

## 第 2 章

## Lecture Concert in New York



図2 レクチャー・コンサート・フライヤー

This research, “The influences of ethnicity on the musical idioms of contemporary composers,” considers the work by composer Polina Medyulyanova from Uzbekistan, and how her work can inform the expressive potential of Japanese composers.

The research was conducted by receiving musical scores and other valuable materials directly from the composer, as well as through electronic correspondence. The traditional Uzbek music and ceremonies that are indispensable fragments of her creative process were also researched during a visit to Tashkent, Uzbekistan in May 2012. Through workshops with musicians coordinated by Alexander Djumaev, an ethnomusicologist in traditional Bukhara music; visits to the office of State Conservatory professor Zamira Suyunova; and a chance, if short, session with Abduvasid Toshpulatov of the traditional instrument orchestra, in a span of only twenty days I was able to learn about the depths of maqom, born of Central Asian traditions but with which I had no previous contact. By transcribing the performances I recorded during my visit and analyzing each piece’s structure and modality, I was able to learn directly from the music itself about the connections between maqoms and the folk songs imbued with maqom characteristics. The scope of my understanding was limited by the brevity of my research, but I did find hints of how I should regard traditional music in Asia, and traditional music in Japan.

I analyzed the pieces not just in terms of their music—

how the composer narrows down her themes, or the traditional Uzbek songs used as subject matter—but I also considered the factors that might have caused her willingness to use traditional materials, such as the environment surrounding musicians during the time of the Uzbek Soviet Socialist Republic when her grandfather was a composer, or the educational system—still heavily influenced by the former Soviet Union—that she was educated under. The former Soviet Union is said to have sought to revive traditional music as a way for citizens to identify with their nation. Aside from disseminating traditional music through TV and radio, they gathered top-notch performers from across the country to create many memorable recordings, and actively promoted collaborations between musicians of Western classical music and musicians of traditional music, creating spaces for mutual understanding. The music education system also reflected this policy. Students specializing in Western classical music had to take many classes on traditional music, and students specializing in traditional music similarly had to take many classes in different subjects. (Polina Medyulyanova speaks in the past tense when speaking about materials from her student years. How things will change in the future, or if they could even change at all, is still unclear). Thus, the former Soviet Union’s efforts to study traditional Uzbek music and increase its appeal resulted in the formation of musicians without strong biases.

However, whether because of a strong movement to return to Uzbek culture after the country’s independence, or because the economic stability needed to support art and culture has yet to be attained, the once influential cultural metropolis of Tashkent is sadly showing signs of a decline in the quality of its Western classical music. Even Victor Medyulyanov, who conducts a chamber orchestra (Ministry of Culture and Sports affairs of the Republic of Uzbekistan) that provided the only truly moving performance during my stay, notes that his group is struggling to support its activities. Though some might think about returning to the period before the former Soviet Union’s influence, the truth is

that we cannot wipe away the enormous achievements that the former Soviet Union did for traditional culture. How we accept and scrutinize this change is an issue to be resolved. The musicologist Alexander Djumaev, who assisted me with my research, also asks this question.

How they came to be so confident in their ethnicity and identity is certainly of concern to us Japanese, who face the same issues. How many Japanese people living in Japan appreciate the charm of traditional Japanese music, are proud in their country's culture, and are in touch with that culture? It has been approximately ten years since opportunities to experience traditional music and Japanese instruments have been introduced into school curricula, thanks to the struggles of the ethnomusicologist Fumio Koizumi and others. But I'd guess that most music teachers still subconsciously think that music that can be written on five-line staves is superior to other forms of music. With the majority of teachers of that mindset, just how many students and children are going to be able to feel their Japanese ethnicity through music? Even Asai felt a sense of danger in having been immersed in a Japanese education system that is exclusively devoted to Western music, and desperately tried to bridge this divide. As Kotoko Fukunaka points out in her work, *Chronicles from the "Music from Japan Festival"—Music and Voyages to the Unknown*<sup>1)</sup>, it has come to the point that even Japanese people have to try hard to come in contact with "Japanese traditional music". Our society has either realized this and is ignoring it, or has not even realized it at all. Now, this Japanese cultural resource that is unique in the world exists as distant from us as it is to those living abroad, or to those foreigners who do not speak Japanese.

By learning from Polina Medyulyanova's use of traditional Uzbek materials to create new pieces, I learned that her unique expressions are made possible by an ear that is fully open to the materials that surround her, and by an expert eye for beauty that can value, use, and sort through obtained information without prejudice. With an approach like hers, you must first learn that it takes time and effort to feel the preciousness and appeal of the object through your own sensibility. With the September 2012 lecture concert in New York City, Asai suggests that Japanese composers also face the cultural resources of their own country, and connect these resources to new forms of creative expression, as Polina Medyulyanova does.



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## Program

### Pre-Concert Talk: Cultural Resources in the composition

Speaker: Rica Narimoto, Mikayo Hojo and Akiko Asai

Interpreter: Ruka Shironishi

### Concert

AKIKO ASAI

**The Air Sculpture by Alto Saxophone and Accordion**  
(2009)

TOSHIO HOSOKAWA

**Melodia** (1979)

RICA NARIMOTO

**Catalogue III for solo accordion** (2012)

*\*Commissioned Work*

MIKAYO HOJO

**Kagiroi: Shimmer – For Accordion and Cello** (2011)

AKIKO ASAI

**The Resonated Voice** (2011)

### Performers:

TOMOMI OTA, Accordion

TIMOTHY RUEDEMAN, Alto Saxophone

MICHAEL NICOLAS, Violoncello

### Program note

**The Air sculpture by Alto Saxophone and Accordion**  
(2009)



写真 27 演奏後の大田氏と壇上にのぼる成本氏

I was fascinated by the animated sound of Accordion produced by the air, when I first listened to the real sound of the instrument. The inhaled air is exhaled through the reeds shaping the phantasmagoric sounds. Although the Accordion is a one of keyboard instruments, the vocalized sound is changeable with complete control. The voice can be sometimes a whisper, sometimes a scream. Alto-Saxophone is also considered as an extremely expressive instrument and widely used in various genres of music. In this work I focused on the breathing of two instruments, and I gave this title hoping their sound would create the airy sculpture in the performance space. The musical structure of this work is based on a poem titled “Traum vom Gesichtertausch” from *Doktor Erich Kästners Lyrische Hausapotheke* (1936). ... Where is my face? ...What is my face? ...

#### About “Catalogue III for solo accordion” (2012)

Rica Narimoto

“Catalogue III for solo accordion” was composed for this concert. This piece is a part of the series under the same title, “Catalogue”.

In recent years, I composed with inspiration from Itchu-bushi, a genre of Japanese traditional music. ‘Itchu-bushi’ was initiated by Miyako Itchu I in Kyoto and developed in Edo(Tokyo) during the second half of the 17th century. It usually consists of Joururi, a certain type of narrative chanting, and a certain number of accompanying Shamisens, the number dependent upon the case. The Shamisen is a traditional three-stringed instrument, shaped quite similarly to the guitar but played by a plectrum called Bachi. In my works, there are some series like “catalogue”.

In this series, I extracted many materials from Itchu-Bushi by listening to a lot of songs and disjointed them smaller. I composed “CATALOGUE III for solo accordion” using their small materials.

For example there is a pattern called Nagashi. In this pattern, Shamisen is played the same pitch using an open string with *accelerando*. At the same time Joruri singer sings long tone with very slowly *glissando*. And I disjointed the Nagashi to seven small materials.

1. Shamisen: play the same pitch many times
2. Shamisen: *accelerando*
3. Shamisen: play with *ritardando* at the last two or three note of *accelerando*
4. Shamisen&Joruri: keep on quartet-tone interval etc...

I composed using one material from these small materials or combining some materials.

In this piece the materials are displayed like a catalogue. So I applied the title “Catalogue”. And the title of each small piece is the name of way to play Shamisen or the pattern of Shamisen music. The followings are each title and the small materials used at composing.

- I. Sawari: Playing open strings with noise called Sawari
- II. Suri-a: very small sound
- III. Neribach: particular way of playing the shamisen in Itchu-bushi
- IV. Suri-b: the noise sound from rubbing the string with finger
- V. Nagashi: *accelerando* on same pitch

Some of my recent works were based upon my analysis of Itchu-bushi. The immediate aim of my analysis is NOT to mimic its sounds by western musical media, but to acquire new compositional methodologies and a new perspective on my creativity. In this way, I am aiming to demonstrate my cultural identity. In fact, my composition is a cross-cultural project fusing the West and the East. Hopefully, my attempts will indicate some solutions to the issues surrounding com-



写真 28 演奏するニコラス氏と大田氏

posers in the current cross-cultural environment.

### **Kagiroi (かぎろい) : Shimmer—For Accordion and Cello—(2011)**

The etymology of “Kagerô”(陽炎) is “Kagiroi.” It originated from “Kagiruhi” which means sparkle. Also “Kagiroi” indicates a state of the light of dawn. It is the incipient light of the day we can see before sunrise, the sky was suffused with rich red and blue colors. It seems to be a natural phenomenon and only appears on clear days of severe winters. The word “Kagiroi” can be used to indicate either “spring” or “burning” in Japanese poetry — “*Makura Kotoba*”<sup>2)</sup>, the “pillow word.” Also, this word is generally applied in the composition of “*Waka*”—a type of traditional Japanese poem. The poet Kakinomoto no Hiromaro<sup>3)</sup> composed a poem to describe the scene of “Kagiroi,” according to “*Manyôshû*”<sup>4)</sup>, as follows:

“東の野にかぎろひの立つ見えてかえり見すれば月かたぶきぬ”

*Himugashi no no ni kagiroi no tatsu miete kaerimi sureba tsuki katabukinu*

On the eastern plain is seen a flickering of glowing dawn:  
Looking back, I see the moon setting in the west.

When I composed this work, I imagined the blending of the tone colors of accordion and cello, and I considered the possibility of expressing the sound and melody line through the colors of the word “Kagiroi.” But in the process of composing, the image of “dawn” became all the more clear in my mind. Like many other persons, the earthquake of eastern

Japan in last March had a great impact on my thinking and composing. As a Japanese, I choose the image of “Kagiroi” to express “dawn” more than “spark”, which has long been used by poets of “pillow word.” This is the work composed to pray the coming of the “dawn.”

### **The Resonated Voice (2011)**

For the last few years, I have continually sought ways to bridge the gap between the music I like to write and the music that resonates with my heart. This work uses the archetypes of the two modes “ryô” and “ritsu” as its main material, and the sounds are layered on top of each other. These modes were introduced to Japan from China together with “shômyô” which is considered one of the roots of Japanese vocal expression. The layers are controlled by projecting the opposing natures of “ryô” and “ritsu” (heaven and earth, left and right, man and woman...) on the dualities of the accordion such as the right and left buttons and the expansion and compression of the bellows.

As a whole, this work is an experiment to see if the use of the aforementioned sound materials for me to express musical elements which I believe to be a source of my emotional support (such as long phrases, controlled transition, continuous sequence, etc.) can produce “music” that resonates with my heart”. Almost all the musical elements are under the composer’s control, but the opening of the valves and the vibration of the reeds inside the accordion cannot be controlled even by the performer. This observable fact makes one realize that it is the flow of air that produces the sounds. I named the work “The Resonated Voice” in the hope that the sounds imbued with soul will effectively reach people’s hearts as in the case of human voices.

### **About Performers**

**Tomomi Ota** began playing the piano at an early age, and took up the accordion at the age of ten under Noboru Emori. After graduating from the Senior High School of Kunitachi College of Music in piano, she moved to Germany and studied the accordion at Hochschule für Musik Detmold Abt. Dortmund (Accordion Education Department) and Folkwang Hochschule Essen (Artists Course). In February

2009, she passed the “Konzertexamen” at Folkwang Hochschule Essen with highest honours. She studied with Prof. Mie Miki. Furthermore, from October 2007, she studied for a short period with Grzegorz Stopa at the Konservatorium Wien Privatuniversität. In 2002, she won third prize at the Third JAA International Accordion Competition (Advanced Section). Having returned to Japan in summer 2009, she has performed widely as a soloist, as well as in chamber music and with orchestras. She is active in collaborating with composers in creating new works, and has also performed in music for the stage. Currently, she teaches accordion at Ongaku Center Co., Ltd. and is a trustee of the Japan Accordion Association. Official site: [www.tomomiota.net](http://www.tomomiota.net)

Saxophonist, **Tim Ruedeman** has performed throughout the United States, Western Europe, and Asia. The Philadelphia Inquirer wrote, “Tim Ruedeman’s saxophone solos were the evening’s tour de force. He proved the extreme virtuosity required for playing slowly and softly, and the intricacy of holding a tone.” Recent and upcoming seasons include performances at the Lincoln Center Festival, Kennedy Center, Avery Fisher Hall, Late Show with David Letterman, Symphony Space, and the Bang On A Can Marathon. Mr. Ruedeman has appeared as soloist with the S.E.M. Ensemble, Greenwich Symphony, Manhattan Chamber Orchestra, and Hanover Wind Symphony, and as an orchestral and chamber performer with the New York Philharmonic, Long Island Philharmonic, Charleston Symphony, Bridgeport Symphony, Philharmonia Virtuosi, Absolute Ensemble, Imani Winds, North-South Consonance, the New Sousa Band, Desshoff Choir, Cantori NY, the Russian Chamber Choir of NY, and the Merce Cunningham Dance Company. A committed performer of new music, Mr. Ruedeman has given the premieres of over sixty new works and is a member of the new-music ensemble Flexible Music and the New Hudson Saxophone Quartet.

Equally at home in commercial and jazz music Tim has toured with rock legends The Cars, Todd Rundgren, Christopher Cross, Lou Gramm of Foreigner, Denny Laine of the Moody Blues, Bo Bice of American Idol, Findlay Brown, and The Walkmen; and has shared the stage with jazz legends Muhal Richard Abrams, Ned Rothenberg, Billy Drewes, Bruce Arnold, and Peter Erskine. Mr. Ruedeman can be heard on recordings with the Absolute Ensemble, S.E.M.

Ensemble, the New Hudson Saxophone Quartet, Flexible Music, and The Walkmen for the Naxos, Helicon, Allegro Records, New Focus Records, and CC’nC labels.

Dr. Ruedeman has served on the faculty of the Oberlin Conservatory of Music, NYU, Long Island University, William Paterson University, and Montclair State University, and received his BA in English Literature from Oberlin College, BM in music performance from the Oberlin Conservatory of Music, and MA and PhD in music performance from New York University.

Canadian cellist **Michael Nicolas**, a rising star of his generation, is a dynamic performer on the classical and contemporary music scene. He performs across North America, Europe, and Asia, in collaboration with many renowned artists and ensembles, including the Met Chamber Ensemble, Speculum Musicae, Musicians from Marlboro, Metropolis Ensemble, the Da Capo Chamber Players, and the East Coast Chamber Orchestra (ECCO). Nicolas is a frequent guest at music festivals such as Bridgehampton, Marlboro, Ravinia, and Chamber Music Northwest. From 2008-10 he was Associate Principal Cellist of the Montreal Symphony Orchestra, but decided to leave the tenured position to pursue a more multifaceted career path and to dedicate more time and energy to contemporary music. Nicolas has worked with distinguished composers such as Milton Babbitt, Elliott Carter, Mario Davidovsky, Joan Tower, and John Zorn, as well as many of his own generation. He is a member of the International Contemporary Ensemble (ICE). Born and raised in Winnipeg, Manitoba, Nicolas made his concerto debut with the Winnipeg Symphony Orchestra in 1999, and returns there regularly to perform. He is a graduate of the Juilliard School, where his teachers and mentors included David Soyer, Fred Sherry, Harvey Shapiro, and Aldo Parisot. He lives in New York City.

#### About Composers

**Rica Narimoto** was born in Wakayama prefecture, Japan, she completed her M.A. at the Aichi Prefectural University of Fine Arts and Music, graduating at the top of her class and receiving the University’s prestigious Kuwabara Prize. She studied under Takayuki Morikawa, Akihiko Matsui, Bin

Kaneda, Keiki Okasaka and Naoyuki Terai, and after graduation she continued to study at several master course under Philippe Manoury, Joji Yuasa and Tomoyuki Hisatome.

Her music has been performed at many countries, Japan, the Netherlands (Gaudeamus Music Week), Germany, Austria, Egypt(Alexandrina Contemporary Music Biennale), Ukraine(the International Festival of Modern Art TWO DAYS AND TWO NIGHTS OF NEW MUSIC/2D2N), the United States etc. and she has won a number of important competitions including the 2008 Irino Prize. Her work combines contemporary music composition techniques with the traditional rhythmical structures of the 17th Century Japanese Itchu-Bushi form in order to create abstractions of space and time and produce a unique musical signature. She got a grant from the Asian Cultural Council in the United States and stayed in New York for six-month in 2011, exploring the work of American composers who are known for translating ideas of identity and multiculturalism into distinctive musical styles. At the end of her stay in NY, she had a recital,"Portrait concert : Rica Narimoto", all works were her compositions including playing her works by herself and it gained popularity. She is an also lecturer in the Aichi Prefectural University of Fine Arts and Music, Kanazawa University and Kinjo Gakuin University.

**Mikayo Hojo** was born in Ehime in 1972. She studied composition at Tokyo University of the Arts and its graduate school, gaining her Ph.D. While she was an undergraduate student, she was awarded the Ataka Prize. Other prizes include Achievement Award at the "Competition for Orchestral Song set to Works by the Three Literary Greats of Ishikawa" and finalist at the 11th Tokyo International Competition for Chamber Music Composition. She studied composition with Shohachi Yokoyama, Kenjiro Urata, Manabu Kawai, Izumi Yamada and Kaoru Koyama. She is currently Associate Professor at Nara University of Education.

Major Works: 5 Songs on the Poems of Saisei Muro (premiered by Hiroyuki Iwaki and the Orchestra Ensemble Kanazawa in 2001, and performed again in 2006 by Jean-Pierre Wallez and the same orchestra); Opera Yōsei no utau Shima (premiered by Ehime Kenmin Opera, Shinji Moriguchi (conductor), Machiko Kunimatsu (director) in 2004); Haru no Aosa ni (premiered by Hiroshi Wakasugi and the Geidai Philharmonia in 2007); Duo ~in a strained time~ for



写真 29 レクチャー時の客席の様子

Violin and Violoncello (CD; Composer Group Cue Works ALCD-70 )

**Akiko Asai** was born in 1977, in Hamamatsu, Shizuoka, Akiko Asai studied composition at Tokyo University of the Arts, graduating in 2001. She then gained her M.A. at New York University Graduate School in 2004, and was the recipient of the NYU Graduate Music Composition Awards. Since her student days, she has had a keen interest in contemporary dance and composed works using various media, including video and stage. She studied composition with Yoshiko Nosaka, Toshihiko Hisayuki, Shin Sato, Dinu Ghezzo and Justin Dello Joio. She is currently Associate Professor of Music at Kanazawa University, where she has been researching "Shomyo" as a researcher of the Research center for the International Cultural Resources.

Recent her works include "N-opera Macbeth" for four Soloists, piano and three percussions (2004: New York, 2006:London), "Rukoshinso" for Soprano, Mezzo Soprano and Piano (2007), "Under the Mask II for String Orchestra (2009), "Ishikawa Folk Song Series" for six Violoncellos (2011)

#### Interviews with Composers in Pre-Concert Talk

Asai (以後 A と記載) :

There are two different opinions about having a lecture of concert; one is that understanding compositional concept would help you enjoy the music deeper, the other is that it would take away the fresh impression from you. Many Japanese musicians don't often talk or explain too much, because we believe that the music is the only way to show the composers' intention. However, here in NY, I try to follow the

American manner. I know that many composers do have logical explanations of their music, so I try to bring them to you. I hope this talk will be the light for you to explore new sounds.

I introduce to you two Japanese composers from Japan, Rica Narimoto and Mikayo Hojo. I would like to hear about the works we are going to listen to today.

As Ms. Narimoto tells in the program note, she has been researching and analyzing the Japanese traditional musical form “Itchu-bushi” for several years and trying to combine the materials into her works.

Could you tell us about when you first met “Itchu-bushi” and how you felt about it?

Narimoto (以後 N と記載) :

About 10 years ago, I went to the Contemporary Music Festival in Austria. In that festival, Japanese Contemporary Music was focused. The main subject was contemporary music, however, Japanese Traditional Music was performed at few concerts. At that concert, I listened to the Itchu-Bushi music performed by Miyako Itchu 12th who is the present head of Itchu-bushi school. I don't know why, but when I listened to that music, I was very very moved. And I asked him to teach me how to play the shamisen instrument and about Itchu-bushi. Then I started to learn about that music. The Shamisen is a traditional three stringed instrument. As I studied, I noticed that music has interesting structure. And I hoped to know why that music is interesting. Then I started to analyze. I attempted to record a variety of Itchu-bushi in western music notation. However, this turned out to be impossible since Itchu-bushi contains many microtones and is in an irregular meter – in fact, the music never is in a measured time. These things are fascinating for me. After a few unsuccessful attempts, I ventured to make a graphic notation. When I watched that graphic notation, like a line chart, I thought of an idea using the result of analysis for my composition.

A:

It is really interesting that you met Japanese traditional arts out of country, but it happens very often, because you don't often get to see traditional arts, even if you live in Japan. We realize how much we are influenced by western-based clas-

sical music. In the program note you show us one of your analysis on “itchu-bushi,” which is Nagashi, melodic inflexions and developing each characteristic fragments.

Could you explain another way of analysis?

N:

The “Catalogue”, that is performed today, is the third series of using Itchu-bushi. Before this series, I composed with the other way.

As I have mentioned earlier, I composed using the curvy lines from graphic notation. For example, the second series is under the same title, Trace.

The naming of the series Trace came from my attempt to ‘trace’ the melodic inflexions of ‘Itchu-Bushi’ and to incorporate it into my composition. All the pieces in the series are based on the curved lines which I acquired while recording the melodic inflexions of Itchu-bushi. For instance, the first piece in this Trace series, the string instruments always play glissando tracing the curvy lines on the graphic notation. My compositional approach for Trace series was to be quite faithful to the original Itchu-bushi music in terms of the melodic inflexions shown by the line chart. In this series I was focusing on the melodic inflexions of Itchu-Bushi music.

A:

I would like to know whether your goal is to represent the same power of impression in your work to create a completely different value of arts by inherited art elements.

N:

At first, this is most important thing.

The immediate aim of my analysis of Itchu-bushi is not to mimic its sounds by western musical media, but to acquire new compositional methodologies and a new perspective on my creativity. I compose using the materials from Itchu-Bushi all right, but it is one of my compositional approaches. I like Itchu-Bushi very much. But as a composer, it is one of the means of composing. For instance, in my other works, I'm composing inspired by art works, poet, literature, etc. I hope to find my own unique compositional approaches. On the other hand, hopefully, my attempts using Japanese traditional music will indicate some solutions to the issues surrounding composers in the current cross-cultural envi-

ronment.

A:

Lastly, Ms. Narimoto spent six months in NY as an Asian Cultural Council grantee last year. Did you get new ideas for your music or meet anything that made you change?

N:

Fortunately, last year I stayed here as a grantee of Asian Cultural Council for six months. During my stay, I attended 213 cultural events in NY and California, and I met a lot of great musicians. They gave me a strong inspiration.

Before coming to New York, I never felt like expressing myself by playing my music in concert. Many wonderful performers played my pieces and they made me happy. But New York has changed me. It was the first time to hope that I play my work by myself. and I had a recital in NY. She was also inspired to perform her own music in concert for the first time. Accompanied by violinist and fellow grantee (2007) Amy Iwazumi and bassoonist Shotaro Mori, Narimoto played her first concert in New York City on September 17, 2011, at the Renee Weiler Concert Hall at the Greenwich House Music School.

“Before coming to New York,” she wrote, “I never felt like expressing myself by playing my music in concert. Many wonderful performers played my pieces and they made me happy. But New York has changed me.” At the end of her time in New York, Narimoto shared, “It was very significant to have shared much time [in the U.S.] with many ACC grantees from Asia because they are all professionals and experts in different fields. They are wonderful teachers of their own fields and their own countries. Now I have a strong



写真 30 作曲家に対するインタビューの様子 写真右から Shironishi 氏、北條氏、成木氏、浅井

network in other Asian countries. This is my treasure.”

A:

Thank you very much.

A:

Next, I would like to ask Ms. Hojo about her works.

I heard that you take it important to listen to the sound you write and you find which direction the sound demands to go and what kind of harmony the sound wants for next. This strategy is seen in master Japanese composers.

It's maybe very intuitive and impossible to explain by words. Could you tell us how you do so?

Hojo (以後 H と記載) :

感覚的に音を並べていく作業をしているので、こういった法則性があります、というのを説明するのはとても難しいのですが、ただ近年、創作する際同じ動機がまるで異なる方向性を目指す、ということを考えています。一つはどんどん厳しい方向へ追いつめて、響き、倍音構造も緊張感の高いものとして提示する、一つはどんどん響きを解放して昇華させていく方向を提示する、というものです。こちらは倍音構造も協和し、緩めていくので、快く響くのではないかと思います。特に、この「響きを解放する」時に用いる和音は、少し雅楽で用いられる笙の和音（合竹）に似ている部分があるな、と自分でも感じる場合があります。もちろん、私の場合は意識的に用いているわけではないので、全く一致するというわけではないのですが、音の塊として用いる際の音域は高音域で、音程関係にも類似する点があります。笙は個人的にもとても好きな楽器で、様々な現代作曲家も笙の音列や和音を作品創作に取り入れているため、出会う機会もおおいのですが、私も自らの創作の際に影響を受けている、無意識に用いているのかもしれない。

A:

I know your music consists of very rich and colorful harmonies and poetic melodies. When the composers start composing atonal music, they try to keep themselves from relying on beautiful melodies and harmonies.

For me it seems to be a challenge to compose music with those elements.

Could you explain to us what you regard ‘Uta,’ Japanese po-

etic sense, and how you've reached that way?

H:

「前衛」といわれる作品に、旋律がないものが多いことに、私は現代音楽の作曲を始めた頃とても疑問に思っていました。でも、数は少ないのかもしれませんが日本人の作品には旋律のあるものがたくさんあります。それは、日本人の伝統音楽のスタイルからくる影響のように私は思えます。日本の伝統音楽、邦楽では旋律、日本では「うた」と呼ばれるのですが、この「うた」だけ、もしくは主に「うた」が中心になって音楽が進められるものが多く存在します。三味線やお琴は歌いながら演奏することも多いです、尺八は旋律のラインだけで音楽が進められます。1970年代に活躍した日本人作曲家の作品に「うた」が存在するのはここからの影響もかなりあるのではないかと思います。私は、もちろん旋律のない作品を否定するものではありませんが、自身はこういった「うた」がある作品に魅力を感じました。ですから、こういったスタイルを自分の語法で継承していこうと思い、あえて「うた」のある作品を書き続けていますし、これからもそういった作品を作り続けたいと思っています。私にしか書けない「うた」を創作することを目指しています。

A:

As you told us, you have researched the mutual effectiveness between words and music of Albn Berg's works.

Could you tell us how his works influenced you?

H:

私は、博士論文の研究でアルバン・ベルクの Op.4、アルテンベルク歌曲集におけるテキストと音楽との関連性について調査しました。それで見てきたことはたくさんあるのですが、そこからいくつか例を挙げると、例えば詩の重要な言葉を音楽的なクライマックスと一致させ、重要な言葉を印象的に響かせるために、わざと粘着性をもってクライマックスをずらす工夫、逆に空白の時間、「間」を取り入れるなどといった工夫を取り入れているということでした。これは、もちろん私の声楽作品の中で直接的にも生かされていますし、それだけではなく器楽作品において、先ほども述べた「うた」の旋律線を創作するときに、旋律の持久力を伸ばす、といったことで取り入れたりしています。

A:

I'm interested in the titles of your works. You often title your works in very difficult even to read Kanji characters. If you have a certain reason why you choose Hiragana for this work, not Kanji?

H:

これまでは、主に、漢詩が語源になっている複数の意味を持つ漢字をタイトルに用いることが多かったのですが、今回は初めてひらがなを用いました。この「かぎろひ」というのは日本の古い詩、「和歌」で用いられる枕詞です。この枕詞というものは特定の語の前に置いて語調を整えたり、情緒を添える言葉、修辞法の一つです。枕詞として用いられる際にはひらがなを使うので、今回はあえてひらがなを用いています。「かぎろひ」はもともと、ちらちら光る火が語源になっているのですが、ひらがなで用いた場合は、もう一つの意味、夜明け方の光、日の出一時間ほど前に見られる最初の光、この意味に近くなると思います。こちらのイメージを強くもって今回の作品は創作しました。

\* 北條美香代氏のコメントについては、当日 Ruka Shironishi 氏が通訳して参加者に伝えた。

A:

Thank you very much.

### The efforts of contemporary composers

Today, the productions of the composers taken up in this concert program will deepen understanding of 'cultural resources' from everyone's individual perspectives. This ele-



写真 31 北條氏と言葉を交わすルーシュ氏

ment changes into musical idioms by its unique methods and is incorporated into its expressions.

Mr. Toshio Hosokawa is a composer who is currently in the spotlight. In many interviews, he has said that while in Germany, he was charmed by the essence of Japanese culture. He has been studying its appeal through his grandfather, who mastered flower arrangement, and his mother, who plays the Koto. Also, I present the following as themes which are valued in the music he produces\*:

- Breathing (exhaling-inhaling) – the most significance in Zen meditation
- You go from nothing, from the zero point, and come (to nothing, the zero point)
- Nature and the experience I get from it
- When I say nature, by that I mean not only external phenomena like waves, wind, and the sea but also inner nature.
- The Japanese word for nature (“shizen”) actually means a “source,” “to be according to one’s own nature.”

Despite these being ideas Japanese have inherited from time immemorial, I want to point out that they have been lost while rapidly absorbing European and American ideas. Japanese people do not know Japanese culture, nor do they know the depth of European culture. While they do not understand the differences in the roots of each culture, Japanese composers seek to create the same sound as European composers. I fear these composers are those who do not try to find their own music. In this, Mr. Hosokawa decided to also be involved with master-student relationships which he, who cannot approve of complete imitations, himself experienced.

Today’s musical performance, “Melodia,” is a production telling how Mr. Hosokawa was inspired by the free-reed instruments used in Japanese court music. This production was dedicated to accordionist Ms. Mie Miki, who first performed it in the November of 1979 in Hanover. She wrote in her blog, “Mr. Helmut Lachenmann, who listened to my first performance at the time, said to me, ‘Probably no one can write accordion music superior to this anymore.’ Unfortunately, Mr. Hosokawa is not writing”.

\* 参考文献



写真 32 コンサート後の様子

『OUR AUDIENCE CONSISTS OF ALL PEOPLE』(Roche, 2010) -- 第 5 回 Roche Commissions award in 2008 を受けた細川俊夫氏と H. Hoffmann-La Roche, Ltd. の Jacky Vonderscher によるインタビュー (March 8, 2010 in Basel) 電子冊子

William Robin 「Haunting Unpredictability」(New York Times, 2011)

Carme Miro「Interview with Toshio Hosokawa」(Sonogram Magazine, 2011)

Conversation Video 「Toshio Hosokawa and Stefan Dohr」(The Berlin Philharmoniker’s Digital Concert Hall)

Toshio Hosokawa 「Melodia」(Col legno 『Toshio Hosokawa』, 1998) 作品解説

Ms. Rica Narimoto is a composer who has performed productions all over the world. In 2011, she received a grant from the Asian Cultural Council, and for six months stayed in New York doing creative activities. In recent years, she has been composing productions from the inspiration she got from a type of “joruri,” a traditional music in which the narrator recites poetry and prose with a shamisen accompaniment, called “Itchu-bushi.”-“CATALOGUE III for solo accordion,” to be performed for the first time today, is one in a series of productions made in the middle of analysis of “Itchu-bushi” which extends to her many layers, with a focus on the named playing method. She finely analyzes each playing method she adopts based on their characteristics, and finishes up the production by making each element develop and changing their assembly. By establishing a unique perspective and way of composing which has both Western and Oriental sections, she is trying to discover her own expression.

Ms. Mikayo Hojo is a composer who stresses the produc-

ing of “melody=song”. Starting with opera, she powerfully composed and presents many vocal music. Using Alban Berg’s productions as an example, from the image of sounds that stand out and thorough analysis of Western music, such as his finished essays regarding the cooperation of text and music, he composes pieces frequently using a balanced intuition, following carefully the sounds which he demands next. This approach can also be found by listening to the expression of “inner voice”. Mr. Toshio Hosokawa speaks of this “inner voice”, in which he is influenced by the approach of Japanese composers, who persistently drive themselves to their limits with introspection. Regarding the inheritance of traditional culture, it is not just the study of methodology itself, but is also close to expressions which one studies by observing the master’s way of life and approaches. Her production also has a characteristic of the title’s “hiragana” becoming an element that creates the production’s image.

Each composer grasps Japan’s ‘cultural resources’ with differing perspectives, and from approaches, which are presenting the expression of music according to individual analysis and research, I think we may be able to exhibit the new possibilities of ‘cultural resources.’ That is the objective of today’s concert.

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#### 註

- 1) 福中琴子『音楽、未知への旅 — ミュージック・フロムジャパン音楽祭クロニクル』洪水企画を筆者が翻訳
- 2) “*Makura Kotoba*” is the rhetorical usage of “Waka.” It always put specific word in the front to adjust the tone or add some kind of atmosphere. It was used from the period “*Manyoshū*” prevailed.
- 3) The poet of Asuka Period (Bc. 592-710). His birth and death years are both unknown, but he is the most famous Tanka poets of “*Manyoshū*”.
- 4) “*Manyoshū*” is the oldest collection of poems. It includes more than 4500 works composed by people of different social standing. The actual date of collecting time and the identity of the editor were both

unclear. But it was wildly-accepted that “*Manyoshū*” was collected between the latter half of the 7<sup>th</sup> century and that of the 8<sup>th</sup> century, and the editor was said to be Ōmoto no Yakamochi.