



# PRO MUSICA NIPPONIA

NIHON ONGAKU SHUDAN  
1988



日本音楽集団



## ABOUT THE PRO MUSICA NIPPONIA (NIHON ONGAKU SHUDAN)

The Nihon Ongaku Shudan, known in the West as the Pro Musica Nipponia (formerly the Ensemble Nipponia), is a group of leading composers and top-rank musicians devoted to the performance of a wide-ranging repertoire of classical and modern compositions from both Japan and the West. The outstanding feature of the group is that music is performed the traditional instruments of Japan. The Pro Musica Nipponia (also called the "Nipponia") was founded in 1964 with the express intention of formulating a vital expression based upon centuries-old forms and instruments inseparably linked with traditional aesthetics, and yet responsive to the spirit of the times. Old compositions have been re-created through vivid interpretation, and new compositions, including some that feature new instruments like the 20-string *koto* or some that boldly combine styles and methods of multiple cultures, have won international acclaim.

The four-record set *The Music of Minoru Miki*, performed by the Nipponia and released by the Nippon Columbia Recording Company in 1970, won the Grand Prize in the 1970 Japanese Ministry of Culture Festival of the Arts. The group was awarded the Ongaku-no-Tomosha Prize and the Remy Martin Prize for musical excellence in 1978. Minoru Miki's *Kyu no Kyoku (Symphony for Two Worlds)* was commissioned by the Leipzig Gewandhaus Orchestra for its bicentennial festival in 1981, and was first performed by the Gewandhaus Orchestra and the Nipponia with Professor Kurt Masur as conductor. The work has since been performed many times by orchestras around the world.

The group has grown from fourteen members in 1964 to approximately sixty at present. It has made more than 150 appearances per year and has issued over 40 long-playing records. It can also be heard on film and television sound tracks. In addition, members continue to pursue individual recording and performing activities.

The ensemble's first overseas tour was to Europe in 1972. Since then, it has performed extensively throughout the world, including Southeast Asia, Australia, New Zealand, Canada, the US, Hong Kong, People's Republic of China, Taiwan and the USSR.

The Nipponia has won the support of critics, journalists and the general public all over the world. The Japan Foundation and the Ministry of Culture of the Japanese government have provided grants and other financial support to help maintain the exceptional reputation of the ensemble.

## Cities visited by the Pro Musica Nipponia

1972 - Europe (20 members)

Ghent; Brussels; Cologne; Berlin; Brno; Prague; Vienna; Munich; Zagreb; Beograd; Sombor; Provdiv; Sofia; Gabrovo; Ruse; Craiova; Bucharest

1974 - Southeast Asia (18 members)

Djakarta; Denpasar; Saigon; Manila

1975 - Australia and New Zealand (24 members)

Perth; Adelaide; Sydney; Canberra; Melbourne; Hobart; Wellington; Auckland

1976 - Canada and U.S.A. (6-7 members)

Toronto; Ithaca; Richmond; Middlebury; New York; Amherst; Washington; Knoxville; Pittsburgh; Ann Arbor; Chicago; St. Louis; Mt. Vernon; Hilo; Honolulu

1978 - Europe, Canada and U.S.A. (26 members)

Athens; London; Leipzig; Berlin; Magdeburg; Erfurt; Plauen; Dessau; Bucharest; Cluj; Satu-Mare; Oradea; Bratislava; Toronto; New York; Chicago; Minneapolis

1979 - Hawaii (13 members)

Honolulu

1980 - Southeast Asia (15 members)

Bangkok; Jakarta; Bandung; Jogjakarta; Denpasar; Manila

1981 - Europe (18 members)

Leipzig; Berlin; Schwedt; Neubrandenburg; Palermo; Trapani; Messina; Catania; Rome; Modena; Milan; London

1982 - Hong Kong (8 members)

Hong Kong

1983 - Peoples Republic of China (23 members)

Peking; Shanghai

1983 - Finland (8 members)

Kuhmo; Oulu; Helsinki; Hamenlinna

1984 - Republic of China (8 members)

Taipei; Takao

1984 - Europe and USSR (21 members)

Leningrad; Moscow; Frankfurt a.O.; Leipzig; Paris; Berlin; Helsinki

The present Tour; 1988 - U.S.A. (17 members)

Ann Arbor - The University Michigan, Mar. 2 and 3

Detroit - Orchestra Hall, Mar. 4

New York - Asia Society Hall, Mar. 6

New York - Alice Tully Hall, Lincoln Center, Mar. 9

St. Louis - Sheldon Concert Hall, Mar. 10

Los Angeles - Japan America Theater, Mar. 11

Honolulu - Jhon F. Kennedy Theater, Mar. 14

Lihue - Kauai War Memorial Convention Hall, Mar. 15



## ABOUT THE INSTRUMENTS

### Strings: Zither Family

**THIRTEEN-STRING KOTO:** As with many Japanese instruments, the ancestry of the *koto* can be traced to the Asian mainland; as with all other such instruments, however, traditional music for the Japanese *koto* has little in common with that of its Chinese relatives. Its history in Japan spans more than twelve centuries, and it has found an appreciative audience in the West in recent years. The body of the *koto* is



Koto

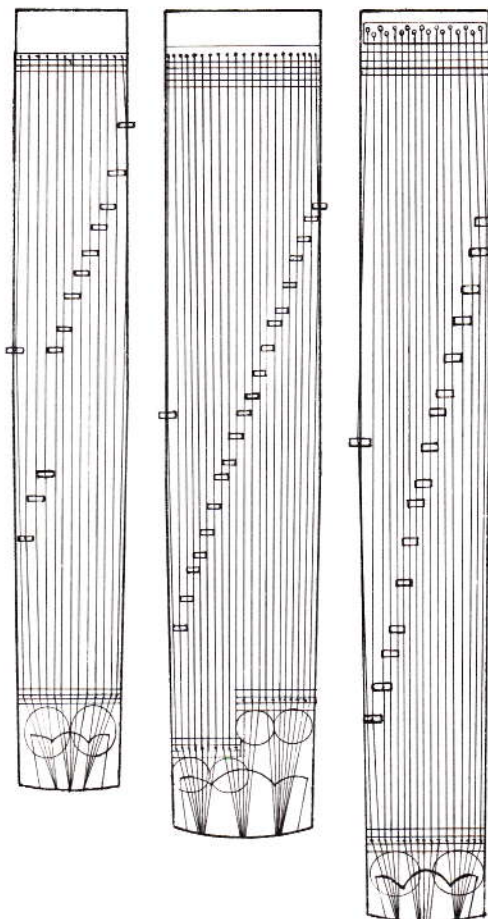
generally of paulownia wood and the strings of silk, although nylon strings have now come into widespread use. This representative of the zither family has moveable bridges, facilitating the tuning changes which occur within many pieces. The strings are plucked by means of ivory (or plastic) plectrums worn on the thumb and first two fingers of the right hand, while left hand pressure behind the bridges is used to raise the basic pitch of the strings and to execute several kinds of ornaments. In the twentieth century, the repertoire of right- and left-hand techniques has been expanded tremendously. The bulk of the traditional repertoire finds the *koto* serving as accompaniment for the voice, although purely instrumental pieces such as *Rokudan* and *Godanginuta* are not uncommon. Recent compositions tend to cast the *koto* in instrumental solos or ensembles.

**TWENTY-STRING KOTO:** Developed in 1969 through the collaboration of *koto* player Keiko Nosaka and composer Minoru Miki, the range of the twenty-string *koto* is a little wider than that of its thirteen-string counterpart. Great care was taken to ensure that the basic character of the *koto* was preserved. While the thirteen-string *koto* is generally turned to a pentatonic scale (la si do mi fa), the new instrument allows denser scales within the same range,

enriching the expressive possibilities. In 1971, a twenty-first string has been added to the instrument. It has won acceptance as an established member of the Japanese instrument family and has found wide favor as a solo instrument. Since 1969, when Minoru Miki wrote the first composition for the twenty-string *koto* (*Tenryo*), several works have been added to its repertoire by a number of composers. Miki himself has also written several concertos for the twenty-string *koto* and orchestra.

**SEVENTEEN-STRING KOTO (BASS KOTO):** Invented by Michio Miyagi in 1921, the bass *koto* is longer and has thicker strings than the standard *koto*. In early works it often took the role of the western string bass, but now it is used in many diverse ways; in recent years it has acquired its own solo literature. Playing techniques are roughly the same as for the thirteen-string *koto*.

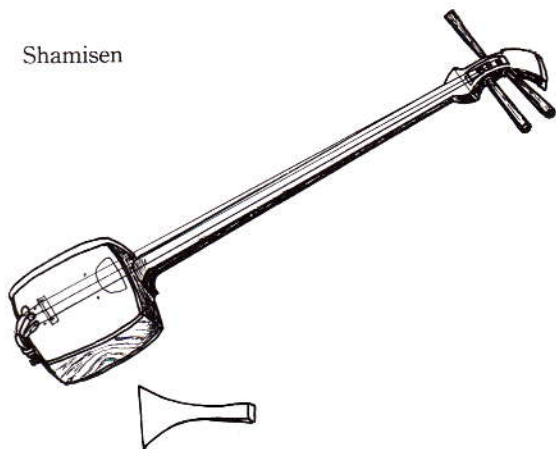
13-string Koto      20-string Koto      Bass Koto



## Strings: Lute Family

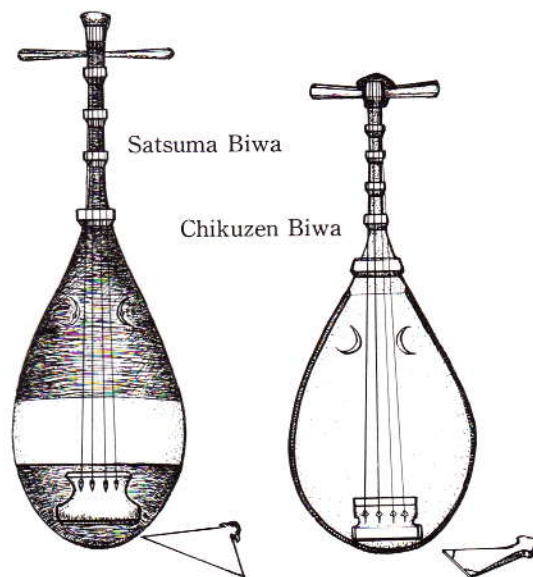
**SHAMISEN (or SANGEN):** Known in Japan since the sixteenth century, the *shamisen* was the most prominent musical instrument during Japan's centuries of isolation. It seems to represent an interesting cross-breeding between its Chinese and Okinawan ancestors and the *biwa*, which was quite popular in Japan at the time of the *shamisen*'s appearance. The huge plectrum of ivory or buffalo horn was adapted from the *biwa* plectrum, and the thwacking it administers to the head of the instrument is also reminiscent of *biwa* technique. The original snakeskin head was replaced by the stronger cat- or dogskin to withstand this drubbing. The characteristic low buzzing sound (*sawari*) of the *shamisen* was also developed in imitation of the *biwa*. The three strings are of silk. There

Shamisen



are no frets on the long neck, which facilitates the use of various types of portamentos so important to *shamisen* music. Of all Japanese instruments, the *shamisen* traditionally found its way into the widest range of musical activities, and variations in size, type of plectrum and bridge, and thickness of strings developed to suit the characteristics of each genre. The three main types of instrument now in use are the thin-necked *nagauta shamisen*, the medium-sized *jiuta shamisen*, and the thick-necked *Gidayu shamisen* of the puppet theater. Serving as an accompaniment for singing of narration, the *shamisen* has almost no traditional solo literature, but the repertoire of recent solo compositions is growing slowly.

**BIWA:** A lute-like instrument made from extremely hard and heavy wood. Its most striking characteristic is the height of the frets, which on most types is around 5 cm and permits the left hand to alter the pitch by several steps. The wooden plectrum is very



large and heavy. The *biwa* has provided accompaniment for stirring battle narratives at least since the famous wars of the twelfth century. The two principal types of *biwa* played today are associated with the *Satsuma* and *Chikuzen* genres. The former is vigorous and robust and takes full advantage of the percussive possibilities arising when the plectrum, after plucking a string, explodes into the hard face of the *biwa*. The latter genre is generally more delicate and features the beauty of the lingering reverberations of the plucked strings. *Biwa* techniques have continued to evolve, and the range of expression is extremely wide.

**KOKYŪ:** Japan's only bowed instrument resembles the *shamisen* in shape but is much smaller. The bow is longer than the instrument itself and is strung very loosely. The player does not move the bow to select one of the three strings; rather, the *kokyu* itself is rotated on its long spike, which is held between the thighs. In the classic repertoire the *kokyu* usually performs in a trio with *koto* and *shamisen*, but its players are few at present. Interestingly enough, historical evidence seems to link it more closely with the European *rebec* (perhaps via Portuguese traders) than with the bowed lutes of mainland Asia.

Kokyū





## Winds

**SHAKUHACHI:** This vertical bamboo flute, known from at least the eighth century, seems to have reached its present shape several centuries later. Of deceptively simple construction, its five (recently also seven or nine) holes are unencumbered by keys but the technical demands on the player are extreme.

Shakuhachi



Embouchure variations are greatly utilized, and the volume of breath is also skilfully altered. The sound of the flutist forcing air through the flute is also considered to be an important aspect of the performance. Several kinds of fingering techniques combine with the above to produce a wide range of subtle variations in pitch and tone color. The fundamental pitch of the *shakuhachi* varies with its length. During the *Edo* period *shakuhachi* playing was legally restricted to members of the *Fuke* sect of *Zen*. Besides pieces of a religious nature, however, there also existed pieces such as *Tsuru no Sugomori* and *Shika no Tōne*. By the late nineteenth century the *shakuhachi* had replaced the *kōkyō* in the *sankyoku* trio with *koto* and *shamisen*. The amazing expressive powers of this instrument have often led to the neglect of its melodic potential, but many artists are now working to redress this neglect.

Shinobue



**SHINOBUUE:** This side-blown bamboo flute (*yokobue*) usually has seven holes. Dating from Japan's earliest history, it is used chiefly in *Shintō* festival music, in the *nagauta* ensemble, and as accompaniment for folk songs and dances. It is made in twelve sizes, allowing the player to match the pitch to a singer's vocal range

**NŌKAN:** A sort of *yokobue*. Originally used in the *nō* theater, in the seventeenth century it came to be used in the *nagauta* ensemble in alternation with the *shinobue*. Its construction is extremely complex, so that its basic scale is quite far from our Western tempered ideal; indeed, it is never linked melodically with any other instrument or with voice. Other characteristic musical features are its piercing high notes, wide dynamic range, and wispy portamentos.

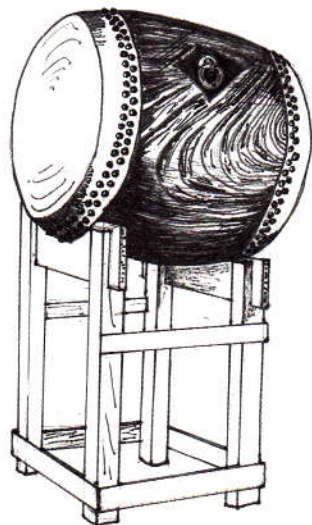
Nōkan



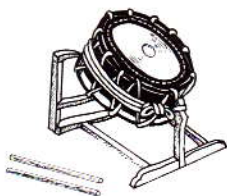
## Percussion : Drums

**ŌDAIKO:** Literally "big drum," this is a large tacked-head drum played on one head only with two wooden sticks. It is used in folk festivals and for sound effects in the *kabuki* theater. It plays a major role in Nagasawa's *Phantasmagoria* and Miki's *Hote* or *Convexity*.

Ōdaiko



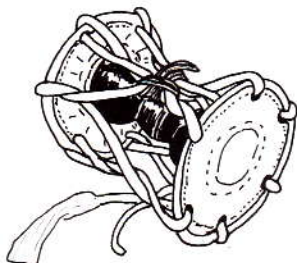
**SHIMEDAIIKO:** A wide, shallow stick drum whose horseskin heads are laced together. It is widely used in folk music and also, in conjunction with the *kotsuzumi* and *ōtsuzumi* hand drums, in both the *nō* and *nagauta* ensembles.



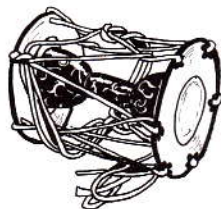
Shimedaiko

**KOTSUZUMI:** An hourglass-shaped, laced-head drum, it can produce a number of distinct tones depending on how tightly the left hand squeezes the laces and where the right hand strikes the head. It is found in the *nō* and *nagauta* ensembles.

**OTSUZUMI:** Also called the *ōkawa*, the shape of the *otsuzumi* is similar to the *kotsuzumi*, but is slightly larger. It is used in the *nō* and *nagauta*. A special cover made from Japanese paper is fitted onto one finger of the right hand, and when the drum head is struck with this cover, a strong hard sound results.



Ōtsuzumi



Kotsuzumi

**OKEDŌ:** A cylindrical drum with laced heads, the *okedō* is made in several sizes. It is beaten either with the hands or with drumsticks and produces a relatively delicate sound.

Okedō



**DAIBYŌSHI:** Resembles an elongated version of the *shimedaiko*. Two bamboo switches are used to rap the head smartly, giving the drum its distinctive sound.

## Percussion : Wood Instruments



Binzasara

**BINZASARA:** Consists of several dozen thin slabs of either wood or bamboo, held together by cord. Handles at both ends are grasped and the wood of bamboo pieces are caused to strike against one another.

**MOKUSHŌ:** Originally a Buddhist instrument, this is a combination of wooden tubes; pitch varies according to the diameter.



Mokushō



Mokugyo

**MOKUGYO:** A Buddhist instrument used when reading sutras in temples, when the wooden body is struck in time with the reading. Capable of a humorous sound when used in modern musical contexts.

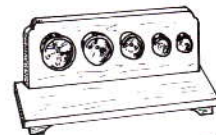
**SHAKUBYŌSHI:** A pair of wooden slats which are struck together to produce a sudden, penetrating sound.

**HYŌSHIGI:** Hard wooden bars struck against each other. Size varies.

## Percussion : Metal Instruments

**ATARIGANE (CHANCHIKI):** This heavy gong is held in the hand and played on its inner surface and rim with a bone-tipped stick.

Atarigane



Orugōru

**ORUGŌRU:** A type of glockenspiel.

**SUZU (REI):** Bell or bells.

**NYŌBATSU (MYŌHACHI):** Cymbals of bronze.

**CHAPPA:** Small cymbals.

**DORA:** Gong.





The Nipponia's at the 1983 Kuhmo Chamber Music Festival in Finland.



The Nipponia's 1984 performance of Miki's *Kyū no Kyoku* -

*Symphony for Two Worlds* in new Gewandhaus Hall, Leipzig.



# ABOUT THE MEMBERS OF THE CURRENT TOUR OF THE PRO MUSICA NIPPONIA



**Seizan SAKATA** (*shakuhachi*)  
Joined the Nipponia in 1971. Specializes in bass *shakuhachi*. Has made ten overseas tours with the ensemble. Won bronze medal at the 1969 World Music Competition in Bulgaria. Plays

*Tozan* school *shakuhachi*. Performed in *Japanese Musical Prelude to Peace* in New York in June 1982. In 1985 has participated in the world premiere of Miki's opera *JÖRURI* in St. Louis. A vice-president of the Nipponia. The chairman of the Nipponia planning committee.

## Shigeyasu FUJISAKI

(*shakuhachi, yokobue*)

Joined the ensemble in 1974. Has made four overseas tours with the ensemble, and some times with other groups. Won the Nipponia Prize in 1982. A member of the Nipponia planning committee.



## Makoto TAKEI

(*shakuhachi, yokobue*)

Joined the ensemble in 1978 and has made two overseas tours with the group, and some times with other groups. Won the Nipponia Prize in 1982. A member of the Nipponia planning committee.

## Hiroshi YONEZAWA

(*shakuhachi*)

A member since 1978. Has made one overseas tour with the ensemble and several with other groups. Won the Nipponia Prize in 1980 and 1987. A member of the Nipponia planning committee.



## Toshiko SAKAI

(*shamisen, koto, kokyū*)

A Member since 1967. Has made eight overseas tours with the ensemble. An active member of several performing groups. A Lecturer at Tokyo College of Music, and a graduate of Tokyo Academy of Music (now the Tokyo National University of Fine Arts and Music). Won the Nipponia Prize in 1978.

## Mieko NOGUCHI

(*shamisen*)

A member since 1972. Has made one overseas tour with the ensemble. Graduate of the Tokyo National University of Fine Arts and Music. Had *shamisen* recital in 1987 in Tokyo and three cities in West Germany. In 1987 has participated in the German premiere of Miki's opera *An Actor's Revenge*. Won the Nipponia Prize in 1987.



## Junko TAHARA

(*biwa*)

A member since 1972. Has made five overseas tours with the group. Has given solo recitals in Tokyo and elsewhere in Japan. Won first prize at the Biwagaku Competition in 1982, and the Nipponia Prize in 1984.

## Harue HANAFUSA

(*koto, kokyū*)

A member since 1973. Has made three overseas tours with the ensemble. Recipient of the Nipponia Prize in 1979 and 1981. Has presented two solo *koto* recitals.



## Keiko MIYAKOSHI

(*koto*)

A member since 1974. Has made two overseas tours with the group. Won the Nipponia Prize in 1987.



## Reiko KIMURA

(*koto*)

Joined the ensemble in 1977. Has participated in six of the ensemble's overseas tours. Won the first prize in the Competition for Modern Performances on Traditional Japanese Instruments in 1979, and won the Nipponia Prize in 1985 and 1987. Presented a 20-string *koto* solo recital in 1987 in Tokyo.





**Nahoko OHATA** (*koto*)

Joined the ensemble in 1980. Has presented two joint recitals in 1986.

**Hiromitsu KATADA**

(*percussion*)

Joined the ensemble in 1972. Has made four overseas tours. Won the Pro Musica Nipponia Prize in 1977. Recorded an album of Japanese percussion music ("*Meio*," Nippon Columbia). Has supervised performance of Japanese instrumental music in several dramatic productions.



**Noboru KUROSAKA**

(*percussion*)

Joined the ensemble in 1978. Has made three overseas tours with the ensemble. Has gone to study tabla in India several times since 1975. Has given several percussion recitals in Tokyo and elsewhere since 1977.

**Takuo TAMURA**

(*conductor, percussion*)

Joined the Nipponia 1964. Has participated in seven overseas tours with the ensemble and has performed in the US with another group. Gave a marimba recital in Tokyo in 1962. A graduate of Shimane University, he also attended Tokyo National University of Fine Arts and Music. A member of the Nipponia planning committee. A vice-president of the Nipponia. Composition: *Koso for 4 Percussion* and *Kei for Shakuhachi and Koto*.



**Yoshihiro NARA**

(*managing director*)

A member since 1975. Has made four overseas tours with the ensemble. Studied at the Music Department of Tohō University. The managing director of the Nipponia.



**Minoru MIKI** (*composer*)

Born in 1930, he graduated from the Tokyo National University of Fine Arts and Music in 1955. In 1964 he founded the Nipponia with 13 other musicians. The 4-record set *The Music of Minoru*

*Miki* performed by the Nipponia won the Grand Prix in the 1970 National Arts Festival. In 1975, his first opera *Shunkin Shō* was awarded the Wienerwald Opera Prize. His next opera *An Actor's Revenge*, commissioned by the English Music Theatre, had its world premiere in London in 1979. In 1981, *Kyū no Kyoku* (*Symphony for Two Worlds*), commissioned by the Leipzig Gewandhaus Orchestra for its bicentennial celebration, was given its world premiere by the Gewandhaus Orchestra and the Nipponia. His third opera *Jōruri*, commissioned by the Opera Theatre of Saint Louis had its world premiere in 1985. In 1986, he founded a music theatre group called *UTAYOMI-ZA*. Director of the Japan Federation of Composers.

Major works outside the Nipponia repertoire :  
*Requiem* (1963)

*Sextet for Wind Instruments and Piano* (1965)

*Time for Marimba* (1968)

*Concerto for Marimba and Orchestra* (1969)

*Hakuyō*, for violin and koto (1973)

*Ha no Kyoku*; *Concerto for 20-string Koto and Orchestra* (1974)

*Shunkin Shō*, an opera in three acts (1975)

*An Actor's Revenge*, an opera in two acts (1979)

*Symphony from Life* (1980)

*Kyū no Kyoku - Symphony for Two Worlds* (1981)

*Utayomizaru (The Monkey Poet)*, a musical-opera in two acts (1983)

*Marimba Spiritual* (1984)

*Jōruri*, an opera in three acts (1985)

*Trio for Piano, Violin and Cello* (1986)

*From the Land of Light*, a ballet in two acts (1987)

**OTHER MEMBERS**

**OF THE PRO MUSICA NIPPONIA**

**Katsutoshi NAGASAWA** (*composer*)

Born in 1923, he studied composition under Yasuji Kiyose. He participated in the founding of the Nipponia in 1964 and currently serves as president of the group. He often writes for theatre productions and documentary films. In 1986, he composed the music for a new *kabuki*, *Yamato Takeru* (Canyon Records). Nagasawa is presently a lecturer in Fine Arts Department, Nihon University.



Major works outside the Nipponia repertoire:  
*Sonata for Flute and Piano* (1960)  
*Rhapsody for Flute, Strings and Percussion* (1961)  
*Yamayama ga Katarigotoshita Hanashi*, for mixed chorus, winds, piano, and percussion (1962)  
*Fantasia for Recorder and Shakuhachi* (1970)  
*Fuyu no Ichinichi (One Day in Winter)*, for piano solo (1970)  
*Minami no Shirabe*, for piano 4 hands (1975)  
*Two Fantasies for String Quartet* (1986)

Tahachi MOCHIZUKI (*yokobue*)  
 Kohei NISHIKAWA (*yokobue*)  
 Kohachirō MIYATA (*shakuhachi*)  
 Kifū MITSUHASHI (*shakuhachi*)  
 Kinya SOGAWA (*shakuhachi*)  
 Masayasu MIZUTANI (*shakuhachi*)  
 Toshiya MIZUKAWA (*shakuhachi*)  
 Keiji AZECHI (*kokyū*)  
 Yukiko ŌTA (*shamisen*)  
 Yō KATŌ (*shamisen*)  
 Shirō MINODA (*shamisen*)  
 Yumiko TANAKA (*shamisen*)  
 Tetsuko KUDŌ (*shamisen*)  
 Junko HANDA (*biwa*)  
 Mayumi YAMADA (*biwa*)  
 Yoshiko SAKATA (*biwa*)  
 Kinuko SHIRANE (*koto*)  
 Nanae YOSHIMURA (*koto*)  
 Yōko NAITŌ (*koto*)  
 Michiko TAKITA (*koto*)  
 Eriko KUMAZAWA (*koto*)  
 Rimi SATŌ (*koto*)  
 Harumi SHIMAZAKI (*koto*)  
 Yukari SATŌ (*koto*)  
 Toshiko KUTŌ (*koto*)  
 Haruna NAKANO (*koto*)  
 Chie SAKURAI (*koto*)  
 Yukari YASUTAKE (*koto*)  
 Akemi YAMADA (*koto*)  
 Shizuko TANAKA (*koto*)  
 Hisayo FUKUI (*koto*)  
 Taichi OZAKI (*percussion*)  
 Akikuni TAKAHASHI (*percussion*)  
 Ichirō HOSOYA (*percussion*)  
 Fumio MAEDA (*percussion*)  
 Takinojō MOCHIZUKI (*percussion*)  
 Yasushi INADA (*conductor*)  
 Tomoko UCHIDA (*composer*)  
 Hirohisa AKIGISHI (*composer*)  
 Takashi NAKAJIMA (*instrument manager*)  
 Motoko SHIMOJIMA (*production assistant*)



Composer Katsutoshi Nagasawa (President of the Nipponia) conducting his own work.



A typical performance by the Nipponia



Performing "Hote" by Minoru Miki



## REPERTOIRE FOR THE CURRENT TOUR

### AUTUMN FANTASY

Composed by Minoru Miki (b.1930) in 1980 for *shakuhachi* and twenty string *koto*, it begins with a 5-minute prologue. This first section is a gentle dialogue between the two instruments, and the second section sets the two instruments in simultaneous contrast. Here, the *shakuhachi* unfolds a long sustained melody. Against this floating melody, the *koto* provides a rapid counterpoint, contrastive in temperament and rhythmic density.

### CONVEXITY

Miki composed this piece in 1970, with images of the turbulent late 60's fresh in his mind. The first part of *Convexity* conveys the anger of these years; the latter part, however, represents a vision of a brighter future. The exciting last half of the performance draws upon the rich traditions of local festivals in Japan, particularly the Awa Odori Bon Dance rhythms from Miki's home province. A new style of performance was first used in this piece, in which the principal percussion player doubles as conductor from a seated position. All ensemble pieces since have been conducted in the same way, with the conductor seated and dressed in traditional Japanese style.

### DIVERTIMENT

Featuring the *shakuhachi* and *shinobue*, this lyrical piece composed by Toshinao Sato (b.1933) is an unfolding of a beautiful melody in the minor mode. At times bursting with a fresh, youthful excitement, it is an ensemble piece which enjoys a wide appeal.

### FOUR SEASONS - DANCES CONCERTANTES I

Japan's seasons are rich in variety. Composer Miki's diverse sense impressions have been painted sometimes lyrically, sometimes rhythmically, in a light work well-suited to the enthusiastic amateur. This 1973 work was put together from elements taken from dance music written between 1956 and 1972. The movements *Spring*, *Summer*, *Autumn*, and *Winter* are followed immediately by a lively epilogue. The epilogue's rhythmic ostinato serves as backdrop for an improvised *cadenza* by the percussionists.

### GODANGINUTA

A classical piece for two *koto*, composed by Mitsuzaki Kengyō (18th century). In five sections.

### IKI from FIGURES FOR FOUR GROUPS

This is a piece for four wind instruments: *shinobue*, *ryūteki*, are short type of *shakuhachi* and a long one. It was composed by Miki in 1967. The piece is entitled *Iki*, which means blowing out through a tube. As the title suggests, the work highlights violent puffing gestures.

### JO NO KYOKU - PRELUDE FOR SHAKUHACHI, KOTO, SHAMISEN AND STRINGS

Composed in 1969, this is the first piece of Miki's *Eurasian Trilogy*, composed for Japanese instruments and occidental orchestra. Here, Japanese music and instruments are delicately balanced with those of the West, as embodied in the string orchestra. The contrast of styles and aesthetics results in a richly evocative piece that is expressive of the pathos and longing of youth. A longer-than-usual *shakuhachi*, a twenty-string *koto*, and a thick-neck *shamisen* are the principal instruments. Miki completed *Eurasian Trilogy* with *Ha no kyoku*, a concerto for *koto* and orchestra (1974), and *Kya no Kyoku-Symphony for Two Worlds* (1981).

### MAKASHIKAN

A piece in which percussionist Hiromitsu Katada improvises on many kinds of instruments in traditional style.

### THE MIROKU EFFECT

Composed for this tour by Takashi Yoshimatsu (b.1953). Refined songs for traditional instruments and string ensemble. A piece for *Miroku*.

1. *Kaza Kiri (Wind Cutter)*
2. *Hana Emi (Flower smiler)*
3. *Mai Udo (Slow Dancer)*

*Miroku* is the name given to a deity who is said to be that of a second Buddha, who is expected to return 5,670,000,000 years after the Shakamuni Buddha's death. *Miroku* is said to offer compassion to the world, and is, in fact, also known as "Maitreya" - "That which is born of compassion." It gently watches and smiles over us and all things that form, and then disintegrate. In the same way, my sounds have been formed and will die before the gentle smile of such a *Miroku*. (Notes by the composer.)

### NETORI

An improvisation in classical style. There are several *Netori* in the Nipponia repertoire.

### ŌTSU E FANTASY

1. *Demon's Invocation*
2. *Fujimusume (Wisteria Maiden)*



3. *Hyotan Namazu*
4. *Benkei with a Halberd*
5. *The God of Thunder and Drums*

The joys and sorrows of the life of the common folk in *Edo* times were depicted in a humorous satirical style in paintings which became popular throughout the country. The composer Nagasawa has selected five of these many paintings on which to base a music in which he has tried to reflect the hidden wisdom, simplicity and unaffected nature of the Japanese people. Composed in 1981.

### PHANTASMAGORIA

This is a new arrangement of excerpts from two works by Nagasawa. From his 1964 *Suites for Children* he has selected a simple theme introduced by the *koto* group, and a lively segment for *odaiko* and *shamisen*. From his 1966 *Ningyo Fudoki Suite* (Travelog of Japanese Dolls), which depicts the spiritual heritage of local folk as expressed in their distinctive dolls, two sediments have been selected: *Noroma Doll*, in which the doll with the comical face is represented, and *Nipopo*, the wooden religious doll of the Ainu people. On this tour, the following three pieces are played independently from the two suites:

1. A SONG OF A HOME TOWN: A piece for three *shakuhachi*
2. NOROMA DOLL: A piece for thick-neck *shamisen* and percussion
3. NIPOPO: A piece for *fue*, two *shakuhachi*, *biwa*, thick-neck *shamisen*, two *koto*, bass *koto* and percussion

### POEM IN THE EVENING

This work was written in 1973 for the *Komoro Sankyoku Study Group* by Miki. Scored for *shakuhachi*, *koto* and medium-sized *shamisen* it was composed with the average performer in mind. Its mood evokes the atmosphere and changing feelings of evening.

### KOTO QUARTET

The 2 *koto* used here gives middle and high-ranged notes. Added to this bass *koto* which produces low-ranged notes. The four parts balance, intermingling with each other, yet pulling contrast. The piece was written by Nagasawa in 1968 to portray a contrast between stillness and movements.

### SHIKA NO TŌNE (Distant Mating Call of the Deer)

This piece from the classical *shakuhachi* repertoire. Two *shakuhachi* evoke the image of the love calls of two deer in this most famous of *shakuhachi* duets.

### SHIN YACHIYOJISHI

The classical *koto* piece *Yachiyojishi* is usually performed by an ensemble of voice, *koto*, *shamisen*, and *shakuhachi*. This celebratory composition has been set in this version as a purely instrumental ensemble piece. Elements of the *shishi* dance, which concerns a mythical lion-like beast of the same name, and performed by folk *hayashi* (flute and drum groups), are evident in this performance. *Biwa*, *kokyū*, and bass *koto* are also used and played in a heterophonic style. This piece often serves as a kind of overture to a performance, during which musicians are brought on stage. When used in this capacity, the initial percussion passage is prolonged by three to five minutes. The work was arranged by Minoru Miki, Keiji Azechi and Rosen Tosha in 1976.

### SONNET

The title here suggests a small song. Composed by Miki in 1962, it is lovely little piece written before the composer knew *honkyoku* (the traditional works for *shakuhachi*). Furthermore, this is his first composition for Japanese instruments, "Are there any words which can add to such a piece? I do not know any other music which vibrates with such sensitivity." (from a comment: *Music of Minoru Miki* by Motohiko Adachi)

### TANOMAI

The third part of *Paraphrase after Ancient Japanese Music* composed by Miki. For *fue*, *shamisen* and eight percussion instruments.

### TOH! from FIGURES FOR FOUR GROUPS

This piece for traditional Japanese percussion instruments was composed by Miki in 1967. The name *Toh!* represents both the sound of percussion instruments and an exclamation of exertion. In this piece the pauses (*ma*) play an important role.

### YUME JŪ YA (Ten Nights' Dreams)

This work was composed by Ryohei Hirose (b.1930) in 1973 on commission for the Nipponia. It takes its title and inspiration from a story by Sōseki Natsume written in the early years of this century. The story took the form of a free-associative ramble. In the words of the composer, innumerable complex dramas are seen to be unfolding simultaneously.

### TWILIGHT SNOW

For *shō*, *shakuhachi*, and *biwa*, written by June Phillips in 1986. Much of the design of the work was influenced by a concert of Indian music which the composer attended not long before writing the piece.



# PRO MUSICA NIPPONIA : REPRESENTATIVE WORKS

Year Composed	Works		Composer	Duration	Remarks & or Recording	Fue	Shakuhachi	Kokyu	Shamisen			Biwa	Koto			Percussion	Other Japanese Instr	Occidental Instr	Vocal
									Thin	Medium	Thick		13	20	17				
1962	Sonnet I	*	Minoru Miki	6'	COL, CMT		3												
1963	Kurudando	*	Miki	15'	COL	1	3	1	1	1				1	3				Chor
1964	Suite for Children	*	Katsutoshi Nagasawa	18'	RVC		3	1			1	2	1	2					
	Concerto	*	Miki	19'			3	1			1	2	1	2			Str		
	Kyoso Sansho Kyogoto	*	Yasuo Motohashi	16'		1	2	1			1	1	1	2	1	2	Kyogoto		
1965	Prelude	*	Miki	7'	COL	1	2				1	2	1	1					
1966	Children's Four Seasons	*	Nagasawa	14'	COL	1	2	1			1	2	1	3					Bar Solo Chor(Child)
	Ningyo Fudoki Suite	*	Nagasawa	25'	RVC	1	2				1	1	2	1	2				
	Paraphrase after Ancient Japanese Music	*	Miki	27'	COL	1	2	1	(1)		1	2	1	2					Sop- Vocalise
1967	Figures for Four Groups *	AYA	Miki	6'	COL							2	1						
		IKI		6'		2	2												
		KUSE('69)		6'				1	1	1									
		TOH		6'												2			
	Shamisen Concerto	*	Nagasawa	16'	RVC	1	2	Solo			1	2	1	2					
1968	Koi no Uta	*	Nagasawa	10'		1										3			Alt Solo Bar solo
	Koto Quartet	*	Nagasawa	9'	RVC							3	1						
	Ballade for Winging	*	Miki	22'	COL	2	3	1	1	1	1	2	1	2					Ten Chor
1969	Ballades for Koto Solo I		Miki	16'	COL, CMT							Solo							
	Contrast	**	Etsuko Hori	8'		1	3		1	1	1	2	1	2					
	Poem	*	Nagasawa	8'	RVC		Solo												
	Divertimento	**	Toshinao Satō	20'		1	2	1	1	1	2	1	2						
	Jo no Kyoku	*	Miki	16'	COL		1			1		1					Str		
	Tennyo	*	Miki	16'	COL, RVC								1						
1970	Minyō Gūnsō	**	Shōji Wakamatsu	21'		1	3	1			1	2	1	2					
	Shigarami II	**	Yoshio Hachimura	12'		1	3		1	1									
	Convexity	*	Miki	22'	COL	1	2	1	1	1	1	1	1	1	1				
	Matiere	**	Toshimitsu Tanaka	13'		1	3		2			2	1	3			Pf		
	Two Dances	*	Nagasawa	14'	RVC	1	3	1			1	2	1	1	3				
	Kokyō	*	Miki	12'	COL		Solo												
1971	Yu	**	H.J. Koellreutter	15'		1	3	1			1	1	1	2					Sop
	The Twenty-Sixth Night	**	Haruna Miyake	7'		1		1			1					Ryūteki			
	Awa no Kotanuki Tan	*	Miki	25'	COL	1	3	1	1		1	2	1	1	3	Shō Hichiriki		Chor(Child) Bar Solo	
	Chaconne	**	Motohiko Adachi	23'	AU	1	3	1	1	1	1	1	1	1	4	Hichiriki			
	Hōshun (Ode to Spring)	*	Nagasawa	10'	RVC		1					1							
	Sao no Kyoku (Venus in Spring)	*	Miki	9'	CMT, VIC								Solo						
	Tatsuta no Kyoku (Venus in Autumn)	*	Miki	9'	CMT, VIC								Solo						
	Shurin Kinrei	*	Nagasawa	19'		1	3	1		1	1	2	1	3					
	Miyabi no Uta	*	Miki	6'			1						1						
1972	Hekiga after an Indian Melody	**	Yutaka Makino	22'		1	3				2	2	1	1	4				
	Ema	*	Nagasawa	10'			1										pf		
	Concertante	**	Nobukio Nakamoto	21'		1	3	1	1	2	1	1	1	6					
	Sōmon II	*	Miki	15'								1							Chor



Year Composed	Works	Composer	Duration	Remarks &/or Recording	Fue	Shakuhachi	Kokyu	Shamisen Thin	Shamisen Medium	Shamisen Thick	Biwa	Koto			Percussion	Other Japanese Instr.	Occidental Instr.	Vocal
												13	20	17				
1972	Mayudama no Uta *	Nagasawa	9'	RVC		1						1						
1973	Michi *	Nagasawa	11'		1	1		1			1	3		1				
	To "Nishikigi" (five showpieces) *	Nagasawa	13'	RVC									1					
	Yume Jū Ya **	Ryōhei Hirose	20'		1	3		1		1	1	2		1	4			
	Netori Ceremony for Opening *	Miki	16'		1	2		1	1			2	1	1	2			
	Poem in the Evening *	Miki	7'	CMT		1		1				1						
	Hakuyō *	Miki	27'	CMT									1				Vln	
	Shōyō **	Yoshiro Irino	14'		1	2		1		1	1	1	1	1	2			
	Bintatara *	Akira Ifukube	23'		2						2	3		1	3	Ryutoku Hichiriki Shō		
	Two Pastorals	Nagasawa	8'	RVC		1						1		1				
	Koto Futae	Miki	11'									2						
	Four Seasons - Dance Concertantes I *	Miki	20'	CMT	1	2		1			1	2		1	2			
1974	Fantasy	Nagasawa	9'			3					1	2		1				
	Music for 10 players **	Sessyu Kai	11'		1	2		1		1	1	2			2			
	Ha no Kyoku - Koto Concerto I *	Miki	27'	CMT										Solo			Orch	
	AYA II	Miki	7'									2		1				
	Matsu no Kyoku	Miki	16'		1xα			1xα			2xα	1xα						Chor(Female)
	Honju *	Miki	9'	CMT				1										
1975	Itabi no Uta *	Nagasawa	12'			1											Str	
	Metaphor *	Minao Shibata	12'		3	3		3			3	3	1		3			
	Hinaburi *	Miki	10'	CMT		(1)							1				Fl	
	Yairespu **	Kyoko Okada	10'		1	3			1	1	1	1	1	1	1			
	Overture and "Shunnōden" from opera "Shunkin Shō" Koto Concerto II *	Miki	18'	CMT										Solo			Orch	
	Satto *	Nagasawa	17'	RVC	1										2			
1976	Soka *	Nagasawa	22'								Solo							Solo Chanter
	Wa *	Miki	16'	CMT		1		1			1	1	1	1				
	Sinfonia Concertante per "Wasan"	Miki	22'		1								1				Orch	Bs Solo Chor(Female)
	Shin Yachiyojishi *	(arr.) Miki, Azechi, Toshio	14'	COL	1	1	1	1			1	2		1	3			
	Ryūjo no Tama *	Nagasawa	30'		1	3		1		1	1	1	1	1	3	Sho		
	Ballades for Koto Solo II *	Miki	18'	CMT										Solo				
	Hote (Giant Flame) *	Miki	30'	CMT	2	3	1	1		1	2	2	2	2	4			
	Wasan Concerto	Miki	22'		1	2xα		1		1	1		1	1			Orch	
	Kokoro *	Masamitsu Takahashi	12'		1	2		1			1	2		1	2			
1977	Three Ballades after "Hida"	Nagasawa	15'	RVC		1						3		1				
	Haru Sandai (Three Themes of Spring)	Nagasawa	13'	RVC					1			1						
	Kei *	Takuo Tamura	10'			1						1						
	Taro Cantata *	Miki	57'		1	3	1	1		1	1	2	2	2	3			5 Soli Chor(Child)
	Fūren **	Toshiya Sukegawa	9'			2						2	2	2				
	Biwa Concerto *	Nagasawa	13'		1	2		1			Solo 1	2		1	2			
	Visions of Rice *	Miki	18'										1					Narrator
	Naruto Hichō-Dance Concertantes II *	Miki	15'		1	2	1	1		1	1	1	1	1	2-3			
	Wakatake no Fu	Nagasawa	15'			4												



Year Composed	Works	Composer	Duration	Remarks & or Recording	Fue	Shakuhachi	Kokyu	Shamisen Thin Medium Thick	Bwa	Koto			Percussion	Other Japanese Instr	Occidental Instr	Vocal
										13	20	17				
1977	Rubi	* Miki	9'						Solo							
1978	Rhapsody	* Baku Yokota	17'		1	2			1	1	2	1	2			
	Shunhō	Keiji Azechi	13'			1			1							
	Kitaguni Fudoki	Yoshinori Nakayama	7'			1				2		1				
	Ame no Mukōgawa de	* Shinichiro Ikebe	9'										4			
	Hana to Kaze	* Shigenobu Nakamura	16'			2				2		1	2			
	Tsuru	* Miki	30'	for dance	1	1			1		2		1	Shō		Sop Alt
	Chamber Symphony	* D. Loeb	14'		2	3	1		1	1	1	1				
	Shakuhachi Concerto	* Nagasawa	14'	RVC	1	Solo 1	1		1	2		1	2			
	Kyō no Haru	* Nagasawa	3'		1	1	1		1	2		1	1			
	Two Pieces	Nagasawa	12'				2						1			
	Ame Agari	* Tomoko Uchida	4'			2	1		1	2		1	2			
	Mutsura Boshi	Nagasawa	9'			1					1					
	Prelude and Four Songs for Children	* Kiyoshi Komiya	13'		1	2	1		1	2		2	1			
1979	Shikon	* * Seihō Kineya	13'		1	2	1	1		1	2		1	2		
	Jukan	* Nagasawa	15'	ALM		1					2	1				
	Zagaku	* Hirohiko Nagase	17'		1	2	1		1	2		1	2			
	Kibitaki no Mori	* Kōhachiro Miyata	7'			1				1						
	From the East	* Miki	12'	CMT							Solo					
	Utage	* Nagasawa	3'		1	1	1		1	1		1	1			
	Natsu no Maebure	* Uchida	2'		1	2	1		1	2		1	2			
	Tōno no Sato	* Nagasawa	14'								Solo					
	Aki no Uta	Nagasawa	14'			1				1						
	Take ni Onajiku	Shinichirō Ikebe	19'		2	6								Ryutoku Hichiriki Shō		
	Matsu yo	* Miki	15'		1xα	1xα				4xα						Chor(Female)
	Murasaki no Fu	Miki	12'					Solo								Voice(Female)
	Tomoshibi Sansho	Nagasawa	18'			2	2			2		1				
	Koto Concerto	Nagasawa	13'							Solo 3xα		1xα				
	Three Fantasies for Autumn	Nagasawa	15'			1				2		1				
1980	Hachiro Monogatari - Dance Concertantes III	* Miki	15'	CMT	1	1	1		1		1	1	1			(Narrator)
	Shunkyo	* Takashi Satō	10'		1	2			1			1	2			
	Yuki Santai	Nagasawa	19'						Solo 3xα		Solo 1xα					
	Niji no Wa	* Nagasawa	3'	RVC	1	1	1		1	2		1	1			
	Kaze to Hikari no Uta	* Uchida	3'		1	2	1		1	2		1	2			
	Jogaku	* * Nagase	8'		1	2			1	2		1	1			
	A Day in Winter, Part 2	* Nagasawa	16'	RVC	1	1	1		1	(2)	1	1	1			
	Autumn Fantasy	* Miki	14'	CMT		1					1					
	Karaku : Berodashi Chomma	* Miki	28'	CMT							1					Singing & Recitative
	Little Suites	* Miki	13'		1	1	1	1	1	2		1	1-2			
	Ten	* Tokuei Niimi	15'		2	2	1			3		1	2			
1981	Concerto Requiem - Koto Concerto III	* Miki	23'	CMT	2	6	1		1	1	Solo 2	2	4			
	Jūmen Maifuku	* * Wang Yen Qiao	23'		2	6	2		2	2	3	3	4		Iru	



Year Composed	Works		Composer	Duration	Remarks &/or Recording	Fue	Shakuhachi	Kokyu	Shamisen			Bwa	Koto			Percussion	Other Japanese Instr	Occidental Instr	Vocal
									Thin	Medium	Thick		13	20	17				
1981	Okinawa no Kaze	*	Nagasawa	3'		1	1	1	1		1	2	1	1					
	Tasogare	*	Uchida	4'		1	2	1			1	2	1	2					
	Ôtsu E Fantasy	*	Nagasawa	23'	RVC	1	3	1	1	1	1	1	1	1	2				
	Kyû no Kyoku-Symphony for Two Worlds	*	Miki	36'	ETN,CMT	1	4		1	1	1	2	2	4			Orch		
	Musashi No	*	Nagasawa	8'		1	1	1			1	1	1	1					
	Tamakatsura		Nagasawa	11'				Solo											
1982	Hikari no Haru	*	Nagasawa	10'			1	1				1	2	1	2				
	1982.5.10	**	Shigeaki Saegusa	20'		1	3	2			2	1	2				Kb		
	Asakaze ni Yosete	*	Uchida	4'		1	2	1			1	2	1	2					
	Kunisaki no Fu	*	Nagasawa	13'					1	1		1							
	Kô	*	Nagasawa	17'		1	1			Solo	1	1							
	Kitaguni Seppu		Nagasawa	17'					1		3	1							
	Cassiopeia 21	*	Miki	15'								5							
	Karaku : Tsuki no Usagi		Miki	17'		1		1							1			Singing & Recitative	
	Yui I		Miki	17'												shô	Pf		
	Sonnets II ~ V	*	Miki	3', 5', 6', 7'			3												
1983	Prelude for "Saiko"	*	Miki	9'		1	2	1	1	1	2	2	2	2	2			Chinese Orch	
	Hogi Uta	*	Nagasawa	5'		1	2	1	1	1	1	1	1	1	2			Chinese Orch	
	Kaiware no Uta	*	Miki	6'								2							
	Ballades for Koto Solo III	*	Miki	18'							Solo								
	Tori to Suna to Umi to	*	Nagasawa	15'		1	2	1	1		1	3	1	2					
	Yui II	Tidal Sounds	Miki	8'	CMT							1					Vc		
		Ode to the Forest		11'	CMT							1					Vc		
	Choral Opera "Tôge no muko ni nani ga aruka"		Miki	105'		1	1		1	1	1	1	1	1				5 Soli Chor	
	August, 1945		Miki	6'							Solo						Orch		
Three Fantasies for the Wind		Nagasawa	15'			1				1									
1984	Kita no Uta - Dance Concertantes IV	*	Miki	23'		1	2	1	1		1	2	1	2					
	Koto Concerto IV	*	Miki	20'			1 x2		1 x2		2 x2	Solo	1 x2						
	Sakuragawa	*	Tomoko Tanaka	11'		1	2	1			1	2	1	1					
	Composition for Blue Motief	**	Toshinao Satô	17'		1	2	1			1	2	1	1					
	Concerto for Autumn	**	Hachidai Nakamura	18'		1	2	1			1	2	1	1					
	Ningyô Fudoki Suite II	*	Nagasawa	21'		1	2	1	1	1	1	2	1	1					
1985	Komore Bi	*	Uchida	12'		1	1	1			1	1	1	1					
	Yui III - Flowers and Water	*	Miki	13'			1			1		1					Hp Str Q		
	Koto Concerto V		Miki	15' + 2	from opera "Joruri"						Solo						Orch		
	Hinabufi Sairyoraku	**	Sukeyasu Shiba	22'		1	1	1			1	2	1	1		Shô Hichiriki			
	Duet	**	Kazuo Kikkawa	15'		1				1									
	One Day in Autumn	*	Nagasawa	18'		1	1	1			1	1	1	1					
1986	Tenten Fu	**	Ikebe	17'		1	3			1	1	3	1	2					
	Taqsim	**	Michio Mamiya	16'			2			1	1			4					
1987	Eri Ita	*	Nagasawa	11'		1	3	1	1	1	1	1	1	1	2				

\* Premiered by the Nipponia or the Nipponia's member  
 \*\* Commissioned by the Nipponia



## LIST OF REPRESENTATIVE RECORDINGS BY THE PRO MUSICA NIPPONIA

**The Works of Minoru Miki** (The 1970 Grand-Prix Disque was awarded to an earlier set of 4 records containing ten of Miki's compositions.)

Vol.1 Paraphrase after Japanese Ancient Music; Convexity [Col GZ-7003]

Vol.2 Sonnet; Ballades for Koto Solo I; Figures for Four Groups [Col GZ-7004]

Vol.3 *Jo no Kyoku* - Prelude for Shakuhachi, Koto, Shamisen and strings; *Miyabi no Uta*; *Ten-nyo*; *Kokyo* [Col GZ-7005]

The Nipponia and its soloists cond. by Kazuyoshi Akiyama

### The Selected Works of Minoru Miki

Vol.1 Four Seasons - Dances Concertantes I; *Mebae* (Young Sprout), for 20-String Koto; *Honju*, for shamisen solo; Poem in the Evening; *Tatsuta no Kyoku*, for 20-string koto [CA CMT-1001]

Vol.2 *Hote* (Giant Flame); *Wa* [CA CMT-1041]

Vol.3 *Kyu no Kyoku* - Symphony for Two Worlds [CA CMT-4001]

Gewandhaus Orchester and the Nipponia cond. by Kurt Masur

Vol.4 *Berodashi Chonma*; *Hachiro Monogatari* [CA CMT-4003]

The Nipponia and its soloists; The Nipponia cond. by Takuo Tamura & Michiyoshi Inoue

### Music for Twenty-string Koto - Composed by Minoru Miki & Performed by Keiko Nosaka

Vol.1 *Ha no Kyoku* - Concerto for Koto and Orchestra; Overture and *Shunoden* from the opera *Shunkin Sho*; *Hakuyo*; *Maboroshi no Kome* (Visions of Rice); *Tennoyo*; *Sao no Kyoku* (Venus in Spring); *Tatsuta no Kyoku* (Venus in Autumn); Ballades for Koto Solo II; *Hinaburi*; From the East [CA CMT-1015/8, 4 records the 1979 Excellent-Prix du Disque was awarded]

The guest players: Tokyo Phil. Orch., Gumma Symp. Orch., cond. by Shigenobu Yamaoka, violin solo by Tsuguo Tokunaga & flute solo by Severino Gazelloni

Vol.2 *Mebae* (Young Sprout); *Aki no Kyoku* (Autumn Fantasy) [CA CMT-1048]

Vol.3 Concerto Requiem; Ballades for Koto Solo I; *Hanayagi* (The Greening) [CA CMT-1070]

### L'Empire des Sens - Bande Originare du Film (Comp. M. Miki, performed by the Nipponia)

[Barclay 930,013]

### Sinfonie für Zwei Welten

(Symphony for Two Worlds)

\*Some recording as CA CMT-4001

### The Works of Katsutoshi Nagasawa

Vol.1 *Ningyo Fudoki* Suite; Suite for Children [RVC JRZ-2500]

Vol.2 Poem, for shakuhachi solo; *Hoshun*, for shakuhachi and koto; Quartet for Koto and Bass Koto; Two Dances [RVC JRZ-2523]

Vol.3 *Mayudama no Uta*, for shakuhachi and koto; Shamisen Concerto; Two Pastorals; *Satto*, for Japanese flute and percussion [RVC JRZ-2574]

Vol.4 *Haru Sandai* (Three Themes of Spring), for koto and shamisen; Shakuhachi Concerto; To *Nishikigi* (5 Showpieces); Three Ballads to *Hida* [RVC JRZ-2577]

Vol.5 *Otsu E* Fantasy; A Day in Winter, Part 2; The Arc of the Rainbow [RVC CR-10049]  
Performed by Hirokazu Sugiura (*shamisen*), Kohachiro Miyata (*shakuhachi*), Keiko Nosaka (20-string *koto* solo); The Nipponia cond. by Takuo Tamura

### Super Kabuki : Yamato Takeru

[Canyon Records & Pony Cassette Tape 28P6532]

Comp. by K. Nagasawa; The Nipponia cond. by T. Tamura

### Japanesque Bolero

Pieces of Satie, Ravel & Debussy arr. by Shinichiro Ikebe; the Nipponia cond. by T. Tamura [King-Record/K28A-4002; Cassette Tape/K28H-1031; Compact Disk/K32X4002]

### Yo Yo Ma Plays in Japan

[CBS/Sony 28AC1750]

Folksongs, etc., arr. and cond. by Michio Mamiya

### Japan/Kabuki & Other Traditional Music

[Nonesuch H72084]

Traditional pieces played by the Nipponia & its soloists

### Japan/Traditional Vocal & Instrumental Music

[Nonesuch H72072]

Traditional pieces played by the Nipponia & its soloists

### Shakuhachi/The Japanese Flute

[Nonesuch H72076]

Traditional pieces played by Kohachiro Miyata

# EAST MEETS WEST

1. GYMNOPÉDIE NO.1 <Erik Satie>
2. BOLERO <Ravel>
3. GNOSSIENNE NO.1 <Erik Satie>
4. APRÈS UN RÊVE Op.7-1 <Fauré>  
SUITE BERGAMASQUES <Debussy>
5. PRÉLUDE
6. MENUET
7. CLAIR DE LUNE
8. PASSEPIED
9. SCHIENNE Op.78 <Fauré>

Japanesque

## BOLERO

Pro Musica Nipponia

PRO MUSICA NIPPONIA

<GUEST PLAYERS>

SHO: MAYUMI MIYATA

HICHIIRIKI: NAGAO ŌKUBO

GORŌ IKEBE

KOKYŪ: JIANG JIANHUA

DU JUZHONG

CONDUCTED BY SHUNJI ARATANI

ARRANGED BY SHIN-ICHIRO IKEBE

A Word from the arranger

The *ryuteki* (transverse flute used in Gagaku), *nokan* (transverse flute used in Noh), and *hichiriki* (double reed wind instrument) melodies in the Ravel's *Boléro* are unusual and idiosyncratic, and are furthermore difficult to play. In the final section I have attempted to approach the music from a new angle by utilizing the *kotsuzumi* (small strap drum) and the *Matsuri-Daiko* (big festival drum).....Shinichirō Ikebe

Office of the Pro Musica Nipponia  
(Nihon Ongaku Shudan)

Takizawa Building, 3-17-1 Sasazuka, Shibuya-ku,  
Tokyo, Japan  
Telephone: 03-378-4741

This concert tour has been made possible under joint auspices of the Agency for Cultural Affairs of Japan and the Executive Committee for Japan - US Performing Arts Program, with additional support from The Jspan Foundation.

Music From Japan has acted as a coordinator.

The *Toray Sillook* material for the women's costumes has been generously provided by Toray Industries, Inc.



CD ■ (K32X-4002)  
LPO ■ (K28A-4002)  
MC ■ (K28H-1031)



Released by  
**KING RECORD CO., LTD.**  
12-13, OTOWA 2-CHOME,  
BUNKYO-KU, TOKYO, 112. JAPAN

