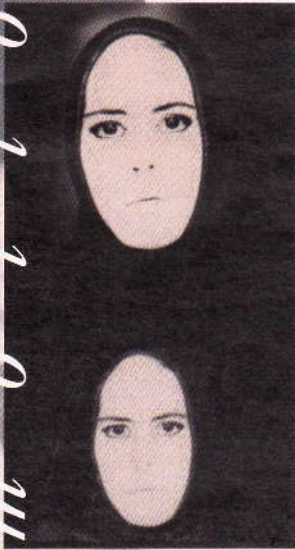
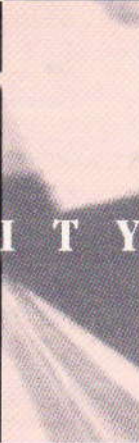


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Stanford *Lively Arts*
1998-99 PERFORMING ARTS SEASON



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Stanford Lively Arts

PRESENTS

PRO MUSICA NIPPONIA Evelyn Glennie, guest soloist

Pro Musica Nipponia

Takuo Tamura, conductor
Kohei Nishikawa, fue (side-blown bamboo flute)
Hiroshi Yonezawa, shakuhachi (vertical bamboo flute)
Hiroshi Soekawa, shakuhachi
Hidekazu Kato, shakuhachi
Shiro Minoda, shamisen
Junko Tahara, biwa
Akemi Yamada, koto
Miho Jogasaki, koto
Tomoko Hayakawa, koto
Takinojo Mochizuki, percussion
Michiyo Usuki, percussion

Saturday, February 13, 1999, 8:00 p.m.
Memorial Auditorium, Stanford University

Sponsor Partners: John and Irva Neff
Campus Partner: Asian American Activities Center

This tour is made possible with support from the Japan foundation through the Performing Arts Japan program and with additional support from the Tokyo Metropolitan Foundation for History and Culture.



Special thanks to All Nippon Airways

PROGRAM

Shinyachiyojishi

(Arranged folk music)

Fue: Flute
Shakuhachi
Shamisen
Biwa
Koto
17-String Koto
Kozutsumi: Small drum
Oozutsumi: Large drum
Shimedaiko

The classical koto piece *Yachiyō-jishi* is usually performed by an ensemble of voice, koto, shamisen and shakuhachi. In this new version, the congratulatory piece has been set as a purely instrumental ensemble number. The members of Pro Musica Nipponia have added elements of the folk hayashi (flute and drum group) music *Shishi*, which has to do with the mythical lion-like beast of the same name. Additionally, the biwa, kokyū, and bass koto are used in heterophonic style in the Pro Musica Nipponia's arrangement. This piece is often played by Pro Musica Nipponia as a kind of ceremony to bring the musicians on stage, in which case the introductory percussion passage is prolonged by 3-5 minutes. The work was arranged by Keiji Azechi, Rosen Tosha and Minoru Miki in 1976.

Kyorai

(Composed by Seihou Kineya)

Shamisen solo

Kyorai, composed for shamisen solo in 1967, consists of the following sections: Sei (rest), Do

(motion), Sei, Do, Do, Sei. This work attempts to capture a variety of human emotions through the traditional stylistic technical elements of the shamisen. Despite the wide range of expression, the piece consistently captures the unique characteristics and drama of the shamisen.

Prism Rhapsody for Marimba and Orchestra

(Composed by Keiko Abe, arranged by Hirohisa Akigishi)

Fue
Shikuhachi
Shamisen
Biwa
Koto
17-String Koto
Percussion
Marimba solo: Evelyn Glennie
Conductor

The rhapsody is based upon the theme from Abe's composition for solo marimba entitled *Prism*, and this melody can be found inlaid throughout it, while the virtuosic nature of the marimba part adds much excitement to the overall texture of the piece. *Prism Rhapsody* can be divided into three major sections. In the first section, two separate themes are developed and gradually intertwine into a single melody. The middle section is a cadenza for the solo marimba, followed by the last section which displays some fiery passages ideally displaying the technical possibilities of the solo instrument. This exciting passage reaches a climax as the full weight of the symphony orchestra performing energetic rhythms joins with the solo marimba in producing a dramatic finale. *Prism Rhapsody* was premiered by Keiko Abe with the Umea Symphony in Sweden, in 1996.

A Lunar Note

(Composed by Yoshihiro Sugano)

Shakuhachi I, II, III
Shamisen
Biwa
Koto I, II
17-String Koto
Percussion
Conductor

There is an old Japanese folk legend about "The Rabbit on the Moon." The legend goes that if one looks carefully at the moon when it is full, one will see a rabbit pounding mochi (ceremonial rice cake) and dancing around. The moon which appears in such folk legends and the moon to which Apollo 11 is launched is one and the same—it is a powerful force in nature as well as our imagination. Although I personally prefer to imagine the dancing rabbit when I look at a full moon, this work was written to capture the moon in its many context—science, nature and the imagination. Traditional Japanese instruments allow for music which is saturated with imagery and where meaning can be found in each note. I hope you enjoy this "illustration" of the moon through sound. This work was composed in November of last year (1998). (by Yoshihiro Sugano)

INTERMISSION

Satto

(Composed by Katsutoshi Nagasawa)

Fue
Percussion

This 1975 work by Katsutoshi Nagasawa explores the worlds of the two Japanese horizontal flutes: the shinobue, the mainstay of folk

dance and festival music, and the nohkan, which plays a major role in Noh and Nagauta music. Against a backdrop of percussion instruments, the nohkan delivers a meditative prayer in the placid first movement, while the sunny sounds of the shinobue are set off against a showy taiko (large drum) part in the second movement. The work captures the two distinct stylistic worlds of the Japanese flutes.

Requiem 99

(Composed by Minoru Miki)

Fue
Shakuhachi I, II, III
Shamisen
Biwa
Koto I, II
17-String Koto
Kozutsumi
Oozutsumi
Marimba solo: Evelyn Glennie
Conductor & Shimesaiko

The *Requiem 99* is a new version of Miki's *Concerto Requiem* commissioned especially for the 1999 U.S. tour of Pro Musica Nipponia and Evelyn Glennie. The original version was composed in 1981 for 21-String Koto and dedicated to the victims of the Second World War.

Mr. Miki notes, "...I thought that 1999 being the end of the century would be an appropriate time to re-work my *Concerto Requiem* as a way of looking back at the cruel years and becalmed souls of all the victims who suffered by inhuman means during the past century."

Miki is not concerned with any particular form of religion, but this piece investigates the connection between music and religion. It is a prayer for the repose of the dead, and for the

consolation of the living. It is the living who are confronted with the fact of death.

An ordinary stone becomes a percussion instrument: it mediates between the earth, to which we all return when we die, and the instrumental ensemble which is part of our sophisticated culture. Miki considers this to be one of his most important works, in spite of its extreme simplicity. The austerity conveys Miki's disquiet at the twisted complexity of modern civilization.

For information on the composer: Visit <http://www2u.biglobe.ne.jp>

PRO MUSICA NIPPONIA

Founded in 1964 by the noted Japanese composer Minoru Miki, Pro Musica Nipponia is an ensemble of leading Japanese musicians devoted to the performance of both classical and modern Japanese music on traditional instruments. The group has toured throughout Europe, Asia, Australia and North America, and has numerous recordings to its credit.

Pro Musica Nipponia received international attention in 1981, when the Gewandhaus Orchestra, celebrating its 200th Anniversary, commissioned a composition by Mr. Miki that joined the orchestra with the 16-member Japanese traditional ensemble on stage. The result was a remarkable piece, entitled *Symphony for Two Worlds (Kyu no Kyoku)*, that Masur called the most successful of 10 works which were commissioned for the occasion.

In October 1994, Pro Musica Nipponia was invited to join Kurt Masur and the New York Philharmonic for the North American premiere

of Miki's *Symphony for Two Worlds*. The four-day involvement with the orchestra served as the centerpiece of a week-long exploration of musical ties between Eastern and Western traditions. The ensemble gave lecture demonstrations on Japanese musical traditions and instruments, performed a chamber music concert with members of the Philharmonic, and were featured in a children's concert which used Prokofiev's *Peter and the Wolf* as a vehicle to contrast the European and Japanese timbres for the young audience.

Pro Musica Nipponia's concerts are aesthetically beautiful—a musical and visual treat. The vivid colors of the kimono, together with a dramatic performance style and the exotic timbres of the Japanese instruments, combine in a brilliant swirl, offering the audience a rare glimpse of Japanese music presented by musicians dedicated to preserving and adding to a centuries-old tradition.

Pro Musica Nipponia appears by arrangement with Aaron Concert Artists Division, Trawick Artists, Ltd. New York

EVELYN GLENNIE

Solo Percussionist

Evelyn Glennie is believed to be the first full-time, solo percussionist in the world. Born in Aberdeen she attended the Royal Academy of Music in London winning many prizes, and then furthered her studies in Japan on a Munster Trust Scholarship. Since then, through her many tours, she has gained an enthusiastic following across the globe. Her tour engagements last season totalled more than one hundred performances in more than twenty different coun-

tries. Glennie performs with many of the world's greatest orchestras and conductors, often premiering new pieces written especially for her.

Two major documentaries on Glennie's life have been made for television, and she has presented and performed in two series of the BBC's *Soundbites* as well as giving televised masterclasses. Her exploratory visit to Korea was the subject of a BBC television *Great Journeys II* program. With Greg Malcangi, Evelyn writes and produces music for television, film and documentaries.

In 1988 Glennie won a Grammy Award for her recording of Bartok's *Sonata for Two Pianos and Percussion* with the late Sir Georg Solti, Murray Perahia and David Corkhill. She has an exclusive recording contract with RCA/BMG. Her recording of James Macmillan's *Veni, Veni, Emmanuel* won a Classic CD Award in 1994. Glennie's most recent recordings involve collaborations with the King's Singers and Street Songs; and Glennie's latest release *Reflected in Brass*, with the Black Dyke Band is her eleventh album to date.

With Paul Cameron, Evelyn Glennie has written an educational book called *Beat It*, published by Faber Music, which is aimed at group percussion for beginners in schools.

The recipient of several honorary doctorates, Glennie was honored as "Scot's Woman of the Decade" in 1990, and she became an Officer of the British Empire in the 1993.

She plays the Great Highland Bagpipes and is committed to bringing the instrument and its music to a wider public. Extending her own, as

well as audiences' understanding and appreciation of world music cultures, Glennie has collaborated with indigenous musicians throughout Britain, Ireland and India. She has performed with Gamelan orchestra in Indonesia and Samba bands in Brazil. Other diversifications include work with the Brazilian percussionist and vocalist, Nana Vasconcelos and a continuing collaboration with the highly acclaimed Icelandic vocalist Björk.

When she is not on stage, Evelyn Glennie enjoys art and painting; and she is an avid collector of antiques as well as old and new musical instruments.

Evelyn Glennie web site:
<http://www.evelyn.co.uk/>

Evelyn Glennie appears by arrangement with ICM Artist, Ltd.

MINORU MIKI composer

Minoru Miki was born in Tokushima, Japan in 1930 and graduated from the Tokyo University of Fine Arts and Music as a composition major. He founded Pro Musica Nipponia in 1964 and has served as Artistic director for 20 years, leading the contemporary Japanese instrumental world and producing over 200 performances abroad in his effort to internationalize traditional Japanese instruments. Among his acclaimed works are *Hote*, *Paraphrase After Ancient Japanese Music*, *Concerto Requiem*, *Four Seasons*, and many others.

His phonograph album *The Music of Minoru Miki* took the Grand Prize in Japan's 1970

National Arts Festival. His album *Minoru Miki-Keiko Nosaka / Music for 20-string koto* won the Prize of Excellence in the 1979 Festival. He composed *Kyu-no-kyoku (Symphony for Two Worlds)*, which was commissioned by the Leipzig Gewandhaus Orchestra for its bicentennial celebration and world premiered in 1981, thus completing his *Eurasian Trilogy* which links Japanese instruments with a symphony orchestra. This work was presented in its American premiere with the Pro Musica Nipponia and the New York Philharmonic in 1994.

In 1975, he wrote his first opera *Shunkinsho* and won the Firand Opera Prize. In 1976, he wrote his second opera, *An Actor's Revenge*, which was commissioned by the English Music Theatre and world premiered in London that year. In 1985, Miki composed his third opera *Joruri*, commissioned and premiered by the Opera Theatre of St. Louis for their tenth anniversary season, thus completing an opera trilogy which treats as its theme Japan's Edo Period. All three operas enjoy frequent international performances.

In 1986, Miki founded Uta-Za, an opera theatre which is pioneering new fields in Japanese opera through musical-operas like *The Monkey Poet* and *Yomigaeru*.

In 1990, Miki founded the Yui Ensemble to provide an environment for collaboration between Western, Japanese, and other Asian instruments. The Ensemble's repertoire is based on the "Yui" series of compositions for Western and Japanese instruments, "String Quartet", "Piano

Trio" and numerous Japanese instrumental chamber works. Miki has also written the world's first Japanese-Chinese and Japanese-Korean ethnic orchestra works.

Miki's international repertoire includes compositions for orchestra, including *Symphony from Life and Marimba Concerto*, as well as choral works such as *Requiem*, *Jodo* and *Taro*. He composed the score for the ballet *From the Land of Light*, the percussion works *Time for Marimba* and *Marimba Spiritual*, and the well-known cinema score from *The Empire of the Senses*.

Miki serves as the Vice President of the Japan Federation of Composers. *The Monkey Poet* won the top Prize in the 1990 National Arts Festival. His fourth grand opera, *Wakahime*, premiered in 1992.