



# The Future Entrusted to Music:

From the Archives of the Tokyo Academy of Music



October 2<sup>nd</sup> 2021 (SAT)

14:00 start (13:15 open)

6<sup>th</sup> Hall

(Tokyo University of the Arts)

# Program

## Part 1: Tokyo Academy of Music during the Prewar Period

### ◆The Dawn of Western Music◆

1. “Kenpouhappunoshou” Shūji Isawa (Lyrics)/Rudolf Ditttrich (Composer) ...mixed chorus, Nozomi Yokoyama (Pf.), Yoshiki Tanimoto (Cond.)
2. “Waterfall of Four Seasons” Kume Higashi (Lyrics)/ Rentarō Taki (Composer) ...Riki Tonsho(Ten.), Natsuki Tsujii (Bar.), Noritaka Tsutsui (Pf.)

### ◆Songs Written by Teachers of Tokyo Academy of Music◆

3. “Jimmu Tōsei” Makoto Torii (Lyrics)/G. F. Händel (Composer) ...mixed chorus, Nozomi Yokoyama (Pf.), Yoshiki Tanimoto (Cond.)
4. “Kiku no Sakazuki (Chrysanthemum Cup)” J. v. Rodenberg (Poetry), Hagoromo Takeshima (Lyrics)/L. v.Beethoven (Composer)  
...mixed chorus, Yoshiki Tanimoto (Cond.)
5. Scenes from “Orpheus” Kosaburō Ishikura, Saburō Okkotsu, Toyokichi Yoshida, Itsugorō Kondō (Co-translation)/C. W. Gluck (Composer)  
...Orpheus/Ai Noma (Alt.), mixed chorus, Nozomi Yokoyama (Pf.), Yoshiki Tanimoto (Cond.)

### ◆Tokyo Academy of Music and Navy Band◆

6. “Tokyo Bay Memorial March” Kōzō/Mitsuzō Yoshimoto (Composer)/Asahi Matsuoka (Arranger)  
...Asahi Matsuoka (Pf.), Noritaka Tsutsui (Pf.)

### ◆Works by Tokyo Academy of Music-Music in Line with National Policy◆

7. “Doitsu yōchō no Uta” Kazumasa Yoshimaru (Lyrics)/ Akatarō Shimazaki (Composer)  
...male chorus, Nozomi Yokoyama (Pf.), Yoshiki Tanimoto (Cond.)
8. “We are the Sun People” Yoshiaki Tezuka (Lyrics)/Kiyoshi Nobutoki (Composer)  
...male chorus, Nozomi Yokoyama (Pf.), Yoshiki Tanimoto (Cond.)
9. “Ikiyo Kunitami” Shimoosa Kakuzō (Kan'ichi) (Composer)  
...female chorus, Nozomi Yokoyama (Pf.), Yoshiki Tanimoto (Cond.)
10. “Anticommunist Song of Japan, Germany and Italy” Bansui Doi (Lyrics)/Kiyoko Aiura (Original song), Kan'ichi(Kakuzō) Shimoosa (Arranger)  
...mixed chorus, Yoshiki Tanimoto (Cond.)

## Part 2: Tokyo Academy of Music during the Mid-War Period

### ◆Works by Students who were Lost in War◆

11. Untitled (Allegretto) in A minor Kyōichi Kitō (Composer) ...Noritaka Tsutsui (Pf.)
12. “Hidden in Autumn” Tōson Shimazaki (Poetry)/Hiroshi Kusakawa (Composer) ...Naohito Sekiguchi (Bar.), Asahi Matsuoka (Pf.)
13. Untitled (Kanashii mo no Yo (Sadness and String)) Mamoru Kuzuhara (Composer) ...Urara Oka (Sop.), Noritaka Tsutsui (Pf.)
14. “Kousagi no Uta (Song of a Little Rabbit)” Tōson Shimazaki (Poetry)/Kōji Murano (Composer) ...Ai Noma (Alt.), Asahi Matsuoka (Pf.)
15. “Furusato No (Hometown)” Rofū Miki (Poetry)/ Moritada Toda (Composer) ...Yukiko Seto (Mezzo Sop.), Asahi Matsuoka (Pf.)

### ◆Teachers who Lost their Lives in the War◆

16. “Spring, Summer, Autumn, Winter” Yoshio Sugita (Poetry)/Shōzō Suzuki (Composer)  
...Maki Takimoto (Sop.), Yasuaki Ichikawa (Ten.) , Asahi Matsuoka (Pf.)
17. “Senseki (Springs and Stones) ” Hakushū Kitahara(Poetry)/Jirō Okada(Composer)  
...Maki Takimoto (Sop.), Naohito Sekiguchi (Bar.) , Asahi Matsuoka (Pf.)
18. “Farewel Song!” Hiroshi Ōta (Poetry)/Keii Kochinda (Composer)/Asahi Matsuoka(Arranger)  
...mixed chorus, Nozomi Yokoyama (Pf.), Yoshiki Tanimoto (Cond.)

### ◆Epilogue◆

19. “An Anthology of the Eminent Woman within China’s Successive Dynasties” Hideho Naka (Translated poem)/Toshio Kashiwagi (Composer)
1. Horohoro to (Hollow) Original Poem by Liu Miaorong/5.Jugoya (Fifteen Nights) Original Poem by Cui Yingying/11.Kane (Bell) Original Poem by Xi Peilan  
...Hiroki Terajima (Ten.) Noritaka Tsutsui (Pf.)

#### Photos on the cover:

Top Left: introduction to "Ode to the Proclamation of the Constitution," in Ditttrich's own handwriting (Tokyo University of the Arts Library), Lower Left: "Opera," Act I, Scene 1 from "Memorial for the Performance of Opera Orpheus, July 23rd, 1903" (donated by Ōshima Masanori and Ōshima Taeko), Right Center: Kōzō Yoshimoto's "The Naval Review's Triumphant Return to Tokyo Bay Memorial March" arrangement for piano (donated by Mr. Takeatsu Kikuchi), and Toshio Kashiwagi's "Shinarekichō Keishū Shishū (An Anthology of the Eminent Woman within China's Successive Dynasties)" manuscript (donated by Mr. Naruto Kashiwagi)

## Greetings



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Thank you very much for coming to "The Future Entrusted to Music: From the Archives of the Tokyo Academy of Music" today. In 1887, shortly after the opening of the Tokyo Academy of Music, Rudolf Dittrich, who was invited from Austria as a hired foreigner, and Shūji Izawa, the first principal of the school, composed a choral piece to commemorate the proclamation of the Constitution of the Empire of Japan. In the early days of Western music in Japan, the mainstream method to create national music educational materials was for music school teachers to write Japanese lyrics to the melodies of classical masterpieces and foreign folk songs. The current dean of the school of music here, Kazuhiro Sugimoto, is a literary scholar which seems to be a tradition steaming back to Tokyo Academy of Music. This is because numerous famous literary scholars, such as Makoto Ōoka and Nozomu Hayashi, have also been professors at this school. From the latter half of the Meiji era, the lyrics and compositions of shōka, children's songs, that appeared in elementary and junior high school textbooks were mainly written by teachers and students of Tokyo Academy of Music.

In the second half of the first part of this performance, the role of Tokyo Academy of Music in accordance with the national policy of Japan's imperialist era will be highlighted. The second part of the performance will shed light on the works of students and faculty members who were victims of the war, as part of the ongoing series "Messages from the Students who were Lost in Military Service," which has been held every summer since 2017 in cooperation with the GEIDAI Archives of the School of Music and the Center for Performing Arts. We would like to reflect on the people of that time who, despite being victims of war, entrusted their hopes for a better future in their music, and ponder, together, about the significance of the SDGs (Sustainable Development Goals), which is at the heart of this project.

**Kazuki SAWA**, President, Tokyo University of the Arts

## The Value of the Music Scores in the GEIDAI Archives



Presently, the music scores from the Meiji period to the 1945s that are stored in the GEIDAI Archives have the rare opportunity of seeing the light of day. When we say "see the light of day," we don't mean to just put them "on display," but instead hear them "in performance".

The GEIDAI Archives of Tokyo National University of Fine Arts holds valuable historical materials on the steadily accumulating activities of the university since the days of the Tokyo Academy of Music, the predecessor of this university. Most of these materials are documents and photographs accumulated within the university itself, but some have been donated by faculty members, graduates, and other related people. Furthermore, this collection includes many musical scores and notations with historical value. The term "historical value" refers not only to the age of the music, but also to the important circumstances of the music's formation that informs us on the social conditions of that time.

The value of any historical document is enhanced when they are not limited to a few researchers but instead open to the general public. Particularly in the case of reproductions of music, the value of even the most precious musical score cannot be fully realized if it is only carefully preserved. Among the pieces to be performed today are many that have been long forgotten since their creation, making this program, in a sense, of great value.

However, we should not forget that the historical value of historical documents is not the same as their musical value. Today is the perfect opportunity to personally find this out for yourself.

**Yutaka OISHI**, Professor Emeritus, Tokyo University of the Arts

### "The Future Entrusted to Music: From the Archives of the Tokyo Academy of Music" The Purpose of the Project and the Music to be Performed



**Kumiko HASHIMOTO,**

Part-time Lecturer, GEIDAI Archives, Faculty of Music, Tokyo University of the Arts

Thank you for visiting today's Tokyo University of the Arts "I LOVE YOU" Project 2021 "The Future Entrusted to Music: From the Archives of the Tokyo Academy of School". The GEIDAI Archives of the School of Music holds a variety of historical records that show the history of the Tokyo Academy of Music and the Music Investigation Committee. The archives can be divided into two categories: the school's archives and donated archives, both of which contain musical scores. While most university archives in Japan are composed mainly of documents and records, the Tokyo University of the Arts' archive is unique. The music scores are diverse, ranging from official pieces created from Tokyo Academy of Music's relationship with the nation and society to personal pieces by students and faculty members who died in the war. For this concert, we have selected and organized, among the scores within the archive, the following works to fit the basic philosophy of the I LOVE YOU Project's theme and SDGs (Sustainable Development Goals). Through this concert, we will consider how music can be a driving force for people and society, and explore the world where people can live as human beings through music.

When people compose, perform, and listen to music, they sometimes entrust their hopes to music for a sustainable future, no matter how difficult the times get. This concert is a part of the archive's activities to revive historical scores as music, to record performances, and to pass on the sound sources to future generations. Therefore, the concert itself is a practice of the SDGs (Sustainable Development Goals).

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## About the Song Selection and SDGs

The first half of the first part of the program begins with music from the early days of Tokyo Academy of Music during the Meiji era. The "*Kenpouhappunoshou (Ode to the Promulgation of the Constitution)*" is a song commemorating the promulgation of the Japanese Imperial Constitution. This was performed at Tokyo Academy of Music, in 1889, soon after the school opened. The lyrics were written by Shūji Isawa, the first principal of the school, and composed by Dittrich, an Austrian who taught composition and violin at the Tokyo Academy of Music in the 1887s. This song, which celebrates the promulgation of the constitution which entrusts the future of Japan, was composed by a foreigner. What is this better future that the lyricist and composer have entrusted to music? Although the concept of SDGs did not exist at the time, the enactment of the Constitution was a precondition for the country's overall sustainable development goals. This can be seen as a progressive event at that time for Japan to celebrate with a mixed chorus composed by a foreigner at a time when the entire country was being introduced to Western music and classes were separated for men and women from elementary school on. Although the song was never sung by the general public (or subjects in the parlance of the time), it can be believed that it was entrusted with a future that would lead to the SDGs' "Education 4.7," "Gender Equality 5.5," and "Partnership 17.16."

Among the Higashi-Kume archives donated to the GEIDAI Archives, there was notation with the melody and lyrics for "*Waterfall of the Four Seasons (Shiki no Taki)*". It is believed to be in Kume's own handwriting. The donation of historical materials is based on the donor's wish that the materials will be handed down to future generations for a long time. This piece was selected because the future entrusted to the composition by Rentaro Taki was left in the historical materials, and the historical materials also describe the memories of Taki were entrusted to his alma mater. This "future" entrusted to "Shiki no Taki (Waterfall of the Four Seasons)" over 122 years ago may actually be right now. The "Shiki no Taki (Waterfall of the Four Seasons)" seems to be a reminder of the need for sustainable development of marine and terrestrial ecosystems and resources in modern society ("Climate Change 13.1," "Ocean 14.1, 14.7," "Land 15.1"). These are examples of a song composition in which lyrics from Western music are newly created in the context of Japanese culture. The song "*Jimmu Tōsei (Emperor Jimmu's Eastern Expedition)*" tells the history of the founding of Japan with a hallelujah chorus. The "*Kiku no Sakazuki (Chrysanthemum Cup)*" was inspired by the discovery of a donated copy of a manuscript of student historical documents from the Meiji period. In Beethoven's "O Welt, du bist so schön," in which a mixed chorus piece in praise of spring, the lyrics depict a Japanese autumn.

"*Orpheus*" is a piece from a historical concert in which Tamaki Miura (then called Shibata), who was about to graduate, performed. The notation, with the lyrics written in from that time, was donated which made this performance possible. During the Meiji era (1868-1912), when "men and women of seven years of age do not share the same seat" or were not permitted to intermix (from within "Raiki (The Book of Rites)"), it was breaking etiquette for male and female students of a national vocational school to perform an opera on the same stage together. The role of Orpheus was played by an alto, and all three leading roles were played by women, while the chorus was mixed. After that, there were no operas performed at the Tokyo Academy of Music until the start of the "Geidai Opera" after the war. Since the school was co-educational from the time it opened, there were various rules and regulations, but the students must have been aware of "Education 4.7," "Contributing to the sustainable development of culture". It reminds us of the vigorous pioneering spirit of the Tokyo Academy of Music when performing "Orpheus" during the 1890s.

The Naval Review's Triumphant Return to "*Tokyo Bay Memorial March*" was composed two years after "Orpheus" was performed. Yoshimoto, who composed the piece, was the commander of the naval band during the Russo-Japanese War. A piano arrangement by Yoshimoto himself was donated by his relatives, and a performance of an arrangement for two pianos will be heard at this concert. There is no doubt that music boosted the morale of the military and contributed to the sustainability of the country, and that music was a driving force for people and society. Through this concert, let's explore the possibility that music can be a driving force for the SDGs.

The second half of the program's first part has a strong connection with the historical background, and the teachers and students of the Tokyo School of Music were involved in writing the lyrics and music for these songs.

The song "*Doitsu yōchō no Uta*" was performed at the alumni association's helping hands concert for soldiers on October 17th and 18th, 1954. There was a sarcastic review of this song at that time that the original song, that chastised Germany, was composed by German Johann Abraham Schulz. Research revealed that the original song was called "*Am Sylvester-Abend*" (meaning "New Year's Eve"), but it did not confirm that Yoshimaru wrote the song, and the score on which he wrote the song has yet to be found. However, in the course of searching for the original score, it was confirmed that the published score of "*Doitsu yōchō no Uta*" was written by Yoshimaru Kazumasa and composed by Shimazaki Akitaro. The melody is not the same and the song may not be the same, but since the composer and the title are the same, because it is assumed that the two songs share the same purpose and have some words in common it will be performed at this concert. It is worth considering how singing with the intention of overcoming the enemy is different from writing or speaking.

"We are the Sun People (Warerawa Hinotami)" was intended to calm down the social confusion after earthquakes, and "Ikiyo Kunitami" was about the fight against infectious diseases at a time when antibiotics had not yet been put to practical use. Although people's lives today have changed a lot since this song was composed 85 years ago, we may still be able to surmise what the situation was like back then when considering our experiences with COVID-19 (Health and Welfare 3.3, 3.d). Songs can't prevent or cure infectious diseases, but they can encourage and inspire people to take action. However, singing in itself is a challenge now. The song "Anticommunist Song of Japan, Germany and Italy" was created 23 years after the German chastisement, when Germany, which had been an enemy, became an ally. Let's actually listen to the music that the Tokyo Academy of Music sent out in the midst of national policy and social background. The above four songs can be related to SDGs "Eliminate Inequality 10.2, 10.3", "Partnership 17.1, 17.5, 17.16", etc. International peace cannot be maintained if inequalities among people and countries are not corrected and partnerships are not revitalized.

The second part of the program begins with works by five students who died in the war. Of these, only Kyoichi Kito's "Untitled [Allegretto]" was written between training sessions after he joined the Navy. He must have been able to exercise his conceptual ability only when facing the score, despite the constant military training. Even though he didn't know if he would live tomorrow, Kito entrusted himself to music, and something must have rescued him from that situation. That something may not fit into the specific goals of the SDGs, but it may be the driving force that underlies all the goals and gives people vitality. The works of Hiroshi Kusakawa, Mamoru Kuzuhara, Koji Murano, and Moritada Toda were all created before they joined the army. Murano's "Song of a Little Rabbit (Kousagi no Uta)", written before he entered music school, reflects his pure pursuit of musical expression, while Mamoru Kuzuhara's "Untitled (Kanashii mo no Yo (Sadness and String))" reminds us of the image of the war that took his brother away, and Hiroshi Kusakawa's "Hidden in Autumn" shows how he earnestly studied composition. Toda Moritada's "Furusato No (Hometown)" is an ambitious work that was found in a published score. When composing, even for those who knew they may die early, must have believed in the future and tried to entrust their music to someone who would receive it. Music is not only a form of self-expression, but it also has the power to connect people to people and people to the universe, creating a sense of unity with others. For sure this is the driving force behind the music that stimulated them.

The war also took the lives of teachers. Violinist Jiro Okada's "Senseki (Springs and Rocks)" was commissioned in 1937 for a textbook. Shōzo Suzuki gave "Spring, Summer, Autumn, Winter (Shun Ka Shū Tō)" to his wife from the war zone, and Keii Tofuhei gave "Farewell Song" to his student Himeyuri Gakusei. Suzuki must have composed it with his wife's voice in mind, and Tofuhei with his students' voices. They knew that it would be difficult for them to survive, but they entrusted their songs to their loved ones and hoped that they would live. For a peaceful everyday life, "11.2 and 11.5, a city where people can continue to live" is essential as a familiar issue of SDGs, and "12.16, a partnership" on a large scale.

In 1944, when Japan and China were at war, Toshio Kashiwagi, a graduate of the Tokyo Academy of Music, composed a collection of songs, "An Anthology of the Eminent Woman within China's Successive Dynasties (Shinarekichō Keishū Shishū)", based on a collection of poems by Chinese women poets saying, "If this piece contributes to the goodwill between Japan and China, it is nothing more than an honor for me as the composer". Most of the poems are about people in love. All over the world, people are looking for love and peace, and hope for goodwill. Even if music itself does not promote the SDGs in a tangible way, I believe it has the potential to be a driving force to promote the ideas and practices of the SDGs. We hope that this concert will be a place to receive the future that was once entrusted to each piece of music, as well as to entrust our future to music anew.

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## Display

There will be an exhibition in the foyer related to the concert "The Future Entrusted to Music". This includes the notation with Japanese lyrics of "Orpheus", autographed manuscript by zo Yoshimoto, photos of the Japan-Russia war taken by Yoshimoto, "Kyuyo Kokumin" related to "Tube Prevention Niseki Suru Ordinance" (Volume, University History Museum Collection), Kume Higashi's autographed broadcast manuscript, "Chinese history Asahi Hideshisho" autographed score, etc.

The photo, flute, and copies of notation of Shozo Suzuki, a teacher who died of war illness in Jiangsu Province, R.O.C. are from when Suzuki woke up from his 70-odd years of sleep and ran into his alma mater with his daughter and granddaughter, whom he had never seen before his death one week before the concert. Please take a look.

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## Donors and Supporters

This project is organized by the I LOVE YOU Project 2021. This project includes works that are difficult to perform within this university's concerts, but are all important works that convey the history of the Tokyo Academy of Music. The sound sources and historical materials will be passed on to future generations as archives. We would like to express our gratitude to the Performing Arts Center for planning and organizing the concert, and to the Acoustics Laboratory, the Art Media Center, and the administrative department for their cooperation in archiving the works. We would like to express our gratitude to all of them for their support and cooperation.

We would like to express our gratitude to those who donated historical materials and provided information for this performance.

Takeatsu Kikuchi (Historical Materials Relating to Kōzō Yoshimoto) , Koichiro Higashi (Kume Higashi) , Michiko Yoshikawa (Hisa Ueno and Roku Tanaka) , Akiko Sato (Kyoichi Kito) , Makoto and Iku Kusakawa (Hiroshi Kusakawa) , Yasuko and Makoto Kuzuhara (Mamoru Kuzuhara) , Atsuko Nakabayashi (Koji Murano) , Kazumi Suzuki (Moritada Toda) , Mimiko and Jun Hidaka (Shozo Suzuki) , Shinsuke Okada (Jiro Okada) , Ayako Taketomi and Masami Fujikawa (Keii Kochinda) , Seigo Kashiwagi (Toshio Kashiwagi) .

## Archives to Create the Future of Tokyo University of the Arts - GEIDAI Archives:

### Recording and Passing Down History and Creating New Art, Preserving History, Carving History, and Creating the Future



**Tetsuro KAMURA**, Assistant Professor, Art Media Center, Tokyo University of the Arts

Our relationship with the GEIDAI Archives began around 2009-2010, shortly after it opened, when we visited the GEIDAI Archives (originally the Academic History Compilation Room) to help with network problems. Since then, I have been involved in digital archiving, content creation, and the establishment of the website. In response to the project, "The Future Entrusted to Music: From the Archives of the Tokyo Academy of Music," we would like to write about our thoughts on the issues facing the GEIDAI Archives.

#### ① About the GEIDAI Archives Website (launched on April 1, 2017)

The current website is up and running in being able to view information, however the data portion is still not meeting our standards. Therefore, it is necessary to develop a database of material metadata and image metadata. This will create an environment where information can be used as data, rather than simply just being viewed. Multilingualization (the use of more than one language) is also an issue, but recently machine translation has become much better. In the future, it will be time to consider publishing sites using automatic translation that supports not only English but also dozens of other languages.

Reference: <https://amc.geidai.ac.jp/ict/> clicking on [Select Languages] in the lower right corner will automatically translate text into each language.

#### ② About the Launching of the "Wartime Music Student Web Archives <Seichōkan>" on the Website (launched April 1, 2019)

The site design is based on the image created for <Seichōkan>, but since the construction period was short, some parts of the site are still unsatisfactory. In the future, it possibly would be better to make a separate site dedicated to the <Seichōkan>. Also, from the perspective of recording the history of the site, it might be good to have content related to the history, such as interviews with the people involved, oral histories, and related external links.

#### ③ Examples of Conference Presentations, etc.

Demonstrations at archival-related conferences were given in Japan and abroad, using data published by the GEIDAI Archives as examples. This is research on data structuring and databases that provide a comprehensive range of information so that data can be freely used by anyone. Below are some recent examples.

▶September 2018 International Documentation Committee, International Museum Congress: Crete, Greece  
"CIDOC2018 Workshop, Make your museum more visible with Wikimedia projects"  
<http://www.cidoc2018.com/workshop/Make%20your%20museum%20more%20visible%20with%20Wikimedia%20projects>

The Data Used: Photo data of Mitsuzo Yoshimoto, English metadata as one of the activities of OpenGLAM, uploaded image data and metadata to WIKIMEDIA COMMONS in order to connect the English version of the photo data of Mitsuzo Yoshimoto from WIKIPEDIA to the photo data at the GEIDAI Archives, and published in association with author information and holding source information.

▶Society for Digital Archiving, April 2020 "An attempt to publish a digital archive using Wikimedia Commons" [https://www.jstage.jst.go.jp/article/jsda/4/2/4\\_150/\\_article/-char/ja/](https://www.jstage.jst.go.jp/article/jsda/4/2/4_150/_article/-char/ja/)

The Data Used: Japanese version of photographs taken by Kozo Yoshimoto, data images of documents related to foreign teachers. In order to solve the problems of information system maintenance, physical equipment costs, and personal factors related to data storage and disclosure, we tried to use Wikimedia Commons and Wikidata, which enable data to be published and shared on the Web with an open license. In this presentation, we report on our efforts to use Wikimedia Commons and Wiki Data for data publication and structured data.

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►June 2021 Japan Open Science Summit (frame organized by National Diet Library) "GLAM Wiki and the Digital Archive of the University Archives, Faculty of Music, Tokyo University of the Arts"  
<https://lab.ndl.go.jp/event/joss2021/>

Data Used: Yamada Kosaku: A Young Japanese Composer's Rhapsody, National Diet Library Historical sound source data, the GEIDAI Archives, and the Music Archive into Wikidata so that it can be used to search for related information and data.

#### ④ Role and Location of the GEIDAI Archives

There is a word "Onko-Chishin", which means to study and learn about the past and make new discoveries and knowledge from it. Because historical materials are exactly this, the GEIDAI Archives, that carry historical materials, is an important source of information about the past of Tokyo University of the Arts and becomes the grounds for creating the future of the university. On the other hand, neglecting the archives means that there is no future for the organization. Also, historical materials do not come together spontaneously and become usable on their own; they exist only due to the hard work of those who write history and those who compile and manage them.

The Tokyo University of the Arts, with its numerous connections around the world, is not only a university organization, but also plays a role in the art world and society of its time. Even while writing this, daily artistic activities are taking place, but I sometimes wonder if the records are being kept from the perspective of recording history. I would like to see Tokyo University of the Arts become more aware of the fact that it is creating a new history every day, and focus more on activities to keep history. In this environment, I believe that the GEIDAI Archives is one of the organizations that play a very important role in recording and conveying the history of Tokyo University of the Arts and, by extension, Japanese art, while at the same time making it possible to create new art.

### 1. “Kenpouhappunoshou” Shūji Isawa (Lyrics)/Rudolf Dittrich (Composer)



(From Left to Right) Isawa, Dittrich

On February 11, 1889, a ceremony for the proclamation of the Constitution of the Empire of Japan was held in the newly completed Meiji Palace's Hall for State Ceremonies (Meijikyūden Seiden). This proclamation ceremony was depicted in several nishiki-e (woodblock print) images, showing Emperor Meiji, Prime Minister Kiyotaka Kuroda, female members of the Imperial Family dressed in Western clothes, and ministers of various countries.

The "Kenpōhappunoshō (Ode to the Constitutional Proclamation)" was published in "Chūtō Shoka Shu (Secondary School Songbook)" (Tokyo Academy of Music, published in 1889), pp. 44-49. In Tokyo University of Fine Arts, University Library's collection, there is a handwritten score of "Ode to the Constitutional Proclamation" (with piano accompaniment) and a printed version of the lyrics (in Roman letters and translated into English by B.H. Chamberlain).

"Ode to the Proclamation of the Constitution," has lyrics by Shūji Isawa, the first principal of the Music Investigation Committee, and music composed by Rudolf Dittrich, a foreign teacher. Although this composition borrows chords and key modulations, it is basically in the key of A major. The piano accompaniment, composed of dotted notes and triplets, plays a four-measure prelude, and the mixed four-part chorus begins to sing with gusto for the celebration of the proclamation of the constitution. (MN)

### 2. “Waterfall of Four Seasons” Kume Higashi (Lyrics)/ Rentarō Taki (Composer)



(From Left to Right) Higashi, Taki

Rentarō Taki and Kume Higashi (maiden name: Yui) were both alumni of the Tokyo Academy of Music, two years apart from each other. As a pair, they worked together on kindergarten songs (shōka) including "Hatopoppo (Pigeon Calls)" and "Oshōgatsu (New Years)". There is also an anecdote that even after Kume got married, Taki came to visit her and they were able to complete a song in just 20 minutes.

The lyricist Kume published four volumes of songs in the magazine "Ongaku (Music)" while she was a student at Tokyo Academy of Music. In 1895, when Kume was 18 years old, she wrote the lyrics to "Shiki no Taki (Waterfall in Four Seasons)" and Taki, Kume's junior, set the words to music, but it did not get published at that time. However, the song later gained recognition and was published in the Japanese language textbook "Shōwa Jyoshi Kokushi (Showa Women's National History)" in 1937.

Also, among the materials donated to the Archive is a manuscript (memo) of a radio broadcast in which Kume appeared as a guest around 1951, entitled "The First Broadcast at the Age of 73," in which "Shiki no Taki (Waterfall in Four Seasons)" is mentioned. (MS)

### 3. “Jimmu Tōsei” Makoto Torii (Lyrics)/G. F. Händel (Composer)



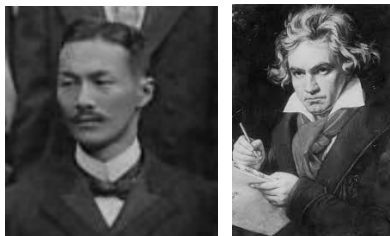
(From Left to Right) Torii, G. F. Händel



The composition, "Jinmu Tōsei", is "Hallelujah" from G. F. Händel's Messiah with Japanese lyrics. The lyrics are not a direct "translation" of the original lyrics, but instead a "composition" loosely related to the original lyrics. During the Meiji era, the Tokyo Academy of Music often performed vocal pieces based on this type of Japanese lyric writing called "sakka". Today's performance is based on the Japanese lyrics written in the score found in the library of the Tokyo University of the Arts: namely the "sakka" created by Torii Makoto.

The original German lyrics repeat the word "Hallelujah" to sing praises to "God," but in Torii's "sakka" or Japanese lyrics, the words are changed to sing about the nation-building of Emperor Jinmu. The Creator in Christianity has been transformed into the story of Emperor Jinmu with a modern Japanese political, cultural, and spiritual background. The lyrics of both songs are sung in a lively tone, but "Jinmu Tōsei" in particular has a strong sense of the time period it was written. (MN)

#### 4. "Kiku no Sakazuki (Chrysanthemum Cup)" J. v. Rodenberg (Poetry), Hagoromo Takeshima (Lyrics)/L. v. Beethoven (Composer)



(From Left to Right) Takeshima, L.v. Beethoven

This melody is used as the theme of the fourth movement of Beethoven's "Septet" in E-flat major, Op. 20 (1799), a variation on the original theme of "*O Welt, du bist so schön*" composed by L.v. Beethoven on a poem by J. v. Rodenberg. It is known from the concert materials that "Chorus, Beethoven, Kiku no Sakazuki" was performed at regular concerts and graduation ceremonies of the Tokyo Music School from October 1905 to March 1907, and the lyrics were also confirmed from the school's lyric book, but that does not tell us how these lyrics were assigned to the musical notes.

However, in 2015, a transcription of "*Kiku no Sakazuki*" was found in the former collection of Roku Tanaka (revised by Ukawa 1886.2-1948.10), a student at the time, donated by his niece and grandchild Michiko Yoshikawa, and the lyrics in connection to the musical notes were confirmed. In those days, music schools had classes in transcription, and students had to transcribe any kind of music for choir and lessons.

Tanaka Roku entered the Tokyo Academy of Music in 1903, when students were admitted in the fall, graduated in March 1907 as a piano major, and completed the graduate school in 1909. Tamaki Miura was a senior in the third year, and Kosaku Yamada was a junior in the first year. (KH)

#### 5. Scenes from "Orpheus" Kosaburō Ishikura, Saburō Okkotsu, Toyokichi Yoshida, Itsugorō Kondō (Co-translation)/C. W. Gluck (Composer)



(From the Left to Right) Ishikura, Okkotsu, Yoshida, Kondo, C.W. Gluck

In 1903, "Scenes from Orpheus" was staged in its entirety at the Tokyo Academy of Music's Sōgakudō Concert Hall, and was the first opera to be performed by Japanese artists. At that time, the name Eurydice was translated as "Yuri Hime (Lily Princess)" and played by Tamaki Shibata (Tamaki Miura). C. W. Gluck's "Orfeo ed Euridice," a famous "reform" opera, was co-translated by Kosaburo Ishikura, Saburo Otobone, Toyokichi Yoshida and Itsugoro Kondo, opening a new phase in the history of music in modern Japan.

The Peters edition of the score Gluck: Orpheus Klavier-Auszug (nach der französischen Partitur), Edition Peters Nr. 54a, which was donated to the University Archives in 2019, has Japanese lyrics written in pencil. The lyrics are consistent with those of the "Kageki Orufoisu (Opera Orpheus)", published by Tōbunkan in 1903. Today's performance will focus on the part of the lyrics where the origins of the writings can be almost completely traced. A photo book, published in 1903, titled "Orpheus Performance Memoirs" also vividly conveys the scene at the time of the performance along with the writing of the score. (MN)

## 6. “Tokyo Bay Memorial March” Kōzō/Mitsuzō Yoshimoto (Composer)



Yoshimoto

This piece was composed for the combined fleet's triumphant return to Yokohama on October 23, 1905, after the Russo-Japanese War. Mitsuzō Yoshimoto (1863-1907) was born in Edo (now Tokyo) and was the first from the naval band to study in Berlin, where he played the clarinet and piano.

During the Russo-Japanese War, Yoshimoto was also engaged in music performance on board ships as a member of the Second Fleet Navy Band. In his diary, there is no mention of this march on October 23, but on October 20, just before the performance of the march, he wrote, "I began drafting the march for the naval review". Some of Yoshimoto's belongings have been donated to our Archive. (MS)

## 7. “Doitsu yōchō no Uta” Kazumasa Yoshimaru (Lyrics)/ Akatarō Shimazaki (Composer)



(From Left to Right) Yoshimaru, Shimazaki

On August 23, 1914, Japanese newspapers reported the "severing of diplomatic relations" with Germany. In the same month of the same year, as the fires of World War I spread and Britain declared war on Germany, Japan, which had been an ally of Britain, was put in the position of "Conquering Germany".

The score of "*Doitsu yōchō no Uta*" was published through newspaper publishers and the Imperial Book Publishing Company in November 1914. The music is lively, in the key of F major with dotted notes, but the lyrics are more reflective of the times. The lyrics, which consist of seven verses, were written by Kazumasa Yoshimaru, the famous lyricist of "*Sōshunfu (Ode to Early Spring)*". The music was composed by Akatarō Shimazaki, a famous organist and author of "*The Organ Manual*" (2 volumes). Shimazaki also composed elementary school songs and school songs in various regions, and "*Mogamigawa*," in which he set the music to a waka poem written by Emperor Showa and is now the current Yamagata Prefecture song. (MN)

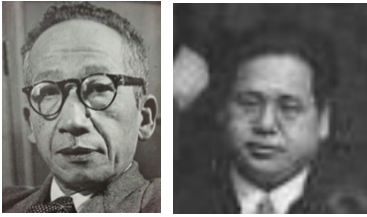
## 8. “We are the Sun People” Yoshiaki Tezuka (Lyrics)/Kiyoshi Nobutoki (Composer)



(From Left to Right) Tezuka (Photo from "Landscape of School Songs: Essays on School Songs of Elementary and Junior High Schools in the Chuetsu Area" by Akihiko Orihara, Published by Nojima Shuppan co. Ltd, 1997), Nobutoki

In March 1924, the Tokyo Academy of Music accepted a commission by the governor of Niigata Prefecture for Professor Kiyoshi Nobutoki (1887-1965) composed a choral work. Niigata Prefecture's "Shōka (song) for the Promotion of National Spirit" hands out prizes with the condition that, "The shōka reveals the cause of the nation and inspires a spirit with fortitude and vigor. The shōka should be written in five verses". Tezuka's lyrics were selected as the first prize winner. The "National Spiritual Development" is based on the "National Spiritual Development Imperial Rescript," which was issued in November 1923 to stabilize society in the wake of the Great Kanto Earthquake by discouraging extravagance and dangerous ideas. The Tokyo Academy of Music's "Documents Related to Composition Requests," dated May 1916 to May 1926, includes a letter of request for the composition of "We Are the People of the Sun," an advertisement for a lyric contest, a lyric manuscript, and sheet music. At the beginning of the piece, the words "lively and grand" are written, giving the piece a powerful tone. The composer, Nobutoki, is known for "*Umi Yukaba*," "*Kaido Tosei*," and many other songs. Yoshiaki Tezuka (1881-1965) was an educator who served as principal of Niigata Prefecture's Muikamachi Junior High School and Niigata Prefectural Sanjo Junior High School, and Nobutoki was the composer of the school song that Tezuka wrote in 1928. Tezuka also wrote lyrics for many school songs in the prefecture. (KH)

## 9. “Ikiyo Kunitami (Live, the people: the song of tuberculosis prevention)” Ryukou Kawaji (Poetry)/ Shimoosa Kakuzō /Kan’ichi (Composer)



(From Left to Right) Ryukou Kawaji, Shimoosa

In 1939, tuberculosis (TB) was rampant, killing 150,000 people a year (a ratio of 218 per 100,000 people within the population of Japan) (from "A Brief History of the 20th Anniversary of the Japan Anti-Tuberculosis Association") and there was a need to establish a private organization with the function of complementing national activities and governmental responses with an emphasis on prevention.

Therefore, on April 28 of the same year, the Japan Anti-Tuberculosis Association was established after receiving an order from Her Majesty the Empress. After this, the word "tuberculosis," which had been taboo until then, came to be widely used in public, and various programs (lectures, movies, exhibitions, etc.) were launched by the Japan Anti-Tuberculosis Association. In commemoration of this decree, this "Song of Tuberculosis Prevention" was composed. (MS)

## 10. “Anticommunist Song of Japan, Germany and Italy” Bansui Doi (Lyrics)/Kiyoko Aiura (Original song), Kan’ichi/Kakuzō Shimoosa (Arranger)



(From Left to Right) Doi, Aiura, Shimoosa

A call for compositions was issued by November 1937. There were 20 candidate works in existence that were submitted by both male and female students of the Normal Course and the Main Course at Tokyo Academy of Music. The original piece was submitted by Aiura (a second-year student of the department) as a single melody, which was arranged into a four-part chorus by Professor Shimoosa. According to Aiura's handwriting, the key of the piece was E major, but in the arrangement it was changed to F major, probably to make it easier for Shimoosa to sing as a choral piece. On November 30 of the same year, a goodwill concert was held by the (Tokyo Japan-German?) cultural association. A little more about Kiyoko Aiura (born: 1918, Fukuoka, Japan; returned: 2003, Rome). After graduation, Aiura became a catholic nun and served at the A.C.I Sisters and Seisen Jogakuin until 1972, when she was sent to Rome to teach music and music ethics. Aiura's time at the Tokyo Academy of School is recalled in a book on the history of the Catholic convent. According to the book, Aiura was a very intellectually curious and charming student who repeatedly asked questions of her teachers whenever she had the chance. (MS)

## 11. Untitled (Allegretto) in A minor Kyōichi Kitō (Composer)



Kitō (Photo Donated by Ms. Akiko Sato)

Kitō was born in Aichi Prefecture on June 10, 1922. In 1942, he entered the preparatory course of the Tokyo Academy of Music, and in 1943, he entered the composition department of the main course, where he studied composition under Kiyoshi Nobutoki, Kunihiko Hashimoto, and Aoi Hosokawa. In October of the same year, due to a temporary exception for the postponement of the draft for students, he was provisionally graduated on November 15, and joined the Otake Marines in December. He was assigned to the Kasumigaura Naval Air Squadron after serving in Mie, Tsukijo, and Kamimachi, and was killed in an accident on July 29, 1945, during flight training on the "Shūsui" training plane. Untitled (Allegretto in A minor) is a work for solo piano without a title, and is commonly called "Allegretto" from the time marking "[=60] Allegretto" at the top of the page. Date of this composition is unknown.

It is written in pencil on 8 pages of the staff paper, and it is clear one part's revisions were completed. It is in A-B-A ternary form. The main part in 2/4 time is decisive and powerful, and the middle part changes to D major in 6/8 time and turns into a meno mosso, reminiscent of a graceful dance. On July 27, 2015, it was performed by Kenji Watanabe (Sogakudo) at the 1st Open Campus of the School of Music, and on July 22nd and 29th, 2018, it was performed by Shohei Tanaka at the "Message of the Fallen Students II: Symposium "How to Think about the Departure of Students Now" (Hall 6) and "Messages from the Students who were Lost in Military Service II: Music during Wartime: Teachers and Students" (Sogakudo). Kitō also wrote another untitled work in C major for melodic instruments and piano in July 1944 during the Tsukiji era, which is called "Allegretto" from the time marking "Allegretto" at the top of the page. (KH)

## 12. “Hiding in Autumn” Tōson Shimazaki (Poetry)/Hiroshi Kusakawa (Composer)



(From Left to Right) Shimazaki, Kusakawa

Kusakawa was born in Tokyo on October 28, 1921. His father was the composer Shin Kusakawa (1893-1948). In 1940, he entered the preparatory course of the Tokyo Academy of Music and was blessed with good friends. The following year, after graduating from the composer department of the main course in September 1943, he proceeded to the graduate school and studied under Kiyoshi Nobutoki, Kanichi Shimoosa, Kunihiko Hashimoto, and H. Fermat. He was drafted into the army on June 15, 1944. On June 2, 1945, he was killed in action at Bontoc Road, northern Baguio, Luzon, Philippines.

Based on one of the poems in "Wakanashu" by Toson Shimazaki (February 17, 1872 - August 22, 1943), "Hidden in Autumn" depicts a magnificent scene and detailed sentiment overlaid with white chrysanthemums blooming at dusk in autumn. From Kusakawa's diary, it appears that he had finished the piece around the beginning of 1944, and attempted to express himself ambitiously through song and piano. In his diary, he wrote a critique by Park Eun-yong, his classmate in the vocal music department. Park frankly pointed out that he had made more progress than before, although there were some unnatural parts and awkward modulations in his pursuit of expression. Kusakawa had hoped to publish a collection of songs based on Toson's poems one day. (KH)

## 13. Untitled (Kanashii Mono yo (Sadness and String)) Mamoru Kuzuhara (Composer)



Kuzuhara

Kuzuhara was born on October 22, 1922. In 1940, he entered the preparatory course of the Tokyo Academy of Music, majoring in piano, and became friends with his classmates Yoshinao Nakata, Ryosuke Hatanaka, and Hiroshi Kusakawa, who called him "Konkichi" and "Konchan." On April 12, 1945, he died of war-related illness at the Taipei Army Hospital Maruyama Temporary Branch.

The family believes that the lyrics were written by himself, but there is no proof. Since no title is given, the first line of the song, "Kanashii Mono yo," is used as the title for convenience. The lyrics were written on a double-page spread of staff paper, and there is no evidence that they were corrected in lessons. The date of composition is also unknown, but the opening melody appears in two oboe works composed in 1942, and it is assumed that Kuzuhara was fond of this melody. It may be related to the death of his older brother, Takashi, in May 1942. On November 23, 2014, it was performed by Ayako Murakami on soprano and Emiko Sato on piano at the 39th Kanbe Music Festival in Kanbe Town, Fukuyama City, the hometown of her father, Shigeru. Since the performance of soprano Kanaji Ami and Asahi Matsuoka on piano at the "Messages from the Students who were Lost in Military Service" on July 30, 2017 at our university, Kanaji has frequently sung the piece and soprano Eiko Maenaka has performed it in recitals. (KH)

## 14. “Kousagi no Uta (Song of a Little Rabbit)” Tōson Shimazaki (Poetry)/Kōji Murano (Composer)

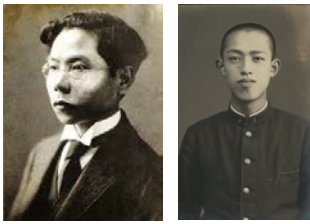


(From Left to Right) Shimazaki, Murano (Donated by Ms. Atsuko Nakabayashi)

Murano was born in Hyogo Prefecture on July 30, 1923, and began to devote himself to self-taught composition around the third year of junior high school. The date "June 3, 1941" on the score of "Little Rabbit Song" is the time when Murano was graduating from junior high school and preparing to take the entrance examination for the Tokyo Music School, and the dedication says "To Mr. Kojima. The dedication says, "To Mr. Kojima," a soprano singer, Sachi Kojima (maiden name: Takeuchi), who graduated from the Tokyo Music School in 1935 and lived in the neighborhood of Murano's house. He must have been a person who influenced his creative spirit. In "The Song of the Little Hare," Western harmony is combined with Japanese melody, and the front strikes are like a fist. It will be performed at the "Message of the War Dead Students - Archive Promotion Concert" on November 23, 2017, "Messages from the Students who were Lost in Military Service 2: Teachers and Students" on July 29, 2018, and "Messages from the Students who were Lost in Military Service 3: Homecoming Concert in the Old Sogakudo" on August 7, 2021. All of these concerts were performed by mezzo-soprano Hiroga Yamashita and piano by Asahi Matsuoka.

In April 1942, Murano enrolled in the preparatory course of the Tokyo Academy of Music, and in the following year, he advanced to the composition section of the main course, but in December of the same year, he enlisted in the army as part of the "student mobilization" and committed suicide in Bunhyan, Luzon, Philippines on August 21, 1945. (KH)

## 15. “Furusato No (Hometown)” Rofū Miki (Poetry)/ Moritada Toda (Composer)



(From Left to Right) Miki, Toda

Toda was born in Tokyo on April 12, 1920, and entered the preparatory course of the Tokyo Academy of Music in April 1938, majoring in piano. He studied under Susumu Nagai and graduated from the main course in December 1941. However, he took a leave of absence from school in March 1943 due to military service, and was assigned to the 2nd Infantry Regiment of the 27th Division stationed in China, and died of war-related illness in April 1945 in Hunan Province, Republic of China. His brother Kunio Toda was a composer with a career as a diplomat, and his sister Toshiko Toda was a vocalist and professor emeritus at Tokyo University of the Arts.

“Furusato No” was included in “Nihon Dokuso Kyokyu IV” (1951), edited by Kousaku Yamada. Both the singer and the pianist are required to musically express rich emotion, with the skillful and dramatic piano part becoming a highlight of the piece. This is the only known work by Toda, and the date of composition is unknown. His brother Kunio Toda also composed this piece on the same poem. It is not clear how Yamada came to know about Toda’s work, or whether he was aware of Toda’s death at the time of publication, but it was performed at the I LOVE YOU Project “Art During War” on December 6, 2020, with tenor Katsuhiko Nakajima and piano by Asahi Matsuoka. (KH)

## 16. “Spring, Summer, Autumn, Winter” Yoshio Sugita (Poetry)/Shōzō Suzuki (Composer)



Suzuki (Photo Provided by Ms. Mimiko Hidaka)

Suzuki was born in Tokyo on April 1, 1915. In 1935, he entered the preparatory course of the Tokyo Academy of Music (flute). He became an assistant professor at the school and worked as a flutist and conductor of brass bands and orchestras. In August 1942, he conducted the chorus of the Tokyo Academy of Music’s concert tour to celebrate the 10th anniversary of the founding of Manchuria. He edited and published “Flute Solo Works” (1940) and “Flute Pieces” (1943). In 1943, he was drafted into the army and assigned to the 47th Battalion of the Standing Infantry. On August 23, 1945, he died of battle sickness at a field hospital in Wujin County, Jiangsu Province, Republic of China. (KH)

## 17. “Senseki (Springs and Stones)” Hakushū Kitahara (Poetry)/Jirō Okada(Composer)

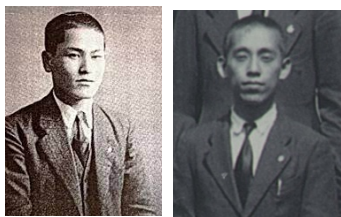


(From Left to Right) Kitahara, Okada (Photo Donated by Mr. Shinsuke Okada)

Jirō Okada (1905. 7. 12 - 1945. 8. 25) was a violinist in the early Showa period. He entered the Tokyo Academy of Music in April 1925, and after completing his course of study, he taught violin to younger students and naval military students. As a member of the wind and string orchestra at Tokyo Academy of Music, he was involved in the Japanese premieres of Mahler and Bruckner symphonies. In March 1945, in response to the intensifying air raids in Tokyo, Okada took voluntary retirement as an assistant professor and moved with his family to his hometown of Hiroshima, where he found employment at the Second Prefectural Girls’ High School. On August 6, the day of the atomic bombing, his wife carried their second son, who had a bruised chest, on her back from their home 2.5 kilometers from the hypocenter, and their eldest son carried his father’s violin and fled to his wife’s village, about 300 meters away.

The next day, Okada began to feel ill as he searched for his former teacher and relatives near the hypocenter. “Senseki (Springs and Stones)” (for two-part chorus) is a piece based on Kitahara Hakushū’s “The True Seal and the Cloud” (1929). It was performed on December 6, 2020 at the I LOVE YOU Project “Music During War” concert by Ami Kanamochi on soprano, Naohito Sekiguchi on baritone, and Asahi Matsuoka on piano. Led by a gentle piano prelude, the ensemble of voice and piano unfolded. The piece was included in the fourth volume of “Ongaku” (1937) edited by Yoshihisa Norisugi, Director of Tokyo Academy of Music. Ongaku” is a collection of five volumes edited for music subjects at teachers’ training schools, high schools for girls, and industrial schools, and contains new works by teachers and graduates of these schools. (KH)

## 18. “Farewell Song” Hiroshi Ōta (Poetry)/Keii Kochinda (Composer)



(From Left to Right) Ōta, Kochinda

Keii Kochinda was born on March 10, 1922 in what is now Miyako City, Okinawa Prefecture. In September 1943, he graduated from the Tokyo Academy of Music's Class A Normal Course and became a music teacher at the Women's Division of Okinawa Normal School. In 1945, he led a group of students (Himeyuri Gakkoutai) who were mobilized to serve as nurses, and on June 19, was killed in a gas bomb attack by the U.S. Army in the third surgical bunker of the Army Hospital (now Itoman City). The song "Farewell" was born from an encounter between the students and their commanding officer, Second Lieutenant Hiroshi Ota (1921-45), when the students were mobilized to build a camp. Ota was a banker and poet who graduated from Koriyama Commercial School (now Koriyama Commercial High School in Fukushima Prefecture).

Ōta was so moved by the dedication of the female students that he presented them with a poem, "Farewell," as a parting gift for their graduation. Keii Kochinda wrote the notes on the blackboard in the music room, and the students practiced and memorized them. Many of the students were killed in the Battle of Okinawa, but the song has been sung by graduates and students who were reunited after the war. On December 6, 2020, as part of the Tokyo University of the Arts I LOVE YOU Project "Music During War," the recitation play "The Lost Voices of Himeyuri's Farewell: Songs and Recitations" was performed at the University's Hall 6, scripted and directed by Masami Fujikawa. The play was performed in Hall 6 of the university. Asahi Matsuoka made a new arrangement of "Farewell" for the performers to sing in the play, and this performance is based on the same arrangement. (KH)

## 19. “An Anthology of the Eminent Woman within China’s Successive Dynasties” Hideho Naka (Translated poem)/ Toshio Kashiwagi (Composer)



Kashiwagi

This is a solo piece written in 1944, and the score was published by the Japan Federation of Composer's Inc. (JFC) in 1973. (published under the title of "Shina Rekichō Keishū Shishū (A Collected Poems for China Successive Dynasties' Eminent Women)"). "Shina Rekichō Keishū Shishū" is a collection of poems translated by Hideho Naka, published in 1943, and Toshio Kashiwagi, who was loaned the collection by the diplomat Ichikawa Hikotaro, selected 12 poems from the collection and set them to music.

Toshio Kashiwagi was a member of the first graduating class of the composition department of the Tokyo College of Music (graduated in 1936). While at the school, he was trained by Klaus Pringsheim and Kiyoshi Nobutoki.

The handwritten scores were donated to The GEIDAI Archives in 2018. At the end of the clean copy, which has a flowing watercolor painting on the cover, notes such as "In the margin of the songbook" and "Instead of a letter, to Mr. Ichikawa" were jotted down. From the note "In the margin of the songbook", it is clear that the piece "Horohoro to (Hollows)" has a series of starts and stops, "Jyūgoya (Fifteen Nights)" experiments with an anhemitonic pentatonic scale, and "Kane (Bell)" intentionally uses symbolic sound patterns. On the same page, it is also written, "If this collection of songs can be of some help towards the friendship between Japan and China, it will be nothing less than a honor for the composer". (MN)

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## "Shina Rekichō Keishū Shishū (An Anthology of the Eminent Woman within China's Successive Dynasties)" (translated by Naka Hideho) and Chinese Poetry Collections

### ◆Naka Hideho and "Shinarekichō Keishū Shishū"

"Shinarekichō Keishū Shishū (An Anthology of the Eminent Woman within China's Successive Dynasties)" is a compilation of translated poems by Chinese women poets from successive generations; that was published in 1943 by Chihei Co. In 1947, the same publisher published this anthology again but changed the title and price.

There isn't a lot known about the translator Naka Hideho. However, According to the foreword in "Shinarekichō Keishū Shishū" it seems that Naka's first exposure to the poetry of Xue Tao (768-831 Tang Dynasty female poet and entertainer, who was said to have been a close friend of Bai Juyi and Zhen Yuan), which was written under the name of Haruo Sato, was the beginning of his fascination with the poetry of Chinese women poets. Of the 146 poems from the Han dynasty to the Ming and Qing dynasties included in the book, the poems from until the Ming dynasty are based on the Chinese poetry anthology "Ming Yuan Shi Gui", while the poems from the Qing dynasty described as based on the style of poetry before the Ming dynasty.

### ◆Chinese poetry anthology "Ming Yuan Shi Gui"

The basis for Naka Hideho's translation of the poems was "Ming Yuan Shi Gui" edited by Zhong Xing (1574-1625), a poet and man of letters from the late Ming Dynasty in China. Zhong Xing was a representative poet of the Jing ling pai, a poetry school in the late Ming Dynasty. In total, the 36 volumes of "Ming Yuan Shi Gui" contain about 1,600 works by about 350 female poets from the ancient myth era to the Ming Dynasty.

The Ming and Qing dynasties in China were a time of unprecedented prosperity in terms of the participation of many women in culture and literature. Groups of female poets and writers emerged in large numbers, and literary organizations were actively formed. The active praise of women writers by the Ming and Qing dynasties' literary community contributed to the rise of women's literature and triggered a boom in the editing and publication of women's works. In addition to being a collection of poems, it also contains the editor's critique of the poems.

### ◆About program - "Horohoro to (Hollow)", "Jugoya (Fifteen Nights)", "Kane (Bell)"

The poetry of the three pieces on this program, "Horohoro to," "Jugoya," and "Kane," have been compared with the original Chinese texts.

"Horohoro" was written by Liu Miaorong, a female poet of the Jin Dynasty. Liu Miaorong is the daughter of Liu Huiming, who is known as an excellent prefectural governor, and is said to have been a great performer on the Kong hou (note: a plucked string instrument similar to a harp). Originally, "Ming Yuan Shi Gui" was the third volume, the original title being "Wan zhuan ge". Originally there were two volumes, however, within this compilation, "Wan zhuan ge" is just one (Fig. 1<sup>1</sup>). The meaning of the title is a song that euphemistically conveys feelings, but the translation of Naka's "Horohoro to (hollow)" leaves a very exquisite impression.

The author of the poem "Jugoya" is listed as Cui Yingying, however when checked against the original text within "Ming Yuan Shi Gui", Cui Yingying's poem is not listed. The original title of the poem "Jugoya (Fifteen Nights)" was "Thirty-Five Nights of Moonlight". In truth, the author of the poem is actually Yuan Zhen, a male poet and writer during the Tang Dynasty. The source of the poem is Yuan Zhen's short story "Hui Zhen Ji" (also known as "Ying Ying Zhuan"), which is considered to be an autobiographical novel of the author. Cui Yingying is the main female character, and the poem is a gift from Cui Yingying to her lover Zhang Sheng.

The author of "Kane" is a female poet of the Qing dynasty, Xi Peilan. She was a female disciple of the famous Qing Dynasty poet Yuan Mei and the wife of the poet Sun Yuanxiang. The original title of "Kane (Bell)" is "Wen zhong" (Figure 2<sup>2</sup>). In the foregoing remark it says the Qing dynasty poems published in "Shina Rekichō Keishū Shishū" were compiled by Naka Hideho from various books. The source of the poems seems to be most likely from the poetry anthology "Chang Zhen Ge Ji" written by Xi Peilan.

In the preface of "Shina Rekichō Keishū Shishū", Naka wrote, "I have translated the poem with a deep sense of the author's emotion". In comparison with the Chinese original, Naka's translation does not merely translate the meaning of the poem, but also fully conveys the atmosphere and the author's feelings.

In the manuscript of this collection, not printed in the published version, it is written that Kashiwagi's great-grandfather and grandfather were Confucian scholars who opened a school of Chinese studies, and that his father was a doctor who also enjoyed writing Chinese poetry. Therefore, Kashiwagi must have had an interest in and affinity for Chinese poetry and China. He also wrote that it would be, "It would be my deepest honor as a composer if this piece could be of some help to the Japan-China friendship", and it seems that even in wartime, he had a wish for friendship. However, it is necessary to confirm what Kashiwagi's understanding of "war" and "Japan-China friendship" was under the circumstances of that time.

This year marks the 76th anniversary of the end of the war. As the experience of war continues to fade away, recreating the thoughts and feelings of those involved in war with live music will help transmit and resonate the dead's feelings within the hearts of those of us who are still living. Prayers for peace transcend national borders, and can be shared anywhere, anytime.

(Zheng Xiaoli)

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Archival Assistant, GEIDAI Archives

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<sup>1</sup> "Wan zhuan ge," from "Ming Yuan Shi Gui" the 3<sup>rd</sup> volume. <https://digital.library.mcgill.ca/page-turner-3/pageturner.php>

<sup>2</sup> "Wen zhong" from "Chang Zhen Ge Ji". <https://digital.library.mcgill.ca/mingqing/search/details-poem.php?poemID=27639&language=/>

女郎命大婢酌酒小婢彈笙後女郎脫金釵扣絃而和之將去留錦卧具繡香囊遺敬伯敬伯報以牙火籠玉琴軫悵然別去敬伯至虎牢戍會惠明舟中亡卧具于敬伯舡獲焉敬伯具以告果於帳中得火籠琴軫乃知三女爲妙容春條桃枝也

○宛轉歌  
 既字文章語有態有西軒琴復清寸心斗  
 月既明節推就之妙在此千秋萬歲同一  
 酒爭芳夜譚友夏云爭字却妙不負允景人真  
 情譚友夏云前四語如花如水願爲星  
 漢形影共徘徊  
 其二

Fig. 1: "Zhuanzhi," from "Ming Yuan Shi Gui" the 3rd volume.

策馬竟投東深閨未許從君行無萬里妾意有千重語到臨歧  
 絮情緣惜別濃曉窗還對鏡膏沐爲誰容  
 惜別  
 舍卻韶光作遠遊天涯何處覓封侯無情柳絮催春老不語桃  
 花音容愁曉寢正酣鶯囀谷晚妝初罷燕歸樓黃昏只恐姮娥  
 笑月到珠簾不上鉤  
 聞鐘  
 坐擁寒衾思悄然殘燈挑盡未成暝紗窗月落花無影只有鐘  
 聲到枕邊  
 午窗嘲餐花  
 午窗花景去遲遲已聽鶯啼易數枝誰道羅幃香煠處有人春  
 寢起頭時

Fig. 2: "Wen zhong" from "Chang Zhen Ge Ji".



# From Toshio Kashiwagi's Manuscript of "Shinarekichō Keishū Shishū (An Anthology of the Eminent Woman within China's Successive Dynasties)" (1/2)

## 書簡に代へて市河先生に

いつれの日に辱知を得ましたか定かには想起致しませんが  
確かな昭和十七年初秋の頃先生と村山猶吉氏の企畫により私が  
朝倉倉子嬢と共に深田真氏作曲の音楽會を催し前後をつた  
と記憶致します。當時先生は伊予より歸国された日尚淺く  
大東亞戦争勃発すや蕃薇の園は今は包圍の勢に相聞の  
身置の街と化し争ひ難を逃れ歸国されたも頃の状況を  
折によれ何つたのと思ひをします。外務省に於ける御役務  
の傍 該方面の文化事業に御盡精のやうな御活動が 御町  
の村山音楽研究所理事として同所の発展に御力添へされつ  
てありますので その御研究所で合唱と管絃樂を指導し居り  
ました私は聲がもともと御機会に恵まれました。同所に  
何かの都合ある度に先生は必度挨拶や講演をされましたが  
含蓄あるお話しの内容に魅せられました。いつも先生は会場の一隅  
に傾聴致すのを大いに喜ばして居りました。

忘れられしぬ昭和十八年秋大東亞の戦雲が急迫を告げ  
戦火が擴大し内閣に於ける戦事非常措置を断行するにむす  
に到り處に各大学は整理統合を餘儀なけれ 私は早稲田大学  
講師が失職するに危殆に傾きました。甚だ鳥漸がましい  
と思ひましたが他に適當なる相談相手もありませんので 私は思ひ  
切つてお宅に於ける陳情を致しました。是は情報局主任大東亞省の  
外部関係である国際文化振興會に文書して是より立案され  
るの望みでしたが先内明治ビルで午後二時に得合せ上八階の  
常務理事黒田伯由に御紹介の頂きました。座談室に御爵の  
兼室を待つ間 「この間は内外文化に関する凡ゆる圖書が  
蒐集されてゐる。戦火の連日迄 之等の書籍に日々親しむ事は  
作曲家の將來に決して無意味なる結果を齎すものではない」とい  
ふ意味の事お話しされました。黒田伯由の面会が終了し歸りの途  
より 「今日妻や 英都子と夕飯を御一緒したから」とい  
途中毎日新聞社階上の工業俱樂部にて夕飯の後新橋驛  
にて奥様と英都子様をお待ち 車馬で天ぷらと真雪腹  
御馳走に 母にまでお土産の分を頂戴致しました。地下鉄  
を經り渋谷のバスの車中奥様が此處へと仰せられたので先生  
との間に腰を掛けたせて頂きました。その夜に感謝の念に  
溢れて居りました 私の胸は 匿しなす地上の塵にすかり包現  
た心地にて 「自分は何といふ幸福者だろう」と感激の言葉  
を心に 口中に繰返し繰返しつたやりました。

国際文化振興會は内閣の方針である減價簡素化の原  
則に於て改められた国際學友會へ御推薦下さいませと  
御知己の宅を夜分お訪ねの上御依頼下さいましたか念の  
着念下之亦思ひ止りの外やむを得ず事情下した。

自分の斯く職を求めたのは單に自分の經濟生活の確保だけ  
といふ意味に止るのではありません。文化振興會や學友會の

事務局員に全致自任して入金出来なくとも 藝術家としての自分の將來  
に何等不幸を齎すものではないといふ事が自分によく判つてゐた  
一期一途方に暮れました。然し此の上先生に御心配を  
煩はしては相済みぬといふ気持ちで先生は猶も私の  
様子を不憚といひ御慰下された御様子でした。

或朝先生は省への御出勤前 晴れはれした御面持で  
御挨拶下さい 「昨夜音楽振興會の理事会で自分が……  
此の社會情勢では作曲家は萎靡沈滞せざるを得ない。作曲  
活動の基盤を築くには將來のわが音楽文化の根を固めざる事  
ならず先づ以て作曲家を激励すべきである」とと案議した  
處全會一致で提案を可決した。困難なる社會情勢に座  
せず益々（現状に）と激勵下さりました。

又或日曜日朝に 「福原さんといふ森林協会の取締  
から作曲を頼まれた故作つて欲しい」といふ福原氏作曲  
森林開拓協会増産戦士の親切を述べました。凡そ一ヶ月程の  
後に作曲完成は届けると、先生御自身 福原さんの為におかれ  
御出費の上 如何に作曲料を御届下されました。作曲  
奨励の御気持ちのみで有難く身にお悩み居ります上にも 何のや  
な御志を承りては恐縮なやむを得ず御返上を及ぼした  
次第でした。

戦争三年にして敵アメリカは連日及攻へ氣勢溼く太平洋  
防壁の外部諸島に於ける キルバート マーシャル 等。於て我が  
將兵戦死玉碎の報復度が傳はり 屈辱以來の國難平定と思  
はせました。私は國破れば 藝術生活なしと思ひ 國民の  
一人として 斯くの際曲を作らば 行方不明の生産に従事する方  
が藝術家の倫理として正しいのではなからうかといふ疑念に  
撃つ込まれました。「ゲーテに勞務を強ひたか如きは國力  
培養の所以ならず」との且この先生の御言葉を想ひ字へ  
ゲーテたるは 徹力の自分も文化の領域を獲るべく再考致  
しました。

その後わが經濟界は戦争と共に愈々逼迫し 斯く冒  
悪性インフレーションに近づきました。私は自分の將來に對  
する先世の心算にあり、一方結婚問題も借財に此の  
際寧ろ音楽を捨てて單業会社に走りつゝ意思を決して事は一  
度に止りませんでした。併し作つた度に知る「心に光あ  
らば……」といふ先生の御教訓を思ひ起しました。  
天國の扉の前に立つ三人の少女の光を燈を持った者のみが  
入國の許可されたといふ聖書りの御訓を思い忘れず  
か出来ませんでした。

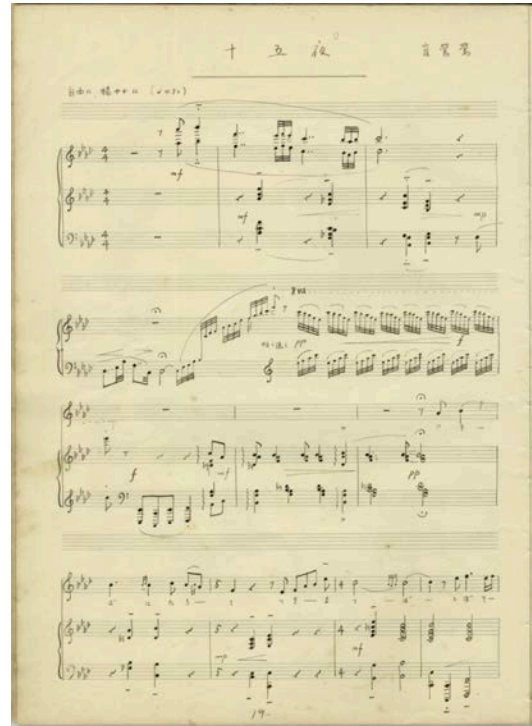
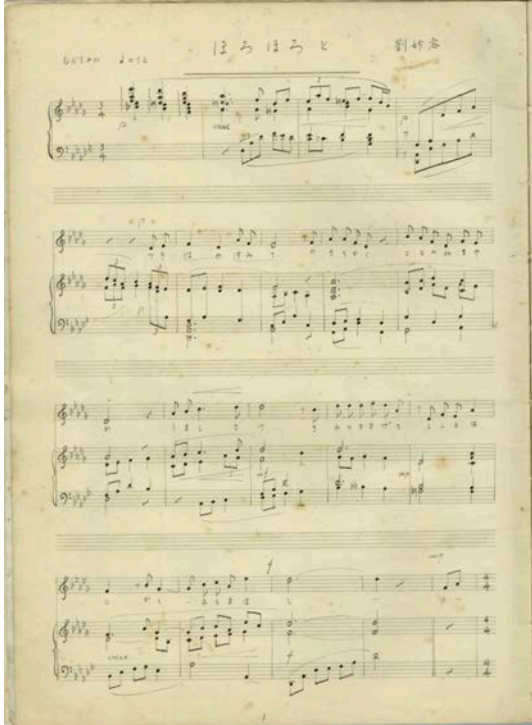
今年の初夏でしたかお訪ねした折 此の様な情  
作曲してみれば……といふ美し 装束の事と提示して下さ  
られた此の五那歴朝閑秀詩抄でした。拜借して

This work was composed six years after Kashiwagi completed the composition course at the Tokyo Academy of Music in March 1938. It tells the story of how he composed the piece, as well as how he was impoverished during the war. It has not been published in any of the scores published after the war.  
(Donated by Mr. Seigo Kashiwagi)

From Toshio Kashiwagi's Manuscript of "Shinarekichō Keishū Shishū  
 (An Anthology of the Eminent Woman within China's Successive Dynasties)" (2/2)

帰宅し折々編うち頻りに創意動き二月頃の作曲にかかりました  
 然るに戦争生活は個人の日常を極度に拘束し毎日の雑用のみ  
 忙殺する作曲に便倒する時間的余裕は次第に少くなりました  
 程に於て前述の精神的苦悶が音楽を放擲するやの土壇  
 場にて「私を追いつめました。此處に轉向しては先生の重なる  
 御好意を台無しにするものであり 旗色悪き時自己の障壁を放棄  
 する事は男子といへば不意であらざる属おし幾回となくペンを  
 握り直しました。斯る自己闘争と繰返すに違つた中に作曲は少い  
 づつ進んで行きましたかその教を直して従ひ自分の心境は  
 次第に安定して來ました。その間先生の御教訓が絶えず自分を  
 鞭撻下さつた事は申す迄もありません。本男様が「文学の爲  
 に死すとも希望と」とお話しになつた言葉は強く自分の胸に響  
 きました。從來消極的であつた母も「お前が音楽で多少は認め  
 られるやに成るまで わたしはいかなる犠牲をするよ。毎令田地や家財  
 を賣り拂つてもね」と助勢は呉れやに成りました。此處に到り  
 自分は歩むべき道が唯一すがである事はつかりと意識致しました。  
 以上の如き心境の中に此の曲集は生れましたので之等は必ずし  
 自分を以て最高の作品のみとは申せなからいとも知れませんが「謂はば  
 此の一年を通じての精神生活の記録とも申し長からうと思はれる  
 纏たる贅言を用ひましたが厚知以來の御厚情身に餘り思ひ故に  
 曲集一應の宛書に當り 過ぎ來し方の思ひ出さきに 感謝の念を  
 新にいたさし所存であります。拙力なる自分は心の師父と仰い  
 先生の數々の御恩顧に對し お禮へするに何物もなく、拙き一  
 曲のまさぐりを以て、敵弾下何時一序の破片と化すかも知  
 れぬ現在の身のせめてもの誠意としとお受け下さるやうお願  
 の致す次第であります

昭和19年12月5日  
 大東亞戦争記念の日に  
 相本俊文 敬白



(Left) Continued from the previous page.

(Upper right) The beginning of "Horohoro to"

(Lower right) The beginning of "Jyugoya"

(Donated by Mr. Seigo Kashiwagi)

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## What is the Tokyo University of the Arts "I LOVE YOU" Project?

This is a university-wide project, initiated by Tokyo University of the Arts, to convey the infinite possibilities of the fine arts within society and demonstrate this by putting these possibilities into actual implementation. The power of the arts to connect with all fields of science, medicine, and welfare, to discover new worth, and to enrich and change society will be conveyed through a wide variety of projects selected through an open application process within the university.



This project implements 10 of the 17 goals of the SDGs from an artistic perspective.

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