University of Alberta

Four Recitals and an Essay:
Women and Western Music in Japan: 1868 to the Present

by

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A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Music.

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Abstract

One of ten hears about the international success of classical musicians from Japan. However, it has only been less than one hundred and fifty years since western art music was introduced to the country.

With some debt to the recent feminist studies in musicology, female composers have appeared from the shadows of great male composers. There are many female musicians who have contributed to the remarkable development of western music in Japan.

This paper examines the social restrictions of Japanese female composers and documents their creative activities. It is structured in three parts: the first chapter provides a brief history of western music in Japan with special attention to the roles and contributions of females; chapter two introduces the lives, music, and social restrictions of nine Japanese female composers who significantly contributed to the history of western music; and final chapter details the career, an overview of piano music, and relation to modern music society in Japan of Keiko Fujiie, one of the most prominent contemporary Japanese women composers. This thesis also reveals the changing social awareness of Japanese women's professional careers in the Japanese public.

For
Professor Emeritus Helmut Brauss
And
Mrs. Kuniko Brauss

Acknowledgement

This paper could never come to the existence without the help and support of a great number of people, to whom I cannot adequately express my gratitude.

Much gratitude is owed to Dr. Wisely Berg for his patience, encouragement, guidance, indulgence, and even-thoughtful reflections.

I thank to Prof. Midori Kobayashi to share her expertise with me during my research in Japan and to three Japanese composers, Keiko Fujiie, Kazuko Hara, and Kikuko Massumoto, who generously offered their time for the interviews.

I could encounter inspiring piano teachers: I still remember how Dr. Stéphane Lemelin impressively taught and performed in the Summer Masterclasses which initially took me to the University of Alberta. Since then, he has been a sort of my "career icon" as a teacher as well as a musician. It is not easy to describe my thanks to Prof. Marek Jablonski. He had always been there and guiding me. His words retrospectively appear in my mind. Thus, I will long remember him.

Among many friends, special thanks goes to Dr. Roger Admiral, who did proofreading of several papers during my studies.

I owe a great debt of gratitude to my family. I shall never forget how my father and mother supported me during my studies. I could only concentrate on my studies without any concerns of financial matters. Beside, long international calls (every two days) and a big parcel (every month) made me alive. I hope to pass their ideal for the education on my own family. I also thank to my brother for his patience to live with a tempered sister. In addition to the common acknowledgement to the partner, Frank Schweizer has been demonstrating an impressive example of scholarly persistence in his own research as a scientist.

My gratefulness to Prof. Helmut Brauss and Mrs. Kuniko Brauss, who opened the door for me to begin my studies at the University of Alberta, is never be able to address sufficiently. They had kept encouraging me in numerous ways, for instance, by saying to wait another three-month to adjust myself at the beginning. Without them, there was no 'beginning' and this thesis could never be existed. It is to them that this work is gratefully dedicated.

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Chamber Music Recital

Teruka Nishikawa, piano

Candidate for the Doctor of Music degree

Friday, October 3, 1997 at 8:00 pm

Convocation Hall, Arts Building

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1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Burg
8. In der Fremde
9. Wehmut
10. Zwielicht
11. Im Walde
12. Frühlingsnacht

Michelle Wylie, soprano

Intermission

Piano Quintet in E flat major, Op.44 (1842) — Robert Schumann

1. Allegro brillante
2. In mode d'una marcia: Un poco largamente
3. Scherzo: Molto vivace
4. Allegro, ma non troppo

Strathcona String Quartet
Jennifer Bustin, violin
Roxana Avalos-Caladerón, violin
George Andrix, viola
Josephine van Lier, cello

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Nishikawa.

Ms Nishikawa is a recipient of the Beryl Barns Memorial Awards (Graduate).


Romantischer
Abend
ーヴァイオリン・ピアノ・チェロのタベー
県民参加公演 "輝け！あなたの晴れ舞台"
2月8日(日) 18:30
シンフォニア岩国
コンサートホール

■PROGRAM

シューベルト：ソナチネ　ト短調　D408 Op. post. 137, 3
F. P. Schubert : Sonatine for Violin and Piano in g D408 Op. post. 137, 3

ドヴォルザーク：ソナチネ　Op.100
A. Dvořák : Sonatine for Violin and Piano Op. 100

フランク：ソナタ　イ長調
C. Franck : Sonata for Violin and Piano in A

休憩
Intermission

メンデルスゾーン：ピアノトリオ　第1番　Op. 49
F. Mendelssohn-Bartholdy : Piano Trio No. 1 Op. 49

■PROFILE

山田利香（ヴァイオリン）

6歳よりヴァイオリンを始める。
エリザベト音楽大学を卒業。
在学中、同大学定期演奏会、特別演奏会、卒業演奏会に出演。
ウィーン市立コンセルヴァトリウムに2年間留学し、1997年3月エリザベト音楽大学院音楽研究科修士課程を修了。
ヴァイオリンを村上直子、トーマス・クリスチャン、中村英昭各氏に師事。
97年5月に岩国でチャリティーリサイタルを行う。
11月にスロヴァキア・レディース室内オーケストラと共演。
岩国室内アンサンブルに所属。

西川照香（ピアノ）

1994年、エリザベト音楽大学器楽学科ピアノコース卒業。
在学中にカナダ、アルバータ州立大学に留学し、96年、音楽修士号を取得。
エール大学、モーツァルテウム、ボストン大学等数々のサマースクールに参加する。
92年、94年、広島女学院広瀬ハマコ奨学金、96年、97年にアルバータ州立大学よりバイエル・バーン賞を受ける。
木村みどり、ヘルムート・ブラウス、ステファン・レメランの各氏に師事。
香港でエール大学助教授の独唱会伴奏を務める等、室内楽中心に演奏活動を行う。
現在、アルバータ州立大学博士課程に在学中。

浅岡理恵（チェロ）

12歳よりチェロをはじめ、田中美光、三木敬之の両氏に師事。
1985年エリザベト音楽大学器楽科チェロ専攻卒業。
河野文昭、馬場省一、黒沼俊夫の各氏に師事。
1991年よりオリジナル楽器によるバロックの演奏法およびアンサンブルを宇田川貞夫氏に師事。その間、クァルテット、ピアノ・トリオ、バロック・トリオを結成し、各地で演奏活動を行い、さらに1993年エリザベト音楽大学大学院修士課程にて研鑽を積む。
現在は、バロック・チェロによる古典演奏から現代音楽まで、ソロ、室内楽など幅広く活動。また、エリザベト音楽大学非常勤講師、同大学付属音楽園講師として後進の指導にもあたっている。広島アカデミー合奏団団員。

In Recital

Teruka Nishikawa

Candidate for the Doctor of Music degree

Monday, June 22, 1998 at 8:00 pm

Convocation Hall, Arts Building

Program

Rain Tree Sketch II — Toru Takemitsu (1930-1996)
(*In memoriam Olivier Messiaen*) (1992)

Sonata No. 26 in E flat Major, Op.81a — Ludwig van Beethoven (1770-1827)
les adieux (1809)
Das Lebewohl. Adagio-Allegro
Abwesenheit. Andante espressivo
Das Wiedersehen. Vivacissimamente

Fantasie, Op.49 (1841) — Frédéric Chopin (1810-1849)

Intermission

Kreisleriana, Op.16 (1838) — Robert Schumann (1810-1856)
Fantasies for Piano
I. Äußerst bewegt
II. Sehr innig und nicht zu rasch
III. Sehr aufgeregt
IV. Sehr langsam
V. Sehr lebhaft
VI. Sehr langsam
VII. Sehr rasch
VIII. Schnell and spielend

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Nishikawa.

Ms Nishikawa is a recipient of the Beryl Barns Memorial Awards (Graduate).

Lecture Recital

Teruka Nishikawa, piano

Candidate for the Doctor of Music degree

Saturday, December 5, 1998
at 10:30 am

Fine Arts Building 1-29
University of Alberta

Topic: "Madness or Genius?
Schumann's
Last Chamber Work"

INTRODUCTION

One often hears about the international success of classical musicians from Japan. However, it has only been about one hundred years since western music was introduced to Japan as part of the Japanese government's 'westernization' policy. When one investigates the development of western music in Japan, one cannot disregard the significant contributions women have made. Females were leaders in spreading western music into Japanese society. Therefore it is worthwhile to explore the history of western history in Japan with reference to the place of women in that history.

Female composers are hardly recognized in the literature of western art music history. It is only recently that female composers have emerged from the shadows of great male composers. Much of this new focus and reconsideration is due to recent feminist studies in musicology.[1] In the last few years the influence of feminist musicology can also be observed in Japan and the first book written in

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[1] Susan McClary, *Feminine Endings: Music, Gender and Sexuality* (Minnesota: University of Minnesota Press, 1991); Marcia Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993); Ruth Solie, ed., *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993); Susan C.Cook and Judy S Tsou, eds., *Cecilia Reclaimed: feminist perspectives on gender and music* (Urbana: University of Illinois Press, 1994); Jill Halstead, *The Woman Composer: Creativity and the Gendered Politics of Musical Composition* (Aldershot, England: Ashgate, 1997).

Japanese in this discipline introducing the lives and works of twenty-one women composers, including Japanese, was published in 1999.[2]

The purpose of this paper is to outline conventional views of the place of women in western music in Japan and to take a fresh look at the activities, experiences, and work of female composers throughout the history of western music in Japan. I will examine the activities of Japanese female composers in Japanese musical society, considering such issues as whether or not they have constraints against their creative activities because of gender bias, how they faced these social obstacles, what they have achieved in their professional careers, and so on.

The paper consists of three parts. In the first part, I will provide a brief history of western music in Japan, with special attention to the roles and contributions of females. The next will continue the discussion of the lives, works, and social restrictions on the activities of nine Japanese women composers who have contributed significantly to the development of western music in Japan. The last chapter will focus on one of the most prominent Japanese women composers, Keiko Fujiie (b.1963), her career, the musical styles of her piano works, and her relationsihp to a musical society.

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[2] *Josei sakkyokuka retsuden (Portraits of Women Composers)*, ed. by Midori Kobayashi, (Tokyo: Heibonsya, 1999). The translation of the title was original. However, the first book in this field to appear in Japan was *Ongaku nimiru joseishi-sono shakaiteki kôsatsu*, a translation of *Music and*

Chapter 1

THE HISTORY OF WESTERN MUSIC IN JAPAN

AND

THE PLACE OF WOMEN COMPOSERS

The latest phase of the internationalization of Japan's music world dates from the end of the 1960s. Since that time it has become more and more common for foreign associations to commission Japanese composers: Toru Takemitsu (1930-96) wrote *November Steps* for the 125th anniversary of New York Philharmonic Orchestra in 1967; the Kousevitzky Music Foundation commissioned Joji Yuasa (b.1933) in 1976; Deutsche Oper Berlin gave the world premiere of an opera by Toshio Mayuzumi (b.1929) in 1976, and so on. Nevertheless, there are few histories of western music in Japan tracing its path from acceptance to international recognition.[3]

Women : the story of women in their relation to music, by Sophie Drinker, translated by Reiko Minagaki, in 1967 (Tokyo: Ongaku no tomo).

[3] A concert series, "Nihon no sakkyoku: 21seiki heno ayumi (Japanese Compositions: the path to the 21st century)" which aims to introduce post war Japanese compositions in five concerts a year for five years, organized and began in 1998. In addition, a book, *Nihon no sakkyoku 20seiki(Japanese Compositions of the 20th century),* to review western music history in Japan as well as activities of Japanese composers was published in 1999 by Ongaku no tomo, Tokyo; Rihei Nakamura,*Yougaku dônyûsha no kiseki (Path of Introducers of Western Music in Japan)* (Tokyo: Tosuisyobo, 1993); Other related publications are listed in Nihon Kindai Ongakkan, *Nihon kindai yougakushi: reference tool (Western Music History of Modern Japan)* (Tokyo: Nihon Kindai Ongakkan, 1996); All titles of refenreces written in Japanese are translated by the author.

Japanese musicologists tend to specialize in either Japanese traditional music (ethnomusicology) or the music of western countries. In reviewing western music history in Japan, it would be interesting to investigate from the perspective of social context as well: here the discussions of the female's social position would be a meaningful issue.

The following chapter presents a brief history of western music in Japan and will explore the contributions female musicians and composers have made. The chapter divides chronologically into three sections: introduction of western music (1886 to 1920s), cultivation of western music (1930s to 1960s), and diffusion of western music (1970s to present).

Introduction to Western Music

The first western music to appear in Japan was the collections of hymns that came along with Christianity in the middle of the sixteenth-century.[4] Since Christianity itself was not welcomed by Japanese society, its music did not spread outside of the church. In 1614, approximately sixty-five years after its arrival, Christianity was banned completely and almost all priests were expelled from the country. This was not long enough for western church music to take root in Japan.

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[4] Hisao Tanabe, *Japanese Music* (Tokyo: Kokusai Bunka Shinkôkai, 1959), 46; Eta Harich-Schneider, *A History of Japanese Music* (London: Oxford University Press, 1973), 445-486.

Moreover, since the country closed its doors and was isolated from the rest of world for nearly two hundred and fifty years, the introduction of western music ended abruptly, for the time being. From the middle of the seventeenth- to the nineteenth-century there were remarkable developments in indigenous genres of music, such as *Noh*, *Gagaku*, and *Kabuki*, and instruments such as the Samisen, and Soh.[5]

During this time there was limited trade with the Netherlands, Portugal, and China. Trade was strictly limited to authorized merchants and it did not extend as far as a large public cultural exchange. Therefore, when Dr. Philipp Franz von Siebold (1796-1866) landed in Japan in 1823 with his square piano, which is believed to be the first piano to appear in Japan[6], the instrument was intended for his private use and its presence was not publicized.

With the Meiji Restoration of 1868, the new government moved away from the previous government's policy of isolation and feudalism and began to encourage the modernization of Japan. The government urged the introduction of western cultural achievements, realizing that their closed-door policy was out of date. Moreover, they were extremely motivated by the necessity to catch up with western methods in technology and science. Japanese scholars were sent almost immediately

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[5] Ibid.; Kazuma Uehara, *Nihon ongaku kyôiku bunkashi (A History of Music Education)* (Tokyo: Ongaku no Tomo, 1991).

[6] Sieboldt Memorial Musium,*Shiiboruto no mita nihon (Japan as Seen by Siebold)* (Nagasaki, Japan: Siebold Memorial Museum, 1990); Nihon Kindai Ongakkan, *Nenpyo: kindai nihon no pianokyoku*

to Germany and other western countries to absorb western achievements. Based on their studies abroad, the Japanese government was then able to carry out its modernization policy. For instance, the Meiji Civil Code (1889) was modeled on the German constitution of 1871.

The government also planned to introduce a new school system introducing compulsory elementary schooling for all children, irrespective of sex or social status.[7] The head of a government division, Ongaku Torishirabe Gakari (Music Study Committee), Syuji Izawa (1851-1917), invited foreign advisors from abroad. Luther Whiting Mason (1817-1896)[8] and Franz Eckert (1852-1916) recommended music as a subject in the new school system.[9] The government fully endorsed their reports and music instruction began in the western musical manner. As a result, western music began to replace traditional Japanese music as the music with which most people were familiar.

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to pianisuto tachi- senzen hen-(A Chronological Table: Piano Works and Pianists of Modern Japan, Pre-war Period) (Tokyo: Nihon Kindai Ongakkan, 1991).

[7] Harich-Schneider, *A History of Japanese Music*; Ury Eppstein, *The Beginnings of Western Music in Meiji Era Japan* (Lewiston, NY: Mellen, 1994); William Malm, " The Modern Music of Meiji Japan" in *Tradition and Modernization in Japan Culture*, ed. by Donald Shiverly, (Princeton: Princeton University Press, 1971), 257-300.

[8] Sandra Howe, *Luther Whiting Mason: International Music Educator* (Warren, Michigan: Harmonie Park Press, 1997).

[9] Shuji Isawa, *Yougaku koto hajime- ongaku torishirabe seiseki shinpôsho (The Origin of Western Music in Japan-the Summary Report of the Music Study Committee)*, ed. by Masami Yamazumi (Tokyo: Heibonsya, 1971).

As the next step in the introduction of western music, the Tokyo Music School was founded in 1887 as Japan's first post-secondary institution for western music. In addition to those who contributed as members of the Music Study Committee, several foreigners, like Klaus Pringsheim (1883-1972), were appointed as professors. Since its beginning the school offered teaching positions to foreign teachers like Heinrich Werkmeister (1883-1937), especially for composition and orchestral instrument divisions. Needless to say, this institution became the centre of the development of western music in Japan.

How did western music spread into Japanese society? What kind of people could pursue the study of western music at the newly established non-compulsory post-secondary school? After the Restoration of Meiji, western culture spread into public life with remarkable rapidity.[10] However, western instruments like the piano were only beginning to appear in the market place and were too expensive for the general public. Under such circumstances, one's familiarity with western culture came to be considered a symbol of status. In particular, knowledge of western music was common among upper class women, who were exposed more frequently to western culture than their male counterparts. It was considered an indispensable part of the training of a cultured lady. As in Victorian society, the ability to play the piano was one of the necessary accomplishments of a cultured woman of the upper

class in Meiji society.[11] Therefore, the music students at the Tokyo Music School consisted primarily of female students from upper class and wealthy merchant bourgeois families.

Even though a woman achieved a certain level of performance ability, she was not easily able to establish a musical career. The following comment, dating from 1902, was made by the first president of the Tokyo Music School and summarizes the place of Japanese women in western art music from the social and institutional points of view.

> Hitherto, music has been neglected or considered as an amusement. The social status of a musician was far lower that that of other occupations and, of course, the government never supported music activities. I believe that music is necessary for society. I believe that Japanese ladies should study music. There are several reasons. Music can be an admirable entertainment for social occasions. Music can make women more sociable, as they tend to stay inside of the house and talk with a very limited number of people. To have music as their hobby is good for women's mental health. Performing music will give an opportunity for self-expression. It is also excellent for children's education. Since music has the effect of moderating one's mind, it is worthwhile to let children be familiar with music as a means of forming their personalities. Because of these points I recommend that Japanese women study music as a hobby.[12]

It is apparent that the male chairman did not expect women graduates to have professional careers. Western music merely provided a socially acceptable outlet and milieu in which females could attain social status while finding personal

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[10] Tanabe, *Japanese Music*, 50-51.

[11] Yûko Tamagawa, "Okoto kara yôgoto he (From the Long Zithar of Japan to the Piano)," *Ongakugeijyutsu* 56 (December, 1998): 70-76.

[12] My translation from Kyoko Watari, *Kindai nihon joseishi 5, ongaku (History of Women in Modern Japan 5, Music)* (Tokyo: Kashima Kenkyûjo, 1971), 51-52.

enjoyment and fulfilling personal goals in the area of cultural learning. Women were denied music training that would lead to a professional status because they were expected to fulfill the social roles of wife and mother, following an ideal of 'Good Wife, Wise Mother'.[13] It was "designed to maintain a conservative social order and to keep women in a separate and inferior role within the family and society"[14] rather than pursuing personal interests. Hence, these personal interests must enhance skills needed in their social positions or stem from their commitment to their required social roles.

The sexual segregation system became legal with the promulgation of the Meiji Civil Code in 1889. It severely restricted women's rights in marriage, control over children and property, and their right to vote. The patriarchal social order, including the polarization along gender lines even within the family, the smallest unit of social organization, became the firm understanding of people and still resonates in modern Japanese society.[15] Japan's society has been often described as

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[13] Harue Fujii, "Education for Women: the Personal and Social Damage of Anachronistic Policy," *Japan Quarterly* 29/ 3 (July-September: 1982): 301-310; Sharon Sievers, *Flowers in Salt: the Beginnings of Feminist Consciousness in Modern Japan* (Stanford: Stanford University Press, 1983); Kimi Hara, "Challenges to Education for Girls and Women" in *Japanese Women: New Feminist Perspectives on the Past, Present, and Future*, ed. by Kumiko Fujimura-Fanselow and Atsuko Kameda (New York: Feminist Press at the City University of New York, 1995), 93-106; Sandra Howe, "The Role of Women in the Introduction of Western Music in Japan" *The Bulletin of Historical Research in Music Education* 16 (January 1995): 81-97.

[14] Kumiko Fujimura-Fanselow, preface to *Japanese Women*: xxxii-xxxiii.

[15] Takie Sugiyama Lebra, *Japanese Women: Constraint and Fulfillment* (Honolulu: University of Hawaii Press, 1984).

a " male-dominated society".[16] According to Fujimura-Fanselow, " the severe restrictions placed on women's literary and artistic production by a patriarchal system that confined women to domestic life and denied them educational opportunities as well as the material and psychological freedom needed for artistic creation,"[17] means that in a patriarchal society, it was difficult for a woman to have a professional music career.

However, compared with other occupations, teaching was an acceptable profession for a woman. Several women were able to make substantial contributions as teachers to the development of western music in Japan. For instance, Nobu Kôda (1870-1946),[18] one of the first three graduates from the Tokyo Music School, was immediately appointed as chief professor at the same school. She established her career as a musician after she pursued further study in Germany as the first recipient of a government-sponsored music scholarship. In spite of her contribution at the School, she was later forced to resign her position. It is still believed that objections to her arose because she was a woman occupying a position of authority.[19] Howe comments that "Japan's male-dominated society did not accept Miss Kôda's

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[16] Howe, "The Role of Women," 96; Sumiko Iwao,*The Japanese Women: Traditional Image &Changing Reality* (Cambridge: Harvard University Press,1993), 276.

[17] Fujimura-Fanselow, *Japanese Women*, xxxii.

[18] A detailed discussion of her career and music will appear in the following chapter. For further readings on Nobu Kôda, see note2 of Chapter 2.

[19] Noriko Hirataka, "Nihon no josei sakkyokuka① senzen-Kôda Nobu (Japanese Women Composers① Pre-war: Nobu Kôda)" in *Nihon no sakkyoku 20seiki*, 26-27.

assertive and sometimes aggressive behavior."[20]Although her violin sonata of 1897 is considered the first Japanese instrumental work written in a western style, Kôda's contribution as a teacher was even more significant than her work as a composer.

Among musicians who emerged from Kôda's studio, Rentarô Taki (1879-1903)[21] is noteworthy. In the eight years of his creative life he composed thirty-four pieces, most of which are vocal works. His vocal writing was like that found in Schubert's lieder, with which he probably became familiar during his studies in Germany. Unfortunately, his creative activity was too brief to call him a pioneer of Japanese composition.

On the other hand, Kôsaku Yamada (1886-1965),[22] who pursued further composition studies in Berlin with Max Bruch (1838-1920), became a leading composer in Japan. He composed symphonies and operas, the first written by a Japanese. He was also the first composer to be able to concentrate full time on creative activities, organizing concerts of his own works in Carnegie Hall in 1918. He began his career writing programmatic piano music, which formed the bulk of all printed piano music of the 1910s in Japan.[23] In the 1920s his creative focus

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[20] Howe, "The role of Women," 96.

[21] His output is listed in *Nihon no sakkyoku 20seiki*, 179-180.

[22] Dan Ikuma, *Watashino nihon ongakushi (My History of Japanese Music)* (Tokyo: NHK Shuppan, 1999). Discussions of Kôsaku Yamada's music and his output are in *Nihon no sakkyoku 20seiki*, 264-267.

[23] Koji Sano, "Yamada Kôsaku no piano sakuhin-sono yôshiki no hensan ni tsuite (Piano Works by Kôsaku Yamada: The Development of Musical Styles)" in *Arima Daigorô Sensei 80sai kinen ronbun*

moved to vocal music, including the genre of art song, stimulated by Hakusyû Kitahara (1885-1942), a poet almost exactly his own age. Soon Yamada transformed his musical approach to adopt the characteristics of the Japanese language and to reflect Japanese intonation and syllable accentuation. One of his significant contributions was to raise the quality of Japanese song to the level of an art form.[24] Although half his output consists of vocal works, it is noteworthy that he wrote several orchestral works, including the first symphony by a Japanese composer. It is possible to describe him as the foremost genuine composer of western music in Japan.

The preferred genres of music composition in Japan in the 1910s and 1920s were relatively small songs and piano pieces, with the musical style usually modeled on that of German classicism or romanticism. Teachers at the Tokyo Music School had strong ties to the German music world and it left considerable influence on the compositional style of their students.

Cultivation of Western Music

Even though almost all musical activity was interrupted by the Second World War, Japanese musical life shows a gradual development in the creation,

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(Essays on the 80th Birthday of Prof. Daigorô Arima) (Tokyo: Kunitachi ongaku daigaku, 1980), 261-295.

production and public reception of western art music from the end of the 1920s onward. This period for the cultivation of western music can be divided into three phases: the improvement in the musical ability of Japanese musicians and the social awareness of western music from the end of the 1920s to the 1930s; controlled musical activities during war time; and composers seeking their own musical identity through contemporary western musical trends after the war.

1. The 1920s and '30s

The appetite of the general public for western art music grew in strength during the 1930s. The reformation of Japan's education system, including the introduction to western music as one of the public school's compulsory subjects, contributed to this. Moreover, government and profit and nonprofit organizations helped in practical areas such as the construction of concert halls. Professional orchestras were created with financial support from the government and businesses. The first subscription concerts in Japan began with the New Symphony Orchestra, later the NHK Symphony Orchestra, in 1927. Experienced and active musicians from outside the country, like Joseph Rosenstock (1895-1985) of the Metropolitan Opera and Manfred Gurlitt (1890-1972) of Deutsche Oper Berlin were invited to

[24] Dan Ikuma, *Watashino nihon ongakushi (My history of Japanese Music)*, 263-78.

provide leadership. Under their directorships, the Symphony Orchestra made remarkable artistic progress as an ensemble.

It also helped to make possible the ever-increasing number of world class musicians visiting the concert stages of Tokyo. This outside influence made it possible for the audience and the musicians to hear contemporary trends from western countries in addition to the standard repertoire.[25] For instance, Tokyo's 1939 concert season included *Music for Strings, Percussion, and Celesta* (1936) by Bela Bartòk (1881-1945) and *Symphonic Dances (*1937) by Paul Hindemith (1895-1963).[26] Moreover, the increasing number of visits by some of Europe's best performers, like Sergei Prokofiev (1891-1953) and Jascha Heifetz (1901-1987), inspired young musicians as well as stimulated musical activities in Japan.

The music industry grew, as did related businesses. In addition to manufacturing and marketing record players and recordings, the appearance of mass media, especially radio broadcasts, contributed to the diffusion of western music among the general public. Radio stations frequently broadcasted Japanese contemporary music and music of the western world. This stimulated a demand for new compositions and raised the standards for contemporary music. Many works

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[25] Yoshimasa Kurabayashi and Yoshihiro Matsuda, *Economic and Social Aspects of the Performing Arts in Japan: Symphony Orchestra and Opera* (Tokyo: Kinokuniya, 1988), 12 (table) and 10-11 (discussion).

were commissioned, even from young Japanese composers just returning from study abroad.

In 1932 an independent composition course was founded at the Tokyo Music School. As the institutional education of composers strengthened, graduates formed several composers' associations to support practical activities. One of these associations was the Japanese Society for Contemporary Music, which was later recognized as the Japanese branch of the International Society of Contemporary Music. Several national competitions and awards were organized and young composers began submitting their manuscripts to national and international competitions.

German Romanticism, French Impressionism, Nationalism, and Neo-Classicism were introduced from the concert stages directly to musicians. Significantly, it was Nationalism that was recognized as the saviour for those composers who were developing their own writing style and departing from the imitation of western musical styles. Among those who visited Japan, Alexander Tcherepnin (1899-1977), who was known for incorporating oriental musical idioms in his music, exerted considerable influence on young musicians and contributed to

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[26] Shigeo Kimura, *Gendai nihon no ôkesutora- rekishi to sakuhin (Contemporary Japanese Orchestras: History and Works)* (Tokyo: Zen-on Music, 1985).

the development of the Japan's music world.[27] He also established the Tcherepnin Award to encourage the activities of young composers. The first award was given to Akira Ifukube (b.1914) for his *Nihon Kumikyoku (Japan Suites)*, in which he used folk tunes and pentatonicism, one of the characteristic features of Japan's traditional music. Since Tcherepnin also suggested combining Japanese folk elements with western musical idioms, young Japanese composers gained confidence in their nationalist compositional styles, departing from the European academic writing style taught at the Tokyo Music School. As a result, a number of the works from this period reveal a strong connection with Japanese folk music elements, such as folk tunes, scales, and harmonic language.

Among these nationalists, the musical approach of Kikuko Kanai (1906-86) is worth mentioning. The unique musical idioms of Kanai, whose life and music will be discussed in the next chapter, are exclusively connected with her hometown, Okinawa. Distinct from other composers, who were usually from the major cities of Japan, she used the exotic musical idioms of the south islands in an effective and notable manner.

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[27] Minoru Nishimura, "Tcherepnin to nihon (Tcherepnin and Japan)" in *Nihon no sakkyoku 20seiki* , 24-25.

2. During World War Two

At the end of the1930s the Japanese government became more and more militaristic. Although composers were still allowed to continue their creative and musical activities at the very beginning, Japan's severe political climate began to manipulate all artistic activities, just as the National Socialists of Germany did in the 1930s. Performances of British and American compositions were banned from concert halls.[28] Each orchestral concert had to include at least one Japanese work; a private recital had to include Japanese repertoire as more than half of its program.[29] The benefit of this government order was a flurry of creative activity by contemporary Japanese composers. Three years, from 1942 to 1944, proved to be particularly productive years for Japanese composers.[30] Around this time, however, the government began controlling even musical activities in greater detail. They preferred music with propagandistic content, with militaristic or nationalistic texts and titles. Some senior composers were forced to submit military music as part of the war effort.

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[28] Dan Ikuma, *Watashino nihon ongakushi (My History of Japanese Music).*

[29] Morihide Katayama, " Taiheiyô sensôki no hôsô to sakkyokukatachi (Broadcasting and Composers during Pacific War)" in *Nihon no sakkyoku 20seiki*, 41.

[30] *Nihon no Sakkyoku 20seiki*; Yasushi Toashi and Takashi Funayama, ed., compiled by Yoko Narazaki, *Gendai nihon no kangengaku sakuhinhyô, 1912-1980 (A Complete Catalogue of Contemporary Orchestral Works by Japanese Composers, 1912-1980) (Philharmony*, Special September Issue, 1981.)

Moreover, the military government limited freedom of expression. The state music division was assimilated into the Central Secret Service and, as a result, musicians were kept under close observation. One goal was to exclude any socialist-related anti-war movements, including the proletarian music movement. This music movement sponsored concerts and encouraged the writing of songs whose texts were closely related to the life of the labouring class. Takako Yoshida (1910-1956),[31] best known as a proletarian music composer, wrote several anti-war songs. Even though she was arrested four times for thought-crimes, she carried on with her pacifist attitude.

3. Post-war period (the 1950s to 60s)

At the end of the war, the major cities of Japan were confronted with the seemingly impossible task of recovering their former standard of living. Under the democratization policy with supervision by the Allied (in practice, U.S.) Occupation Forces, many new institutions, such as constitutional and educational systems, were established, many of them based on American models. The remarkable rehabilitation of post-war Japan caught the attention of the whole world. This phenomenal recovery can also be observed in the music world.

[31] Her life and music will be discussed in Chapter 2.

The rehabilitation of culture and media policy was strongly promoted, with regular inspection by the Allied Occupation to thwart any militaristic, nationalistic thought. In the music world, for instance, musicians like Kiyoshi Nobutoki (1887-1965)[32], who had served as a professor at the Tokyo Music School, had been forced to co-operate with state military policy by submitting propagandistic music. Such musicians were replaced by new faculty members to disperse the old regime.[33] There were also movements to revive the standards of the Tokyo Music School, which became the Faculty of Music of the Tokyo University for Fine Arts and Music.[34] As a result, those who studied non-German musical traditions, especially in France, brought new ideas and a new way of doing things as professors to the school that had long been a champion of German musical styles.

As one of the senior composers who experienced this difficult time as a student, Dan Ikuma (b.1924) analyses this rapid rehabilitation of music in society in the following words:

> Seventy years from the introduction of western music in Japan, it has taken a firm root in Japanese daily life. It is difficult even for the state power to deny the establishment of this culture. As matter of fact, the reaction against the previous state control of music manifested itself in a new hunger for American and British music in the post-war period.[35]

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[32] *Nihon no sakkyoku 20seiki*, 199-200.

[33] *Kindai nihon to ongaku (Modern Japan and Music)* (Tokyo: Ayumi Shuppan, 1976).

[34] Ibid.

[35] My translation, *Watashino nihon ongakushi (My History of Japanese Music)*, 348.

The clubs of the American Occupation Army provided examples of American culture like jazz and popular music that attracted younger Japanese. These genres of music spread rapidly into society and stimulated many new young composers to begin their creative activity in the years directly following the war. Orchestras also restarted their subscription concerts. The New Symphony Orchestra, especially, gave many Japanese premieres of formerly banned works, such as *El salón México* (1936) by Aaron Copland (1900-90), Adagio for Strings by Samuel Barber (1910-81), and symphonies by Dmitry Shostakovich (1906-75).[36]

Those composers who shared similar compositional goals and musical interests formed and joined composers' associations. As in the pre-war period, the activities of these groups, such as introducing and exchanging opinions on new trends of music from western countries and having different composers share the concert stage with each other, made important contributions towards the development of composition in Japan. These associations can be grouped into three categories: neo-classical, avant-garde and experimental, and nationalistic.[37]

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[36] Yoshimasa Kurabayashi and Yoshihiro Matsuda, *Economic and Social Aspects of the Performing Arts in Japan: Symphony Orchestra and Opera.*

[37] The activities and characteristics of composers associations since the 1920s are listed in " Nihon no sôzôteki ongaku gurûpu (Creative Music Groups in Japan) in *Nihon no sakkyoku 20seiki,* 274-291.

Some composers found their compositional direction in neo-classicism. In the score of the String Quartet (1955) of Akio Yashiro (1929-76),[38] who studied with Nadia Boulanger (1887-1979), the composer wrote that his music was influenced by Bartók, Hindemith, and Prokofiev.[39] The compositional style of Akira Miyoshi (b.1933)[40] shows the influence of his teacher, Henri Dutilleux (b.1916). In his Symphonic concerto for piano and orchestra (1954) which brought him his first Otaka Award, Miyoshi uses motives which emphasize the musical interest of their semitonal relationship.

In contrast, there were other composers attracted to experimental and avant-garde styles. Various contemporary European movements were practiced widely in Japan during the 1950s. Later, a composer and critic, Minao Shibata (1916-1996),[41] identified five characteristic styles in the music of the 1950s: the twelve-tone system, intergral serialism, *musique concrète*, electronic music, and computer music.[42] Some of these musical styles were practiced at virtually the same time as in western contemporary music centres. For instance, the first experimental electronic

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[38] Ibid., 262-263.

[39] Akio Yashiro, *String Quartet* (Tokyo: Ongaku no tomo, 1959).

[40] *Nihon no sakkyoku 20seiki*, 255-258.

[41] Ibid.,166-169.

[42] "50nendai kara 60nendai hajimeno nihon no sakkyokukai-jikkenkôbô, sannin no Kai, 20seiki Ongaku kenkyûjo wo chûshinn ni (Japan' compositional World from the 1950s to the middle of 1960s, focusing on Experimental Studio, Group of Three, and The Society of 20th-century Music) in *Ongakugeijutsu* 31 (July 1973): 33-42, cited in Yoko Narazaki, *Takemitsu Toru to Miyoshi Akira no*

music was developed by Karlheinz Stockhausen (b.1928) in 1951 in Cologne, Germany. A year later in Japan similar music was written by Yasushi Akutagawa (1925-89).[43] Among the compositional groups, the wide activity and influence of the group, 'Experimental Studio,' founded in 1951, is worth mentioning. Fumio Hayasaka (1914-55),[44] the group's co-founder, wanted to express a non-western aesthetic sense in an avant-garde manner and developed a style of Pan-orientalism that deeply affected other young members, such as Akutagawa and Takemitsu, whose musical approach involved combining twentieth-century music styles and Japan's distinctive musical characteristics.

Thirdly, the characteristic feature of 'nationalistic' music of this period differs from that of the pre-war period. Folk elements in nationalistic music are evident not only in the tonal organization or quotations of folk melodies (as in the pre-war period), but also in the whole sonority, rhythm, and texture of the modern nationalistic works. For instance, Yoshio Mamiya (b.1929)[45] focussed on the peculiar vocalization of the Japanese language, creating a musical accompaniment of words or incorporating the shouting of folk festival songs into his choral compositions.

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sakkyoku yôshiki –muchosei to ongun sakuhou wo megutte (Compositional Approaches of Toru Takemitsu and Akira Miyoshi: Atonality and Clusters) (Tokyo: Ongaku no Tomo, 1994), 17.

[43] *Nihon no sakkyoku 20seiki*, 122-124.

[44] Ibid., 203-204.

However, as I mentioned earlier, composers gradually began focusing on the elements of traditional Japanese music merely as musical devices within their own avant-garde musical approaches. This could be considered the beginning of post-avant-garde or post-modernism in Japanese music. Yoritsune Matsudaira (b.1907)[46] turned his attention to elements of *Gagaku (court music)* and combined them with the twelve-tone system. He enriched the texture by combining different modes of melodies from *Gagaku* and changing rhythms in each part of a quoted melody, as in *Theme and Variation on Etenraku* for piano and orchestra (1951) or in *Metamorphose on Saibaraku* for voice and nineteen instruments (1953, rev. 1958). The musical idioms of modern nationalism rely on more general characteristics of Japanese indigenous music, like sonority, rather than on individual fundamental components such as melody, rhythm, and tonal organization. Composers also began including Japanese traditional instruments in the orchestra. As avant-garde techniques began to go out of favour in the middle of the 1960s, cross-cultural fertilization was observed in the works of composers in both western and non-western countries. Oriental artistic practices and philosophies influenced western composers. The Zen Buddhism of Japan played a crucial role in the decision of John Cage to adopt indeterminacy in the 1950s. Those composers who were known for

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[45] Ibid., 238-245.
[46] Ibid., 234-236.

avant-garde music in Europe, such as Olivier Messiaen (1908-92), and Stockhausen, were also inspired by Japanese culture. Messiaen's *Sept Haïkaï* (1962) and Stockhausen's *Telemusik* (1966) were both based on *Gagaku*.

Meanwhile, in Japan, techniques of composers like Messiaen, Stockhausen, and Pierre Boulez (b.1925) were introduced through a composers association, *20seiki ongaku kenkyûjo (The Society of the Twentieth-Century Music)*. Lectures by those composers, who frequently visited to expound on their theories and works, made a significant impact on Japanese composers. Aleatory music represented by John Cage (1912-92) and Morton Feldman (b.1926) was performed. Furthermore, the successful introduction of indeterminacy in *Textures* for piano and orchestra (1964) made Takemitsu famous and a model for his contemporary Japanese composers. In addition to the Western avant-garde techniques mentioned above, Japanese compositions of the 1960s frequently included innovations such as indeterminacy, tone clusters, *musique concrète*, and spatial music.[47]

While these achievements and developments in the music world in Japan were taking place, women's contributions were rarely reported. During the war, women were expected to contribute to the nation through the efficient management of their households and the responsible rearing of their children. Even during the post-war rehabilitation period when the musical world made remarkable progress,

such social expectations for women still remained and prevented them from participating. Haruna Miyake (b.1942),[48] one of the leading composer-performers of the present time, argues that such discrimination against females had nothing to do with whether or not a female has musical aptitude. Male composers did not want to share the same field or profession with females.[49]

Female performers, vocalists as well as instrumentalists, have been widely recognized and very active on concert stages. However, for a female to engage in composing was a different matter. During her composition studies at university, Kikuko Massumoto (b.1937), a composer who will be discussed later in detail, realized that her intention to be an independent composer was not taken seriously by her teacher. On the contrary, she was urged to change her major to ethnomusicology. It seemed to her that he felt that women, in general, did not have an aptitude for composition.[50]

Unfortunately, prejudice toward females continued to dominate until the end of the 1980s: female composers could only write lullabies and small pieces for children. This probably derived from the expected social role for the female, to be a "Good Wife, Wise Mother." Iwao summarizes the hurdles a woman had to

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[47] Yoko Narazaki, "1966-73" in *Nihon no sakkyoku 20seiki*, 73-84.

[48] Discussions of her career and music will appear in the following chapter.

[49] Tokyo-Goethe Institute, *Nihon, doitsu,josei no atarashii uneri (New Movement of Japanese and German Women)* (Tokyo: Kawai shuppan, 1990).

overcome: a woman's own perception of her role in society; " the lack of role models that might provide inspiration or guidance to those brave enough to move into male-dominated occupations:"[51] and the chauvinism and tradition-based thinking of men.

Needless to say, composition was believed to be a male profession at that time in Japan. Therefore, it is reasonable to assume that a female composer would not be welcome in male-dominated composers associations. It caused her music activities to be limited because she would not benefit from the ongoing dissemination of European and American trends in contemporary music. The ability to form or join these associations was critical to the composer at a time when groups of composers controlled the compositional activities and general development of the Japanese composition world.

Diffusion of Western Music in Japan

Since the end of the 1960s, contemporary music festivals have frequently been held in Tokyo. Composers associations and co-operating organizations gave increasing numbers of opportunities, such as symposiums and concerts, to present the contemporary musical movements of western countries in Japan as well as to

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[50] Kikuko Massumoto, interview by author, Tokyo, 8 December 1999.
[51] Iwao, *The Japanese Woman*, 189.

introduce those of Japan abroad. Contemporary music in Japan and the music itself gradually gained recognition from the international compositional world.

In the 1970s, composers who had not experienced the direct effects of the Second World War began their compositional activity. It was a time to demonstrate the compositional identity of each composer based on the trends of postmodern music. Compared with the tendency to create massive textures of sound in the music of the 1960s, composers tended to use less sound in the 1970s in Japan. This reflects the appearance of the minimalistic approaches of Steve Reich (b.1936) and Philip Glass (b. 1937). Among those composers inspired by American experimental music, Jo Kondo (b. 1947) established his musical language by combining chance and minimal music, as is revealed in *Standing* (1973). The works of Somei Satoh (b.1947), such as *Litania* and *Keshin II (Incarnation II),* written in the 1970s, are scored for piano with digital delay and show the influence of minimalism.

Trying to define post avant-garde and postmodernism, two styles that made their appearance in the early 1980s, was one of the issues that occupied the energies of contemporary music composers, critics, and scholars.[52] For example, Potter mentions that the definition of postmodernism in music derived from that of the

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[52] Miyuki Shirai, in *Nihon no sakkyoku 20seiki*; Keith Potter, "The Current Musical Scene" in *Modern Times: From World War I to the Present*, ed. by Robert Morgan (London: Macmillan Press, 1993), 349-387; Paul Griffiths, *Modern Music and After: Direction since 1945* (Oxford: Oxford University Press, 1995).

postmodern architecture.[53] At the end of the 1980s, composers who fashioned their musical styles on neo-romanticism were beginning to be recognized. The musical aesthetics of Takashi Yoshimatsu (b.1953),[54] a composer-in-residence for Chandos (a British recording company) in 1998, adheres to the idea that, music is an art to depict message, which he believed had been lost in modern music. His music, which is mostly programmatic, is tonal or modal and filled with lyrical sounds. Hence, Yoshimatsu's music, in general, can be analyzed as a mixture of the three elements of classical, popular and ethnic music.[55] Among those modern composers who draw their inspiration from non-western folk music in Japan, Akira Nishimura (b.1953)[56] seeks his musical identity by using non-western heterophony. An example is his *Heterophony for two pianos and orchestra* (1987).[57]

In addition to the multifarious nature of contemporary music in Japan, not only in the separation between old and new but also in the diversity within the new, the trend towards being based abroad but having one's music played in Japan was notable in the 1990s. More and more female composers were based abroad, where they pursued further studies and sent their successful works back to Japan. The compositional activities of Karen Tanaka (b.1961), Misato Mochizuki (b.1969) in

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[53] "The Current Musical Scene", 361.
[54] *Nihon no sakkyoku 20seiki*, 270-71.
[55] Ibid., 270.
[56] Ibid., 194-196.

Paris and Akemi Naitoh (b.1956) in New York are examples. Among this type of expatriate composer, the activity of Toshio Hosokawa (b.1955)[58], who studied with Isang Yun (1917-95) and Brian Ferneyhough (b. 1943) in Germany, is one of the most interesting. Although his music reflects the methods and techniques of the German avant-garde, his music idioms were inspired by perspective in Japanese landscape paintings and the musical structure of *Gagaku*. His music became known in Germany, then was imported to Japan. Such re-importation is one side of the new movement in Japan's compositional world.

While the diversification of compositional approaches and activities became increasingly advanced, the infrastructure necessary for further musical activities was also being developed. With the economic growth of the 1980s, the construction of large-scale music halls exclusively for classical music expanded beyond the major cities into regional cities as well. The effect of this economic growth led to frequent performances by the first-class musicians of the world and the establishment of several international music competitions, music festivals, and music seminars. Thus, international awareness of Japan's musical activities became a reality.

Meanwhile, the number of commissions for Japanese composers increased dramatically. Based on the increasing numbers of performances of works by

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[57] [Sound recording] in *Contemporary Piano Concerti*. Winnipeg Symphony Orchestra, Bramwell Tovey, CBC Records 5141.

Japanese composers by orchestras in Japan, Kurabayashi and Matsuda point to the remarkable development of Japanese compositions.[59] One hundred-thirty-nine of the five hundred-twenty-three opera performances in 1995 in Japan were written by Japanese composers. Twenty-one of the total of fifty-one Japanese operas were premieres.[60] In other words, one quarter of the total opera performances in Japan were by Japanese composers and about half of the total number of opera works performed were newly written. This statistic reveals the increasing interest in opera performance within the country as well as the demand for contemporary Japanese composers.

The fact that opera music should arise not only in Tokyo but also in regional areas outside of Tokyo demonstrates the effect that concert hall construction projects and international music festivals had in Japan's secondary cities. These projects stimulated the spread of contemporary music and revitalized the musical activities of local music societies. In fact, the number of successful opera performances in regional areas by their local musicians could compete with those of Tokyo. One of the characteristic features of opera performances in the smaller cities was that they tended to give priority to the performance of works by Japanese

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[58] *Nihon no sakkyoku 20seiki*, 225-27.

[59] *Economic and Social Aspects of the Performing Arts in Japan*.

[60] *Nihon no opera nenkan 1996 (Opera Yearbook in Japan 1996)* (Tokyo: Nihon ensô renmei, 1998).

contemporary composers rather than focussing on traditional nineteenth-century operas.

The 1980s saw a gradual rise in the number and influence of females within the public sector. In response to the influence of the women's liberation movement, especially, the Equal Employment Opportunity Law (1985), females began to gain working opportunities in the general offices of the government and private companies. As the areas of acceptable activities for women expanded, women's social roles were gradually recognized in the business side of the musical world as well. The promulgation of the Child Care Leave Law (1991), which allows parental leave for either parent until the child reaches the age of one, did much to assist career women.

However, as sociologist Millie Creighton argues, legal change per se does not necessarily lead to social change.[61] Despite the growing awareness among men of the desire of women for expanded roles in society, many Japanese women still enjoy being dependent on a husband's social status and income.[62] Iwao argues that this "role-oriented attitude" of Japanese females also can account for their difference from the "goal-oriented behavior" of American women.[63] Several

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[61] "Marriage, Motherhood, and Career Management in a Japanese 'Counter Culture'" in *Re-Imaging Japanese Women*, ed. by Anne Imamura, (Berkeley: University of California Press, 1996), 192-220.
[62] Iwao, *The Japanese Woman*, 266.
[63] Ibid., 265-67.

sociologists, including a pioneer of Japanese women's study in Japan, Chizuko Ueno,[64] also point out that this attitude of Japanese females, enjoying their secure shelter of home, is the "attitudinal constraint" in pursuing a professional career after marriage. However, it derives from a gender-differentiated educational ideology. As a matter of fact, this ideology of modern times in Japan is evident in the report (shown in Table 1) from Section of Women Issues, a government division; compared to five other countries a much higher percentage of Japanese favour socialization based on gender.[65]

Table 1: Favor of Gender Differentiated Education

Country	Favor Gender-Differentiated Socialization	Favor of No Gender Differentiation	Not Know and Others
Japan	62.6	34.4	3.0
Philippines	28.1	67	4.5
United States	31.3	61.9	6.8
Sweden	6.0	92.0	1.9
(West)Germany	19.9	74.5	5.6
England	20.1	76.3	3.6

[64] She has published, for instance, (in Japanese) *Can Women save the World?* (Tokyo: Keiso Shobô, 1985), *The Joy of Womanhood* (Tokyo: Keiso shobô, 1986), and (in English) "The Position of Japanese Women Reconsidered" in *Current Anthropology* 28/4 (August-October, 1987): S75-S82. Also, Sandra Buckley interviewed Chizuko Ueno about her life and career in *Broken Silence: Voices of Japanese Feminism* (Berkeley: University of California Press, 1997).

[65] My translation. Fujin Mondai Tantôshitsu, Naikaku sôridaijin kanbô shingishitsu (Section for Women Issues, Council for Secretary of Prime Minister), *Fujin mondai ni kansuru kokusai hikaku chôsa kekka (Reports of International Comparisons on Women Issues)* (Tokyo: Office of Prime Minister, 1982), 35.

Fujimura-Fanselow comments that " the kinds of obstacles to women's attainment of greater equality and opportunity are, to an important degree, sustained and buttressed by norms, values, attitudes, and expectations pertaining to gender roles which persist in the consciousness of many Japanese, including women."[66]

It is therefore not surprising that only a few names of female composers appear in the history of Japanese composition. In the early 1980s, however, the Japan League of Women Composers, a branch of the International League of Women Composers (ILWC), was established at the suggestion of its founder, an American composer, Nancy Van de Vate (b. 1930). The activity of JLWC was widely reported in the early 1990s. Van de Vate declared her impression of the Japanese female composers in her interview: "there are a number of exceedingly well-qualified, ambitious, and stylistically progressive women composers in Japan today."[67]

Under such circumstances, the fact that the 1994 Otaka Award, which is for composers who are highly recognized for their orchestral works and is adjudicated by male authorities of the Japanese music world, was awarded to Keiko Fujiie

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[66] Preface to *Japanese Women: New Feminist Perspectives on the Past, Present, and Future*, xxiv.; also, Hiroshi Ôbuchi, ed. *Josei no raifu saikuru to shûgyo kôdô (Life Cycle and Working Activity of Women)* (Tokyo: Financial Ministry, 1995).

[67] Carol Neuls-Bates, ed. *Women in Music*. (Boston: Northeastern University Press, rev. 1996), 329.

(b.1963) as the first woman recipient, marks a momentous first step in Japanese music.

CHAPTER 2

NINE WOMEN COMPOSERS WHO CONTRIBUTED TO WESTERN MUSIC IN JAPAN

Owing to various social as well as legal changes, Japanese women have begun to engage in professional careers in the modern society. In the Japanese music milieu, the professional activities of women composers have also begun to be recognized in recent years but they have not always experienced a friendly and welcoming climate in the music world. Nevertheless, there are many females who contributed in various ways to the development of western music in Japan, especially at the beginning of the history of western music. In spite of the fact that the composers who were admired as pioneers included females, the works and contributions of those females have been neglected by concert promoters as well as musicologists. In recent years there have finally been many more opportunities to listen to compositions by female Japanese composers.

The following chapter will explore the lives, contributions, and music of nine women composers who were selected according to the significance of their

contributions. There is very little written on these composers, but as a reference I have relied on *Nihon no josei sakkokuka* (*Japanese Women Composers*),[1] especially for those composers who have passed away, such as Tsune Matsushima (1890-1985), Kikuko Kanai(1906-86), and Michiko Toyama (b.1913). The discussions of Kazuko Hara (b.1935) and Kikuko Massumoto (b.1937) are based on correspondence and an interview, respectively, with the author. Furthermore, by setting them in chronological order, this chapter will trace the development of the awareness and acceptance of female composers in the past one hundred years since western music was introduced to the public of Japan.

1. Nobu Kôda (1870-1946)

Nobu Kôda made her name in the history of western music in Japan by being a 'first' in many ways: one of the first graduates from the Tokyo Music School, the only school for western music of that time, the first person to receive a government scholarship to pursue musical study in abroad, and so on. Recently her life and her

[1] Hiroko Tusji. In *Josei sakkyokuka retsuden (Portraits of Women Composers)*, ed. by Midori Kobayashi (Tokyo: Heibonsha, 1999)

place in music and society have been reconsidered and discussed by various authors.[2]

She was born into a wealthy and intellectual family. Her parents were well-versed in the arts: her brother, Rohan Kôda (1867-1947). became one of leading novelists of that time and her sister, Kô Andô (1878-1963), studied in Germany with Joseph Joachim (1831-1907) and became a pioneer classical violinist in Japan. Most likely her parents did not hesitate to let their two daughters pursue the study of western music, which was newly imported from abroad. Beginning in their childhood, both daughters had private music lessons with Luther Whiting Mason, one of the leading figures in introducing western music to Japan.

After about ten years of further study in Boston and Vienna, Kôda was invited to the Tokyo Music School as a professor. At that time there were no clear

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[2] Keiko Takii, " Kôda Nobu saikô eno kiun (The Growing Tendency toward Reconsideration of Nobu Kôda)," *Ongakugeijutsu* 12 (December, 1998): 126-27; Hiroko Nakamura, *Pianisto toiu banzoku ga iru (The Savages Called Pianists)* (Tokyo: Bungeishunju, 1992); Hiromi Tsuji, *Nihon no Josei sakkyokuka (Japanese Women Composers)* in *Josei sakkyokuka retsuden (Portraits of Women Composers)*; Kyoko Watari, *Kindai nihon Joseishi 5 –Ongaku (History of Women in Modern Japan5- Music)* (Tokyo: Kashima kenkyujo, 1971); Nihon yôgaku shiryoshûshû renraku kyogikai (Committee of the Japanese Western History References), *Kioichojidai no Kôda Nobu (Kioicho Period of Nobu Kôda)* (Tokyo: Nihon yôgaku shiryoshûshû Renramu Kyogikai, 1977); Noriko Hirataka, "Kôda Nobu and Kô Andô: yôgaku kyôiku no senkusha (Nobu Kôda and Kô Andô: the Pioneers of Western Music Education)," in *Tokyo Jin* 100 (January 1996): 32-34; Nobu Kôda, "Watashi no hansei (Half of My Life)," *Ongaku no sekai* (June, 1931); Noriko Hirataka, Kôda Nobu no wien ryugaku sonogo (After Vienna Study of Nobu Kôda), in *'Oto' no shakaishi- 19seiki niokeru sono hensen (Social History of 'Sound': its development in the 19th Century)* 'Oto' no shakaishi kenkyûkai 1990-91 Report (Tokyo: 'Oto' no shakaishi knkyûkai, 1992); Noriko Hirataka, " Nihon no josei sakkyokuka ① senzen-Kôda Nobu (Japanese Women Composers ① Pre-war Period: Nobu Kôda)," in *Nihon no sakkyoku 20 Seiki (Japanese Compositions of the 20th century)* (Tokyo: Ongaku

areas of specialization and she was asked to teach not only piano but also composition and general music studies. Several important musicians like Rentarô Taki, a composer, developed their craft in her studio. Both her compositions and her teaching were thus significant in the development of western music in Japan.

In her spare time away from teaching she wrote several works which have been the focus of recent studies. Among a few instrumental works and some songs, her violin sonata, written in 1897, is considered the first instrumental work in a western musical manner in Japan. This sonata was performed at a Tokyo Music School private concert in 1898.

She also appeared as a violinist on stage for very exclusive private occasions such as the school's private concerts or in the courts of royal families, but never for the general public. A cultured lady of that day would not demonstrate her own artistic achievements in front of the public, but rather would engage in these achievements as a private act. She believed that to perform in public would not be appropriate for her social status.

When she was assigned her professorship, she was admired by the media and the general public as "a modern lady" because of her glorious profile and career. Soon, however, envy towards her success as a teacher grew among her male

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no tomo, 1999): 26-27; Sandra Howe, "The Role of Women in the Introduction of Western Music in Japan," *The Bulletin of Historical Research in Music Education* 16 (January 1995): 81-97.

colleagues, who began casting aspersions on her teaching and even on her character. People called her "Tyrant" or "Queen of Ueno", and labeled her "obnoxious" and "unfeminine." [3] Moreover, the Japanese newspapers argued that to place artistic education in the hands of a female was a national disgrace.[4] Although she was a leading faculty member, they questioned her participation in the coeducational system of the Tokyo Music School. In the strongly male-dominated society of that time, it was still unacceptable for a woman to assert authority in any discipline. Those criticisms were full of humiliating slanders, which would now be treated as sexual harassment. In the end, she was forced to resign from her teaching position at the Tokyo Music School. Thereafter, she only taught ladies of the nobility privately and refused to make public appearances.

As was pointed out before, recent studies have begun considering Nobu Kôda not only as a teacher of up and coming pioneers in Japanese composition but also as a composer. Her small output includes two violin sonatas (1895 and 1897), a few songs for the Empresses of Taisho and Showa, and a symphony with chorus, *Taireisô shukukyoku* (1915), for Emperor Taisho.[5] Since she was also teaching female members of the royal court, including empresses, her small output revolved

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[3] Howe, "The Role of Women in the Introduction of Western Music in Japan," 96.

[4] Nakamura, *Pianisto toiu banzoku ga iru (The Savages Called Pianists)*; Tsuji, "Nihon no josei sakkyokuka (Japanese Women Composers)"

around the royal family. The musical styles of her works indicate the strong influence of German Romantic music. Recently, a critic has suggested that her second violin sonata is full of Romanticism and of historical importance as well as artistic worth.[6] One wonders if she would have written more compositions had there been no adverse societal pressures. However, further compositional activity was inconceivable at that time because she was a woman. While she remained single and devoted to the development of western music education, in the end she said that a woman's happiness is to marry and have a child.[7]

2. Tsune Matsushima (1890-1985)[8]

While Nobu Kôda dedicated herself to teaching music rather than to composing, Tune Matsushima showed her conscious acceptance of her creative activity by calling herself a composer, even though she was a primarily a teacher. Her output comprises numerous genres of music, from children's songs, instrumental works for piano, violin, cello, or orchestra, to Buddhist music.

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[5] According to Tsuji's study, almost all manuscripts are privately held by a Kôda descendant, Mr. Naritaka Kôda.

[6] Hirataka, "Nihon no josei sakkyokuka ① senzen-Kôda Nobu (Japanese Women Composers ① Pre-war Period: Nobu Kôda)," 26.

[7] Nakamura, *Pianist toiu bauzoku ga iru (The Savages Called Pianists).*

[8] Nobuyuki Kimura, ed. *Ongaku kyôiku no shôgensha tachi , jyo, senzen wo chûshin ni (Witnesses of Music Education: Pre-war Period, 1st Book)* (Tokyo: Ongaku no tomo, 1986); Watari, *Kindai nihon joseishi 5, Ongaku (History of Women in Modern Japan 5, Music)*; Her manuscripts are preserved in Nihon kindai ongakkan, Tokyo.

When she declared her intention to study music in Tokyo, her father, who viewed musicians as entertainers, was strongly against it. However, she convinced him that her goal was to study music, not to be a performer, and promised him that she would not appear on the stage. In spite of his open-mindness to western music, Matsushima's father was concerned about his daughter's choice of music as a career because it was considered extremely low in social status. His reaction probably epitomizes the negative attitudes of Japanese society toward performing musicians, an attitude that prevented many talented musicians from considering the serious study of music.

Around the time of her graduation from Tokyo Music School, where she studied with Heinrich Werkmeister, she accepted an offer of a teaching position in music at the Joshi gakushûin (The Peeresses' School), a school exclusively for royal and noble girls. For instance, the list of students from her teaching career of thirty-five years includes the girl who became the Shôwa Empress. Matsushima became well-known as an authority on music pedagogy and was appointed editor for music textbooks provided for public schools up to 1946 by the Ministry of Education. Meanwhile, she developed opportunities for performances of her works. Several concerts consisting exclusively of her compositions were given during the

1920s. In 1936 *Ongakkai*, an influential magazine, named her the first female composer of Japan.[9]

After her retirement from the prestigious girls school in 1946, she began working as an instructor for local music groups such as choirs. Her later compositions include several Buddhist related pieces; the texts for some of her vocal music were taken from the Buddhist sutras. Generally, her musical language is, like that of Nobu Kôda and other composers of her time, modeled on the German Romantic style.

She preferred to write small-scale music; music for choir and small orchestral accompaniment and for piano occupies the larger part of her oeuvre, which consists of over a thousand works. From another perspective, this shows how her creative activity was more or less limited to private performances. The choral music was mostly written for ceremonies at the school Joshi gakushûin, such as for its 50th anniversary. Moreover, as a schoolteacher, she had an interest in pedagogical music: songs for schoolchildren and small piano pieces for children.

Matsushima's Sonatine (1918) is the first published piano music by a female Japanese composer. Meanwhile, her contemporary, the male composer Kôsaku Yamada, was the composer of almost all published piano works in the 1910s. She

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[9] Tsuji, "Nihon no josei sakkyokuka (Japanese Women Composers)."

also published a number of piano works such as Sonata (1927), *Otono sekai (the world of tone)* for beginners (1954, rev. 1957), and *Kumikyoku nihon jûnikagetsu (Suite, Japanese twelve-months)* (1962).

Her publications for music education also include a few pedagogical books, among which a book on piano performance technique, *Piano sôhô no kenkyû (Piano Performing Techniques)* (1929), is considered epoch-making for music pedagogy. It deals with the efficient mastering of techniques and includes profiles of well-known composers.

According to Tsuji, "Tsune Matsushima was not conscious of male-female distinctions, had advanced views, and could argue her principles."[10] Tsuji points also out that Matsushima was bound by the gender norms of her society without being aware of it. We can observe this in her negative attitude towards being on the stage, wherein she adhered to her father's social values.

3. Kikuko Kanai (1906-86)[11]

Composers who drew on indigenous musical idioms began to appear in the 1930s. Noteworthy among them is Kikuko Kanai, with her creative use of the

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[10] Ibid., 290.

[11] The profile and a list of major works by Kikuko Kanai are cited with those of sixty-two other Japanese composers in Yasushi Togashi, *Nihon no sakkyokuka (Japanese Composers)* (Tokyo: Ongaku no tomo, 1956). Her manuscripts are preserved by Mr. Hiroshi Kanai.

traditional music of her hometown, Okinawa. She came from a family that enjoyed Okinawa's traditional music, music which had characteristics of the south Asian islands. With her sister, who later became a well-known folk singer, Kikuko grew up singing folk songs and playing several folk instruments. However, when she encountered western music in the music class at her high school, she was fascinated by it and decided to pursue western music studies in Tokyo.

During her private study in Tokyo with Hisatada Otaka (1911-51), she realized that elements of Okinawa's folk music could be applied to western music and she decided to direct her compositional style towards using those elements. Okinawa, which had a long independent history and culture before joining Japan at the end of the nineteenth century, was still considered by people on the mainland as an exotic place. While other nationalistic composers adopted common folk music elements, such as scale and melody, Kanai's musical language, which was derived exclusively from the traditional music of one particular place, was unique and novel. She became famous even in the male-dominated compositional world and her music became indispensable for Okinawa-related formal ceremonies, like the 1972 restoration of Okinawa from American occupation.

Whether or not she encountered any social obstacles because she was a woman is not reported in Tsuji's work. She married a trombone player in 1932. Surprisingly, she entered into the composition course of Tokyo Music School a year

later. Her husband showed his understanding of her creative activity and supported her financially. She was fortunate enough to be able to give a concert of her own music immediately after the end of the war. Moreover, she could afford to organize orchestra concerts to present her own works. Thus, in 1946 and 1947 her orchestral works, such as the Second Symphony (1946), were performed.

In over fifty years as a composer she wrote theater music, including one opera, *Okinawa monogatari (Okinawa Story)* (1968), two operettas, and three ballets. She was a pioneer of film music. The first film she worked on, *Hachigatsu jugoya no chaya (Teahouse at the Night of August Fifteenth)*, was produced in 1956. It was based on an Okinawa story. Needless to say, she used folk tunes in these works.

Besides her compositional activity, she collected and compiled Okinawan folk songs.[12] *Okinawa no minyô (Folksongs in Okinawa)* was published in 1955 and was awarded The Mainichi shuppan bunkashô (Mainichi publisher's Cultural Award). She was a significant contributor to the study of the folk music of this particular part of Japan. As a representative of Japan, she presented her works at the Seventh International Meeting for Ethnomusicology in Brazil as well as other major cities in the U.S.A. in 1954.

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[12] Etsuko Higa, "Okinawan Classical Music: Analysis of Vocal Performance" (Master's thesis, University of Hawaii, 1976).

However, after her death, her music disappeared temporarily from the concert stage. Thanks to recent research into Japanese composition and the movement to reassess female composers, her works have been played again in concert programs. Her music for piano solo, *Okinawa buyô kumikyoku (Suite for Okinawan Dances)* (1940, rev. 1947)[13] and her orchestral works have also been released on sound recordings in 1997 and1999, respectively.

While the first two female composers discussed in this chapter hesitated to appear in public, Kikuko Kanai was always active in organizing performances of her compositions. She did not engage in other musical activities like teaching. Although she was not completely independent from a financial point of view, Kikuko Kanai can be considered a genuine pioneer of Japanese women composers.

4. Takako Yoshida (1910-56)[14]

Takako Yoshida was a composer who initiated and continued the anti-war and women's liberation movements throughout her short life. The following two short quotations concisely describe Takako Yoshida's short life:"[A female composer's task] is to depict the pain, anger, joy, and sadness of females who have been neglected and oppressed in the short history of western music in Japan, despite

[13] Noriko Ogawa, piano. BIS CD-854.

[14] Most of her manuscripts are preserved by Nihon kindai ongakkan.

their abilities."[15] And Takako Yoshida was "the only musician who carried through anti-war thought in spite of imprisonment, while many other musicians cooperated with the war system."[16]

She was born in Tokyo in 1910 into the family of an executive-class officer of the army. Takako started music lessons in her childhood. She became a pupil of Kunihiko Hashimoto (1904-49), who was an important contributor to the development of Japanese art songs because of, for instance, his adaptation of *Sprechstimme (speech-like singing)*. In 1931, Takako Yoshida made her debut as a composer with a work for solo piano, *Canone,* and one small song. Later, impressed by the music of Eric Satie (1866-1925), she began studying with Meirou Sugawara (1897-1988), the first composer to introduce French Impressionistic music in Japan.

Triggered by the appearance of currents of Fascism and Nazism in Japan, the Proletarian Music Movement was formed in 1929. However, the general public and the government, which was becoming increasingly militaristic as they prepared for war, never welcomed this movement. Even though it meant that she would sever connections with her family, Yoshida was determined to devote herself to this movement, knowing that she was exposing herself to public criticism.

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[15] My translation. Quoted in Tsuji, "Nihon no josei sakkyokuka (Japanese Women Composers)," 295-6; Takako Yoshida, *Ongaku no tankyû (Search for Music)* (Tokyo: Rironsha, rev. 1956), 42.
[16] My translation. Quoted in Ibid., 296; Kuniharu Akiyama, "Nihon no sakkyokukai no shihan seiki (Quarter Century of Japanese Composition World)," *Ongakugeijutsu* 34 (July 1976): 26.

Unfortunately, the militaristic government began to restrict freedom of thought and speech at that time. In total, she was arrested four times as a thought criminal. In 1940 she was finally sent to prison but was freed after six months because she became ill. She was unable to continue her anti-war protests and she heard the news of the end of the war from her sickbed.

After the war she managed to return to her creative activities. In the ten years until her death she was engaged in writing vocal works, for which she often set anti-war texts, including poems by the well-known female poet, Akiko Yosano (1878-1942), who often wrote poems from the woman's point of view. Although Takako began working on an opera, she was unable to complete it before she died.

Her output consists mainly of vocal works, especially solo songs. There are two piano pieces: one is her debut composition, *Canone* and another small piece, *Ballade* (1937). Although the second violin sonata (1952) is praised for its accomplished writing style, other instrumental works do not maintain the musical importance of her vocal works.

She felt a strong sense of mission in striving against the prevailing social climate. She left several critical essays on the regrettable situation of women composers which she compiled in a book and published shortly before her death.[17] Takako Yoshida included introductory essays on Japanese women composers as

well as musicians. It is also reported that she published one critical essay under a male pseudonym in 1931.[18] She must therefore also be recognized as a pioneer of the feminist movement in Japan.

5. Michiko Toyama (b.1913)

In spite of the fact that the works of many forgotten composers are gradually being revived and performed, the name and works of Michiko Toyama still do not receive much attention. There are many Japanese composers who still do not recognize her career or music. As matter of fact, her name was not mentioned on the list of seventy-seven representative Japanese composers nor on another list of seventy-three composers, both lists found in the groundbreaking book, *Nihon no sakkyoku 20 seiki (Japanese Compositions of the Twentieth Century)* in 1999.

Michiko was the first Japanese composer to receive an international award in 1937. It had been the goal of Japanese composers to achieve an international standard of performance. In spite of this sensational achievement, the news did not become well-known among Japanese musicians.[19] Moreover, the work for which she won the award was not performed until over a half-century later at Gendai no

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[17] *Ongaku no tankyû (Search for Music)* rev. ed. (Tokyo: Rironsya, 1956).
[18] Critique 80, *Yoshida Takako (Takako Yoshida)*, Gendai nihon no sakkyokuka 2 (Modern Japanese Composer 2) (Tokyo, Ongaku no sekai, 1992).
[19] Tsuji, "Nihon no josei sakkyokuka (Japanese Women Composers)," 302.

Ongakuten '93 (Exhibition of Modern Music '93) by Nihon gendai ongaku kyôkai (JCMF). What was the cause of such neglect? Why did she disappear from the music world? Without any doubt, she should have been able to establish a career as a composer in Japan.

She was born into a very wealthy family in Osaka. Thanks to her mother, who had studied at the Tokyo Music School, Michiko started her music lessons at an early age. She was also fascinated by stories of Europe told to her by her grandfather, who was familiar with European culture. By the beginning of her teenage years, she was determined to study music in Paris. She started piano lessons in 1930 in Paris, but her interest in composition began to grow and she became a pupil of Nadia Boulanger (1887-1979) in 1936. With strong support from Jacques Ibert (1890-1962), she submitted *Yamato no koe (Voice of Yamato)* for soprano, flute, clarinet, bassoon, and cello to the Fifteenth International Modern Music Festival in Paris, in 1937. Her composition won a prize.

Meanwhile, the desire of younger composers to test themselves on the international stage increased among those who received awards from national competitions in Japan. They actually sent their scores to the same Festival to which Michiko had applied. However, because of an unfortunate accident, their scores did not arrive in Paris before the competition deadline. Later they heard of a Japanese woman's brilliant achievement. Their disappointment and tremendous jealousy were

all the greater because their works had been their hope for international recognition. Tsuji speculates that this experience and the subsequent neglect of Michiko Toyama and her work may be closely connected. Her work, *Yamato no koe*, had to wait for its premiere in Japan until 1993, almost a half century later.

Back in Japan, she began teaching counterpoint and piano at the Osaka Academy of Music. Meanwhile, she married and took responsibility for domestic duties. However, she eventually left for Paris again for further study with Olivier Messiaen (1908-92) and Darius Milhaud (1892-74) at the Paris National Conservatory. She then enrolled at Colombia University in 1955 to learn the techniques of electronic music, influenced by Pierre Schaeffer's (b.1910) *musique concrète*. In 1958, she composed her first music in this genre, *Waka*. A sound recording which includes *Nihon minyô niyoru kumikyoku (Suite on Japanese folk songs)* (1956) and *Yamato no koe*, was released in 1960 during her six years in New York.[20] A year later, with a grant from the Rockefeller Foundation to establish a studio for electronic music in Japan, she returned to set up a base of creative activity in Japan. However, the electronic studio did not come to fruition because of problems with her collaborator in Japan, according to Tsuji. Since then, she has remained an outsider in Japan's compositional world. In contrast, her name as a composer is still recognized outside of Japan, for example in the *International*

Encyclopedia of Women Composers[21] and *Women in Music: An Encyclopedic Biobibliography* [22].

Tsuji attributes the neglect of Toyama in Japan to the Japanese music world's attitude toward someone, especially a woman, who intends to establish a career without having connections in the musical society in Japan.[23] Besides this, her self-effacing attitude toward her own creative activity is another factor. Toyama said "composing music is my joy and I do it for myself. I hope my compositions will be performed, but I do not dare to organize performance opportunities for my compositions by myself ."[24] Considering her success abroad, more active compositional activity might be expected from Michiko Toyama.

6. Kazuko Hara (b.1935)[25]

The 1980s were a time when Japan's tremendous economic growth made the encouragement of cultural activities possible. Large concert halls were constructed in almost every major provincial city under the policy of the revitalization of local

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[20] Folkways Records FW8881.
[21] Aaron I. Cohen, 2nd ed. (New York: Books&Music, 1987)
[22] Don L. Hixon and Don A. Hennessee., eds. (Metuchen, New Jersey: The Scarecrow Press, 1993)
[23] Tsuji, "Nihon no josei sakkyokuka (Japanese Women Composers)," 304.
[24] My translation. Quoted in Ibid., 304.
[25] Aaron I. Cohen, 2nd ed. *International Encyclopedia of Women Composers* (New York: Books&Music, 1987); Julie A. Sadie and Rhian Samuel, eds. *The New Grove Dictionary of Women Composers* (London: Macmillan, 1995). Brief discussions on the music approach of Hara Kazuko

music activities, and large-scale works were commissioned from contemporary composers for opening festivals in these halls. Thus, Kazuko Hara had the good fortune to work at a time of expanding opportunities for creative activities. She became one of the most active and influential composers of contemporary opera in Japan.

Hara's formal music study began with piano lessons at the age of ten, when World War II had come to an end. Singing in the choral group in her school was a crucial turning point for her later musical career. Her devotion to singing throughout her life derived from this experience. Finally, her fascination for singing caused her to improvise songs. However, lacking compositional skills such as harmony and counterpoint, she soon encountered difficulties in writing instrumental accompaniments for her songs. She also found the compositional approaches of the great western composers very interesting. However, she had to convince her father to agree with her decision to major in composition. Hara writes that her father's objection to her being a composer was the first and most significant gender issue she encountered in her musical career.[26]

While in high school, she began compositional studies with Tomojirô Ikenouchi (1906-1991), a leading advocate of the French compositional style, and

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and output are listed in *Nihon no sakkyoku 20seiki (Japanese Compositions of the 20th century)*, 211-212.

continued at the Tokyo University for Fine Arts and Music. In 1955 she was awarded second prize in the Japan Music Competition. After graduation she went to Paris and worked with Henri Dutilleux (b.1916) and Alexander Tcherepnin.

Besides her compositional studies she continued voice lessons. She was inspired by her voice lessons with I. A. Corradetti (b.1909) at the Nice Summer Academy and finally moved to Venice to pursue her studies as a soprano at the Bernadetto Marcello Music Academy. It is obvious that her enthusiastic study of voice influenced her later vocal writing style. Her musical language reveals her close familiarity with French modernism and her deep understanding of vocal techniques.

During her study period abroad she composed instrumental, chamber and small vocal works: Sonatine for solo piano (1957), *Monogram for Solo Flute* (1962) and *Compositions based on the Summer Themes* (1958). These works are mainly atonal and reveal her rich and dramatic sense of musical expression. Since her voice teacher, Corradetti, had insisted that she focus exclusively on vocal studies, there are no works from her two-year period in Venice.

After returning to Japan, she gave several recitals. However, in a few years, she realized that her singing style, especially in Italian repertoire, differed from that

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[26] Personal correspondence with author, December, 1999.

of her Venice period. In 1966, she composed, *Yuga tôeika*, for soprano, tenor, flute, and string trio, and performed it herself. She began questioning the necessity of singing in foreign languages to Japanese audiences and found comfort in producing and performing in Japanese. Later, she heard others perform her compositions and she found that she could enjoy their interpretations. This experience led her to return exclusively to the role of composer.

She was hired as a teacher at the Osaka University for Arts (1968-85), and Doshisha University (1986-2000). Although she was once nominated to be a professor at Tokyo University for Fine Arts and Music where she had been an adjunct teacher (1970-83), some committee members were against having a female teacher at this distinguished school, an attitude which directly reflected that school's male-dominated Japanese compositional world.[27] As with any female trying to make a professional career, she also struggled to reconcile her roles within the public and private spheres. She recalls a period when she and her husband, also a composer, gave their first joint vocal recital. She was regularly going back and forth between their child's room and the study room so that she could breast-feed their baby.[28]

She had always wanted to compose an opera. In 1978, she undertook her first opera, *Chiekosho*, based on the story by Japanese author Kôtarô Takamura

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[27] Hara Kazuko, in correspondence with author, Tokyo, December 1999.
[28] Ibid.

(1883-1956). But her second opera, *Kokuhaku- shârokkuhômuzu no jikenbo (the Case Book of Sherlock Holmes-Confession-)* (1981), was recognized as her successful debut as an opera composer. Subsequently, her next opera, *Iwaiuta ga nagareru yoruni (On the Merry Night)* (1983), received several awards, including one from the Agency for Cultural Affairs, and was performed by the Japan Opera Society. She had by this time taken the first step on the path to being a significant contemporary opera composer in Japan.

A characteristic feature of her operas is syllabic vocal writing, consisting of a declamatory style similar to the vocal mannerisms and characteristics of the Japanese language. For instance, the *Sprechstimme* style is used frequently to suit the inflections of Japanese. Even note values and melodic lines are used as if imitating ordinary conversation. Hara declared that what she asked of the voice was "beauty of sound as well as clear and musical Japanese and the ability to express drama."[29] She also aims for equality of expression between voice and orchestra in her operas. She states that " the orchestra plays, at first, the role of supporting the voice. Then, it plays its own role by depicting character through its own music, a so-called dramatic expression without words."[30]

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[29] My translation. "Iki no dorama (Drama of Breath)," *Polyphone* 7 (1990): 36.
[30] Ibid., 36.

Furthermore, there is a noteworthy characteristic in the female protagonists of her operas, for which Hara often writes her own libretti. In contrast to the beautiful, gentle, and devoted female characters usually found in operas, independent female figures appear in Hara's operas. Hara points out that such unusual portrayals of women created a fresh perspective that engaged the audience. She answered critics of this approach with a positive attitude, supported by the positive reaction of audiences. Her provocative themes extended to modern social and ethical issues in Japan like brain death as subject matter for her operas.

As I mentioned earlier, she wrote mainly for provincial music markets. As a matter of fact, about half of her operas were commissioned by regional music organizations. With the goal of regional social revitalization, most regional organizations stipulated that the operas should deal with content related to their specific geographic area, such as folk songs and dialect. As Hara's compositional goal was to depict human beings and their nature, these conditions were in harmony with her musical and aesthetic goals. In depicting human life, she believes that local content can end up having a universal effect on the audience. Kazuko Hara's strength is in remaining impervious to criticism.

7. Kikuko Massumoto (b.1937)[31]

Kikuko Massumoto was born into a strict high government officer's home in 1937. Her musical studies began with piano lessons and ear-training from her mother, who had attended the Tokyo Music School. The figure of her mother remained an important influence throughout her career. Her music studies continued even after her family fled to the countryside for safety during the war. Although she became interested in composition, to engage in composing music was not considered a woman's role in society at that time. In accordance with these views, her father and even her mother, who had pursued western music study as a part of the education of an upper class woman, opposed her taking serious composition studies. When she was in the first year of high school in the newly founded Tôhô Gakuen School of Music, she declared her wish to major in composition during an interview with the chairman at the end of the first semester. He arranged for her to join composition classes in the next semester.

Her teachers included Japan's foremost composers, all with different stylistic backgrounds, such as Minao Shibata (1916-96), Yoshiaki Irino (1921-80), and Akio Yashiro (1929-76). When she had finished two years of university study at Tôhô, her composition teacher urged her to study ethnomusicology, based on his belief

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[31] Cohen, *International Encyclopedia of Women Composers*; Sadie and Samuel, eds. *The New Grove Dictionary of Women Composers*. Brief discussions of the music of Kikuko Massumoto are listed in

that women were, generally speaking, unsuitable to engage in creative work. Her mother also pointed out that she was not familiar with Japanese traditional music in spite of being Japanese. She attended several classes of ethnomusicology at the Tokyo University for Fine Arts and Music and the University of Tokyo. Later, she concentrated on research in *Gagaku* and *Shomyô (Buddhist Chant)* during the 1960s. Her studies resulted in the publication of a highly praised introductory book, *Gagaku: dento ongaku eno atarashii apurôchi (A Theoretical Analysis of Japanese Court Music)* in 1968.[32]

Though her promising career as an ethnomusicologist seemed to be established because of her membership in one of the project teams transferring *Shomyô* into western notation, she started questioning ethnomusicological approaches to traditional music. Even while she was engaged in her ethnomusicological studies, she constantly saw herself as a composer. When the conflict between the two disciplines could not be resolved, she finally decided to concentrate on composition. Nevertheless, her work in ethnomusicology influenced her compositional style. In addition to Japanese traditional instruments, her creative interest in instrumentation extended to using European folk instruments and western

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Nihon no sakkyoku 20seiki (Japanese Compositions of the 20th century), 227-228.

[32] (Tokyo: Ongaku no Tomo, 1968)

traditional, or "old" instruments such as the recorder, cembalo, viola d'amore, viola da gamba and cimbaron. Starting with *Impromptu for Cimbaron* in 1968, much of her output comprises works with this kind of instrumentation. Music critics recognized and praised her ongoing musical efforts to unify western and non-western musical elements, an example of which is *Chinkonka(Lamentation)* (1980), a small piece for piano solo.[33] The result of her study of ethnomusicology, which to some extent had been forced on her, was transformed in her compositions into a distinctive musical style. *The New Grove Dictionary of Women Composers* suggests that its influences are apparent in her frequent uses of microtones, proportional and free rhythm and a meditative atmosphere.

Her scores show that she favours a linear music style. Probably this is derived from the compositional approaches of her teachers. Her output concentrated on works for small chamber ensembles.[34] She wrote for small ensembles that combined western and non-western traditional instruments, or music whose texture is influenced by Japanese traditional music. For instance, *Mujô toiukoto (To be merciless)* of 1996, is written for soh (a traditional Japanese wind instrument resembling panpipes), shakuhachi (vertical bamboo flute), and herpsichord while using *Shômyô*. The texture of *Kyûtei no sazameki (Murmur at the Court)* for viola

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[33] Ikeda Itsuko, in *Nihon no sakkyoku 20seiki (Japanese Compositions of the 20th century).*

[34] Kikuko Massumoto, an interview with author, Tokyo, 8 December, 1999.

da gamba consort (1994), also reveals clear similarities to that of *Gagaku*. Furthermore, the timbral content of her music results in an instrumental sound that is sometimes modeled on soh or kokyû, which are used to perform *Gagaku*.

Sonorities created by the combination of western and non-western traditional instruments are the characteristic feature in her music of the 1990s. Her approach is to blend different types of instruments into a coherent whole, rather than opposing them in tutti-solo concerto style. Moreover, she argues against musical forms that are based on the dialectical development of two main themes, as in sonata form, preferring instead to adopt a free style to engage the listener in the ongoing musical transformations, a style more akin to Japanese traditional culture. For instance, one could consider the whole musical texture as an ongoing style of *Emaki (a picture scroll)*. Thus, the influence of Japanese traditional music appears in the over-all structure of her music.

In modern times the composer's task has become diversified. It often includes the business of managing one's own compositions. In other words, a composer finds it necessary to arrange concerts and performers and attend rehearsals. Massumoto was active as a self-promoter only for her first opera, *Asajigayado* (1986), which received an award from the Agency of Cultural Affairs. In most cases, commissioning bodies set conditions such as limitations on instrumentation and Massumoto was not eager to engage in the management work

just in order to have her compositions performed on stage. Her small output and limited publication of scores are the result of such an attitude. She currently teaches ear-training and musicology as a professor at the Tôhô Gakuen School of Music. Because she never married she was able to devote herself to her musical career. She has expressed sympathy towards those composers who have not been able to separate creative activities from a woman's unavoidable social roles.

8. Haruna Miyake (b.1942)[35]

As was the case with other composers, Haruna Miyake's music studies began with piano lessons. She made her debut as a young pianist when she played with the Tokyo Symphony Orchestra at the age of 14. This background as a promising pianist led her to the stage as a pianist-composer and encouraged frequent collaborations with Yuji Takahashi (b.1953). Her activities as a pianist include improvisations on existing music. After studying in Tokyo, she went to New York to continue her composition studies with Vincent Persichetti (1915-87) at the Juilliard School of Music.

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[35] Brief discussions of the music of Haruna Miyake are listed in *Nihon no sakkyoku 20seiki (Japanese Compositions of the 20th century)*, 254-255; Sadie and Samuel, eds. *The New Grove Dictionary of Women Composers.*

She hesitated to derive her music idiom from the kaleidoscopically changing progressive compositional techniques which were current among the compositions students at that time in New York. She decided instead to have her music derive from the concreteness of daily life and its chaotic character, influenced by the aesthetics of Charles Ives (1874-1954) as found in his writings about music.[36]

Her familiarity with various genres of music, including popular music, has shaped her musical identity. For instance, a work that is to be recited to the pianist's own accompaniment, *Sutego erejii (Foundling Elegy)*(1973), reveals a broad range of musical styles, such as rock, baroque, and *Enka (nostalgic style of Japanese popular song with lament texts)*. According to *The New Grove Dictionary of Women Composers*, she organized several concert series, consisting of music which combined avant-garde music elements, such as glissandi and tone clusters, with baroque techniques and *Enka*. She favours compositions for piano, probably for her own performance purposes.

It is not certain if she has encountered any professional barriers as a woman composer. However, during the panel discussion at an international meeting she did declare that there is an anti-female atmosphere in the Japanese composition world and that males simply do not want to share the same professional field with females.

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[36] Tokyo-Goethe Institute, *Nihon, doitsu, atarashii josei no uneri (New Movements of Japanese and German Women)* (Tokyo: Kawai shuppan, 1991).

She criticizes the music of male composers as being too focused on intellectual matters and nobility.[37] Regarding her private life, it is reported that there was a certain period of time when she limited her musical activity in order to have time for child-rearing, as most women composers do. [38]

9. Kimi Sato (b.1949)

There will be various arguments against including Kimi Sato in this section, since she has been away from any creative and musical activities for about one decade because of her health. Therefore, not much has been written about her life and music in Japan. However, considering her international achievement, her difficult life and her music, she is worthy of mention. As a matter of fact, her name is listed in several primary sources written in English, such as Cohen's *International Encyclopedia of Women Composers* and *The New Grove Dictionary of Women Composers.*

After graduating from the Tôhô Gakuen School of Music, where she studied with Yoshio Irino, she went to Paris to work with Olivier Messiaen at the Paris Conservatoire. During her stay of nearly ten years in Paris, she also composed for a few music associations, works such as *Bleu et Bleu* (1982) for two pianos

[37] Ibid.

commissioned by Radio-France. She wrote a few instrumental compositions, like *Le Bleu du ciel* (1977) for twelve strings and her representative piano music, *Cho-Kû-On (Beyond Space Sound)* (1976). A few years later, both works were published in Japan. However, her creative activity was not always received favorably at that time in Japan. She neither received commissions from Japanese organizations nor was her music performed in the concert halls in Japan.

Instead, her music began achieving recognition outside of Japan. Her orchestral work, *Ailleurs* (1979), was given its world premiere in Carnegie Hall in 1984 and was positively reviewed in *The New York Times*.[39] In the same year, she received the Prix de Rome as the first foreign recipient of the prize. However, she still did not receive any commissions from major music agencies in Japan. She wrote only a solo piece for sho, commissioned by Music Festival " Summer in Tokyo" in 1986. This *Suishô ingetsu (Crystal Moon) for solo sho* was also welcomed in New York in a review in *The New York Times* .[40] Followed by several successful performances of other works, like *Genso teien (The Fantastique Garden)* for orchestra (1987) conducted by Kent Nagano in San Francisco, her music as well as her name as a composer became known in the United States.

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[38] In her conversation with a conductor, Hiroyuki Iwaki, in *shikisha no heya (A Room of the Conductor)* (Tokyo: Jiyû kokuminsha, 1992).
[39] Allen Hughes, "The Drum in Japanese Music," February 26, 1984.
[40] Tun Page, " Miyata plays the sho," February 23, 1987.

The New Grove Dictionary of Women Composers describes her musical approach as follows: " [her works] rely heavily on timbre and dynamics for shape and motion, and are characterized by rich, colorful, orchestration, ranging from slow-moving timbral blocks to shimmering, virtuoso passagework."[41]

After the award, however, her compositional activity did not expand as much as before. She composed only a few works, including small piano pieces for children and her writing for larger scale forces has not come to light in Japan. Rather, she received more commissions from foreign agencies, like Radio-France, than Japanese organizations. After the completion of *Du côté de la maison d'Ingre* (1989) for piano and viola for Radio-France, no more works seem to have been written, probably because of her health problems.

It is difficult to explain why her music is not better known in Japan. Her works are worth performing and her contribution as a composer is significant. Since it was, however, unusual in Japanese music society not to celebrate an achievement such as the Prix de Rome, one may connect this ignorance to the gender conflict in the Japanese composer's world. In spite of the modern cultural evolutions of the 1980s, this reaction was similar to the one that Michiko Toyama experienced. In the end, both composers decided not to appear in public.

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[41] Sadie and Samuel, eds., 405.

In reading through the lives of these nine women composers, one can see the growing acceptance of women as professional composers. The achievement of Keiko Fujiie (b. 1963) with the Otaka Award in 1994 and 2000 demonstrates the changing norms and expectations for Japanese women composers in the Japanese compositional milieu. The next chapter will demonstrate how this changing social climate affects the female composer by discussing the case of Keiko Fujiie in detail.

CHAPTER 3

THE CHALLENGE

OF

A CONTEMPORARY FEMAL COMPOSER IN JAPAN

Significant legal and social changes in Japan have been providing more opportunities and possibilities for female professional careers in the last few years. Japanese female composers have been able to pursue their musical activities as professional careers and are getting recognized in the music milieu. How do these legal and social changes actually affect the compositional activity of Japanese female composers? The purpose of this chapter is to examine this practical question in the life and musical activities of Keiko Fujiie (b.1963), one of the most active and accomplished Japanese contemporary composers.

Keiko Fujiie was chosen because she has been very active as a composer in recent years, and because she was the first female winner of the Otaka Award in 1994, the oldest annual award for an orchestral work. She also received the Otaka Award in 2000 and is the only woman who has received this award twice. The following section consists of five parts: her life, her role and place in society as a woman, social issues in her professional career, and recent activities.

The sources for this chapter are almost exclusively based on an interview and correspondence with the author, unless otherwise noted.[1] Moreover, Keiko Fujiie generously offered copies of scores of her unpublished piano music to the author. Although the music scores are protected by copyright, the author reproduces them with the permission of the composer as well as the publisher, Zen-on Music.

Life

Born in Kyoto, Fujiie grew up listening to classical music, which was the favorite of her father, a professor of mathematics at the University of Kyoto. As most girls of that time did, she began piano lessons at the age of four, but she and her parents did not plan for her to become a concert pianist. Her parents also encouraged her sister to take violin lessons. This kind of education, without any intention to encourage a career as a professional, was common for upper- and middle- class girls in the 1970s.

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[1] Selected written sources (all by Keiko Fujiie): "Hito to deau, oto to deau (encounter with the person: encounter with sound)," *Ongakugeijutsu* 12 (December, 1998): 90-91; " Oto wo hasshinai oto: Yatsugatake no amanogawa (Sound, which does not produce Sound: the Milky Way in Yatsugatake)," *Tokyo shinbun* September 24, 1999; " Ten noyôna chi, soshite chi noyôna ten (Ground like Heven and Heaven like Ground)," in Programme Note for the premiere of her first music in the genre of Gagaku, at National Theater in Tokyo, November 1999; "Josei to sakkyokuka no shigoto (Work of Women and Composer)," interview by Midori Kobayashi, *Josei sakkyokuka retsuden (the Portraits of Women Composers)* ed. by Midori Kobayashi (Tokyo: Heibonsha, 1999), 309-326.

Although she started piano lessons, she did not become enthusiastic about the basic study of piano. Rather, she was puzzled by the difference between music she learned and music she listened to at home with her father. She began composing music as soon as she began learning music theory. At the age of eight, she set her favourite readings from Greek mythology to music and performed the composition with her sister and two brothers.

When she turned fourteen, her parents arranged private study with Shigetaka Nakamura (b.1932), a professor at the University of Kobe. Here she decided to pursue composition as her major subject. Unlike female composers of previous generations who experienced discrimination when beginning their study of composition, she did not encounter any gender constraints.

At the music high school of the Tokyo University for Fine Arts and Music, she began studying with Yoshio Hachimura (1938-85), a composer devoted to expressionism, and, also, with Michio Mamiya (b.1929), who has been often referred as a "Bartók of Japan" because of his nationalistic musical approach.[2] Fujiie mentions that it was interesting to receive comments on the same scores from stylistically different composers. Usually, Mamiya looked at her manuscript and made comments on musical details. Then, Hachimura discussed Mamiya's remarks

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[2] Itsuko Ikeda, "Mamiya Michio" in *Nihon no sakkyhoku 20seiki (The Japanese Compositions of the 20th century)* (Tokyo: Ongaku no tomo, 1999)

in detail. Hachimura seemed to believe that pure composition was something that could not be taught except for orchestration and notational style. In the end, Fujiie learned the importance of having one's own critical eye and the importance of developing a personal musical idiom. However, since Hachimura had been hospitalized and died during her undergraduate study, Fujiie continued to work only with Mamiya to the end of her graduate studies. During her study at the University, which is known as the centre of Japanese composition, she did not directly experience any gender discrimination. However, she heard some related stories from female students in other composition classes.

Keiko Fujiie points out her tendency to concentrate her creative interest on one specific instrument for a certain period of time. During her graduate study, she was fascinated by the clarinet and wrote solos and one concerto for this instrument. The Clarinet Concerto, op.7 (rev. 1993),[3] which is the representative composition of her earlier period, received the first award at the Japan Music Competition in 1986. She assumed that her compositional career would be established with this award. But she received only one commission, the String Trio, op. 11 (1988, rev. and completed, 1992) which was performed at the Tokyo Summer Music Festival.

[3] Titles of all works by Keiko Fujiie have been translated into English and listed in *Sakuhin mokuroku: Fujiie Keiko(1998) (Catalogue of Works: Keiko Fujiie, 1998)* (Tokyo: Zen-on Music)

Teaching as an adjunct teacher at the high school, she continued presenting her works along with works by other young composers. In 1988 she began writing television commercial music. Japan's economy grew significantly during this time and enterprises commissioned music for large-scale ensemble to be played during their commercials without any concerns for budget. Corporations tended to raise their profile by creating an image of high quality through using a full orchestra rather than a synthesizer. In addition to making it possible for her to be financially independent, Fujiie could hone her orchestration skills through the practice of writing her own scores.

When she received a scholarship from the Asian Cultural Counsel to spend half a year in New York from October to April in 1993, she decided to stop writing music for the business market. This foreign experience with her husband, Kazuhito Yamashita (b. 1961), an internationally known classical guitarist, stimulated her creative interest in the genre of classical music. Returning from New York, she gave birth to her first child in Kyoto and began composing music mostly for guitar. Her output shows a dramatic increase in the number of pieces for guitar, like *Bodrum Sea*, op.23 (1992) and *Now the Horizon Comes into the View*, op. 30 (1993), written

for her husband.[4] At this time it became common for her husband to perform works she had written for him in his recitals.

During her residency of three years in Kyoto (1992-95), she met a music producer of the 22seiki club (The 22nd century club) and was inspired by his approach to the revitalization of the concert business outside of Tokyo. In spite of the increased musical activities in other cities, Tokyo is still the most important centre of musical activities. Offering tickets at reasonable prices, the producer of the 22seiki club organizes concerts, each of which includes at least one world premiere written by a promising young composer through a commission. Keiko Fujiie immediately began writing for his music organization.

In 1994, a conductor, Hiroyuki Iwaki, commissioned and performed *Berber*, op. 33 with the Orchestra Ensemble Kanazawa, where she had been a composer- in-residence. As a result of this composition Keiko Fujiie became the first woman to receive the Otaka Award in its forty-three-year history. This award brought her into the forefront of contemporary composers in Japan. It also demonstrates the increasing acceptance of women in Japan's music world.

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[4] Ibid.

Her Role and Place in Society

No matter how practical conditions such as legal support or arrangements for day care systems are improved, working mothers still have many responsibilities. Because her husband reduced the number of recitals he performed annually by a third in order to care for their four children (their fourth child was born in February 2000) and the household, Fujiie has been able to carry on a career and be a mother. While Fujiie admits there are still social constraints hampering the creative activities of modern Japanese females, she says that it is possible to manage her career so as not to be affected by such constraints.

She and her husband worked together, as in the Yatsugatake Summer Music Festival in 1999, where Keiko Fujiie served as a director and where her husband performed. They were welcome to bring their children into any events during the Festival. Bringing children into the work place, however, is rarely accepted in Japanese society, even in modern times. Along with the tendency towards breaking down barriers between the public and private spheres, the atmosphere of misogyny and conservativism in Japanese musical society is changing dramatically, especially in recent years. The changing awareness of the general public, the current movement for the reconsideration of social roles, as well as the appearance of a new generation in society is causing such a development even in traditional, conservative musical circles.

Being a Professional Composer in the Modern Music World in Japan

Fujiie states that in particular that she has not encountered gender restrictions which might stifle her creative activity. Although free from these gender issues, she does lament the narrow perception of the composer's place in society. The general public still assigns a lower social standing to composers than to performers. Surprisingly, even some performers seem to share such views of composers; they declare that it is unnecessary for the composer to be paid a commission because the composer writes for the sake of his or her art. She has also experienced such an unbalanced attitude among music producers and organizers. For example, Fujiie usually attends rehearsals for the premieres of her works. However, organizers often neglect to arrange travel and accommodation for the composer, things which are usually done for performers. No wonder that audiences believe the concert fee goes to the performers but not to the composer, who usually has passed away long ago. Fujiie points out that, as a result, practical considerations, such as how composers earn their living, tends to be misunderstood by or concealed from the general public. Even Fujiie and her family did not have a concrete idea of this until she graduated from university and had to face reality.

A few years ago, she, along with three other composers, including Akira Nishimura, signed a contract for exclusive rights with the Japanese publisher, Zen-

on Music. Fujiie assumed that this would free her from the management and promotion of her compositional activity. Indeed, various matters such as scores for performance and copyrights have been taken care of by the publisher. However, the exclusive publisher's contract has some disadvantages: the commissioner of the work only has the right to its premiere; he or she still has to negotiate with the publisher about the copyright and the use of scores to perform the work. Fujiie laments the decline of commissions as well as performances because of this drawback for the commissioner and performer. Furthermore, the publication of works, which has stagnated in recent years, depends not on the wishes of the composer but on the publisher's own financial or other circumstances.

Currently Keiko Fujiie's creative activity depends exclusively on commissioning agencies, which usually state certain conditions. In order to suit the commissions to what she wants to write, she spends some time in discussions with commissioners. Sometimes, a music producer creates projects with the composer's new compositions and brings them to an organization, including businesses, for their financial support. Thus, the composer is relieved of the business side of music. Keiko Fujiie's challenge is to raise the composer's position to that of an independent professional and she continues to expand her place as a composer in society.

Music: an Overview

Several events and people in her life stimulated her compositional motivation and interest. While she was a student, she was impressed by the expressionism of her teacher's style, Yoshio Hachimura, and by techniques of the avant-garde that were the current fashion. In contrast, the composers who followed neo-Romanticism had not been recognized at that time in Japanese music society.

In her earlier works, those 'progressive' musical approaches can be observed. For instance, the second movement of the String Trio, op.11 (1988, revised and completed in 1992) shows the minimalistic musical style. In its first movement, which received the Asian Composers league Young Composer's Award in 1990, she employs unconventional performance techniques, such as "Bartók Pizzicato," "étouffer" and peculiar tunings.[5]

Fujiie's experience writing music for television commercials influenced her musical style. She had to learn the idiomatic and traditional performance techniques of each orchestral instrument as well as writing, in a short time period, music with a strict imposed duration that depicted certain images of the relevant product or sponsor. This experience becomes apparent in her various musical approaches in that she began to focus on conventional techniques for instruments. In addition, her

[5] See Appendix 2 for several representative piano works.

realization of the importance of melodic lines that would attract listeners in a very short time is evident in her music written since the beginning of the 1990s.

Beside this, the musical activity of her husband influenced her creativity in various ways. For instance, she discovered the beauty of the reverberation of triadic harmony in a large concert hall when her husband tuned his guitar on the stage. This discovery brought her to reconsider tonal functions in music. She observed that massive sound-textures were not suitable for strings. Since then, her musical style has become more tonal and she began writing intensively for guitar. Avoiding complicated textures, her pieces for solo guitar are characterized rather by the relaxed musical development of fragmented melodies.

When she received the Otaka Award in 1994, she was praised as "a composer who embodies 'freshness', free from the influence of other accomplished Japanese composers."[6] *Beber*, op. 33, the prize-winning work, demonstrates her new creative approach to transparent reverberation. The creation of a clear aural image is accomplished through the use of a slender and clear-cut melody which has rich harmonic implications. Since the 1990s, Fujiie's instrumental works have been dominated by more programmatic conceptions. Some of them were inspired by various genres of literature, such as *Beber*, op.33 which was written under the inspiration from the content and structural development of the poem, *Beber (Drink)*,

by Chilean female poet and a Nobel Prize winner, Gabriel Mistral (1889-1957). She composed *Academic Festival Overture*: *May This Brilliance Shine through a Thousand Springs!* for the 100th anniversary of the foundation of the University of Kyoto. This subtitle was taken from the Chinese poem by Li Po (701-762). Thus, many of her recent works have also been given programmatic titles.

However, there are several coherent compositional approaches that demonstrate a freedom from western musical structures in most of her music. There is neither thematic nor motivic material that develops in each statement of the fragmented melodies typical of the music of Keiko Fujiie. Under the influence of the musical approach of her former teacher, Yoshio Hachimura, Fujiie also avoids European systems of musical structure. As Hachimura writes: "(...) I chose an approach that uses its own breath and life energy as it exists from moment to moment in order to lead to the overall structure."[7] In the catalogue of her works, she commented on her adoption of her teacher's musical approach in this way: " This is an approach that I too have adopted in my music. Are the accumulated local structures able to possess overall structure? This is the eternal contradiction that lies at the heart of the problem."[8] Technically, her strong compositional skills and rich

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[6] My translation. *Nihonn no sakkyoku 20seiki (The Japanese Compositions of the 20th century)*, 304.
[7] Quoted in *Keiko Fujiie Work List (1998)* (Tokyo: Zen-on Music, Tokyo), 1.
[8] Ibid., 1.

aural imagination allow her compositions to be free from strict formal organizations without losing musical interest.

Recent Creative Activity

Inspired by a book, *Harmonies of Heaven and Earth: the spiritual dimension of music from antiquity,* [9] Keiko Fujiie began reviewing the history of music from different points of view and reconsidering her musical aesthetics from the point of view of her indigenous cultural background as a Japanese. Her recent essays reveal her wonder at the origins of music and its relationship to the universe. This motivation encouraged her to accept a commission from the National Theater to write *Gagaku*, which was premiered in November of 1999. Since then, her recent creative interest has centred on the unification of traditional and western music. She focuses on several musical elements of *Gagaku*, such as pentatonic scales and tunings of the instruments, and various combinations of string instruments. In *Duet for soh and violin* (1998), for example, Fujiie asks the violinist to find the resonant moment in tuning with the soh, in order to share the same pitch. She also arranged the violin's melodic material so that is always included in the soh's *Gacchiku (Chord)*. These compositional techniques aim to create a coherent sonority.[10]

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[9] Joscelyn Godwin, (London: Thames and Hudson, 1987)

[10] Keiko Fujiie, "Hito to deau, oto to deau (Encounter with the Person: Encounter with Sound)."

In the future, besides responding to commissions as they come along, she will explore the tunings, pitches, and scales of Japanese traditional string instruments. Her compositional interest in clear reverberation, created by the pitch vibration of instruments, is derived from her already established music idiom. Her output will expand to include more works related to Japanese traditional music.

CONCLUSION

Female composers have made significant contributions to the development of western music in Japan. Social conditions in a patriarchal society often made it difficult for them to pursue professional careers. Socialization emphasizing strong distinctions between genders continues to this day in Japan. As a result women find it difficult to think of engaging in professional careers, especially after marriage. In the last few years, however, Japanese women have been expanding their possibilities in various ways, by remaining single or by deciding not have children if they marry.

It is especially important for those women who decide to marry and have children to decide how to balance their public and private responsibilities. Keiko Fujiie's ability to carry on a career is clearly an exception. She and her husband are self-employed musicians who have the flexibility to arrange their lives in unconventional ways. Nevertheless, her husband's willingness to curtail his career in order to make it possible for her to pursue hers is not common, even though there is a growing tendency toward greater male participation in household duties in Japan.

Conditions for working women in Japan will undoubtedly continue to improve, making it easier for them to balance their private and public

responsibilities. Still, the experience of women in Europe and North America demonstrates that it will take time for this trend to grow and develop.

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Appendix

1. English Translation of Titles from the Two Most Recent Piano Works

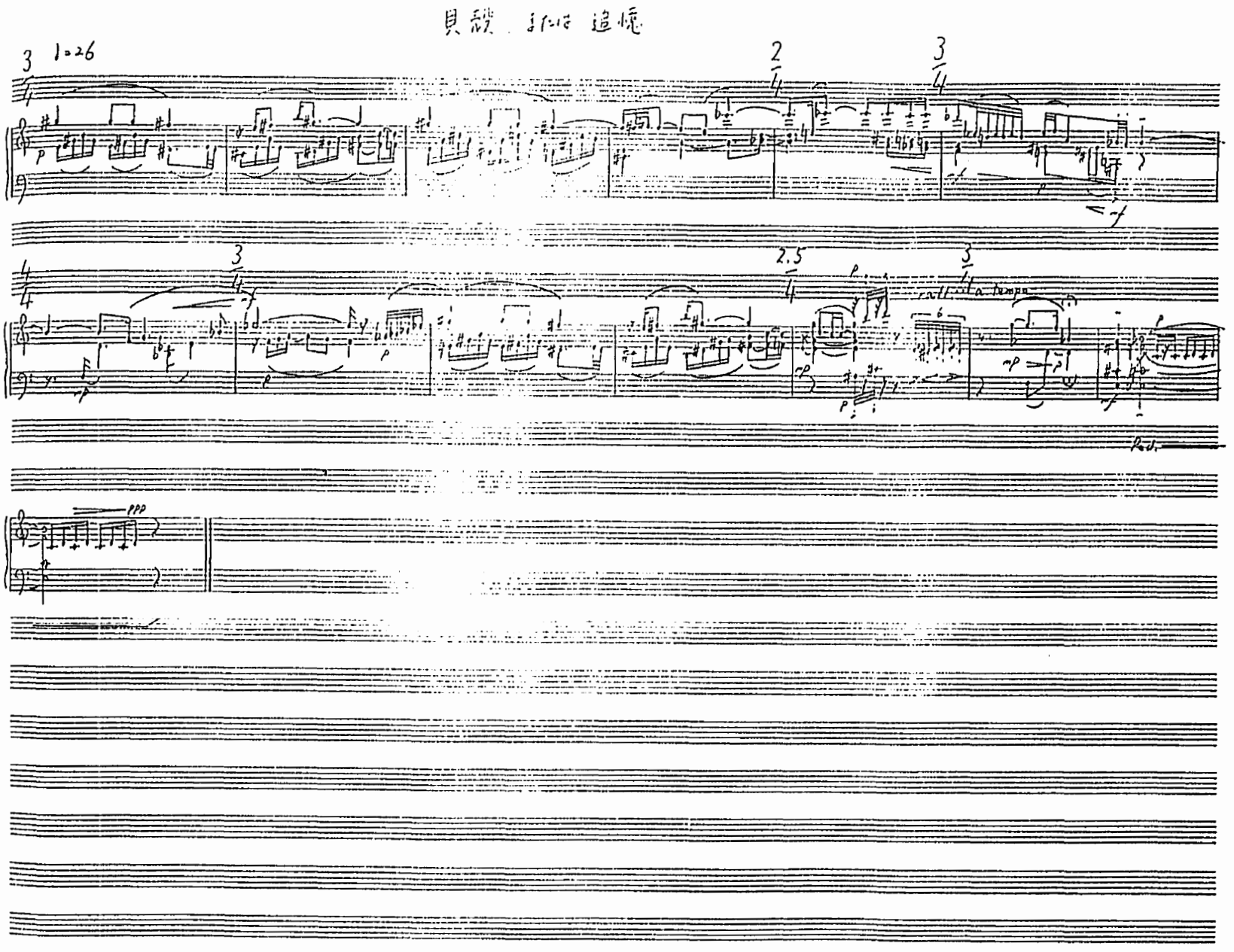
Suites on the Water's Edge

1. *Kaigara matawa tsuioku (Shell or Retrospect)*
2. *Ame (Rain)*
3. *Gogo no funaasobi (Boating in the Afternoon)*
4. *Yoki (Night Air)*
5. *Mayonaka no pûru ni ukabu yume (A Floating Dream in the Pool in Midnight)*
6. *Waki izuru mizu (Pouring Water)*
7. *Nagare (Current)*
8. *Numachi no kioku (Memory of the Pond)*

Etudes on the Water's Edge

1. *Pedaru wo tsukawazuni I "Suberu youna sanrenpu" (without using pedal: Triplet like sliding)*
2. *Pedaru wo tsukawazuni II "dono renpu mo seikakuni" (without using pedal: Each Triplet should be played accurately)*
3. *Pedaru wo tsukawazuni III "torikorôru" (without using pedal: Tricouleur)*
4. *Pedaru wo trukawazuni IV "hiru to yoru" (without using pedal: Day and Night)*
5. *Kikagakumoyô (Geometric Pattern)*
6. *Sukunai Pedaru de "odayakana nami" (with less pedal: Calm Wave)*
7. *Chôyaku (Leap)*
8. *Karui sutakkato de (with Light Staccato)*

"kaigara matawa tsuioku (Shell or Retrospect)" from Suites on the Water's Edge



from "Pedaru wa tsukawazuni II "dono renpumo seikakuni (without using pedal: Each Triplet should be played accurately)"
-from Etudes on the Water's Edge