBERS OF THE ENSEMBLE NIPPONIA

### 1) Wind Instruments

#### ☆Tahachi MOCHIZUKI (shinobue, noh-kan)

Mochizuki's flute gives the audience an extremely serene, transparent tonal effect which is really of his own.



#### ☆Kôhachirô MIYATA (shakuhachi, ryûteki, shinobue)

Miyata, the concert master of the Ensemble, is a leading shakuhachi soloist with the remarkable technique in digesting both classic and modern pieces with his seven-hole shakuhachi. A special recital of his shakuhachi was given in May this year.

#### ☆Kôsô SAKATA (shakuhachi)

One of the young shakuhachi flutists, specializing base shakuhachi, with affluent musicality. He won prize at the Folk Music Contest in 1968.



#### ☆Yasumoto MITSUHASHI (shakuhachi)

One of the youngest members of the Ensemble, Mitsuhashi, is a prosperous figure with delicate sensibility.

### 2) String Instruments

#### ☆Hirokazu SUGIURA (sangen which is also called shamisen)

A leading sangen player. One of the organizers of the sangen society, Tôon-kai. The classic artistry in his use of plectrum sometimes props the rhythm of the Ensemble. The inspector of the Ensemble.



#### ☆Mikiko YAMADA (biwa)

From her childhood she mastered classical techniques of biwa (chikuzen-type) and koto, then having developed her own devices, she paved the way of modern biwa music. She presides the school of Koto, Sôbi-kai, since 1948.



#### ☆Ayako HANDA (biwa)

One of the most prosperous young biwa players. She belongs to the traditional group of satsuma-type biwa musicians.

#### ☆Toshiko SAKAI (koto, sangen)

An excellent koto and sangen player. She has developed her own techniques in playing wide-stem sangen (futozao) as an instrument for modern music. Also good theoretician.



#### ☆Kinuko SHIRONE (koto)

She opened a new horizon by organizing a new group of koto music called Izumikai some years ago. Her mellow tonality is quite familiar to Japanese audience now.

#### ☆Keiko NOSAKA (koto, 20-string koto, sangen)

Not only as a gifted soloist, but also the initiator of 20-string koto. In 1969 and 71 she was awarded the Prizes for Excellent Artists at the Art Festivals of the government. Her recitals are commented very highly as sensitive, passionate performances.



#### ☆Sachiko MIYAMOTO (base koto)

A very faithful base koto (17-string koto) player. Often the entire tonal structure of the Ensemble is supported by her instrument in which she expresses herself in steady rhythm. Last year a very rare recital of this instrument was given with great success.



### 3) Battery (percussion player)

#### ☆Yoshinori SHIMIZU (battery)

Excellent player of various percussion instruments both Japanese and foreign. At present he is in charge of the management of the national programme of the Ensemble.



#### ☆Taichi OZAKI (battery)

One of the prosperous members of the Ensemble. Specialist of the accompaniment music (hayashi) of Nagauta.

#### ☆Akikuni TAKAHASHI (battery)

One of the youngest members of the Ensemble, Takahashi, is an excellent player of various percussion instruments.



### 4) Vocal

#### ☆Mutsumi MASUDA (soprano)

Soloist for contemporary voice music. Together with her excellent interpretation her voice without vibrato gives dynamic accent to the performances of the Ensemble.

### 5) Conductor

#### ☆Takuo TAMURA (conductor, battery)

Established percussionist equipped with tremendous technical capacity. Under his direction, the Ensemble has been inspired a fresh air which will meet the demand of contemporary music. The Chairman of the Ensemble Nipponia.



### 6) Composers

#### ☆Katsutoshi NAGASAWA

Nagasawa's music is filled with lyric spirit in a simple attire of his poetic composition. Since 1949, he composes for a puppet theater, PUK, as well

as for several western instruments. His *Suite for Children* and other pieces which are written for the Ensemble are warmly received by the Japanese public. President of the Ensemble.

#### ☆Minoru MIKI

One of the leaders of the movement for contemporary music. His aspiration for creating something new by mobilizing traditional musical value of Japan was finally rewarded by the Grand Prix which was given to the disk: "The Music of Minoru Miki" played by the Ensemble. His major works are five orchestral works, several instrumental or choral works and an operetta in addition to the compositions for traditional instruments. General Secretary of ISCM Japanese Section. General Director of the Ensemble.



### OTHER MEMBERS OF THE ENSEMBLE

Naritoshi TÔSHA (battery)

Hiromitsu NAKAZAWA (battery)

Haruyoshi HOSEI (shinobue, nohkan)

Hiromichi ISHII (shakuhachi)

Micko NOGUCHI (sangen)

Junko TAHARA (biwa)

Nanae YOSHIMURA (koto)

Sanae IKEGAMI (koto)

Yasuko WATANABE (koto)

Mamiko KIKUCHI (base koto)

Motoko SHIMOJIMA (theoretician)

● THIS IS THE SOUL OF JAPAN !

日本の楽器

日本の楽器

TRADITIONAL INSTRUMENTS  
OF JAPAN



Recorded by ENSEMBLE NIPPONIA

● KOTO ● SHAMISEN ● BIWA

● SHAKUHACHI, etc.

Catalog Number : JRZ-2520~21 ¥4,000

**RCA** Records and Tapes



### III. THE PROGRAMME OF THE CONCERT TOUR '72 IN EUROPE

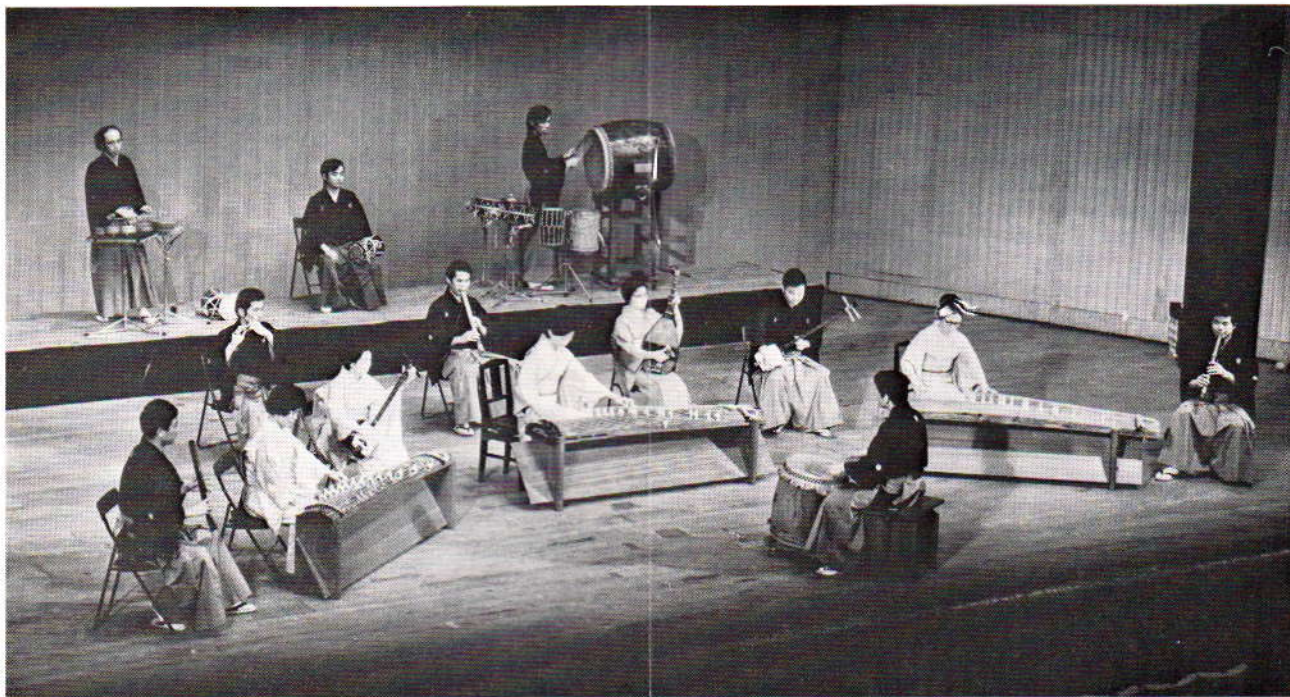
#### —CLASSIC PIECES—

- 1) *Matsuri Bayashi, Festival Music of Old Tokyo* (1 Shinobue flute, 3 Batteries—2 min).  
Music played on the festival cart during the festivals of old Tokyo (Edo) in the early 18th century. This piece which is called *Yatai* constitutes the basis of its opening performance.
- 2) *Methods from Biwa Classic Music* (Biwa solo—2 min).  
Like lute, Biwa has long been used for the accompaniment of medieval ballade singing. Its various techniques are relayed in this solo piece.
- 3) *Shikano Tōne (Wooring Deers), A Classic Shakuhachi Music* (2 Shakuhachi—8 min.)  
Shakuhachi is a vertical bomboon flute commonly used by the monks of a Buddhist sect called Fuke-shū. This piece represents wooring deers in deep mountain.
- 4) *Rokudan, A Classic Koto Music* (Koto solo—6 min.)  
This music was composed by a blind musician called Yatsushashi in the 17th century some time prior to the epoch of J. S. Bach. It is a variation with systematical arrangement of six sections, each consisting of 104 beats. Delicate expression of the sentimentality gradually shifts into faster passages.
- 5) *Intermezzo for Kabuki Drama* (Sangen solo—3 min.)  
Of several kinds of Shamisen, this narrow-stem one called *hosozao* is used for *nagauta* music. As an intermezzo music for the Kabuki Dance stage, this

piece attracts the attention of the audience by its instrumental artistry.

#### —CONTEMPORARY MUSIC—

- 1) *Paraphrase after Ancient Japanese Music*  
Composed by Minoru Miki in 1966.  
(1 Shinobue—Nohkan, 2 Shakuhachi, 1 Sangen, 1 Biwa, 2 Koto, 1 Base Koto, 2 Batteries, Soprano voice. Composed by the request of NHK Broadcasting Corporation—27 min.)  
The composer Miki, born in 1930, is working for the synthesis of both dynamic and static music, traditional and modern. In this work consisting of five movements he depicts multifarious colour and dynamism which are moulded in an exquisite balance of masculine strength and feminine delicacy. "Ancient Japanese Music" represents phantasy of the author, not a classical piece as such.  
*Prelude* is an authentic instrumental composition of simple style, suggesting the following four movements: (1) *Sōmon*, a song of love, the theme taken from the eighth century poems in *Man'yōshū* (Anthology of a Myriad Leaves); (2) *Tanomai*, rice-field dance, describing a humorous movement of rice-planting ceremony; (3) *Ruika*, a solemn song of dirge; (4) *Kagai*, an old folkdance party of young boys and girls.
- 2) *Suite: Ningyo Fudoki, Song of Japanese Dolls*  
Composed by Katsutoshi Nagasawa (born in 1923) in 1966. (1 Shinobue, 2 Shakuhachi, 1 Sangen, 1 Biwa, 2 Koto, 1 Base Koto, 2 Batteries—25 min.)  
A suite of the themes relating to six local dolls of Japan: Nipopo, Kokeshi, Noroma-doll, Nagashi-





bina, Kijiuma, and Kiuso. The spiritual heritage of local inhabitants is represented by these simple dolls of provincial character.

3) *Suite for Children*

Composed by Katsutoshi Nagasawa in 1964.

(3 Shakuhachi, 1 Sangen, 1 Biwa, 2 Koto, 1 Base Koto, 2 Batteries—20 min.)

A free composition in five movements. Children's life is vividly depicted by Japanese instruments. Fresh images and dreams are put in this suite which will encourage those children who are brought up in the flood of commercial music of today. The *Suite* consists of following five movements: (1) lightly and freely; (2) *larghetto cantabile*; (3) humorous in the manner of children's playsongs; (4) lullaby; (5) *allegro appassionato*.

4) *Convexity—Concerto for Three Groups of "Sankyoku" and a Japanese Drum*

Composed by Minoru Miki in 1970.

(1st group; Shakuhachi [high], 13-string Koto, Sangen [low]; 2nd group: Shinobue and Nohkan, 20-string Koto, Biwa; 3rd group: Shakuhachi [low], Base Koto, Sangen [high] and a Japanese drum played by the conductor himself. Composed by the request of Nippon Columbia Company—22 min.)

The first-half is an interpretation of the spirit of classical Japanese music, while the second-half is an embodiment of some ritual music preserved in the tradition of local folklore. The cadenza at the end can be played by any instrument. But the effect of the 20-string Koto recently invented and played by Miss Keiko Nosaka is really excellent. During this tour, the cadenza will be played either by her with the above-mentioned instrument or with Sangen played by Hirokazu Sugiura, which will also give a clear-cut tonal quality. This is a piece which has created many discussions on its theme, instrumentation, rhythm, harmony, the style of performance and its concern with Japanese tradition. The opening passage is guided by an expression similar to that of anger.

5) *Tennyō (Law of Heaven)*

Composed by Minoru Miki in 1969.

(20-string Koto Solo by Miss Keiko Nosaka. Composed by the request of the soloist—16 min.)

*Tennyō* means the law or reason of heaven. The oriental concept of metempsychosis is described by the contrast of the static and dynamic, stillness and motion. This piece also carries a tinge of traditional Japanese delicacy and depicts elegant sentimentality wrapped in this philosophical theme. In this respect this is compared with the classical piece, *Rokudan*, mentioned above.

6) *Poem*

Composed by Katsutoshi Nagasawa in 1969.

(Shakuhachi Solo by Kohachiro Miyata—8 min.)

This piece is filled with serene, but emotional tonality of a bamboo flute. Generally Shakuhachi is con-

sidered an instrument fit for describing meditative atmosphere, while in this piece, the movement of cheerful, fast passages is very dominant and impressive. For this performance, seven-hole Shakuhachi is used instead of conventional five-hole one.

7) *Shigarami (Weir.) No. 2*

Composed by Yoshio Hachimura in 1970.

(1 Nohkan, 3 Shakuhachi, 2 Sangen—composed by the request of The Ensemble Nipponia—6 min.)

The word, *Shigarami*, in this work signifies a kind of dilemma in one's heart. Despite its shortness, this piece gives an exciting and mocking effect. Born in 1938, Hachimura is one of the prosperous young Japanese composers.

8) *A Music for Two Koto*

Composed by Yoshiro Irino in 1957.

(2 Koto—6 min.)

Irino born in 1921 is one of the leading pioneers of dodecaphonic music in Japan. This is a small, but strictly serial composition consisting of two movements.

9) *Dedication to the People of Mino*

Composed by Nobukio Nakamata in 1970.

(Soprano Solo, 1 Shinobue, 1 Shakuhachi, 1 Biwa, 3 Batteries—8 min.)

The piece is taken from the poem of a famous Japanese poet, Hakushū Kitahara, and constitutes a part of a long melody called Nakamata. Mino is an old name of a region in the central part of Japan. The composer Nakamata was born in 1932.

10) *Tocata for 2 Koto, Jushichigen and Shakuhachi*

Composed by Motohiko Adachi in 1968.

(1 Shakuhachi, 2 Koto, 1 Base Koto. Composed by the request of NHK Broadcasting Corporation—14 min.)

The entire music is built upon the rhythm of quick eighth notes and depicts an impression of realism. It was composed by Adachi born in 1940 under the influences of Dixie Land Jazz, Sato Kagura of Old Tokyo etc.

11) *Quartet for Koto and Jushichigen*

Composed by Katsutoshi Nagasawa in 1968.

(3 Koto, 1 Base Koto. Composed by the request of NHK Broadcasting Corporation—10 min.)

This music consists of two movements—(1) slow and elegant and (2) quick and dynamic. Both movements are homophonic with expressions which are quite comprehensible.

12) *Kuse from "Figures for Four Groups"*

Composed by Minoru Miki in 1969

(1 thin-neck Sangen, 1 Biwa, 1 thick-neck Sangen. Composed by the request of NHK Broadcasting Corporation—6 min.)

A kind of scherzo. Somewhat comic interpretation of this music may sound a little strange to unaccustomed ears of foreign audience.

13) *Toh! from "Figures for Four Groups"*

Composed by Minoru Miki in 1967.

(2 Batteries—6 min.)



*Toh!* represents the sound of percussion instrument as well as the voice issued when an emphasis is laid on action. In this piece a space of time or interval called "ma" (pause) plays an important role.

14) *Kaze (Wind)*—*Theme and Variation for Jushichigen Solo*

Composed by Yutaka Makino in 1965.

(Base koto solo by Sachiko Miyamoto—10 min.)  
One of the rare pieces composed for base koto (17-string koto, Jushichigen). The theme develops more in spirit than in virtuosity. Fresh and delicate solo piece.

15) *Sonnet for Three Shakuhachi*

Composed by Minoru Miki in 1962.

(3 shakuhachi—6 min.)

This is the first piece of the composer for Japanese instruments, not designated for western composition. A soft melody filled with lyrical emotion is noteworthy.

#### IV. THE DISKS OF THE ENSEMBLE NIPPONIA

\* "The Music of Minoru Miki" (Nippon Columbia JX21-24) N.B.: This record won 1970 Grand-prix, and includes Miki's ten works together with the musical scores.

\* Miki: "Paraphrase after Japanese Ancient Music" Kiyose: "Shakuhachi Trio"  
(Nippon Columbia OS-10052-J)

\* Hachimura: "Shigarami No. 2"  
Nagasawa: "Ningyo Fudoki Suite"  
(RCA: JRZ-2506, 2508)

\* Nagasawa: "Ningyo Fudoki Suite"  
Nagasawa: "Suite for Children"  
(RCA: JRZ-2523)

\* Miki: "The Venus in Spring; the Venus in Autumn"  
Miki: "Ballades for Koto Solo"  
Yatsuhashi: "Rokudan: Midare"  
Keiko Nosaka Koto Recital  
(Nippon-Victor VX-109)

\* "Invitation to the World of the Japanese Traditional Instruments" (Nippon Columbia OS-10127-N)  
N.B.: This includes eight traditional pieces and Miki's "Convexity"

\* "Sounds of Beautiful Japan/Japanese Melodies by Japanese Instruments"  
(Nippon Columbia YS-10097-J)

\* "Shakuhachi plays Bach"  
shakuhachi solo: Kôhachirô Miyata, etc.  
(Nippon Columbia NCB 7004)

\* "Japanese Folk Songs by Ensemble Nipponia"  
(King SKK-673)

For further information about these records, please get in touch with:

Nippon Columbia Co., Ltd., 4-4-14, Akasaka, Minato-ku, Tokyo, 107, Japan.

Nippon Victor Co., Ltd., Yogaku-section, Akasaka-Tokyu-Building, 2-14-3, Nagata-cho, Chiyoda-ku, Tokyo, 100, Japan.

RCA (Sales Agent—Nippon Victor Co., Ltd.)

RCA-section, Akasaka-Tokyu-Building, 2-14-3,

Nagata-cho, Chiyoda-ku, Tokyo, 100, Japan.

King Record Co., Ltd., 2-12-13, Otowa-cho, Bunkyo-ku, Tokyo, 112, Japan.

#### V. THE HISTORY OF THE ENSEMBLE

1964 April Ensemble Nipponia was organized.  
November The 1st regular concert at Daiichi Seimei Hall.

1965 October The 2nd regular concert at Asahi Seimei Hall.

1966 June The 3rd regular concert at Nichi-futsu Kaikan Hall.

October The 4th regular concert at Daiichi Seimei Hall.

1967 June The 5th regular concert at Nichi-futsu Kaikan Hall.

June-August Concerts in Canada, U.S.A. and Mexico by 7 members of the Ensemble. (They visited these countries together with Japan Folk Dance Troup)

November The 6th regular concert at Nichi-futsu Kaikan Hall.

\*Awarded the Prize of Encouragement at Art Festival organized by the Ministry of Education.

1968 March Special Concert of contemporary music for Japanese instruments at Nikkei Hall.

April The 7th regular concert at Nichi-futsu Kaikan Hall.

June-July Concerts in West Germany by 6 members who accompanied "Männergesangverein Tokyo Liedertafel".

October "Trio Ecole Concert" at Seibu Fountain Hall.

November The 8th regular concert at Asahi Seimei Hall.

November Performance in opera "Kakekomi" at Japan City Center Hall.

1969 February Performance in "Exhibition of contemporary music '69" at Tokyo Bunka Kaikan Hall.

June The 9th regular concert at Asahi Seimei Hall.

October The 10th regular concert at Asahi Seimei Hall.

December Concert at Doshisha Hall in Kyoto.

December Concert at Shohin Hall in Osaka.

1970 January Concert for Rô-on (The Congress of Workers' Music Council in Japan) at Tokyo Bunka Kaikan Hall.

April The 11th regular concert at Asahi Seimei Hall.

October Evening Concert of Japanese modern music at Toranomon Hall. (The



- sponsored performance of Art Festival)
- October The 12th regular concert at Japan City Center Hall.
- 1971 June The 13th regular concert at Japan City Center Hall.
- August The first summer seminar at Karui-zawa.
- September Ensemble Nipponia Concert at Okayama Shimin Kaikan in Okayama.
- September Ensemble Nipponia Concert on works of Minoru Miki at Tokushima Kyodo Bunka Kaikan.
- September The 14th regular concert at Osaka Kosei Nenkin Hall.
- September Ensemble Nipponia Concert at Chunichi Hall in Nagoya.
- November The 15th regular concert at Japan City Center Hall.
- November Concert for Min-on at Yubin-chokin Kaikan.
- December Concert of Japanese contemporary music at OAG Hall.
- December Classical music series No. 1 at Nichifutsu Kaikan Hall.
- 1972 March Concert with chorus at Nikkei Hall.
- April Concert for Min-on at Kanagawa Kenmin Kaikan.
- April Concert for Ro-on at Ro-on Kaikan.
- June The 16th regular concert at City Center Hall, Tokyo.
- July Classical music series No. 2 at Aoyama Tower Hall.
- August The 2nd summer seminar at Karui-zawa.
- September The 17th regular concert at Asahi Kodo, Tokyo.
- September-October Concerts in Europe.



WON 1970' GRAND-PRIX  
in the record division of Japan  
Art Festival

## THE MUSIC OF MINORU MIKI

Composed by Minoru MIKI

Performed by the ENSEMBLE NIPPONIA

Shakuhachi solo by Katsuya YOKOYAMA

Koto solo by Keiko NOSAKA

Conducted by Kazuyoshi AKIYAMA

Works

●JO-NO-KYOKU -prelude for Shakuhachi, koto, Sangen and Strings ●TENNYO●SONNET●CONVEXITY●BALLADE for WINGING●KOKYO for Shakuhachi solo●BALLADES for koto solo●FIGURES for four groups●PARAPHRASE

●KURUDANDO cantata with mixed chorus

The album contains: Four 30cm Stereo LP,

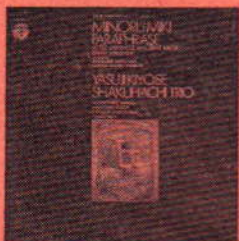
Brochure (70pages) for complete music score

Brochure (60pages in Japanese and English) for detailed explanatory notes. ▶JX-21~4 7,200YEN



## INVITATION TO THE WORLD OF JAPANESE TRADITIONAL INSTRUMENTS

This record has an aim to give notice everybody Japanese classical music and Japanese contemporary music with traditional instruments, played by the Ensemble Nipponia. We recommend this record as the best one to know Japanese instruments and music. ▶OS-10127 2,000YEN



## THE CONTEMPORARY MUSIC OF JAPAN=3

PARAPHRASE after Japanese ancient music /Minoru Miki  
SHAKUHACHI TRIO /Yasuji Kiyose

THE ENSEMBLE NIPPONIA

▶OS-10052 2,000YEN



Nippon Columbia Co., Ltd.

No. 14-14, 4-chome, Akasaka

Minato-ku, Tokyo, Japan