

JAPANESE ORCHESTRAL FAVOURITES

Ifukube · Akutagawa · Toyama

Tokyo Metropolitan Symphony Orchestra · Ryusuke Numajiri



日本管弦楽名曲集

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外山雄三（1931年生まれ）の《ラブソディ》は1960年、彼自身が指揮者として帯同したNHK交響楽団の欧米ツアーのためのアンコール・ピースとして作曲された。オーケストラには拍子木、団扇太鼓、縮太鼓、チャンチキ、など、日本の伝統的打楽器群が豊富に取り込まれている。

曲は拍子木に導かれた打楽器主体の序奏にはじまる。続いてトランペットが手毬歌〈あんたがたどこさ〉を披露し、これに北海道のニシン漁歌〈ソーラン節〉と福岡の酒盛り歌〈炭坑節〉が絡み、ついでフルートが祭り囃子風に軽快に和歌山の酒盛り歌〈串本節〉を奏で、鈴が静々と鳴らされると、やはりフルートが今度は纏綿と日本民謡の一原点というべき信州の馬子歌〈追分節〉をやり、そのあと関東の盆踊り歌〈八木節〉で熱狂して結ぶ。

外山は声楽家、外山国彦を父とし、東京に生まれ育ち、作曲を下総皖一に、指揮をクルト・ヴェス、ヴィルヘルム・ロイブナーに師事し、作曲と指揮の二足のわらじ

を履いて今日に至る。作曲家としての外山はバルトークやショスタコーヴィチの影響を受け、また1930、40年代の日本の民族主義的管弦楽曲、特に〈木曾節〉やくノエ節の旋律を用いた山田和男（のち一雄）の《交響的木曾》に憧れた。その憧れのひとつの結実がこの《ラブソディ》というわけ。

《越天楽》は雅楽の有名曲。雅楽は、奈良期までに伝来した唐、高麗、渤海等の音楽、及び日本固有の音楽を平安期に整理し現在に近いかたちとなり、以後、宮廷音楽として伝承されてきた。《越天楽》はもとは唐の曲とも言われるが、成立事情は詳らかでない。曲はABAの3部分形式で、Aの部分の旋律は、特に江戸期に広く人口に膾炙し、民謡〈黒田節〉等にも流用され、日本伝統音楽の「原旋律」のひとつのようなものになっている。

ところで宮廷で雅楽の伝承を司ってきたのは公家の中でも最高位の家のひとつ、近衛家であったけれど、その家からは明治になって日本を代表する洋楽家が出現した。近衛秀麿（1898～1973）がその人である。彼は作曲を山田耕筰、ダンディ、シリング

スに、指揮をエーリヒ・クライバーに学び、山田と共にNHK交響楽団の前身を作り育て、ベルリン・フィル、ミラノ・スカラ座管、NBC響等、世界の著名オーケストラを数多く指揮した。その一方、昭和天皇即位時の祝典カンタータ、歌曲《ちんちん千鳥》などの作曲も行ったが、彼が作曲以上に興味を持ったのは編曲で、ムソルグスキーの《展覧会の絵》やシューベルトの弦楽五重奏曲ハ長調をオーケストレーションしたりしている。そんな近衛が《越天楽》を、龍笛をフルートに、箏をオーボエに、笙の玄妙なコードをヴァイオリン合奏に、羯鼓を小太鼓にといった按配で、雅楽のオーケストラから西洋オーケストラに巧みに移したのが当盤収録の近衛版《越天楽》。これは1931年に近衛の指揮によりモスクワで初演され、以後、近衛は内外50以上の都市で演奏、また新響（のちのN響）とレコーディングし、ストコフスキーもこれを愛奏して録音までしている。

伊福部昭（1914年生まれ）の《日本狂詩曲》（1935年）は、亡命ロシア人の作曲家、アレクサンドル・チェレプニンが日本の管弦楽作品を世界に知らしめようと主催し、

ルーセル、イベール、オネゲル、タンスマン、ハルシャーン、フェルー、ジル＝マルシェックスらが審査に当たったチェレプニン賞コンクール（1936年に審査結果発表）で第1位を得、フェビアン・セヴィツキー指揮ボストン・ピープルズ響により初演された。チェレプニンはアジアの響きに憧れ、日本の作曲家もエスニックな音楽を書くべきと頼った人で、そんな彼の希望に《日本狂詩曲》はよく応えていた。

曲は〈夜曲〉と〈祭〉から成る。〈夜曲〉はABAの3部分形式。Aは侘しい酒盛り歌風の主題に支配され、はじめそれはヴィオラの長大なソロで示される。Bは濃厚な夜の音楽。〈祭〉は祭り囃子風の諸主題を次々と畳み掛け爆発を繰り返す。どちらの楽章でも9人もの奏者を要する強力な打楽器群（饅頭、拍板といった東洋の打楽器を含む）が鳴り続け、原色的な感覚を強調する。そのオーケストレーションはこれから四半世紀後の外山の《ラプソディ》にも影響を与えていよう。また第2楽章では弦楽器の駒の外側を弓で弾くとかヴァイオリンをギターのように膝で抱えピッツィカートするなどの奏法が用いられ、それが音色にヴ

ァラエティを与えている。ちなみにこの作曲時、伊福部は林学を専攻する北大生で、作曲は全くの独学だった。こののち彼はチェレプニン賞受賞が縁でチェレプニンに短期間師事し、戦中・戦後を通じ民族主義的作曲家として活躍してゆく。その伊福部の弟子に当たるのが芥川也寸志(1925～89)である。彼は作家、芥川龍之介の三男で、東京で生まれ育ち、作曲を伊福部と橋本國彦に師事。前者のりりしく粗野なアレグロの美学と後者の都会的にせつないリリズムをブレンドしたような、独自の作風に到達した。

《交響管弦楽のための音楽》は作曲者の出世作で、上述の作風をよく示したもの。1950年のNHK放送開始25周年管弦楽作品懸賞で、團伊玖磨の交響曲第1番と共に特賞を得、近衛秀麿指揮のN響により初演され、ソーア・ジョンソン指揮のシンフォニー・オヴ・ジ・エアー(NBC響の後身)も全米各地で演奏した。全体は2楽章から成る。第1楽章のアンダンティーノはABAの3部分形式。Aは小太鼓のリズムに支えられつつ、軽妙な諸動機を連ねてゆく。それらには短2度音程が目立つが、そうい

う旋律の味は芥川の音楽に晩年まで一貫する。Bは短調の主題が日本的哀感を醸す。シンバルの一撃で開始される第2楽章のアレグロはABCBCACBというロンド風の構成。Aは切迫して攻撃的、Bは諧謔的、Cは叙情的。BとCの主題にはやはり短2度の動きが目立ち、芥川らしさを刻印している。

小山清茂(1914年生まれ)は伊福部と同年齢だが晩学で、作曲家として世に出たのは戦後である。彼は長野に生まれ育ち、作曲を安部幸明に学び、1930、40年代の伊福部や渡辺瀧人の民族主義的音楽に刺激され、その種の創作に向かった。

《管弦楽のための木挽歌》は、佐賀出身の劇作家で、小山がラジオ・ドラマなどで一緒に仕事をする機会の多かった三好十郎が口ずさんだ九州の木挽歌の旋律による変奏曲である。1957年、小山が深井史郎らと結成していた作曲グループ「新音楽の会」の作品発表会で、深井の《交響絵巻・東京》等と共に渡辺曉雄指揮日本フィルにより初演され、以後、渡辺や近衛秀麿が好んでレパートリーとした。曲は、鋸で木を挽く音をヴァイオリンとヴィオラがスル・ポ

ンティチェロで模す中、チェロ独奏が主題を奏で、これに3つの変奏が続く。第1変奏は縮太鼓と檜太鼓、それに不協和なコードを刻むピアノ連弾を伴いつつ、管楽器が神楽囃子風に変形された主題を受け渡してゆく。第2変奏は鉄琴、チェレスタ、ハーブのキラキラした伴奏音型の上で主題がひたひたと高潮する。この部分の響きは深井の音楽と似ている。第3変奏は極めて勇壮活発なフィナーレをかたちづくる。

吉松隆は1953年の東京生まれだから、このアルバムでは際立って若い。日本の作曲界は小山が《木挽歌》を発表した50年代半ば頃から前衛音楽主導の時代に突入したが、吉松は70年代末、そうした潮流に反旗を翻し、前衛音楽の技法を消化しつつも、ポップなリズムやロマンティックな旋律の復権を唱えて、日本に於ける新ロマン主義の代表的人物と目されるようになった。彼は一時期、伊福部の弟子、松村禎三に師事した他、ほぼ独学で作曲を修めた。

《朱鷺によせる哀歌》はもともと79年に11の弦楽器とピアノのために書かれ、これは、新ヴィヴァルディ合奏団が主催し、芥川也寸志と別宮貞雄が審査した作曲コンク

ールに入選した。その後、吉松はこの曲を大編成の弦楽とピアノのために書き直し、その版は81年に山田一雄指揮日本フィルにより初演され、作曲家の出世作となった。朱鷺を無機的現代文明下で滅びゆく美しいものの象徴ととらえ、そこにやはり20世紀音楽史に於いて冷遇された調性音楽のイメージを重ねて、朱鷺および調性音楽の過酷な運命を哀しみ、その復活を祈念する音楽との趣旨で書かれている。曲は、ヴィオラ、チェロ、コントラバスのハーモニクスにはじまり、やがてその上に、ヴァイオリンが、これまたハーモニクスを効果的に用いつつ、朱鷺の鳴き声を模した、何とも切ない断片的動機を奏でてゆく。中間部ではピアノがジャジーな哀歌を弾く。そのあと、ヴァイオリンに朱鷺が高みから舞い降りてくる風情の下降音型があらわれ、これに鳴き声の動機も絡み、朱鷺の復活の祈り歌となって全体の頂点を築き、減衰して結ぶ。

解説：片山杜秀

沼尻 竜典

東京フィルハーモニー交響楽団 正指揮者
名古屋フィルハーモニー交響楽団 首席客演指揮者

1964年東京生まれ。桐朋学園大学において、指揮を小澤征爾、秋山和慶、尾高忠明、作曲を三善晃、ピアノを徳丸聡子、藤井一興の各氏に師事。

大学在学中から新日本フィルハーモニー交響楽団で小澤征爾氏のアシスタントとして活躍。また同時期、NHK交響楽団および東京フィルハーモニー交響楽団で鍵盤楽器奏者として数多くの演奏会に出演。1989年渡独後はベルリン国立芸術大学にて、ハンス=マルティン・ラーヴェンシュタイン教授に師事。

1990年9月、第40回ブザンソン国際指揮者コンクールで優勝。以後トゥールーズ・キャピトル劇場管弦楽団、パリ室内管弦楽団などを指揮。また1998年にはミラノ交響楽団ジュゼッペ・ヴェルディを指揮してエヴィアン音楽祭に出演し成功を収めるなど着実にヨーロッパでの実績を重ねつつある。1998年10月にはロンドン交響楽団にデビュー、翌年に再客演を果たした。ロストロポーヴィチ、A.S.ムター、F.=P.ツィンマーマン等世界のトップ・アーティストとの共演も数多い。

1991年第1回「出光音楽賞」、1999年第7回「渡邊暁雄音楽基金音楽賞」、2001年第51回「芸術選奨文部科学大臣新人賞」をそれぞれ受賞。

東京都交響楽団

1965年、東京都が財団法人として設立。歴代の音楽監督には森正、渡邊暁雄、若杉弘が就任、98年4月からは世界的な名指揮者として知られるガリー・ベルティエニが就任している。89年よりジャン・フルネが名誉指揮者に就任、首席客演指揮者に小泉和裕、ソロ・コンサートマスターに矢部達哉、コンサートマスターに山本友重が就任している。この他エリアフ・インバル、サー・ネヴィル・マリナー、セルジュ・コミッシュォーナ、ジェイムズ・デブリーストなどを客演指揮者として招き、数多くの名演奏を残している。

主な演奏活動は定期演奏会、プロムナードコンサート、東京芸術劇場シリーズ、特別演奏会などの主催公演をはじめ、小・中学生のための音楽鑑賞教室、オペラ、レコーディングなど年間130回を超える公演を行っており、日本を代表するメジャーオーケストラとして知られている。

91年には「日本の作曲家シリーズ」や「若杉弘=都響/サントリーホール マーラー・シリーズ」などの意欲的な演奏活動に対し「京都音楽賞大賞」を受賞。

77年に旧ソ連・東ヨーロッパを訪問したのを皮切りに、86年にソウル、88年にロンドン、パリ、ベルリンなど西ヨーロッパ20都市、89年に中国、90年にフィンランド、91年にアメリカへの演奏旅行を行い大成功を収めた。

日本作曲家選輯

●戦後、深い眠りについた「日本のクラシック音楽」

日本のクラシック音楽は山田耕筰以来すでに100年の歴史があり、芸術的にも傾聴に値する作品が数多く作られてきました。ところが、一部を除いてそれらのほとんどは聴くこともできない状態です。

●体系化して世界に発信、改めて日本の存在を問う

そこでアイヴィーは日本のクラシックのアンソロジーとして、「日本作曲家選輯」のシリーズ化を決定いたしました。国内のみならず、世界へ向かって初めて日本の作品が体系的に紹介されることとなります。

●2002年のラインナップ (順不同)

矢代秋雄：交響曲、ピアノ協奏曲

アルスター管弦楽団 (UK), 湯浅卓雄指揮, 岡田博美 (p)

山田耕筰：オーケストラ作品集

アルスター管弦楽団 (UK), 湯浅卓雄指揮

大栗 裕：大阪俗謡による幻想曲、ヴァイオリン協奏曲、大阪のわらべ歌による狂詩曲、管弦楽のための「神話」(1977年管弦楽版)

大阪フィルハーモニー交響楽団, 下野竜也指揮, 高木和弘 (vn)

橋本國彦：交響曲第1番、交響組曲「天女と漁夫」

東京都交響楽団, 沼尻竜典指揮

松平頼則：ピアノと管弦楽のための主題と変奏、右舞、左舞 他

大阪センチュリー交響楽団, 高関健指揮, 野平一郎 (p)

Website: <http://www.naxos.co.jp>

Japanese Orchestral Favourites

Japan accepted European music for a time in the latter half of the sixteenth century, but the acquaintance was cut short by the government's closed-door policy to practically all European influences. It was in the latter half of the nineteenth century that the door was re-opened to Europe, and European music was accepted anew. In 1912, the first Japanese work for a European-style orchestra was composed - *Overture* by Kósçak Yamada, who had studied in Berlin. Thereafter the number of orchestral works by Japanese composers kept on increasing steadily, and since the latter half of the 1930s up to this day, every year at least thirty, in some years even nearly a hundred, orchestral works have been given their first performance. Of these, the six works recorded on this CD have been selected from the works best known in Japan. The four works by the writers other than Akutagawa and Yoshimatsu are based on the traditional Japanese pentatonic scale.

Yuzo Toyama was born in Tokyo in 1931. He studied composition under Kan'ichi Shimofusa, who was a pupil of Hindemith, and conducting under Kurt Wöss and Wilhelm Loibner (both of them were conducting the NHK Symphony Orchestra in Tokyo during the 1950s). He has been the principal conductor of a number of orchestras in different parts of Japan. As a composer, he has been under the influence of Bartók and Shostakovich in particular, and like Kodály, he attaches great importance to the use of Japanese folk melodies in his works. Among these are two symphonies, three piano concertos and two violin concertos.

Rhapsody was written in 1960 as an encore piece for the NHK Symphony Orchestra's European tour in which he joined as the conductor. It starts off with repeated claps of *hyoshigi*, a pair of wood blocks serving as percussion, used in the Kabuki theatre, and is followed by a series of the melodies of well-known

Japanese folk-songs. The tune of a children's song *Antagata dokosa* (Where are you from?) appears on the trumpet, the fishermen's work song from Hokkaido *Soran-bushi* on the brass, a banquet song *Tankou-bushi* (a coal miners' song) from Kyushu on the strings, and another banquet song from the Kansai area *Kushimoto-bushi* on the rhythmically played flute. A pack-horse driver's song, *Oiwake-bushi* from the highlands of central Japan, the Nagano area, again on the flute softly played, constitutes the middle part of the whole work, and finally *Yagi-bushi*, a festival song handed down in the Kanto area, provides a fervent finale.

Hidegoro Konoye (1898-1973) was from a highest-ranking aristocratic family. His brother was the prime minister of Japan around 1940. He studied composition under Kósçak Yamada in Tokyo, and later in Europe, under d'Indy and von Schillings, and conducting under Erich Kleiber. He was not only one of the representative conductors of Japan, but also conducted the Berlin Philharmonic Orchestra, the Orchestra of La Scala Milan, and the NBC Symphony Orchestra. He also conducted and the first recording of Mahler's *Symphony No. 4*. His social circle included such giants as Furtwängler and Richard Strauss. He composed original music, but was more deeply interested in arranging existing music. For example, he arranged Mussorgsky's *Pictures at an Exhibition* and Schubert's *String Quintet in C major* for orchestra. *Etenraku* is also an arrangement, the original of which is a *gagaku* piece with the same title. *Gagaku* is the traditional music of the Japanese Imperial court handed down from ancient times, played by an orchestra of woodwind, plucked string instruments and percussion. The music was originally introduced from China, Korea and Vietnam, between the fifth to eighth century, and was altered so as to suit the taste of the Japanese people of the day. The repertoire also includes some original Japanese

music. *Etenraku* is sometimes said to have been originally introduced from China, but little is known about its true origin. Its melody has been familiar to the wide public of Japan since the old days, has been adapted in popular songs and is today often used as background music for wedding receptions. Konoye cleverly arranged this piece and succeeded in producing almost European orchestra-like effects from the *gagaku* orchestra. The piece is composed in ternary form. This arrangement was first performed in Moscow under Konoye's baton in 1931, and after this he played the piece in more than fifty cities all over the world. Leopold Stokowski included this work in his repertoire. In Europe, *Etenraku* was often referred to as Debussy-like, but whenever the comment is made, Konoye had to refute it by saying that the truth was just the opposite and that it was Debussy who was influenced by *gagaku*, which was introduced to Europe during the International Exposition of 1889 held in Paris.

Akira Ifukube was born in Hokkaido, the northernmost island of Japan, in 1914. On hearing Stravinsky's *The Rite of Spring*, he was prompted to devote himself to composition. Almost self-educated, he completed *Japanese Rhapsody* in 1935. This work won the Tcherepnin Prize, initiated by the Russian refugee Alexander Tcherepnin, who had come to Shanghai from Paris to study Asian music, with a view to making Japanese orchestral music widely known to the world. The judges for the prize including Roussel, Ibert, Honegger, Tansman, Harsányi, Ferroud, Gil-Marchex, unanimously voted for this work of Ifukube. In 1936 it was first performed by the Boston People's Symphony Orchestra under Febian Sevitky's baton, and in 1939, was first performed in Helsinki and was applauded by Sibelius. These events gave the Japanese composers' circle, which at the time had won very little international recognition, a decisive impetus and self-confidence.

The work consists of *Nocturne* and *Fête*. *Nocturne* is in ternary form. The first section is dominated by a sad, folksong-like theme which is presented in a long viola solo. The central section is a highly fraught night music. In *Fête* a number of themes from traditional Japanese festival music are presented one on top of another, with a repetition of explosions. In both movements, a powerful percussion section requiring nine players resounds persistently, accentuating an unattenuated primary-colour-like feeling. In the second movement, special techniques are employed, such as bowing the outside of the frets of string instruments and plucking pizzicato on the violin held like a guitar on the lap, which give varied effects to the tone quality. Unlike Toyama's work, this work does not use any particular folk melody.

Through winning the prize, Ifukube became Tcherepnin's pupil. Among his works after this are *Symphonic Ode to Buddha*, *Sinfonia Tapkaara*, two violin concertos, a marimba concerto, and about three hundred incidental music pieces for films (including *Godzilla*).

Yasushi Akutagawa (1925-1989) was the son of one of the representative writers from the first half of the twentieth century, Ryunosuke Akutagawa. He was born and grew up in Tokyo, and studied composition under Ifukube and Quinicho Hashimoto. The aesthetic philosophy of manliness and coarseness of the former and the noble lyricism of the latter formed the guide to his music. On the other hand, he was greatly influenced by the music of Shostakovich and Prokofiev which was widely heard in post-war Japan, and he acted as a key-person in the musical exchange between Japan and the Soviet Union. Some of his works were played under the baton of Soviet conductors, from Anosov to Gergiev. Among his works are an opera *Orfeus of Hiroshima*, *Ellora Symphony*, *Cello Concerto*, and about a hundred incidental pieces for films.

Music for Symphony Orchestra was first performed in 1950 by the NHK Symphony Orchestra under Konoye's baton, and soon after by the *Symphony of the Air* under the baton of Thore Johnson in various cities all over the United States. The work thus brought the composer immediate and world-wide recognition. It consists of two movements. The first movement, *Andantino*, is in ternary form. In the first section, witty motifs appear one after another supported by the rhythm of a snare drum. In these motifs minor, the second stands out, and such restless features in the melody characterize in part Akutagawa's music throughout his life. In the second section the theme in a minor key creates the feeling of sadness. The second movement, *Allegro*, starts off with a clash of cymbals is composed in the rondo form. A suggests urgency and aggressiveness, B is scherzo-like, and C is lyrical. In the themes of B and C also, the movements in minor second are noticeable, revealing the hallmark of Akutagawa.

Kiyoshige Koyama (b.1914) was born in Nagano in the central highlands of Japan. He studied composition under Komei Abe, a pupil of Klaus Pringsheim, and Tomojiro Ikenouchi, a pupil of Henri Bussel. He started late, and therefore it was only after World War II that his works began to be performed. His style is based on Japanese folklore, and this resulted from the impact on him of the Nationalistic group of the 1930s and 1940s, such as Ifukube, Fumio Hayasaka, and Urato Watanabe. Among his works are an opera *Sanshyo-Dayu* and a symphonic suite *Masque of Noh Play*.

Kobiki-uta (a wood-cutter's song) is a set of variations on the theme taken from the melody of a work song of wood-cutters handed down in Kyushu in western Japan. It was first performed in 1957 by the Nippon Philharmonic Orchestra under Akeo Watanabe. The theme is presented by a cello solo, while violin

and viola playing *sul ponticello* imitates the wood-cutter's saw. The theme is followed by three variations, in the first of which, based on traditional Japanese drums *shime-daiko* and *yagura-daiko* and of the piano duet with discordant chords, the wind instruments reproduce the atmosphere of a festival in rural Japan. In the second variation the transformed theme appears repeatedly, with a fine accompaniment on the glockenspiel, celesta and harp. The third variation forms a bold and lively finale, with the theme quietly returning at the end.

Takashi Yoshimatsu was born in Tokyo in 1953. From the 1950s, about the time when Koyama made his *Kobiki-uta* public, there arose among Japanese composers a trend towards avant-garde music, which rapidly gained ground. Yoshimatsu however opposed the trend outright, and while absorbing avant-garde techniques, asserted the reinstatement of popular rhythms and romantic melody, coming to be regarded as the standard-bearer of Neo-Romanticism in Japan. He studied under Teizo Matsumura, a pupil of Ifukube, for some time, but on the whole he learned composition by himself. He is a great admirer of Sibelius, and among his works are five symphonies and concertos for piano, for saxophone, and for bassoon.

Threnody to Toki was originally written in 1979 for eleven string instruments and piano, but in 1980 was revised for a larger orchestra and a piano. This version was first given by the Nippon Philharmonic Orchestra under Kazuo Yamada. It is this revised version that is included here.

Toki, the Japanese crested ibis, has been on the verge of extinction from early twentieth century. In this work the composer treats the *toki* as the symbol of natural beauty, oppressed by inorganic contemporary civilisation, and at the same time he sees there the state of tonal music which was widely neglected in the twentieth century music. Lamenting the cruel fate of

both the Japanese ibis and tonal music, he made this work into a prayer for the revival of both. It starts with the harmonics of viola, cello, and double bass, and then the violin, using harmonics effectively, playing a heart-rending fragmentary motif, imitating the toki's cry. In the middle part of the work, the piano plays the threnody in the style of jazz. Then there appears in the violin a descending figure which suggests the downward flight of the toki, and together with the motif representing the bird's cry, the whole work becomes a prayer for the revival of the toki, and the music climbs to a height and then fades away to a close. In the cluster technique of string instruments, the influence of Takemitsu and Penderecki is noticeable.

Morihide Katayama

Translation: Yuriko Ohtsuka

Ryusuke Numajiri

Born in Tokyo in 1964, Ryusuke Numajiri studied piano and conducting with teachers that included Seiji Ozawa and Tadaaki Otaka, at the prestigious Toho Gakuen School of Music. While still a student and until his departure to study with Hans-Martin Rabenstein at the Berlin University of Fine Arts and Music, he acted as assistant to Seiji Ozawa at the New Japan Philharmonic. In 1990 he won the 40th Besançon International Conducting Competition, an honour that brought him immediate attention in the classical music world. His international performances have drawn the attention of audiences, critics and orchestras alike and he has conducted a number of orchestras throughout Europe and in Israel, including appearances in 1998 with the Orchestra Sinfonica di Milano "Giuseppe Verdi" at the Evian Festival and in the same year his first concerts with the London Symphony Orchestra, followed by a further appearance with the orchestra in

January 1999, when he recorded Gubaidulina's *Concerto for Cello, Two Percussion and Chorus* with Mstislav Rostropovich, who also collaborated with him in the Shostakovich Festival presented by the New Japan Philharmonic. Ryusuke Numajiri has also appeared with other renowned artists, including Anne-Sophie Mutter, Zoltán Kocsis, Bruno-Leonardo Gelber, Jean-Philippe Collard, Karl Leister, Michel Béroff, Cyprien Katsaris and Frank Peter Zimmermann. In April 1999 he was appointed Principal Conductor of the Tokyo Philharmonic Orchestra and he is a popular guest conductor with the other major Japanese orchestras, with appointment from 2001 as Principal Guest Conductor of the Nagoya Philharmonic Orchestra. From 1993 until early 1998, he held the post of Chief Conductor of the Japan Shinsei Symphony Orchestra, the youngest ever to be appointed to the position. During his tenure there, in 1995, he led the orchestra on a most successful tour through Europe. His 1995, 1996 and 1998 recordings of Toru Takemitsu's works have been highly praised. In 1995, he founded the Tokyo Mozart Players, an ensemble with which he performs regularly in Tokyo in the concert hall and recording studio, and in 1997 he made his debut as an opera conductor, continuing with an operatic repertoire that ranges from Mozart to Zemlinsky. Known also as a pianist and as a composer, he has developed a special interest in contemporary music and has introduced works by Górecki, Ligeti, Lutoslawski, Berio, Dutilleux and Mathews to the Japanese public. His career continues with engagements with leading orchestras in Japan and abroad. Ryusuke Numajiri currently bases his activities in both Tokyo and Berlin.

Tokyo Metropolitan Symphony Orchestra

The Tokyo Metropolitan Government established the Tokyo Metropolitan Symphony Orchestra in 1965. In April 1998 the internationally prominent conductor, Gary Bertini, was appointed Music Director. Past Music Directors include Tadashi Mori, Akeo Watanabe and Hiroshi Wakasugi. Jean Fournet was appointed Honorary Conductor in 1989. Kazuhiro Koizumi was appointed Principal Guest Conductor. Tatsuya Yabe and Tomoshige Yamamoto were appointed Solo Concertmaster and Concertmaster respectively. The Tokyo Metropolitan Symphony Orchestra has also given many notable performances with renowned guest conductors such as Eliahu Inbal, Sir Neville Marriner, Sergiu Comissiona and James DePreist.

Annually the Tokyo Metropolitan Symphony Orchestra gives over 130 concerts including Subscription Concerts, Promenade Concerts, Tokyo Metropolitan Art Space Series, elementary and junior high school concerts, operas and recordings. These performances have led the Tokyo Metropolitan Symphony Orchestra to become one of the representative orchestras in Japan.

The Tokyo Metropolitan Symphony Orchestra won the Kyoto Music Award in 1991 for its consistently ambitious activities including Japanese Composers Series and Hiroshi Wakasugi & TMSO / Mahler Series at Suntory Hall.

The Tokyo Metropolitan Symphony Orchestra began touring in 1977 with a concert tour to the former Soviet Union and Eastern Europe. This was followed by a tour to Seoul in 1986 and twenty other cities in Western Europe including London, Paris and Berlin in 1988. Subsequent concert tours in China, Finland, and the United States have brought further success.



Ryusuke Numajiri, conductor

This album contains several works widely enjoyed in Japan. Toyama's work makes use of traditional kabuki percussion in a series of popular Japanese folk melodies. Konoye's *Etenraku* is a modern orchestral arrangement of ancient Japanese imperial music and was in Leopold Stokowski's orchestral repertoire. Ifukube's *Japanese Rhapsody*, which was first performed in Boston, evokes the atmosphere of the traditional Japanese Matsuri (festivity), with striking orchestration. The work was admired by such figures as Sibelius, Roussel and Ibert. Akutagawa's crisp idiom reminds us of Prokofiev and Kabalevsky. Koyama's brilliant piece *Kobiki-Uta*, consisting of variations on a woodcutters' folk-song, seems to have been written under the influence of Ravel and Stravinsky, and Yoshimatsu's work belongs to the neo-romantic school, but also echoes the music of Takemitsu.

Japanese Orchestral Favourites

- | | | |
|---|---|-------|
| 1 | Yuzo TOYAMA: Rhapsody for Orchestra (1960) | 7:15 |
| 2 | Hiemaro KONOYE (arr.): Etenraku (1931) | 9:01 |
| | Akira IFUKUBE: Japanese Rhapsody (1935) | |
| 3 | Nocturne | 8:06 |
| 4 | Fête | 8:38 |
| | Yasushi AKUTAGAWA: Music for Symphony Orchestra (1950) | |
| 5 | Andantino | 4:46 |
| 6 | Allegro | 5:01 |
| 7 | Kiyoshige KOYAMA: Kobiki-Uta for Orchestra (1957) | 11:26 |
| 8 | Takashi YOSHIMATSU: Threnody to Toki for String Orchestra and Piano, Op. 12 (1980) | 11:53 |

Tokyo Metropolitan Symphony Orchestra
Ryusuke Numajiri

Recorded at Tokyo Metropolitan Art Space from 25th to 27th July, 2000

Producer: Andrew Walton (K&A) Engineer: Tony Faulkner Post-production: Emma Stocker / Andrew Walton
Artistic Advisor: Morihide Katayama Cover Painting: Illustrated Tale of Genji, 12th century (The Tokugawa Art Museum)

This recording has been recorded and edited at 24 bit resolution. Special thanks to Takuo Ikeda.

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