



日米文化会館

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MUSIC FROM JAPAN

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Japan America Theatre

1988 Season of Performing Arts



MUSIC FROM JAPAN

Presented by the
Japanese American Cultural and Community Center

Program

ORCHESTRAL ENCOUNTERS

Pro Music Nipponia

Minoru Miki, *Director*

Takuo Tamura, *Conductor*

Music From Japan Chamber Orchestra

Naoyuki Miura, *Director*

Dan Schulman, *Conductor*

TRADITIONAL **Shin-Yachiyo-Jishi***
Pro Musica Nipponia
Takuo Tamura, *conductor*

KATADA **Makashikan**** 1986
for Percussion Solo

MIKI **Jo-No-Kyoku*** 1969
Prelude for Shakuhachi,
Koto, Shamisen and
Strings
Seizan Sakata, *shakuhachi*
Reiko Kimura, *koto*
Toshio Sakai, *shamisen*
Music From Japan
Chamber Orchestra
Dan Schulman, *conductor*

—INTERMISSION—

NAGASAWA **Otsu-e Fantasy*** 1981
Pro Musica Nipponia
Takuo Tamura, *conductor*

MIKI **Autumn Fantasy*** 1980
for Shakuhachi and
20-string Koto
Seizan Sakata, *shakuhachi*
Reiko Kimura, *20-string
koto*

YOSHIMATSU **The Miroku Effect*** 1987
Kaza Kiri
Hana Emi
Mai Udo
Pro Musica Nipponia
Music From Japan
Chamber Orchestra
Dan Schulman, *conductor*

Program Notes

Shin-Yachiyo-Jishi is part of the classical koto repertory and is usually performed by an ensemble of voice, koto, shamisen and shakuhachi. This celebratory piece has been arranged as a purely instrumental version. Elements of the music which often accompanies the "shishi" or lion's dance and which usually is performed by a folk hayashi ensemble (flute and drum group) can be found in this performance. The biwa, kokyū and bass koto are also added and played in a heterophonic style.

Makashikan is composed and performed by percussionist, Hiromitsu Katada who improvises on the wide variety of percussion instruments in the traditional style.

Jo-No-Kyoku—Prelude for Shakuhachi, Koto, Shamisen and Strings

This is the first piece of composer Minoru Miki's Eurasian Trilogy created for Japanese instruments and Western orchestra in 1969. The contrast of styles and esthetics results in a richly evocative piece expressing the pathos and longing of youth. The principal instruments are a 20-string koto, a longer-than-usual shakuhachi and a futozao shamisen. *Ha-no-Kyoku*, a concerto for koto and orchestra (1974) and *Kyu-no-Kyoku*, Symphony for Two Worlds (1981) complete this trilogy.

Otsu-e-Fantasy

Otsu-e are the popular souvenir paintings of the Edo Period. They would depict the joys and the sorrows in the lives of the commonfolk and also satirize on the social phenomenon of the time. Nagasawa has selected five works of Otsu-e and attempts to express musically the wisdom and the human nature hidden within the depths of people's minds.

- I Demon's Invocation
- II Fujimusume—The Wisteria Maiden
- III Hyotan-Namazu
- IV Benkei with a Halberd
- V The God of Thunder and Drums

Autumn Fantasy

Composed by Minoru Miki (1930-) in 1980 for shakuhachi and 20-string koto, this piece begins with a 5 minute prologue. The first section is a soft dialogue between the two instruments—the second section sets the two instruments in simultaneous contrast. The shakuhachi unfolds a long sustained melody against which the koto provides a rapid counterpoint, contrastive in temperament and rhythmic density.

*LA Premiere

**American Premiere

The Miroku Effect

"It gently watches and smiles over us and all things that form then disintegrates. In the same way, my sounds have been formed and will die before the gentle smile of such a Miroku." This work by composer Takashi Yoshimatsu was commissioned and dedicated to Music From Japan. It is written for traditional instrument and string ensemble in three movements:

- I Kaza Kiri—Wind Cutter
- II Hana Emi—Flower Smiler
- III Mai Udo—Slow Dancer

Miroku is the name given to a deity said to be that of the second Buddha expected to return 5.67 billion years after the death of Shakamuni Buddha. Miroku also known as "Maitreya" is believed to offer compassion to the world.

Pro Musica Nipponia

Minoru Miki	<i>Artistic Director</i>
Yoshihiro Nara	<i>Managing Director</i>
Takuo Tamura	<i>Conductor</i>
Shigeyasu Fujisaki	<i>shakuhachi</i>
Noboru Kasai	<i>percussion</i>
Reiko Kimura	<i>koto</i>
Keiko Miyakoshi	<i>koto</i>
Junko Morita	<i>biwa</i>
Harue Nara	<i>koto</i>
Hiromitsu Nishikawa	<i>percussion</i>
Mieko Noguchi	<i>shamisen</i>
Naoko Ohata	<i>koto</i>
Toshiko Sakai	<i>shamisen</i>
Koso Sakata	<i>shakuhachi</i>
Makoto Takei	<i>yokobue</i>
Hiroshi Yonezawa	<i>shakuhachi</i>
Hideonori Nakamura	<i>Stage Manager</i>

Music From Japan Chamber Orchestra

Naoyuki Miura	<i>Artistic Director</i>
Dan Schulman	<i>Conductor</i>
<i>Violin I</i>	
Yoko Matsuda	<i>Concertmaster</i>
Miwako Watanabe	
Robin Lorentz	
Todor Pelev	<i>Cello</i>
<i>Violin II</i>	
Dane Little	
Jacqueline Suzuki	Nadine Hall
Cynthia McGurty	<i>Bass</i>
Hiromi Igarashi	Edward Meares
<i>Viola</i>	
Carrie Holzman Little	
Jane Levy	

Biographies

Minoru Miki graduated from the Tokyo National University of Fine Arts. His first major work, "Trinita Sinfonica" was awarded the NHK prize and in 1953 performed by the NHK Symphony Orchestra. In 1964 with thirteen other musicians, Miki founded Pro Musica Nipponia, dedicated to the creation of a new music for the Japanese traditional instruments. Pro Musica Nipponia has since performed over 160 concerts abroad in the countries of Europe, North America, Asia, Australia, the USSR and Southeast Asia. Miki has composed numerous works for Japanese and Western instruments and in 1983 brought about the first joint performance by Japanese and Chinese traditional orchestras in Beijing. Miki has also created award-winning musicals with "Shunkinsho," and most recently "Joruri" in 1985.

Katsutoshi Nagasawa studied composition with Yasuji Kiyose and later wrote music for theater, film and choral works. Together with Miki, he helped to found the Pro Musica Nipponia in 1964 and is currently serving as its president. Nagasawa has composed over twenty new works since 1960 for traditional instruments. He is also a lecturer at Nihon University.

Takashi Yoshimatsu left the technology department of Keio University to study composition privately with Teizo Matsumura. An early work in 1975, "Pastorale for a Misshapen Pearl" received noted acclaim at the 44th Music Concours. Later works have also received awards, notably, "Dorian," in 1979, "Threnody to Toki," in 1980, and the "Pegasus Effect," in 1985.

Takuo Tamura graduated from Shimane University and later attended the Tokyo National University of Fine Arts. He joined the Pro Musica Nipponia in 1964 as a founding member and has participated in seven overseas tours. His own compositions include "Koso for Four Percussion" and "Kei for Shakuhachi and Koto."

Dan Schulman, guest conductor, is formerly of New York and presently serves on the faculty of C.W. Post College, the City College of New York and CalArts. He has served as conductor for the Eric Hawkins Dance Company, Speculum Musicae, the Group for Contemporary Music, the Da Capo Players, and the Composer's Forum.