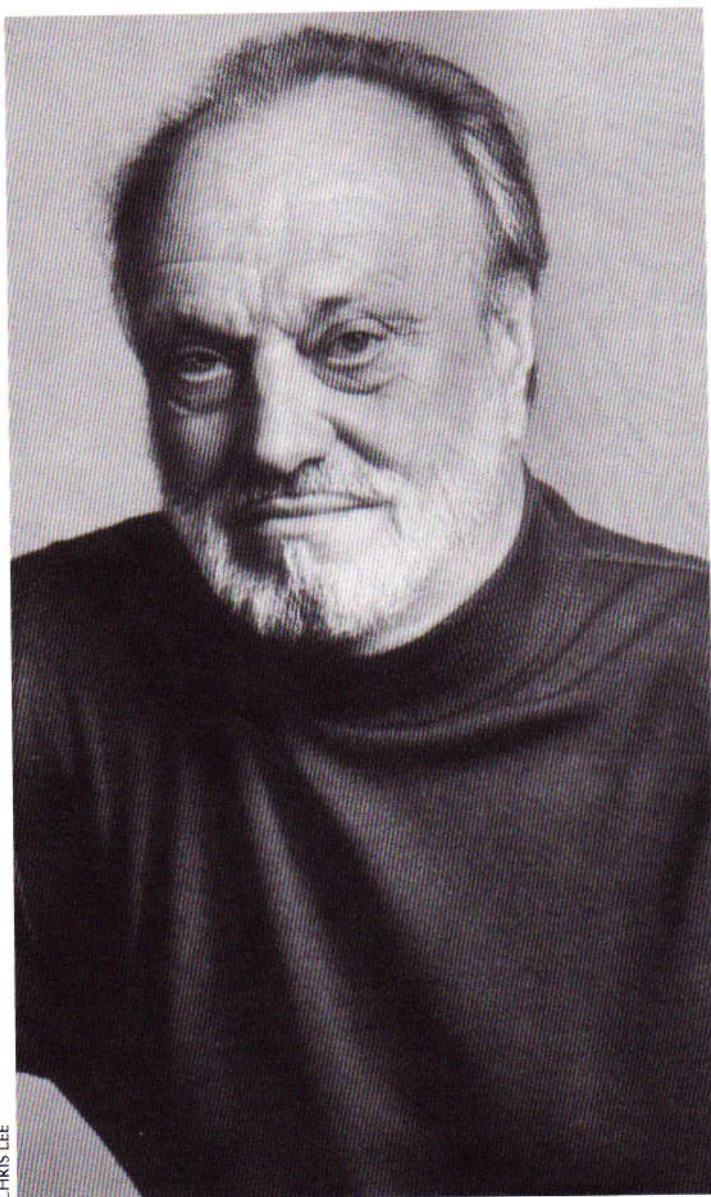


NEW YORK PHILHARMONIC
Young People's Concert®
tune up!

OCTOBER 8, 1994



Message From The Maestro



CHRIS LEE

Dear Friends,

I am so happy to welcome you back for our 1994-95 season. At all four concerts, you will be hearing music from composers who were born in this century. Each of these composer's music is strongly influenced by their homelands. You will experience how a country's folk traditions and its cultures can affect the music that each composer has written. Music is and can be an important way to understand countries and their people.

At today's concert, you also will see and hear old Japanese instruments that have been played for hundreds of years. Their sounds may strike you as very different from the instruments you usually hear at the New York Philharmonic.

As you listen to excerpts from Minoru Miki's marvelous Symphony for Two Worlds, think about what the music tells you about Japan. Listen to the instrumental sounds that are new for you. Above all, enjoy the musical surprises!

Happy thinking *and* listening,

A handwritten signature in red ink, which appears to be "Kurt Masur".

Kurt Masur

PRO MUSICA NIPPONIA

How can one country or part of the world have musical traditions that are so different from another?

That's because many things help shape a country's music: its history, its religion, its government, its culture, its geography, and even, the natural resources available to create its musical instruments!

Minoru Miki grew up hearing the harmonious and delicate sounds made by the traditional Japanese instruments of his homeland. To keep these instruments musically alive and to help introduce them to Western audiences, he founded *Pro Musica Nipponia*. Throughout its thirty year history, this highly regarded group of musicians have performed for audiences all over the world and introduced them to the delights of Japanese music.

Using the traditional Japanese instruments, they play music written long ago as well as modern music written or adapted for these instruments.

Several members from *Pro Musica Nipponia* will be performing Minoru Miki's music on these very instruments today.



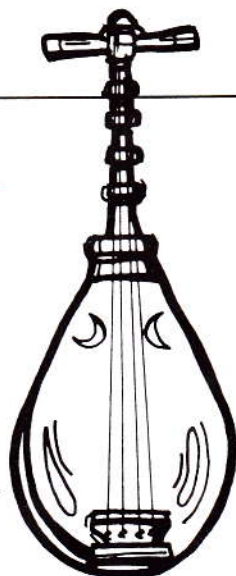
AFTER READING PAGES 3. AND 4. IN THIS TUNE UP, CAN YOU IDENTIFY THE INSTRUMENTS IN THE PHOTO?

Far from the homelands of Mozart and Beethoven and at least 600 years before either of their births, Japanese musicians were playing and composing sophisticated music for their own percussion, woodwind and string instruments. The look and sounds of those traditional Japanese instruments were and still are quite different from their Western relatives. Here is a closer look at just a few of them.

STRINGS

SHAMISEN

This long necked stringed instrument has been used in Japan since the 1500's. The silk strings are twisted and fastened just below the bridge on its small, square-like wooden body which is covered in animal skin. The player holds a large ivory or buffalo-horned plectrum which plucks and also rubs the strings against the skin. This causes the shamisen to make its distinct drum-like buzzing sound.



BIWA

This four-stringed instrument has a large, oval shaped body that is made from an extremely hard and heavy wood. The frets on the instrument's neck are quite high. The player can alter the pitch using the frets. The right hand holds the large and heavy wooden plectrum that is used to strike and pluck the strings.

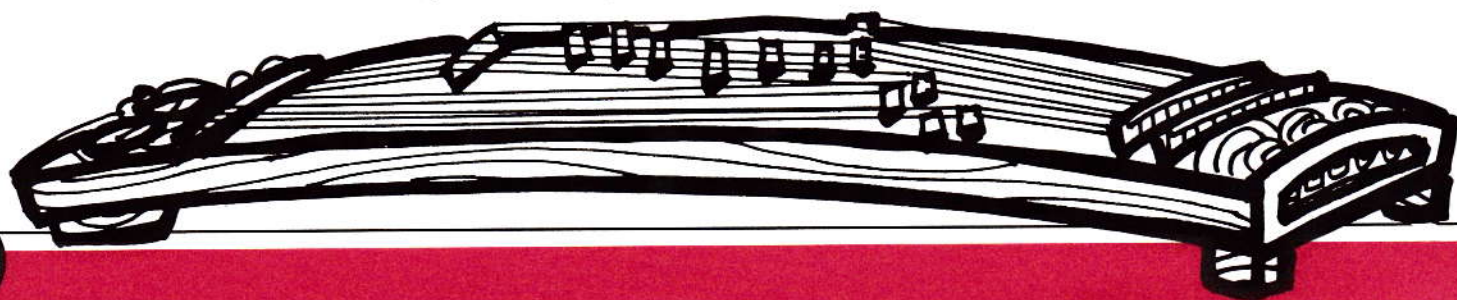
KOKYU

This stringed instrument looks very much like the shamisen. However, it is smaller and is played with a long bow. The bow is longer than the instrument. Instead of moving the bow across the strings, kokyū players hold the instrument between their thighs and move the instrument around the bow!



KOTO

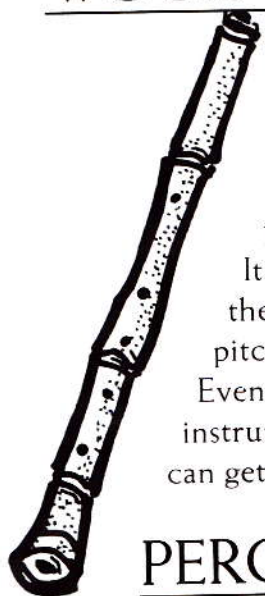
This thirteen-stringed instrument has been in existence for over 1200 years. The six-foot long box is made from wood from the foxglove tree. The strings are all the same length and thickness and are made of silk. Under each string is a movable bridge that changes the tone for each string. The player sits near the right hand end of this instrument and plucks the strings with flat, thin pieces of plastic, or plectrums, which are worn on the thumb and first two fingers of the right hand.



WOODWINDS

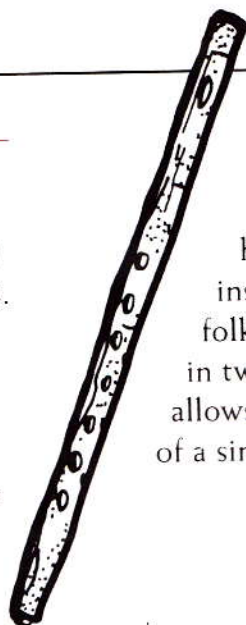
SHAKUHACHI

This bamboo flute has been important in Japanese music for over 1200 years. There are five side holes. It is played by blowing air into the mouthpiece at the top. Its pitch depends on how long it is. Even though it is a simple instrument, good shakuhachi players can get a wide variety of sounds.



SHINOBU

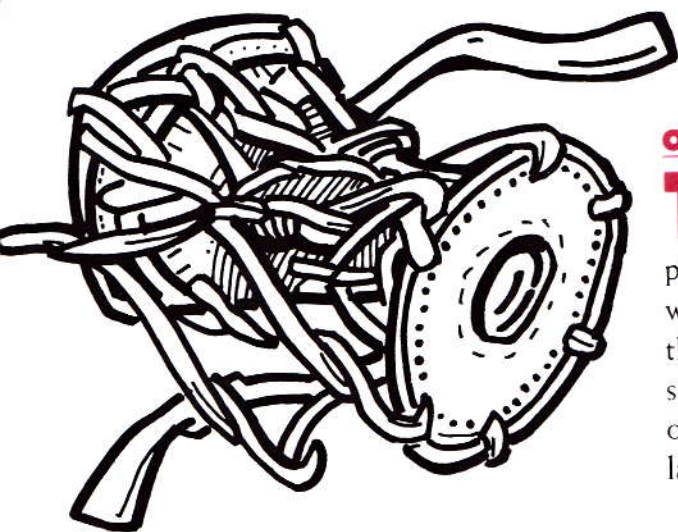
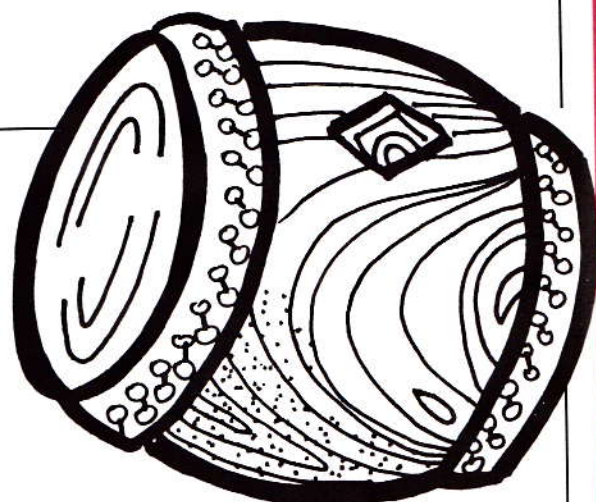
This is a side-blown bamboo flute that usually has seven holes. This instrument is usually used for folk songs and dances and comes in twelve different lengths which allows a player to match the pitch of a singer's voice.



PERCUSSION

ODAIKO

This large drum has a head made from animal skin. It is tacked onto the sides of the barrel-like frame. It is played with two sticks and is often used in *Kabuki* theater or at folk festivals.

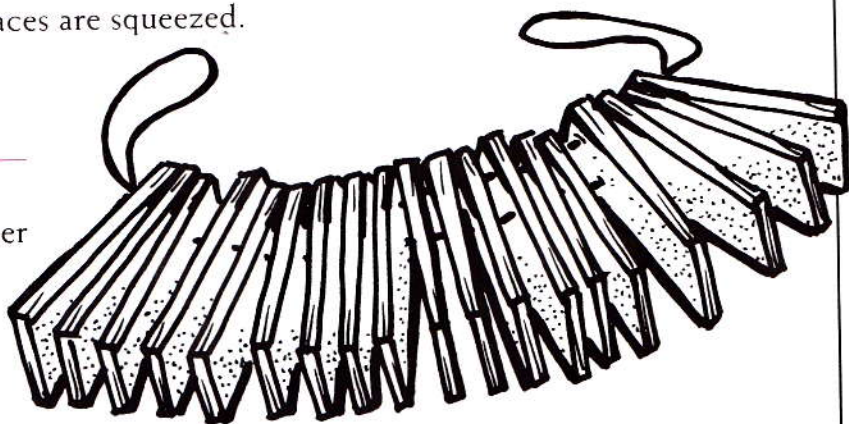


OTSUZUMI

This hourglass-shaped drum has laced-heads and is often used in the classic Japanese *Noh* theatre. The player's left hand squeezes the laces. The right hand, which is used to hit the drum head, has a special paper that covers one finger. This gives the drum an especially strong, hard sound. Different tones are made depending on where the head of the drum is hit and how hard the laces are squeezed.

BINZASARA

This instrument is made of thin slats of wood or bamboo which are held together by a cord. There are handles at each end. Sound is made when the wood or bamboo slats hit against each other.



SATURDAY
OCTOBER 8,
1994

NEW YORK PHILHARMONIC

FOUNDED IN 1842

KURT MASUR, Music Director
AVERY FISHER HALL
HOME OF THE NEW YORK PHILHARMONIC

LINCOLN CENTER FOR
THE PERFORMING ARTS

Saturday Afternoon, October 8, 1994, at 2:00 12,238th Concert
503rd YOUNG PEOPLE'S CONCERT
Founded by Ernest Schelling in 1924

Kurt Masur, Conductor

MIKI Excerpts from *Symphony for Two Worlds*

Featuring Pro Musica Nipponia
Minoru Miki, Founder and Music Director

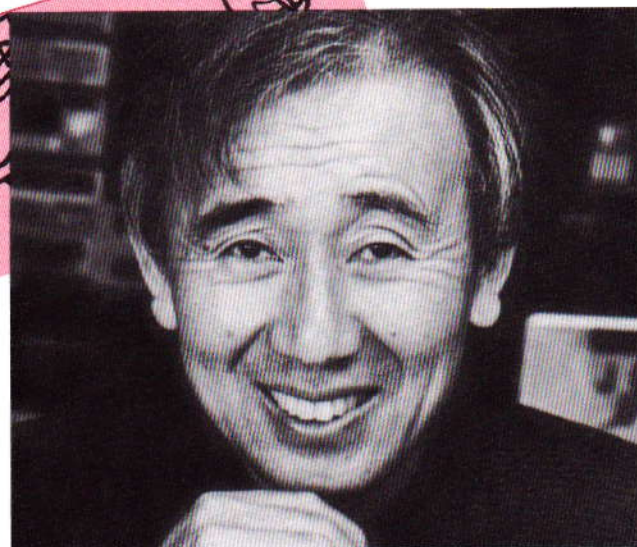
Children's Promenades are sponsored by the NEW YORK TIMES
COMPANY FOUNDATION, with additional support by GILBERT
DISPLAYS, INC., and PHIL DE CAROLIS,
designer of Children's Promenades.

Steinway Piano

The New York Philharmonic, with Music Director Kurt Masur,
records exclusively for Teldec.

The New York Philharmonic also records for Deutsche Grammophon,
London, New World, RCA, and Sony Classical

**Minoru
Miki**



Minoru Miki was born in Tokushima, Japan in 1930. He grew up hearing traditional Japanese music. But, as a student, he studied and played Western music.

In 1962, after he had been composing for ten years, Minoru Miki remembered the wonderful rich sounds made by the Japanese instruments he heard as a child. He decided then that he wanted to write music that would harmoniously combine Eastern and Western instruments as they played together. That is one of the reasons why he founded the music ensemble, Pro Musica Nipponia.

Minoru Miki continues to blend Eastern and

Western instruments into the music he writes. Many of his award-winning operas and musical compositions have been performed all over the world. And, he is often asked to write a special piece of music for a particular orchestra.

That is how Minoru Miki came to write *Symphony for Two Worlds*. He composed it especially for Mr. Masur's other musical home, the Gewandhaus Orchestra in Leipzig, Germany. Mr. Masur was the conductor at its debut there on November 12, 1981. And, he is pleased to conduct excerpts for you today.

musical memories

1 Draw or write the name of the Japanese instrument that was your favorite. Why?

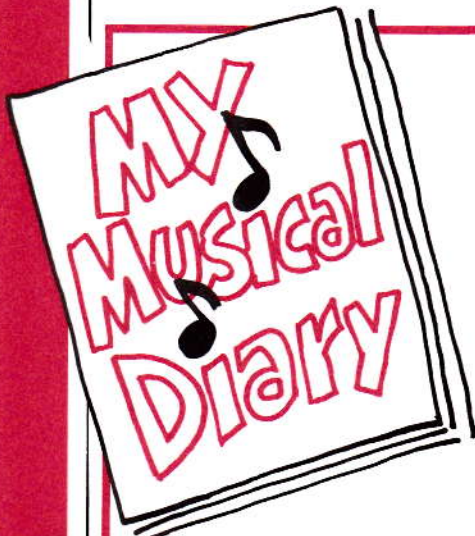


2 Can you describe the kind of sounds that your favorite instrument made? Draw a picture that shows how those sounds made you feel.



3 What new impressions do you have about Japan and its culture after attending the Children's Promenade and listening to Minoru Miki's music?

4 What about designing your own instrument? What materials would you use to produce an unusual sound? What would your instrument sound and look like? Draw or describe it.



SOMETHING NEW? A DIARY FOR YOU!

At today's concert, the first of our season, you have received your very own booklet called, *My Musical Diary*. This diary is yours to keep. Enter your thoughts after you've attended each of the four concerts this season. You can write your answers, dictate them to someone else, draw or do a little of each. However you use this diary, we hope it makes the pleasures of each concert last and last.