

助成：東京藝大「I LOVE YOU」プロジェクト



コンサート・シンポジウム

戦争の時代の芸術

～戦争の記憶を語り継ぐ～

concert/symposium

Art During War

- Retelling the Memories of Wartime

when students were mobilized -

December 6th, 2020 (Sunday)
Performance starts at 14:00 (doors open at 13:00)
Tokyo University of the Arts
6th Hall

Greetings



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Thank you for attending this concert symposium "Art During War". During the summer of 2015, when I was the Dean of the Faculty of Music, the Mainichi Newspapers Co., Ltd. and the Tokyo Broadcasting System Television did a collaborative, 70 years after the war, project entitled, "One Thousand Testimonies." During this program, the original score and recording of the aria from the opera "White Fox" by Kōji MURANO, a young composer from Tokyo Academy of Music who died in action while deployed in the Philippines, were made public by his surviving family. This wonderful work gives us a great opportunity to experience the misery and stupidity of war as Mr. Murano's story reminds us of the fact that the war cut this musician's future short right in the middle of his ambition career. During that time at Tokyo Academy of Music, like Mr. Murano, many young talented students' futures were cut short by the war. In 2017 and 2018, we received the support of many people through crowdfunding through the "Messages from the Students who were Lost in Military Service" project and this led to both the performance of and production of a CD of those works composed by the students who were affected by the war.

This year, 75 years after the war, a concert symposium supported by the Tokyo University of the Arts "I LOVE YOU" project was planned for July, and the third concert "Homecoming to the former Sogakudo Concert Hall, the original concerto hall for Tokyo Academy of Music, Concert" in Sogakudo of the Former Tokyo Music School was planned for August. However, even though both concerts were postponed due to the ongoing issues related to COVID-19, fortunately the concert symposium is able to be realized today. (The "Homecoming Concert" will also be held next year.)

Since early spring, concerts and events have been canceled due to the spread of COVID-19, depriving especially young artists of the opportunity to present their works. Even for normal students, campus closures and changes to classes have been difficult. However, as we remind ourselves of what the situation must have felt like during the war when students were forced to graduate early and join the army, I hope we can all overcome this present predicament with hope and expectation. "Telling the Memories of War" must continue uninterrupted. For this is possibly the only memorial service we can make to those who have been victims of the war.

Kazuki SAWA (President of Tokyo University of the Arts)

Who will Inherit the "Memory of War"?

Seventy-five years after the war, 84% of Japan's total population is now considered the "post-war generation" (as of October 2019). I was born after the war, but I am producing the "Messages from the Students who were Lost in Military Service" project for Tokyo University of the Arts. This project started in 2017 when the music of two war students from Tokyo Academy of Music, who had died in the war, was brought to the university by the surviving family. I view this music as a clue to shed light on the lives and activities of the students during the war.

Already at that time, few people could talk about their personal and real experiences with war (including the series of wars from the Sino-Japanese War to the Pacific War). And in the not-too-distant future, there will surely be no one left alive who has had firsthand experience with war. Memories are an intimate part of an individual and these memories will be lost when that person disappears. When this happens, how will the "Memory of War" be inherited?

Of course, even if you did not personally experience war, there may be ways for future generations of children and grandchildren to become the next "storytellers." Furthermore, war-related facilities such as memorial halls and monuments may also play that role. In addition, media such as broadcasting and SNS will become even more important. In any case, we, born after the war, must take on this role.

I hope that at today's concert symposium "Art During War - Retelling the Memories of War-time when students were mobilized -" will be one of the opportunities to think about these important things.

Yutaka OISHI (Professor Emeritus, Tokyo University of the Arts)

The Thread that Connects the Memories of War

It was five years ago that I dug up the “Student Soldiers” at the Tokyo Academy of Music from records and testimonies and started a systematic investigation of this for the first time. So far, we have introduced the works of four students lost to war, but now new works from five students and teachers have been confirmed. One of these works is from a Keio University student who died in war. This is the first time that the composition from a student from another school has been found. This “Concert Symposium” became a reality through the support of the “I LOVE YOU” project at Tokyo University of the Arts which was applied for last fall. Even though it might seem difficult for the post-war generation to truly understand and pass on the memories and experiences of those who died and were affected by the war, we can still spin threads that connect us to the memories of the war by listening to the music of those who died in the war and remembering their lives.

“Seichōkan,” the Online Archive of Music from Students Affected by War has been set up on the homepage of the Geidai Archives [Historical Document Room] as a place to show the scores and performance videos of those students who died in war. However, if this website is left unattended, the important memories it holds will fade away. In order for the “Seichōkan” to be the thread that connects us to the memories of the war, it is necessary to retain a place to actually play and listen to the music of those who experienced the war.

Lastly, a heartfelt “thank you” for the kindness and enthusiasm of the surviving families and related parties. This includes Kazumi Suzuki, who delivered a collection of songs containing Moritada Toda’s piece from Aichi Prefecture to this university, Mimiko Hidaka, who talked about her father she had never met, Shōzō Suzuki, Masashi Kawasaki and Masaya Kawasaki, who kindly agreed to use of arrangement version, by Masaru Kawasaki, of the accompanying piano for the melody by his teacher Suzuki, Shinsuke Okada, who talked about the radiation exposure experienced by Jirō Okada, and Masami Fujikawa, who visited the archives room to investigate Keii Kochinda and was in charge of the script and staging direction for the recitation drama. We would also like to express our sincere gratitude to Takeyuki Tokura for agreeing to lend the original materials from Muneaki Kōno.

Kumiko HASHIMOTO (Part-time Lecturer, The Geidai Archives (Historical Document Room), Tokyo University of the Arts)

Part 1: Sentiments on Music - From a recent research study within the Geidai Archives

Moderator: **Yutaka OISHI**

Reporter: **Kumiko HASHIMOTO**

To date, 76 out of 354 male students (there were 697 female students) were enlisted in the military while attending the Tokyo Music School, and 11 have died in the war. The total number of the war dead students, including current and graduated students, is 30, and apart from the war dead, 10 more deaths were confirmed from the atomic bombs and air raids. In addition, apart from the 4 students who died in the war that were introduced in 2017, four more compositions, including those of graduates and teachers, were found.

The song, “*Furusato no*” by Moritada Toda, who had begun his career as a pianist while still a student at the graduate school, was included in “*Japanese Solo Songs IV*” (1951), edited by Kōsaku Yamada, which was published after the war. The year of composition is unknown, and it is not clear how Yamada learned of this work or whether he was already aware of Toda’s death during the war.

According to his daughter, the flutist Shōzo Suzuki’s composition “*Shun Ka Shū Tō (Spring, Summer, Autumn, Winter)*” was written on four postcards, one for each of the four postcards that the newly married Suzuki wrote to his wife Hisako (a classmate in the vocal music department) from the battle front. It is said that the lyrics were written by a war buddy. In 2008, Suzuki’s flute student and composer Masaru Kawasaki (1924-2018) provided the piano accompaniment. While attending the music school, Kawasaki himself was called to military service, received an order to return to Japan at the Soviet-Japanese border, was assigned to the army ship unit in Nishinomiya as an “acoustic training personnel,” and was exposed to the atomic bomb in Hiroshima, where he was being treated for illness.

The violinist Jirō Okada’s “*Haru (Spring)*” and “*Senseki (Springs and Stones)*” were included in the third and fourth volumes of *Ongaku (Music)* (1937), edited by the director of the Yoshihisa Norisugi Music School. All five volumes of *Ongaku* were newly edited for the music courses at teachers' training schools, high schools for girls, and vocational schools. Okada was a member of the orchestra of the Tokyo Academy of Music and a leader of the naval band, and it is thanks to this commission that his songs were born.

Talk ① Moritada TODA: Newly discovered information on Tokyo Academy of Music students lost in military service

M-1 Moritada TODA “*Furusato No (Hometown)*” (Poem by Rofū MIKI)

Tenor: Katsuhiko NAKAJIMA / Piano: Asahi MATSUOKA

Talk ② Shōzō SUZUKI: Sending letters of music to his beloved wife from the Chinese war front

M-2 Shōzō SUZUKI “*Spring, Summer, Autumn, Winter*” (Poem by Yoshio SUGITA/Arranged by Masaru KAWASAKI)

Soprano: Ami KANAJI / Piano: Asahi MATSUOKA

Talk ③ Jirō OKADA: A member of the Tokyo Academy of Music Orchestra and victim of the atomic bomb

M-3 Jirō OKADA “*Spring*” (Poem by Paul Barsch / Translated by Bin UEDA)

Tenor: Katsuhiko NAKAJIMA / Piano: Asahi MATSUOKA

M-4 Jirō OKADA “*Senseki (Springs and Stones)*” (Poem by Hakushū KITAHARA)

Soprano: Ami KANAJI / Baritone: Naohito SEKIGUCHI / Piano: Asahi MATSUOKA



戸田盛忠 Moritada TODA

Toda was born in Tokyo on April 12th. Toda entered Tokyo Academy of Music Preparatory Course in 1938 and continued to study piano with Susumu Nagai for a number of years since then. In December 1941, he graduated early from the preparatory coursework at Tokyo Academy of Music, and proceeded on into his graduate studies. However, by March 1943, he was registered as taking a temporary absence from school. In April 1945, he was assigned to the 2nd Infantry Regiment of the 27th Division, and sadly died from illness in Hunan Province, Republic of China. His elder brother Kunio Toda was a composer with a diplomat career, and his younger sister Toshiko Toda was a vocalist and emeritus professor at Tokyo University of the Arts.



鈴木正三 Shōzō SUZUKI

Suzuki was born in Tokyo on April 1st, 1915. In 1935, Suzuki entered Tokyo Academy of Music's Preparatory Course and studied flute. After that, he became an assistant professor at Tokyo Academy of Music and worked as a flute player, brass band and orchestra conductor. He edited and published "Flute Solos" (1940) and "A Collection of Flute Pieces" (1943). In 1943, he entered the army in response to a call to arms and was assigned to the 47th Battalion of Independent Infantry. On August 23, 1945, he died from illness at a field hospital in Wujin County, Jiangsu Province, Republic of China.



岡田二郎 Jirō OKADA

Okada was born in Hiroshima Prefecture on July 12th, 1905. In 1925, he entered Tokyo Academy of Music and studied violin. After graduating, he became an assistant professor at the school and performed Mahler and Bruckner in Japan for the first time as a faculty member for the school's orchestra. After retiring from Tokyo Academy of Music in March 1945, he started working at Hiroshima Prefectural Second Girls' High School. After the atomic bomb was dropped on Hiroshima, his home, which was 2.3 km from the hypocenter, was completely destroyed and burned down. While searching for teachers and relatives in the hypocenter, he was exposed to the after effects of the bomb and passed away 19 days later on August 25th.

Part 2: Music snatched away by the war: Keio University students who died in the war as student soldiers

Reporter: **Takeyuki TOKURA**

(Associate Professor of Political History of Modern Japan at the Fukuzawa Memorial Center for Modern Japanese Studies, Keio University)

Thousands of materials related to the period of time students were sent to war have been donated to the Fukuzawa Memorial Center for Modern Japanese Studies, which plays the role within Keio University's archives. Muneaki Kōno is the only student who left behind a handwritten score, and also more than 60 self-written letters and a collection of haiku from the military era. In the past, words that describe the intense emotional highs and lows of war tended to be the focus of attention when looking at manuscripts by those lost in war. However, such expressions are rarely found in Kōno's materials, who is said to have been a quiet and shy young man. This wealth of material from Kōno shows us the importance of reconsidering how to perceive young people who lived during the age of war.



Memorials and statues at Keio University, Mita Campus

(Upper Left) *"Heiwa-Kitaru" (When Peace Returns)*

By Fumio Asakura. Donated in 1957 by a 1932 graduate of Keio University to honor those who passed away during the war. The inscription on the base, written by the president of the university during the war Koizumi Shinzō, reads, "In the peaceful days on the hill, I think of those who conquered and never returned".

(Upper Right) *"Monument to School Friends Who Never Returned"*

In 1998, Keio University erected this monument to commemorate those who were lost at war. The inscription, written by then President Yasuhiko Torii, reads, "Friends who will not return, your aspirations live in our hearts, your footsteps continue to echo in our study halls".



Ibusuki, the place where Kōno Muneaki embarked

(Lower Left) Tarahama, Kagoshima Prefecture

(Lower Right) *"Ibusuki Naval Air Station Monument to Lament"*

"Can you believe it? That on this bright and peaceful Tara beach, during the end of the Pacific War, was the southernmost air base of the mainland where the confrontation with the U.S. fleet on the Ryukyu arc happened? The number of members who loaded bombs and one-way fuel into their inferior clogged seaplanes, with no one seeing them off as they took off from this sea full of deep emotions, the number of young kamikaze soldiers who never returned reached 82. I dedicate this monument to the repose of the souls of the more than one hundred base personnel who died intercepting enemy aircraft."

M-5 Muneaki KŌNO *"Akikusa (Fall Plants)"* (Poem by Haruo SATO)

Tenor: Katsuhiko NAKAJIMA / Piano: Asahi MATSUOKA

Talk ④ Muneaki KŌNO: An amateur composer from Keio University who died while apart of the special attack corps.

M-6 Muneaki KŌNO *"Hanamori no Uta"* (Poem by Takuboku ISHIKAWA)

Baritone: Naohito SEKIGUCHI / Piano: Asahi MATSUOKA

M-7 Muneaki KŌNO *"Kiji yo (Pheasant)"* (Poem by Yau YOKOSE)

Baritone: Naohito SEKIGUCHI / Piano: Asahi MATSUOKA



河野 宗明 Muneaki KŌNO

Born in Tokyo on June 20, 1922. In December 1943, while in his second year at Keio University's Faculty of Economics, he left for war and joined the Navy as a student. After serving in the Oi Naval Air Station, he was assigned to the Sakigake-Tai corps of the Kitaura Naval Air Station in March 1945. On May 4 of the same year, he embarked on a reconnaissance plane as a member of a suicide mission from Ibusuki Naval Air Station, and was killed in action around Okinawa.

Part 3: Music that supports living: A music teacher who was killed in the Battle of Okinawa

Reporter: Masami FUJIKAWA (Stage Director)

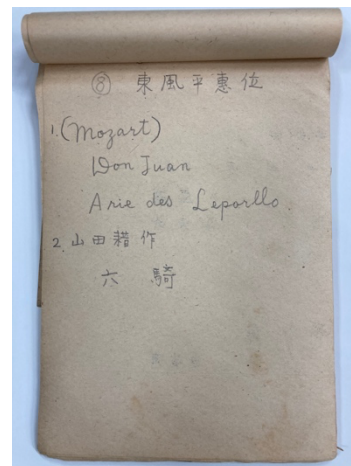
Himeyuri no To (Himeyuri Tower) is located in Ihara, Itoman City, at the southern tip of the main island of Okinawa. In an underground cave beyond an opening of a dark hole beneath this memorial monument, many female students and their teachers lost their lives to the gas bombs thrown by the U.S. military seventy-five years ago.

Among them was a young music teacher, Keii Kochinda, who had been at the school for only a year and a half. He was born on Miyako Island and is said to have had gifted hearing from his youth. After studying at the Okinawa Prefectural Normal School, he moved to Tokyo over the objections of his father, a craftsman, and passed the Tokyo Academy of Music Normal Course with flying colors. He studied voice with Tamotsu Kinoshita and piano with Kikushi Tanaka. He performed as a member of the choir at school-sponsored concerts, and also participated in the “Concert in Praise of General Yamamoto” and other concert tours. In September 1943, he graduated ahead of schedule and volunteered to go to his hometown, where it was already dangerous to be crossing the sea, and became a music teacher at the Women's Division of Okinawa Normal School.

The song “*Wakare no Uta (Farewell Song)*”, composed by Kochinda, was set to music from a poem written by Hiroshi Ōta (1921-45), the second lieutenant in the anti-aircraft artillery unit who was the commanding officer when the students were mobilized to work on building military encampment. Ōta was born in Koriyama City, Fukushima Prefecture, and after graduating from Koriyama Commercial School (now Koriyama Commercial High School), he worked at a bank while working as a poet. After being drafted into the army, he volunteered to serve in Okinawa. He was so impressed by the students' dedication to their work that he gave them this poem for their graduation ceremony. He was so impressed by the dedication of the students that he presented them with this poem for their graduation ceremony. Although no score was left behind, the song was sung by the students who survived the Battle of Okinawa. Although several versions of the score are known today, the original form of the song written by Kochinda is unknown.

In Okinawa, where everything was lost under the iron storm (or indiscriminate firing of large numbers of artillery shells), all of Kochinda's belongings were burned to the ground, but one of his students, who loved him, kept a photo in his breast pocket and desperately protected it, even with his own life, during the war. This photograph of him, now displayed at the Himeyuri Peace Museum, has a white, creased line running horizontally through it. For a long time, it was thought that this was the only portrait of Kochinda, but several pre-war photographs kept by the Geidai's archives show him in good health when he was a student.

In writing the script, I referred to a collection of materials published by the Himeyuri Peace Museum, various publications, and testimonies from survivors of the Battle of Okinawa. In addition, I was able to hear valuable stories about those days from Fumiko Taketomi, the sister of Mr. Kochinda. Much thanks to everyone who cooperated and helped out.
(By Fujikawa)



Documents Left in the University Archives

A declaration of the solo piece to be performed at the first-class teacher's department graduation examination in September 1943. It was written in pencil on straw paper, and is thought to have been handwritten by Keii Kochinda. According to a report card that was left behind, Keii Kochinda, who sang these two songs, was ranked third out of 54 male and female students.

(Written by Fujikawa)

Talk ⑤ Keii KOCHINDA - Music teacher who shared the same fate as the Himeyuri students

"The singing voices that disappeared, In Memory of Himeyuri" - for voice and recitation
(Script, Direction by Masami FUJIKAWA)

Schoolgirl Yoshi: Ami KANAJI

Schoolgirl Teru: Mami HAYASHI

Schoolgirl Tomi: Miyako HONDA

Schoolgirl Haru: Angela KONO

Second Lieutenant Ōta: Katsuhiko NAKASHIMA

Teacher Kochinda: Naohito SEKIGUCHI

Piano: Asahi MATSUOKA

M-8 Keii KOCHINDA *"Farewell Song"* (Poem by Hiroshi ŌTA, Arrange by Asahi Matsuoka)

Mixed chorus



東風平恵位 Keii KOCHINDA

Kochinda was born on March 10th, 1922 in Taira (now Miyakojima City, Okinawa Prefecture). In September 1943, after graduating from Class A Normal School Course at Tokyo Academy of Music, Kochinda became a music teacher for the Okinawa Normal School, Women's Division. In 1945, he led the military nurse unit called the Himeyuri Student Corps, and was attacked by a US military gas bomb on June 19th. He passed away in the 3rd surgery shelter of a field hospital (currently Itoman City).

Part 4: Crosstalk “Handing Down Memories of the War: Future Challenges”

Guests:

Kayoko EBINA (Essayist)

Doshin SATO (Professor at Tokyo University of the Arts, Faculty of Fine Arts, in Japanese Art History)

Mitsuhiro NAKAMURA (Director of NHK Social Program Department)

Reporters: **Takeyuki TOKURA, Masami FUJIKAWA**

Moderator: **Kumiko HASHIMOTO**

The information in the 1st to the 3rd parts of this program include performances, and recitings, as well as three guests will discuss the theme of how to pass on the memories of war, whether it is possible to do so in the first place, and what issues are involved.

Kayoko Ebina began her postwar life as an 11-year-old war orphan who lost her six family members in an air raid. She became the wife of the *rakugo* storyteller Sanpei Hayashiya, and continues to lead the Hayashi family as their wife. She also erected a memorial to the Great Tokyo Air Raid and presided over the “Sorrowful Bombing of Tokyo”. Doshin Sato, a researcher of Japanese modern art history, has been continuously speaking since 2017’s “Messages from the Students who were Lost in Military Service.” During the war, art students threw themselves into their work in the face of the reality that they would no longer be able to paint after graduation. They were not enthusiastic about military training and there was even an incident where the students strike back at the officer assigned to them. Sato has a warm view of such awkward art school students. Mitsuhiro Nakamura, who has been covering war orphans from just after the end of the war to the very recently, pointed out that postwar history, which emphasizes reconstruction and economic growth, has overlooked the postwar lives of people like the war orphans, who suffered from wounds that never healed. Now is the time to tell and learn about this postwar history, he stresses. Therefore, I am looking forward to the information these two scholars will speak about.

(H.K.)

About the Exhibition

On the day of the event, the foyer will exhibit photographs, documents, and sheet music related to the composers of each composition and their personal lives.

In addition to handwritten notations, Muneaki Kōno's historical records include a collection of haiku poems, photographs, postcards, and a notebook, used for study, that copied and translated the meaning of the vocabulary words from one music theory book written in German. Thanks to a kind loan from Fukuzawa Memorial Center for Modern Japanese Studies at Keio University, we have been able to exhibit these valuable original historical records for this event.

The only handwritten notations that remain are from Muneaki Kōno, while published works still exist for Moritada Toda and Jirō Okada. As for Shōzō Suzuki's work, only the arrangement of the accompaniment written for the melody by Masaru Kawasaki still exists. Also, according to the people who were there, the score for "*Farewell Song*" by Keii Kochinda was originally written on the blackboard instead of the staff paper, and the students practiced by copying it in their notebooks.

About the Artwork on the Cover

This is the graduation work of Katsuhiko Kubo (September 5, 1918 - July 18, 1944). "*Zuantaishō*" is a large work of more than seven meters in width, consisting of five panels, of which the cover is the third screen, the central panel. In April 1938, Kubo enrolled in the preparatory course of the Design Department of the Tokyo Academy of Fine Arts' Industrial Arts department, and graduated the main course in September 1942, six months short of the completion date. He entered the Reserve Officers' School in Kurume, and at the end of April 1944, he went to the continent (mainland China) as an apprentice officer, and was killed in action in Hubei Province, China in July.

(H.K.)

Members of the "I LOVE YOU" Project 2020

Kumiko HASHIMOTO (Tokyo University of the Arts, Faculty of Music, GEIDAI Archives, Application Representative)

Yutaka OISHI (Tokyo University of the Arts, Professor Emeritus, Planning and Production)

Tetsuro KAMURA (Assistant Professor at the Art Media Center, Webmaster)

Doshin SATO (Tokyo University of the Arts, Professor at Faculty of Fine Arts, in Japanese Art History, Researching on Tokyo Fine Arts School)

Maho NAKATSUJI (Tokyo University of the Arts, Adjunct Education and Research Assistant, Researching Materials, Exhibiting and General affairs)

Sayumi KAMATA (Tokyo University of the Arts, Adjunct Education and Research Assistant, Researching Materials, Exhibiting and General affairs)

Asahi MATSUOKA (Specially Appointed Associate Professor at the Performing Arts Center, Piano and Score Transcription)

Hiroshi HATTANDA (Tokyo University of the Arts, Professor at Performing Arts Center, Supervisor)

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Himeyuri Peace Museum