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AN HISTORICAL PERSPECTIVE OF THE ORGANIZATION

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TOKYO KOSEI WIND ORCHESTRA:

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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

The Tokyo Kosei Wind Orchestra is a renowned professional wind band founded in 1960 under the aegis of the Buddhist organization Rissho Kosei-kai. Originally named the Tokyo Symphonic Band, the group was renamed in 1973 to reflect its growth in concert activity. As one of the world's leading professional wind ensembles, its rise to international prominence is a direct result of Western artistry, political influence, and musical direction. This Western thread of influence can be felt in three specific areas: history, religion, and artistry.

This dissertation traces the history of the Tokyo Kosei Wind Orchestra from its earliest roots with the introduction of wind instruments to Japan in the sixteenth century, and explores the Rissho Kosei-kai Buddhist organization, its membership and worship practices since the end of World War II. Additionally, the dissertation describes the dual purpose of the Tokyo Kosei Wind Orchestra, performing both as an ensemble in religious services for their Buddhist sect and on the concert stage featuring some of the finest wind and percussion performers in Japan. Finally, a description of Frederick Fennell's tenure as Music Director and various other guest conductors will substantiate the importance of Westerners in professionalizing the Tokyo Kosei Wind Orchestra through repertoire selection, international concert tours, and recording since the 1980s. This portion of the study includes rehearsal observations, conductor interviews, and subscription concert catalogues of one of the world's leading professional wind ensembles whose rich history encompasses centuries of band and religious activity.

CHAPTER 1

INTRODUCTION

I so marvelously remember the first time I stood in front of the Tokyo Kosei Wind Orchestra. It was an unforgettable experience to hear that sound.[1]

Frederick Fennell

As a musician growing up in Hawaii, opportunities for me to attend professional or military band concerts were infrequent. My first experiences of hearing contemporary wind ensemble repertoire came from purchasing new recordings available at the local record store. Because of Hawaii's Japanese-friendly economy, it was common to see store shelves stocked with as many foreign as American artists' recordings. Thus began my fascination and admiration of the Tokyo Kosei Wind Orchestra.

The Tokyo Kosei Wind Orchestra was established in 1960 as the Tokyo Symphonic Band, a brass band attached to the lay Buddhist organization Rissho Kosei-kai. It was given its present name in 1973 to reflect its growing professionalism and scale of activities.[2] Widely regarded as one of the world's leading civilian professional wind bands, the Tokyo Kosei Wind Orchestra's concert activity and recording output rivals several regional and professional symphony orchestras.[3] With over three hundred titles on compact discs to its credit, the Tokyo

[1] *Frederick Fennell: A Life of Joyful Discovery*, DVD (Orange Coast Productions, 2004).
[2] The Tokyo Kosei Wind Orchestra: The 40th Anniversary, "All Data of The Concert," concert program archive, *Volumes 1-66*, 2000, 6-7.
[3] David G. Hebert, "Alchemy of Brass: Spirituality and Wind Music in Japan," in *Music in Japan Today*, ed. E. Michael Richards and Kazuko Tanosaki (Newcastle: Cambridge Scholars Publishing, 2008), 238.

Kosei Wind Orchestra performs throughout Japan, and occasionally tours the United States and Europe.

Despite the wind orchestra's fifty-year history, little is known in the United States about the ensemble outside of its recordings. As a musical entity within Rissho Kosei-kai, the orchestra's musical commitments vary greatly from major subscription concerts to charity band events at national music clinics such as the Nemu-no-Sato and the Hamamatsu Band Clinic held in Tokyo and Hamamatsu City, respectively.[4] Other primary performance duties include educational concert performances and an extensive recording schedule, with repertoire ranging from newly commissioned works for wind orchestra to pop-music band arrangements on the popular Japanese label *Sounds in Brass*. The Tokyo Kosei Wind Orchestra has also released several live video performances and was the first ensemble ever to record a DVD of an all winds-and-percussion program.[5]

The ensemble gained immediate worldwide acclaim under the directorship of Frederick Fennell (1914-2004), who served as Music Director from 1984-1994, and Conductor Laureate until his passing. Having founded the Eastman Wind Ensemble at the University of Rochester in 1952, Fennell is widely considered as one of the most influential band conductors of the later half of the twentieth century. A pioneer in the wind band recording field, his concepts in programming new works for the wind ensemble genre continues today through establishments such as the

[4] David Hebert, "The Tokyo Kosei Wind Orchestra: A Case Study of Intercultural Music Transmission," *Journal of Research in Music Education* 49, no. 3 (2001): 217.
[5] The Tokyo Kosei Wind Orchestra, "Recordings," concert program advertisement, *Activities*, 2003, 8.

College Band Directors National Association and the American Bandmasters Association.

Fennell's legacy provided validation and recognition for the professional Japanese band movement.[6] His devotion brought forth a level of excellence that allowed him to fulfill a dream of recording much of the major wind repertoire with the Tokyo Kosei Wind Orchestra.[7] While the volume of published albums document the audio history of the Tokyo Kosei Wind Orchestra, much of Frederick Fennell's contributions outside these recordings remains unpublished. Though his affiliation with the orchestra spanned nearly a generation, contributions outside these recordings remain unpublished.

In 2002, the Tokyo Kosei Wind Orchestra first appeared in the United States when they were featured at the 56th Annual Midwest International Band and Orchestra Clinic in Chicago, Illinois. The audience that packed the Grand Ballroom of the Hilton Hotel was treated to a variety of repertoire that included standard band works such as Vincent Persichetti's *Divertimento for Band* alongside newer compositions such as Peter Graham's *Harrison's Dream* and Jayce Ogren's *Symphonies of Gaia*. Featured artists at the Midwest Clinic concerts included Nobuya Sugawa, Principal Saxophonist and Concertmaster of the Tokyo Kosei Wind Orchestra; Guest Conductors Ray Cramer (President of the Midwest Clinic), Donald Hunsberger (Emeritus Director of the Eastman Wind Ensemble), and Frederick Fennell (Conductor Laureate of the Tokyo Kosei Wind Orchestra.) In

[6] Robert Simon, *A Tribute to Frederick Fennell* (Chicago: GIA Publications, 2004), 29.
[7] Ibid.

customarily fashion, the orchestra employed several Western conductors performing works by American and European composers.

Within the last decade, the ensemble has been led by two new Music Directors. In 2000, Douglas Bostock was appointed as the Principal Conductor and Music Director of the Tokyo Kosei Wind Orchestra, and since 2006, has served as the orchestra's first Principal Guest Conductor. Maestro Bostock has worked with many prominent orchestras in Europe, North America, and Japan. He has been Principal Conductor of the Aargau Symphony in Switzerland and Principal Guest Conductor of the Czech Chamber Philharmonic. In March 2010, the Tokyo Kosei Wind Orchestra appointed European conductor and clarinetist Paul Meyer as its third Principal Music Director.

In 2010, the Tokyo Kosei Wind Orchestra celebrated its Fiftieth anniversary with a tour of Europe and Asia that included concerts in Switzerland, Germany, and Turkey. Future tours include a trip to the United States in 2014 to mark the ten-year anniversary of Frederick Fennell's passing. The ensemble will perform in several major cities, culminating in a final gala performance at the Interlochen Academy of Music in Michigan.

Purpose of the Study

The Tokyo Kosei Wind Orchestra and its musicians enjoy an international reputation as one of the world's leading wind ensembles. Established in 1960 under the aegis of the Rissho Kosei-kai Buddhist organization, the ensemble was conceived as a musical entity for use within worship ceremonies. As can be seen

through its history, the Tokyo Kosei Wind Orchestra's rise to international prominence is a direct result of Western artistry, political influence, and musical direction.

Wind band instruments in Japan can be traced from the sixteenth century during the era of Christian missionaries. Western instruments were reintroduced to the Japanese through Dutch merchants during the Tokugawa Era (1600-1868), which sparked wide musical interest that eventually created conditions for public school curriculum reform to include music during the Meiji State (1868-1912). That passionate interest in band instruments and ensembles served as a foundation for the establishment of the All Japan Band Association in 1939 and its annual contest that hosts over fourteen thousand participants.

Following World War II, the efforts of General Douglas MacArthur in the American Occupation of Japan established new freedoms that, most notably, included separation of church and state. This allowed for new religions such as Rissho Kosei-kai to grow. The rise of such religious sects is linked to the founding of the Tokyo Kosei Wind Orchestra as both events occurred in postwar Japan. Each entity embodied healing; in new religions such as Rissho Kosei-kai, members were offered avenues of spiritual growth and fellowship. The Tokyo Kosei Wind Orchestra was founded by a Rissho Kosei-kai devote as an act of religious gratitude to a group he believed cured him of his illnesses. Since 1984 the Tokyo Kosei Wind Orchestra has customarily invited conductors from the United States and Europe to lead their concerts. These conductors, most notably Frederick Fennell, influenced the ensemble's musical artistry within the Western framework of repertoire

selection and touring. The study also accomplishes a two-fold purpose; it documents the historical strides Japanese musicians have made in the professional band movement from its early history, and charts the founding and development of the Tokyo Kosei Wind Orchestra.

Part One of the study, "Japanese Band History and Education" is devoted to the earliest appearance of band instruments and Western music in Japan. It explores the Westernization of Japanese musical culture through military bands, visiting foreigners, and the founding of music education programs in public schools that paved the way to increased band activity synonymous with present day Japanese middle and high school wind ensembles.

Part Two, "The Rissho Kosei-kai Buddhist organization and the Tokyo Kosei Wind Orchestra," describes the wind ensemble's daily operations from its sponsoring religious body and founding, to its present-day concert activities. This section also details an unstudied portion of Frederick Fennell's career. Before his appointment in Japan, Fennell held conducting posts at the Eastman School of Music, the Minnesota Orchestra, and the University of Miami School of Music. His twenty years in Tokyo would see him elevate the Tokyo Kosei Wind Orchestra into one of the world's finest wind ensembles.

Concert bands have played an important role in introducing and disseminating Western music in Japan since the sixteenth century. As Japan's flagship wind ensemble, the Tokyo Kosei Wind Orchestra continues the country's fascination and adoration of the genre that developed out of Western band traditions specifically found in the United States of America and Europe.

Need for Study

The need for the study is rooted in correcting misconceptions of Western understanding of Japanese bands. While the Tokyo Kosei Wind Orchestra is the most recorded wind ensemble in the world, much of its history remains unknown to listeners outside of Japan. Over the last decade a number of studies have been dedicated to the topic of successful Japanese university and high school programs and their approaches to instrumental and ensemble pedagogy. An extensive list of related literature also exists for the appearance of Western music during the Meiji era of Japan. However, no current study exists that focuses exclusively on the Tokyo Kosei Wind Orchestra.

Procedures

Materials for a history of Western music in Japan, the Rissho Kosei-kai Buddhist organization and the Tokyo Kosei Wind Orchestra have been collected from a variety of primary and secondary sources. Primary sources include published books by Japanese musicologists and individuals directly involved with the religious and musical organization of Rissho Kosei-kai. Subject interviews were conducted to discuss direct experiences sought for this study. Secondary sources included encyclopedias, dictionaries, periodicals, and unpublished dissertations.

Interviews were conducted in two phases: in the first phase, a set of interview questions, along with the Informed Consent Form were sent to identified subjects interested in this study in December 2010. The intent of the interview was to survey each subject's knowledge and experience dealing with the history of the

Tokyo Kosei Wind Orchestra. This first round of interviews was conducted at the 2010 Midwest International Band and Orchestra Clinic, and included, among others: (1) Toru Miura, Eastman School of Music Graduate, Principal Euphonium of the Tokyo Kosei Wind Orchestra; and (2) Craig Kirchhoff, Director of Bands, University of Minnesota, former Tokyo Kosei Wind Orchestra Guest Conductor. In all, a total of fifteen interviews were conducted, with a majority of recorded sessions taking place in the Spring and Fall of 2011.

The second phase involved the analysis and translation of collected data. Selected interviews were transcribed and included in the Appendices. Assistance from Rissho Kosei-kai Dharma Center of Oklahoma and Tokyo Kosei Wind Orchestra personnel was granted to insure historical accuracy.

Organization of the Study

This dissertation includes an introductory chapter followed by two parts in an additional five chapters. The introduction gives an overview of the subject in the following sections: general background of the Tokyo Kosei Wind Orchestra, purpose of the study, need for the study, procedures, and the overall design of the dissertation with a review of selected literature. The following two parts of the study span more than four centuries of Japanese history.

Part One focuses on the earliest appearance of Western music in Japan in the form of modern concert bands. The spread of Christianity by Jesuit missionaries across Asia resulted directly in Japan closing its ports to the Western world, with the

exception of Dutch traders.[8] The Japanese relationship with the Dutch proved fruitful for the growth of Western music throughout the country.[9] A strong desire to imitate Western musical practices grew, especially in port cities where merchants and soldiers were heard performing instruments.[10] From these early musical contacts, a band movement in the East was born that continued spreading throughout the time period from 1600-1868 (known as the Tokugawa era.) With American Commodore Matthew Perry's arrival in Edo in 1853, Japan was forcibly opened to the rest of the world, propelling the growth of Japanese bands and public school music curricula into the modern era.[11]

The remaining chapters make up Part Two of the study. This five-part section focuses on the history of the Rissho Kosei-kai organization and the founding of its most public worship consort, the Tokyo Kosei Wind Orchestra. The impact of the Tokyo Kosei Wind Orchestra will be measured through a historical tracing from its earliest days as a fledgling worship group to its modern presence as one of the world's few professional wind ensembles. All appendices serve as supplemental information to the body of the study.

Limitations

This study does not provide all particulars of Western music history in Japan, nor purport to furnish a detailed history of the career of Frederick Fennell.

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[8] Justin Hunter, "Observations on Re-Representing Music of the Other: Western Military Music, Transcription, and Modernization," (Master's thesis, University of Arkansas, 2009): 19.
[9] Ibid.
[10] Ibid.
[11] Ibid., 20.

Rather, this study was developed to trace the earliest introduction of band music and instruments to Japan and follows their growth in the modern band movement to which the Tokyo Kosei Wind Orchestra is so closely tied. Frederick Fennell's career will be discussed in the context of the Rissho Kosei-kai organization, and will exclude many of his concert activities in the United States prior to his term as the Tokyo Kosei Wind Orchestra Music Director, with the exception of his tenure at the Eastman School of Music at the University of Rochester. The study's information is employed to reveal a detailed narrative of Japan's premiere wind ensemble while focusing on its Western-influenced history on the world stage.

Review of Selected Literature

In order to substantiate this author's claim of the vast Western influences existing within the Tokyo Kosei Wind Orchestra, a number of books and journals are referenced throughout this study. Primary and secondary resources were categorized and reviewed as follows:

1. Books related to the Christian Era of Japan[12]
2. Articles related to the Rissho Kosei-kai Buddhist organization
3. Books written by and about Frederick Fennell
4. Histories of Japanese Music Events

Books Related to the Christian Era of Japan

By far, the largest number of materials exists in this area of study. Japan's national history is well documented with information dealing with Christian

[12] Defined as the period between 1549 to 1639 when Christianity first appeared in Japan. Shibata, Chizuo, "Concept of Life and Death in Christian Martyrdom in Japan," *Missio Apostolica* 7, no. 1 (1999): 14-15.

missionaries and foreign influence from the sixteenth to the twenty-first century. The following sources illustrate the main views this study will employ to substantiate this author's thesis.

In Higashibaba Ikuo's *Christianity in Early Modern Japan: Kirishtan Belief and Practice*[13], the earliest appearance of Christianity is studied. This volume of work explores the journey of Jesuit missionary Francis Xavier in 1549 that resulted in large conversions from native adherents to Christianity. Topics also include followers' engagement in Christian symbols, rituals, and martyrdom under persecution.

Articles related to the Rissho Kosei-kai Buddhist Organization

Since the end of World War II, new religions have flourished in Japan. Today, Rissho Kosei-kai boasts worldwide membership numbering in the millions.[14] While historical and testimonial accounts of the organization by members and its founders exist, more objective records and descriptions (free of evangelical influence) were sought for this study.

Robert Kisala's article, *Contemporary Karma: Interpretations of Karma in Tenrikyo and Rissho Kosei-kai* explores the key concept of Karma in both religions. Kisala focuses on expressions of karmic belief through interviews with members involved in social work, examining the concept of karma in terms of modern definitions of freedom, and gives perspective into the reasons of membership

[13] Ikuo Higashibaba, *Christianity in Early Modern Japan: Kirishitan Belief and Practice* (Leiden: Brill, 2001): xiii.

[14] Neill H. McFarland, "The New Religions of Japan," *Contemporary Religions of Japan* 1, no. 3 (September 1960): 36.

growth within Rissho Kosei-kai and Tenrikyo.[15] Karmic-based solutions were one of many reasons postwar Japanese survivors were in search of new religions as they rebuilt their country.

Donald Mitchell's study, *New Forms of Lay Spirituality, Buddhist and Christian* examines the "schism" that is occurring amongst popular lay organizations such as Soka Gakkai and Rissho Kosei-kai. This fracture has resulted in religions redefining themselves in practice, departing from the monastic and clerical traditions of Nichiren.[16] Mitchell argues the schism is one of the many reasons new lay spiritual organizations appeal to so many youths in Japan.[17] Harry Nishio's *Comparative Analysis of the Rissho Kosei-kai and the Soka Gakkai*[18] displays the specific growth in various age groups in Japan to these specific religions. Nishio touches upon dogma, methods of recruitment, leadership, and authority relationships.

New Religions in Postwar Japan by Wilhelm Schiffer traces many of the events that occurred following the end of the World War II that resulted in the rise of many new religious organizations.[19] He focuses on key founding figures, and discusses the main principles of their new beliefs. The departure from Shinto is

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[15] Robert Kisala, "Contemporary Karma: Interpretations of Karma in Tenrikyo and Rissho Kosei-kai," *Japanese Journal of Religious Studies* 21, no. 1 (March 1994): 73-74.
[16] Donald Mitchell, "New Forms of Lay Spirituality, Buddhist and Christian," *Buddhist-Christian Studies* 15 (1995): 249.
[17] Ibid.
[18] Harry K. Nishio, "Analysis of the Rissho Kosei-kai and the Soka Gakkai," *Asian Survey* 7, no. 11 (November 1967): 777.
[19] Wilhelm Schiffer, "New Religions in Postwar Japan," *Monumenta Nipponica* 11, no. 1 (1955): 1-3.

significant, as Schiffer documents detailed statistics behind the growth of such organizations as Rissho Kosei-kai.

Three articles that specifically focused around testimonials of Rissho Kosei-kai members were: *Social Drama and Iconicity: Personal Narratives in Japanese New Religions*[20] by Richard Anderson, *Rissho Kosei-kai: A Sociological Observation of its Members, Their Conversion, and Their Activities*[21] by Watanabe Eimi, and *Rissho Kosei-kai*[22] by Kamomiya Jokai. Among all the sources gathered for the use of this study, these were surprisingly the most descriptive and objective, as all the authors avoided use of commentary, and relied more heavily on directly transcribing their conversations with Rissho Kosei-kai members. The experiences captured in these studies dates from the beginning of the organization's rise in popularity to its present day aim to remain relevant in a society competing with several religious sects and denominations.

The final source reviewed is Neill McFarland's *The Present Status of the Religions of Japan*, which is an extended look at new Japanese religions after World War II when clerical uprisings were abundant and successful.[23] Following Japan's defeat, the atmosphere for change was most rampant amongst its people.[24]

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[20] Richard W. Anderson, "Social Drama and Iconicity: Personal Narratives in Japanese New Religions," *Journal of Folklore Research* 32, no. 3 (Sep. – Dec. 1995): 177-205.
[21] Eimi Watanabe, "A Sociological Observation of Its Members, Their Conversion, and Their Activities," *Contemporary Religions in Japan* 9, no. 1 (March-June 1968): 75-151.
[22] Jokai Kamomiya, "Rissho Kosei Kai," *Contemporary Religions of Japan* 2, no. 1 (March 1961): 30-38.
[23] Neill McFarland, ""The Present Status of the Religions in Japan." *Journal of Bible and Religion* 26, no. 3 (July 1958): 222-223.
[24] Ibid.

These existing sources surrouding religion provide a necessary foundation of knowledge for the Rissho Kosei-kai Buddhist organization. The political conditions following World War II were most conducive to an uprising of new religious sects. These authors describe those conditions that include the American Occupation of Japan, providing a better understanding of the Rissho Kosei-kai membership and its missions of faith that have allowed it to expand worldwide. This study focuses on this religious body and its sponsorship of the Tokyo Kosei Wind Orchestra that serves as the second of three threads in Western influence.

Histories of Japanese Music and Events

Numerous resources exist that trace the history of Western music in Japan. Recently, studies focusing on Japanese music education, secondary school bands, topics related to the All Japan Band Association have increased.

Two authors that have published the most comprehensive studies on Japanese band history are Justin Hunter and David Hebert. Hunter's *Observations on Re-representing Music of the Other: Western Military Music, Transcription, and Modernization in Pre-Meiji Japan*[25] trace the earliest introduction of Western music to the Japanese. Hunter provides great details in his diagrams, capturing scenes of Japanese citizens performing on Western instruments for the first time, and lays an important foundation for the understanding of band music in Japan. David Hebert's 2001 study, *Music Competition, Cooperation, and Community: An Ethnography of*

[25] Justin Hunter, "Observations on Re-Representing Music of the Other: Western Military Music, Transcription, and Modernization," (Master's thesis, University of Arkansas, 2009): 19.

a Japanese School Band[26] gives readers a more recent description of the modern day concert band in Japan. Hebert details the rigors of the All Japan Band Festival and the amount of detail and specificity teachers and students seek in their performances. Hebert's study has been referenced by several authors touching upon national music competitions and is a comprehensive source on the modern band movement in Japan. Michael Richards' *Music of Japan Today*[27] is another source that documents the importance of Western music and band instruments found in Japan today.

Modern public school music education sprang from the introduction of Western music in Japan. While band activities today are numerous, most performances are found in educational settings such as secondary schools. Sondra Howe's study, *Women Music Educators in Japan during the Meiji Period*[28] provides a general overview of Japanese music education from its early beginnings. She details the lives of several important figures whose contributions are still felt today. Other articles by Howe expand upon the impact of these educators, as detailed in *The Role of Women in the Introduction of Western Music in Japan*,[29] linking female music educators to the spread of Western music. The music they taught included hymns, folk songs, and easy Western songs children had never heard. Music

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[26] David G. Hebert, "Music Competition, Cooperation and Community: An Ethnography of a Japanese School Band," (PhD dissertation, University of Washington, 2005): 1-9.
[27] Michael E. Richards, *Music in Japan Today* (Newcastle: Cambridge Scholars Publishing, 2008): xvi.
[28] Sondra Wieland Howe, "Women Music Educators in Japan during the Meiji Period," *Bulletin of the Council for Research in Music Education*, no. 119 (Winter 1993/1994): 101-109.
[29] Sondra Wieland Howe, "The Role of Women in the Introduction of Western Music in Japan," *The Bulletin of Historical Research in Music Education* 16, no. 2 (January 1995): 81-97.

education within the public school curriculum was a large factor behind the widespread interest in Western music in the East.

Books and Articles Related to Frederick Fennell and the TKWO

Very few sources currently exist pertaining to the subject of the Tokyo Kosei Wind Orchestra. Most comments concerning the orchestra are briefly mentioned in the context of the conducting career of Frederick Fennell. The sources reviewed concentrate only on the portions dealing specifically with the Tokyo Kosei Wind Orchestra.

David Hebert is one of the few historians who has devoted a lifetime to the study of Japanese music and bands. His article, *The Tokyo Kosei Wind Orchestra: A Case Study of Intercultural Music Transmission*,[30] briefly explains the organization's history. Hebert details the various types of music the Tokyo Kosei Wind Orchestra performs and its cultural impact on their audiences.

Donald Hunsberger is a regular guest conductor for the Tokyo Kosei Wind Orchestra and is known throughout the country for having hosted several foreign exchange students during his tenure at the Eastman School of Music. An entire chapter of his popular book, *The Wind Ensemble and its Repertoire*,[31] is devoted to the Japanese band movement.

[30] David G. Hebert, "The Tokyo Kosei Wind Orchestra: A Case Study of Intercultural Music Transmission." *Journal of Research in Music Education* 49, no. 3 (2001): 214.
[31] Toshio Akiyama, "Development of Wind Bands in Japan," in *The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*, edited by Frank J. Cipolla and Donald Hunsberger (Rochester: University of Rochester Press, 1994): 201-209.

Frederick Fennell's career at the Eastman School of Music is well-documented in Roger Rickson's *Ffortissimo: a Bio-Discography of Frederick Fennell: the First Forty Years, 1953 to 1993*[32] and Robert Simon's *A Tribute to Frederick Fennell*.[33] As is common in many publications, the Tokyo Kosei Wind Orchestra is mentioned only in passing. The history of the orchestra is in need of greater detail within the growing and anxious profession of wind conducting for future study by aspiring professional band conductors.

These sources provide a context of overall concert activity by the Tokyo Kosei Wind Orchestra. Their international presence as a professional wind ensemble is due most directly to foreign conductors, most notably Frederick Fennell. These mentioned authors provide the widespread impact Fennell and other Western conductors had on the Tokyo Kosei Wind Orchestra.

[32] Roger Rickson, *Ffortissimo: A Bio-Discography of Frederick Fennell* (Cleveland: Ludwig Music Publishing, 1993).
[33]Robert Simon, *A Tribute to Frederick Fennell* (Chicago: GIA Publications, 2004).

PART ONE

THE HISTORY OF JAPANESE BANDS AND MUSIC EDUCATION

The Tokyo Kosei Wind Orchestra is an ensemble steeped in a rich tradition of musical excellence and history. To trace the many facets of the organization's founding and religion, it is important to discuss the first appearance of band instruments in Japan and the progression behind the rise of the Rissho Kosei-kai Buddhist organization, the operating religious sect sponsoring the musicians of the orchestra. The many levels of Western influence in government reform and music education helped shape the Tokyo Kosei Wind Orchestra into one of the finest wind bands in the world today. The first thread of that Western influence is its history.

CHAPTER 2

THE INTRODUCTION AND PROGRESSION OF WESTERN MUSIC IN JAPAN

In order to truly understand the impact Westernization had upon the Tokyo Kosei Wind Orchestra, one must first understand the role Western music has played in Japan's history. Western instrumental music made its first appearance in Japan in the sixteenth century. During this period, the country was fractured by constant civil war among warlords. The period that followed was one of prosperity and expansion known as the Tokugawa era (1600-1868). A series of events, including the persecution of Christians and the seclusion policies of the ruling Shogun, brought about the improbable yet significant reintroduction of band instruments to Japan, thus making way for a new cultural era in the East.

Japan's Unification

The Tokugawa era (1600-1868), a period named for the family of military rulers, was most noted for peace. This was in sharp contrast to the preceding era of constant warfare. Thousands of samurai men-at-arms clustered around provincial military rulers (called *daimyo*) who jockeyed for control of land, people, and commerce.[34]

By 1560 Japan stood upon a crossroad in its political history; during the next forty years, military forces driving out of east-central Japan under the leadership of three successive military rulers were to beat the *daimyo* into submission and impose a rough unity upon the country.[35] The three unifiers who accomplished this feat – Oda Nobunaga[36] (1534-1582), Toyotomi Hideyoshi (1536-1598), and Tokugawa Ieyasu (1542-1616) – were *daimyo* themselves, and the unity they achieved was military hegemony controlling scattered opposition; by the time Ieyasu ascended to power the hegemony was firmly established and legitimized in a new shogunal authority, which kept the peace over the next two hundred and fifty years.[37]

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[34] Andrew Gordon, *A Modern History of Japan*: *from Tokugawa Times to the Present* (Oxford: Oxford University Press, Inc., 2009), 11.
[35] John Whitney Hall, *Japan: From Prehistory to Modern Times* (New York: Dell Publishing Company, Inc., 1979), 142.
[36] A note on names: In the Japanese language, people typically are identified with their family name first, followed by their given name. This author chooses to follow this pattern; however, for footnotes, bibliography, program replication, and replicated figures, all Japanese names will be listed in traditional Western procedure with given name first, followed by family name.
[37] Hall, *Japan*, 142.

Oda Nobunaga

Oda Nobunaga was the son of a samurai from Owari province and known as a ruthless military tactician, possessing enough unbridled ambition to slay several of his own kin in a struggle for control of his family holdings.[38] His foolish-seeming drive to conquer was displayed in 1560 when his small band of followers defeated the larger forces of Imagawa Yoshimoto, the military governor of Suruga province who was crossing Nobunaga's land in what became a vain attempt to seize the symbols of national authority.[39] In this victory, Nobunaga established himself as the foremost *daimyo* within Owari, and soon became a power force beyond these boundaries.

In 1568, Nobunaga was ready to advance upon the capital of Kyoto. With thirty thousand men, he deposed the previous Shogun and established a base for the total conquest of Japan. This victory demonstrated Nobunaga's desire to display his military strength: *daimyo* who submitted to him without resistance were accepted as allies and their loyalties tested by successively being placed in the vanguard of his armies in the field.[40] By 1577, Nobunaga began his campaign westward, sweeping through the provinces of Tamba, Tango, Tajima, Inaba, and Harima, with the lands of the Mori clan (master of some twelve provinces at the Westernmost region of the island of Honshu) within sight.[41] The encounters with the Mori proved long and costly; in 1582, after responding to a request for reinforcements, Nobunaga and his

[38] John Whitney Hall, ed., *The Cambridge History of Japan: Volume 4, Early Modern Japan* (Cambridge: Cambridge University Press, 1991), 40.
[39] Ibid.
[40] Hall, *Japan*, 144.
[41] Ibid., 145.

eldest son were slain in Kyoto by a treacherous general, Akechi Mitsuhide.[42] At the time of his death, Nobunaga had successfully secured approximately one third of Japan's provinces. Moreover, he had set the institutional and military patterns for his successors to complete a vision of Japan's unification.

Nobunaga's Government

During a time of lawlessness and great military conflict, Nobunaga made great strides in establishing the structure of civil government through savvy economic and religious policies. Upon his entry into Kyoto in 1568, Nobunaga lost no time in developing new policies: one of his first steps was to issue a set of elaborate currency regulations, whose aggregate effect was to forbid barter transactions using rice as a unit of exchange; to order sales and purchases of more than specified quantities of certain goods to be made in silver or gold; and to fix the ratio of value between copper, silver, and gold.[43] Other problems of civil administration to which Nobunaga turned his attention were the abolition of barriers within the territories which he occupied and the construction and repair of roads and bridges.[44] From the onset, his vision of unification involved investing in Japan's economy and infrastructure.

A striking development during Nobunaga's rule was the growth of Christianity and Western missionaries in Japan. At the time, the number of Christians in central Japan was about fifteen thousand, with many more churches

[42] Ibid.
[43] George Sansom, *A History of Japan 1334-1615* (Stanford: Stanford University Press, 1961), 301.
[44] Ibid.

being built in neighboring provinces. Nobunaga's patronage of Christian missions continued through the rest of his life, allowing for Jesuit missionaries to preach and convert Japanese to Christianity without resistance from local authorities. While it is usually held that Nobunaga hated religion, what he truly despised was churchmen's interference in political matters and their use of military strength; he had no animosity towards religion in general and thought it right that monasteries should be places of worship and homes of learning. It is this attitude which accounts for his favors to Christian missionaries: he saw them as men of high character and strong purpose whom he need not fear.[45] Along with considerable land assets, Nobunaga would pass on these policies to his successor.

Christianity and Music Worship

The Christian missionaries of Nobunaga's time originated in Portugal. With the support of King John III (1502-1557), the Jesuits began sending missionaries to Asian countries. Francisco de Xavier (1506-1552), one of the founders of the Society of Jesus, began his mission work in Japan in 1549.[46] Over the next twenty-seven months, Xavier introduced Christianity and proselytized to a large number of the Japanese in Kyushu and the Western part of the main island of Honshu with a systematic approach.[47] Roman Catholicism was initially welcomed by *daimyo* and their people, even though some lords simply assumed it was a sect of Buddhism.[48]

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[45] Ibid., 295.
[46] Suharu Ogawa, "Surrender or Subversion? Contextual and Theoretical Analysis of the Paintings by Japan's Hidden Christians, 1640-1873" (master's thesis, University of Cincinnati, 2010), 10.
[47] Ibid.
[48] Yajirô, Xavier's interpreter, translated "God" as *Dainichi Nyorai,* "Buddha of the Great

Others gave the Jesuits permission to preach Christianity in uninhabited temples in exchange for trade opportunities and various gifts from Europe such as watches, music boxes, eyeglasses, as well as Christian paintings.[49]

While Christianity flourished during this short period immediately preceding the Tokugawa era, it can easily be overlooked in Japan's Westernization because it was also the time that led to the country's isolation, resulting in a freeze in modernization. Japan's unifiers enacted policies that persecuted Christian missionaries countrywide (with the exception of Nobunaga, who was most responsible for widespread missionary colonies throughout several provinces during his rule) that eventually led to their banishment for the next two hundred fifty years. However, prior to the many edicts aimed towards Christianity, the Church flourished with membership multiplying during Nobunaga's rule. The spread of Western music and its incorporation in Christian worship services by Portuguese missionaries was attractive to new members throughout Japan.

In 1551, Cosme de Torres, guided new Christians with an artistic freedom: the blend of Japanese and European music he encouraged was very satisfying both to traditionalists and to those who wanted the new Western style.[50] By 1555, the practice of daily masses with liturgical chant was established amongst the Christian communities throughout Japan. Missionaries arriving several years later were amazed at the musical accomplishment of their Japanese Christian brothers:

Illuminator," and the "Virgin Mary" as "Kannon," or Bodhisattva of Compassion. Thus, people misinterpreted and called Christianity "Tenjiku Sect of Buddhism" until 1551 when Xavier learned about Buddhism and finally realized that those figures could not be regarded as the same. (Kishino, 56-59)

[49] Ogawa, "Surrender," 11.

[50] Luis P. Frois, *Die Geschichte Japans 1549-78*, trans. and ed. G. Schurhammer and E. A. Voretzsch (Leipzig, 1926), 10.

> They were taught these songs in order to forget their native songs and so great was the success of the Western tunes that all over this country no other songs were heard anymore than those which the children learned in church.
>
> -Cosme de Torres[51]

The practice of using Western music to attract new Christians was best championed by Friar Lourenco, a professional musician of the time. His congregation was successful for his talents:

> Lourenco played biwa and vihuela in order to the spread the Gospel. He mastered Japanese music and yet decided in favor of Western music, just as so many Japanese have done since the Meiji period. He was an ideal mediator between both musical styles. He is reported to have frequently sung the Miserere during the celebration of Holy Week. Roving through the provinces and teaching the Doctrine in the form of chant he continued on a Christian basis his former profession of an itinerant musician.[52]

Lourenco found the most successful conversions used Western music. As the popularity of Western music grew, so did Christianity in Japan. Japanese musical achievement was note-worthy:

> . . . the Japanese mastered Gregorian chant correctly. . . By 1580 these basic elements of Western music were familiar to at least one-fifth of the entire population of Japan. Such rapid progress had not been made by any foreign music introduced earlier.[53]

Seminaries with curricula of Japanese and Western literature could be found throughout central Japan. Nobunaga's violent death in 1582 ended the missionaries' hopes of expansion, as his benevolent patronage of the Christians allowed for their success for many years. Christian persecution began with the rule of Hideyoshi, eventually leading to Japan's seclusion from the world. This cut off Western music to the Japanese (with the exception of what came through a small port in Nagasaki.)

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[51] Ibid.
[52] Eta Harich-Schneider, *A History of Japanese Music* (London: Oxford University Press, 1973), 14.
[53] Ibid., 16.

By the first years of the seventeenth century, the making of musical instruments was in full swing. The following instruments were introduced and played by Japanese musicians during Nobunaga's rule:[54]

alaude	lute
arpa	harp
charamela	shawm, early form of clarinet
claves	generic term for organ, harpsichord, spinet, clavichord
clavicordio	in sixteenth-century Portugal a generic term, usually a spinet
frautas, flautas	wooden flutes, mouthpiece made of box-tree wood
liuto	lute
manicordio	clavichord
orgaos	organ
pifaro	fife, or piccolo flute, or recorder
rabeca	violin
rabecao	contrabass
trompetas	trumpets
viola	vihuela, Iberian guitar with six strings, some of them double strings
viola d arco	viola da gamba
viola da braccio	arm-viol
viola semplice	probably also arm-viol

A renaissance of Western instrumental music would not occur until Dutch merchants re-introduced it to the Japanese in the seventeenth century after the country's seclusion policies ended with the arrival of American Commodore Matthew Perry.

Toyotomi Hideyoshi

Hideyoshi's rapid rise to power began with Nobunaga's assassination. Immediately he called off his military campaign (aiding Nobunaga's conflict with the Mori provinces) and rushed back to Kyoto. With very little resistance, he

[54] Ibid, 30.

destroyed the uprising and executed Akechi Mitsuhide. Having avenged Oda Nobunaga's death, Hideyoshi inherited supreme military authority, which he solidified as Japan's next unifier.

Historians paint a flattering picture of Hideyoshi. He demonstrated military prowess through numerous military victories. By 1585, he was ready to take up the task of unifying where Nobunaga had left off and proceeded on his unstoppable campaign of conquests. With an army of over 200,000 soldiers, he overthrew neighboring *daimyo* coalitions with little resistance. By 1590, he overran the Hojo of Odawara, his most formidable enemy, which quickly resulted in the surrender of remaining hostile *daimyo*. The military unification of Japan was now complete, and all territories now either belonged to Hideyoshi or were held in the form of his grant to *daimyo* who were his sworn vassals.[55]

Hideyoshi's Government

Hideyoshi's government policies further encouraged Japan's social and economic growth. In 1583, he issued orders for a national land survey, which would measure the total yield of farmlands while simultaneously imposing uniformity upon the structure of rural society throughout Japan.[56] With this structure in place, Hideyoshi was able to regulate commerce by monitoring agricultural workers and farmers, while creating a subservient peasantry. A further step in the direction of absolute rule was Hideyoshi's policy of shifting *daimyo* in order to prevent the development of centers of opposition to his government; he accomplished this by

[55] Hall, *Japan,* 147.
[56] Sansom, *A History of Japan*, 331.

demolishing castles and fortresses.[57] This was followed by the order of 1588, known as Hideyoshi's Sword Hunt:

> [1] The farmers of the various provinces are strictly forbidden by His Highness to have swords, daggers, bows, spears, firearms, or other kinds of weapons in their possession. The reason is as follows: Those who stockpile useless implements, evade the payment of rents and dues, plot to band together in leagues, and commit criminal actions against the recipients of fiefs must of course be punished. As a consequence, however the fields fallow and the fief goes to waste. Hence the provincial lords, recipients of fiefs, and administrative deputies shall collect all such weapons and forward them to His Highness.
>
> [2] The swords and daggers thus to be collected will not go to waste. They are to be made into nails and clamp irons for the Great Buddha building project recently begun by His Highness. Consequently, the farmer will benefit not only in this world but even unto the world to come.[58]

Hideyoshi's desire to expand his country spurred his invasion of Korea from 1596-1597. With aid from China, Korean troops were able to fend off Hideyoshi's armies. His failure to expand Japan's territories had a number of results: the mobilization of a huge army against the Ming dynasty (China) exacerbated already existing financial difficulties and hastened the dynasty's collapse; Korea was devastated, especially the southern provinces, which were the country's agricultural heartland, and the country would not recover for generations; in Japan, the impetus for outward expansion that sustained the domestic unification drive ended in failure; and the decline of the Toyotomi regime that was already in evidence at that time was surely hastened.[59]

Hideyoshi's relationships with Jesuit missionaries contrasted sharply with Nobunaga. He was convinced that such "heresies" as Christians would present

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[57] Ibid.
[58] Yoshika Kurata Dykstra, *Sources of Japanese Tradition: From Earliest Times to 1600* (New York: Columbia University Press, 2001), 459.
[59] Hall, ed., *The Cambridge History of Japan*, 74.

obstacles to national unification, because he was attempting to unite the lords of Japan under his own authority and could not tolerate the existence of a separate authority that was not integrated into that system of unity.[60] On June 19, 1587, he ordered that trade and foreign travel be permitted only so long as they did not disturb the practices of Buddhism, but he instructed the missionaries to leave Japan within twenty days, decreeing:

> Although Japan is the land of gods, there are people who come here from a Christian country to expound wicked teachings. This is a very evil thing and must not be allowed.[61]

This edict was the first step in a seclusion policy enacted several years later that would change Japan's history for generations. At the time of Hideyoshi's death, he left behind a council of trusted lieutenants that pledged to rule on behalf of his young son until the boy came of age; unfortunately, it was an unstable plan for succession, resulting in a power struggle among his regents.[62]

Tokugawa Ieyasu, His Successors, and Japan's Seclusion

In 1600, Tokugawa Ieyasu defeated his rivals and the supporters of the Toyotomi family in the Battle of Sekigahara, earning the designation of Shogun several years later from the emperor and solidifying Edo (Tokyo) as the seat of government.[63] By 1615, he established a political and social order that brought all segments of the society under his control. Of the most significant, he froze the social

[60] Ibid., 75.
[61] Ibid.
[62] Gordon, *A Modern History of* Japan, 11.
[63] Mikiso Hane, *Modern Japan: A Historical Survey* (Boulder: Westview Press, 1986), 23.

order, adapting Confucian China's four-class system – that is, scholar-officials (samurai), peasants, artisans, and merchants, in which he stated:

> The samurai are the master of the four classes. Agriculturists, artisans and merchants may not behave in a rude manner towards samurai. . . A samurai is not to be interfered with in cutting down a fellow who has behaved to him in a manner other than is expected.[64]

In other words, the samurai were to be at the top of the social hierarchy, the peasants were to remain on the land, and the artisans and merchants were to keep their places and behave in a humble manner.[65]

During his rule, Ieyasu continued the economic policies of his predecessors to build an empire that was based on currency and revenue. Numerical military strength was clearly not sufficient; the basis of the Japanese economy was the feudal village producing the foodstuff, rice; and the chief item in the annual revenue of the military government (*bakufu*) was the rice grown in the lands owned by the Tokugawa family.[66]

In 1605, just five years after Sekigahara, while he was still energetic and healthy, Ieyasu abdicated and had his own son, Hidetada, named shogun to ensure a smooth succession.[67] Ieyasu ruled through his son until his death in 1616. During Hidetada's rule, he confirmed the ban upon Christianity and the orders confining the entry of foreign ships other than Chinese to the ports of Nagasaki and Hirado.[68] Hidetada would later execute fifty-five Christians in Nagasaki, and ban the

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[64] James Murdoch, *A History of Japan: Volume 3* (Tokyo: Asiatic Society of Japan, 1910), p. 802.
[65] Hane, *Modern Japan*, 23.
[66] Sansom, *A History of Japan 1615-1867* (Stanford: Stanford University Press, 1961), 3.
[67] Gordon, *A Modern History of Japan*, 13.
[68] George Sansom, *A History of Japan 1615-1867*, 25.

importation of books concerning Christianity.[69] Like Ieyasu, Hidetada did not remain long in office, and passed his authorities to his own son, Iemitsu in 1623.

The persecution of Christian missionaries continued for years under Iemitsu's rule. In the years from 1614 to 1640, approximately five thousand Christians were executed.[70] Of his most significant developments, none was more sweeping then the exclusion policies beginning in 1633 that eventually closed Japan's ports to the entire world. In a series of edicts that were akin to the anti-Christian orders issued by Ieyasu in the years 1611-14, Iemitsu declared:

> 1. It is strictly forbidden for any vessel without a valid license to leave Japan for a foreign country;
>
> 2. No Japanese subject may leave for a foreign country in any vessel without a valid license;
>
> 3. Japanese subjects who have resided abroad shall be put to death if they return to Japan. Exception is made for those who have resided abroad for less than five years and have been unavoidably detained. They shall be exempt from punishment, but if they attempt go abroad again they are to be put to death.[71]

In 1637-1638, a peasant rebellion against the local lord erupted in the Shimabara Peninsula and the Amakusa Islands; as the leadership was Christian, Iemitsu's distrust of the missionaries was reinforced.[72] In 1639, he decided to isolate Japan from the rest of the world: only the Dutch and the Chinese were allowed to come to Nagasaki to trade in a limited fashion, while the Koreans were permitted to trade through Iki Island off of Honshu; books from the West were banned until 1720,

[69] Ibid.
[70] Ibid.
[71] Ibid., 36.
[72] Hane, *Modern Japan*, 24.

when nonreligious works were allowed to enter Japan.[73] This seclusion policy would be in place until the end of the Tokugawa family's rule, and would change the course of artistic history in Japan.

Shinto

Japanese culture, literature, and intellectual institutions that evolved in the pre-Tokugawa years influenced the lives of the people through the ages. From religion to the arts, these all would dramatically change after the seclusion policy of Tokugawa Iemitsu.

The indigenous religion of Japan is known as Shinto (the way of the gods.) Starting as an animistic religion, which incorporated the shamanism that came in from Southeast Asia as well as from the northern Tungus, Shinto eventually became a part of the Japanese culture.[74] The people of Japan believe that gods and spirits were present in all aspects of the natural world. The beliefs behind Shinto emphasized purity (of soul and body) and to live life free of darker forces. It is not uncommon for Shintoists to use charms and amulets to promote good fortune in their lives.

In pre-Tokugawa times, a number of clans and provincial leaders worshipped their own patron god. The patron god of the imperial family was the Sun Goddess (Amaterasu Omikami), and the emperor or empress served as the high priest or priestess of the cult of the Sun Goddess. It was not until the Meiji period that this cult was elevated to the level of State Shinto, when the government

[73] Ibid.
[74] Ibid., 10.

designated most Shinto shrines as state institutions.[75] This system remained stable until the fall of Japan in World War II, when Douglas MacArthur dissolved the state sponsorship of Shinto through his Shinto Directive, that eventually led to Japan's postwar constitution that guaranteed religious freedom to a liberated Japan.

Dutch Trade - Rangaku

The relationship between Japan and Holland began in 1600 when the Dutch East India Company obtained permission from the shogunate to carry on trade. They built a factory in Hirado, near Nagasaki, and later moved to Dejima (an isolated island nearby), competing with the British and Portuguese. When Japan effected its national isolation policy, only the Dutch and the Chinese remained as trade partners, as they were content to keep Christian practices out of their trade establishment.

Under the close supervision of the Japanese government, the Dutch were severely restricted from going out of ports and were kept from contact with Japanese people with the exception of a few interpreters.[76] This remained the practice for Dutch traders for the next two hundred years.

While the post at Dejima was, to the Dutch, only a trading agency and an unusual sort of diplomatic post, it was to Japan an aperture through which it obtained a surprising amount of information and learning from the outside world.[77] From the Dutch on Dejima the Japanese learned a great deal about cartography,

[75] Ibid., 11.
[76] Ibid.
[77] Amry Vandenbosch, "Netherlands, India, and Japan, " *Pacific Affairs* 13, no. 3 (September 1940): 253.

geography, military science, medicine, botany, and Western astronomy.[78] This significant Western culture, which had the most impact on pre-Meiji Japan, was called *Rangaku* (Dutch learning), the study of Dutch language and science.[79] This form of study also included the arts, most notably music.

Rangaku seemed appealing for many progressive Japanese leaders who saw a necessity for revising and strengthening their loosely organized military systems by adopting new military theory techniques.[80] The reshaping of independent Japanese military units began when the Dutch brought band instruments into the port of Dejima. In the eyes of the Japanese, Western military science not only encompassed military tactics and operation but also included military music; during these early years of transmission, the Japanese *daimyo* devised ways to understand and learn Western military musical technique by imitating what was observed in Dejima and at sea on the Dutch naval ships.[81]

Music was valued as a factor conducive to the establishment of discipline and to raising morale in the army and navy, and to the spiritual and physical health of its pupils.[82] As early as 1839 (fourteen years before Commodore Matthew Perry arrived in Japan), Takashima Shirodayu (1798-1866), or Shuhan by his official name, a scholar who had studied Dutch military science in Nagasaki, was ordered to

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[78] Ibid.
[79] Jiro Numata, "The Acceptance of Western Culture in Japan: General Observations," *Monumenta Nipponica* 19, no. 3/4 (1964): 235.
[80] Justin R. Hunter, "Observations on Re-Representing Music of the Other: Western Military Music, Transcription, and Modernization" (master's thesis, University of Arkansas, 2009), 22.
[81] Ibid., 23.
[82] Ury Eppstein, *The Beginning of Western Music in Meiji Era Japan: Studies in the History and Interpretation of Music* Volume 44 (New York: The Edwin Mellen Press, 1994), ii.

introduce Western-style military training.[83] He taught march music to bands with an instrumentation made up primarily of the Western trumpet, transverse flute, and drums. The acceptance of Western-style music as part of the new military procedure had thus set the stage for musical development that was to flourish in other areas after Matthew Perry's arrival, most notably, music education.

Commodore Matthew Perry's Arrival and Influence on Music

After a few failed attempts by Westerners to make contact with Japan, in 1852 U.S. President Millard Fillmore commissioned Commodore Matthew C. Perry (1794-1858) to take a letter to the leaders of Japan. It contained a simple message: "Agree to trade in peace, or suffer the consequences in war."[84] After a time of advisement the Shogun eventually agreed to the terms set by Perry. On the Commodore's second voyage in 1854, Japan officially opened its borders by the way of a treaty with the United States.[85]

Perry brought a number of gifts to the Japanese, but no gift seems to have been more inspiring than the music his military band brought aboard the ships and onto Japanese soil.[86] Having a band on board was common under Perry's command, as music had always played a role in his past as a naval commander.[87] (He, in fact, was a flautist.) The first mention of music and Perry was in 1843 when he privately engaged a band of Madeirans for his flagship without knowing the extent of their

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[83] Ibid., 10.
[84] Gordon, *A Modern History of Japan*, 50.
[85] Hunter, "Observations," 26.
[85] Ibid., 23.
[86] Ibid.
[87] Victor Fell Yellin, "Mrs. Belmont, Matthew Perry, and the Japanese Minstrels," *American Music* 14, no. 3 (Autumn 1996): 259.

repertory; when it became clear they could only play one American tune ("Hail, Columbia!"), a passing suggestion by a bored officer that the musicians would be flogged if they did not play something else while at sea so "alarmed the players, that they jumped ship!"[88] For Perry, a band on board was to boost morale and provide high spirits.

The Japanese were impressed with the sight of Perry's arrival into what is now called Tokyo Bay:

> As the Commodore stepped ashore, the marines presented arms, sailors in long boats tossed oars, and the band struck up the familiar "Hail! Columbia!" The marines were followed by a separate band playing as the procession advanced in precision cadence. Then came Perry, on foot, accompanied by two stalwart citizens of color armed to the teeth and carried his flags of rank and command. More blue jackets and another band fell in behind him.[89]

The Japanese were so moved by the display of pomp and circumstance that they themselves hoped to imitate the Commodore's military prowess with music:

> The episode relating how the rulers of the Satsuma clan became fascinated with the sounds of the military music from the British warship that was celebrating its successful shelling of their capital Kagoshima on 15 August 1863, in retaliation of the killing of a British merchant named Richardson by Satsuma clansmen one year earlier is significant.
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> By common Western standards, the normal reaction to expect after such a shelling would be the boycotting of a national enemy's music, as has been shown, for example by the ban of Wagner and Richard Strauss in Israel, or the banning of music by certain, allegedly unpatriotic, Russo-Jewish composers in the former Soviet Union. The Satsuma rulers, on the other hands, decided cool-temperedly that what was obviously useful from their enemy's practical purposes would in all likelihood be as useful for their own practical purposes as well, and this consideration was the sole guiding principle.[90]

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[88] Samuel Eliot Morison, "*Old Bruin*": *Commodore Matthew C. Perry, 1794-1858* (Boston: Little, Brown, 1967), 177.
[89] Yellin, "Mrs. Belmont," 261.
[90] Eppstein, *The Beginning*, 10.

Thus, various feudal territories began the training of drum and fife corps, particularly with the Satsuma clan. Following the bombardment of Kagoshima by a British squadron, the Satsuma clan decided to establish a navy, along with plans of forming a band. This brings to notice the potency military music had on the Japanese:

> The Japanese predilection for Western military music had deeper reasons than the mere wish for military efficiency. Most Western music was fundamentally alien in their minds. It is natural that they should turn to a kind of music which they knew from their own past, in their legends, war-songs, and spells: one of the few remnants of magic music still extant in the West, the military march and its prototype, the military signal. The military signal has a decisive meaning and is expected to produce a distinctive physical and mental effect. In order to bring about this effect the musical intervals are used in their inherent potency: the rising, the falling, the exciting, and the appeasing. It is very remarkable that the Japanese instinctively felt the effect of these age-old remnants of the magic type of music in the West.[91]

The significance of Perry's influence on the Satsuma band goes beyond the formation of an ensemble. It also had a profound effect on what was to become Japan's national anthem:

> In 1869, Satsuma sent some thirty members of the drum and fife corps to Yokohoma, where they were trained as bandsmen under John William Fenton, a bandmaster attached to the British troops station at the treaty port. Through Fenton the Japanese learned to their surprise and chagrin that Occidental nations had national anthems, which were used on ceremonial occasions. Oyama Iwao, later a field marshal, then an artillery commander, submitted a verse of ancient origin in the *Wakan Roeishu*. Using the tempo and tune of ancient Japanese ceremonial music, a German musician, who was employed as Fenton's successor, set the verse *Kimiyago* to music. The result was something which sounded quite English, since the German musician had had some training in England, and his standard was the English national anthem. On the Emperor's birthday in November 1880, it was officially played in the presence of the sovereign. It was adopted by the

[91] Hunter, "Observations," 20.
[91] Ibid., 23.

> navy and later by the army, but it was not until 1888 that it was officially adopted as the national anthem and the treaty Powers formally notified.[92]

Military bands enjoyed enormous popularity. With the growth of bands came music in educational settings. In 1868, after the Meiji Restoration, the modernization of the country would begin. American music and musical pedagogy were models the leaders of Japan's educational system would rely upon for efficient means of transforming their society.[93]

The Music Education Movement in the Meiji Era

With Japan opened to the West, the Meiji emperor sought to restructure and modernize Japanese society, using the West as a model and solicited advice and assistance from American and European experts. It was during this period that Western music (that was initially imported by Matthew Perry) in the form of military bands would be considered by many Japanese listeners superior to their indigenous music.[94] In 1871, the Ministry of Education was established (with American schools as the primary model) to structure Japan's public education in three parts: six years of primary school, three years of lower secondary school and three years of higher secondary school; one of the ministry's first edicts promoted a music curriculum – "singing" in the primary grade and "playing" in the secondary grades.[95]

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[92] Chitoshi Yanaga, *Japan Since Perry* (Hamden: Archon Books, 1966), 210.
Refer to Appendix A for further information on *Kimiyago* by researcher David Hebert.
[93] Yellin, "Mrs. Belmont," 269-270.
[94] K. Mark Pearce, "A Look Inside a Middle School Music Classroom in Yuzawa, Japan" (Phd diss., University of Utah, 2007), 24.
[95] Masafumi Ogawa, "Japanese Traditional Music and School Music Education," *Philosophy of Music Education Review* 2, no. 1 (Spring 1994): 35-36.

In 1879, an imperial edict was issued demanding that schools teach morals based on religious (Confucian) principles; that year, the Music Investigation Committee was formed to be a decision-making headquarters for music teaching in public schools. The committee published the following reasons for the inclusion of music in the public school curriculum:

> It promotes health.
> It clears the voice.
> It corrects pronunciation.
> It improves hearing.
> It sharpens thinking.
> It pleases the heart.
> It forms character.[96]

Isawa Shuji (1851-1917) was appointed the director of the Music Investigation Committee.[97] Isawa's musical experiences were rooted in the many drum and fife bands that were scattered throughout the country at the time. In 1875, he came in contact with Luther Whiting Mason, known for his "rote learning" method of music teaching, and persuaded him to collaborate on a new program for music education.[98]

Luther Whiting Mason

Luther Whiting Mason (1818-96) was America's foremost music teacher during the latter half of the nineteenth century, and he enjoyed an international reputation with his sequential song series, *The National Music Course*.[99] In an 1879 letter to Isawa, it is evident that Mason attached a great deal of importance to his

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[96] Sondra Wieland Howe, "Luther Whiting Mason: Contributions to Music Education in Nineteenth Century America and Japan" (Doctoral dissertation, University of Minnesota, 1988), Page 49.
[97] Pearce, "A Look Inside," 25.
[98] Ibid.
[99] Donald P. Berger, "Isawa Shuji and Luther Whiting Mason: Pioneers of Music Education in Japan," *Music Educators Journal* 74, no. 2 (October 1987): 33.

forthcoming work in Japan and it also appears that he wished to have no outside method of instruction that would interfere with his own or place it in jeopardy:

> I am delighted to learn that you have been appointed principal of the Tokyo Normal School. All my friends. . . think this is splendid luck for me. Now this seems to be just the right thing –viz. that we should continue our work which we have begun.
>
> Of course you have thought as to the nomenclature, and will be able to make it all right if it is not so, as far as we have gone. I have no doubt that you have been collecting some Japanese poetry suitable to the continuance of our work, such as may be set to our scale of music.
>
> . . . As to the papers I sent you, you can use your own discretion about showing them. I sent some to Mr. Megata and Mr. Whiting but to no one else. I advised the interviewer to confine himself to School Music, as that will be the most important department of our work in music for the present. Then if I speak of all the Departments, including Instrumental Music, I shall be flooded with applications as assistants, not only from all parts of America but also from Europe, for everything of this kind find their way into the music newspapers which circulate through Europe.
>
> . . . Of course I cannot tell how much we had better undertake at first. I shall be able to present to you two or three schemes that we can talk over on my arrival and fix up one from all of them to present to the proper authorities. I have not been doing much the last six months except to prepare myself for my work in Japan where I hope to be able to repeat the best part of my life work.[100]

Upon his arrival, Mason was given two responsibilities: to investigate, teach and disseminate Western music and to teach music at the laboratory schools connected with the Tokyo Normal School and the Tokyo Girls' Normal School and Kindergarten.[101] He began teaching in October 1880 where he taught piano and harmony for an average of three times a week at forty-five to sixty minute increments. Students at the various schools were taught mostly elementary school songs and beginning piano and were introduced to new music textbooks based on

[100] Ibid.
[101] Masafumi Ogawa, "American Contributions to the Beginning of Music Education in Japan," *The Bulletin of Historical Research in Music Education* 12, no. 2 (July 1991): 121.

both traditional Western and Japanese music. The purpose of Mason's work in Japan was to implant the foundation of Western traditions to Japanese children and their surrounding culture.[102]

One of the most important projects Mason embarked upon during his two-year stay was publishing sets of music textbooks for students. The Music Investigation Committee was established for this reason (in addition to its supervisory role of overseeing music education in public school teaching); naturally, they chose Mason's books as models because these were already well known and widely used in the United States.[103] The first music textbook, *Shogaku Shokashu Part I*, was published in April 1881 and contained thirty-three songs and was the only volume of its kind for Japanese elementary schools for more than twenty-five years following its release.[104] With almost all Japanese children studying music from this book, the Japanese sense of Western music would be changed from that point on.[105]

Being a student and friend of Mason's, Isawa Shuji played a key role in Japanese music education as well. He was the chief executive of the Music Investigation Committee and collaborated with Mason in installing music education in Japan's public schools.[106] Although Isawa strongly believed that Japanese students should study both the music of Japan and that of the West, he was opposed in principle to the wholesale acceptance of Western music.[107] The result was a

[102] Ibid., 122.
[103] Ibid., 124.
[104] Ibid., 125.
[105] Ibid.
[106] Ibid., 120.
[107] Berger, "Isawa Shuji," 33.

mixed-language curriculum, which proved extremely difficult to realize. Despite problems, Mason felt a sense of achievement in his work in Japan as revealed in a letter to his family written in 1881:

> I have been here just one year and I think it has been the most successful year of my life. If I have my health another year and the government doesn't get into any war I shall establish music in the schools of Japan.[108]

Mason left Japan on July 13, 1882 (for reasons unknown) fully expecting to return: it was one of his great regrets in life that his contract was cancelled suddenly and without any indication given.[109] While speculation centers around Isawa due to disagreements the two had philosophically, American influence in Japanese education had begun to wane about the time of Mason's departure and by 1885 the American system was replaced by an autocratic Prussian style (as indicated by his replacements in Franz Eckert from Germany and Rudolph Diettrick from Austria, both authorities of the Prussian model.)[110]

The foundation of work both Mason and Isawa established in their days together as teacher-student (and later colleagues) ultimately resulted in the three-volume work of songs known as *Gakko Shoka*.[111] This work, and Isawa Shuji's six volumes of songs provided the basis for the growing number of Japanese composers trained in Western music and the interest in the composition of school songs.[112] Several modern composers credit this method as inspiration in many of their own pieces.

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[108] Ibid.
[109] Ibid., 35.
[110] Ibid.
[111] Ibid. 36.
[112] Ibid.

Women Educators in Japan

While Luther Whiting Mason is given credit for introducing music education to the Japanese, he was able to accomplish this through his many female and male assistants as translators. The Tokyo Women's Normal School, one of Mason's teaching assignments, served as a model for normal schools throughout Japan, and was under the patronage of the Empress.[113] The four-year curriculum was similar to the men's school (morals, arithmetic, science, geography, history, drawing, singing, gymnastics) with the addition of sewing and domestic economy.[114] There were three schools attached to the Tokyo Women's Normal School:

> 1. The Tokyo Female School was founded in 1872 to develop "Favored female virtues." It included liberal arts subjects plus sewing, etiquette, and domestic economy.[115]
>
> 2. The elementary school for girls offered an opportunity for practice teaching.[116]
>
> 3. The kindergarten had 150 female and male children, ages three to six. The purpose of instruction in the Tokyo kindergarten was to cultivate moral nature, develop physical constitutions, and improve intellectual faculties. The three-year course included conversation, block laying, crafts, paper folding, embroidery, drawing, counting, reading, writing, singing, and games.[117]

Mason respected female music teachers; in Japan he taught women and encouraged them to pursue education and, in turn, they assisted him in his teaching. Some of the

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[113] Sondra Wieland Howe, "Women Educators in Japan during the Meiji Period," *Bulletin of the Council for Research in Music Education*, no. 119 (Winter 1993/1994): 104.
[114] "Education in Japan," *Circulars of Information of the US Bureau of Education* (Washington: Government Printing Office, 1885), 484.
[115] Howe, "Women Educators,"104.
[116] "Education in Japan," 485.
[117] Luther Whiting Mason, "Music in the Schools of Japan," Seventh Annual Meeting of the Music Teachers' National Association, 1883 (New York: American Art Journal), 48-50.

most noted female music educators that continued Mason's legacy of Western music teachings were:

> Koda Nobu (1870-1946), an outstanding performer on violin and piano, started violin lessons at an early age. She studied at the Music Institute from 1882-1885. Graduation exercises on 20 February 1885 were followed by a concert, which included Koda Nobu and her female classmates Toyama Koko and Ichikawa Michiko.[118]
>
> In April 1889 Koda was sent abroad by the Ministry of Education to study in America, Austria, and Italy. In America she studied at the New England Conservatory of Music in Boston. She lived in Cambridge, Massachusetts in 1890 and Mason gave her a violin to pursue her studies in Vienna. Mason contacted her when he was in Vienna in 1892.[119] Koda returned to Japan in November 1895 and had a career as a professor at the Tokyo Music School and as a concert artist.[120]
>
> Suzuki Shinichi, founder of the Suzuki method of teaching violin, studied with Koda Nobu who encouraged him to pursue his career as a violinist. Suzuki then studied with Koda's younger sister, Ko Ando. Ko (1878-1963) studied at the Tokyo Music School, and then went abroad in 1892 to study in Germany with Joseph Joachim. She returned to Japan in 1903 to teach at the Tokyo Music School.[121] Therefore, Suzuki learned about Western violin music from Koda Nobu and Ko before he went to Germany to study music.
>
> Kato Kin (1861-1913) was also encouraged by Mason. She graduated from Tokyo Women's Normal School in 1886, and then received a government grant to study abroad for three years. She graduated from Salem Normal School in Massachusetts, June 1888, and attended Wellesley College (1888-1889).
>
> Shigeko Nagai (1861-1928) assisted Mason on the piano when he taught in Japan. After graduating from Vassar College, Nagai returned to Japan in 1881 and began to teach piano at the Music Institute in March 1882. On 15 July 1882 she accompanied the Tokyo Kindergarten classes in a public exhibition.[122]

These female students went on to prosperous careers in the field of music education, continuing their teacher's legacy. When Mason left Japan his female students gave

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[118] Toyotaka Komiya, *Japanese Music and Drama in the Meiji Era* (Tokyo: Obunsha, 1956), 476.
[119] Mason, "Music in the Schools of Japan," 48-50.
[120] Komiya, *Japanese Music*, 488.
[121] Evelyn Hermann, *Shinichi Suzuki*: *The Man and His Philosophy* (Athens, OH: Ability Development Association, 1981), 17-19.
[122] Edward Sylvester Morse, *Japan Day by Day, 1877, 1878-1879, 1882-1883* (Boston: Houghton Mifflin, 1917), volume II, 211-213.

him poems and a boxed fan in appreciation for his work.

Western education methods and Western music have been a staple of Japanese education since the 1870s through the efforts of such leaders as Luther Whiting Mason and Izawa Shuji. It was also the work of many of their assistants, particularly women, that Mason and Izawa's collaborative work became models for Japan.

Music Education After Mason to the Present

Throughout the rest of the nineteenth century, the Japanese government continued to emphasize education in moral conduct, loyalty to the Emperor, and the study of Japanese classics. Compulsory education remained this way until World War II, when teachers (and students) were subject to conscription into military service, leaving liberal education largely neglected.[123] It wasn't until after the American Occupation that a new public school system was instituted.

Following World War II, the newly reorganized Ministry of Education, Culture, Sports, Science, and Technology (*Mombukagakusho)* published a book of educational guidelines that included, among other things, the study of music as a core component.[124] The structure for each level of education and its music component is as follows:

> Elementary School: There are from 24-31 hours of classwork weekly, of which first graders have three hours of music, and grades two to six have two hours, with content covering: 1. Listening to recordings of music; 2. Singing in unison, rounds, and chorus; 3. Ensemble playing of melodies on harmonicas, xylophones, tonnettes, etc.; 4. Composition.
>
> Middle School: There are approximately 32 hours of classwork weekly, of which both first and second year students are required to take two hours of

[123] Pearce, "A Look Inside," 26.
[124] Ibid.

> music, and third year students, one hour. In addition all three grades may elect one additional hour of music. Both the required and elective courses are far more advanced than in the elementary schools.
>
> High School: Two elective hours are allowed for each grade, with the level of choral instruction or appreciation on a higher level than that of middle school.[125]

As postwar Japan continued to rebuild its infrastructure and economy, its education system was further influenced by the West: the methods of Orff and Kodàly were introduced, as well the formation of unions such as the Music Education Association (*Ongaku Kyoiku no Kai*) and the Foundation for Research on Japanese Music (*Nihon Dento Ongaku no Kenkyu*).[126]

Of the many music organizations that formed after World War II, the All Japan Band Association, founded in the 1960s, currently holds one of the largest memberships of band associations in the world (numbering in the thousands.) Today, the All Japan Band Festival is one of the largest contests in the world as it supports bands at the junior high school, high school, university, company and community levels - totaling nearly 14,000 organizations each year.[127] The contest, known world wide, is one of Japan's landmark music events and is marveled at for its advanced levels of performing musicianship. Since 1973 the event has been hosted at Fumon Hall, on the facilities of the Rissho Kosei-kai Buddhist organization, governing body of the Tokyo Kosei Wind Orchestra.

Summary

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[125] Naohiro Fukui, "Music Education in Japan," *Music Educators Journal* 49, no. 5 (April-May 1963): 103.
[126] Ibid.
[127] David G. Hebert, "Music Competition, Cooperation and Community: An Ethnography of a Japanese School Band" (doctoral dissertation, University of Washington, 2005), 201.

Wind band instruments in sixteenth-century Japan is the first of three threads of Western influence in the history of the Tokyo Kosei Wind Orchestra. Christian missionaries brought Western music to the Japanese through their incorporation of instruments in their worship services. After Japan's seclusion, these instruments were reintroduced through *Rangaku* (Dutch studies) from Dutch merchants through the port of Nagasaki.

From this early beginning, Western music in the form of band instruments became central to music education as conceived by the Meiji state (1868-1912). The efforts of Luther Whiting Mason and his students helped establish a public school music curriculum that still exists today. Public school music education internalized the importance of Western music in young children. Those interests would create conditions that allowed such ensembles as community and amateur bands to thrive.

The Tokyo Kosei Wind Orchestra results from a confluence of historical events of Western music in Japan. While the ensemble's founding is not directly linked to any one specific historical event, it is difficult to imagine this group existing without these Western ideas taking root so many centuries ago. Japanese interest in band music is embedded in its culture -- Western music became a core value as the Japanese Ministry of Education promoted music education as part of a program of modernization. The Tokyo Kosei Wind Orchestra is a legacy of these developments, as music education spread throughout Japan.

PART TWO

RISSHO KOSEI-KAI AND THE TOKYO KOSEI WIND ORCHESTRA

CHAPTER 3

RISSHO KOSEI-KAI BUDDHIST ORGANIZATION

The Tokyo Kosei Wind Orchestra is sponsored by the Rissho Kosei-Kai Buddhist organization. The political conditions surrounding this religious sect's membership growth in postwar Japan serves as the second thread of Western influence in the orchestra's history. General Douglas MacArthur's efforts during the American Occupation of Japan created a new Japanese constitution that decreed a separation of church and state. The state sponsored religion Shinto was replaced by a guaranteed right of religious freedom. In order to fully understand the Tokyo Kosei Wind Orchestra's mission statement in music, a study of Rissho Kosei-kai beliefs, membership, and worshipping practices is needed.

The End of the War

As World War II drew to a conclusion, the United States Government began outlining its objectives for the Occupation of Japan: the Potsdam Declaration of July 26, 1945 called for the disenfranchising of Japanese leadership, elimination of militarism in Japanese society, and the promulgation of democratic freedoms.[128] On September 2, 1945, on the U.S.S. *Missouri* battleship, Allied Powers representatives

[128] Government Section, Administration Division, Philosophy of the Occupation, Allied Operational and Occupational Headquarters, World War II *Potsdam Declaration, Potsdam, July 26, 1945* (College Park: U.S. National Archives, 1945-1948), Appendix A – Basic Documents
Box 2083.

and officials from Japan signed the instrument of surrender, officially ending World War II. The ceremony was laden with symbolism:

> Missouri was the home state of President Harry S. Truman, whose major decision regarding Japan had been to use the atomic bombs on two Japanese cities and to hold firm to the policy of "unconditional surrender" of his deceased predecessor Franklin D. Roosevelt. One of the flags displayed on the *Missouri* was the same Old Glory that had been flying over the White House on December 7, 1941, when Pearl Harbor was attacked. Another, rushed by plane from Annapolis, was the standard with thirty-one stars used by Commodore Matthew Perry on his flagship *Powhatten* when his gunboat diplomacy forced Japan to end more than two centuries of feudal seclusion.[129]

Only a century before, Japan's ports were symbolically "opened" to the West by Commodore Matthew Perry, only to be emphatically and ironically "closed" by the same American military. With the surrender, a new figure of authority emerged: General Douglas MacArthur, who had been designated the Supreme Commander of Allied Powers (SCAP) in Japan. His rule as a de-facto monarch would lead Japan into a modern economic and social era following its defeat in World War II.

General Douglas MacArthur

Douglas MacArthur (1880-1964) is known as one of the most decorated military officers in United States history. His famed career, beginning as a cadet at the United States Military Academy, spanned the entire first half of the twentieth-century. Numerous honors were bestowed upon him during his years of service to

[129] John W. Dower, *Embracing Defeat: Japan in the Wake of World War II* (New York: W.W. Norton and Company, 1999), 40-41.

the military and various governments, as his assignments took him throughout the world, most notably to the Philippines, Korea, and Japan.[130]

SCAP's mission after World War II centered on the need to demilitarize and democratize Japan. What followed was sweeping government and social reform that led to the formation of a new Japanese Constitution. SCAP's authority was defined from Washington D.C.:

> The authority of the Emperor and the Japanese Government to rule the State is subordinate to you as the Supreme Commander for the Allied Powers. You will exercise your authority as you deem proper to carry out your mission. Our relations with Japan do not rest on a contractual basis, but on an unconditional surrender. Since your authority is supreme, you will not entertain any question on the part of the Japanese as to its scope.[131]

The statement's phrasing by the Joint Chiefs of Staff meant that the Supreme Commander could construe his authority in a varied and far-reaching fashion as long as his decisions could be framed as "vital" to the accomplishment of his mission; this state of affairs specified MacArthur's authority to forge ahead and create policy based on what he believed would best ensure the success of the American Occupation.[132] Of SCAP's many policy changes, none were more public than his revisions of the Japanese Constitution. After long discussions between government officials, in February 1945, the Supreme Commander and his aides

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[130] Douglas MacArthur, *A Soldier Speaks: Public Papers and Speeches of General of the Army Douglas MacArthur*, ed. Major Vorin E. Whan, Jr. (New York: Frederick A. Praeger, Publishers, 1965), xxi-xxix. Refer to Appendix B for a complete biographic timeline of MacArthur's life.

[131] Government Section, Administration Division, Philosophy of the Occupation, Allied Operational and Occupational Headquarters, World War II "Authority of General MacArthur as Supreme Commander for the Allied Powers" Joint Chiefs of Staff to Douglas MacArthur, SCAP, (College Park: U.S. National Archives, 1945-1948), Appendix A – Basic Documents Box 2083.

[132] Brandon Seto, "Filling the Spiritual Vacuum: Douglas MacArthur, American Christianity, and the Occupation of Japan" (PhD diss., University of California at Santa Barbara, 2010), 20.

concluded that the Japanese government was incapable of proposing revisions that would meet the Potsdam requirements.[133] MacArthur (with United States Government aides) would draft a new Constitution for the people of Japan, holding to three principles SCAP decreed as essential:

> I.
> The Emperor is at the head of the State.
> His succession is dynastic.
> His duties and powers will be exercised in accordance with the Constitution and Responsible to the basic will of the people as provided therein.
>
> II.
> War as a sovereign right of the nation is abolished. Japan renounces it as an instrumentality for settling its disputes and even for preserving its own security. It relies upon the higher ideals which are now stirring the world for its defense and its protection.
> No Japanese Army, Navy, or Air Force will ever be authorized and no rights of belligerency will ever be conferred upon any Japanese forces.
>
> III.
> The feudal system of Japan will cease.
> No rights of peerage except those of the Imperial family will extend beyond the lives of those now existent.
> No patent of nobility will from this time forth embody within itself any National or Civic power of Government.
> Pattern budget after British system.[134]

By these mandates, Japan was on a clear path to Westernized democracy. Though American and Japanese aides would bicker during the editing process of the Constitution, SCAP's overwhelming authority in the reconstruction of the Japanese government was unquestioned. Japanese reception of SCAP was similar to that of a foreign monarch, supported by various testimonials and public displays of respect seen especially at the end of MacArthur's tenure in Japan.

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[133] Dower, *Embracing Defeat*, 360.
[134] *Japan's Commission on the Constitution: The Final Report*, translated and edited by John M. Maki (Seattle: University of Washington Press, 1980), 72-73.

Though not specifically stated in any portion of the new Japanese Constitution or his own notes, MacArthur was using a Westernized model to form Japan's new government. While the United States Constitution guarantees a wide array of freedoms, its Japanese counterpart specifies even more. In November 1945, the State-War-Navy Coordinating Committee issued to SCAP the "Basic Initial Post-Surrender Directive to Supreme Commander for the Allied Powers for the Occupation and Control of Japan"; concerning religion, the document asserted that the dissemination of Japanese militaristic and ultra-national ideology would be prohibited and all Japanese Government [financial] support of National Shinto establishments would cease.[135] Though MacArthur had an admiration for Shintoism (and all the basic principles underlying the Asian religions), he truly believed that religious freedom could never be achieved under the "ancient, backward, and state-controlled" subsidized faith Japan had so long supported.[136] Nonetheless, freedom of religion was written into the postwar Constitution. Thus, the Supreme Commander's next target was the established state religion of Shinto.

The Shinto Directive[137]

Shintoism had been singled out by SCAP as the root of wartime militarism and ultra-nationalism because of its close relationship with the state.[138] Before the war, when the imperial system permeated Japanese society in the service of war

[135] Seto, "Filling the Spiritual Vacuum," 14.
[136] Douglas MacArthur, *Reminiscences: General of the Army Douglas MacArthur* (New York: McGraw-Hill Book Company, 1964), 310.
[137] Refer to Appendix C.
[138] Franziska Seraphim, "Negotiating the Post-War: Politics and Memory in Japan, 1945-1995" (PhD diss., Columbia University, 2001): 32.

mobilization, Shintoism maintained powerful government institutions and enjoyed tremendous prestige.[139] In compliance with the Potsdam Declaration of the Allied Powers on July 26, 1945, MacArthur sent a directive to the Japanese government (on October 4, 1945) removing the restrictions on political, civil, and religious liberties.[140] On December 15, 1945, SCAP followed up with his Shinto Directive (*Shinto shirei*): the Directive on the Abolition of Governmental Sponsorship, Support, Perpetuation, Control, and Dissemination of State Shinto.[141] Very soon after his order, the Emperor of Japan renounced his divinity in a public statement, ending the era of shrine Shinto:

> We stand by the people and we wish always to share with them in their moments of joys and sorrows. The ties between us and our people have always stood upon mutual trust and affection. They do not depend upon mere legends and myths. They are not predicated on the false conception that the Emperor is divine and that the Japanese people are superior to other races and fated to rule the world.[142]

MacArthur believed this statement was an important step in liberating the Japanese from their previous imperial government. The Emperor was now taking a public role in the reform process. A spiritual revolution was now at hand, though Shinto priests were still permitted to continue their teachings, so long as church and state were always separate.[143]

In general, MacArthur saw himself as both the destroyer of militarism and the guarantor of human rights to the newly democraticized Japanese.[144] However, as

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[139] Ibid.
[140] Wilhelmus H. M. Creemers, *Shrine Shinto After World War II* (Leiden: E.J. Brill, 1968), 66.
[141] Ibid. 43.
[142] MacArthur, *Reminiscences,* 310.
[143] Ibid.
[144] Seraphim, "Negotiating the Post-War," 35.

determined as he was to abolish State Shinto, prohibiting religious practice was not only undemocratic, it violated international law, according to which "no occupying force could interfere with the conquered nation's religions."[145] The events that followed such drastic religious change would set the stage for new Japanese freedoms.

After the dissolution of State Shinto, the U.S. leadership deemed that "freedom of religious worship shall be proclaimed promptly by the Japanese government."[146] The concept of religious freedom was included by SCAP in Article XX in the new Japanese Constitution. The article states,

> Freedom of religion is guaranteed to all. No religious organization shall receive any privileges from the State, nor exercise any political authority. NO person shall be compelled to take part in any religious act, celebration, and rite of practice. The State and its organs shall refrain from religious education or any other religious activity.[147]

To MacArthur, State Shinto was firmly identified with militarism, thus he chose to ignore Shinto's religious character and treated it as a state institution to be abolished; however, once the governmental Shinto office had been closed, SCAP treated Shinto as a religion in order to prevent a renewed alliance between Shinto and the state under the new constitution, which was to guarantee the separation of church and state.[148] It marked a new religious era for the Japanese people.

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[145] United Nations, International Peace Conference 1907, *Second Peace Conference of The Hague*, Geneva: United Nations, 1907.
[146] Government Section, Administration Division, Allied Operational and Occupational Headquarters, World War II *Political Reorientation of Japan: Report of the Government Section* Supreme Commander for the Allied Powers (College Park: U.S. National Archives, 1945-1948), 432-434.
[147] Seto, "Filling the Spiritual Vacuum," 16.
[148] Seraphim, "Negotiating the Post-War:," 35.

The Rise of Buddhism and New Religions in Post-War Japan

Immediately following the war, the subject of repentance was a central topic of discussion amongst Japanese citizens and government officials.[149] The concept of responsibility in a lost war, in which the Japanese were held culpable for many of its hostilities, was difficult for many to comprehend. Non-military personnel were being held metaphorically responsible for a lost war they did not physically participate in. Resentment grew toward an American government that preached democracy and Westernization, yet ironically practiced heavy censorship amidst the conquered Japanese.

Hajime Tanabe, one of Japan's most influential philosophers, chose a novel route to explain and understand the atrocities that had befallen the Japanese. In a book-length manuscript, Tanabe accepted defeat, acknowledged wrongdoing and despair, demanded repentance, envisioned rebirth and did all this in a way that emphasized the unique; even superior, traditional wisdom of Japan.[150] These thoughts were mostly in line with traditional Buddhism and Japan's most popular Buddhist sect: the True Pure Land Sect. Many of the Buddhist allusions in Tanabe's treatise carried double meanings: He spoke of "self-surrender," of power and powerlessness, of Other Power (*tariki*) as opposed to Self-Power (*jiriki*)- all fundamental to Buddhism, but also echoing with the idea of America-as-Other-Power; and finally speaking to the transcending of false teaching and "evil institutions of the past," (all traditional Buddhist beliefs rang as if they had been

[149] Dower, *Embracing Defeat*, 496.
[150] Ibid.,497.

forged in Japan's recent defeat.)[151] The explanations offered by Tanabe gave truth and reason to a society in need of an identity. John Dower equates this movement in his book *Embracing Defeat: Japan in the Wake of World War II* with the heading, "Buddhism as Repentance and Repentance as Nationalism." Buddhism references a past free of war that chronicles the necessity of a life of suffering to attain salvation, allowing the Japanese a spiritual logic to grasp the despair in their current world.

Many newer religions (specifically Buddhist sects) flourished after the Japanese defeat in World War II. Functionally, these new religions (Soka Gakkai, Tenri-kyo, Rissho Kosei-kai) were faiths based in coping with crisis. The chaos that emerged after World War II was a prime example of the manner in which these religions were employed - when crisis has laid bare the elemental needs of man, to intensify the essential emotions in his life and thus to restore apparent stability.[152] The Japanese were a conquered people with their country occupied by Americans and were ruled by an American General with endless authority. Their infrastructure was decimated and their people starving. With state-sponsorship of the Shinto religion disbanded, Japanese society was now searching for a new post-war identity that would reestablish its people's emotional and social well-being. New avenues of faith offered the suffering Japanese more than an expression of grief, it gave them a vehicle for personal healing. The new religions that surged in membership after World War II presented any one of the four traits by which social crisis may be, or may seem to be, alleviated:[153]

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[151] Ibid, 499.
[152] H. Neil McFarland, "The Present Status of the Religions of Japan," *Journal of Bible and Religion* 26, no. 3 (July 1958): 227.
[153] Ibid.

1. They promise physical health;
2. They promise material well-being;
3. They promise peace of mind;
4. They offer a sense of community identify

Critics of these religious organizations accused them of spreading superstition and outrageous doctrinal claims. However bold the claims were, the new sects offered an agreeable means to the masses in solving their immediate problems. Of these religions, the Rissho Kosei-kai Buddhist organization currently boasts one of the largest memberships throughout the world.

Origins of Buddhism

Founded in 1938 by Reverend Niwano Nikkyo and Naganuma Myoko, Rissho Kosei-kai is a religious organization that is based on Nichiren Buddhism. For the purposes of general familiarity, the origins of Buddhism and a brief history of Nichiren will be discussed to attain a foundation towards better understanding of the Rissho Kosei-kai belief system.

Buddhism can be attributed to one individual over three-thousand years ago. The historical Buddha, referred to as Shakyamuni, was the son of a small tribe's (Shyaka) ruler in India. Shakyamuni lived a life full of angst, specifically related to four stages of sufferings: to birth, sickness, old age, and death.[154] At the age of thirty, he left his father's home and began a spiritual journey to ease his suffering, wandering the world in search of enlightenment. After a lifetime quest of learning to resolve his inner conflict, Shakyamuni began a long period of meditation. He

[154] Seto, "Filling the Spiritual Vacuum," 3.

attained enlightenment under a Bodhi tree and spent the rest of his life preaching to his followers the path to his newly acquired state of mind and soul.[155]

After becoming the Buddha, Shakyamuni began preaching the doctrines of what would later be known as the Lotus Sutra and his "Law of the Four Noble Truths," which became the fundamental principles of Buddhism. The Four Noble Truths are the "Truth of Suffering" (*kutai)*, the "Truth of Cause" (*jittai*), the "Truth of Extinction" (*mettai*), and the "Truth of the Path" (*dotai).* These Laws state one's life can only attain a state of enlightenment through enduring suffering in spiritual, physical, mental, and emotional forms.[156] They also encourage believers to live their lives with the positive "inner potential" commonly referred to as the Buddha nature.[157]

Following Shakyamuni's death, Buddhism spread throughout Asia, but took on differences in interpretations through Shakyamuni's disciples:

> The great Indian emperor Ashoka (269 BC – 232 BC) of the Maurya Dynasty , who was known as a devout Buddhist, introduced the conservative school of Buddhism into Ceylon (Sri Lanka.) From there, this teaching, known was Theravada Buddhism, spread to Burma (Myanmar), Thailand, Cambodia, Laos, and other parts of Southeast Asia, where it still flourishes, having long served as a major basis of the life and culture of the people there. Disputes between the conservative and liberal schools became increasingly heated in the first and second centuries A.D. Followers of the liberal school criticized the conservative school's unyielding insistence on personal salvation. They viewed its attitude as departing from the essential pragmatism of Shakyamuni's teachings, and called its doctrine, "Hinayana" or the "Small Vehicle." The liberal school initiated a movement for the salvation of ordinary lay people compiled many of the sutras that comprised the sacred books of Mahayana, or "Great Vehicle," Buddhism. The

[155] Nikkyo Niwano, *The Lotus Sutra Life and Soul of Buddhism* (Tokyo: Hinode Printing Company and Kosei Publishing Company, 1971): 65.
[156] Nikkyo Niwano, *Rissho Kosei-kai,* trans. Nichijo Iwata (Tokyo: Hinode Printing Company and Kosei Publishing Company, 1966): 44.
[157] Ibid, 45.

> conservative school responded to this challenge with resolute declaration of the correctness of its traditional orthodoxy.[158]

It was due to these disputes that the Lotus Sutra was introduced. It was an effort to unite the two schools of Buddhism in a single vehicle (called "Ekayana", or the One Vehicle) to be followed by all people.[159] Revered by all Buddhists, its content represented the Buddha Shakyamuni's essential messages of wisdom and compassion; however, was difficult to comprehend its substantial volume and profoundness contained within.[160] Disciples and priests like the Japanese Buddhist monk Nichiren Daishonin would interpret their own beliefs of Buddhism and the importance of the teachings of the Lotus Sutra that was the root of various sects forming throughout Asia.

Nichiren and His Belief System

Nichiren Daishonin (1222-1282) is the founder of the unique Buddhist tradition that bears his name, Nichiren Shu. The son of a fisherman, he became a monk, only to later abandon the monastery in search of enlightenment similar to Shakyamuni's path.[161] He believed the path towards true salvation was through the scripture of the Lotus Sutra, which would be the basis for his Three Great Secret Laws.[162]

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[158] Rissho Kosei-kai Buddhist Organization, "Brief History of Buddhism," Rissho Kosei-kai World, http://www.rk-world.org/practice.aspx (accessed May 27, 2011)
[159] Ibid.
[160] Ibid.
[161] Seto, "Filling the Spiritual Vacuum:," 5.
[162] Paul O. Ingram, "Nichiren's Three Secrets," *Numen* 24, no. 3 (December 1977): 217-220.

Nichiren's teachings have spawned one of the largest religious movements in contemporary Japanese history. Perhaps the most charismatic personality in the history of Japanese religions, he has been labeled everything from "prophet" and "true Buddha" to "personal and tribal egotist."[163] For the purposes of this discussion, it will be important to view Buddhism as an overarching belief system, as Christianity is to Westerners, with Nichiren as the figurehead leading his own version of Buddhism, similar to the teachings of John Wesleyan and the Methodist denomination. Therefore, Rissho Kosei-kai would be considered simply another denomination of the overarching belief system of Buddhism, more specifically, Nichiren Buddhism.

Nichiren's teachings were directed to help persons caught in the conditions of a chaotic age to experience a sense of hope for salvation.[164] He also worked toward changing the entire nation socially and politically so Japan could be transformed into a Buddha Land; he was a political and religious reformer who traced the causes of the terrible sufferings of the times to immoral political leadership and a lack of religious unity throughout the country.[165] Nichiren was branded a revolutionary figure because of his passion for social justice, emphasis on each person's inner potential, or Buddha nature, and practice towards each person attaining good physical health.[166] Essential to Nichiren's sect of Buddhism was adhering to his concepts of life possessing ten stages (or worlds) and enlightenment being attained through the practice of his Three Great Secret Laws:

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[163] Ibid, 207.
[164] Japanese would cling to this sense of hope during times of great despair such as the aftermath of World War II.
[165] Ibid, 209.
[166] Seto, "Filling the Spiritual Vacuum," 6.

Table 1: The Concept of the Ten Worlds:[167]

What are the Ten Worlds?
One way that Buddhism explains life if through a concept known as "the ten worlds." These are ten states or conditions of life that we experience within ourselves and are then manifested throughout all aspects of our lives. Each of us posses the potential for all ten, and we shift from one to another at any moment, according to our interaction with the environment. That is, at each moment, one of the ten worlds is being manifested and the other nine are dormant. From lowest to highest, they are:
Hell – This is a state of suffering and despair, in which we perceive we have no freedom of action. It is characterized by the impulse to destroy ourselves and everything around us.
Hunger – Hunger is the state of being controlled by insatiable desire for money, power, status, or other material things. While desires are inherent in any of the ten worlds, in this state we are at the mercy of our cravings and cannot control them.
Animality – In this state, we are ruled by instinct. We exhibit neither reason nor moral sense nor the ability to make long-range judgments. In the world of Animality, we operate by the law of the jungle. We will not hesitate to take advantage of those weaker than ourselves and fawn on those who are stronger.
Anger – In this next state, awareness of ego emerges, but it is a selfish, greedy, distorted ego, determined to best others at all costs and seeing everything as a potential threat to itself. In this state we value only ourselves and tend to hold others in contempt. We are strongly attached to the idea of our own superiority and cannot bear to admit that anyone exceeds us in anything.
Humanity (also called *Tranquility*) – This is a flat, passive state of life, from which we can easily shift into the lower four worlds. While we may generally behave in a humane fashion in this state, we are highly vulnerable to strong external influences.
Heaven (or *Rapture*) – This is a state of intense joy stemming, for example, from the

[167] Nobuki Yamaguchi, "Practices and Wisdom in Nichiren Buddhism: Implications for Western Counseling" (master's thesis, Simon Fraser University, 2008), 24-26. (Reproduced)

fulfillment of some desire, a sense of physical well-being, or inner contentment. Though intense, the joy experienced in this state is short-lived and also vulnerable to external influence.
The six states from Hell to Heaven are called the six paths of six lower worlds. They have in common the fact that their emergence of disappearance is governed by external circumstances. Take the example of a man obsessed by the desire to find someone to love him (Hunger). When he at last does meet that person, he feels ecstatic and fulfilled (Heaven). As time passes, potential rivals appear, and he is seized by jealousy (Anger). Eventually, his possessiveness drives his loved one away. Crushed by despair (Hell) he feels life is no longer worth living. In this way, many of us spend time shuttling back and forth among the six paths without ever realizing we are being controlled by our reactions to the environment. Any happiness or satisfaction to be gained in these states depend totally upon circumstances and is therefore transient and subject to change. In these six lower worlds, we base our entire happiness, indeed our whole identity, on externals.
The next two states, Learning and Realization, come about when we recognize that everything experienced in the six paths is impermanent, and we begin to seek some lasting truth. These two states plus the following two, Bodhisattva and Buddhahood, are together called the four noble worlds. Unlike the six paths, which are passive reactions to the environment, these four higher states are achieved through deliberate effort.
Learning – In this state, we seek the truth through the teaching or experience of others.
Realization – This state is similar to Learning, except that we seek the truth not through others' teachings but through our own direct perception of the world.
Learning and Realization – are together called the *two vehicles*. Having realized the impermanence of things, people in these states have won a measure of independence and are no longer prisoner to their own reactions as in the six paths. However, they often tend to be contemptuous of people in the six paths who have not yet reached this understanding. In addition, their search for truth is primarily self-oriented, so there is a great potential for egotism in these two states; and they may become

satisfied with their progress without discovering the highest potential of human life in the ninth and tenth worlds.
Bodhisattva – Bodhisattvas are those who aspire to achieve enlightenment and at the same time are equally determined to enable all other beings to do the same. Conscious of the bonds that link us to all others, in this state we realize that any happiness we alone enjoy is incomplete, and we devote ourselves to alleviating others' suffering. Those in this state find their greatest satisfaction in altruistic behavior.
The states from Hell to Bodhisattva are collectively termed *the nine worlds*. This expression is often used in contrast to the tenth world, the enlightened state of Buddhahood.
Buddhahood - Buddhahood is a dynamic state that is difficult to describe. We can partially describe it as a state of perfect freedom, in which we are enlightened to the ultimate truth of life. It is characterized by infinite compassion and boundless wisdom. In this state, we can resolve harmoniously what appear from the standpoint of the nine worlds to be insoluble contradictions. A Buddhist sutra describes the attributes of the Buddha's life as a true self, perfect freedom from karmic bonds throughout eternity, a life purified of illusion, and absolute happiness. Also, the state of Buddhahood is physically expressed in the Bodhisattva Way or actions of a Bodhisattva.

The Three Great Secret Laws of Nichiren are the guiding principles of beliefs and practice for every follower:[168]

1. The Law of *daimoku* (or title): Literally meaning "to take refuge in," this law was the practice of meditatively repeating again and again the phrase *namu myoho renge kyo* "I take refuge in the Lotus of the Wonderful Law Sutra." To fervently chant daimoku is an act of faith, which raised the unconscious *bodhisattva* to conscious awareness, which in turn results in the experience of enlightenment.[169]

2. The Law of *honzon* is a mandala (sacred diagram) designed by Nichiren. *Daimoku and honzon* complement one another, for chanting *daimoku* places the

[168] This belief system is at the core of foundational belief for Rissho Kosei-kai Buddhists.
[169] Ingram, "Nichiren's Three Secrets," 216.

devotee at the center of the *honzon*; therefore, as *daimoku* is a verbal embodiment of the entire truth and saving power of the Lotus Sutra, the *honzon* is a visual embodiment of this same truth and power because it is a visual embodiment of the First Law.[170] This Second Law provides Nichiren Buddhists a center point of focus during their practices of chant.

3. The Law of *kaidon* is essentially an expression of Nichiren's concern that the succession of his teachings be preserved and continued in the future after his death.[171] He hoped to establish a national center of his teachings. Nichiren died before he could see that happen.

The Founders of Rissho Kosei-kai and its Three Periods

Buddhist denominations commonly refer to their founders (as in the cases of Shakyamuni and Nichiren) as models of faithful religious worshipers. The Rissho Kosei-kai Buddhist organization membership identifies with the life struggles of founders, Niwano Nikkyo (1906-1999) and Naganuma Myoko (1899 -1957), who on March 5, 1938, broke away from the Buddhist sect Reiyukai, to establish their own faith.[172]

Each founder had their own reasoning and path to Rissho Kosei-kai, but were both unified in partnership as they led one of Japan's largest Buddhist denominations. For Niwano, he saw the founding of Rissho Kosei-kai as an opportunity to explore his own version of true Buddhism:

> The reason I have established Rissho Kosei-kai is the passion to liberate all people from suffering and restore the world. Then I realized, the only way to accomplish this, is to spread the true spirit of Buddhism which is inspired in the Lotus Sutra.[173]

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[170] Ibid, 218.
[171] Ibid, 220.
[172] Niwano, *Rissho Kosei-kai,* 44.
[173] Rissho Kosei-kai Buddhist Organization, "About Rissho Kosei, a Buddhist Organization" Rissho Kosei-kai World, http://www.rk-world.org/practice.aspx (accessed May 27, 2011)

The meaning within Rissho Kosei-kai is revealing of its overall purpose:

> The ideal of the new group can be found it its name. *Ritsu* means "based on." *Sho* means "the right road" or "right teaching," that is, the Buddhist Law (*dharma*). *Ko* means "association" or "to associate." In the past religious groups have emphasized the life of the priest, but this group emphasizes the laity, the leadership of laymen. That is why the term *ko*, meaning a "laymen's group," is used. It signifies that one must live a righteous life in association with people at home and at the office. *Sei* signifies "perfection," the perfection of our personality. Perfection of personality in Buddhism is called *jobutsu*, that is "to become a Buddha." This does not refer only to a man on the verge of death, but the perfection or completion of personality. *Kai* means "congregation" or an "association of people," who aim at achieving these noble purposes.[174]

Niwano's own spiritual journey began in his early teens, when he first joined the Reiyukai sect. He initially became a member as a man in need of spiritual healing for his ill daughter; following her recovery, Niwano pledged his life to the teachings of Buddhism, as he was further moved by his readings of the Lotus Sutra.[175] Throughout his life, Niwano struggled with balancing his family duties with his stronger devotions to Buddhism.[176] This level of extreme devotion (which produces anxiety and conflict within families) is common amongst members of Rissho Kosei-kai and other lay-organizations.[177]

Naganuma Myoko's struggles brought her to the creation of Rissho Kosei-kai in a different manner than Niwano. In contrast to his private struggles, her conflicts manifested themselves in public form. Naganuma encountered heartaches throughout her life, losing her mother at a young age, and supporting her poor

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[174] Jokai Kamomiya, "Rissho Kosei Kai," *Contemporary Religions of Japan* 2, no. 1 (March 1961): 30-31.
[175] Richard Anderson, "Rissho Kosei Kai and the Bodhisattva Way: Religious Ideals, Conflict, Gender, and Status," *Japanese Journal of Religious Studies* 21, no. 2/3 (June–September 1994): 315.
[176] Ibid.
[177] Ibid, 316.

family by taking on low-paying jobs such as maid work.[178] After losing her only child, she divorced her abusive husband and remarried at the age of forty-one when she was diagnosed with many life threatening illnesses.[179] Her path to recovery did not begin until she became involved with the founding of Rissho Kosei-kai.[180]

The history of Rissho Kosei-kai can be divided into three periods, each marked by significant events.[181] The break from the Reiyukai sect of Nichiren Buddhism marked the first period of Rissho Kosei-kai (referred to as the Founding Period)[182] from 1938-1948. The group initially began with thirty members, and grew to over eighteen thousand within a decade. During this period, Niwano wished to collaborate with sect officials of Reiyukai, however, they did not agree to the essential points established by Rissho Kosei-kai, and gave an impression that was not conducive to a working relationship.[183]

The second period of Rissho Kosei-kai (Training Period),[184] from 1949-1957, was most noted for scandal. In 1952, the Yomiuri Newspaper and the Japan Broadcasting Corporation accused the founders of spreading superstition and hyperbole with their faith.[185] Membership growth, however, did not suffer from the attacks, growing to over three-hundred thousand followers during this period. It was

[178] Ibid. 330-331.
[179] Ibid, 331.
[180] Ibid.
[181] Refer to Appendix D for a complete timeline of Rissho Kosei-kai events.
[182] Eimi Watanabe, "A Sociological Observation of Its Members, Their Conversion, and Their Activities," *Contemporary Religions in Japan* 9, no. 1 (March-June 1968): 78.
[183] Kamomiya, "Rissho Kosei Kai," 31.
[184] Watanabe, "A Sociological Observation," 78.
[185] Kamomiya, "Rissho Kosei Kai," 32.

also during these eight years that Rissho Kosei-kai defined its worship procedures in three actions that must be conducted to enter the quest of perfected personality:[186]

1. Verbal actions – Acts of the mouth, one must chant and recite sacred scriptures.

2. Mental actions – One must repent of and purify the sins of the six senses (*Sight, Sound, Smell, Taste, Touch, and Thought.)*

3. Bodily actions – The practice of special actions, that is, the practice of the Bodhisattva's way that affects others.

The Repletion Period[187] began in 1958, and was the stage in which Niwano declared the real focus of worship for Rissho Kosei-kai was the image of Buddha Shakyamuni:

> Chapter Sixteen of Lotus Sutra states it has been eons since the Buddha had attained enlightenment. It means that Shakyamuni is the Buddha existing and preaching from all eternity. He says, he continues to preach the Law in this place. His plan is to lead countless beings into Buddhahood. He exists wherever beings live, but he has made himself invisible by his inconceivable power. . . People who wish to see the Buddha should observe piety towards Him and have a fervent desire to be saved by Him. Such people deepen their faith. They become gentle and meek until the feeling rise and deepens in them to such a degree that they are willing to offer their lives. At that moment the Buddha Shakyamuni shows himself to them. Such is the object of worship as stated in the Lotus Sutra. [188]

This reference of being saved by Buddha is similar to Christianity's concept of man's sinful nature being forgiven by a believer's devotion to God.

Beliefs and Practices of Rissho Kosei-kai

Niwano and Naganuma believed harmony between others was the ultimate method to achieve Buddhist salvation. The practices of Rissho Kosei-kai were a

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[186] Ibid.
[187] Watanabe, "A Sociological Observation," 78.
[188] Kamomiya, "Rissho Kosei Kai," 32.

means to attain this stage of enlightenment, as they represent similar acts Shakyamuni Buddha engaged in during his life, and emphasized all forms of his teachings in their lives. Though never stated in scripture, or by either founder, members worshipped in three primary ways: personal, group, and evangelism.

The first form of worship is an inward, or personal form of prayer. As in the practice of Nichiren Buddhism, recitation of excerpts from the Lotus Sutra is one of the more visible procedures in which Rissho Kosei-kai members engage.[189] The founders did not believe, however, as other Buddhists sects did that the practice of chanting was a primary path to harmony. Rather, it was having peace within oneself and with others; a pleasant personality would be a step closer towards a nonviolent and harmonious world.

Rissho Kosei-kai's second form of worship is its most public and identifiable: group worship. Known as "Circle of Passion" (*hoza*), it is similar to Christian Bible study groups practice of sharing personal thoughts of faith, as author Charles Braden states:

> It is the group participation which is I think the chief attraction, and accounts largest for the rapid growth of the movement. They were adding on the average of 150 new members a day when I visited them. And how enthusiastic they were. Money seemed to be no problem. They were in a building campaign to add a large school. They already had a kindergarten and playground and a hospital in connection with their Tokyo plant. They also had a more marked sense of social responsibility for the political order than most Japanese groups I studied. They made no effort to operate as a political party, but sixty of their member had been elected to either ward or prefectural assemblies. Altogether it was one of the most impressive new religions I visited.[190]

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[189] Rissho Kosei-kai Buddhist Organization, "Basic Practice of Faith," Rissho Kosei-kai World, http://www.rk-world.org/practice.aspx (accessed May 27, 2011)
[190] Charles Braden, "Religion in Post-War Japan," *Journal of Bible and Religion* 21, no. 3 (July 1953): 153.

The final form of common worship takes an evangelical cast. As with many religion, spreading the word of its faith or beliefs is important for the survival, longevity, and impact of the faith itself. Buddha said to his disciples, "For the sake of the peace and happiness of the people of the world, go into all regions and preach the doctrine."[191] While these events constitute the primary means of worship for all members, additional duties include: confessionals (*seppokai*) held three times a month where members speak of their secular and religious experiences from a platform, doctrine study groups, culture groups, and various other secular and sacred ceremonies throughout the year.[192] These forms of worship help define the overall doctrine of every Rissho Kosei-kai member, as stated in various channels:

1. To develop as bodhisattvas (those who seek Enlightenment both for themselves and others).
2. To realize Shakyamuni Buddha's message: all beings are on this Path of Enlightenment.
3. To bring peace to our families, communities, countries, and to the world.[193]

Christianity and Women

Throughout Rissho Kosei-kai literature are comparisons and references to other religions. The most prominently mentioned other than Nichiren is Christianity. While Rissho Kosei-kai and Christians believe their respective Gods were sent for the purpose of saving lives, their primary goals through faith differs: Christians strive for an afterlife to be with God, while Rissho Kosei-kai Buddhists aim to live a life in the present through their savior within acts of peace and friendliness. The

[191] Rissho Kosei-kai Buddhist Organization, "Basic Practice of Faith," Rissho Kosei-kai World, http://www.rk-world.org/practice.aspx (accessed May 27, 2011)
[192] Watanabe, "A Sociological Observation," 33.
[193] Ibid.

purpose of mentioning other religions was to boost awareness of their own faith. Niwano was not shy on his thoughts about Christianity:

> We wish to join hands with you Christians because we believe that you must be right-minded for the sake of the salvation of mankind. The fundamental elements of Christianity are splendid as a religion.[194]

He also believed Rissho Kosei-kai and Christianity shared common principals in faith:

> Christ and Buddha seem to be very much alike. The object of worship if the Eternal Buddha not the human Buddha. This is comparable to the God of Christianity as eternal life and not the human Christ. It is eternal life. Therefore, we call the Eternal Buddha the Eternal God.[195]

The most striking social similarity between both religions is their treatment of women. Western societies and the Japanese government (after 1947) both deem women equal in stature to men, having granted suffrage and equal rights to all. In contrast, their religious views paint a slightly different scenario through their practices. Concerning married life, The Bible states: "Wives, submit to your own husbands, as to the Lord." (Ephesians 5:22) Christians interpret this passage a number of ways, but generally, women are expected to support their husbands emotionally in order to be closer to each other and God. They are viewed as the subordinate to a dominant male's role in a Fundamentalist Christian marriage. Rissho Kosei-kai treatment towards women in marriage is similar:

> Women follow others and thereby cause others to follow them. . . If you two join together in encouraging your husbands' faith, you will follow the path of the dragon king's daughter and become a model for women attaining Buddhahood in the evil latter age.[196]

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[194] Kamomiya, "Rissho Kosei Kai," 36.
[195] Ibid.
[196] Mori Ichiu, "Nichiren's View of Women," *Japanese Journal of Religious Studies* 30, no. 3/4 (Fall 2003): 285.

Rissho Kosei-kai women are expected to be loyal to their husbands, and never explore divorce as an option. In a frequently narrated scenario, a Rissho Kosei-kai husband comes home one evening and announces that he has another lover and wants a divorce; the wife/mother who comes to realize that she is at fault because she has not responded to her husbands' needs and has literally driven him into the arms of another woman. She has, in other words, brought her sufferings on herself.[197] These testimonials that deal with divorce have a very simple message: that the woman is always at fault, that divorce is to be avoided at all costs, and that the woman should undertake everything possible to prevent it.[198]

Rissho Kosei-kai and World Peace

All Buddhist sects value the concept of peace, with Rissho Kosei-kai placing peace as a central focus in its public image. In the quest to spread Buddha's teachings, the construction of a peaceful world, or nirvana on a global level, was dependent on the efforts of humans under the guidance of the Buddha.[199] For Niwano, peace was his interpretation of nirvana that existed in four stages of harmony: first on a personal level, harmony as the ideal state of mind reached through self-cultivation; second, social reality as a relational and an institutional harmony; third, global reality as an international and an institutional harmony; fourth, cosmic harmony between humans and nature.[200] Harmony is the highest of values that interpret the ideal state of nirvana; it is not merely a state of mental

[197] Richard Anderson, "Rissho Kosei Kai and the Bodhisattva Way," 332.
[198] Ibid, 333.
[199] Michio Shinozaki, "Peace and Nonviolence form a Mahayana Buddhist Perspective: Nikkyo Niwano's Thought," Buddhist-Christian Studies 21 (2001): 17.
[200] Ibid, 16.

peace, but as a dynamic interplay of creation, similar to the instruments of an orchestra performing together in a symphony.[201]

Since the end of World War II, the Rissho Kosei-kai Buddhist organization has committed itself to the cause of promoting world peace. Among its public promotions, including being a driving force in the establishment of the World Conference on Religion and Peace, and active involvement in the International Association for Religious Freedom (IARF).[202]

As a result of active involvement in these causes, Rissho Kosei-kai's presence on the world stage has dramatically grown. As a representative of the World Conference on Religion and Peace and the International Association for Religious Freedom, Niwano addressed the first and second Special Sessions of the United Nations General Assembly Devoted to Disarmament. Various other movements have showcased Rissho Kosei-kai commitment to peace, including the collection of twenty-seven million signatures for submission to the United Nations, showing their support for the second Special Session's success by praying for a peaceful world.[203]

Rissho Kosei-kai Membership Information

Watanabe Eimi's article "Rissho Kosei-kai: A Social Observation of its Members, Their Conversion, and Their Activities" is a comprehensive study of the members of Rissho Kosei-kai immediately following World War II. The author

[201] Ibid.
[202] IARF is characterized as a grassroots movement that tries to promote both spiritual and social awareness among groups from a variety of religious traditions.
[203] Ibid.

attempts to discover the motives behind why members join Rissho Kosei-kai and what they seek within the organization. A summary of her findings provides non-members an intimate portrait of the religion from an objective source.

The typical Rissho Kosei-kai member is middle-aged, living in urban areas, belonging to the old middle-class or white-collar stratum and has received primary or middle school education; they are all likely to have come from a Buddhist background, most often from a Nichiren-oriented sect.[204] The procedures joining Rissho Kosei-kai, and their worship practices were relatively simple and liberal:

> Doctrine is explained in simple language, and one listens to the other and tries to analyze his anxieties, and more than being too logical, one tells about one's own experience about how one was saved.[205]

These acts are attractive to members for promoting camaraderie and a family atmosphere during religious services. In addition, members are extremely attracted to the religious organization's quest to perfect their personality. Concerning motives for joining Rissho Kosei-kai: persuasion ranked as a leading reason; in contrast, new members do not prioritize material-phenomenological motives, such as poverty or illness.[206] Headquartered in Tokyo, Rissho Kosei-kai now has over two million member households, with two-hundred forty-five churches throughout Japan as well as in other countries.[207]

The future success of Rissho Kosei-kai membership will depend on how it will be able to satisfy those members who seek material benefits by joining, yet at the same time, develop and perfect doctrine in order to meet the demands of the

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[204] Watanabe, "A Sociological Observation," 95.
[205] Ibid, 113.
[206] Ibid, 147.
[207] Rissho Kosei-kai Buddhist Organization, "Who We Are," Rissho Kosei-kai World, http://www.rk-world.org/practice.aspx (accessed May 27, 2011)

highly-educated members that can stand against public criticism.[208] In addition, the success will also be determined by the ability of Rissho Kosei-kai to re-educate the new members with different religious backgrounds who come in direct contact with regular members.[209]

Summary

The political conditions surrounding Rissho Kosei-kai's membership growth in postwar Japan serves as the second thread of Western influence in the history of the Tokyo Kosei Wind Orchestra. General Douglas MacArthur's created a new Japanese constitution that decreed a separation of church and state. His policies allowed for new religions such as Rissho Kosei-kai to grow. The goals MacArthur had as Supreme Commander of Allied Powers (SCAP) with the American military were to establish a Japanese republic that would resemble the United States' government structure. In the famous opening lines of the "Initial Postsurrender Policy," the ultimate objectives of the occupation were:

> (a) To insure that Japan will not again become a menace to the United States or to the peace and security of the world.
>
> (b) To bring about the eventual establishment of a peaceful and responsible government which will respect the rights of other states and will support the objective of the United States as reflected in the ideals and principles of the Charter of the United Nations. The United States desire that this government should conform as closely as may be to principles of democratic self-government but it is not the responsibility of the Allied Powers to impose upon Japan any form of government not supported by the freely expressed will of the people.[210]

[208] Ibid, 150.
[209] Ibid, 151.
[210] Dower, *Embracing Defeat, 77*.

The free will of Japanese citizens would be valued in the new government. SCAP's Shinto Directive created the legal framework for shrines to exist and be organized.[211] To MacArthur, Shinto and militarism were inextricably linked, and their following of the state religion was the root of Japan's involvement in the Pacific War and must be disbanded.

MacArthur's authority over the Japanese government was clear and unquestioned. Japanese citizens and government officials were not shy in their admiration of MacArthur, as stated by Kumazawa Hiromichi (a Japanese citizen protesting the imperial line of succession): MacArthur is heaven's messenger to Japan.[212] The directive disestablishing Shinto as the state religion opened the door to a resurgence of popular religions immediately following World War II.[213] With roots in Nichiren Buddhism, the Rissho Kosei-kai Buddhist organization is an established religious body that rose to prominence following MacArthur's policies. As with other new religions, Rissho Kosei-kai offered the Japanese new options in faith to face many of their daily struggles.

[211] Seraphim, "Negotiating the Post-War," 41.
[212] Spoken by a Japanese citizen after proclaiming his resentment of the Emperor and all the sufferings a wartime Japan brought upon its defeated people. (Dower, 306.)
[213] Dower, *Embracing Defeat*, 306.

CHAPTER 4

THE TOKYO KOSEI WIND ORCHESTRA

Japan's fascination with Western music can be traced from the early sixteenth century to World War II. This steady rise of interest can be seen directly from the growth of concert band activity in Japan's ports and busy neighboring prefectures. However, musical activity stopped during World War II, as the All Japan Band Association ceased operations. Years after Japan's surrender, conditions were conducive for a new ensemble to be founded. Interest in band music was high and new religions were also flourishing in membership. These seemingly separate events converged when Kohno Kozo founded the Tokyo Kosei Wind Orchestra.

Western Music During and After World War II

The Institute of Musical Research was founded for the study and dissemination of Western music in Japan through the efforts of Luther Whiting Mason and Isawa Shuji. The Institute ultimately grew into the government-sponsored Tokyo Academy of Music, whose enrollment is limited by strict entrance requirements. Those who graduated from the Academy were assured high musical standing.[214]

An orchestra was formed within the Academy, remaining Japan's only full-scaled symphonic institution until 1930 when the Japan Philharmonic Orchestra, a private organization, was established.[215] Konoye Hidemaro[216] conducted the

[214] "Western Music in Japan," *Music Educators Journal* 36, no. 3 (January 1950): 31.
[215] Ibid.

orchestra for nearly ten years, with several conductors from around the world assisting as guests. These maestri included directors from the Vienna Opera, the Metropolitan Opera and other large major symphony posts.

Japan's involvement in World War II ceased concert activities nationwide. As recounted by composer Takemitsu Toru, exposure to Western music in Japan was rare:

> Throughout World War II nearly all Western music was prohibited in Japan. Except for the music of the Axis countries, we had no chance at all to hear other forms of Western music.[217]

Musical activities were severely regimented during the war: presentation of Western music other than of German or Italian origin, was prohibited with efforts made to supplant Western influence with Japanese music, especially militaristic music.[218] The defeat of the Axis powers signaled an end to the policy. Four avenues were used to introduce Western (American) music to the Japanese during the Occupation:[219]

1. Live concerts, most of them in the Tokyo area;

2. Recorded concerts, accompanied by lecture delivered by Clarence Davies, music officer for General MacArthur's Civil Information and Education Section (CIE), or Ernest Satow, his assistant;

3. Radio programs over Broadcasting Corporation of Japan's two nationwide networks; and

4. Recorded concerts at seventeen Information Centers operated by CIE.

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[216] Konoye's brother was the former premier who committed suicide after Japan's defeat in World War II.
[217] Toru Takemitsu, "Contemporary Music in Japan," *Perspectives of New Music* 27, no. 2 (Summer 1989): 199.
[218] "Western Music in Japan," 32.
[219] Ibid.

As a result of these efforts, a steady season of opera, symphonic, and contemporary music began to grow throughout Japan. The renaissance of Western music that began after World War II eventually transformed the country into the one of the largest music markets in the world:

> . . . Japanese tend to be enthusiastic about really, almost any genre of Western music. It's often taken to an extreme. There is a very important salsa scene in Japan. There is certainly emphasis on orchestras as well. The choir movement is very large. I think you find in so many genres that there are more recordings released in Japan than anywhere else. And so there is a very strong interest in music generally.[220]

Japan is now the world's second largest market for music, accounting for 13.3% of world music sales, compared to 30.3% in the Unites States, 10% in Germany, and 9% in the United Kingdom.[221] Among the mainstream movements from this cultural explosion was Japan's new following of contemporary electronic music, which led to the creation of the NHK Studio and the first works for electronics.[222] Composers such as Mayuzumi Toshiro and Takemitsu Toru became leaders of the genre.

Japan's interest in pop music is rising. The Japanese have been absorbing Western pop music for over a century, and according to Inagaki Hiroshi, Deputy of Sony Music Entertainment Japan (Domestic Music), it is now as natural a commodity to the Japanese as hamburgers or jeans.[223] During the post-war era, the

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[220] David E. Hebert, PhD, interview by author, Abilene, TX , July 11, 2011.
[221] Guy de Launey, "Not-so-Big in Japan: Western Pop Music in the Japanese Market," *Popular Music* 14, no. 2 (May 1995): 205.
[222] The NHK Studio was founded in 1955 on the model of the Nordwestdeutscher Rundfunk in Cologne. The electronic equipment available for the first experiments with *Musique Concrete* was: a melochord (a generator of sine waves in groups of six), a monochord (a saw tooth-wave generator controlled by a keyboard), various oscillators, a filter bank with band-pass filters, a ring modulator, and tape recordings. (Emmaulle Loubet, "The Beginnings of Electronic Music in Japan, with a Focus on the NHK Studio: The 1950s and 1960s," *Computer Music Journal* 21, no. 4 (Winter 1997): 11-13.)
[223] Launey, "Not-so-Big in Japan," 205.

country looked up to the West, particularly the United States, as a cultural role model in affluence and prosperity, which its initial success of Western music had much to do with this admiration.[224] Today, Japanese pop music exceeds all American-based or Western influenced artists in sales.

The Emergence of Community and School Bands

Near the turn of the twentieth century, music education was added to the curricula of several elementary and secondary school systems. The efforts of Luther Mason and his assistants helped spread interest in Western music, namely military bands, throughout Japan. Enthusiasm for concert bands and wind ensemble was also great at that time.

From 1893, an important early music periodical entitled *Ongaku Zasshi* began to circulate with a focus on brass bands.[225] Many private companies requested bands to perform at their private events, and by the mid-1890s, various models of community bands were emerging in Japan, based on creative adaptations of the military band music introduced by Europeans.[226] Among these were the *jinta* (informal street band) and *shonen ongakutai* (youth band), which would influence the kinds of bands later adopted into Japanese schools.[227]

By 1910, the *jinta* was at its peak of popularity. The ensembles were comprised of a few drummers, trumpets, and clarinets that performed simple melodies and folk songs. The songs *jinta* would typically perform included:

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[224] Ibid.
[225] David G. Hebert, *Wind Bands and Cultural Identity in Japanese Schools* (New York: Springer, 2011), 38.
[226] Ibid.
[227] Ibid.

Kimiyago March, Tekoku March, Hinode March, and various kinds of dance music such as the Quadrille and Two-step.[228] Generally, the *jinta* were regarded as very amateurish groups that mostly lacked serious musical skills, and their music served a purely commercial role.[229]

While small and informal *jinta* ensembles were widely popular at the time, some towns also supported the development of larger and relatively formal community bands.[230] The oldest known youth band in Japan was founded in 1894 by Ichigoro Shibano and was commonly referred to as the *Jidou Ongakutai*; however, the most high profile early youth band was the Tokyo Shonen Ongakutai, founded in 1896.[231] This band featured an unusual instrumentation, including saxophone, flageolet, clarinet, contrabass, cymbals, and even traditional Chinese instruments. The purpose of the band was to develop young musicians who could later participate in adult bands, thus qualifying it as an early form of informal community education.[232]

According to Akiyama Toshio, the very first school band, consisting of sixteen members, was born in Kohchi Commercial High School at Kohchi Prefecture on Shikoku Island in 1905.[233] Tsukahara Yasuko's findings refute these claims, as she states the first school band was founded in 1909 in Kyoto Prefecture. The group was taught by Kenhachiro Kobata, a retired member of the Osaka

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[228] Keizo Horiuchi, *Jinta irai* (Since the Jinta) (Tokyo: Aoi Shobo, 1935), 104.
[229] Hebert, *Wind Bands and Cultural Identity*, 40.
[230] Ibid.
[231] Ibid., 41.
[232] Ibid., 41-42.
[233] Toshio Akiyama, "Band Movement in Japan" (lecture, Korea International Wind Band Festival, Seoul, Korea, November 2010). The instrumentation comprised of four clarinets, two cornets, two alto horns, one trombone, two baritones, one euphonium, one bass, two snare drums, and one bass drum.

regional military band.[234] Despite the academic discrepancy, scholars agree brass bands were fully established in urban centers by the turn of the twentieth century and exposed many Japanese to Western-style music for the first time.[235] As a result, business establishments such as department and electrical stores followed the wave of popularity by forming company bands and community youth music programs:

> Department store music schools provided free training for youths and employed them to perform in or around the stores to attract customers. Many future classical, popular, and jazz musicians graduated from these troupes. . . *bandoya* were an alternative for musically-inclined youngster who lacked both the social standing and the finances to go to elite conservatories.[236]

Gradually, these models of community music became affiliated with middle schools and high schools as an extracurricular club activity.[237] Japan's oldest professional wind orchestra, the Osaka Municipal Symphonic Band, was also founded during this period of music growth:

> In 1934, the Osakashi Ongakudai (Osaka Band Corps), which had been an army-affiliated band since 1923, was brought under the authority of Osaka City, eventually becoming the oldest surviving professional ensemble of this kind in Japan. Professional symphony orchestras would later be founded in urban areas throughout Japan as the economy strengthened. Following defeat, in 1946, this ensemble changed its name to become the less militaristic sounding Osakashi Ongakudan, or Osaka Municipal Band. This band would provide an important professional model for bands throughout Japan, until its influence was party usurped in the final decades of the twentieth century – at least outside of the Kansai region – by a much younger rival ensemble, the Tokyo Kosei Wind Orchestra.[238]

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[234] Hebert, "Music Competition," 75.
[235] Ibid.
[236] Everett Taylor Atkins, "This is Our Music: Authenticating Japanese Jazz, 1920-1980" (PhD dissertation, University of Illinois at Urbana-Champagne, 1997), 50.
[237] Hebert, *Wind Bands and Cultural Identity*, 43.
[238] Ibid., 44.

Japanese bands have experienced tremendous growth in size and quality as a result of several domestic and foreign factors.[239]

1. Enthusiastic band conductors;

2. Constant student contact, even on weekends. (This is a result of band programs being categorized as extra-curricular clubs.);

3. Various contests that encourage more activity and increased technical facility in instrumental performance;

4. The influence provided by the All Japan Band Clinic that began in 1970. Many American clinicians have traditionally been invited to share their experiences and musical expertise with Japanese band conductors;

5. SONY Music Co. provided reference recordings of the All Japan Band Contest beginning in 1970. This was one of the first endeavors to provide recorded band performance to Japanese conductors;

6. The ensemble *Musique De La Garde Republicaine* visited Japan for the very first time in 1961. The performance and concept in ensemble sound remain with the Japanese conductors today. The repertoire performed on the landmark tour included orchestral transcriptions such as Ravel's *Daphnis and Chloe* and Bach's *Toccata and Fugue in D minor*;

7. Improvement in Instrumentation:
   1950: Baritone Saxophone began appearing in school bands
   1950-65: The use of Alto Horn was slowly replaced by the French Horn, Sousaphone to Tuba and String Bass;

8. Visiting American Conductors and Composers such as Robert Jager, Alfred Reed, James Barnes, Ray Cramer and Frederick Fennell; and

9. Japanese music students began studying abroad. Many returned home and became school music teachers.

These factors along with founding and growth of the All Japan Band Association, has made Japan a center for wind ensemble activity at the secondary school level.

[239] Akiyama, "Band Movement in Japan"

The All Japan Band Association

The All Japan Band Association was founded on November 11, 1939, and held its first national band contest on November 23rd of that year, merging the Tokyo, Osaka, and Nagoya band associations.[240] At this first competition, military and school bands performed orchestral transcriptions by European composers, a practice that can still be seen today. In an interview with David Hebert, he explains the purpose of the All Japan Band Association:

> It's an organization that exists exclusively for the purpose of facilitating a large wind-band competition in Japan. I've found that essentially that's all that they do. But there are many things that are associated with the competition. They have publications; they commission original works that become test pieces for the competition. The competition is enormous. . . it's probably the largest music competition in the world.[241]

Hebert further details the requirements of each member in the All Japan Band Association:[242]

> AJBA Membership Requirements:
>
> 1. All members must be participants in a wind band.
> 2. The band must be rehearsing and performing throughout the year.
> 3. Conservatory students are permitted to participate as members of bands in the "Community Band" division.
> 4. Generally, one may participate in more than one band, but the rules of particular contests may overrule in some cases.
> 5. Members cannot be paid for performances and still qualify for amateur status.

[240] Hebert, "Music Competition," 75.
[241] David Hebert, interview by author, Abilene, TX, July 12, 2011. Appendix E contains the entire interview with Hebert.
[242] Hebert, "Music Competition," 202.

6. Music school-affiliated students may not participate in any school band divisions.

All members were required to stay current with their fees, and participate in routine meetings. Today, the All Japan Band festival hosts nearly fourteen thousand participants in its annual concert band contest. However, during World War II, all musical activities stopped and the concert band movement would not regain its prewar momentum until the founding of the Tokyo Kosei Wind Orchestra.

Conditions After World War II[243]

Following World War II, professional quality instruments, instruction books, and music were almost impossible to find, even if one had the necessary money. Therefore, it was essential that Japanese publishers undertake the task of rebuilding their country's educational system with indigenous materials.

In 1954, the year of the official reorganization of the All Japan Band Association, the Kyodo Music Publishing Company began publishing *Band News*, a magazine to publicize band activities, new music, instructional materials and instrumental techniques. Two years after this innovation, Irving Cheyette of Syracuse University visited Japan as a Fulbright Lecturer at Tokyo University School of Fine Arts. He reported on Japanese music education in the January 1956 issue of the *Music Educators Journal*. In addition, Cheyette left a copy of the *Boosey Band Method* in the library of Tokyo University where it was noticed by

[243] This passage appears in its entirety here, as Akiyama presents the information in interview form in his essay to his publishers. Toshio Akiyama, "Development of Wind Bands in Japan," in *The Wind Ensemble and its Repertoire*: *Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*, ed. Frank J. Cipolla and Donald Hunsberger (Rochester: University of Rochester Press, 1994), 207.

Akiyama Toshio; the text was introduced throughout Japan through the *Japanese Music Educators Journal* in 1956. About this same time, the American military occupation bands sold their instruments to the Japanese market, thus making high-quality instruments available for the first time. The first recordings of the Eastman Wind Ensemble under Frederick Fennell on Mercury Records also became available to Japanese audiences.

The Yamaha Corporation, which had merged with the Nippon Kangakki Company, a pre-World War II wind instrument manufacturer, began making wind instruments in 1965 and quickly established a leading role in the promotion of bands and band programs. Much of this development was in conjunction with the Japan Band Directors Clinic presented at their annual convention, and through the numerous foreign visitors brought to Japan by Yamaha. Over the past forty-six years, Yamaha has continued to be a leading support organization and has broadened its instrument, keyboard, and educational facilities throughout the country and abroad to include practically every type of performance medium.

With respect to schools, Japan established a new constitution and enacted the Fundamental Law of Education (1947) which, for the first time, officially guaranteed the right of all citizens to have access to educational opportunities, regardless of gender or socioeconomic status.[244] Bands once again began to take on an important role within Japanese school life and took on a public function that was less militaristic in nature.[245] Composers were writing more for the wind-band medium. In 1954, Japan's former military bands were resurrected as the Self-

[244] Hebert, *Wind Bands and Cultural Identity*, 46.
[245] Ibid.

Defense Army and Navy Bands and, in 1956, the All Japan Band Contest resumed.[246] By 1961, bands were already affiliated with nearly a third of middle schools and more than half of high schools in Japan.[247]

Touring Wind Bands

Japan has been host to several visiting foreign musicians and travelling bands since the end of World War II. Although the effect of Japanese musicians traveling to the United States and Europe has been beneficial, the overall impact on large numbers of people pertaining to Japanese band growth has been more directly a result of visitors from abroad.[248]

Following World War II, the first ensemble to make a tour of Japan (1956) was the United States Air Force Band under the direction of Colonel George S. Howard.[249] Although the program was primarily of an entertainment style created for general audiences, this was the first experience for Japanese musicians to hear high-level professional performers with modern American band sounds, a quality less brilliant than used in Japan at the time.[250] The ensemble returned for a second tour the following year. Another touring group of note was:

> In 1961, the Musique de la Garde Republicaine of Paris: its performances demonstrated what many considered to be a truly legato concept in wind playing. The band, with its very large and complete woodwind section, performed an entire program of transcribed orchestral music, reflecting a philosophy that remains evident to this day in the groups' annual visits to Japan. The profound impression made by the French band's sound and

[246] Ibid., 48.
[247] K. Ouishi, *Amachua bandono rekishi* [History of amateur bands] (Tokyo: Ongakuno Tomosha, 1983), 203.
[248] Akiyama, "Development of Wind Bands in Japan," 207.
[249] Ibid.
[250] Ibid.

> programming quickly manifested in the performances of many bands hoping to make a favorable impression at the annual contests, such as the All Japan Band Contest.[251]

From the collegiate level, visiting groups from the Eastman Wind Ensemble and other similar American institutions have profoundly affected Japanese wind band taste. In 1978, the Eastman Wind Ensemble, under the sponsorship of the Kambara Music Office, Tokyo, was invited to perform a three-week tour, including a concert and workshop at the Yamaha Music Clinic. The program, which consisted primarily of original music for wind band, presented yet another approach for Japanese conductors; the selection of pieces included *The Leaves are Falling* by Warren Benson, Symphony No. 6 by Vincent Persichetti and *Sinfonietta* by Ingolf Dahl.[252]

These touring groups exposed Japanese conductors and directors to more modern concepts in ensemble tone, repertoire and pedagogy. As a result, programming and teaching approaches in Japan mirrored Western styles. Curious Japanese musicians striving to learn newer techniques in the profession often populate conventions such as the Midwest Band and Orchestra Clinic in Chicago, the Texas Music Educators Association Conference and the Western International Band Clinic in Seattle.

The Founding of the Tokyo Kosei Wind Orchestra

The 1960s were a robust period of band activity in Japan. Paul Yoder, American composer, conductor and clinicians began his many residencies in Japan.

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[251] Ibid.
[252] Ibid.

The Tokyo Symphonic Band was formed in 1963, leading to greater recognition of the genre through professional-level performances, particularly in the greater Tokyo area.[253] The Japan Bandmasters Association was founded in 1967 (modeled after the American Bandmasters Association), thus bringing more Western attention to Japanese band artistry. Of these significant developments, the birth of the Tokyo Kosei Wind Orchestra stands as the most important event in the history of professional wind ensembles. However, it is surprising to find the early history of this wind-ensemble colossus to be humble and uneventful, despite the enormous concert activity that took place prior to World War II.

The individual most responsible in forming the TKWO is Kohno Kozo (1909-1996). Born in Gifu Prefecture, he enrolled in the Toyama Academy Military Band of the Japanese Army as a young man. In 1931, upon graduating, Kohno began his service as an instructor of the military band until the end of World War II.[254] Two years after the ensemble was disbanded in 1945 (and later reformed as the Royal Family Band) Kohno contracted tuberculosis and began a long period of recovery. According to his family, becoming a member of Rissho Kosei-kai was a great contributor in his healing.

By 1960, Kohno was completely cured - a condition he attributed to the significant teachings and healings he gained from Buddhism.[255] As an expression of his gratitude to the Rissho Kosei-kai Buddhist organization, Kohno proposed establishing a worship-group under the name of the Tokyo Kosei Symphonic Band

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253 Hebert, *Wind Bands and Cultural Identity*, 49.
254 Masatoshi Kohno, e-mail message to author, July 7, 2011.
255 Ibid.

to Founder Niwano Nikkyo. The instrumentation of the ensemble was based on his military band experience.

The early days of TKWO were not spectacular. The ensemble began with only twenty members of whom many were novices. Organized as a ceremonial consort within Rissho Kosei-kai, every member was part of the Buddhist organization.[256]

While he founded the Tokyo Symphonic Band, Kohno, however, did not serve as its conductor or bandmaster, but rather as an administrator.[257] The first conductor of the band was Mizushima Kazuo who composed *Kiboni Moete* (Burning Hope) as a commemorative work in tribute to the formation of the band and his service as its conductor. Under his leadership the band grew in size and quality and began luring professional musicians away from other orchestras onto its roster. By 1970, the band employed a concertmaster, inspector, section leaders, planning committees, a librarian and a stage manager.[258] The ensemble was renamed to its current title in 1973 to reflect its growing professionalism and scale of events.[259] These activities included special concerts, recordings, music clinics, music appreciation classes, and performances at hospices, retirement homes and disability centers. All these events still occur today with current TKWO members, however, it was under the tenure of Music Director Frederick Fennell that the

[256] This policy has seen been relaxed since this author's visit in 2009.
[257] The Tokyo Kosei Wind Orchestra: The 40th Anniversary, "All Data of The Concert," concert program archive, *Volumes 1-66*, 4..
[258] Ibid., 5.
[259] Tokyo Kosei Wind Orchestra, "Tokyo Kosei Wind Orchestra," Tokyo Kosei Wind Orchestra, http://tkwo.jp/english/ (accessed July 27, 2011).

concept of touring performances to school classrooms (Music Appreciation classes) became synonymous with the organization's many artistic ventures.

Kohno retired from the TKWO in 1979 but continued to dedicate himself to serve educational programs for children through music in Rissho Kosei-kai until his passing on August 22, 1996. His son, Masatoshi, shares a moment about his father and the significance music played in their lives:

> Just a few days before he died, he called our family together to tell us about his experience in the military band during the last World War:
>
> It was in Shanghai, China in 1939, two years before the outbreak of the Second World War. When a group of the Japanese military wanted to go through a French settlement, they refused because there was an unfriendly serious mood between Japan and the Allied Powers then. Negotiations were continued for a while, but both did not come to agreement after all. Then the Japanese commander got an idea and called the Japanese military band. He asked my father's band to play French music. Then, they began to play French folk songs, chansons and what have you just at the main gate outside the barbed wire fence.
>
> After the first song was finished, windows of the barracks and other buildings began opening one after another through which some French soldiers looked outside. After the second music, other windows opened. After several pieces of music were played, many soldiers grew in clusters inside the fences and began applauding. Finally the climax time came. It was when La Marseillaise was played. It was a big chorus by French soldiers accompanied by the Japanese military band. Harmony of the enemy and non-enemy! At the end of the performance, the French commander came out and shook hands with the Japanese commander with a satisfied look in excitement. He allowed the Japanese corps to go through the French territory with their gratitude for the Japanese performance of the French music.
>
> Having heard of this story, all of our family members at the side of father's bed were so touched and learned that music is unquestionably great. Music can make all people harmonious regardless enemy or friends transcending any difference of nationality, race, whatever. Music can unite all the people in the world. After this experience, my second son, Tsuguo went to the United States to study music. He studied in California for seven years and finished graduate school. [260]

[260] Ibid.

TKWO Philosophies in Relation to Rissho Kosei-kai

Among the more noteworthy features of Rissho Kosei-kai doctrine is its embrace of Westernization.[261] Founder Niwano Nikkyo wrote:

> Since olden times, it has been said that the Oriental people excel in spiritual culture and the Occidental people in material civilization. Now is the time the Oriental people should make the most of their characteristics to contribute to the welfare of mankind. For this purpose, we must know about what age the present time is and how the future will go; we must reconsider the thoughts and actions of the past and fully study the excellent features and strong points of the Western people.[262]

Niwano has also discussed the importance of music for the purposes of Rissho Kosei-kai:[263]

> Another means of propaganda is music. At the headquarters, we have the Kosei Classical Ceremonial Music Group, the Kosei Brass Band, and the Kosei Chorus Group. They present performances at the events of this society and also of the world in general, and at the institutions for the needy with the intention of fostering religious sentiment and establishing better relations with the world through music.[264]

The Tokyo Kosei Wind Orchestra functions as the flagship band among several court ensembles found within the Rissho Kosei-kai complex. Hebert describes the orchestra's mission statement, found in a 1985 program:[265]

> The orchestra's fundamental philosophy is for its musicians to attain ever-higher levels of musical excellence through constant improvement in personal character. Its permanent objective is to utilize music to cultivate rich human feeling and to make an important contribution to a more positive and progressive society.

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[261] David G. Hebert, "The Tokyo Kosei Wind Orchestra: A Case Study of Intercultural Music Transmission," *Journal of Research in Music Education* 49, no. 3 (Autumn 2001): 215.
[262] Nikkyo Niwano, *Honzon: The Object of Worship of Rissho Kosei-kai* (Tokyo: Kosei Publishing Co., 1969), 79. Cited in Hebert, "The Tokyo Kosei Wind Orchestra," 215
[263] Hebert, "The Tokyo Kosei Wind Orchestra," 215.
[264] Niwano, *Rissho Kosei-kai,* 117. Cited in Hebert, "The Tokyo Kosei Wind Orchestra," 215.
[265] Hebert, "The Tokyo Kosei Wind Orchestra," 216.

The merging of Buddhist faith and Western musical principles allows the TKWO to remain a unique organization: an ensemble fully devoted to musical excellence without the worries of financial banking due in part to Rissho Kosei-kai's full sponsorship of the orchestra.

Personnel and Management Structure

While the concept of an operations crew, manager, and librarian is not new to the professional orchestra world, they stand as novel positions for a full-time wind ensemble (which in itself is a new concept!) Jerry Junkin, Artistic Director and Conductor of the Dallas Wind Symphony and Hong Kong Wind Philharmonia, states the management structure of the Tokyo Kosei Wind Orchestra served as a model for his own ensembles and continues to be for future aspiring professional wind-bands.[266]

The inner body of such a group has common traits found in any large-ensemble. These include a Music Director, Personnel Director and an advisory board handling various administrative duties. The structure the Tokyo Kosei Wind Orchestra put together has remained intact since its renaming in 1973.

The role of Concertmaster and Performance Committee ranked as arguably the most important within the ensemble. The TKWO Concertmaster's role is to give tuning pitches to the orchestra before the beginning of every rehearsal/concert, and immediately following the intermission of a rehearsal/concert. His service deviates

[266] Jerry F. Junkin, interview by author, San Antonio, TX, February 13, 2011. Refer to Appendix F for the entire interview.

from a professional orchestral concertmaster in that he also is a "rehearsal guide," in which he would regularly meet with the conductor to discuss rehearsal timelines, sections of music that needed extra attention and overall interpretation. In Western music practice these decisions would customarily be left solely to a conductor leading a rehearsal or performance.

The performance committee is a body within the organization comprised of TKWO musicians and management. Positions such as President, Manager, Staff, and Librarians are positions filled by individuals who completed tasks not seen by a public audience such as performance hall booking, music folder assignments and cataloguing of performance repertoire. Surprisingly, there was no organized file of past concerts performed by the orchestra, either on tour, subscription concerts or special appearance. Many materials gathered in the current study are the first unveiling of the organization's public performance record.

Music Director

Since the ensemble's founding in 1960, the TKWO has been led by several prominent wind-band conductors, orchestral musicians and composers. With over one hundred "Regular"[267] Concerts in its history and an even larger library of compact disc recordings, the orchestra's management operates similarly to organizations such as the Vienna Philharmonic and the Chamber Orchestra of Europe (until 1984): without a full-time Music Director. Until 1984, artistic decisions were made by the performance committee (discussed in the previous

[267] TKWO "Regular" concerts are equivalent to Subscription or Annual concerts given my American and European orchestras.

section) that routinely met before rehearsal cycles. Concert and compact disc recordings were led by guest-conductors chosen by these committees, thus giving the ensemble a wider-array of musical selections and appealing public performances that came with so many different conductor personalities.

The position of Music Director was first offered to Frederick Fennell, famed founder and conductor of the Eastman Wind Ensemble. As a result of Fennell's appointment, the TKWO rose to worldwide artistic prominence.[268] The role of TKWO Music Director has only been given to three conductors: Frederick Fennell (1984-2000), Douglas Bostock (2000-2009), and Paul Meyer (2009-present). As with professional orchestras all over the world, the duties of the Music Director include the selection and conducting of performance repertoire during subscription concerts. It was not made clear to this author if decisions regarding special guest soloists were left to the Music Director, or the players committee. A discussion of the last two TKWO Music Directors is provided in the final chapter of this study.

TKWO Activities

The activities of the TKWO rival those of any professional symphony orchestra. All musicians are employed during a fifty-two week season, and paid throughout the year. As chronicled in all their public concert programs, the many activities of TKWO take on several forms:[269]

> *Special Concerts in Tokyo*: The two most important activities are its autumn and spring concert series. Through these, TKWO contributes to the development of wind music and demonstrates its virtuosity. The programs

[268] Frederick Fennell's TKWO Tenure is discussed separately in the next chapter.
[269] The Tokyo Kosei Wind Orchestra, "Recordings," concert program advertisement, *Activities*, 2003, 7.

are decided at meetings of the musicians with the staff members of the Kosei Cultural Association, under the principal conductor's guidance.

Regional Concerts: Regional concerts in Japan are of two kinds – annual concert tours in a particular region and concerts in various towns at the invitation of local authorities or organizations. Besides offering good music, the concerts are an opportunity for TKWO musicians and local band-music enthusiasts to meet.

Band Clinics: Musicians provide music clinics at many secondary schools. The clinics are welcomed by teachers of school bands, and students learning to play musical instruments.

Concerts for Charity and Young People: Tokyo Kosei Wind Orchestra often gives benefit concerts organized by welfare organizations – concerts at schools and welfare facilities.

Educational Concerts: Tokyo Kosei Wind Orchestra holds educational concerts for primary and high-school students all over Japan every summer and autumn.

Other Events: Tokyo Kosei Wind Orchestra has taken part in many important events throughout Japan, including the International Science and Technology Exposition at Tsukuba in 1985. Its long-range plans include concert tours and participation in events overseas.
Recording Sessions: The orchestra has recorded well over three hundred compact-discs for various labels. The recording *Grand March*:
The Royal Wedding (Toshiba-EMI), released in April 1993 to celebrate the wedding of Japan's crown prince, remains popular in Japan today.

The 1989 European Tour for Peace: In the summer of 1989 the Tokyo Kosei Wind Orchestra made a triumphant European tour. Performances in Austria, Switzerland, France, and Britain were capped by a concert at the Eleventh World Music Contest, held in Kerkrade, the Netherlands, in conjunction with the fourth conference of the World Association for Symphonic Band and Ensembles.

Other Activities for Peace: Rissho Kosei-kai, the sponsor of the Tokyo Kosei Wind Orchestra, is dedicated to world peace and supports United Nations humanitarian activities. At concerts, Tokyo Kosei Wind Orchestra welcomes donations for the humanitarian work of the UN High Commissioner for Refugees. TKWO also gives free concerts at homes for the elderly and the disabled.

Sponsorship

It is impossible to account for the artistic contributions of the TKWO without discussing some facet of the financial operations of the ensemble. Its financial obligations and structure are supervised by the Rissho Kosei-kai Buddhist organization, the sponsoring religious sect discussed in the previous chapter. Kohno Masatoshi, TKWO President, requested any financial figures not be shared in this study, however did admit the TKWO is well-provided for and competitive in terms of music salaries and benefits.

Concert Preparation

This author had the privilege to observe Tokyo Kosei Wind Orchestra rehearsals as they prepared a subscription series concert. The observations were done in April 2009,. The concert was conducted by Ray Cramer, Director of Bands Emeritus, Indiana University, and Conductor of the Musashino Academy of Music Wind Ensemble, Tokyo, Japan.

A typical concert schedule for Regular Concert performances consists of five rehearsals including a dress rehearsal at the performance site and one concert. The four-hour rehearsals are traditionally scheduled as follows: 10:30 a.m. – 3:30 p.m., Monday through Thursday. There is a ten to fifteen minute break after the first hour of rehearsal, followed by an hour lunch-break, and a final ten or fifteen minute break after the first hour after mealtime. All rehearsals are conducted in the Rissho Kosei-kai compound, with the dress rehearsal in the performance hall being typically reserved for acoustical adjustments rather than a traditional rehearsal.

Concerts fall on varying days of the week, but a majority occur on Saturday evenings beginning at 7:00 p.m.

The first rehearsal attended by this author was one in preparation for the concert, "All Things Borrowed, All Things Blue;" a performance that showcased transcribed music as well as newer works that followed the playful wedding tradition of wearing "something old, something new, something borrowed, and something blue" (guaranteeing good luck and prosperity). The rehearsal was scheduled in the following manner:

10:30	Symphony No. 3 - Vittorio Giannini
11:30	Break
11:45	*Fanfares on Re for Ray* – David Dzubay
12:30	Lunch
1:30	*Blue Shades* – Frank Ticheli
2:15	*Blessed are They* – Johannes Brahms
2:30	Break
2:45	*Bells for Stokowski* – Michael Daugherty
3:30	End

The main objective for the rehearsal was to play through every note of the program in order for Cramer and the players to make a mental catalogue for the remaining three rehearsals and sound check. The rehearsal consisted of both "micro" and "macro" aspects of rehearsing: large sections of music were played without pause, yet were interspersed with certain passages of music given detailed attention.

All the rehearsals observed were managed with high levels of musical mastery and organization. Cramer communicated with the ensemble through his functional Japanese acquired through his twenty-year relationship with the Musashino Academy of Music. A well-known figure throughout the country, it was very evident the performers within the TKWO knew of Cramer's artistic reputation,

with some even having performed with the Maestro during their days at Musashino. With the language barrier being less of an issue during rehearsals, Cramer felt comfortable programming a longer concert (nearly two hours of music) than usual, which was also due to his first-hand knowledge of the ensemble members and familiarity with their history during his twenty years in Japan.

Repertoire

When discussing the topic of repertoire selection for the TKWO, or similar ensembles such as the Dallas Wind Symphony or the Hong Kong Philharmonia, conductors and music directors agree two criteria are considered: the music must challenge the musicians in an artistic manner; and the audience must feel connected to the performers.[270] When examining the repertoire of the TKWO, a number of trends are seen concerning the repertoire selection amongst Japanese and foreign (primarily American) guest conductors.

Most surprising is the absence of literature deemed by wind-band conductors as "standard." In his landmark study, *An Evaluation of Compositions for Wind-Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update*, Jay Gilbert defines the parameters of band literature deemed "important" with the aide of a twenty-member panel of leading conductors (of whom several participated in this study). Beloved repertoire by Ralph Vaughan Williams, Gustav Holst, Percy Grainger and John Philip Sousa were performed far less with the TKWO than by comparable ensembles such as the Dallas Wind Symphony or any military bands in

[270] J. Eric Wilson, "The Dallas Wind Symphony: The Documentation of its History and Artistic Significance" (Doctor of Musical Arts dissertation, University of Michigan, 2001), 44.

the United States. Rather, what is present in their fifty-year history is an abundance of repertoire that falls into two categories: 1. Orchestral transcriptions; and 2. Original works by Japanese composers.

As previously mentioned, orchestral transcriptions have been a part of the tradition of Japanese Band History since (and in honor of) the Japanese tours of the United States Air Force Band in 1956, and the *Musique de la Garde Republicaine* of Paris in 1961. The Tokyo Kosei Wind Orchestra embraces this tradition on many of their concerts, performing transcriptions of large orchestra suites and tone poems. Organizations such as the All Japan Band Festival look to the TKWO as their model, especially during their fall concert seasons when the ensemble will perform many works performed in the AJBA contest. In 1986, Tim Willson, Band Director at the American School in Tokyo, was one of the first to explore the fascination behind Japanese Bands in his article "Japanese Bands: What Makes Them So Good?" Willson takes a closer look at secondary school preferences in repertoire in respect to their entries at the All Japan Band Association annual contest:

> . . . (work) performed by each band is one selected by the director and band. It is usually exceedingly difficult. American band works are occasionally performed.

Many of these pieces can be found as standard concert repertoire or recorded commercial recording material for the Tokyo Kosei Wind Orchestra. The views behind selecting such pieces is rooted in what best displays the talents within the ensemble (professional or secondary.) According to David Hebert, Japanese band

directors view their "free pieces"[271] in terms of three categories: band arrangements of famous orchestral classics, original band works by Western composers and original Japanese band works; the following figure illustrates the yearly breakdown of works performed as a "free piece" at the All Japan Band Association competition in terms of these three categories:[272]

"Free Piece" Categories in the AJBA Regional Competitions

Year	(I) Arrangement	(II) Western Band	(III) Japanese Band
1995	52.5% (479)	29.8% (272)	17.8% (161)
1996	60.5% (552)	26.8% (244)	12.7% (116)
1997	55.2% (503)	28.2% (257)	16.6% (151)
1998	54.9% (501)	30.3% (278)	14.7% (135)
1999	52.0% (485)	32.5% (303)	15.5% (144)
2000	55.1% (538)	30.4% (297)	14.4% (141)
2001	54.3% (524)	29.7% (287)	15.9% (154)
2002	52.9% (526)	30.4% (302)	16.8% (167)
2003	48.8% (496)	27.7% (282)	23.5% (239)
2004	50.1% (502)	29.6% (295)	20.4% (204)
2005	46.1% (472)	29.1% (298)	24.7% (253)

Orchestra transcriptions such as Stravinsky's *The Firebird* and Mussorgsky's *Pictures at an Exhibition* have been regular performed on Tokyo Kosei Wind Orchestra subscription concerts, and have become popular among many of young school groups as well.

More recently, the ensemble has begun championing original band works by Japanese composers. Many of these compositions, such as *Les trios notes du Japan* by Mashima Toshio, were commissioned (and eventually recorded) by the

[271] "Free Piece" refers to the primary work of a band performing at the All Japan Band Contest. The first piece is from a list of four mandatory works, usually lasting up to five minutes in duration.
[272] Hebert, *Wind Bands and Cultural* Identity, 6 (Chapter 9).

TKWO.[273] The popularity of these composers has risen within the United States and Europe as a result of the efforts of such companies as Southern Music Company (San Antonio, TX) and the Brain Music Company (Deerfield Beach, FL) due to their releases of TKWO recordings.

In J. Eric Wilson's dissertation, Jerry Junkin discusses the topic of repertoire selection in terms of his own professional group, the Dallas Wind Symphony, and his academic ensemble at the University of Texas; a process he confessed remains topical for other professional groups such as the Tokyo Kosei Wind Orchestra:

> There is a subset of repertoire that the two groups share but I do have to be conscious of the public reaction, of the public reception – those ramifications regarding programming here. It's a much greater extent than I do at Texas. . . [I am], perhaps, a little more conscious of the music that surrounds it than I would do in an academic situation. As you go through programs you'll see that we've done. . . a mixture of large, mixture of small, mixture of original pieces, mixtures of transcriptions. I think variety has been the key. But in some cases, it's a different kind of repertoire that I do at the University.[274]

Junkin's program with the TKWO on April 23, 2010 included Ron Nelson's *Savannah River Holiday*, Lowell Libermann's Flute Concerto, John Mackey's *Kingfishers Catch Fire*, Leonard Bernstein's *In Memoriam, March: The B.S.O Forever*, and David Maslanka's *Symphony No. 4*. The program reflected an All-American theme, but also adhered to Junkin's formula of incorporating repertoire from the past, and newer works a Japanese audience may never had heard live before. This author found most TKWO Regular Concerts programs consisted

[273] A list of Japanese composers featured on the Kosei Publishing label is supplied in Appendix G, with supplemental composer biographies completed by David Hebert from his newest book, *Wind Bands and Cultural Identity in Japanese Schools*.
[274] J. Eric Wilson, "The Dallas Wind Symphony: The Documentation of its History and Artistic Significance" (Doctor of Musical Arts dissertation, University of Michigan, 2001), 44.

primarily of transcriptions of standard orchestral works, concerti and newly commissioned pieces of mostly Japanese origin.

The Role of Gagaku

In any attempt to study music of Japan, it is impossible to avoid a lineage that traces the oldest type of Japanese music, court music, or *gagaku*. The Rissho Kosei-kai Buddhist organization continues to preserve traditional court music with consorts of *gagaku* musicians during its worship services. This creates a concurrent role of music within the religion for (traditional) *gagaku* purposes and those seen on TKWO concerts.

The word *gagaku* is of Chinese origin, meaning refined, elegant music. It is used for the various types of ancient music preserved at the Imperial court of Japan, which include *utamai*, the oldest dances and songs, presumably of Japanese origin; *togaku*, music of the Chinese T'ang dynasty (618-907), introduced in Japan together with Buddhism and Buddhist art between the 7th and 9th centuries; and *komagaku*, Korean music introduced about the same time or possibly earlier.[275] During the Heian period (782-1185) two Japanese contributions to *gagaku* were made: *saibara* (old folksongs arranged with Chinese orchestra) and *roei* (sections of Chinese or Sino-Japanese poetry recited and underlined by melody instruments).[276] With the gradual development of a bourgeois music (*zokugaku* or "vulgar" music) the term *gagaku* was used also for the music of the Shinto rites and the entertainments of the

[275] Eta Harich-Schneider, "The Present Condition of Japanese Court Music," *The Musical Quarterly* 39, no. 1 (January 1953): 50.
[276] Ibid.

high aristocracy.[277]

The question then, is, what are the characteristics of court music and what is the fundamental difference between this and other kinds of Japanese music? Harich-Schneider answers:

> There are two kinds of Japanese music: sacred music and secular music. The sacred music, *gagaku*, is a symbol of the Imperial House and performed for the pleasure of the gods. It belongs to the national treasures. Secular music is mere entertainment. There are also two kinds of instruments, sacred and secular, and two kinds of musicians, the highly respectable musicians in Imperial employ and the common entertainers. The elevated ethical and social standing of court music looms higher in the Japanese view than any specifically musical characteristic.[278]

The role of TKWO within Rissho Kosei-kai plays to both sacred and secular fulfillment. TKOW musicians perform ceremonial duties occasionally during worship services. However, they serve as Rissho Kosei-kai music ambassador to the rest of the world in the context of a traditional wind ensemble. With the tenure of Frederick Fennell, this ambassadorship grew on a marked scale, allowing the reputation of the ensemble to reach worldwide audiences while spreading the gospel word of Rissho Kosei-kai through music. For fifty years, the TKWO has successfully fulfilled dual roles as a traditional court ensemble within the Rissho Kosei-kai Buddhist organization, while simultaneously exceeding performance expectations in Western-based band traditions with the performance and commissioning of standard wind band literature.

[277] Ibid.
[278] Ibid., 51.

Summary

This chapter details the meeting of Western musical interest and religious devotion. That interest in Western music was strengthened by public school curriculum where music was being taught for the first time. Japan's enthusiasm for this music can be seen in the popularity of community and amateur bands, and the founding of the All Japan Band Association.

The intersection of new religious sects within SCAP's government structure with Japanese interest in Western music led to the formation of the Tokyo Kosei Wind Orchestra. Kohno Kozo's following of the tenets of Rissho Kosei-kai led him to found the new ensemble. He believed his fortunate recovery from grave illness was due his devotion to the Buddhist sect. In his gratitude, he formed the Tokyo Kosei Wind Orchestra as a worship ensemble to support ceremonial elements within Rissho Kosei-kai. As the ensemble grew in size and talent, their role began to expand beyond its religious duties into a professional wind ensemble. The last of three Western threads, artistry, lay in the ensemble's musical direction by foreign conductors, most notably, Frederick Fennell.

CHAPTER 5

FREDERICK FENNELL IN JAPAN

For over seven decades, Frederick Fennell has been America's Ambassador of music around the world. I have loved his editions and recordings since I first played them in high school. It was an honor to have him conduct the Marine Band as President.[279]

- President William Jefferson Clinton,
42nd President of the United States of America

At a concert during this author's visit, visitors came upon a large shrine outside Fumon Hall located in the Rissho Kosei-kai Buddhist organization's temple that was devoted to Frederick Fennell and his twenty-year relationship with the Tokyo Kosei Wind Orchestra. Fennell's musical legacy is loved and admired as musicians in every conversation fondly remembered him. Amazingly, this portion of Fennell's career remains unstudied to American conductors and fans.

Frederick Fennell's career with the Tokyo Kosei Wind Orchestra provides the final Western thread that catapulted the ensemble from a regional band primarily serving Rissho Kosei-kai members, to an internationally renowned orchestra with over three hundred commercial recordings to its credit. Fennell's efforts, along with the organization's customary practice of hiring several American and European guest conductors per year, confirm the role Western influences have played in the lasting success the orchestra enjoys today.

[279] Robert Simon, *A Tribute to Frederick Fennell* (Chicago: GIA Publications, Inc., 2004), Cover.

Student Years at Eastman

Frederick Fennell's career will forever be linked to his 1952 founding of the Eastman Wind Ensemble, the first ensemble of its kind that launched a revolution for wind conductors in their concept of programming, commissioning new works and promotion as one of the twentieth-century's most progressive large performing ensembles. These grand visions were already apparent to Fennell even as a student at the University of Rochester's Eastman School of Music.

Fennell arrived in Rochester in 1933 as a freshman majoring in Percussion performance.[280] Howard Hanson, then Director of the Eastman School of Music, had met the future conductor during his guest-conducting residencies at the Interlochen National Camps, and was responsible for awarding Fennell a full scholarship to attend the Eastman School. Hanson remained a major influence on Fennell's life.[281] Though a devoted percussionist, Fennell decided early on to follow a career in conducting, as he stated: "I only wanted to be a conductor. That's all I really ever wanted to be."[282]

Fennell's various influences and experiences at the Eastman School shaped his career. While his involvement in forming a marching band was well received by the Rochester athletic department, faculty and students,[283] his founding of the Eastman Symphony Band with the football band as its nucleus launched his career

[280] Glen Allen Yarberry, "An Analysis of Five Exemplary College Band Programs" (EdD dissertation, Pennsylvania State University, 1974), 241.
[281] David Allen Milburn, "The Development of the Wind Ensemble in the United States: 1952-1981" (DMA dissertation, The Catholic University of America, 1982), 70.
[282] Frederick Fennell, interview by Robert Garofalo, Coral Gables, FL, December 29, 1977.
[283] Yarberry, "An Analysis," 246.

as a conductor.[284] The ensemble grew with the support of students' campus wide. As the ensemble's director, he brought firm beliefs toward a conducting philosophy that resonated throughout his future career:

> I knew from the beginning that there could be nothing shoddy here. . . I was afterall conducting not only my colleagues and classmates, I was conducting seniors and graduates. . . I had to come to rehearsal super-prepared. . . I could not play junk music. . . I had to be good. . . As far as I was concerned, I made my own standards. I felt that the pressure was there simply because I was allowed to get out on the Eastman Theater stage where the great artists were allowed to conduct. . . I made the pressure myself. Just the musical society of Rochester was pressure enough.[285]

Frederick Fennell graduated from the Eastman School of Music in 1937 with a Bachelor of Music degree, and immediately began his graduate studies. Success quickly followed as he was awarded the International Prize for Conducting in 1938, a Master of Music degree in Music Theory in 1939, and a position on the Eastman School of Music conducting faculty that same year.[286]

Eastman Wind Ensemble

By 1952, Frederick Fennell had directed the Eastman Symphony Band for almost thirty years. That band remained a "healthy" copy of what existed [at that time], especially out in the Midwest," (in respect to the large Symphony Bands found at Indiana University, University of Michigan, and the University of Illinois).[287] His conducting career at Eastman involved conducting virtually every

[284] Robert Monroe, "Howard Hanson: American Music Educator" (PhD dissertation, Florida State University, 1970), 86-87.
[285] Frederick Fennell, interview by David Allen Milburn, Baltimore, MD, July 6, 1978.
[286] Milburn, "The Development," 76.
[287] Ibid.

instrumental performing group at Eastman since his student days.[288] In 1951, Fennell's life changed, as he contracted hepatitis due to his dentist's use of unsanitized equipment, and was hospitalized.[289] It was during that period of recovery that he thought of the wind ensemble model that we indentify with today's modern performing band:

> I had for the first time in my life the chance to think uninterruptedly. I couldn't do anything for a month but lie there with my eyeballs frozen to the ceiling. . . doctor's orders. This thing [wind ensemble concept] had been gnawing away at me for a long time, and that's the only time that I had had the time to think it through from the beginning to the end; what instruments, what didn't we need, how should it sit, what were the really great pieces we should play at the beginning. The idea was one-third of the concert for brass, one third of the concert for reeds, and one third of the concert for reeds and brass. When they let me sit up, I wrote it all down. I couldn't wait to get out of there.[290]

The Eastman Wind Ensemble was born. Since that day, conductors and composers have created pieces and performances using the concept of this smaller ensemble. The group (and the movement that was born in its formation) devoted its activity to the study and performance of original literature for winds and percussion, including that written for band.[291] The wind ensemble was organized as an adjunct to the Symphony Band, using as its instrumentation a minimum rather than a maximum of players; in its simplest form, the wind ensemble was the orchestra wind section, to which Fennell added a few more clarinets, a quartet of saxophones, a string bass, and a complete percussion section including harp, celeste, piano and whatever

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[288] Ibid., 81.
[289] Simon, *A Tribute to Frederick Fennell*, 19.
[290] Frederick Fennell, interview by David Allen Milburn, Baltimore, MD, July 6, 1978.
[291] Milburn, "The Development," 84-85.

diverse instrument were called for in the score.[292] The instrumentation of the ensemble is now internationally accepted:

> Whether in Berlin or Bangkok, Paris or Peoria, the basic instrumentation of the orchestra winds remains constant. No other ensemble bears the universally accepted instrumentation as does the orchestra wind section.
>
> It is a musically balanced ensemble, with balanced choirs in both the brass and woodwinds.
>
> The Ensemble already had a solid history in composition and performance starting with the beginning of orchestral music itself.
>
> The orchestral style of performance is inherent; the heritage, which guides the performer, is that long line of performance from Gabrieli through the Baroque, Classical, and Romantic periods to today.[293]
>
> The single performer concept is a basic integral fact of the ensemble.[294]

With the Eastman Wind Ensemble as his medium, Frederick Fennell both resurrected a whole body of musical literature dating back to the sixteenth century and gave birth to an exciting new activity.[295] His programs comprised masterworks by Giovanni Gabrieli, Richard Wagner, Ralph Vaughan Williams, Gordon Jacob, and Gustav Holst; repertoire he would continually re-visit throughout the rest of his life.

As profound an act as founding the Eastman Wind Ensemble was, Fennell's legacy at the University of Rochester lives today due to his large volume of recordings with the organization. Donald Hunsberger proclaims:

> Never in the history of recorded sound has such a repertoire performed by a single ensemble stood for so long. The recordings received critical acclaim

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[292] Lamar Keith McCarrell, "A Historical Review of the College Band Movement from 1875 to 1969" (PhD dissertation, Florida State University, 1971), 89.
[293] Donald Hunsberger, "Basic Principles of the Symphonic Wind Ensemble Concept," *The Wind Ensemble* 1, no. 1 (January 1968): 3.
[294] Ibid.
[295] Milburn, "The Development," 90.

> upon their initial release and spread the name of the Eastman School far and wide, and now have returned in the form of the Mercury Golden Import Seire to once again stand the scrutiny of musicians and critics alike.[296]

In all, Fennell would record twenty-eight record albums to the Eastman-Mercury catalog.[297] His legacy at the Eastman School of Music is firmly cemented as one of the most significant tenures in band history. He had formed an organization which provided quality musical performance, individual student growth and development, incentives for contemporary composers, an outlet for music of the past formerly not heard regularly, and a culturally aesthetic concert atmosphere not common to the symphonic band concert hall.[298] This wind ensemble proved to be a link to the past, a contemporary descendant of the eighteenth and nineteenth century divertimenti and serenades and began a movement that united the functional, traditional outdoor-oriented wind band with the orchestral wind section.[299] This vision would show itself again as Fennell re-invented his career in Tokyo, Japan.

Fennell's Career Following Eastman

In 1962, after a twenty-nine year association with the Eastman School of Music, Frederick Fennell left to assume the duties as Associate Conductor of the Minneapolis Symphony Orchestra.[300] After just one season with the orchestra, he

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[296] Donald Hunsberger, "A Celebration Weekend Honoring Members of the Eastman Wind Ensemble and the Ensemble's Founder Dr. Frederick Fennell," Commemoration Program (October 7-8, 1977): 4.
[297] Monroe, "Howard Hanson," 182.
[298] Milburn, "The Development," 94.
[299] Donald Hunsberger, "The Wind Ensemble Grows Up," *High Fidelity Musical America* 19 (September 1969): 4.
[300] *The Instrumentalist* 17, (September 1962): 51, s.v. "Eastman School Fennell Leaves."

became Conductor-in-Residence at the University of Miami at Coral Gables, Florida; a position he held until his retirement in 1980.[301] Guest-conducting roles would make up the rest of his life, but the most prominent post Fennell held after his Eastman tenure came in 1982, when he received a call from Tokyo, Japan.

Tokyo Kosei Wind Orchestra Calls

In early 1982, Frederick Fennell received an invitation to guest conduct the Tokyo Kosei Wind Orchestra. At the time, Fennell was only vaguely familiar with the organization, until members of the orchestra sent him recordings of their concerts:

> I had no idea there existed such a refined music . . . so far away across the Pacific Ocean. In the days I founded the Eastman Wind Ensemble, I thought they were the only ones to reach such a level. Honestly speaking, I could hardly believe what I encountered [in Tokyo].[302]

Fennell happily accepted the offer to guest conduct the ensemble, beginning their relationship that would last until the end of his life. At the time, the Maestro believed he was only taking part in an important short-term venture, as it was a strong interest of his to conduct overseas:

> I had been advocating that if anyone wishes to be successful a conductor, he should go to a country once, where he could not communicate in his native language. In a time of difficult communication due to language barriers, the art of music and its purity between a conductor and his members become the key to connect them together.[303]

To the members of TKWO, Fennell was a known musical commodity. He was a great success in the United States, and their concert together on March 27, 1982 in

[301] Hunsberger, "A Celebration," 4.
[302] Kazuhiki Sata and Yuji Obata, *Kiite: Furederikku Feneru Nihondeno Kiseki* (Tokyo: Kosei Publishing Company, 1996), 21-22.
[303] Ibid., 22.

the Shinjuku Cultural Center (Tokyo, Japan) was filled to its capacity. Maestro Fennell thought the engagement was a one-time occasion:

> As conductor, I was very satisfied, but honestly, I was not thinking of returning to Japan again, because home is so far away, and I was sixty-eight years old at that time.[304]

The TKWO members thought otherwise, as they began working to get Fennell back to Japan. After he returned to the United States, the conductor received an invitation from the TKWO members to be their permanent (and first) Music Director.[305] While flattered, Fennell had much to consider such as residency requirements and salary. In 1983, negotiations were conducted between his agent and members of the Japanese Ministry of Justice. After TKWO officials agreed to cover expenses for housing, salary, and other amenities, Frederick Fennell accepted the position of Music Director of the TKWO in 1984.[306]

The First Days as Music Director

Frederick Fennell's tenure as Music Director of the Tokyo Kosei Wind Orchestra marked the beginning of the ensemble's most popular era. They were now led by one of the world's most famous wind band conductors with a vision to become a musical force in the professional world:

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[304] Ibid., 23.

[305] Toshio Akiyama, email message to author, December 21, 2010. In the email letter, Akiyama mentions how he visited Fennell in Florida to make the initial approach on behalf of TKWO to the Maestro to be their a guest conductor. The offer for the Music Director position would be made later by Toru Miura.

[306] Fennell also had initial hesitations about the religious affiliation the TKWO had with the Rissho Kosei-kai Buddhist organization. When he was made aware that no religious litmus test was required to be the TKWO's new Music Director, Fennell's decision to accept was made easier. (Sata and Obata, page 24.)

> What we must keep in mind is that TKWO will become a true professional group both in name and reality. For that purpose, we should think of profitability in management.[307]

Fennell brought a Western framework of a professional orchestra to the TKWO musicians. While the members were well aware of their performance standards, when it came to economic matters and issues such as literature selection, those decisions were always left to management.[308] With Fennell, it was the first time quality extended beyond how they played; it was now about what they performed, and the audience they were performing for during concerts. As Fennell stated in a letter to a colleague:

> TKWO frequently plays with great brilliance, but they have boxed themselves into the trivia corner on repertory and are slaves to "pops." They will go through big changes all next year.[309]

Fennell's choice of repertoire with TKWO adhered to the Japanese tradition of heavy programming of orchestral transcriptions and original works by Japanese composers. He also recorded original wind literature with TKWO in his many "series" of *Basic Band Repertory* under the Kosei Publishing Label while performing orchestral and Japanese wind-band compositions on his many "Regular" concerts.[310] This formula kept him a commercial success in the recording industry with the appeal of adventuresome programming for live events. However, his artistic ambitions were not without anxiety:

> The wind band's repertory is so desperately in need of first-class recording... that I'm getting a little bit concerned that time is going to pass by and I'm

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[307] Kazuhiki Sata and Yuji Obata, *Kiite*, 21-22.
[308] Ibid.
[309] Roger E. Rickson, *Ffortissimo: A Bio-Discography of Frederick Fennell* (Cleveland: Ludwig Music Publishing Co., Inc., 1993), 93.
[310] A catalogue of Fennell's Regular and Chamber Concerts is supplied in Appendix H, along with a 2002 listing of personnel on their United States Tour.

> not going to get it all done. That has nothing whatsoever to do with ego. That's just the frightening fact that nobody else is doing it, and it's not going to get done, and that's very sad.[311]

Together though, the Tokyo Kosei Wind Orchestra would release sixty-two compact discs under the Kosei Publishing Company label with Frederick Fennell as their conductor.[312] This output of recordings exceeds any number he embarked upon with his past ensembles, including the Eastman Wind Ensemble, and later with the Cleveland Winds, Piedmont Wind Symphony, and most recently, the Dallas Wind Symphony.[313]

The conductor also quickly gained considerable favor with TKWO personnel when he helped organize a contractual system for all his musicians. This would allow the members of the orchestra to be paid regularly for all services, including subscription concerts, special music events, music appreciation classes, family concerts and other engagement involving live music.[314]

Fennell and Guest Conductors

Dr. Barry Kopetz, Director of Bands, Capital University, interned as a conducting student with Frederick Fennell during the summer of 1988. According to his conversation with Maestro Fennell, TKWO's agreement with the famed American conductor was rooted in publicity and reputation for selling compact discs, rather than the traditional role of artistic leadership a music director or a conductor provides to an orchestra:

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[311] Frederick Fennell, interview by Robert Simon, September 1988.
[312] A List of Fennell Conducted TKWO CDs is supplied in Appendix I.
[313] In fact, the output of all his other recordings outside the Kosei label does not exceed his numbers in Japan, even when they are added up!
[314] Kazuhiki Sata and Yuji Obata, *Kiite*, 24.

> Fred [Fennell] talked about the reason why they brought him to Tokyo to conduct the TKWO: it was to record. That was the primary reason. Everything else, I guess, was extra. They wanted to make money. . .
>
> The orchestra itself was there to serve as a ceremonial group for the Colony. Whenever they had grand ceremonies where they would introduce the head of the Colony, the orchestra would play. That was one function. You can really put the group into two boxes: there was the ceremonial function, and then there was the professional recording function. And since Fred had a great career at Eastman with those wonderful recordings in the 50s and 60s, they looked at his name and his ability to sell records as a real draw for them to bring him to Tokyo to do the same with TKWO. It was really a business proposition. [315]

Since 1960, the TKWO has hosted numerous guest conductors to the podium. Each conductor has provided artistic credibility and authority to the musical products in which they participated. A vast majority of these public functions and products have been led by foreign (non-Japanese) conductors.[316] Many other American conductors brought to Japan had similar artistic and public profiles that matched Fennell's, giving Kopetz's claims credibility concerning the Music Director's tenure. They include James Barnes, composer and conductor at the University of Kansas, who admits his albums of works with TKWO sell best in Japan, due to the popularity of his music, and his name being affiliated with their products.[317] Another of these American guest conductors was Craig Kirchhoff, who currently serves as Professor of Music and Director of Bands at the University of Minnesota School of Music. Prior to his appointment there, he served the same position at The Ohio State University School of Music. In 1987, he toured Japan with his OSU Wind Ensemble, serving as artist-in-residence at the Yamaha Music

[315] Barry Kopetz, interview by author, Abilene, TX, July 15, 2011. A full transcript of his interview is supplied in Appendix J.
[316] A list of guest-conductors for both concerts and compact-disc recordings is provided in Appendix K.
[317] James Barnes, interview by author, Chicago, IL, December 16, 2011.

Clinic. His finale concert took place at the Musashino Academy of Music, where Frederick Fennell conducted several encores on the gala event. As a result of the appearance, Kirchhoff was invited as a guest-conductor of the TKWO for several years, and became familiar with the styles and procedures Fennell conducted with the ensemble. Kirchhoff provides a colleague's perspective to Fennell's tenure as TKWO Music Director:

> I can remember Fred visiting one summer. He brought with him one of his master recordings of the TKWO. And it was amazing. . . it was amazing to see him rejuvenated by the process of the fact he kept saying to me "I have a group! I have a group again!" That was everything to him.
>
> Not only did he have a group. But he had a group, unlike Eastman when he had students rotating in and out, he had a fully professional group with personnel, which stayed very stable that could play music the way he wanted to make music.
>
> For instances, one of the things I noticed: Fred was not always one to be clear about issues of pulse. What this group developed was an incredible sense of pulse, because that's how they were going to play together. He trained them! He literally trained them to play together by conducting only the music. Because of that training and teaching, that group played a specific kind of way. I always felt I had the permission to make music the way I wanted, but it was based on what Fred taught the orchestra. It wasn't just the Maestro coming in to conduct concerts; it was his instrument that made music.
>
> As I saw him over the years, Fred lived this long productive life. . . one of the reasons why he lived so long was because of that wind orchestra. It gave him new life. And again, how many times did he say he had a group again. They adored him. He did a lot of traditional repertoire. Fred brought the wind band scene to Japan front and center. And he loved those players, and they loved him.
>
> Concerning Fred's legacy: he documented the core repertoire with the TKWO. And in all those recordings, he was saying: "This is our [wind band] repertoire!" And not only did he recording "big" pieces, he always ventured in chamber music as well. So his work just represents a huge body of work.
>
> The other part of his legacy was the business itself. Just like the Cleveland Orchestra has a certain sound, or the Chicago Symphony has certain sound,

> we can say the TKWO had a certain sound. And that wind band sound was created by Frederick Fennell. And what was unique was, the wind orchestra didn't sound the same on every piece. They were different for every piece. It changed to fit the sonic and stylistic style of every piece, and Fred was able to do that with them. He never talked about it, he just conducted it, and the Japanese understood that gift.
>
> The other gift he infused in music was his joy. Every concert was a celebration. And I think it's just rare to see a professional conductor with a professional ensemble to be so close to a group. He was in Japan for a long time. It was a model that was different from the professional symphony orchestra contract, where a music director would only be there for a short period of time. For TKWO, he did everything. Even the school concert. For him, it was a living laboratory of what you could do with an ensemble.
>
> Had he gone to Japan earlier in his life, I don't think TKWO would have been the same. I think all those years of experience he brought to them: all his teaching, thinking, writing. . . it was the right intersection of time between conductor and group. He was in the right place and the right time: the stars lined up!

Vision for Touring

Maestro Fennell's vision for the TKWO was to embrace the organization beyond its duties as a musical representative of the Rissho Kosei-kai Buddhist organization. What he wanted was a professional ensemble that performed often in as many places as possible. Literature selections and ensemble reputation would also soon transform under Fennell's tenure.

One of the most popular concepts the TKWO adopted under Fennell's tenure was performing for public school students. These became known as Music Appreciation Class Concerts. This was similar to the New York Philharmonic Orchestra's "Young People's Concert" that began in 1924, and made popular by

Leonard Bernstein during his national broadcast during the 1960s.[318] Fennell often committed the TKWO to long tours throughout Japan to performing in school settings for elementary and middle school students. As commented by Toru Miura, TKWO's Principal Euphonium:

> For our tour from May 10-25, 1984 in Nagano City and Suwa City, we visited thirty-one schools in all. They were elementary, middle, and high schools. We performed six to seven pieces at each school, and sometimes visited three schools a day. In those days, we performed in gymnasiums as well as auditoriums. We had to move from one place to another under a very detailed itinerary. [319]

The long tours were necessary due to the small stipends TKWO received from smaller school communities. The musicians accepted their roles as touring professionals making minimum wages as a sacrifice for the greater good of the organization.[320] For Fennell, it was an opportunity to "train" his new ensemble to perform more original wind literature, as he shied away from the concept of "pops" concert, even for students. He seized these concerts as opportunities to educate future audiences in children, exposing them to the changes that were taking place with TKWO, as witnessed by a TKWO member:

> In those days, there were many children who never listened to a live concert before. Their clothing and manners were nothing like that of concertgoers. They sometimes sat on the floor! However, Fennell's attitude as a conductor was just the same (for children) as when he did for adults. No matter what kind of place, he wore his tuxedo and he requested his members to give 'one-hundred percent' in their performances.
>
> The children were excited about these experiences, as there was a general stir in the audience as they were drawn into Fennell's "world" of music. He conducted his music while paying attention to students' responses. Many of them had difficulty with the music we played because of the lack of

[318] Leonard Bernstein, "Young People's Concert," Leonard Bernstein Overview, http://www.leonardbernstein.com/ycp.htm (accessed June 28, 2011).
[319] Kazuhiki Sata and Yuji Obata, *Kiite*, 28.
[320] Ibid.

> familiarity. Still, Fennell's bravery in programming never waned: to him, the children where the best audiences because they were simple and honest and had no preconceived ideas.[321]

The TKWO also expanded its touring responsibilities beyond Japan. In July 1989, Maestro Fennell and the TKWO accepted an invitation to perform at the World Association of Symphony Bands and Ensembles (WASBE) Convention in the Netherlands. The invitation spawned the ensemble's first European tour, making them the first professional wind orchestra (outside of the military bands in Washington D.C.) to perform outside of their native country in multiple venues.[322] Fennell took other tours with the ensemble; including a second command performance for WASBE in 1993, which earned the group the title, "The Vienna Philharmonic of Wind Bands," and a Taiwan tour in 1999.[323]

TKWO Rehearsals

This author was provided with rehearsal footage of TKWO rehearsals under the baton of Dr. Fennell. The digitally restored video (of various undated rehearsals) provided a glimpse into the relationship the members of the orchestra had with their beloved music director, and vice-versa.

The most fascinating aspect of Fennell's rehearsals with the ensemble was his ability to communicate with TKWO members despite his lack of Japanese language skills. To communicate musically, he used common (Italian) musical terms and would often play more than rehearse (by stopping). The musicians were

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[321] Ibid., 30.
[322] Ibid., 37.
[323] Japan Cultural Profile, "Japan: Tokyo Kosei Wind Orchestra," Tokyo Kosei Wind Orchestra, http://www.culturalprofiles.net/japan%20old/Units/766.html (accessed June 28, 2011)

always very quiet, yet attentive, waiting on musical guidance through the Maestro's conducting and body gestures. To aide Fennell through inevitable (minor) miscommunications due to the language barrier, the conductor would use a guide of Japanese-translated musical expressions, such as "play this as smoothly as possible," or "watch me here" to help the group along with his specific musical interpretation. While it took time for the message to get through to the entire orchestra, there would always be enough musicians who could translate the Maestro's wishes. Musicians and fans alike testify to his enormous ability to mold a phrase or shape a concert to an audience's delight.

In the words of Miura Toru[324]

> I joined the TKWO in 1979. Around that time, not so many people thought the group would be what it is today. I mean, it was already a professional band, but it was very young. But it was all a starting point. TKWO management asked me to join the group; but I was not interested. I was more interested in teaching college level euphonium players. I had already started at the Kunitachi College of Music. However, all the members of TKWO wanted me to join the group. And so, I took their invitation to be a part of TKWO that year.
>
> At that time, we only had LP recordings.
>
> Concerning TWKO: our performances at the time didn't have any particular style. We were professionals, and we played well, at least better than amateurs. I learned all about how playing in an ensemble, about style, when I attended the Eastman School of Music under Don Hunsberger. TKWO learned about style from Frederick Fennell.

[324] Miura Toru attended the Eastman School of Music in 1973, and served as Principal Euphonium in the Eastman Wind Ensemble. Upon returning to Japan, he became a faculty member at the Kunitachi Music College, Tamagawa University, and the Soai College of Music. (Toru Miura, interview by author, December 16, 2010.) Refer to Appendix L for a translation of Miura's *Kiite*)

I first met Frederick Fennell in Bloomington, Indiana. It was May 1973. It was the TUBA Euphonium Symposium. I remember seeing this shorthaired man with his whiskered beard. He looked very strong.

I asked him, “Are you the band director at the University of Miami?”

He screamed back at me, “No! I am the Wind Ensemble Conductor at the University of Miami.”

Needless to say, I did not make a good first impression with him. Well, ten or some years later, in March 1982, Toshio Akiyama was asked by TKWO to invite Frederick Fennell to come over to Japan to guest conduct one of our Regular Concerts. It was the second time for me to meet him. This time, I got it right:

“Are you Dr. Fennell?” I asked.

He said, “Yes, I am Dr. Fennell.”

I remember how different he looked this time. He had long hair, with no whiskers or beard. It was a different meeting.

So, it was 1982 (after the concert). The economy was booming. The TKWO management approached me for some suggestions in how to raise the performance standards of the group. They wondered if we should perhaps invite renowned brass performers to come to Japan to be in-residence to inspire our musicians.

At first, I didn’t know. So, I wrote to my mentor, Harvey Phillips, Professor of Tuba, at Indiana University, for advice. Perhaps he might suggest someone from his school, or from the University of Michigan, or the Eastman School of Music. I explained how much money we had (in yen) to pay whatever performers we could bring over to Japan. (Remember, the yen at that time was very weak compared to the U.S. Dollar.) Harvey (Philips) said there was no possibility at that rate to bring any performers over, but perhaps, approaching Frederick Fennell may be possible, since he was looking for new ventures in conducting.

So, I approached Dr. Fennell when I saw him again in 1983, at the University of Maryland, when he was one of the guest conductors for our TUBA conference. Every night, I would go to Maestro Fennell’s room to talk. I explained to him our enthusiasm about having him over to conduct on a more permanent basis.

I suppose we were asking him about this opportunity at the right time. He really didn’t have a full time position (having been retired at the University

of Miami.) Dr. Fennell was working with several groups on a part-time basis, but nothing he could call "his own." I told him, we were very anxious to have him come to Japan to conduct us on a full-time commitment. We would do anything!

So, after a lot of talking, he needed some time to think. When I returned home to Japan (after the conference), I had a letter from Dr. Fennell waiting for me. In that letter, he stated he would accept our invitation to conduct the TKWO. Immediately, he made an impact. He brought his repertoire with him, literally hundreds of scores and pieces to Japan. Pieces like Gustav Holst's Suites No. 1 and 2, and Robert Russell Bennett's Suite of Old American Dances. It was all so different. We knew of these works, but under Fennell, it was just unique. He taught us how we should play these masterpieces. Whether it was light or heavy music, it was all teaching us his style.

Dr. Fennell spent so much time with us in Japan. During those early years, he spent most of the year in Japan. I remember how he would eat with us, and establish a relationship with his players. Gradually, the members understood this was who he was: it was beyond music; it was his style! He gave us heart and spirit in our music and who we were!

Dr. Fennell was about trust and respect. I remember when we would play a new piece by a Japanese composer; the Maestro said he would learn from us. He would listen to us, and learn. It was a mutual relationship in communication.

In 1984, the Japanese economy was increasing. That allowed many opportunities for us to perform. Our concert activities during those first few years with Fennell were so busy. We would perform everywhere! We performed for Music Appreciation classes, prisons, and hospitals. We would have approximately one hundred eighty or so performances a year.

I truly believe those performances for the children made us a better group. It gave us more time with Dr. Fennell. For Dr. Fennell, it didn't matter who these concerts were for, whether they were for young children, or the elderly, these were important events. He demanded the highest level of concentration.

Fennell's Japanese Legacy

Japanese band conductors widely consider Frederick Fennell's TKWO Music Director appointment as one of the most important developments for the

Japanese band scene.[325] A high percentage of the positive influences upon the growth and development of Japanese bands during the past few generations can be traced to Fennell's influence in his many recordings with TKWO and the Eastman Wind Ensemble.[326] His presence in Japan contributed immensely to an expansion of thought and methodology in wind activity.[327] Akiyama Toshio states, on behalf of his Japanese colleagues:

> It is with a sense of gratitude that we acknowledge the contributions of the Eastman Wind Ensemble and its conductors, for without them our progress would not have been so well directed.[328]

Summary

Frederick Fennell is responsible for elevating the Tokyo Kosei Wind Orchestra to its current stature and performance quality. Under his direction, the ensemble embarked upon recording projects to document the wind ensemble's core repertoire. He balanced their duties as a worship ensemble within Rissho Kosei-kai with growing concert demands and an increasing international musical profile.

Frederick Fennell's Music Directorship in Japan is as important as his founding of the Eastman Wind Ensemble. However, he exceeded his accomplishments in Rochester by providing expansion in Western tastes in a Japanese society craving new music. He performed more concerts, recorded more albums, and embarked on more international tours with the Tokyo Kosei Wind

[325] Akiyama, "Development of Wind Bands in Japan," 207.
[326] Ibid., 209.
[327] Ibid.
[328] Ibid.

Orchestra than with any other ensemble in his career. This enormous artistic output has forever linked Fennell with the Tokyo Kosei Wind Orchestra.

CHAPTER 6

FINAL SUMMARY AND CONCLUSION:

THE WESTERN THREADS OF THE TOKYO KOSEI WIND ORCHESTRA

The Tokyo Kosei Wind Orchestra has been heavily influenced by numerous Western traditions, particularly from its roots in history, religion and musical direction. Beginning in the sixteenth century, historians can trace the first appearance of Western instruments in Japan, which eventually led to a vibrant educational and musical scene that became conducive to the founding and prosperity of what is currently the world's most recognizable professional wind band. Behind the sponsoring religious body of the orchestra lays a religious freedom that was granted to the Japanese after World War II. Today, the Tokyo Kosei Wind Orchestra breaks new paths as this century's model for a wind ensemble comprising Japanese musicians creatively led by American and European artistry.

The First Thread - Western Music in Japan: The Appearance of Concert Bands

Japanese music culture is an enriched collection of various genres that includes indigenous art forms such as kabuki theatre, taiko drum ensembles and shakuhachi performances. With such diversity, why would the Japanese choose an American art form such as a wind band in the form of the Tokyo Kosei Wind Orchestra as one of its flagship music ambassadors to the world? The answer lies within the history of Western music and concert bands in Japan.

From Toyotomi's banishment of Christianity to Tokugawa Iemitsu seclusion policy in the seventeenth century, Westerners were dealt several blows for religious and financial exploration in Japan. However, through the mercantile desires of the Dutch, Western music found its way in through Dejima, an isolated manmade port near Nagasaki. This tiny gate to the rest of the world provided Japan a glimpse into Western practices of music, particularly marching and concert bands. It was an attractive temptation for those casual listeners observing Dutch traders practicing their wind instruments and drums. *Rangaku* was the Western avenue to revise and strengthen Japanese military policies, especially with music. Bands provided a unique blend of military practice and aesthetic appeal.

This Japanese fascination with the West was further solidified with Matthew Perry's arrival. With its ports opened to the world, Japanese society emulated European customs in hopes of achieving successes common in the West; accordingly, the majority of Japanese people adopted the view that anything Western was superior to Japanese culture.[329] This mindset carried over to the arts in Japanese society, including music; in an effort to bring Western music to Japan, Isawa Shuji was sent to the United States to study educational practices under Luther Whiting Mason.[330] Together, they would found an educational framework that provided school children a curriculum that helped them learn Western music-practices that are still in place today. Composers, conductors and musicians of all genres credit the school music curriculum for beginning their careers. Today, Japan is the second largest market in music distribution; from salsa, to pop and *Musique*

[329] Ogawa "Japanese," 27.
[330] Timothy J. Groulx, "American Influences on Japanese Bands," *Music Education Research International* 3 (2009): 2.

Concrète, it is no wonder the legacies of Mason and Isawa are hailed by educators nationwide.

Though the foundation these music educators laid within schools was beneficial to interested students, concert bands remained an extracurricular activity. Despite this obstacle, band activity began expanding countrywide. Although the majority of influence on the current practices of Japanese bands originated from the United States, the English and French navy bands visited Japan in the mid-1800s as well.[331] The efforts of John Fenton and touring bands from Europe and the United States fueled Japanese musicians' desires to grow their own wind ensemble movement; *jinta* ensembles and community bands (including the first professional wind ensemble: The Osaka Municipal Symphonic Band) created a wave of popularity for the genre leading into World War II. Along with developments within the All Japan Band Association (which often hosts foreign conductors and clinicians), the Tokyo Kosei Wind Orchestra had a solid following of interest and an educational foundation of knowledge that helped it endure its fledgling start as a worship group into its present day status of a fully professional wind ensemble.

The Second Thread – Religion: Rissho Kosei-kai

On the world stage, Rissho Kosei-kai is an organization that practices peace and promotes charity to the needy. Their humanitarian efforts have been well documented since its founding. Its largest growth took place immediately following World War II; events that were made possible by the American Occupation of Japan under the leadership of General Douglas MacArthur.

[331] Ibid.

The actions that most directly affected the Rissho Kosei-kai Buddhist organization stemmed from the reforms instilled by the Supreme Commander of Allied Powers. SCAP's views towards state sponsorship of Shinto led him to order his *Shinto Directive*: a document that guaranteed, along with the new Japanese Constitution, religious freedom. Following World War II, the conquered Japanese were looking for remedies for what had befallen them. Religion offered them one of many important and productive outlets in rebuilding their feelings of worth and stature as a country again.

Kohno Kozo, a devoted member of Rissho Kosei-kai, founded the Tokyo Kosei Wind Orchestra in 1960. As the sponsoring body of the orchestra, Rissho Kosei-kai provides financial support for its performing musicians during their local and regional concerts. While no direct line of American or foreign influence can be made in the religion itself, its prosperity following World War II is a product of the American Occupation and the leadership of Douglas MacArthur.

The Final Thread – Artistry: Frederick Fennell and His Western Colleagues

The Tokyo Kosei Wind Orchestra recently celebrated its Fiftieth Anniversary, a monumental achievement for any musical organization, especially a wind band. Located in one of the busiest metropolitan centers of the world, it would be sensible to relate their successes entirely to its rich Japanese history or cultural milieu. However, the TKWO's international reputation is a result of Western influence and artistry.

Admirers of the organization identify its success with Frederick Fennell's tenure as TKWO Music Director. Being the first man to hold this official position, he brought the Japanese his ideas that were strongly rooted in American orchestra and band traditions. Fennell was a strong proponent for regular tours with the ensemble, resulting in yearly school concerts and multiple international appearances at prestigious conventions. Fennell also strengthened the musicians' understanding of substantial wind repertoire, moving away from the Japanese infatuation with pops and medley-themed concerts. His promotion of a TKWO commissioning series also helped launched the careers of noted composers as Dana Wilson (*Piece of Mind*). It is this author's belief that this study substantiates Fennell's wind conducting career, as previous published sources have little information regarding his twenty-year career in Japan.

The TKWO has released an extraordinary amount of compact disc recordings. With over three hundred currently, it surpasses the volumes made by comparable groups such as the Dallas Wind Symphony and all the United States Armed Forces Bands in Washington, D.C. Frederick Fennell's commitment to recording helped make TKWO the world's most recorded band and one of the most visible ensembles in Japan.

Perhaps the most striking adherence to Western practice is TKWO's commitment to guest conductors, particularly those from the United States and Europe. With over one hundred subscription concerts, a vast majority of them have been led by Western conductors, and even more have recorded albums with the ensemble. In contrast, other local professional ensembles such as the Siena Wind

Orchestra and the Osaka Municipal Symphonic Band have resident Japanese conductors. The idea of guest conductors (and even for a time, no Music Director) is a concept borrowed from prestigious orchestras as the Vienna Philharmonic Orchestra, the Orpheus Chamber Orchestra and the Chamber Orchestra of Europe. These organizations maintain powerful players' committees that decide a majority of their artistic ventures; a path TKWO conducted for several years before Frederick Fennell's tenure. The practice of employing permanent resident conductors used by rivaling wind orchestras inhibits an international profile and fan base currently enjoyed by the TKWO.

Using foreign Music Directors is itself a Westernized idea popularized by American and European orchestras. Many Japanese orchestras such as the NHK Symphony and the Tokyo Philharmonic Orchestra are led by resident conductors. The TKWO has remained committed to employing conductors elsewhere. After Frederick Fennell's retirement from TKWO, the orchestra appointed Douglas Bostock as their Music Director, and more recently, Paul Meyer as their Principal Conductor.[332] (Both titles serve ceremonial purposes, but hold equivalent stature to any Music Director of a major symphony).

The influence foreign conductors have had on Japan is seen most directly in the choice of repertoire performed by their orchestras. As seen in TKWO's Regular Concerts,[333] the majority of pieces performed have been of Western origin, as opposed to works by Japanese composers. A more dramatic turn took place beginning with the tenure of Frederick Fennell: the TKWO began performing far

[332] Conductor biographies are supplied in Appendix M.
[333] A complete listing of all of TKWO's Regular Concerts is listed in Appendix N.

more original band works by American composers. While this preference slightly changed with the tenures of Douglas Bostock and Paul Meyer, repertoire choices are still mostly of Western origin. However, they are now more of English and European origin in contrast to Fennell's gravitation to American compositions.

This author does not intend to minimize the contributions or influences by Japanese composers or conductors that have had long relationships with the Tokyo Kosei Wind Orchestra. For the same reason TKWO audiences enjoy foreign conductors and their repertoire selections, Japanese composers such as Tanaka Masaru and Kushida Testunosuke fascinate Westerners. This dual role of promoting indigenous and Western repertoire and pedagogy is the one of the many reasons TKWO is able to reach such a worldwide audience.

Performance Repertoire

When examining the TKWO's concert and recorded repertoire under the microscope of its artistic merit, the ensemble's commitment to performing the most respected literature is commendable.[334] Jay Gilbert's study polls the opinions of the world's most respected conductors, resulting in his now famous list of seventy-three landmark pieces written for winds and percussion. While this list is just a barometer of an ensemble's philosophy to advancing the genre, the TKWO has done its part in performing a majority of repertoire found in Gilbert's dissertation.

Exceptions that appear in TKWO's programming fall under logistical problems, primarily finance, that prevent the orchestra from performing certain

[334] Appendix O contains an excerpt of Jay Gilbert's study of wind literature meeting standards of "Serious Artistic Merit."

works. Of note, many of the Karel Husa's pieces have not been performed by TKWO due to the number of musicians required to program such compositions. His *Apotheosis of this Earth, Concerto for Wind Ensemble*, and *Concerto for Alto Saxophone* has not been performed under any conductor with the TKWO. In addition, works that combine voices, such as Vincent Persichetti's *Celebrations* and Anton Bruckner's *Mass in e minor* have also been untouched due to the larger number of musicians required.[335] These problems are common to many regional orchestras trying to perform standard orchestral repertoire, particularly of the Romantic era.

With such problems at hand, TKWO can continue to expect the same devotion to programming they have heard the last fifty years. Performance trends referred to earlier display a steady increase of Japanese composers writing originals works for bands such as the TKWO with a slight decline in orchestral transcriptions. Nonetheless, these works along with pop-music literature will continue to frequent band concerts in Japan.

Recent Discovery

Ray Cramer currently teaches at the Musashino Academy of Music in Tokyo. During an interview with him, new information was shared concerning more

[335] These restrictions were mentioned to this author on his first trip to Tokyo, Japan. President Kohno Masatoshi shared his desires to play such larger works of the wind repertoire with the TKWO, but was unable to find funding to do these pieces on a regular basis. (During that concert cycle, the largest piece on their upcoming concert was Michael Daugherty's *Bells for Stokowski* which called for additional ten musicians and an organist.)

recent discoveries concerning Western influences within the Tokyo Kosei Wind Orchestra:[336]

> I really believe that the Eastman Wind Ensemble had a direct impact with the Tokyo Kosei Wind Orchestra. However, before they even knew of those early recordings with Fred [Fennell] and what that group was about, the first pure wind ensemble in Japan was at the Musashino Academy. They started one year after the Eastman Wind Ensemble. It was the only wind ensemble in Japan until the Kosei Wind Orchestra formed. And so, that school had an impact: directly from Eastman, to Musashino, to Kosei.
>
> At one point [when Kosei performed at the Midwest Clinic] there were eighteen members of that group that were Musashino Academy of Music graduates. I was told by some of the graduates that there were actually more members that were Musashino graduates. So, the combination of the Eastman Wind Ensemble and the Musashino Academy had much to do with the trend that formed the Kosei Wind Ensemble, which was the switch over from large symphonic bands to smaller wind ensemble mechanism.
>
> For many years Musashino had Japanese conductors. However, James Burdahl was the first Westerner to conduct the Musashino Academy. (He was from California.) They then went to a German conductor for about eight or nine years. This German conductor's name was Anton Kurnel. He recorded many of the early recordings that influenced so many groups, including what is now the Tokyo Kosei. . . Later, Fred Nyline (Luther College), Frank Bencriscutto (University of Minnesota), and I guest conducted at the Academy.
>
> Ever since 1988, there have been American conductors at the Academy. But when I was invited to conduct Kosei, I was already familiar with what they could do since I was so familiar with the musicians.

While Cramer contends the Musashino Academy had a more direct line to influencing the TKWO than any other group, there is no denial that Western conductors and programming had an impact on the Tokyo ensemble's success today. Cramer further adds that many of the music instructors in the Tokyo metropolitan area including Miura Toru and Akiyama Toshio are Eastman graduates and were devoted followers of Frederick Fennell and his teachings.

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[336] Ray Cramer, interview by author, Abilene, TX, August 18, 2011.

The Future

After years of research and countless hours of interviews and conversations with TKWO fans, personnel, and colleagues, this author's perspective of the ensemble has experienced various transformations. While it will always be one of the world's most important wind bands, TKWO iconically represents a monumental step in achieving the international acceptance of professional wind band and its literature as a prosperous field of music making that will continue to urge modern composers to write for the genre.

The achievements of the TKWO from a stature of recording and programming are groundbreaking. With a library of over three hundred recordings, a steady subscription concert series, and a commissioning project for new works, the TKWO is one of the few self-sustaining wind bands in the world. Regularly hosting guest conductors and artists from around the world, its international profile is projected to grow this century.

TKWO's local contribution is undeniable. According to Ray Cramer, few wind ensembles existed when he first began conducting in Japan twenty years ago. Rather, large symphonic groups were preferred until the popularity of the TKWO began the trend of smaller instrumentation. In fact, Cramer claims many of the "championship" school bands mimic the seating arrangements seen in TKWO as a show of pride and success.

More and more directors are beginning to discover the enormous contributions American and European musicians have played in the TKWO's

history as well as the entire Japanese band and music education scene. While there are separate topics that deserve individual examination and commentary, Westerners represent the "thread" that holds all of them together as the fabric of a vibrant and highly visible community of music making that more conductors and researchers are beginning to notice. As much as any artform in Japan, the future of professional wind ensembles is unknown, but will be tied to the same future their Western counterparts have in the United States and Europe.

Recommendations for Future Study

With new information being discovered every day concerning band history, a more detailed study tracing the first concert bands in Japan is recommended. According to David Hebert, much of the information accepted as common knowledge concerning Japanese bands prior to the twentieth century have often been mislabeled or incorrectly attributed by amateur historians. A more thorough look at the impact these early bands had on Japanese society could better explain the enormous popularity the band has in Japan.

Secondly, the repertoire performed by the Tokyo Kosei Wind Orchestra is in itself a unique showcase of nationalism and adventuresome programming. By comparing its concert literature to similar organizations such as the Hong Kong Philharmonic and the Dallas Wind Symphony could better project the artistic routes professional bands are taking for years to come.

Finally, comparing the growth of Japanese band to its counterparts in the United States could unveil similarities in each respective movement. Conductors

and researchers would gain a new perspective into how the band genre has developed its loyal base of followers throughout the world.

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APPENDIX A

Origins of Kimiyago[337]

The development of Japan's national anthem is intricately tied to the history of bands in Japan. And, as will be demonstrated, it has remained an important issue to the present day. The Satsuma Band led by Fenton, "participated in a military review only a year after its inception. The review was held in 1870 at Koshi-Nakajima, Tokyo, with Emperor Meiji inspecting the parade. The band played Kimigayo, which was written for the occasion by Bandmaster Fenton." Upon explaining the need for Japan to have a national anthem, Fenton had apparently described the function and meaning of "God Save the Queen," and for lyrics, an anonymous text was selected due to its resemblance, a 31-syllable *waka* poem taken from a tenth century collection entitled "Kokinshu". Fenton's anthem was popularized and performed in various settings through at least part of the 1880s, and its words appear to have been considered appropriate, but the melody came to be generally regarded as an uncomfortable setting of the Japanese text. According to records of the Imperial Household Agency, Bandmaster Fenton later introduced the performance of European music to the royal court in Japan:

> The records of the Department of Court Music in the Imperial Household Agency say that from 1874 onwards members of the department started to learn Western music and purchased Western music instruments. Thirty-five people were permitted to receive tuition in Western music; instruments were purchased in 1875, and the department employed John William Fenton, a British musician, as an instructor.

[337] David G. Hebert, *Wind Bands and Cultural Identity in Japanese Schools* (New York: Springer, 2011), 29-30.

By 1880, the melody of Kimigayo was thoroughly revised, guided in part by German bandmaster Franz Eckert (1852-1916), who was probably the first to transcribe a complete arrangement of the new version that was developed in collaboration with prominent Japanese court musicians. Eckert had been hired in 1879 as Fenton's replacement soon after he departed from Japan. An early version with Eckert listed as its composer was published as "Japanische Hymne" in 1888, however, the final version of Kimigayo, used through the present day, only credits Japanese musicians. The text of Kimigayo is an ancient poem that praises the Emperor, declaring in poetic language that his imperial reign will last forever. Through the start of the twenty-first century, the meaning of Kimigayo, which would become a required song in all public schools, has remained an unresolved issue in a nation that had struggled to adopt democratic institutions from abroad.

APPENDIX B[338]

Chronology of General Douglas MacArthur's Career

Jan. 28, 1880	Born in Little Rock, AR.
June, 1903	Graduated from the United States Military Academy and appointed Second Lieutenant, Corps of Engineers, Regular Army.
June, 1903	Engineer Construction and Survey Officer and Disbursing Officer, 3d Battalion of Engineers, Philippine Islands.
April, 1904	Promoted to First Lieutenant.
October, 1904	Assigned for duty with the California Debris Commission (responsible for supervision of placer mining for gold in California).
May, 1905	Jolo Campaign, Philippine Islands.
August, 1905	Aide-de-Camp to Major General Arthur MacArthur, Commanding General, Pacific Division, Tokyo. Major General MacArthur was the U.S. Observer with the Japanese Army during the Russo-Japanese War.
December, 1906	Aide-de-Camp to President Theodore Roosevelt.
August, 1907	Student, The Engineer School of Application, Washington Barracks, D.C.
February, 1908	Assistant Engineer and officer in charge of improvements to the harbors of Manitowoc, Sheboygan, and Two Rivers, WI., while stationed at Milwaukee.
April, 1908	Commanding Officer, Company "K," 3d Battalion of Engineers; and Instructor, Mounted Service School, Fort Riley, Kan., and the Army Service School, Fort Leavenworth, Kan.

[338] Douglas MacArthur, *A Soldier Speaks: Public Papers and Speeches of General of the Army Douglas MacArthur*, ed. Major Vorin E. Whan, Jr. (New York: Frederick A. Praeger, Publishers, 1965): xxi – xxix.

April, 1909	Adjutant, later Quartermaster, 3d Battalion of Engineers; and officer in command, Engineer Depot, Fort Leavenworth.
February, 1911	Promoted to Captain.
November, 1912	Member and Recorder of Board of Engineer Troops, Washington, D.C.
September, 1913	Member of General Staff, Washington, D.C.
April, 1914	Assistant to the Engineer Officer with the Vera Cruz expedition.
July, 1914	World War I begins.
August, 1914	Member of General Staff, Washington, D.C.
December, 1915	Promoted to Major.
August, 1917	Promoted to Colonel, Infantry, National Army.
September, 1917	Chief of Staff, 42d (Rainbow) Division, American Expeditionary Forces in France.
March, 1918	Awarded the Distinguished Service Cross and the Purple Heart Medal.
June, 1918	Promoted to Brigadier General, National Army.
July, 1918	Award the Silver Star Medal with three bronze oak-leaf clusters.
August, 1918	Commanding General, 84th Infantry Brigade, 42d Division, France.
September, 1918	Awarded two bronze oak-leaf clusters to the Silver Star Medal.
October, 1918	Awarded the first oak-leaf cluster to the Distinguished Service Cross the first oak-leaf cluster to the Purple Heart Medal.
November, 1918	Commanding General, 42d Division, France and Germany.
November, 1918	Awarded the sixth bronze oak-leaf cluster to the Silver Star Medal.

November, 1918	Armistice signed, ending hostilities in World War I.
March, 1919	Awarded Distinguished Service Medal.
June, 1919	Superintendent, United States Military Academy, West Point.
February, 1920	Promoted to Brigadier General, Regular Army.
October, 1922	Commanding General, District of Manila, Philippine Islands.
July, 1923	Commanding General, 23d Infantry Brigade, Fort McKinley, Rizal, Philippine Islands.
November, 1924	Commanding General, Philippine Division.
January, 1925	Promoted to Major General.
May, 1925	Commanding General, IV Corps Area, Atlanta, Georgia.
July, 1925	Commanding General, III Corps Area, Baltimore, Maryland.
September, 1927	President, American Olympic Committee.
October, 1928	Commanding General, Philippine Department, Manila, Philippine Islands.
November, 1930	Promoted to General.
November, 1930	Chief of Staff, U.S. Army, Washington, D.C.
September, 1935	Awarded the first oak-leaf cluster to the Distinguished Service Medal.
October, 1935	Military Advisor to the President of the Commonwealth of the Philippines.
June, 1936	Appointed Field Marshal of the Philippine Army.
December, 1937	Retired from active service.
July, 1941	Recalled to active service and appointed Lieutenant General, Army of the United States.
July, 1941	Commanding General, U.S. Army forces in the Far East.

December, 1941	Japanese attack Pearl Harbor.
December, 1941	Promoted to General, Army of the United States.
March, 1942	Leaves the Philippines for Australia by order of President Franklin D. Roosevelt.
March, 1942	Awarded the Medal of Honor.
April, 1942	Supreme Commander, Southwest Pacific and Pacific Area.
September, 1943	Awarded the Air Medal.
January, 1944	Awarded oak-leaf cluster to Distinguished Service Medal.
February, 1944	Awarded the Bronze Star Medal with "V" device.
December, 1944	Promoted to General of the Army.
January, 1945	Awarded the second oak-leaf cluster to the Distinguished Service Medal.
August, 1945	Awarded the Distinguished Service Medal (Navy) and a third oak-leaf cluster to the Distinguished Service Medal.
August, 1945	Japanese Government accepts Allied surrender terms.
August, 1945	Supreme Allied Commander-in-Chief, Allied forces in Japan.
October, 1945	General Headquarters, Supreme Commander Allied Powers, Established in Tokyo.
July, 1950	Commanding General, United Nations command.
October, 1950	Wake Island meeting with President Harry S. Truman.
October, 1950	Awarded the fourth oak-leaf cluster to the Distinguished Service Medal.
November, 1950	Awarded the Distinguished Flying Cross.
April, 1951	Relieved from all commands.
April, 1951	Addressed joint meeting of the two house of Congress.
August, 1951	Assigned to the Office of the Chief of Staff, U.S. Army.

August, 1952	Chairman of the Board, Remington Rand Corporation.
July, 1961	Return visit to the Philippine Islands.
May, 1962	Thayer Award, United States Military Academy, West Point.
April 5, 1964	Died at Walter Reed General Hospital, Washington, D.C.

In addition to the United States decoration noted above, General MacArthur received the following foreign decorations:

BELGIUM:

Order of Crown, Grand Cross with Palm
Order of the Crown, Commander
Croix de Guerre 1940, with Palm

CHINA:

Order of Grand Cordon of Pao Ting (Tripod), Special Class

CZECHOSLOVAKIA:

Grand Cross of the Order of the White Lion

ECUADOR:

Star of Abdon Calderon, First Class

FRANCE:

Grand Cross of the Legion of Honor
Croix de Guerre with Palm and Gilt Star
Honorary Corporal of the 8th Regiment of the Line, with Legion of Honor Fourragere
Honorary 1st Class Private of the 20th Battalion de Chasseurs Alpine with Medal Militaire Fourragere

GREAT BRITAIN:

Knight Grand Cross of the Order of the Bath

GREECE:

Cross of Military Valor

GUATEMALA:

Cross of Military Merit, First Class

HUNGARY:

Grand Cordon of Pour le Merite

ITALY:

Knight Grand Cross of the Military Order of Italy
Order of the Crown of Italy
Cross of War

KOREA:

Taeguk Distinguished Military Service Medal

MEXICO:

Medal of Military Merit, First Class

NETHERLANDS:

Grand Cross of the Order of Orange-Nassau, with Swords

PHILIPPINES:

Medal of Valor
Distinguished Service Star
Legion of Honor, Degree of Chief Commander

POLAND:

Military Order of Virtuti Militari, V Class
Grand Cordon of Polonia Restituta

ROMANIA:

Order of the Great Cross in the Order of Faithful Services

YUGOSLAVIA:

Grand Cordon of the White Eagle

APPENDIX C[339]

Shinto Directive

GENERAL HEADQUARTERS
SUPREME COMMANDER FOR THE ALLIED POWERS

AG 000.3 (15 Dec 45) CIE 15 December 1945

MEMORANDUM FOR:
IMPERIAL JAPANESE GOVERNMENT

THROUGH: Central Liaison Office, Tokyo.

SUBJECT: Abolition of Governmental Sponsorship, Support, Perpetuation, Control, and Dissemination of State Shinto (*Kokka Shinto, Jinja Shinto*).

1. In order to free the Japanese people from direct or indirect compulsion to believe or profess to believe in a religion or cult officially designated by the state, and

In order to lift from the Japanese people the burden of compulsory financial support of an ideology which has contributed to their war guilt, defeat, suffering, privation, and present deplorable condition, and

In order to prevent a recurrence of the perversion of Shinto theory and beliefs into militaristic and ultra-nationalistic propaganda designed to delude the Japanese people and lead them into wars of aggression, and

In order to assist the Japanese people in a rededication of their national life to building a new Japan based upon ideals of perpetual peace and democracy,

It is hereby directed that:

a. The sponsorship, support, perpetuation, control and dissemination of Shinto by the Japanese national, prefectural, and local governments, or by public officials, subordinates, and employees acting in their official capacity are prohibited and will cease immediately.

[339] As published by: Ken R. Dyke, "Shinto: A Study Prepaared by General Headquarters, SCAP, C I & E Section," *Contemporary Religions in Japan* 7, no. 4 (December 1966): 354-360.

b. All financial support from public funds and all official affiliation with Shinto and Shinto shrines are prohibited and will cease immediately.

(1) While no financial support from public funds will be extended to shrines located on public reservations or parks, this prohibition will not be construed to preclude the Japanese Government from continuing to support the areas on which such shrines are located

(2) Private financial support of all Shinto shrines which have been previously supported in whole or in part by public funds will be permitted, provided such private support is entirely voluntary and is in no way derived from forced or involuntary contributions.

c. All propagation and dissemination of militaristic and ultra-nationalistic ideology in Shinto doctrines, practices, rites, ceremonies, or observances, as well as in the doctrines, practices, rites, ceremonies, and observances of any other religion, faith, sect, creed, or philosophy, are prohibited and will cease immediately.

d. The Religious Functions Order relating to the Grand Shrine of Ise and the Religious Functions Order relating to State and other Shrines will be annulled.

e. The Shrine Board (*Jingi-in*) of the Ministry of Home Affairs will be abolished, and its present functions, duties, and administrative obligations will not be assumed by any other governmental or tax-supported agency.

f. All public educational institutions whose primary function is either the investigation and dissemination of Shinto or the training of a Shinto priesthood will be abolished and their physical properties diverted to other uses. Their present functions, duties and administrative obligations will not be assumed by any other governmental or tax-supported agency.

g. Private educational institutions for the investigation and dissemination of Shinto and for the training of priesthood for Shinto will be permitted and will operate with the same privileges and be subject to the same controls and restrictions as any other private educational institution having no affiliation with the government; in no case, however, will they receive support from public funds, and in no case will they propagate and disseminate militaristic and ultra-nationalistic ideology.

h. The dissemination of Shinto doctrines in any form and by any means in any educational institution supported wholly or in part by public funds is prohibited and will cease immediately.

(1) All teachers' manuals and textbooks now in use in any educational institution supported wholly or in part by public funds will be censored, and all Shinto doctrine will be deleted. No teachers' manual or textbook which is published in the future for use in such institutions will contain any Shinto doctrine.

(2) No visits to Shinto shrines and no rites, practices or ceremonies associated with Shinto will be conducted or sponsored by any educational institution supported wholly or in part by public funds.

i. Circulation by the government of "The Fundamental Principles of the National Structure" (*Kokutai no Hongi*), "The Way of the Subject" (*Shinmin no Michi*), and all similar official volumes, commentaries, interpretations, or instructions on Shinto is prohibited.

j. The use in official writings of the terms "Greater East Asia War" (*Dai Toa Senso*), "The Whole World under One Roof "(*Hakko Ichi-u*), and all other terms whose connotation in Japanese is inextricably connected with State Shinto, militarism, and ultra-nationalism is prohibited and will cease immediately.

k. God-shelves (*Kamidana*) and all other physical symbols of State Shinto in any office, school, institution, organization, or structure supported wholly or in part by public funds are prohibited and will be removed immediately.

1. No official, subordinate, employee, student, citizen, or resident of Japan will be discriminated against because of his failure to profess and believe in or participate in any practice, rite, ceremony, or observance of State Shinto or of any other religion.

m. No official of the national, prefectural, or local government, acting in his public capacity, will visit any shrine to report his assumption of office, to report on conditions of government or to participate as a representative of government in any ceremony or observance.

2. a. The purpose of this directive is to separate religion from the state, to prevent misuse of religion for political ends, and to put all religions, faiths, and creeds upon exactly the same basis, entitled to precisely the same opportunities and protection. It forbids affiliation with the government and the propagation and dissemination of militaristic and ultra-nationalistic ideology not only to Shinto but to the followers of all religions, faiths, sects creeds, or philosophies.

b. The provisions of this directive will apply with equal force to all rites, practices, ceremonies, observances, beliefs, teachings, mythology, legends, philosophy, shrines, and physical symbols associated with Shinto.

c. The term State Shinto within the meaning of this directive will refer to that branch of Shinto (*Kokka Shinto* or *Jinja Shinto*) which by official acts of the Japanese Government has been differentiated from the religion of Sect Shinto (*Shaha Shinto* or *Kyoha Shinto*) and has been classified a non-religious cult commonly known as State Shinto, National Shinto, or Shrine Shinto.

d. The term Sect Shinto (*Shaha Shinto* or *Kyoha Shinto*) will refer to that branch of Shinto (composed of 13 recognized sects) which by popular belief, legal commentary, and the official acts of the Japanese Government has been recognized to be a religion.

e. Pursuant to the terms of Article I of the Basic Directive on "Removal of Restrictions on Political, Civil, and Religious Liberties " issued on 4 October 1945 by the Supreme Commander for the Allied Powers in which the Japanese people were assured complete religious freedom,

(1) Sect Shinto will enjoy the same protection as any other religion.

(2) Shrine Shinto, after having been divorced from the state and divested of its militaristic and ultra-nationalistic elements, will be recognized as a religion if its adherents so desire and will be granted the same protection as any other religion in so far as it may in fact be the philosophy or religion of Japanese individuals.

f. Militaristic and ultra-nationalistic ideology, as used in this directive, embraces those teachings, beliefs, and theories which advocate or justify a mission on the part of Japan to extend its rule over other nations and peoples by reason of:

(1) The doctrine that the Emperor of Japan is superior to the heads of other states because of ancestry, descent, or special origin.

(2) The doctrine that the people of Japan are superior to the people of other lands because of ancestry, descent, or special origin.

(3) The doctrine that the islands of Japan are superior to other lands because of divine or special origin.

(4) Any other doctrine which tends to delude the Japanese people into embarking upon wars of aggression or to glorify the use of force as an instrument for the settlement of disputes with other peoples.

3. The Imperial Japanese Government will submit a comprehensive report to this Headquarters not later than 15 March 1946 describing in detail all action taken to comply with all provisions of this directive.

4. All officials, subordinates, and employees of the Japanese national, prefectural, and local governments, all teachers and education officials, and all citizens and residents of Japan will be held personally accountable for compliance with the spirit as well as the letter of all provisions of this directive.

APPENDIX D[340]

Rissho Kosei-kai Buddhist Organization
Timeline

March 5, 1938	Rissho Kosei-kai founded. Nikkyo Niwano and Myoko Naganuma found Rissho Kosei-kai in Tokyo.
March 29, 1938	Nichiko Niwano born. First son to Founder Nikkyo Niwano.
May 7, 1942	Headquarters completed. The headquarters building is completed.
November 15, 1945	Eternal Buddha Plaque enshrined at Headquarters. At the headquarters, Founder Nikkyo Niwano enshrines a plaque bearing the name of the Eternal Buddha Shakyamuni.
August 28, 1949	Youth Division established.
October 17, 1951	Shinshuren est. Founding Member. Shinshuren is established with Rissho Kosei-kai as a founding Member.
August 5, 1952	Kosei General Hospital completed.
January 11, 1955	Girls schools and Kindergarten established. Kosei-gakuen girls' junior and senior high schools and Kosei Kindergarten are established.
April 1, 1956	Boys schools established. Kosei-gakuen boys junior and senior high schools are established.
September 10, 1957	Co-founder Myoko Naganuma passes away.

[340] Rissho Kosei-kai Buddhist Organization, "Rissho Kosei-kai Timeline," Rissho Kosei-kai World, http://www.rk-world.org/practice.aspx (accessed June 27, 2011)

January 1, 1958	Affirms focus of devotion. Founder Nikkyo Niwano affirms to members that Rissho Kosei-Kai's sole proper focus of devotion is the Eternal Buddha Shakyamuni.
November 15, 1959	Dissemination Area System The Dissemination Area System is implemented.
June 1, 1962	Members' Vow adopted.
September 14, 1963	Ban Nuclear Weapons Trip to West. Founder Nikkyo Niwano travels in Europe and the United States as the sub leader of the Peace Delegation of Religious Leaders for Banning Nuclear Weapons.
May 15, 1964	Great Sacred Hall completed.
September 15, 1965	Private audience with Pope Paul VI. Founder Nikkyo Niwano is received by Pope Paul VI in a private audience.
January 22, 1968	Japanese-American Inter-Religious Consultation on Peace Founder Nikkyo Niwano attends the Japanese-American Inter-Religious Consultation on Peace in Kyoto.
July 18-20, 1969	20th World Congress of International Association of Religious Freedom (IARF). Founder Nikkyo Niwano attends the 20th World Congress of the IARF in Tokyo.
April 28, 1970	Fumon Hall completed.
October 16-21, 1970	1st World Conference of Religions for Peace (WCRP). The first assembly of the WCRP is held in Kyoto with Founder Niwano as co-chairman.
February 5, 1973	WCRP affiliated with United Nations. The WCRP is affiliated with the United Nations as a nongovernmental organization.
August 28-September 1974	2nd WCRP Assembly in Belgium. Founder Nikkyo Niwano and Rissho Kosei-kai officials attend the second assembly of the WCRP in Louvain, Belgium.

March 5, 1975	Founder Niwano awarded honorary doctorate of law. Founder Nikkyo Niwano is awarded an honorary doctor of law by the Meadville/Lombard Theological School, affiliated with the University of Chicago.
March 15, 1975	English translation of The Threefold Lotus Sutra. The first English translation of The Threefold Lotus Sutra is published by Kosei Publishing Company.
April 8, 1975	Friendship Tower/Philippines The Friendship Tower is completed in Bataan, Philippines.
May 28, 1976	1st Uniquest Schweitzer Award. Founder Nikkyo Niwano is co-recipient of the first Uniquest Schweitzer Award, presented by the editorial board of Uniquest magazine.
November 25-30, 1976	1st ACRP Assembly. Founder Niwano and Rissho Kosei-kai representatives attend the first assembly of the Asian Conference on Religion and Peace (ACRP) in Singapore.
April 7, 1977	Vietnamese refugees. Rissho Kosei-kai accepts its first group of Vietnamese refugees.
January 1, 1978	40th Anniversary – Age of UMC. Rissho Kosei-kai announces on its fortieth anniversary that the Age of Unlimited Manifestation of Compassion has arrived.
June 12, 1978	SSD I Address. Founder Nikkyo Niwano addresses the first Special Session of the UN General Assembly Devoted to Disarmament.
December 1, 1978	Niwano Peace Foundation established.
August 29-September 7, 1979	3rd WCRP Founder Niwano and representative from Rissho Kosei-kai attend the third assembly of the WCRP in Princeton, New Jersey.
October 2, 1979	Donate-a-Meal Movement Appeal. Founder Niwano appeals for public support for the Donate-a-Meal Movement.

July 28, 1981	Niwano elected IARF President. Founder Nikkyo Niwano is elected president of the International Association for Religious Freedom (IARF) at its 24th World Congress, in the Netherlands.
October 3, 1981	Assistance to Africa begins. Assistance to Africa begins with a donation of 30 million Japanese yen from the Donate-a-Meal Movement for the relief of African refugees.
November 7-11, 1981	2nd ACRP Assembly in New Delhi. Founder Niwano and Rissho Kosei-kai representatives attend the second assembly of the ACRP in New Delhi.
May 23, 1982	Nuclear weapons petition. 37 million signatures are collected on a petition for disarmament and the abolition of nuclear weapons for submission to the second Special Session of the UN General Assembly Devoted to Disarmament (SSD II).
June 24, 1982	SSD II Address. Founder Nikkyo Niwano addresses SSD II as president of the IARF.
April 7, 1983	First Niwano Peace Prize awarded. The Niwano Peace Foundation awards the first Niwano Peace Prize to Archbishop Helder P. Camara of the archdiocese of Olinda-Recife, Brazil. In May, Rissho Kosei-kai is granted consultative status by UNICEF.
November 4, 1983	Artisans of Peace Prize. Founder Nikkyo Niwano is awarded the Artisans of Peace Prize by the Youth Missionary Service, Italy.
July 27-August 1, 1984	IARF 25th World Congress. Rissho Kosei-kai hosts the 25th World Congress of the IARF at its headquarters, in which many IARF members take part.
August 23, 1984	4th Assembly of the WCRP in Nairobi. Founder Nikkyo Niwano and representatives from Rissho Kosei-kai attend the fourth assembly of the WCRP in Nairobi.

December 15, 1984	Sharing Blankets campaign in Africa begins. The Campaign for Sharing Blankets with People in Africa is organized, sending 1.7 million blankets, including 430,000 collected by Rissho Kosei-kai members.
December 16, 1985	Nikkyo Niwano speaks at UN symposium. Founder Nikkyo Niwano speaks as a special guest at the opening of a symposium held by the UN Office at Geneva to commemorate the UN's fortieth anniversary.
March 20, 1986	Degree from the Vatican. President-designate Nichiko Niwano receives an honorary doctor of philosophy degree from the Salesian Ponfical University, the Vatican.
June 17-21, 1986	ACRP 3rd Assembly in Seoul. Rounder Niwano and Rissho Kosei-kai representatives take part in the third assembly of the ACRP in Seoul.
October 27, 1986	World Day of Prayer for Peace. A World Day of Prayer for Peace is observed in Assisi, Italy. President-designate Niwano attends as a representative from Japan.
August 3, 1987	Religious Summit in Japan. Founder Nikkyo Niwano and President-designate Nichiko Niwano attend the Religious Summit on Mount Hiei in Japan.
July 31-August 6, 1987	IARF 26th World Congress The 26th World Congress of the IARF is held at Stanford University in California, attended by the chairperson of Rissho Kosei-kai's board of directors, Rev. Motoyuki Naganuma, and other Rissho Kosei-kai representatives.
March 5, 1988	50th Anniversary of Rissho Kosei-kai. Ceremonies and events celebrating the fiftieth anniversary of Rissho Kosei-kai are held.
May 5, 1988	UN Peace Award received. The Youth Division receives the UN Peace Award.
June 8, 1988	SSD III Address. Founder Nikkyo Niwano addresses SSD II as president of Rissho Kosei-kai.

January 22-27, 1989	5th Assembly of the WCRP near Melbourne. Founder Nikkyo Niwano and Rissho Kosei-kai representatives attend the fifth assembly of the WCRP, held near Melbourne, Australia.
July 25-27, 1990	World's Religions conference. A conference of the World's Religions for the World's Children is chaired by Founder Nikkyo Niwano at Princeton Theological Seminary in New Jersey.
October 29- November 2, 1991	4th Assembly of the ACRP in Katmandu. Founder Nikkyo Niwano and Rissho Kosei-kai representatives attend the fourth assembly of the ACRP in Katmandu, Nepal.
November 15, 1991	Nichiko Niwano inaugurated as 2nd Rissho Kosei-kai President. Nichiko Niwano is inaugurated as Rissho Kosei-kai's second president in the ceremony of the Inheritance of the Lamp of the Dharma.
June 7, 1992	Honorary Doctor of Divinity degree. President Nichiko Niwano receives an honorary doctor of divinity degree from Meadville/Lombard Theological School.
November 6-9, 1992	Officials attend Middle East conference. Rissho Kosei-kai officials attend the conference on the Middle East in Tokyo and Kyoto sponsored by the Japanese Committee of the WCRP.
November 15, 1992	The Vatican confers Knight Commander award. Founder Niwano is made Knight Commander with the Silver Star of the Order of St. Gregory the Great by the Vatican.
August 26, 1993	Founder Niwano receives Centennial Award Founder Nikkyo Niwano receives the Centennial Award from the International Interfaith Organizations Coordinating Committee
July 23- September 16,1993	Volunteers help earthquake victims. 4400 volunteers are dispatched to relieve earthquake victims in southWestern Hokkaido.
November 15, 1993	Founder Niwano receive Interfaith Medallion. Founder Niwano receives the Interfaith Medallion from the International Council of Christians and Jews (ICCJ).

January 8, 1994	Relief project in the former Yugoslavia. Rissho Kosei-kai beings taking part in a relief project in the former Yugoslavia organized by Japan Emergency NGOs (JEN).
November 3-9, 1994	Founder Niwano presides with Pope John Paul II. Founder Nikkyo Niwano presides with the Pope John Paul II at the opening session of the sixth assembly of the WCRP, convened in Vatican City
January 20-May 31, 1995	Supplies sent to Kobe earthquake victims. Rissho Kosei-kai sends relief supplies to victims of the earthquake in the Kobe area.
October 26, 1995	Prime Minister's Award. Rissho Kosei-kai receives the Prime Minister's Award for 17 years of accepting and helping Vietnamese refugees.
October 15-19, 1996	ACRP 5th Assembly in Ayutthaya. President Nichiko Niwano and Rissho Kosei-kai representatives attend the fifth assembly of the ACRP in Ayutthaya, Thailand.
September 30- October 3, 1997	President Niwano visits Bosnia-Herzegovina. President Nichiko Niwano visits Bosnia-Herzegovina and talks with the leaders of the four major religions there about peace.
October 26-28, 1997	Buddhist Friendly Interaction Conference. President Niwano attends the Third China-South Korea-Japan Buddhist Friendly Interaction Conference convened in Kyoto and Nara.
March 5, 1998	60th anniversary goal. On its sixtieth anniversary Rissho Kosei-kai announces its new goal, "Cultivating the Fields in Our Hearts and Minds."
October 4, 1999	Founder Nikkyo Niwano dies. Founder Nikkyo Niwano dies of natural causes at the age of 92.
November 25, 1999	WCRP 7th Assembly in Amman. President Nichiko Niwano and representatives from Rissho Kosei-kai attend the seventh assembly of the WCRP in Amman, Jordan.

October 1, 2000	The Precious Stupa of the One Vehicle completed. The Precious Stupa of the One Vehicle is completed to honor Founder Nikkyo Niwano.
November 28, 2000	WCRP 30th anniversary in Kyoto. President Nichiko Niwano and Rissho Kosei-kai members take part in the thirtieth anniversary of the WCRP in Kyoto.
October 23-24, 2001	WCRP's international symposium. President Nichiko Niwano attends the WCRP's international symposium "Religions Working Together Against Terror and Violence and Peace without Justice," in New York, which brought together more than 150 leaders from thirty countries.
June 24-28, 2002	ACRP 6th Assembly in Yogyakarta. President Nichiko Niwano and fifty members join the sixth assembly of the ACRP in Yogyakarta, Indonesia.
October 24, 2004	Niigata earthquake relief work. Rissho Kosei-kai beings relief work for victims of the Niigata earthquake.
December 28, 2004	Support for Indonesia tsunami victims. Rissho Kosei-kai sends support for victims of the tsunami generated by the massive earthquake off Indonesia's Sumatran coast.
August 15, 2005	Day of Repose for the Spirits of the War Dead. Rissho Kosei-kai observes the Day of Repose for the Spirits of the War Dead and Prayers for Peace on the 60th anniversary of the end of the Pacific War.
October 25-27, 2005	Pilgrimage for Peace organized. Shinshuren organizes a "pilgrimage for peace" to Hiroshima, Nagasaki, and Okinawa as part of events commemorating the 60th anniversary of the end of World War II.
January 1, 2006	Centennial Celebration of Founder's Birth. The centennial of Founder Nikkyo Niwano's birth is celebrated through the year.
March 26-30, 2006	IARF 32nd World Congress in Taiwan.
August 26-29, 2006	WCRP 8th Assembly in Kyoto. President Nichiko Niwano and representatives from Rissho Kosei-kai attend the eighth assembly of the WCRP in Kyoto.

August 3-4, 2007	Religious Summit on Mount Hiei celebration. President Nichiko Niwano and senior officers of Rissho Kosei-kai attend the twentieth-anniversary celebration of the Religious Summit on Mount Hiei in Japan.
March 5, 2008	70th anniversary celebration. Rissho Kosei-kai celebrates its seventieth anniversary.
April 8, 2008	RKINA opens. Rissho Kosei-kai International of North America (RKINA) is inaugurated as a regional office of Rissho Kosei-kai International in Tokyo to assist the five Rissho Kosei-kai Buddhist Centers in North America.
July 2-3, 2008	World Religions Leaders Summit for Peace. President Nichiko Niwano and President-designate Kosho Niwano attend the World Religious Leaders Summit for Peace in Sapporo, Hokkaido, prior to the summit of the Group of Eight leading industrialized nations by Lake Toya in Hokkaido.
July 27, 2008	50th anniversary of dissemination in Brazil. Rissho Kosei-kai celebrates its 50th anniversary of dissemination in Brazil.
October 17-20, 2008	7th ACRP Assembly in Manila. President-designate Kosho Niwano represents Rissho Kosei-kai at the seventh assembly of the ACRP in Manila, the Philippines.

APPENDIX E

Interview

David G. Hebert, PhD
Professor of Music
Grieg Academy, Bergen University College, Norway

(Abbreviations: H = David Hebert; D = Danh Pham)

The following interview was conducted via Skype on July 12, 2011

D: The All Japan Band Association (AJBA), as far as your observations, what is the organization exactly? What does the organization represent?

H: It's an organization that exists exclusively for the purpose of facilitating a large wind-band competition in Japan. I've found that's essentially all that they do. But there are many things that are associated with the competition. They have publications; they commission original works that become test pieces for the competition. The competition is enormous. It's in many different stages. It's probably the largest music competition in the world. They do sponsor some band-related clinics. But basically, the organization exists for this competition: that's what they do.

D: After speaking with Toru Miura, I learned only the Junior and Senior High Bands competed at Fumon Hall located in the Rissho Kosei-kai Buddhist Organization Facility. The community and company bands all happened elsewhere. Did you find that to be true while you were there?

H: That might be a new thing, perhaps the past few years. When I was there (in 2005? 2007?) these events were all held in Fumon Hall with community and company bands. It's possible it's changed by now. I'm not sure for these past few years. They haven't always held all of the national level events in each category in Fumon Hall. Sometimes it's even been in Kansai (not even in Tokyo.) But, I did definitely go to community and company bands in Fumon Hall about four years ago. You've heard it's never been there?

D: Oh no, Toru Miura told me the Junior and Senior High School were in Fumon Hall this year. So this might be a recent development. I mention it because as far as American Band Directors are concerned, they only identify the All Japan Band Contest with Junior and Senior High level bands from the recordings they find at the Midwest Clinic and TMEA conventions. They don't necessarily realize there are other level groups there as well, such as community and company bands.

Getting specifically to the questions I sent you yesterday, I wanted to get back to the All- Japan Band Association you touched upon earlier. In your opinion, what function does this organization play in the overall aspect of Japanese music education?

H: That's a complicated question because music education serves many different purposes. It has multiple objectives. In most countries, one aspect of music education is for people to learn to sing, or to sightread music, or to know something about the cultural context of music. . . things like that. There are certain things the All Japan Band Contest does well, in terms of music education. Then there are other aspects of music education that it really has nothing to do with . . .

Basically, the bands that participate in the competition, they are actually extra-curricular clubs. That doesn't mean they are less significant than the academic classes in schools. In fact, I would argue that the extra curricular clubs in Japan are maybe even more important than the academic music classes in terms of time and energy that students devote to them and the depth of learning that is taking place. It's a bit complicated, but certainly this band competition is a very important part of music education in Japan, if it's viewed broadly. Also, in terms of life-long learning, as you mentioned, there are bands of all levels that are included in this competition. There are community and university bands. There are bands of many stages of life included in this competition. So far, I don't believe there have been any new developments of senior citizen bands, which I think would be a really interesting thing. They might have something like that in the future. (It would not surprise me.) This New Horizons Band program in the United States could be a nice model for that. But, the question was about the role of the band competition or the organization in terms of music education: The thing that makes it difficult to address directly is that, if you go to a music education organization meeting in Japan, you'll find that people very rarely discuss bands at all. Because, usually, the way music education is defined in Japan is: the academic music courses that are in school classrooms.

D: Such as music theory and singing?

H: Yes, the emphasis is on singing, and learning to read notation. Learning some about the cultural context about the music, things like that. Learning to play, sometimes on keyboard instruments or recorders, or recently, since 2002, there's a requirement to learn some of the traditional Japanese instruments, like the *koto*. But bands have been considered a separate thing, even though most students who are generally interested in music are going to play in the school band. Most often, the director of the school band is the music teacher. It's not always the case though. Sometimes it happens to be that the person hired to be the full-time music teacher at a school never played in a band in their life; they were a pianist, or their emphasis really is on voice. And it happens that the math teacher was really into band his whole life. . . there have been arrangements where a teacher who is not officially the music teacher ends up being the band director. But usually, especially the last

twenty years, it is the music teacher that directs the band.

D: That's very interesting. You mentioned that this is where the All Japan Band Festival has been the last twenty years. How would describe the organization today and where do you see it going the next twenty years?

H: Well, I actually asked that of one of the managers of AJBA. I think I may have called him the Director in an interview, which was a while ago in 2003. I asked him about the purpose of the organization, even about why they've chosen to do things in particular ways. I was trying to understand what their goals were in comparison to other competitions. You'll notice in my dissertation I compare it to the Texas competition. There are certain things that are quite different. For example, the Japanese competition does not involve any sightreading at all. Yet, up to this point, or at least last I've heard, they've not involved other genres such as jazz bands. There are all kinds of ways they could expand if they wanted to. At the time when I talked to the manager about it, he expressed they had no intention of expanding into other areas. They are really focusing on the wind-band genre, and that's their emphasis and there was no need to change that. Still, I suspect that it's possible that it could change over time. It would not surprise me if the AJBA had different categories such as senior citizen bands in the future. Or, why not a bit of broadening of genres. Since there is such an interest in jazz education in Japan the last ten years, it would not surprise me if they included jazz bands soon. But, when I conducted the interview at that time, it did not seem likely.

What are some reasons I think this could happen? First of all, I think there is a lot of interest in jazz in schools. That's a fairly recent development. And, I think there's a lot of interest in life-long education generally (which is called shokagaigashu) which is basically any kind of community education that involves older people as well. And so, I think it's for those reasons, despite what I was told five years ago, that the AJBA might eventually expand into these areas in the next twenty years, but that's just my hunch, in my imagination.

D: Well, concerning the AJBA, and their fascination with concert bands; do you find the historical link back to Commodore Perry and Rangaku before that is the reason why Japanese are so fond of the wind-band medium? Why is Japan so fascinated with the concert band?

H: I think the broader context that needs to be emphasized here is that Japanese tend to be enthusiastic about really, almost any genre of Western music. It's often taken to an extreme. There is a very important salsa scene in Japan. There is certainly emphasis on orchestras as well. The choir movement is very large. Well, Japan is the second largest music market in the world after the United States. I think you find in so many genres that there are more recordings released in Japan than anywhere else. And so there is a very strong interest in music generally. It's not a phenomenon exclusive to wind bands. Although, I think wind bands and their importance is something that's been neglected in studies of Western music generally

around the world, certainly in Japan as well. But you look at most histories of music in the United States or histories of music in Europe, somehow wind bands are not mentioned as much as it seems they should be. It's the same way in writings about music in Japan. There are lots of different factors. But it's certainly very clear; wind bands are quite strong and very much emphasized in Japan. I think they are emphasized in parts of the United States as well, especially the south in places like Texas, or parts of the Midwest. You just don't see them mentioned so often in actual academic writings. You are certainly aware of it when you're visiting some rural community and you go to some coffee shop and you hear people talking about some great band director, or that they saw the [local community or school] band performing a great concert recently. Often, one can get the impression that wind band is very much separate from the musical interests of the community. But in certain places, wind bands are actually valued quite strongly in the US, and you see that in Japan as well.

Even though there is a strong wind band scene, there is a lot of interest in other kinds of music too. If you have an interest in contemporary art music by living composers, there's an enormous scene for that as well. There's a punk music scene. There pretty much everything to be found in Japan. And so it's important to keep in mind that broader context that Western music of all kinds generally has been very much embraced in Japan. But it's also true wind bands have played a very special role historically. You mentioned the time of Rangaku, and certainly through Dejima, and some of the earliest musical contacts during the Edo period with Europeans involved military bands that had come on ships to Dejima, which for two hundred fifty years was the only contact with the West. And then when Perry and others tried to open up Japan in Yokohama and elsewhere, bands played a very important role. They were a part of the pageantry and bands from many different countries, not just the United States, but Germany, the Dutch, French, even the Russians, were stationed in Japan at the beginning of the Meiji Period. Many nations started setting up embassies and posts and brought their bands. So, bands played a very important role. I think even through the 1920s, it's fair to say wind bands were the most significant Western ensemble in terms of the transculturation or the importing of Western instrumental music into Japan. Many community bands, military bands, all kinds of bands, and band related ensembles became popular in the different communities. I've written about that in my book that is going to be out this year.

D: When you do expect your book to out?

H: They're saying November.

D: I've been very anxious to when it was going to be released.

H: Sorry about that. I've encountered some delays.

D: Well, if we can shift our focus to the Tokyo Kosei Wind Orchestra. From your experience, what is your perception of the ensemble? What do you think the group

represents?

H: I think it's fair to say they are the most influential, probably the most respected civilian wind ensemble in the world. It has an enormous influence on the school-band movement in Japan. And it's released hundreds of albums. So it's much more like a major symphony orchestra than what we usually think about when we hear the term 'wind band." It's a very important ensemble when viewed from within Japan or globally. But again, it's also important to keep in mind, and this is something I began to realize only these last few years as I studied the topic deeply, that there are other quite important wind ensembles in Japan as well. (Professional ensembles.) One is the Osaka Municipal Symphonic Band. They're also a very important band with a long and distinguished history, especially influential in the Kansai area. Another one is the Siena Wind Orchestra, which is a relatively recent band. I think it's only been around probably less then twenty years. But it's also becoming quite important in Japan. Both of these are also professional wind ensembles.

D: It's very helpful these ensembles have recordings. Toshio Akiyama echoed your thoughts that it's important to mention these other groups as well. It's more than just TKWO today. How do you think TKWO impacts the band movement in Japan?

H: TKWO is influential in a number of ways. One way is making lots of recordings, literally hundreds of albums. Including performances in schools. Not only recordings of the highest-level complex masterworks for wind ensemble, but also recordings of pieces that can be performed by school bands. The ensemble often records the test pieces for the competition. Many of the members of the ensemble are clinicians, and frequently, they are hired as adjudicators. The ensemble is so influential in so many different ways.

And I found, I would say, more often than not, more than half of the schools bands that I visited during my many years of interest in this topic, I found posters inside the band room that had members of the Tokyo Kosei Wind Orchestra on them. That's a sign that this orchestra was very much respected and influential. Just visually speaking, everyone seems to know who they are. And, especially on particular instruments, (you mentioned Sugawa earlier), there's particular players on different instruments who will write an article in *Band People* or *Band Journal* or some magazine that directors or students are likely to look at. . . and so, through their publications, as individuals, through their performances and clinics as individuals, the Tokyo Kosei Wind Orchestra band members also have a major impact. But then the ensemble as a whole is just very influential throughout Japan.

D: I really appreciate you mentioning the individual impact the ensemble members have on the Japanese. I understand the concerts TKWO puts on that feature the contest pieces are some of the more popular concerts?

H: Yes. It's important to point out that Soka Gakkai, which is a major branch of new

Buddhism, also have major music ensembles that are quite active. They have their own wind band as well. So it's worth considering that Rissho Kosei-kai is not completely unique, but somehow they have been especially successful with the Tokyo Kosei Wind Orchestra. They also have a gagaku group [Japanese traditional court music], and there other religious groups out there that have their own bands.

D: The last part of my conversation involves music education in Japan in general. What are your thoughts about music education in Japan for the future?

H: That is such an enormous question.

D: I should steer it towards instrumental music education.

H: It's difficult to predict. There have been many people writing about musical instrument industry in Japan. Noting some of the trends, there has been more of an emphasis now on electronic instruments. At the same time, we see more production of traditional wind instruments in China. That's really changing the dynamics in Japan. Part of the strength in Japan can be attributed to the strength of the musical instrument companies. It's not clear how some of these musical instrument companies like Yamaha will be able to adapt to some of the changing conditions with the global economic crisis, and with the rise of China as a major producer of. . . China just recently surpassed Japan as a producer of musical instruments, which is something that would have been very hard to predict even just ten years ago. It happened very quickly. And China is producing high quality instruments. At the same time, there is a lot of interest in Japan, much like in other countries, (America, parts of Europe), in having music education include more opportunities for composition, arranging, improvisation, some of the kind of things you don't see as often in a wind-band setting. It's possible that wind-bands will continue to be as popular in the future, but it seems just as likely that music education will become more diverse than it is now. It was only in 2002 that they started the requirement of Japanese traditional instruments in schools, so it is likely there will be more growth in that area, and expansion in the area of world music.

I think some of the major concerns that have been expressed at the major [Japanese music education] conferences have been quite practical. The curriculum, the structure has changed so there's less time for music classes in schools. There are now these requirements of having things like integrated arts, and different practical challenges music teachers are facing. There's an interest in music technology. But surprisingly, even though Japan is perceived as a center for technology, (it's still the global leader for robotics), music technology has not been much integrated into music programs in Japan. I strongly suspect there would be a lot more technology in the future.

D: That sounds very similar to what you hear in the States today as far as integration as music technology.

H: What I think of as one of the real strengths of music education programs in Japan is not just the academic music classes, but rather the extra curricular activities like wind bands, and the community music education programs. Things with children, like “ritomikku” (similar to Dalcroze Eurhythmics) and Yamaha and Kawai Schools. Suzuki violin is another example. These are all informal, but play an important role in a supplemental form to the music education programs in Japan. I hope that will continue. It’s something that makes Japan an important model for other countries. The range of music offerings in the community is something that has really contributed to the strength of wind bands as well.

APPENDIX F

Interview

Jerry F. Junkin
Director of Bands
University of Texas at Austin Butler School of Music

Music Director and Conductor
Dallas Wind Symphony and Hong Kong Wind Philharmonia

(Abbreviations: JJ = Jerry Junkin; D = Danh Pham)

D: So how were you contacted to conduct the TKWO?

JJ: I received an email from Kenichi Ishikawa. I should back up a little bit. I had contact with members of TKWO before that. . .several of them had attended several CBDNA conferences, the ones in Austin and Ann Arbor for example. The official word though came from Mr. Ishikawa, some eighteen months before my flying there to conduct them.

D: How would you describe the group? What were your impressions of the group?

JJ: Well, obviously I've known of the group in several ways. One is through their recordings. And also, with a lot of discussions with Frederick Fennell. We would be together a lot in Dallas, or Austin, or wherever we would find ourselves. . .there would always be a "drive by" on the state of the TKWO, which was a group he adored. He loved working with them, and the feeling was mutual obviously. He really adored the people in the group, and the whole Tokyo scene.

I remember him playing a powerful recording he made with the group. The one with "Swan Lake" excerpts; he would be in my office, cranking the album up at full volume! He would say, "Some people will say these Asian musicians aren't expressive, well LISTEN TO THIS, LISTEN TO THIS!"

Over the years, the topic of the group would come up with Craig Kirchhoff or Arnald Gabriel, or whoever it might be. . . so I was expecting a group with high standards and expectations, and that's exactly what I got!

D: Could you explain the rehearsal process? Was it four days of rehearsal then the concert?

JJ: Actually, it was five days. . . four full days, then a dress rehearsal, and then the concert. It was a lot of rehearsal time in comparison to what I've been use to. This

was quite luxurious. . . we had a lot of time. It was 10:30-3:30pm with a break every hour. Even though not everyone in the group spoke English, there were enough of them that did, to where rehearsals to me, were not a problem. You had to wait every once-in-a-while for the word to get passed around on where we were beginning, and things would go better if I remembered to speak slowly. Nonetheless, the reactions of the musicians at the beginning, was like every other group of professional musicians you would ever hope to be in front of: absolute stone-faced silence. Totally non-demonstrative. It was sort of, "okay, impress us."

D: Did you start with the Maslanka?

JJ: No. I know we saved the Liebermann for the second day. And so, the Maslanka was in the afternoon session, so I think we did "Savannah River Holiday" first.

D: I'm always curious to see what a conductor chooses to do first with an ensemble.

JJ: Right. I didn't want to begin with the Maslanka because that has some musical language issues that have to be explained.

D: And, they hadn't ever played it before.

JJ: That's right, it wasn't a part of their repertoire. So I wanted to devote some real focus time to it, and I didn't want that to be our initial contact. "Savannah River" I don't believe was in their repertoire either.

D: I don't think it was either.

JJ: Nonetheless, that's how we began. Before the first rehearsal, we had a conversation about how the breaks would occur. You know, are they at my discretion, and they said, "absolutely, take a break whenever you want." Well, when it was time, after fifty-five minutes of rehearsal, a person stood up, and it was break time, so all that was out the window! (Laughter)

D: I bet that was Nobuya Sugawa. What were your interactions with him?

JJ: We had conversations at the end of the day. He would ask what we were doing tomorrow, and I would tell him, and it was fine. He did go to lunch at the Temple one day with us, so I did have contact with him.

D: Wasn't that a spectacular complex?

JJ: First of all, that was one of the things I wasn't prepared for. I was blown away by Fumon Hall. All of our rehearsals were in the hall, rather than the rehearsal room.

D: Really? That's very interesting. Was the concert in Fumon Hall?

JJ: No, it was at the Tokyo Metropolitan Arts Complex. Beautiful hall. We were able to have two days in the hall before the concert. I found out later that it was more time than they usually spent in the concert hall, and I think it was primarily for the Maslanka.

Douglas Bostock was in town, and he stopped by for the dress rehearsal. He was telling me at the break, "I've never even had this much rehearsal time in the hall!"

Great hall. Warm sounding organ.

D: Part of this study will cover Dr. Fennell's tenure with TKWO. You obviously saw the love they still have for him there. What are your thoughts about his time there?

JJ: Frederick Fennell was spoken of in conversation constantly. It was, "this is where Maestro would stay, or he ate this at this hotel." He is mentioned of so fondly.

At the first dinner, Ken would say, "Maestro Fennell would have sashimi tuna, and a Japanese beer. Then, he felt he was in Japan!"

D: Well, I wanted to ask you about the importance of conducting a professional wind orchestra. What does TKWO represent to you, especially in respect to your position with Hong Kong (Wind Philharmonia) and the Dallas Wind Symphony.

JJ: First of all, Hong Kong is a different situation. They don't perform that often. Now what has happened in Hong Kong is: what started off as a one-concert-a-year has spawned into a really wonderful education program. They have begun sponsoring three or four youth wind ensembles. There is an important educational movement popularizing bands right now in Hong Kong. There's so much interest in bands there right now.Someone told me that today, over eight million people in Japan are in a band! That's' incredible! TKWO has something to do with that!

I have always said the success of the Dallas Wind Symphony will be measured in twenty or thirty years. If there's a Philadelphia or New York Wind Symphony at that time, we'll know this organization had an impact. Others have tried, and for some reason, it hasn't succeeded. I think , in a way, TKWO became a model for the Dallas Wind Symphony, who became a model for Hong Kong. TKWO begat the DWS, and so on.

D: Very interesting. What do you think TKWO will be in fifty years?

JJ: It'll be interesting to watch. They will have the resources and ability to continue to grow artistically. There always room for more. The interesting thing about TKWO is they are busier with educational activities than regular concerts. They

only play four or five full ensemble concerts, but they're constantly playing through lessons, clinics, recordings, etc. They're very busy!

Over time, you would think the colleges would take over some of those responsibilities, and the TKWO could be more of a cultural institution within Tokyo and throughout Japan. I mean, Tokyo has a very rich cultural scene. . . I mean, how many orchestras are in Tokyo?! You can turn on NHK, and you always hear an orchestra on TV. Some of them are of an extraordinarily high artistic level of performance! TKWO could be a very large part of that scene, if they aren't already.

APPENDIX G
Part I

TKWO Japanese Composers and CD Catalogue

Composer	Dates	Compact Disc Number
Abe Ryotaro	1962-	KOCD 2901, KOCD 2904
Aoshima Hiroshi	1955-	KOCD 2901, KOCD 2902
Dan Ikuma	1924-2000	KOCD 2905
Fujita Genba	1937-	TOCZ 9231
Goto Yo	1958-	TOCZ 9232
Hirayoshi Takekuni	1936-	TOCZ 9231
Hoshina Hiroshi	1936-	KOCD 2902, TOCZ 9231, BOCD 7403
Akira Ifukube	1914-	KOCD 2906
Ikegami Satoshi	1949-	KOCD 2905
Inagaki Takuzo	1940-	KOCD 2903
Ishihara Tadaoki	1940-	KOCD 2902
Ito Ken	1965-	KOCD 2903
Ito Yasuhide	1960-	KOCD 2901, KOCD 2902, KOCD 2904, KOCD 2905, TOCZ 9231, BOCD 7102
Kaneda Bin	1935-2002	KOCD 2901, KOCD 2905, TOCZ 9231, TOCZ 9271-72, BOCD 7404
Kinoshita Makiko	1956-	TOCZ 9232
Kitazume Michio	1948-	KOCD 2904
Konagaya Soichi	1949-	TOCZ 9232, KICG 3084-85
Koyama Kiyoshige	1914 -	KOCD 2901, KOCD 2903,TOCZ 9231
Kushida Tetsunosuke	1935-	KOCD 2904, TOCZ 9232, BOCD 7401
Mamiya Michio	1929-	KOCD 2902, KOCD 2903
Mashima Toshio	1949-	KOCD 2904, KOCD 2905, TOCZ 9232
Mayuzumi Toshiro	1929-1997	KOCD 2907
Miyoshi Akira	1933-	KOCD 2901, KOCD 2903, KOCD 2906
Morita Kazuhiro	1952-	TOCZ 9232
Nagao Jun	1964-	KOCD 2906, TOCZ 9281
Natori Goro	1921-1992	KOCD 2903

Natsuda Shoko	1916 -	TOCZ 9231
Nishimura Yukiko	1967-	KOCD 2905
Ohguri Hiroshi	1918-1982	KOCD 2901, KOCD 2903,TOCZ 9195
Shibata Minao	1916 – 1996	KOCD 2906
Suzuki Eiji	1965-	KOCD 2905
Takemitsu Toru	1930-1990	KOCD 2906
Tanaka Masaru	1946-	KOCD 2901, TOCZ 9232
Watanabe Urato	1909 – 1994	KOCD 2904
Yashiro Akio	1929-1976	KOCD 2904

Reference Key

KOCD	Kosei Publishing/Southern Music
TOCZ	Toshiba EMI Japan
BOCD	Brain Music, Hiroshima, Japan
KICG	King Record Co., Japan

APPENDIX G[341]
Part II

Japanese Composer Biographies

Hoshina and Ito. Composers Hoshina Hiroshi and Ito Yasuhide have produced music inspired by infamous historical events from which ghosts are still said to linger, including the annihilation of Hiroshima's civilian population at the conclusion of World War II and the martyrdom of Japanese Christians during the early seventeenth century, respectively. Hoshina's most well-known wind band works include *Fu-Mon* and *Koshi: An Ancient Festival*. The harmonies of many of his pieces are impressionistic, particularly reminiscent of Debussy, yet his melodies are often based on Japanese folk songs or thematic material that is clearly evocative of Japanese traditional culture. Ito is around twenty-five years younger than Hoshina and he takes a rather different approach to composition. His music tends to feature asymmetrical meters and unusual melodic shifts that often resemble the symphonies of Dmitri Shostakovich who is among his favorite composers. Ito is most well known for his piece *Gloriosa*, a dramatic wind symphony based on hymns that survived from pre-Meiji Christianity in Japan. Ito teaches music for various universities and conservatories in the Tokyo area, while Hoshina has worked for many years as a Professor of music at Hyogo University of Education.

[341] David G. Hebert, *Wind Bands and Cultural Identity in Japanese Schools* (New York: Springer, 2011), 6 (Chapter 9).

Mashima. Composer Mashima Toshio is a professional jazz trombonist and award-winning composer, and his most well known band work is *Les Trois Notes du Japon*, based on three scenes in Kyoto. Each section of this piece features symbols of Japanese spirituality, from the counting of cranes, to scenes in a snowy ravine, and finally the Nebuta purification festival of Aomori. Mashima has published numerous popular music arrangements for wind bands, and much of his output is jazz-influenced. However, his more serious band works are highly respected by peers. On December 16, 2006, he was awarded the prestigious "Grand Prix de Conseils Generaux du Nord et de Pas-de-Calais" for his recent wind symphony *La Danse du Phoenix: Impression de Kyoto*. The only ward of its kind in the field of wind band composition, this Grand Prix came with a cash prize of ten thousand Euros and a premiere performance by professional wind musicians at the Opera de Lille in France.

Kushida. Composer Kushida Tetsunosuke is also widely respected for producing attractive works for young bands based on musical themes from traditional Japanese festivals and gagaku court music, as well as *Figuration for Shakuhachi and Band*, a fascinating piece that artfully combines shakuhachi flute with Western wind ensemble instrumentation. Kushida's work tends to sound very much like Japanese traditional music, as his compositional objectives are to convey a Japanese musical sensibility through Western-instrumentation. Kushida described his intentions as follows:

I think there is something special about the Japanese conceptualization of how traditional Japanese music and Western forms may be combined. Consider, for example, the sound of the wind, the cries of birds, and the calls of insects, all of which have been viewed as similar to music since ancient times in Japan. This is within all the arts, and comes out in the literature, in the ukiyoe arts works, and particularly in the monogatari (tales). Beautiful sounds are considered to be music, therefore the perception of what is defined as music may be different in Japan. I think that this unusual sense has also had implications for wind band music. It is great to express this sensibility through Japanese instruments such as koto and shakuhachi, but I thought that composing in this way for wind ensemble would also be worthwhile, as this is a more global medium. Still, I wondered if people from other nations would understand such a Japanese approach.

Recently even in Japan there are those who do not grasp this traditional Japanese aesthetic sensibility, but I thought that through this way even young people and those outside Japan could understand it. Fro me it is important to express the true heart of Japan, which is my objective in composition.

APPENDIX H

FREDERICK FENNELL, CONDUCTOR
Tokyo Kosei Wind Orchestra
Regular Concerts[342]

Regular Concert No. 30
Date: March 27, 1982
Hall: Shinjuku Bunka Center
Soloist: Utaka Tobe (Trumpet)

The Florentiner – Julius Fučík/ed. Frederick Fennell
Suite in E-flat – Gustav Holst
Trumpet Concerto in E-flat – Johann Nepomuk Hummel/Tamotsu Maeda
Suite Française – Francis Poulenc
Variations on a Korean Folk Song – John Barnes Chance
Symphonic Movement – Vaclav Nelhybel

Regular Concert No. 34
March 28, 1984
Hall: Shinjuku Bunka Center
Soloist: Kaoru Chiba (Horn)

Fanfare and Allegro – Clifton Williams
Two Chorale Preludes, Op. 122 – Johannes Brahms/R. Guenther
March No. 1 I F – Ludwig van Beethoven
Geschwindmarsch by Beethoven – Paul Hindemith
Theme and Variations, Op. 43a – Arnold Schoenberg
Concerto in E-flat – Richard Strauss/J. Anderson
Nocturne from Symphony in B-flat – P. Fauchet
Festival Variations – Claude T. Smith

[342] The term "Regular Concert" refers to subscription concerts that comprise of instrumental music of a serious nature. Typically, these concerts will exclude pop-music arrangements.

Regular Concert No. 35
November 24, 1984
Hall: Tokyo Kosei Nenkin Hall
Soloist: Yukie Okura (Soprano)

Lincolnshire Posy – Percy Grainger
Three Revelations from the Lotus Sutra – Alfred Reed
Four Arias – Various Composers
    Cosi fan Tutti Fiordiligi: "Come scoglio" – W. A. Mozart
    Madama Butterfly "Un Bel di, Vedremo" – G. Puccini
    Tosca "Vissi d'arte, visi d'amore" – G. Puccini
    Gianni Schichi "Lauretta: "Oh! Mio babbino caro" – G. Puccini
Festa Romana – O. Respighi/William Schaefer

Regular Concert No. 36
March 23, 1985
Hall: Shinjuku Bunka Center
Soloist: Raymond G. Young (Euphonium)

Music for a Festival – Gordon Jacob
The Leaves are Falling – Warren Benson
Symphonic Variants for Euphonium and Wind Ensemble – James Curnow
La Boutique Fantasque – G. Rossini/O. Resphigi/D. Godfrey
O Cool is the Valley, Op. 118 – Vincent Persichetti
La Fiesta Mexicana – H. Owen Reed

Regular Concert No. 37
November 2, 1985
Hall: Nerima Bunka Center

Suite Française – Darius Milhaud
Hammersmith: Prelude and Scherzo, Op. 52 – Gustav Holst
Toccata and Fugue in d minor – Johann Sebastian Bach/G. Fujita
Symphony No. 6 – Vincent Persichetti
An American in Paris – George Gershinw/H. Hoshina

Regular Concert No. 38
March 22, 1986
Hall: Shinjuku Bunka Center
Soloists: Shiro Ide, Hiromi Namiki, Masanori Saigo, Jun Kimura (Horn)

Konzertstück for Four Horns and Orchestra, Op. 86 – Robert Schumann
An Entertainment – Alec Wilder
Pictures at an Exhibition – Modest Mussorgsky/Mark Hindsley

Regular Concert No. 39
November 28, 1986
Hall: Shinjuku Bunka Center

Fantasia and Fugue in g minor – Johann Sebastian Bach/John Boyd
Trauersinfonie – Richard Wagner/Erik Leidzen
Dances of Galanta – Zoltan Kodàly/R. Mark Rogers
Fountains of Rome – Ottorino Respighi/Lawrence Odom

Regular Concert No. 40
March 21, 1987
Hall: Shinjuku Bunka Center

Variations on a Theme by Haydn – Johannes Brahms/Mark Hindsley
Music from the Ballet "Romeo and Juliet" – Sergei Prokofiev/Akira Yodo
West Point Symphony – Morton Gould
Bolero – Maurice Ravel/H. Kuwabara

Regular Concert No. 41
December 27, 1987
Hall: Suntory Hall

Toccata and Fugue in d minor – Johann Sebastian Bach/G. Fujita
Two Chorale Preludes – Johannes Brahms/R. Guenther
Three Revelations from the Lotus Sutra – Alfred Reed
Rhapsodie for Wind Orchestra – Y. Toyama
Ballad for Band – Morton Gould
Suite from "Der Rosenkavalier" – Richard Strauss/Thomas Knox

Regular Concert No. 42
March 19, 1988
Hall: Shinjuku Bunka Center
Soloist: Keiji Shimoji

A Moorside Suite – Gustav Holst/D. Wright
First Symphony Op. 9 – Samuel Barber/Guy Duker
Kol Nidrei Op. 47 – M. Bruch/M. Kimura
Symphonic Songs for Band – Robert Russell Bennett

Regular Concert No. 44
April 30, 1989
Hall: Shinjuku Bunka Center

Divertimento for Band – Vincent Persichetti
Feast Day in Seville – Isaac Albeniz/Lucien Cailliet
"Lauda Concertata" for Marimba and Band – Akira Ifukube
Three Dance Episodes from the Ballet "Spartacus" –
Aram Khachuturian/D.Hunsberger
Suite from the Ballet "The Firebird" – Igor Stravinsky

Regular Concert No. 45
December 23, 1989
Hall: Shinjuku Bunka Center

La Battaglia de Legnano – Giuseppe Verdi/W. Kalischnig
Sinfonia"Il Fiume" for Symphonic Band – J. Andriessen
Dionysiaques op. 62 – Florent Schmitt
Till Eulenspiegel's Merry Pranks, Op. 28 – Richard Strauss/Mark Hindsley
La Mer – Claude Debussy/Genba Fujita

Regular Concert No. 46
April 18, 1990
Hall: Shinjuku Bunka Center

Sinfonietta for Concert Band – Ingolf Dahl
Bacchus on Blue Ridge for Symphonic Band – Joseph Horovitz
Good Friday from Parsifal – Richard Wagner/Daniel Godfrey
Petroushka – Igor Stravinsky/Laurence Odom

Regular Concert No. 48
April 20, 1991
Hall: Bunkamura Orchard Hall

First Suite in E-flat – Gustav Holst
Elegy for Band – John Barnes Chance
Lincolnshire Posy – Percy Grainger
Dance Suite – Joseph Horovitz
Ballet Suite "Gayaneh" – A. Khachaturian/Takuzo Inagaki

Regular Concert No. 50
March 24, 1992
Hall: Tokyo Geijutsu Gekijo
Soloist: Nobuya Sugawa (Soprano and Alto Sax), Yasuto Tanaka (Alto Sax), Mamoru Nakata (Tenor Sax), Yasuo Akimoto (Baritone Saxophone)

Concerto Grosso for Saxophone Quartet and Wind Orchestra – J. Andriessen
Piece of Mind – Dana Wilson
Suite "The Planets" – Gustav Holst/Takuzo Inagaki

Regular Concert No. 51
December 23, 1992
Hall: Tokyo Bunka Kaikan

Overture to La Forza del Destino – Giuseppe Verdi/Takuzo Inagaki
Dai Kagura for Band – Kiyoshige Koyama
Scenes for Wind Instruments and Percussion – Verne Reynolds
Celebration – Philip Sparke
Symphonic Metamorphosis on Themes of Carl Maria von Weber – P. Hindemith/Wilson

Regular Concert No. 53
December 23, 1993
Hall: Tokyo Bunka Kaikan

Toccata Marziale – Ralph Vaughan Williams
Valses nobles et sentimentales – Maurice Ravel/Howard Bowlin
Symphony No. 3 – Vittorio Giannini
Music for Prague 1968 – Karel Husa
Meditation – Gunther Schuller
Fantasies on a Theme by Haydn – Norman Dello Joio

Regular Concert No. 54
March 25, 1994
Hall: Tokyo Metropolitan Art Space

William Byrd Suite – Gordon Jacob
Sun Paints Rainbows on the Vast Waves – David Bedford
Suite from the Ballet "Masquerade" – Aram Khachaturian/M. Furuichi
Concerto for Wind Orchestra – I. Gotkovsky

Regular Concert No. 56
March 16, 1995
Hall: Tokyo Metropolitan Art Space

Symphonies of Wind Instruments – Igor Stravinsky
Symphony No. 19 in E-flat Major, Op. 46 – N.Y. Miyaskovsky
Symphony No. 5 in d minor, Op. 47 – Dmitri Shostakovich/Yasuhide Ito

Regular Concert No. 59 (Honoring Frederick Fennell as its Conductor Laureate)
December 3, 1996
Hall: Tokyo Metropolitan Art Space
Soloist: Christian Lindberg (Trombone)

Psalm for Band – Vincent Persichetti
Sinfonia Resurrectionis – Vaclav Nelhybel
Variations on the "Porazzi" theme of Wagner (1882) – Alfred Reed
Trombone Concerto – Derek Bourgeois

Regular Concert No. 61
December 5, 1997
Hall: Tokyo Metropolitan Art Space
Soloist: Hitoshi Sekiguchi (Clarinet)

Spiel fur blasorchester, Op. 39 – Ernst Toch
Clarinet Concerto in A major, K. 622 – Wolfgang Amadeus Mozart/Robert Rumbelow
Music for a Festival – Gordon Jacob
The Valencian Widow – Aram Khachaturian/M. Nakata

Regular Concert No. 63
December 5, 1998
Hall: Tokyo Metropolitan Art Space
Soloist: Sugawa Nobuya (Saxophone)

Cross-By March, for wind ensemble – A. Miyoshi
Valses nobles et sentimentales – Maurice Ravel/Howard Bowlin
Alto Saxophone Concerto – H. Tomasi/M. Nakata
Symphonic Dances from West Side Story – Leonard Bernstein/M. Nakata
An American in Paris – George Gershwin/H. Hoshina

Regular Concert No. 64
May 17, 1999
Hall: Tokyo Metropolitan Art Space
Soloist: Michael Martin Kofler (Flute)

Menuet antique – Maurice Ravel/M. Kimura
Concerto for Flute and Wind Orchestra – Aram Khachaturian/M. Kimura
The Swan Lake, Op. 20 – Peter Tchaikovsky/Akira Yodo

Regular Concert No. 66 (40th Anniversary Concert)
April 20, 2000
Hall: Tokyo Bunka Kaikan

Chorale and Alleluia – Howard Hanson
Allerseelen, Op. 10, No. 8 – Richard Strauss/Albert O. Davis
Svenska Folkvisor och Danser – A. Soderman/A.Gustafson
Symphonic Suite – Clifton Williams
Suite from "The Firebird" (1919) – Igor Stravinsky/R. Earles
Crown Imperial – William Walton/Duthoit

Regular Concert No. 70
October 19, 2001
Hall: Katsushika Symphony Hills

Toccata, Adagio, and Fugue, BWV 564 – Johann Sebastian Bach/John Paynter
Funeral March to the Memory of Rikard Nordroak – Edvard Grieg/Frederick Fennell
Suite from the Opera "The Merry Mount", Op. 31 – Howard Hanson/John Boyd
Ballad for Band – Morton Gould
Suite from the Ballet "Masquerade" – Aram Khachaturian/M. Nakata

FREDERICK FENNELL, CONDUCTOR
Tokyo Kosei Wind Orchestra
Chamber Concerts

Chamber Soloist Concert No. 3
October 22, 1988
Hall: Kazarusu Hall

Serenade No. 10 in B-flat, K. 361 – W. A. Mozart
Scherzo alla Marcia – R. Vaughan Williams
Symphonies of Wind Instruments – I. Stravinsky
Suite in B-Flat for Thirteen Wind Instruments. Op. 4 – R. Strauss

Chamber Soloist Concert No. 4
October 28, 1989
Hall: Kazarasu Hall

Petite Symphonie – C. Gounod
Canzona with Nine Modes in Twelve Voices – G. Gabrieli/ed. Frederick Fennell
Woodwind trio op. 87. In C major– Ludwig van Beethoven
Three Equali for Four Trombones – Ludwig van Beethoven
Bachianas Brasilieras – H. Villa Lobos/arr. J. Krance
Duke of Malborough Fanfare – Percy Grainger

Chamber Soloist Concert No. 5
October 27, 1990
Hall: Kazarasu Hall

Serenade for Winds in C minor – W. A. Mozart
Serenade for 13 wind instruments B flat – W. A. Mozart

Chamber Soloist Concert No. 6
October 9, 1991
Hall: Kazarasu Hall

Scenes – Verne Reynolds
Serenade, Op. 7 – R. Strauss
Sinfonia No. 4 – W. S. Hartley
Serenade Op. 44 – Antonin Dvôràk

Chamber Soloist Concert No. 7
October 28, 1992
Hall: Kazarasu Hall

Aria della battaglia – G. Gabrieli/G.F. Ghedini
Introduction and Allegro (from Symphony for Wind Instruments) R. Strauss
Hill Song – Percy Grainger
Lied et Scherzo – F. Schmitt
Three Penny Music from Beggar's Opera- K. Weill

Concertmaster: Nobuya Sugawa, Lecturer, Tokyo National University of Fine Arts
Member, Trouvere Quartet

Associate Concertmaster: Sadayuki Ogura

Performance Committee

Mazumi Makino – Flute
Hitoshi Sekiguchi – Bb Clarinet
Nobuya Sugawa – Saxophone
Mamoru Kanazaki – Bassoon
Yoshikazu Kubo – Trumpet

Atsushi Kimura – Horn
Katsumi Hagiya – Trombone
Sadayuki Ogura – Tuba
Itaru Katsumata – Percussion
Nobuo Fukushima –
C.B.Clarinet/Inspector

Tokyo Kosei Wind Orchestra Members
Principal Conductor: Frederick Fennell

Piccolo & Flute
- Masazumi Makino
- Yasuro Hayashi
- Midori Kijiya

Oboe
- Hitoshi Wakui
- Masato Miyagawa

Bb Clarinet
- Hitoshi Sekiguchi
- Kiyosumi Ogura
- Mitsuru Inaba
- Kiichi Saito
- Katsuo Ohkawa
- Takeshi Nozaki
- Fumie Kuroo
- Ayako Oura
- Kinya Shiba

Eb Clarinet
- Masaru Nakano

Alto Clarinet
- Kiyoshi Arai

Bass Clarinet
- Makio Kimura

C.B. Clarinet
- Nobuo Fukushima

Bassoon
- Mamoru Kanazaki
- Kenichi Goshima

Saxophone
- Nobuya Sugawa
- Yasuto Tanaka
- Mamoru Nakata
- Tasuo Akimoto

Trumpet
- Toshikazu Kubo
- Kazuo Hayashi
- Shinzo Katsura
- Taizo Okuyama
- Akihiro Nishimura
- Yoshimitsu Okuno

Horn
- Atsushi Kimura
- Hiromi Namiki
- Masanori Saigo
- Hiroshi Uehara
- Shiro Ide

Trombone
- Katsumi Hagiya
- Toshiaki Oguma
- Ichiya Sakai

Euphonium
- Toru Miura
- Kaoru Tsuyuki

Tuba
- Sadayuki Ogura
- Tomoaki Onoe

String Bass
- Takuzo Inagaki

Percussion
- Itaru Katsumata
- Takafumi Miyake
- Kenichi Kitano
- Takako Yamaguchi
- Yuki Tanabe

Harp
- Yusuke Yamazaki

APPENDIX I

Frederick Fennell
Tokyo Kosei Wind Orchestra Recordings

<Kosei Publishing Releases>

KOCD-0201
The Roman Trilogy
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

OTTORINO RESPIGHI:	The Pines of Rome
	The Fountains of Rome
	Roman Festivals

KOCD-0202
English Folk Songs
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

GORDON JACOB:	William Byrd Suite
	"Intermezzo" from An Original Suite
RALPH VAUGHAN WILLIAMS:	English Folk Song Suite
GUSTAV HOLST:	A Moorside Suite: Second Suite in F
WILLIAM WALTON:	Three from Façade: Crown Imperial

KOCD-0203
The Firebird Suite 1919
Pictures at an Exhibition
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

IGOR STRAVINSKY:	The Firebird, Suite from the Ballet (1919)
MODEST MUSSORGSKY:	Pictures at an Exhibition

KOCD-0204
Peer Gynt
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

DMITRI KABALEVSKY:	The Comedians; Suite
JOHN BARNES CHANCE:	Elegy
FELIX MENDELSSOHN:	Overture for Wind Instruments, Op. 24
SERGEI RACHMANINOFF:	Italian Polka: Vocalise, Op. 34, No. 14
EDVARD GRIEG:	Peer Gynt
PERCY GRAINGER:	Molly on the Shore
	Irish Tune from County Derry

KOCD-0205
Hungarian Rhapsody!
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

FRANZ LISZT:	Hungarian Rhapsody No. 2
ENGELBERT HUMPERDINCK:	"Prayer" and "Dream Pantomime" from the opera Hansel and Gretel
CHARLES GOUNOD:	Ballet Music from the opera Faust
JOHANN STRAUSS II:	Voices of Spring
PETER ILYICH TCHAIKOVSKY:	Marche Slave
JEAN SIBELIUS:	Finlandia

KOCD-0303
Suite Française
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

DARIUS MILHAUD:	Suite Française
GIOACCHINO ROSSINI:	William Tell Overture
FRANCOIS-JOSEPH GOSSEC:	Offrande a la Liberté
VINCENT PERSICHETTI:	Symphony for Band, Op. 69
ARAM KHACHATURIAN:	Three Dance Episodes from the Ballet Spartacus

KOCD-2302
Frederick Fennell and Tokyo Kosei Wind Orchestra
Frederick Fennell, conductor

JULIUS FUČÍK:	Florentiner March
CLIFTON WILLIAMS:	Symphonic Suite
VACLAV NELHYBEL:	Symphonic Movement
ROBERT RUSSELL BENNETT:	Suite of Old American Dances
JOHN BARNES CHANCE:	Variations on a Korean Folk Song
GUSTAV HOLST:	First Suite in E-flat
JACQUES PRESS:	Wedding Dance

KOCD-2711
Symphonies
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

LUDWIG VAN BEETHOVEN:	Symphony No. 7 in A Major
JOSEPH HAYDN:	Symphony No. 92 in G Major (Oxford)
W. MOZART:	Symphony No. 39 in E-flat Major (First Movement)

KOCD-2712
Serenades
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

W. MOZART:	Serenade No. 11 in E-flat, K. 375
VINCENT PERSICHETTI:	Serenade No. 1
RICHARD STRAUSS:	Serenade in E-flat
CHARLES GOUNOD:	Petite Symphonie

KOCD-2811
Fanfare and Allegro
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

CLIFTON WILLIAMS:	Fanfare and Allegro
ARNOLD SCHOENBERG:	Theme and Variations, op. 43a
RALPH VAUGHAN WILLIAMS:	Toccata Marziale
JOHANNES BRAHMS:	Two Chorale Preludes
RICHARD STRAUSS:	Allerseelen
RICHARD WAGNER:	Lohengrin: Elsa's Procession to the Cathedral

KOCD-2812
Belle of the Ball
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

LEROY ANDERSON:	Belle of the Ball
	Summer Skies
	The Penny-Whistle Song
	Blue Tango
	Bugler's Holiday
	A Trumpeter's Lullaby
	Clarinet Candy
	A Christmas Festival
	Sleigh Ride
	Song of the Bells
	The Phantom Regiment
	The Syncopated Clock
	The Typewriter
	Home Stretch

KOCD-2813
Serenata
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

LEROY ANDERSON:	Serenata
	Forgotten Dreams
	China Doll
	Sandpaper Ballet
	Horse and Buggy
	The Bluebells of Scotland
	The Waltzing Cats
	The Girl in Satin
	The Irish Washerwoman
	The Minstrel Boy
	The Rakes of Mallow
	The Girl I Left Behind Me
	The Golden Years
	Promenade
	Ticonderoga

KOCD-2814
La Fiesta Mexicana
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

H. OWEN REED:	La Fiesta Mexicana
GIOACCHINO ROSSINI	
Arr. O.RESPIGHI:	La Boutique Fantasque
LEONARD BERNSTEIN:	Fancy Free: Danzón
YUZO TOYAMA:	Rhapsody

KOCD-2815
Toccata and Fugue
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

JOHANN SEBASTIAN BACH:	Toccata and Fugue in D Minor
	Come, Sweet Death
	Sheep May Safely Graze
	Fugue in G Minor
	Fantasia and Fugue in G Minor
	Jesu, Joy of Man's Desiring
	Forget Me Not, O Dearest Lord
	Fugue a la Gigue

KOCD-2816
An American in Paris
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

GEORGE GERSHWIN:	An American in Paris
CHARLIE SMALLS:	The Wiz
JACK END:	Blues for a Killed Kat
JERRY HERMAN et al.:	Broadway Curtain Time
LEONARD BERNSTEIN:	Candide: Overture
JACQUES PRESS:	Wedding Dance

KOCD-2817
Hands Across the Sea
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

JOHN PHILIP SOUSA:	Hands Across the Sea
	The Liberty Bell
	The Rifle Regiment
	The Glory of the Yankee Navy
	The Black Horse Troop
	Daughters of Texas
	The High School Cadets
	The Thunderer
	The Free Lance
	Riders for the Flag
	The Corcoran Cadets
	El Capitan
	The Washington Post
	Bullets and Bayonets

KOCD-2818
Lincolnshire Posy
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

PERCY GRAINGER:	Lincolnshire Posy
ARTHUR SULLIVAN:	Pineapple Poll Suite
ALFRED REED:	Armenian Dances (Part II)
W. FRANCIS McBETH:	Kaddish

KOCD-3311
Romeo and Juliet
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

SERGEI PROKOFIEV:	Romeo and Juliet
ZOLTAN KODÀLY:	Dances of Galanta
OTTORINO RESPIGHI:	The Fountains of Rome
MORTON GOULD:	Symphony for Band

KOCD-3313
Premiere Rhapsodie
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

CLAUDE DEBUSSY:	Premiere Rhapsodie
	Petite Suite
W. MOZART:	The Magic Flute: Overture
CHARLES GRAFFEUIL:	Il Staccato
LUIGI BASSI:	Rigoletto (de Verdi): Fantaisie pour Clarinette Solo
ARAM KHACHATURIAN:	Gayaneh Suite

KOCD-3562
Symphonic Songs for Band
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

ROBERT RUSSELL BENNETT:	Symphonic Songs for Band
CLIFTON WILLIAMS:	Pastorale
VINCENT PERSICHETTI:	Masquerade
RONALD LO PRESTI:	Elegy for a Young American
WILLIAM SCHUMAN:	George Washington Bridge
MORTON GOULD:	Ballad for Band
CHARLES IVES:	Country Band March
AARON COPLAND:	An Outdoor Overture

KOCD-3564
Bacchus on Blue Ridge
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

JOSEPH HOROVITZ:	Bacchus on Blue Ridge
GIUSEPPE VERDI:	La Battaglia di Legnano: Overture
JURRIAAN ANDRIESSEN:	Sinfonia "Il Fiume"
SERGE LANCEN:	Le Chant de l'Arbre
AUGUST SODERMAN:	Svenska Folkvisor och Dancer

KOCD-3567
Mozart
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

W.MOZART:	Serenade No. 10 in B-flat, K. 361 (370a)
	Serenade No. 12 in C Minor, K. 388 (384a)

KOCD-3569
Piece of Mind
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

DANA WILSON:	Piece of Mind
VERNE REYNOLDS:	Scenes
JOSEPH HOROVITZ:	Dance Suite
WALTER HARTLEY:	Sinfonia No. 4
TOMOKI KAWADE:	Stones in Time
RON NELSON:	Morning Alleluias

KOCD-3571
Celebration!
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

PHILIP SPARKE:	Celebration
INGOLF DAHL:	Sinfonietta
ARNOLD SCHOENBERG:	Fanfare on Motifs of Die Gurrelieder
AARON COPLAND:	Variations on a Shaker Melody
GEORGE PERLE:	Solemn Procession
NORMAN DELLO JOIO:	Fantasies on a Theme by Haydn

KOCD-3572
Rainbows and Concertos
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

DAVID BEDFORD:	Sun Paints Rainbows on the Vast Waves
INGOLF DAHL:	Concerto for Alto Saxophone and Wind Orchestra
IDA GOTOKOVSKY:	Concerto pour Grand Orchestre d'Harmonie

KOCD-3573
Sempre Italiano
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

GIUSEPPE VERDI:	La Forza del Destino: Overture
GIROLAMO FRESCOBALDI:	Toccata
EDOARDO BOCCALARI:	Fantasia di Concerto
ANDREA GABRIELI:	Aria della Battaglia
GIOACCHINO ROSSINI:	Scherzo for Band
DOMENICO CIMAROSA:	The Secret Marriage: Overture
ALFREDO CASELLA:	Introduzione, Chorale, e Marcia
BENJAMIN BRITTEN:	Soirees Musicales
AMILCARE PONCHIELLI:	La Gioconda: Dance of the Hours

KOCD-3574
Russian Symphonies
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

DMITRI SHOSTAKOVICH:	Symphony No. 5 in D Minor
NIKOLAY MYASKOVSKY:	Symphony No. 19 in E-flat Major, op. 46

KOCD-3575
Symphony on Themes of Sousa
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

IRA HEARSHEN:	Symphony on Themes of John Philip Sousa
JOHN PHILIP SOUSA:	The Washington Post
	The Thunderer
	The Fairest of the Fair
	Hands Across the Sea

KOCD-3576
Basic Band Repertory
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

RALPH VAUGHAN WILLIAMS:	English Folk Song Suite
	Toccata Marziale
GUSTAV HOLST:	First Suite in E-flat
	Hammersmith: Prelude and Scherzo
	Second Suite in F
GORDON JACOB:	William Byrd Suite

KOCD-3577
Sinfonia Resurrectionis
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

VACLAV NELHYBEL:	Symphonic Movement
	Antiphonale
	Appassionato
	Two Symphonic Movements
	Corsican Litany
	Sinfonia Resurrectionis

KOCD-3578
Laude
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

RICHARD RODNEY BENNETT:	The Four Seasons
WALTER SINCLAIR HARTLEY:	Centennial Symphony
DAVID BEDFORD:	Canons and Cadenzas
HOWARD HANSON:	Laude

KOCD-3579
Rapsodie Espagnole
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

MAURICE RAVEL:	Miroirs: Alborada del gracioso
	Miroirs: La Vallee des cloches
	Valses nobles et sentimentales
	Pavane pour une infante defunte
	Rapsodie espagnole
	Bolero

KOCD-3580
Bravo, Maestro! Encore!
A Musical Tribute to the Late Frederick Fennell
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

JACQUES PRESS:	Wedding Dance
MAURICE RAVEL:	La vallee des cloches from "Miroirs"
MALCOLM ARNOLD:	Sarabande and Polka from the ballet "Solitaire"
JAPANESE FOLK SONG:	Yagi-Bushi
HENRY FILLMORE:	Americans We
	His Honor
N. RIMSKY-KORSAKOV:	Flight of the Bumblebee
YUZO TOYAMA:	From Rhapsody for Band
JAIME TEXIDOR:	Amparito Roca
CLAUDE DEBUSSY:	Clair de Lune
	En bateau
MORTON GOULD:	Pavanne from Symphonette No. 2
SERGEI RACHMANINOFF:	Italian Polka
KARL L. KING:	Tiger Triumph
ARAM KHACHATURIAN:	Armenian Folk Song and Dance
CHARLES E. DUBLE:	Battle of the Winds
PETER ILYCH TCHAIKOVSKY:	None But the Lonely Heart
JOHN PHILIP SOUSA:	King Cotton

KOCD-4001
Your Seat
Hitoshi Sekiguchi, solo clarinet
Frederick Fennell, conductor
Tokyo Kosei Wind Orchestra

W. MOZART:	Concerto for Clarinet, K. 622
FELIX MENDELSSOHN:	Concert Piece No. 1 in F Minor, op. 113
FELIX MENDELSSOHN:	Concert Piece No. 2 in D Minor, op. 114
N.RIMSKY-KORSAKOV:	Concerto, for clarinet and military band
TETSUNOSUKE KUSHIDA:	Kaze no Katarai (Commission piece)

KOCD-8001/9

Disc One: Fanfare and Allegro

Clifton Williams:	Fanfare and Allegro
Arnold Schoenberg:	Theme and Variations, Op. 43a
Ralph Vaughan Williams:	Toccata Marziale
Johannes Brahms:	Two Chorale Preludes, Op. 122
Richard Strauss:	Allerseelen (All Souls' Day)
Richard Wagner:	Elsa's Procession to the Cathedral from "Lohengrin"

Disc Two: Belle of the Ball / The Music of Leroy Anderson 1

Belle of the Ball

Transcribed by Floyd E. Werle:	Summer Skies
	The Penny-Whistle Song
	Blue Tango
Transcribed by Michael Edwards:	Bugler's Holiday
Arranged by Philip J. Lang:	A Trumpeter's Lullaby
	Clarinet Candy
	A Christmas Festival
	Sleigh Ride
	Song of the Bells
	The Phantom Regiment
Arranged by Philip J. Lang:	The Syncopated Clock
Transcribed by Floyd E. Werle:	The Typewriter
	Home Stretch

Disc Three: Serenata / The Music of Leroy Anderson 2

	Serenata
	Forgotten Dreams
	China Doll
	Sandpaper Ballet
	Horse and Buggy
	The Bluebells of Scotland
Transcribed by Philip J. Lang:	The Waltzing Cat
	The Girl in Satin
	The Irish Washerwoman
	The Minstrel Boy
	The Rakes of Mallow
	The Girl I Left Behind Me
	The Golden Years
Arranged by John Cacavas:	Promenade
	Ticonderoga March

Disc Four: La Fiesta Mexicana

H. Owen Reed:	La Fiesta Mexicana
Gioacchino Rossini/Respighi	
Arranged by Dan Godfrey:	La Boutique Fantasque
Leonard Bernstein/Krance:	Danzón
Yuzo Toyama/arr. Fujita:	Rhapsodie for Wind Orchestra

Disc Five: Toccata and Fugue / The Music of Johann Sebastian Bach

Toccata and Fugue in d minor
Come, Sweet Death
Sheep May Safely Graze
Fugue in g minor (The Little Fugue)
Fantasia and Fugue in g minor
Jesu, Joy of Man's Desiring
Forget Me Not, O Dearest Lord
Fugue a la Gigue

Disc Six: An American in Paris

George Gershwin:	An American in Paris
Charlie Smalls:	The Wiz
Jack End:	Blues for a Killed Kat
Arranged by John Krance:	Broadway Curtain Time
Leonard Bernstein/Beeler:	Overture to "Candide"
Jacques Press/Johnson	Wedding Dance

Disc Seven: Hands Across the Sea / The Music of John Philip Sousa

Hands Across the Sea
The Liberty Bell
The Rifle Regiment
The Glory of the Yankee Navy
The Black Horse Troop
Daughters of Texas
The High School Cadets
The Thunderer
The Free Lance March
Riders for the Flag
The Corcoran Cadets
El Capitan
The Washington Post
Bullets and Bayonets

Disc Eight: Lincolnshire Posy

Percy Aldridge Grainger:	Lincolnshire Posy
Arthur Sullivan/Duthoit:	Pineapple Poll: Suite from the Ballet
Alfred Reed:	Armenian Dances (Part II)
W. Francis McBeth:	Kaddish

Disc Nine: His Honor (Bonus CD)

	Frederick Fennell's Spoken Comments, Part I
	Frederick Fennell's Spoken Comments, Part II
Johann Sebastian Bach/Paynter:	Toccata
Edvard Grieg/Eriksen /Fennell:	Funeral March for Rikard Nordraak
Morton Gould:	Ballad for Band
Edwin Franko Goldman:	Bugles and Drums
Henry Fillmore /Fennell:	His Honor

<Columbia Music Entertainment Releases>
COCG-13099
El Camino Real/Alfred Reed
A Little Concert Suite/Alfred Reed
Overture Jubiloso/Frank Erickson
Alvamar Overture/James Charles Barnes
Carnival of Roses Overture/Joseph Olivadoti
Symphonic Poem "Only One Earth"/Takanobu Saito
Ballade I for Symphonic Band/Bin Kaneda
Catastrophe for Symphonic Band/Hiroshi Hoshina

COCG-13131
Symphonic Movement/Vaclav Nelhybel
Invocation and Toccata/James Barnes
Festive Overture/ Dmitry Shostakovich
Elsa's Procession to the Cathedral from "Lohengrin"/Richard Wagner
Coppelia, Ballet Suite/ Leo Delibes
Buckarro Holiday From Four Dance Episodes From Rodeo Aaron Copland
Final Dance (Jota) from The Three Cornered Hat/Manuel De Falla

COCG-13100
Festival Music for Band/Hirose Ryouhei
Song of the High Cascades/Alfred Reed
Centennial Suite/ John J. Morrissey
Lamentation of Archangel Michael/HUZITA Gemba
Windy Horizon/Michio KITAZUME
Dai-Kagura for Band/Kiyoshige Koyama
Folklore for Band/Jim A.Caudill
American Salute/Morton Gould
The Glorious White World/YAMAMOTO, Naozumi

COCG-13130
Sea Gate Overture/James Swearingen
Incantation and Dance/John Barnes Chance
Appalachian Overture/James Barnes
A Song of the Sea/Rex Mitchell
Manatee Lyric Overture/Robert Sheldon
The Hounds of Spring Concert Overture/ Alfred Reed
Overture in C/Charles Simon Catel
Covington Square/ James Swearingen

<KING RECORDS Releases>
KICC-725
FENNELL/THE SWAN LAKE
Swan Lake, Op. 20 (Highlights)/P. I. TCHAIKOVSKY

KICC-724
FENNELL/THE PLANETS
The Planets Op.32/Gustav Holst

<EMI Music Japan Releases>

TOCF-90013
ARMENIAN DANCES/Frederick Fennell & Tokyo Kosei Wind Orchestra

Armenian Dances Part1/Alfred Reed
Armenian Dances Part2/Alfred Reed
O Cool is the Valley, Poem for Band Op.118/ Vincent Persichetti
Serenade for Winds no.11, op.85
Psalm for Band/Vincent Persichetti

TOCF-90019
Real Fennell/Frederick Fennell & Tokyo Kosei Wind Orchestra

Shepherd's Hey, English Morris Dance/Percy A. Grainger
Colonial Song/Percy A. Grainger
"The Gum-Suckers" March, 4th Movement of the suite "In a Nutshell"/Percy A. Grainger
Hill-Song NO.2/Percy A. Grainger
Early One Morning, Old English Song/Percy A. Grainger
Three Chorale Preludes for Band/William P. Latham
Anatollia (Turkish Rhapsody),Op.93/Paul Creston
The Severn Suite/Sir Edward Elgar transcribed for concert band by Alfred Reed

TOCF-90020
Real Fennell 2/Frederick Fennell & Tokyo Kosei Wind Orchestra

Four Scottish Dances/Sir Malcolm Arnold
Three Symphonic Dances/Edvard Grieg
Dance Suite/Bartók Béla
The Valencian Widow/Aram Il'ich Khachaturian

APPENDIX J

Interview

Dr. Barry Kopetz
Professor of Music and Director of Bands
Capital University

(Abbreviations: B = Barry Kopetz; D = Danh Pham)

D: I appreciate your time. I know you have a very unique relationship as far observing the Tokyo Kosei Wind Orchestra. If you could explain about your direct contact with the musician, in context with your internship with Dr. Frederick Fennell in Japan.

B: It was all related totally to that. I was there to study conducting with Fred. And so basically I attended all the rehearsals of the orchestra for the month I was there.

D: You had the unique experience of observing the group for a very long period of time. I would even say it was one of the longer periods of time because guest conductors or observers would be there for a week at most. Describe, if you could, what made the group unique in your mind.

B: I'm not sure anything made the group unique other than it was the only professional group active at the time. There may have been other things that have happened since that would have made them unique. But for the month I was there, there were preparations done for ceremonial functions, and Fred did some guest-conducting outside of the city. The Wind Orchestra itself had a regular schedule that was posted. They showed up when the posted hours were there, and all the musicians were there. Most of them taught privately, or held some other job outside of the orchestra.

It was much like a professional orchestra in this country. That was their primary job. And most of them did other things when they weren't engaged in their primary job. It was fun to watch that because we don't have a model that's quite the same for wind orchestras in this country, at least for that time-period we didn't.

D: How would you describe the TKWO from a musical standpoint, or what they stand for in our profession as a whole?

B: It stands for more than one thing. I have to answer this by going backwards a bit. Fred talked about the reason why they brought him to Tokyo to conduct the TKWO: it was to record. That was the primary reason. Everything else, I guess, was extra. They wanted to make money. . .

The orchestra itself was there to serve as a ceremonial group for the Colony. Whenever they had grand ceremonies where they would introduce the head of the Colony, the orchestra would play. That was one function. You can really put the group into two boxes: there was the ceremonial function, and then there was the professional recording function. And since Fred had a great career at Eastman with those wonderful recordings in the 50s and 60s, they looked at his name and his ability to sell records as a real draw for them to bring him to Tokyo to do the same with TKWO. It was really a business proposition.

D: He did certain record with them. . . even though some of his records have not been released in the US, his output in Japan more than doubles what he did at Eastman.

B: Well he wasn't working with an academic schedule there either. He made it clear that going there as a professional conducting that his job was to record CDs.

They were interested in doing as much recording as possible. That tended to pay bills, I guess, and brought fame to the group that we can't possible fully imagine. When I went there, I imagined the vision of a professional wind orchestra as playing on Friday and Saturday night like we do with professional orchestras here. That's not really what happened. It was a ceremonial function group, with recording as their other activity. They certainly they had special concerts as well, but it's not what you would have imagined a professional wind orchestra doing in comparison to American orchestras today.

I really believe Fred really wanted to continue recording. When Tokyo came calling, it really came at an opportune time.

Those of us that knew him were very happy that he could close out his career with TKWO.

D: How would you say Dr. Fennell's impact is felt today in Japan?

B: Oh he was a rock star! There was no question. Even though he was living in a tiny apartment near the Kosei Colony, whenever he went out, he was besieged. Whenever he went out to schools, the teachers and students would always make a big deal about who he was! I think Fred may have been the first real rock star wind-conductor they had.

D: I'm not sure I told you, but the group is still planning on touring the US in 2014, marking the 10 year anniversary of Fennell's passing, and the 100th anniversary of his birth. His memory and legacy is still remembered fondly. I think "rock star" is a very appropriate label.

B: That's how I read it. I think he knew he was, and enjoyed the fame he had there, but he was just very comfortable with it all. I think he felt Kosei was an opportunity for a second legacy through the recording project.

D: The last thing I wanted to ask is: where do you see TKWO going in the next 20 years?

B: I think it will always have restrictions in terms of having a relationship with the Buddhist Colony, and I don't mean that in a disrespectful way. I think with a religious order being a sponsor, that will always be your first responsibility. I have colleagues who teach at private Christian institutions; there's a good and bad to that, but sometimes they have to spend rehearsal time to ceremonial functions because that's what "pays the bills." There was a little bit of that I think in Tokyo, but the musicians were so good that rehearsals were not used primarily for those reasons. It was very much like an American orchestra receiving one rehearsal to go over the next night's show.

APPENDIX K

Tokyo Kosei Wind Orchestra
Guest Conductors (in alphabetical order)

Akiyama Kazuyoshi

He conducted the 4th/8th Regular Concerts. From 1979, TKWO began recording his original works for band under his baton.

Alfred Reed

He conducted the 28th Regular Concert in 1981 and the 31st Regular Concert in 1982. He also appears on several compact-disc recordings with TKWO.

Arnald Gabriel

He conducted the 33rd Regular Concert in 1983 and one compact disc recording.

Clark Rundell

He conducted special concerts from 1997 to 1998.

Craig Kirchhoff

He appeared on several special concerts from 1989-1991, and one compact-disc recording.

Donald Hunsberger

He conducted the 60th Regular Concert in 1997 and one compact-disc recording.

Ernst Smole

He conducted special concerts in 1991 and 1993.

Hans Graf

He began his role as a TKWO conductor in 1994. He conducted the 62nd Regular Concert.

Hirai Tetsusaburo

Composer and Conductor. He began his role as a TKWO conductor in 1974.

Ichioka Shiro

He conducted the 19th regular concert in 1986.

Iimori Yasijiro

Special Concert conductor in 1996.

Inoue Michiyoshi
43rd Regular Concert Conductor in 1988.

Iwaki Hiroyuki
He conducted the 65th regular concert in 1999. He also recorded a volume of works by Mayuzumi Toshiro with the TKWO.

Iwai Naohiro
Famed Japanese composer and band music arranger. He conducted the 21st Regular Concert in 1976, along with other family concerts and recordings under the label "New Sounds in Brass."

James Bardhal
He conducted the 29th Regular Concert in 1981.

Kim Hong Joe
He conducted the 57th Regular Concert in 1995, and appeared on other family concerts and compact-disc recordings.

Kohno Kozo
Founder and instructor of the TKWO. He became vice-bandmaster in 1964.

Kokubu Makoto
Special and Family concert conductor that also appeared on several TKWO compact-disc recordings.

Mizushima Kazuo
First TKWO conductor when it was established in 1960.
Conducted Regular Concerts 1-7.

Moriguchi Shinji
Special Concert conductor.

Moshe Antmon
He conducted the 27th Regular Concert in 1980.

Nakamura Yuri
He conducted special concerts and compact-disc recordings beginning in 1993.

Numajiri Tatsumori
He conducted the 58th Regular Concert in 1996.

Odano Hiroyuki
He conducted the 47th/49th Regular Concerts. In addition, he also conducted regional concerts and other compact-disc recordings.

Otomo Naoto

In 1983, he began conducting the TKWO during their appearances at the Fumon Band Festival and also other special concerts.

Robert Jager

He conducted the 21st Regular Concert in 1976 and the 32nd Regular Concert in 1983. Jager also recorded several albums of his own music with TKWO.

Sato Kotaro

He conducted 25th Regular Concert in 1979 and the 26th Regular Concert in 1980.

Shindori Hidehiro

He conducted the 55th Regular Concert in 1994.

Shiozawa Yasuhiko

He conducted the 13th/16th Regular Concerts. He began his relationship with TKWO in 1972.

Tezuka Yukinori

He conducted 15th Regular Concert in 1972, Other appearance included the 20th and 24th Regular Concerts.

Usuki Masato

He began his role as a TKWO conductor in 1974. In all, he conducted a total of eight regular concerts.

Yamada Kazuo

He conducted the 12th Regular Concert in 1970 and the 22nd Regular Concert in 1977.

Yamashita Kazufumi

He began his role with the TKWO in 1993 with the 52nd Regular Concert. He also conducted other special concerts and compact-disc recordings.

APPENDIX L[343]

To JAPAN

1982: Fennell's First Visit to Japan as Guest Conductor

> "Far away across the Pacific Ocean …(I had no idea) there exists such a refined music."

This was Maestro Fennell's impression when he first heard TKWO's recordings before he came to Japan in 1982.

> "I believe that original wind band music is essential for the development of the genre. There has to be pieces supported by superior technical skills and mobile spirit. The members of TKWO possessed that superior faculty (ability)."

[343] Translations were done by this author with assistance from members of the Dharma Center of Oklahoma. A replicaton of the spacing found on each page was duplicated from the original. All copyright remains with Kosei Publishing Company. Photographs have done been included in this translation.

Frederick Fennell in his room (Suginami Ward, Tokyo, Japan)

> "In those days, I thought the only group that could reach a level of incredible musicianship was the Eastman Wind Ensemble, which I founded. Honestly, I could hardly believe what I encountered in Japan!"

These were just some of Frederick Fennell proclaimed during his acceptance speech to become a guest conductor of the TKWO. He had always had an interest in conducting overseas:

> "I had been advocating that if anyone wishes to be successful as a conductor, he should go to a country once, where he could not communicate in his own language. In time of difficult communication due to different languages, the art of music and purity between a conductor and his members becomes the key to connect them. Though there is little communication in languages. The will and moving will be reached if there exist genuine passion from love of music between them."

To his surprise, a letter was delivered to Fennell one day that requested him to become the TKWO's permanent Music Director.

> "After serious thought, I decided to accept their offer in order to prove my long standing advocacy of wind music and conducting."

Fennell's first concert with the TKWO at the Shinjuku Cultural Center comprised his favorite original wind pieces.

Frederick Fennell's concert was a great success. Already a well-known maestro, his reputation with TKWO was able to attract a capacity audience of one-thousand eight hundred patrons. On the quality of the performance, Fennell offered his comments:

> "As a conductor, I was very satisfied, but honestly I was not thinking of returning to Japan again, since the United States is so far away across the ocean and I was sixty-eight years old at that time."

TKWO Permanent Conductor

TKWO did not let this opportunity of inviting Fennell again slip away. After learning that he would be fully retired from the University of Miami, the members started the process to offer him the position of TKWO's permanent Music Director. Initially, negotiations would not go smoothly. After all, there was a lot to consider: if he accepted, he would have to stay in Japan for months at a time; that meant that he must sacrifice his many guest-conducting activities in the United States.

Other considerations: What was the annual salary? Where was he to live? Was he too old to start a life in a foreign country? Many negotiations were conducted between Fennell's agent in the United States and Japanese officials. In addition, negotiations with the Japanese Ministry of Justice concerning permission for Fennell's stay were also complicated. After long talks, a work permit for Fennell was issued a year and a half later after TKWO's initial invitation letter to Fennell. The official inauguration of the permanent conductor was held finally in 1984.

Tokyo Kosei Wind Orchestra (TKWO)

TKWO was started in 1960 as a branch of Rissho Kosei Kai Buddhist Organization. The main official duty at the beginning was to assume a part of the organization's cultural activities by performing at many functions. From 1963, TKWO began performing special performances in neighboring prefectures. In 1973, the name of TKWO changed from "Tokyo Kosei Wind Band" to its present name, which officially began its role as a professional wind ensemble, primarily performing in concert halls and recording sessions.

From 1984 (the same year Frederick Fennell became their permanent Music Director) the TKWO musicians were paid on a contractual system, that is, earning a salary to perform specifically for regular concerts, special concerts, music appreciation classrooms, and family events. Being a group so closely tied to a religious organization, there was concern about how Fennell would feel hesitant with the Buddhist affiliation. He extinguished doubt by proclaiming to his musicians:

> "I am not going to do any missionary work. I am going as a conductor of a wind orchestra. I do not have any resistance, or hesitation none whatsoever. To think about it, religion and music have a very close relationship that can be seen in European church music. Buddhist organizations have been cultivating music in these many ways. The organizational desire to adapt wonderful European and American music was sincere and earnest, and it's for these reasons I want to be here. While I may have had a slight apprehension initially, it soon disappeared when I saw the many family members gathering to hear us perform in Fumon Hall. They showed their sincerest appreciation and pleasure when they heard us performing Rissho Kosei-kai's melodies and hymns."

(Fumon Hall is a five-thousand seat facility within the Rissho Kosei-kai compound located in Suginami Ward. It is best known today as the host site for the Junior- and Senior-High School All Japan Band Contest. Rissho Kosei-kai's major events are also held in this hall.)

Fennell would often conduct Rissho Kosei-kai's theme song during Sunday services. The audience would always join in singing. Elderly men and women, who never before participated in singing along, were said to "open their mouths so wide, their dentures could fall out!:

While Fennell's physical stature was small (160 centimeters), his presence as a conductor (on stage) was lifesize. He had a very rare and exceptional ability to lure thousands of musically inexperienced people into his world of music. He believed the exchange through music was something very precious and seemed to enjoy the exchange:

> "To watch these elderly men and women singing with their mouth wide open was very touching."

Being a Professional Musician

There was a lot of expectations when Fennell became Music Director. Prior to his appointment, TKWO was simply a group that performed well, but noticeably lacking in style. His first words to the ensemble however, was surprising:

> "What we must keep in our mind is that TKWO will become a true professional group both in name and reality. For that purpose, we should think of profitability in management."

For the musicians, this was a surprising statement. They were always well aware of their performance skills. But, when it came to issues of profit or economic matters, that was always left to management. Fennell wanted the ensemble to connect the quality of the orchestra was interconnected to overall success of the organization, which meant monetary matters as well.

In the early part of the 1980s, the state of professional music in Japan was in limbo. Japanese art and music, which was supported by public or large foundational dollars, was beginning to wane. This system contrasted their European and American counterparts, as management difficulties were far lessened there by

overwhelming government support of the arts. Knowing this situation, Fennell accepted the role with ideas to expand TKWO's presence. He believed higher levels of performance standards would attract larger audiences. With that goal in mind, Fennell's conducting schedule was continually rigorous. Along with managing numerous formal concerts, he organized recording sessions, tours, joint concerts, and convention appearances (i.e. joint meetings of the Japan Band Association and American Bandmasters Association.)

TKWO'S regular concert/Tokyo – Suntory Hall/1987

Music Appreciation Classrooms

One of the most difficult tasks TKWO undertook was the music appreciation class-tours throughout Japan. For example: the tour of May 10-25, 1984 in Nagiano City and Suwa City had the ensemble performing in thirty one schools (elementary, middle, and high schools.) The schedule included six to seven works performed at each schools, with as many as three major performances a day to school children.

While cultural centers and grand halls are common today, during those early tours, it was common for TKWO professionals to perform in small gymnasiums, cafeterias, and auditoriums. The tour schedule was detailed minute-by-minute, with very little in monetary compensation for the long hours. The tours were remembered fondly though, as recalled by Miura Toru:

> "Those were very hard schedules indeed. But I remember that these were very fruitful, especially the music appreciation classrooms at Nagano was our first local tour; everything was refreshing to me,"

At a music appreciation classroom, with TKWO members showing their instruments to the students.

Other Testimonials/Comments by TKWO members

> "In those days, old wooden auditoriums were remaining in elementary and middle schools. There was a unique soft sound in these buildings whereas usual music halls did not have…. The atmosphere of these simple country schools and children's joyful cheers are breathing and living in the hearts of Fennell and TKWO'S members even now."

> "Many schools in NAGANO were located on mountains and we had to go through narrow steep and winding roads, but I remember vividly the sunlight came in through the fresh bright green forest."

> "I cannot forget about a school in a garage. It was a savory auditorium built with sturdy lumber. The entire auditorium seemed to be resonating with our performance joyfully; the lumber seemed to be absorbing and responding sound that created exquisite balance."

> "I have conducted concerts on many, many stages, but that was my first experience. Our performance in that auditorium at the garage was truly splendid and unforgettable."

> "In those days, there were many children who never listen to a live concert before. Their clothing and manners were nothing like that of concert goers: they sometimes sat on the floor."

Fennell considered all these performances important. He wore a tuxedo to every performance, and demanded the players to play their best, even for children:

> "I want to present the best music at that moment to my audience. It is my duty and my joy.'

A TKWO member commented on Fennell's professional presence:

> "My Maestro looks so energetic, as if he took some adrenaline when he is conducting. That energetic feature at that age is nothing but a miracle."

Children were excited about their first concert experience, as there was a general stir in the audience as they were all drawn into Fennell's world of music in every concert. Fennell conducted his music noticing his audiences' responses. Elementary students would sometimes have difficulty entering Fennell's "world" as they were often unfamiliar with the music performed. However, his brave attitude never waned even if the result was not good. Children were the best audiences to him in some ways because they were simple and honest and had no preconceived ideas.

Concert tours became important opportunities to accumulate experiences for TKWO. The reason for it was that there were great differences in quality between the performances at usual practices and live concerts. By performing at many music appreciation classrooms, the pieces became a part of the ensemble's corps repertoire.

Always Smile at the Audiences

To perform with energetic passion imposed a great burden on performers; especially on Dr. Fennell who was seventy years old. Students usually came to him for hand- shakes and his signature after their performances. That was also a great burden to him, but he did them willingly. He usually asked to wait for a few minutes because he was too excited and wanted to calm himself a little bit. Then he met these students. He showed up with a wonderful smile that is no different from when he was conducting with a stern face. His attitude never changed even when his manager wanted him to quit so that he could move to the next concert hall in a

hurry. There were students who became interested in music because of these concerts at schools and devoted themselves to wind music.

Whenever He Received Student Letters and Reports His Face Lit Up

> "Perhaps, boys and girls will make friends with music throughout their lives If the TKWO gave them their first opportunity with music, than there is no other joy that surpasses this for me."

Music Appreciation Classroom Schedule

Frederick Fennell and the TKWO had many rigorous days on tour. An example of a day scheduled to Nagano follows:

5:30 AM	Wake up
7:00 AM	Breakfast
8:00 AM	Start to a school with a micro-bus. (At this time, Dr Fennell and members were in their formal wear and finished their warm-ups.)
8:30 AM	Arrival at the school; stage manager was exceptionally busy bringing equipment in and setting up the stage.
9:00 AM	Concert starts. 6~7 pieces would usually perform 1st march or prelude, then well known classics from music text books, original pieces for wind band and popular pop music for later half. (Programs were well organized: everything from commentary of pieces and concert performance needed to be done in a school class hour.)
10:00 AM	End of the concert. Pack up, and meet students.
10:20 AM	Leave for the next school. ("I was very surprised by the speed for preparation and cleaning up. I saw Japanese diligence with my own eyes.) – Frederick Fennell

11:00 AM Arrival at the next school

12:30 PM Completion of 2nd school concert. Lunch

Music instruments being brought in by TKWO staff

This lunch was the same for everyone from Dr Fennell, to the musicians, and finally the staff. Dr. Fennell would often enjoy his meals with TKWO members:

> ”I customarily eat local food wherever I go. It is a pleasure to encounter unfamiliar food. I always felt that the food that has history and tradition are delicious.”

10:30am Leave for the third school.

14:00am Arrival at the last school of the day. The preparation process is the same as the rest.

15:30pm Completion of the concert.

> “When we had a tight schedule, being surrounded by joyful looking students was troublesome (with time.) But I remember even now the scene where they were waving their hands when our bus was leaving.’’ -Miura Toru

The first Nagano tour with Dr Fennell created a sensation throughout the prefecture. TKWO was greeted with such enthusiasm that they were invited back the next month. The second tour there was from June 8 for 15 days, performing on 25 stages. The tour in 1984, included visits to Aichi and Shizioka prefectures (in addition to Nagano.)

Stage setting by the staff

The following years, TKWO visited schools in Hiroshima, Mie, and Okinawa prefectures. The music appreciation tour concerts activities are continued to this day. Whenever there was an opening in the schedule, TKWO performed at nursing homes, hospitals, and prisons. These services were all done voluntarily. Dr. Fennell always kept his smile during these engagements:

> "Honestly, I was at a loss as to what to do in the beginning, but the public enthusiasm was so amazing that I could overlook some problems. Now that I am very familiar with the Japanese way of doing things: I might feel unharmonious with American way of concerts. I feel honored that I am now

a resident foreign citizen" My current status is "resident foreign citizen on passport: I feel honored."

Music Appreciation Classroom; Music Delivery Mail

From a conversation with Mr. Yukio Mishie, TKWO manager:

> Music appreciation classrooms have been conducted by the requests from schools and the Board of Education throughout Japan. They make detailed arrangements and set up courses that they can visit in a short time. In the places where they can make three visits a day, they survey the best route in advance.
>
> They then make memos: "….an elementary school ~ a middle school. 10 minutes." Management staff consist of: 1 manager, 1stage manager, 2 assistants, and 2 truck driver. (6 all together.) The truck drivers are not members of the orchestra. But they always go with the orchestra. They help carry instruments in and out of halls. They are also skillful and setting up the halls. An arrangement of the instruments is different according to the programs. They arrange the instruments by putting instruments that members use for this day's concert to the front and putting the instruments the members do not use for that day to the back. The staff became so experienced they knew what to do when they saw the program. Maestro Fennell was always very impressed at their superb skill by saying "oh! It is a miracle." It is necessary to go to check out the next hall while the present concert was taking place. In order to have a smooth concert, mistakes were not allowed. Everyone had to perform their rolls without any mistakes. The staff's work is harder than anyone could imagine; they took care of more than 40 people for over 2 weeks that included arrangements for their room and board. The staff always made sure the performers were comfortable.

Tsukuba Expo: America Day

One of the most unforgettable impressive concert activities for Dr Fennell was to perform the invitation concert at the Tsukuba Expo (World Science Exposition) in 1985:

> "It was a concert we performed at the World Science Exposition on July 4th (the Independence day of the United States of America). It is a very special day for us Americans. The selection of music centered on revolutionary war time marches."
>
> -Frederick Fennell

Dr. Fennell performed on the small drum that had been handed down from generation to generation in his family. The concert was a result of an invitation from the American Embassy. After learning Fennell was in Japan, the American ambassador requested the TKWO to perform at the expo.

The Outdoor Concert at Chidorigafuchi

Dr. Fennell and TKWO performed an exceptional outdoor concert in 1986. Fennell states how he was moved:

> "Well that was September 23rd, We performed a memorial service concert for the war dead at Chidorigafuchi Veterans Cemetery. It left me a great impression because we had never performed in such a place before. I remember it was a peaceful piece and suitable as a memorial service music for the war dead."

The TKWO concert was performed by 35 members, which was the smallest formation possible, but with great sound. Miura Toru was one of the members performing:

"It sounded to me as truly majestic (awe-inspiring) sounding much more than any other performances in concert halls."

Since World War II was an extraordinary event for both United States and Japan. Since the concert was led by Dr Fennell who was an American and the TKWO members who were Japanese, the unity was not lost on an emotional audience.

Europe Tour

In July 1989, Dr Fennell and TKWO made their first European Tour. They were invited to perform at the World Association of Symphonic Bands and Ensembles. The convention was held in Holland. The TKWO tour consisted of eight concerts in all, with performances in Austria, Switzerland and France. The twenty-day tour also included a recording session in London. This marked the first time a professional Japanese wind orchestra was performing at the WASBE convention. The concert was a great success, with TKWO performing five encores! The first concert was scheduled at a music hall in Innsbruck, Austria, but was changed suddenly to Village Peoples Assembly Hall. Dr. Fennell called this treatment "some mistake" but it was a symbolic incident that TKWO was little known in Europe. Though the audiences were small, Fennell proclaimed "that an empty hall was just as empty as a large room, however we have performed in empty school auditoriums in Japan, but that should not affect our performance quality." Audience reception was superb. Music reviews equally praised Fennell's accomplishment with the group.

TKWO Europe tour poster and concert scene

Fennell was well-received in Europe. As the tour proceeded along, the audiences grew. By the end of the European trip, TKWO performed to standing-room audiences. As a testament to the success of the ensemble, a second European tour came by invitation in 1993 from the Swiss Music Publishing Company. Fennell regarded the success of the tour as a "coming out" moment for TKWO.

Fennell's Room

Fennell's apartment in Japan was in a six story building (two bedrooms and a kitchen) in Sughamiku, Tokyo. The building was called Taiyoso, which was one of Rissho Kosei Kai's facilities and was built in 1968. Each floor accommodated a small meeting room, a small club house, and lodging rooms. Fennell's room was on the fourth floor and the poster on his door said, "This is the residence of the Maestro of Tokyo Kosei Wind Orchestra". Fennell's comments on the care TKWO personnel gave him:

> ”I’d heard that Japan’s safety was exceptional, but I was somewhat worried if it was really safe, clean, quiet neighborhood, etc. When I entered into my room I knew right away it was the right place for my work. My secretaries took good care of me and they were devotional in a true sense.”

His room was suitable work environments for his studies, in addition to the convenience of being located near a daily shopping mall, and walking distance to TKWO’s office in Fumon Hall. You could say that his room was suitable as his work environment such as safety, convenience for daily shopping, and was 5 minutes walking distance from TKWO’S office in the Fumon Hall.

The interior of his room had a very unique atmosphere with his own layout:

The room became entertainment for his visitors.

Fennell's Daily Schedule

Fennell's daily schedule always started early. He got up around 5:30 AM, exercised and had breakfast at 7:00 AM. His morning menu was a typical American morning meal of fresh juice, toast, corn flakes, and coffee.

Picture of Dr. Fennell's room

His daily food was usually purchased at the local convenience stores. Though Fennell claimed his Japanese was not proficient, members of TKWO believed his communication skills were more than adequate.

In Rehearsal

TKWO members recall some of the most memorable things Fennell said in rehearsal:

> "The most important thing is to grasp the essence of the music on a grand scale. It must be the same when we see a map. We can grasp the whole layout of the land as we are looking at the whole map from above. We can recognize the margin of high and low such as mountains and valleys because a map is written by lines and marks. And we could catch running rivers and wide plains. In addition we can imagine the scene of a mountain covered with clouds: the breath of wind crossing the plateau and concrete scenes. Murmuring of a plateau with the infamous from symbols. I can say that is just the same with our works that should be done before we see a score".
>
> "Anyway, we need to grasp the music from a large scale at first. It is required to grasp the essence and go into the details".

Maestro Fennell always had detailed music analyses of rehearsal many months before and wrote them down in many memos. Sometimes he stopped conducting rehearsal to enter his detailed preparation. If he could not understand the music scale, he called the composer and said, "I would like to change your composed music a little bit (here and there, this part and that part), because I believe this change gives a stronger impression. I feel presumptuous to ask a composer like you, but I really would like to receive your permission." There was never a composer who rejected his request. They probably understood his passion for the music and precise analysis rather just his reputation as a conductor. His instinctive method to each member was to praise; by doing so, he drew forth the potential of each member. When he gave his request, he did it in a very short and precise manner. He did not allow a sluggish atmosphere. The contents of their rehearsal was fixed in a minute intervals, but they practiced until the tine was up even though they finished early; as he spent time left for correction. "Time for our rehearsal was

limited. The duty for professionals like us is never to waste even a minute or a second.

My Dream on The Fennell Hall

By Tokio Kikushima, President, Kikushima Limited

> *My life-long dream came true on July 7, 1992. Our new office building commemorated our 25 years (as a company) and we had an opening day celebration on this day. This hall was called The Frederick Fennell Hall. Needless to say the name of the hall was that of Dr Frederick Fennell, who is the greatest composer of wind music.. He not only gave me his concert but also he had arranged his schedule in the States and came to this opening concert. It was my greatest joy that Dr Fennell conducted TKWO's inaugural concert. The reason why had his hall built was my sincere desire to re-pay to the music world. I have been playing wind music since I was a middle school student. After graduation from a high school, I went to the business world and founded this company when I was 23 years old, but music had never left me in all those years. I believe that I learned the sensitivity and senses that are required for management of business from music. That was very beneficial to me. In the business world, the important thing was not only showy thing but reserved and supporting effort like discipline in music. Persistence, no-compromise and an effort to make good music; these aspects in the music world can relate to the business world. To work for the benefit of others is just as important as good music touching people's heart. I believe my experience of taking part in music in my youth is the great foundation for the success of my company. It has been my dream for more than 10 years to build a concert hall as a return to the music world which gave me so much in my life. This hall is not just for me only.*

> "The foundation of fashion are rhythm and harmony. I want to make a contribution to our society by creating a hall with good fashion sense."
>
> -Kikushima

Kikushima:

"We open it to people in this area. I reported our activities to Dr. Fennell a few years later. He was very pleased. When he visited here in 1994, he gave a free clinic to 190 local middle and high school students and public bands. By this clinic Dr. Fennell enriched my desire to contribute to the improvement of local culture in music. The reason why I make the above statement is that we have made outward progress building 5 concert halls in the last 10 years, but we were concerned internally what kind of performance we could give. That is why Dr Fennell's visit at this time and his guidance to us was greater than I can express. First time I met Dr. Fennell was about ten years ago at TKWO's concert. After attending their concerts several times, we became acquainted with each other. One day, he accepted my invitation for a dinner. I was very touched by his demeanor; outside his stage, he is humble and he listens attentively to person like me."

Mr. Tokio Kikushima

He founded Kikushima Ltd (a fashion jeweler and maker) in Kofu city when he was twenty-three years old. It became a big Enterprise. He took part in high school wind music department. Currently he is the leader of a business people's wind orchestra made off Kofu Shogyo high school graduates.

Kikushima (about Fennell):

> "One day I played a record that he conducted forty years earlier; he noticed it immediately and he was delighted in it like a little boy. I still remember his joy so much that it surprised me. I am so thankful for the way he showed his pleasure every time he visits our Fennell Hall. He gave me his baton, by coming down from the stage at the concert 2 years ago. This baton is my treasure and has been displayed at the entrance of the Frederick Fennell Hall."

APPENDIX M

TKWO Music Director Biographies

Douglas Bostock[344]

Douglas Bostock, currently Principal Conductor of the Aargau Symphony Orchestra in Switzerland and Principal Guest Conductor of internationally renowned Czech Chamber Philharmonic since 1992, conducts widely within Europe, the US and Japan. From 2000 - 2006 Douglas Bostock was Principal Conductor of the highly acclaimed Tokyo Kosei Wind Orchestra and currently serves as their first Principal Guest Conductor. Increasingly active as an opera conductor, he is also Music Director of the Hallwyl Opera Festival in Switzerland.

From 1991 to 1998 Bostock was Music Director and Principal Conductor of the Carlsbad Symphony Orchestra, one of the leading orchestras in the Czech Republic. Under his leadership the orchestra developed significantly winning recognition both in the Czech Republic and abroad.

Douglas Bostock has established himself as a sought-after conductor with a distinctive style, a great communicator and leading exponent of Carl Nielsen's orchestral works. Whilst commanding a wide repertoire his interpretation of British and Czech music has received particular recognition. Residing in Germany, guest conducting engagements in the UK include the BBC Symphony BBC Philharmonic, BBC National Orchestra of Wales the London Philharmonic, the Royal Liverpool Philharmonic, Royal Philharmonic, and Royal Scottish National Orchestras.

[344] Douglas Bostock: Conductor, "Biography," http://www.douglasbostock.net/biography.htm (accessed August 16, 2011)

Bostock has appeared in most European countries and collaborates regularly with orchestras e.g. in the Czech Republic, Germany Switzerland and Denmark. Engagements in North America have included the Kansas City Symphony National Chamber Orchestra, Colorado Festival Orchestra, Chicago Chamber Orchestra, Kitchener Waterloo Symphony Orchestra, Calgary Symphony, and in Mexico to the Mexico State Symphony Orchestra. In Japan guest conducting engagements have taken him to the Tokyo City Philharmonic, Kanagawa Philharmonic, Gunma Symphony.

Douglas Bostock enjoys working with young musicians and is frequently invited to conduct and teach at colleges in Europe and Asia, e.g. Royal Northern College of Music, Royal Danish Academy, Musikhochschule Zürich, and Gei Dai University of Fine Arts and Music, Tokyo.

A prolific recording artist, Douglas Bostock has more than 70 CDs to his name, reflecting his diverse expertise in music of all styles, and including many previously less well-known and previously unrecorded works. His major recording cycles of the symphonies of Carl Nielsen and Robert Schumann on Classico have won particular international acclaim. The British Symphonic Collection on Classico is another ongoing recording project that has attracted the attention of critics and music lovers all over the world.

Paul Meyer[345]

Paul Meyer, born in Mulhouse/ Alsace (France), gave his debut performance at the age of 13 as the soloist of the Orchestre Symphonique du Rhin. After that, he went on to study at the Conservatoire Paris and at the "Musikhochschule" Basel. Winner of the French Young Musicians Competition in 1982 and of the prestigious USA Young Concert Artists Auditions in 1984, he went on to give debut concerts in New York and consequently met and became friends with the legendary Benny Goodman, whose influence and friendship played an important part in Paul Meyer's career and life.

Today, Paul Meyer is one of the world's exceptional clarinetists and appears regularly with the major orchestras in Europe, the USA, Far East and Australia, such as the Royal Concertgebouw Orchestra Amsterdam, BBC and Tokyo Philharmonic Orchestra, NHK Symphony, Seoul Philharmonic Orchestra, Berlin and Dresden Philharmonic Orchestras, the Radio Symphony Orchestras of the NDR, Orchestre National de France, Orchestre Philharmonique de Radio France, the Scottish and the English Chamber Orchestra as well as with the Chamber Orchestra of Zurich and the Sydney Symphony Orchestra. In doing so, he works together with renowned conductors like Yehudi Menuhin, Kent Nagano, Michael Gielen, Marek Janowski, Dennis Russell Davies, Luciano Berio, Heinrich Schiff, David Zinman, Sylvain Cambreling and Esa-Pekka Salonen.

Paul Meyer has a particularly wide concert repertoire, which also includes the major contemporary works for clarinet, for example by Pierre Boulez, Morton

[345] Tokyo Kosei Wind Orchestra, "Paul Meyer," Principal Conductor, http://www.tkwo.jp/english/about/meyer.html (accessed August 16, 2011)

Gould and Hans-Werner Henze. Besides, he participated in numerous world premieres, for example in Gerd Kuhr's concert for clarinet at the Salzburger Festspiele. Krysztof Penderecki composed a concert for him, which was presented by Paul Meyer together with the Sinfonia Varsovia in Bad Kissingen under the baton of the composer himself. Luciano Berio has also dedicated a concert to him – "Alternatim" – which he premiered in Europe and the USA with the Royal Concertgebouw Orchestra.

A grand part of Paul Meyer's musical activities is devoted to chamber music projects. He regularly plays together with Renaud and Gautier Capuçon, Martha Argerich, Myung-Whun Chung, Mstislav Rostropovich, Michel Dalberto, Eric Le Sage, Gidon Kremer, Yuri Bashmet, Nathalie Dessay, Maria Jaos Pires, Yo-Yo Ma, Barbara Hendricks, Heinrich Schiff, Tabea Zimmermann and Emmanuel Pahud as well as with the string quartets Carmina, Emerson, Hagen, Vogler and Takacs. Furthermore, Paul Meyer has already had the honour of playing with Jean-Pierre Rampal and Isaac Stern.

Within the last years Paul Meyer has also built up an extensive career as a conductor. In 2007 he was appointed Associate Chief Conductor of the Seoul Philharmonic Orchestra by Myung-Whun Chung. Since 2009 he has been the Chief Conductor of the Tokyo Kosei Wind Orchestra. Furthermore, Paul Meyer works together with renowned orchestras like the Orchestra Philharmonique de Radio France, Tokyo Philharmonic Orchestra, Taipeh Symphony Orchestra, China Philharmonic Orchestra, the chamber orchestras of Munich, Stuttgart and Zurich, the Orchestra Sinfonica di Milano G. Verdi, Orchestra di Padova e del Veneto,

Copenhagen Philharmonic Orchestra, Orchestre National de Bordeaux, Orchestre National du Capitole de Toulouse, Orchestre Philharmonique de Strasbourg, Orchestre Philharmonique de Nice, Ensemble Orchestral de Paris as well as with the English Chamber Orchestra and the Sinfonia Varsovia. In autumn 2010 Paul Meyer is on tour with the Zurich Chamber Orchestra and Kit Armstrong, appearing in Gütersloh, Luxemburg, St. Gallen, Oviedo as well as at Alte Oper Frankfurt. In spring 2011 he is on a concert tour throughout Spain together with the Stuttgart Chamber Orchestra. Conducting studies led him to John Carewe among others, who also taught Sir Simon Rattle.

His extensive discography includes works by Mozart, v. Weber, Copland, Busoni, Krommer, Pleyel, Brahms, Schumann, Bernstein, Arnold, Piazzolla and Poulenc and is published on the CBS, Sony, EMI, BMG, DGG, Denon and Erato labels. Numerous of these recordings have been decorated with prestigious awards, such as the Diapason d'Or, Choc du Monde de la Musique and the Prix de la révélation musicale. Most recently, Piazzolla's Concerto para Quintetto with Gidon Kremer, Messiaen's "Quartet for the end of time" with Myhung-Whun Chung, Gil Shaham and Jian Wang, chamber music with Emmanuel Pahud and Eric Le Sage as well as Mozart's concert for clarinet with the Ensemble Orchestral de Paris and John Nelson have been published.

APPENDIX N

Tokyo Kosei Wind Orchestra
Regular Concerts 1-109
March 10, 1963 – April 16, 2011

TKWO Regular Concert #1
March 10, 1963
Suginami Kokaido
Mizushima Kazuo, Conductor

Overture to Poet and Peasant – Franz von Suppé
American Salute – Morton Gould
Concertino for Clarinet and Winds – Carl Maria von Weber
Symphonic Poem "Taiko" Prayer – Watanabe
Overture "Fingal's Cave" – Felix Mendelssohn
Hungarian Rhapsody No. 2 – Franz Liszt

TKWO Regular Concert #2
May 21, 1964
Hibiya Kokaido
Mizushima Kazuo, Conductor
Suzuki Takeo, Trumpet

Overture to Tannhäuser – Richard Wagner/J. Hartmann
Italian in Algiers – Rossini/Tobani
Symphonic Poem "Taiko" Prayer – Watanabe
Imperial Waltz – Johann Strauss/Tomoaki Mito
Trumpet Concerto in Eb Major – Franz Joseph Haydn
Finale from Symphony No. 9 "New World" – Antonin Dvôràk

TKWO Regular Concert #3
April 15, 1965
Hibiya Kokaido
Onoue Takashi, Tuba
Suzuki Takeo, Trumpet

Overture "Fingal's Cave" – Felix Mendelssohn/J.S. Sarady
Dance Suite "Dance of the Phoenix" – Yagi
A Touch of Tuba – Art Dedrick
American Salute – Morton Gould
Quintet for 2 Clarinet, 2 Horns, and Bassoon – Johann Sebastian Bach
Les Préludes – Franz Liszt
Variations on "Carnival of Venice" – Jean-Baptiste Arban

TKWO Regular Concert #4
April 22, 1966
Hibiya Kokaido
Akiyama Kazuyoshi, Mizushima Kazuo, Higashi Masanodi, Conductors
Suzuki Takeo, Trumpet

Overture to Rienzi – Richard Wagner/Winterbottom
Japanese Folksong Rhapsody – Toyama Yuzo/Tokimatsu Toshiyasu
Concertino for Trumpet and Band – Frank Erickson
First Suite in E-flat Major – Gustav Holst
Japanese Folksong Medley
Invitation to the Dance – Carl Maria von Weber/H.R. Kent
Symphonic Suite – Clifton Williams
Toccata and Fugue in D minor – Johann Sebastian Bach

TKWO Regular Concert #5
November 28, 1966
Hibiya Kokaido
Usuki Masato, Mizushima Kazuo, Kohno Kozo, Conductors
Ayabe Keizo, Horn

Zampa Overture – Ferdinand Herold/V.F. Safranek
Rhapsody of Godly Music – Yagi
Pageant – Vincent Persichetti
Four Seasons in Japan "Children's Song" – Motohashi Yasuo/Seto Noboru
Ballet Suite: Cortêge de Bacchus – Leo Délibes/T. Clark
La forza del Destino – Giuseppi Verdi/Lake
Stratford Suite – John Stout/H. Cable

TKWO Regular Concert #6
May 16, 1967
Hibiya Kokaido
Mizushima Kazuo, Ishimaru Hiroshi Ishimaru, Conductors
Suzuki Takeo, Trumpet

Overture to Russlan and Ludmilla – Mikhail Glinka/F. Henning
L'Arlésienne Suite No. 2 – Georges Bizet/M. Lake
Praying Overture - Yagi
Mexican Piece– J.J. Morrissey
Overture to "Roman Carnival" – Hector Berlioz/V.F. Safranek
Nutcracker Suite – Peter Ilyich Tchaikovsky/Lake
Concerto for Violin – Felix Mendelssohn
Overture for Band – Felix Mendelssohn

TKWO Regular Concert #7
October 24, 1967
Hibiya Kokaido
Usuki Masato, Mizushima Kazuo, Conductors

Overture “Fingal’s Cave” – Felix Mendelssohn/J.S. Sarady
Pictures at an Exhibition – Modeste Mussorgsky/ Usuki Masato
Scheherazade – Nikolai Rimsky-Korsakov/Frank Winterbottom
Symphonic Poem “Taiko” Prayer – Watanabe
Overture “1812” – Peter Ilyich Tchaikovsky/Lake

TKWO Regular Concert #8
June 14, 1968
Hibiya Kokaido
Akiyama Kazuyoshi, Conducor

Overture to “Egmont” – Ludwig van Beethoven/T.M. Tobani
Water Music – Georg Frideric Handel/W.J. Duthoit
Festive Overture – Dmitri Shostakovich
Overture to Tannhäuser – Richard Wagner /V.F. Safranek
Sicilian Vespers – Giuseppi Verdi/V.F. Safranek
Symphonic Suite - Watanabe
Symphony No. 4 for Band “West Point” – Morton Gould

TKWO Regular Concert #9
November 2, 1968
Hibiya Kokaido
Usuki Masato, Conductor
Saito Norikazu, Clarinet

Toccata and Fugue in D minor – Johann Sebastian Bach
Concertino for Clarinet – Carl Maria von Weber/Lake
Symphony No. 5 – Ludwig van Beethoven
Funeral March from Götterdammerung – Richard Wagner
Sorcerer’s Apprentice – Paul Dukas/Frank Winterbottom
Hungarian Rhapsody No. 2 – Franz Liszt/Tobani

TKWO Regular Concert #10
September 12, 1969
Hibiya Kokaido
Usuki Masato, Conductor

Sicilian Vespers – Giuseppi Verdi/V.F. Safranek
Symphonic Suite - Watanabe
Symphony No. 4 for Band "West Point" – Morton Gould
Block M March – Jerry Bilik
Overture to Die Fledermaus – Johann Strauss/Kaidie

TKWO Regular Concert #11
March 23, 1970
Hibiya Kokaido
Usuki Masato, Conductor

La Forza del Destino – Giuseppe Verdi/Lake
Water Music – Georg Frideric Handel/W.J. Duthoit
Les Préludes – Franz Liszt
First Suite in E-flat Major – Gustav Holst
Pacific Celebration Suite – Roger Nixon

TKWO Regular Concert #12
November 20, 1970
Fumonkan
Yamada Kazuo, Mizushima Kazuo, Conductors

Angel's Dream – A. Rubenstein/T.M. Tobani
Divertimento – J. J. Morrissey
Song for Loggers – Koyama Kiyoshige
Overture "1812" – Peter Ilyich Tchaikovsky/Lake
March "Burning with Hope" – Mizushima Kazuo
Overture to Poet and Peasant – Franz von Suppé/Mito Tomoaki
Symphonic Prelude - Alfred Reed
Pines of Rome – Ottorino Respighi

TKWO Regular Concert #13
July 2, 1971
Hibiya Kokaido
Shiozawa Yasuhiko, Conductor

William Tell Overture – Gioachino Rossini
Royal Fireworks Music - Georg Frideric Handel
Symphony 5 ½ - Don Gillis
Overture for Symphonic Band – Kaneda Bin
Porgy and Bess Suite – George Gershwin/Robert Russell Bennett

TKWO Regular Concert #14
April 26, 1972
Hibiya Kokaido
Usuki Masato, Conductor
Asai Yoshiko, Piano

Passacaglia and Fugue in C Major – Johann Sebastian Bach/Falcone
Petite Concerto for 3 Brass Instruments and Band – F. Well
Rhapsody in Blue – George Gershwin
Musical Thoughts: Century Petal – Tono Shigeo
Trauersinfonie – Richard Wagner/Leidzen
Symphony No. 3 – Vittorio Giannini

TKWO Regular Concert #15
November 21, 1972
Hibiya Kokaido
Tezuka Yukinori, Conductor

Overture for Band – Felix Mendelssohn
Prelude to an Afternoon of a Faun – Claude Debussy
"Waltz of the Flowers" from Nutcracker Suite – Peter Ilyich Tchaikovsky
Burlesque Rondo – Akira Ifukube
Worship Music – Koyama Kiyoshige
Music for Festival – Gordon Jacob

TKWO Regular Concert #16
March 22, 1973
Hibiya Kokaido
Shiozawa Yasuhiko, Conductor

The Merry Wives of Windsor – Otto Nicolai/D. Godfrey
Cantata: Cry for your Sins – Johann Sebastian Bach/Fujita Genba
Comedian's Suite – Dmitri Kabalevsky/Fujita Genba
Petite Symphonie – Charles Gounod
Symphonic Dance No. 3 – Clifton Williams
Town Piper Music – R. Mohaut

TKWO Regular Concert #17
June 15, 1974
Hibiya Kokaido
Usuki Masato, Conductor

Overture to Der Freischütz – Carl Maria von Weber/Fujita
Sorcerer's Apprentice – Paul Dukas/Fujita
Concerto for Flute and Percussion – A. Jolivet
Indicate for Sophisticated Technique – Kawabe Koichi
Sinfonia for Band – Kobayashi Toru
Pacific Celebration Suite – Roger Nixon

TKWO Regular Concert #18
June 13, 1975
Hibiya Kokaido
Usuki Masato, Conductor

Chorale and Capriccio – Caesar Giovanni
Overture "Rishield" – G. Pare
Prelude for Band – Genji Takashi
Etude for Band – Kobayashi Toru
Pops Overture: Development for the Future – Iwai Naohiro
Indicate for Sophisticated Technique – Kawabe Koichi
Overture "Fingal's Cave" – Felix Mendelssohn/Fujita
Overture to "Romeo and Juliet" – Peter Ilyich Tchaikovsky/Fujita

TKWO Regular Concert #19
February, 1, 1976
Chuo Kaikan
Ichioka Shiro, Conductor

Festival Prelude – Alfred Reed
Two Israeli Dances – A. Small
Patterns for Band – Donald White
Armenian Dances, Part 1 – Alfred Reed
Overture in C Major – Charles Catel
Symphonic Fantasy "Hymn for Great" – Matsushita Shinichi
Fantasia for Band – Vittorio Giannini
Portrait of the Sea – Ragashi

TKWO Regular Concert #20
June 17, 1976
Hibiya Kokaido
Tezuka Yukinori, Conductor

Classic Overture in C – François-Joseph Gossec
Impromptu – Goto Yo
Children's March – Percy Grainger
Concerto for Band – Gordon Jacob
Cantilena – Hoshina Yo
Concerto Overture – Fujikake Hiroyuki
Bolero – Ravel/ Kuwahara Hiroaki

TKWO Regular Concert #21
November 26, 1976
Fumonkan
Robert Jager, Iwai Naohiro, Conductors

Preamble – Robert Jager
Sinfonia Nobilissima – Robert Jager
Symphony No. 2 – Robert Jager
African Symphony – V. McCoy/Iwai
The Hussle - Iwai Naohiro
Autumn Leaves- Iwai Naohiro
Trumpet Blues and Cantabile- Iwai Naohiro
The Way We Were - Iwai Naohiro
Movie Medley- Iwai Naohiro

TKWO Regular Concert #22
June 18, 1977
Hibiya Kokaido
Yamada Kazuo, Conductor

Chester Overture – William Schuman
Toccata and Fugue in D minor – Johann Sebastian Bach/E. Leidzen
Dorian Rhapsody – Kuwabada Hiroyaki
Burlesque for Band – Ohguri Hiroshi
Disco Kid – Shoji Osamu
Young Man's Heart – Fujita Genba
Petite Suite – Claude Debussy/Kuwahara Kiroaki

TKWO Regular Concert #23
December 25, 1977
Hibiya Kokaido
Tsutsumi Shunsaku, Conductor
Ochiai Keiko, Narrator

Overture to Poet and Peasant – Franz von Suppé/Mito Tomoaki
First Suite for Band – Alfred Reed
Lover's Concerto – P. Senabil/ arr. Konagaya Soichi
Sound of Music – Rogers/arr. Konagaya Soichi
Canon of Tears – G. Rolland/arr. Konagaya Soichi
Symphony No. 9 – Ludwig van Beethoven/ arr. Konagaya Soichi

TKWO Regular Concert #24
February 25, 1979
Ishibachi Memorial Hall
Tezuka Yukinori, Conductor

Overture for Band – Felix Mendelssohn
Serenade, Op. 44 – Antonin Dvôràk
Symphonic Variation – Kaneda Bin
Comedian's Suite – Dmitri Kabalevsky/Fujita Genba

TKWO Regular Concert #25
October 28, 1979
Shinjuku Cultural Center
Sato Kotaro, Conductor

An Outdoor Overture – Aaron Copland
Symphony No. 4 – Alan Hovhaness
Serenade for Winds in E-flat – Richard Strauss
Ballet Music from Faust – Charles Gounod/Inagaki Takuzo

TKWO Regular Concert #26
March 23, 1980
Chuo Kaikan
Sato Kotaro, Conductor

Fanfare for the Common Man – Aaron Copland
Fanfare from Anthony and Cleopatra – Florent Schmitt
Gran Partita Serenade – Wolfgang Amadeus Mozart
Suite from the Ballet Gayane – Aram Khachaturian/Inagaki
La Fiesta Mexicana – H. Owen Reed

TKWO Regular Concert #27
November 19, 1980
Fumonkan
Moshe Antmon, Conductor

Overture to Colas Bruegnon – Dmitri Kabalevsky/Donald Hunsberger
Petite Symphonie – Charles Gounod
Toccata and Fugue in D minor – Johann Sebastian Bach
Overture to An Italian in Algiers – Gioachino Rossini/L. Cailliet
The Pines of Rome – Ottorino Respighi/Sakaguchi Shin

TKWO Regular Concert #28
March 28, 1981
Shinjuku Cultural Center
Alfred Reed
Shimoji Keiji, Saxophone

Valdres March – Johannes Hanssen/Banyon
Armenian Dances, Part 1 – Alfred Reed
Chorale Prelude "O Pure the Star" – Vincent Persichetti
American in Paris – George Gershwin/Hoshino Hiroshi
Festival Prelude – Alfred Reed
Ballad for Alto Saxophone and Band – Alfred Reed
Second Suite for Band – Alfred Reed

TKWO Regular Concert #29
November 21, 1981
Gakushuin Daigaku Kinen Kaikan (Gakishuin Memorial Hall)
James Bardhal, Conductor
Fujii Mutsuko, Marimba

New Mexico March – John Philip Sousa
Asuka – Kushida Tetsunosuke
Chamarita! – Roger Nixon
Concerto for Marimba – Paul Creston
Decoration – Martin Mailman
Lt. Kijé – Sergei Prokofiev/Inagaki Takuzo

TKWO Regular Concert #30
March 27, 1982
Shinjuku Cultural Center
Frederick Fennell, Conductor
Tobe Yukata, Trumpet

Florentiner March – Julius Fučík
First Suite in E-flat Major – Gustav Holst
Trumpet Concerto in E-flat – Johann Nepomuk Hummell/Mayeda Tamosu
Suite Française – Francis Poulenc
Variations on a Korean Folk Song – John Barnes Chance
Symphonic Movement – Vaclav Nelhybel

TKWO Regular Concert #31
November 14, 1982
Fumonkan
Alfred Reed, Conductor
Koide Shinya, Piccolo

Punchinello – Alfred Reed
Concerto for Piccolo – Antonio Vivaldi/Reed
Russian Christmas Music – Alfred Reed
"Rejoicing" from Three Revelations of the Lotus Sutra – Alfred Reed
Second Symphony for Band – Alfred Reed
Hounds of Spring – Alfred Reed

TKWO Regular Concert #32
March 20, 1983
Suginami Kokaido
Rober Jager, Conductor
Winston Morris, Tuba

Rakoczy March – Hector Berlioz/L. Smith
Tableau – Robert Jager
Porgy and Bess Suite – George Gershwin/Bennett
Variations on a Theme of Robert Schumann – Robert Jager
Concerto for Tuba – Robert Jager
Sinfonia Nobillissima – Robert Jager
Concerto for Band – Robert Jager

TKWO Regular Concert #33
October 29, 1983
Nerima Cultural Center
Arnald Gabriel, Conductor
Takahashi Aki, Piano

La Forza del Destino – Giuseppi Verdi/Inagaki
Canon – Pachelbel/J. Paulsen
Second Suite in F – Gustav Holst
Koshi – Hoshina Hiroshi
Concerto for Piano and Winds – Igor Stravinsky
Symphony in B-flat – Paul Hindemith

TKWO Regular Concert #34
March 28, 1984
Shinjuku Bunka Center
Frederick Fennell, Conductor
Chiba Kaoru, Horn

Fanfare and Allegro – Clifton Williams
Two Chorale Preludes, Op. 122 – Johannes Brahms/R. Guenther
March No. 1 in F – Ludwig van Beethoven
Geschwindmarsch by Beethoven – Paul Hindemith
Theme and Variations, Op. 43a – Arnold Schoenberg
Concerto No. 1 in E-flat – Richard Strauss/J. Anderson
Nocturne from Symphony in B-flat – P. Fauchet
Festival Variations – Claude T. Smith

TKWO Regular Concert #35
November 24, 1984
Tokyo Kosei Nenkin Hall
Frederick Fennell, Conductor
Okura Yukie, Soprano

Lincolnshire Posy – Percy Grainger
Three Revelations from the Lotus Sutra – Alfred Reed
"Come scoglio immoto resta" from Cosi fan tutte – Wolfgang Amadeus Mozart
"Un bel di, vedremo" from Madama Butterfly – Giacomo Puccini
"Vissi d'arte, visi d'amore" from Tosca – Giacomo Puccini
"O mio babbino caro" from Gianni Schicci – Giacomo Puccini
Festa Romana – Ottorino Respighi/William Schaefer

TKWO Regular Concert #36
March 23, 1985
Shinjuku Bunka Center
Frederick Fennell, Conductor
Raymond G. Young, Euphonium

Music for a Festival – Gordon Jacob
The Leaves are Falling – Warren Benson
Symphonic Variants for Euphonium and Wind Ensemble – James Curnow
La Boutique Fantasque – G. Rossini/O. Resphigi/D. Godfrey
O Cool is the Valley, Op. 118 – Vincent Persichetti
La Fiesta Mexicana – H. Owen Reed

TKWO Regular Concert #37
November 2, 1985
Nerima Bunka Center
Frederick Fennell, Conductor

Suite Française – Darius Milhaud
Hammersmith: Prelude and Scherzo, Op. 52 – Gustav Holst
Toccata and Fugue in D minor – Johann Sebastian Bach/Fujita
Symphony No. 6 – Vincent Persichetti
An American in Paris – George Gershwin/Hoshina

TKWO Regular Concert #38
March 22, 1986
Shinjuku Bunka Center
Frederick Fennell, Conductor
Ide Shiro, Namiki Hiromi, Saigo Masanori, Kimura Jun, Horn

Konzertstück for Four Horns and Orchestra, Op. 86 – Robert Schumann
An Entertainment – Alec Wilder
Pictures at an Exhibition – Modesto Mussorgsky/Mark Hindsley

TKWO Regular Concert #39
November 28, 1986
Shinjuku Bunka Center
Frederick Fennell, Conductor

Fantasia and Fugue in g minor – Johann Sebastian Bach/John Boyd
Trauersinfonie – Richard Wagner/Erik Leidzen
Dances of Galánta – Zoltan Kodàly/R. Mark Rogers
Fountains of Rome – Ottorino Respighi/Lawrence Odom

TKWO Regular Concert #40
March 21, 1987
Shinjuku Bunka Center
Frederick Fennell, Conductor

Variations on a Theme by Haydn – Johannes Brahms/Mark Hindsley
Music from the Ballet "Romeo and Juliet" – Sergei Prokofiev/Yodo Akira
West Point Symphony – Morton Gould
Bolero – Maurice Ravel/Kuwabara

TKWO Regular Concert #41
December 27, 1987
Suntory Hall
Frederick Fennell, Conductor

Toccata and Fugue in d minor – Johann Sebastian Bach/Fujita
Two Chorale Preludes – Johannes Brahms/R. Guenther
Three Revelations from the Lotus Sutra – Alfred Reed
Rhapsodie for Wind Orchestra – Toyama
Ballad for Band – Morton Gould
Suite from "Der Rosenkavalier" – Richard Strauss/Thomas Knox

TKWO Regular Concert #42
March 19, 1988
Shinjuku Bunka Center
Frederick Fennell, Conductor
Shimoji Keiji, Saxophone

A Moorside Suite – Gustav Holst/D. Wright
First Symphony Op. 9 – Samuel Barber/Guy Duker
Kol Nidrei Op. 47 – M. Bruch/Kimura
Symphonic Songs for Band – Robert Russell Bennett

TKWO Regular Concerto #43
December 27, 1988
Shinjuku Bunka Center
Inoue Michiyoshi, Conductor
Shimoji Keiji, Saxophone

Subliminal Festa – Miyoshi Akira
Symphonies of Wind Instruments – Igor Stravinsky
Petite Suite – Claude Debussy/Kuwabara
Othello – Alfred Reed
Symphony in B-flat – Paul Hindemith

TKWO Regular Concert #44
April 30, 1989
Shinjuku Bunka Center
Frederick Fennell, Conductor

Divertimento for Band – Vincent Persichetti
Feast Day in Seville – Isaac Albeniz/Lucien Cailliet
"Lauda Concertata" for Marimba and Band – Ifukube
Three Dance Episodes from the Ballet "Spartacus" – Khachuturian/Hunsberger
Suite from the Ballet "The Firebird" – Igor Stravinsky

TKWO Regular Concert #45
December 23, 1989
Shinjuku Bunka Center
Frederick Fennell, Conductor

La Battaglia de Legnano – Giuseppe Verdi/W. Kalischnig
Sinfonia"Il Fiume" for Symphonic Band – J. Andriessen
Dionysiaques Op. 62 – Florent Schmitt
Till Eulenspiegel's Merry Pranks, Op. 28 – Richard Strauss/Mark Hindsley
La Mer – Claude Debussy/Fujita

TKWO Regular Concert #46
April 18, 1990
Shinjuku Bunka Center
Frederick Fennell, Conductor

Sinfonietta for Concert Band – Ingolf Dahl
Bacchus on Blue Ridge for Symphonic Band – Joseph Horovitz
Good Friday from Parsifal – Richard Wagner/Daniel Godfrey
Petroushka – Igor Stravinsky/Laurence Odom

TKWO Regular Concert #47
December 24, 1990
Tokyo Bunka Kaikan
Odano Hiroyuki, Conductor
Yamashita Yosuke, Piano

Russian Christmas Music – Alfred Reed
Rhapsody in Blue – George Gershwin/Kimura Makio
Symphoy – Ito Yasuhide
The Pines of Rome – Ottorino Respighi/Suzuki Eiji

TKWO Regular Concert #48
April 20, 1991
Bunkamura Orchard Hall
Frederick Fennell, Conductor

First Suite in E-flat – Gustav Holst
Elegy for Band – John Barnes Chance
Lincolnshire Posy – Percy Grainger
Dance Suite – Joseph Horovitz
Ballet Suite "Gayaneh" – A. Khachaturian/Inagaki Takuzo

TKWO Regular Concert #49
December 24, 1991
Shinjuku Bunka Center
Odano Hiroyuki, Conductor
Allen Vizutti, Trumpet

Dance Folatre – Claude T. Smith
The Enchanted Island – Alfred Reed
Concerto for Trumpet "Rising Sun" – Allen Vizutti
Symphony No. 5, op. 47 – Dmitri Shostakovich/Ito Yasuhide

TKWO Regular Concert #50
March 24, 1992
Tokyo Geijutsu Gekijo
Sugawa Nobuya (Soprano and Alto Sax), Tanaka Yasuto (Alto Sax),
Nakata Mamoru (Tenor Sax), Akimoto Yasuo (Baritone Saxophone)

Concerto Grosso for Saxophone Quartet and Wind Orchestra – J. Andriessen
Piece of Mind – Dana Wilson
Suite "The Planets" – Gustav Holst/Inagaki Takuzo

TKWO Regular Concert #51
December 23, 1992
Tokyo Bunka Kaikan
Frederick Fennell, Conductor

Overture to La Forza del Destino – Giuseppe Verdi/Inagaki Takuzo
Dai Kagura for Band –Koyama Kiyoshige
Scenes for Wind Instruments and Percussion – Verne Reynolds
Celebration – Philip Sparke
Symphonic Metamorphosis on Themes of Carl Maria von Weber
P.Hindemith/Wilson

TKWO Regular Concert #52
March 23, 1993
Tokyo Geijutsu Gekijo
Yamashita Kazufumi, Conductor
Sugawa Nobuya, Alto Saxophone

Suite Française, op. 248 – Darius Milhaud
Concerto for Alto Saxophone and Wind Orchestra – Ingolf Dahl
Theme and Variations, op. 43a – Arnold Schoenberg
Feste Romane – Ottorino Respighi/Kimura Yoshihiro

TKWO Regular Concert #53
December 23, 1993
Tokyo Bunka Kaikan
Frederick Fennell, Conductor

Toccata Marziale – Ralph Vaughan Williams
Valses nobles et sentimentales – Maurice Ravel/Howard Bowlin
Symphony No. 3 – Vittorio Giannini
Music for Prague 1968 – Karel Husa
Meditation – Gunther Schuller
Fantasies on a Theme by Haydn – Norman Dello Joio

TKWO Regular Concert #54
March 25, 1994
Tokyo Metropolitan Art Space
Frederick Fennell, Conductor

William Byrd Suite – Gordon Jacob
Sun Paints Rainbows on the Vast Waves – David Bedford
Suite from the Ballet "Masquerade" – Aram Khachaturian/Furuichi
Concerto for Wind Orchestra – I. Gotkovsky

TKWO Regular Concert #55
December 23, 1994
Tokyo Bunka Kaikan
Shindori Hidehiro, Conductor

Fantasy Variations on a Theme by Niccolo Paganini – James Barnes
La Création du Monde – Darius Milhaud
Fugaku – Nishimura
La Fiesta Mexicana – H. Owen Reed

TKWO Regular Concert #56
March 16, 1995
Tokyo Metropolitan Art Space
Frederick Fennell, Conductor

Symphonies of Wind Instruments – Igor Stravinsky
Symphony No. 19 in E-flat Major, Op. 46 – N. Y. Miyaskovsky
Symphony No. 5 in d minor, Op. 47 – Dmitri Shostakovich/Ito Yasuhide

TKWO Regular Concert #57
December 1, 1995
Tokyo Metropolitan Art Space
Kim Hon Jae, Conductor

Divertimento – Leonard Bernstein/Clare Grundman
El Salón Mexico – Aaron Copland/Mark Hindsley
Mugung-Dong – I. Yun
Feste Romane – Ottorino Respighi/Kimura

TKWO Regular Concert #58
May 1, 1996
Tokyo Metropolitan Art Space
Numajiri Ryusuke, Conductor

Overture to “Die Zauberflöte” – Wolfgang Amadeus Mozart/Inagaki
Konzertstück fur Vier Horner und Grosses Orchester op. 86 – Schumann/Kondo
Fantasy on Osaka Folk Tunes – Oguri
Three Revelations from the Lotus Sutra – Alfred Reed

TKWO Regular Concert #59 (Honoring Frederick Fennell as its Conductor Laureate)
December 3, 1996
Tokyo Metropolitan Art Space
Frederick Fennell, Conductor
Christian Lindberg, Trombone

Psalm for Band – Vincent Persichetti
Sinfonia Resurrectionis – Vaclav Nelhybel
Variations on the “Porazzi” theme of Wagner (1882) – Alfred Reed
Trombone Concerto – Derek Bourgeois

TKWO Regular Concert #60
March 22, 1997
Tokyo Metropolitan Art Space
Donald Hunsberger, Conductor

Fantasia and Fugue in C minor, BWV. 537 – Johann Sebastian Bach/Hunsberger
Symphony No. 3 for Concert Band – Vittorio Giannini
La Fiesta Mexicana – H. Owen Reed
Star Wars Trilogy – John Williams/Hunsberger

TKWO Regular Concert #61
December 5, 1997
Tokyo Metropolitan Art Space
Frederick Fennell, Conductor
Sekiguchi Hitoshi, Clarinet

Spiel für blasorchester, Op. 39 – Ernst Toch
Clarinet Concerto in A major, K. 622 – Wolfgang Amadeus Mozart/Rumbelow
Music for a Festival – Gordon Jacob
The Valencian Widow – Aram Khachaturian/Nakata

TKWO Regular Concert #62
April 18, 1998
Tokyo Opera City Hall
Hans Graf, Conductor
Ogura Sadayuki, Tuba; Niiyama Eri, Organ

Suite Française, op. 248 – Darius Milhaud
Concerto for Tuba, Winds, Harp, Percussion and Celesta – Bruce Broughton
Trittico – Vaclav Nelhybel
Symphony No. 3 in C minor, op. 78 – Camille Saint-Saëns/Fukada/Kimura

TKWO Regular Concert #63
December 5, 1998
Tokyo Metropolitan Art Space
Frederick Fennell, Conductor
Sugawa Nobuya Sugawa, Saxophone

Cross-By March, for wind ensemble – Miyoshi
Valses nobles et sentimentales – Maurice Ravel/Howard Bowlin
Alto Saxophone Concerto – H. Tomasi/Nakata
Symphonic Dances from West Side Story – Leonard Bernstein/Nakata
An American in Paris – George Gershwin/H. Hoshina

TKWO Regular Concert #64
May 17, 1999
Tokyo Metropolitan Art Space
Frederick Fennell, Conductor
Michael Martin Kofler, Flute

Menuet antique – Maurice Ravel/Kimura
Concerto for Flute and Wind Orchestra – Aram Khachaturian/Kimura
The Swan Lake, Op. 20 – Peter Tchaikovsky/Yodo Akira

TKWO Regular Concert #65
December 11, 1999
Tokyo Metropolitan Art Space
Iwaki Hiroyuki, Conductor
Sugawa Nobuya, Saxophone

Kuon – Hoshi
Die Heldenzeit – Nagao
Songs and Dances – Suzuki Eiji
Tonepleromas 55 – Mayuzumi Toshiro
Concerto for Percussion and Wind Orchestra – Mayuzumi Toshiro

TKWO Regular Concert #66 (40th Anniversary Concert)
April 20, 2000
Tokyo Bunka Kaikan
Frederick Fennell, Conductor

Chorale and Alleluia – Howard Hanson
Allerseelen, Op. 10, No. 8 – Richard Strauss/Albert O. Davis
Svenska Folkvisor och Danser – A. Soderman/A.Gustafson
Symphonic Suite – Clifton Williams
Suite from "The Firebird" (1919) – Igor Stravinsky/R. Earles
Crown Imperial – William Walton/Duthoit

TKWO Regular Concert #67
December 2, 2000
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor

The Sword and the Crown – Edward Gregson
First Suite in E-flat – Gustav Holst/Colin Matthews
Paris Sketches – Martin Ellerby
Samurai for Symphonic Wind Ensemble – Nigel Clarke
Ritual Fire – Kushida
Gloriosa – Ito Yasuhide

TKWO Regular Concert #68
April 27, 2001
Tokyo Bunka Kaikan
Douglas Bostock, Conductor

Under the Flag of Glory – Nato
Procession to Peace – Toda Akira
An Ancient Festival – Hoshina Hiroshi
Les trios notes du Japan – Mashima Toshio
Music for Prague 1968 – Karel Husa
Yiddish Dances – Adam Gorb

TKWO Regular Concert #69
July 15, 2001
Bunkyo Civic Hall
Yamashita Kazufumi, Conductor

Cuban Overture – George Gershwin/Mashima Toshio
Piazzolla Fantasy – Astor Piazzolla/Tejo
Danzas del Ballet Estancia – Alberto Ginastera/Nakata
Divertimento – Leonard Bernstein/Grundman
Three Dance Episodes – Leonard Bernstein/Stith
Crazy for You Medley – George Gershwin/Nishino

TKWO Regular Concert #70
October 19, 2001
Katsushika Symphony Hills
Frederick Fennell, Conductor

Toccata, Adagio, and Fugue, BWV 564 – Johann Sebastian Bach/John Paynter
Funeral March to the Memory of Rikard Nordroak – Edvard Grieg/Fennell
Suite from the Opera "The Merry Mount", Op. 31 – Howard Hanson/John Boyd
Ballad for Band – Morton Gould
Suite from the Ballet "Masquerade" – Aram Khachaturian/Nakata

TKWO Regular Concert #71
December 4, 2001
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor

Tam O'Shanter Overture – Malcolm Arnold/John Paynter
Concertino for Saxophone and Winds – Malcolm Arnold/Nakata
Gallimaufry – Guy Woolfenden
Japanese Suite – Gustav Holst/John Boyd
Sun Paints Rainbows on the Vast Waves – David Bedford
Metamorphoses – Edward Gregson
The Kings Go Forth – Edward Gregson

TKWO Regular Concert #72
February 7, 2002
Yokohama Minatomirai Hall
Douglas Bostock, Conductor

"Rhapsodia" for Band – Adachi
"Lament" for Wind Orchestra – Koh
Reminiscence – Nagao
Dance of the Flying God – Matsushita
The Power of Rome and the Christian Heart – Percy Grainger
Terpsichore – Bob Margolis

TKWO Regular Concert #73
April 26, 2002
Sumida Triphony Hall
Yamashita Kazufumi, Conductor

La Torre Rossa – Johan de Meij
Poème Alpestre – Cesare Cesarini
The Fountains of Rome – Ottorino Respighi/Isozaki
The Pines of Rome – Ottorino Respighi/Suzuki Eiji

TKWO Regular Concert #74
October 18, 2002
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor

Masque – Kenneth Hesketh
William Byrd Suite – Gordon Jacob
Towards Nirvana – Adam Gorb
Colonial Song – Percy Grainger
Wait of the World – Stephen Melillo

TKWO Regular Concert #75
December 10, 2001
Tokyo Bunka Kaikan
Douglas Bostock, Conductor

Chester Overture – William Schuman
Divertimento for Band – Vincent Persichetti
Jericho Rhapsody – Morton Gould
Symphonies of Gaia – Jayce Ogren
Harrison's Dream – Peter Graham
Cantus Laetus – David Gillingham

TKWO Regular Concert #76
February 10, 2003
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor
Antonio Piricone, Piano

Fanfare for the Common Man – Aaron Copland
Suite Française – Darius Milhaud
Concerto for Piano and Winds "Homages" – Edward Gregson
Symphonies of Wind Instruments – Igor Stravinsky
Symphony in B-flat – Paul Hindemith

TKWO Regular Concert #77
April 25, 2003
Kioi Hall

Watanabe Kazumasa, Conductor
Maeda Toshiaki, Contrabass
Ando Mamiko, Trumpet

Signals from Heaven – Takemitsu Toru
Concerto Grosso for Contrabass and Wind Orchestra – Kasamatsu Taiyo
When Speaks the Signal Trumpet Tone – David Gillingham
The Good Soldier Schweik Suite – Robert Kurka

TKWO Regular Concert #78
October 17, 2003
Tokyo Bunka Kaikan
Douglas Bostock, Conductor

Musashi - Stephen Melillo
Kobiki Uta for Wind Orchestra – Koyama Kiyoshige
"The Planets" Suite Op 32 - Gustav Holst

TKWO Regular Concert #79
December 5, 2003
Tokyo Metropolitan Art Space
Yamashita Kazufumi, Conductor

Escapade - Joseph T. Spaniola
An American Elegy - Frank Tichelli
Cowboy Rhapsody - Morton Gould
Gershwin Medley - George Gershwin / Nishino Jun
Prelude, Fugue and Riffs - Leonard Bernstein
In the Miller Mood - Warren Barker
Rhapsody for Jazz Ensemble and Band - Patrick Williams / Sammy Nestico

TKWO Regular Concert #80
February 20, 2004
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor
Suzuki Rieko, Violin

Fanfare from “Le Peri” - Paul Dukas
Adagio para Orquestra de Intrumentos de Viento - Joaquin Rodrigo
Concerto for Violin and Wind Orchestra - Kurt Weill
Lincolnshire Posy - Percy Grainger
Dance Movements - Philip Sparke

TKWO Regular Concert #81
April 23, 2004
Yokohama Minatomirai Hall
Watanabe Kazumasa, Conductor

Fanfare, Ballad & Jubilee - Claude T. Smith
Pilgrimage - Kitazume Michio
“Kaze no Mai” for Wind Orchestra - Fukuda Yosuke
Homages - Michael Djupstrom
Aerodynamics - David Gillingham
Come, Memory… - Donald Grantham
Armenian Dances - Alfred Reed

TKWO Regular Concert #82
October 16, 2004
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor

Orient and Occident, Grand March Op.25 - Camille Saint -Saëns
Emblems - Aaron Copland
Marching Song of Democracy - Percy Aldridge Grainger
A Myth for Symphonic Band - Ohguri Hiroshi
Ragtimes and Habaneras - Hans Werner Henze / Marcel Wengler
Dionysiaques - Florent Schmitt

TKWO Regular Concert #83
December 26, 2004
Kioi Hall
Hiroyuki Iwaki, Conductor
Ueno Makoto, Piano
Sekiguchi Hitoshi, Clarinet
Matsubara Katsuya, Violin

Suite Française - Francis Poulenc
Oiseaux exotiques pour piano solo et petit orchestre - Olivier Messiaen
Garden rain for brass ensemble – Takemitsu Toru
Concertto de Chambre par 13 exécutants - Takemitsu Toru
Ebony Concerto - Igor Stravinsky
Suite No.1 for Jazz Ochestra - Dmitri Shostakovich
Kleine Dreigroschenmusik für Blasorchestrer aus der "Dreigroschenoper" - Weill

TKWO Regular Concert #84
February 25, 2005
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor
Jan Gruns, Bass Clarinet

Symphony No. 2 "The Passion of Christ" - Ferrer Ferran
Concerto for Bass Clarinet - Jan Van der Roost
Festivo - Edward Gregson
Blue Horizons Op.236 - Franco Cesarini

TKWO Regular Concert #85
April 23, 2005
Tokyo Metropolitan Art Space
Shimono Tatsuya, Conductor
Hokazono Shoichiro, Euphonium

Fanfare for a Golden Sky - Scott Boerma
Saint Anthony Variations - William Hill
Court Music - Donald Grantham
Dance Folatre - Claude T. Smith
Pax Romana - Matsuo Yoshio
Euphonium Concerto - Amano Masamichi

TKWO Regular Concert #86
October 9, 2005
Kioi Hall
Douglas Bostock, Conductor
Kubo Yoshikazu and Ando Mamiko, Trumpets

Music for Royal Fireworks, HWV35 - George Frederick Handel
Symphony No. 5 “Symphonie Concertante for Orchestra” – K. Hartmann
Sonatina No. 2 in E-flat Major, AV 143 “Happy Workshop” - Richard Strauss

TKWO Regular Concert #87
December 17, 2005
Tokyo Metropolitan Art Space
Saito Ichiro, Conductor
Watanabe Kazumi, Electric Guitar

Stampede - Steven Bryant
Sleep - Eric Whitacre
Chunk - Jonathan Newman
Chaos Theory - James Bonney
The Nutcracker Suite - P. I. Tchaikovsky / edited by Duke Ellington
Basic Straight Ahead - Sammy Nestico
Lonely Street - Sammy Nestico
One o’clock Jump - Count Basie
Sasparilla - John Mackey

TKWO Regular Concert #88
March1, 2006
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor
Akao Michiko, Ryuteki

Matthäus Passion, BWV 244 Choral Nr. 54 “O Haupt vollBult und Wunden” –
J. S. Bach
Gloriosa: Symphonic Poem for Band - Ito Yasuhide
Carmina Burana - Carl Orff/Transcribed by Juan Vincente Mas Quiles

TKWO Regular Concert #89
April 22, 2006
Muza Kawasaki Symphony Hall
Yamashita Kazufumi, Conductor
Sugawa Nobuya, Alto Saxophone

Ballade for Alto Saxophone and Band - Alfred Reed
Punchinello: Overture to Romantic Comedy for Band - Alfred Reed
Legendary Prelude - Yamauchi Masahiro
Pulsation - Kinoshita Makiko
Prelude and Dance for Symphonic Band Op.76 - Paul Creston
A Guide to The Advanced Technique - Kawabe Koichi
Court Music - Donald Grantham
"Danse of Uzume" Concertino for Alto Saxophone and Concert Band - Piet Swerts

TKWO Regular Concert #90
October 9, 2006
Tokyo Metropolitan Art Space
Watanabe Kazumasa, Conductor

American Salute - Morton Gould /Philip J. Lang
Internal Combustion - David Gillingham
Redline Tango - John Mackey
Shoutin' Liza Trombone - Henry Fillmore / Johan de Meij
Clarinet Candy - Leroy Anderson
The Penny Whistle Song - Leroy Anderson
Triad - Joseph J. Richards / Andrew Glover
Sandpaper Ballet - Leroy Anderson
Hollywood Suite - Ferde Grofé / Nakata Mamoru

TKWO Regular Concert #91
December 16, 2006
Sumida Triphony Hall
Seikyo Kim, Conductor

Smetana Fanfare - Karel Husa
Divertimento for Band - Karel Husa
Agon - Vaclav Nelhybel
Epitaph - Vaclav Nelhybel
The Miraculous Mandarin - Béla Bartók / Nakata Mamoru
Polka and Fugue from “Schwanda the Bagpiper” - Jaromir Weinberber

TKWO Regular Concert #92
February 16, 2007
Kioi Hall
Shimono Tatsuya, Conductor
Uehara Hiroshi, Horn

Children's Overture - Eugene Bozza
Lied et Scherzo - Florent Schmitt
Suite de trois morceaux Op 116 - Benjamin Godard / Nakata Mamoru
Divertissement pour Alto Saxophone - Pierre Max Dubois / Nakata Mamoru
Le Bal de Béatrice d'Este - Reynaldo Hahn
Divertimento - Georges Auric

TKWO Regular Concert #93
April 20, 2007
Yokohama Minatomirai Hall
Saito Ichiro, Conductor

Blue Lake Overture - John Barnes Chance
Cosmos Suite - William H. Hill
Fiesta del Pacifico - Roger Nixon
Masque – W. Francis McBeth
Piccolo March - Tajima Tsutomu
Con Brio* - Barnaby Hollington
Recoil for Wind Ensemble - Joseph Schwantner

*Winner, The First TKWO Composition Competition Superior Musical Merit Prize

TKWO Regular Concert #94
October 26, 2007
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor

Hiten Trilogy - Isao Matsushita Isao
- Hiten no Mai, Dance of the Flying God
- Hiten no Inori, Prayer of the Flying God
- Hiten no Yu, Play of the Flying God

Pictures at an Exhibition - M.P. Mussorgsky / Takahashi Toru

TKWO Regular Concert #95
December 7, 2007
Sumida Triphony Hall
Saito Ichiro, Conductor
Takahashi Atsushi, Trumpet
Miyashiro Eric, Trumpet

Cheers - Jack Stamp
Chronicles for Trumpet and Wind Symphony - Joseph Turrin
From "Lohengrin" Act III - Richard Wagner / Nakata Mamoru
Trumpet Party,
Samba for Three Trumpets and Wind Orchestra - Markku Johansson
España Cãni - Pascual Marquina / Mashima Toshio
I Remember Clifford - Benny Golson / Mashima Toshio
Trumpeter's Lullaby - Leroy Anderson / Iwai Naohiro
A Tribute to Harry James/arr. Sammy Nestico
Gonna Fly Now - Bill Conti

TKWO Regular Concert #96
February 15, 2008
Kioi Hall
Shimono Tatsuya, Conductor

Aria della Battaglia - A. Gabrieli / G.F. Ghedini
Serenade Nr. 10 B dur K361 (370a) "Gran Partita" - W.A. Mozart
First Suite in E flat Op.28a - Gustav Holst
Symphonies of Wind Instruments – Igor Stravinsky
Scenes - Verne Reynolds

TKWO Regular Concert #97
April 11, 2008
Yokohama Minatomirai Hall
Yamashita Kazufumi, Condutor
Tanaka Yasuto, Alto Saxophone
Sugawa Nobuya, Alto Saxophone

New England Triptych - William Schuman
Fantasia for Also Saxophone - Claude T. Smith
Symphony for Band Op. 69 - Vincent Persichetti
Brian's Holiday - Naito Junichi
Climbing Parnassus - Jonathan Newman
Cinnamon Concerto - Martin Ellerby
Inventions - Barnaby Hollington

TKWO Regular Concert #98
October 10, 2008
Kioi Hall
Watanabe Kazumasa, Conductor
Ando Mamiko, Trumpet
Takemura Mai, Harp
Maeda Ayako, Flute
Ayako Oura, Clarinet

Fanfare “Narcisse” from “Britannicus” - André Jolivet
Le gay Paris - Jean Françaix
Introduction et Allegro - Maurice Ravel / Kimura Masami
Symphony No. 1 in C Op.21 - Ludwig van Beethoven
Symphony No. 1 in C - Adam Gorb

TKWO Regular Concert #99
December 12, 2008
Sumida Triphony Hall
Douglas Bostock, Conductor

Suite No. 2 in F Op.28-2 - Gustav Holst
The Leaves are falling - Warren Benson
Suite Française - Darius Milhaud
Theme and Variations Op. 43a - Arnold Schoenberg
Lamentation of Archangel Michael - Fujita Genba
Lincolnshire Posy - Percy A. Grainger / ed. Frederick Fennell

TKWO Regular Concert #100
February 20, 2009
Tokyo Metropolitan Art Space
Akiyama Kazuyoshi, Conductor

Celebration - Philip Sparke
Dance Suite - Joseph Horovitz
Three Revelations from the Lotus Sutra - Alfred Reed
Reminiscence - Nagao Jun
Metamorphosis of the Clouds - Kitazume Michio
Court Music - Donald Grantham

TKWO Regular Concert #101
April 24, 2009
Yokohama Minatomirai Hall
Ray Cramer, Conductor

Emblems – Aaron Copland
First Light - Steven Bryant
All Japan Band Contest Required Music 2009
Symphony for Band - Vittorio Giannini
Fanfares on Re for Ray - David Dzubay
Blue Shades - Frank Ticheli
Blessed Are They - Johannes Brahms / Barbara Buehlman
Bells for Stokowski - Michael Dougherty
Dance of the Jesters - Peter Ilyich Tchaikovsky / Ray Cramer

TKWO Regular Concert #102
October 16, 2009
Tokyo Metropolitan Art Space
Watanabe Kazumasa, Conductor and Piano

Hymne à la Liberté - François-Joseph Gossec / Désiré Dondeyne
Concerto pour piano et orchestre, sol majeur - Maurice Ravel / Kimura Masami
Symphonie fantastique – Hector Berlioz / Takahashi Toru

TKWO Regular Concert #103
December 3, 2009
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor
Nomoto Tatsuhito, Baritone

Hill song No. 2 - Percy Grainger
Nomen: Suite for Wind Orchestra - Kiyoshige Koyama Kiyoshige
Lauda, Sion Cantata for Baritone and Wind Orchestra - Jiri Gemrot
Suite Yajin - Watanabe Urato
Symphony No. 20 “Three Journeys to a Holy Mountain” Op.223 - Alan Hovhaness

TKWO Regular Concert #104
February 19, 2010
Paul Meyer, Conductor

Serenade No. 10 in B-flat “Gran Partita” K.361 - Wolfgang Amadeus Mozart
Symphony in B-flat - Paul Hindemith
Til Eulenspiegel’s Merry Pranks Op. 28 - Richard Strauss

TKWO Regular Concert #105
April 23, 2010
Tokyo Metropolitan Art Space
Jerry F. Junkin, Conductor
Maeda Ayako, Flute

Savannah River Holiday - Ron Nelson
Concerto for Flute for Orchestra Op.39 - Lowell Liebermann
Kingfishers Catch Fire - John Mackey
“The BSO Forever” - Leonard Bernstein /Clare Grundman
Symphony No.4 - David Maslanka

TKWO Regular Concert #106
October 28, 2010
Tokyo Metropolitan Art Space
Douglas Bostock, Conductor
Sugawa Nobuya, Alto Saxophone

Orient Express - Philip Sparke
Japanese Folk Song Suite, Warabe Uta - Kaneda Bin
Ballet Suite “Ama no Iwato” - Matsushita Isao
Dance of Uzume - Piet Swerts
Les Trois Notes du Japon - Mashima Toshio
Selection form Turandot - Giacomo Puccini / Mashima Toshio
Pomp and Circumstance No. 1 - Edward Elgar / Alfred Reed

TKWO Regular Concert #107
December 9, 2010
Tokyo Metropolitan Art Space
Paul Meyer, Conductor and Clarinet
Ojiri Masahiro, Guitar
Mifune Yuko, Piano

Overture to Candide - Leonard Bernstein / Clare Grundman
Ebony Concerto - Igor Stravinsky
Prelude, Fugue and Riffs for Solo Clarinet and Jazz Ensemble - Leonard Bernstein
Derivations for Clarinet and Band - Morton Gould
Symphonic Dances from West Side Story - Leonard Bernstein / Paul Lavender
An American in Paris - George Gershwin / Hoshina Hiroshi

TKWO Regular Concert #108
February 9, 2011
Tokyo Metropolitan Art Space
Thomas Sanderling, Conductor

Festive Overture, Op. 96 - Dmitri Shostakovich / Donald Hansberger
None but the Lonely Heart - P. I. Tchaikovsky / Kimura Masami
Concerto for Trombone - Nikolai Rimsky Korsakov / Walter Nallin
Symphony No. 5 D minor Op.47 - Dmitri Shostakovich / Ito Yasuhide

TKWO Regular Concert #109 – CANCELLED (due to March 11th Natural Disaster)
April 16, 2011
Fumon Hall
Marutani Akio, Conductor

APPENDIX O[346]

An Evaluation of Compositions for Wind-Band According to Specific Criterai of Serious Artistic Merit: A Replication and Update
(Excerpt)

by Jay Gilbert, D.M
Doane College, Crete, Nebraska

The Top Twenty Pieces Familiar to All Twenty Evaluators Receiving the Minimum Percentage of Points Listed by Percentage of Maximum Possible Points

(as they appear in Gilbert's study)

Composer	Composition	TKWO Concert/CD
Dvôràk, Antonin	*Serenade in d minor*	Both
Grainger, Percy	*Lincolnshire Posy*	Both
Husa, Karel	*Music for Prague*	Concert
Mozart, Wolfgang	*Serenade No. 10*	Both
Dahl, Ingolf	*Sinfonietta*	Both
Hindemith, Paul	*Symphony in B-flat*	Both
Holst, Gustav	*Hammersmith*	CD
Stravinsky, Igor	*Concerto for Piano*	Concert
Stravinsky, Igor	*Symphonies of Wind Instruments*	Concert
Schmitt, Florent	*Dionysiaques*	Concert
Schoenberg, Arnold	*Theme and Variations,* Op. 43a	Both
Schwantner, Joseph	*. . . and the mountains*	Concert
Holst, Gustav	*Suite No. 1 in E-flat*	Both
Benson, Warren	*The Leaves are Falling*	Concert
Benson, Warren	*The Passing Bell*	Concert
Copland, Aaron	*Emblems*	Both
Strauss, Richard	*Serenade,* op. 7	Both
Dahl, Ingolf	*Concerto for Alto Saxophone*	Both
Gounod, Charles	*Petite Symphonie*	Both
Persichetti, Vincent	*Symphony for Band*	Both

[346] Jay Gilbert, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update" (doctoral dissertation, NorthWestern University, 1993), 72.