

**Japanese  
Guitar Music • 4**

**Tōru  
TAKEMITSU**

**Ichiro  
NODAIRA**

**Tami  
NODAIRA**

**Shin-ichi Fukuda  
with  
Shigenori Kudo,  
Flutes**



## Japanese Guitar Music • 4

<b>Tōru TAKEMITSU (1930–1996)</b>	
<b>Toward the Sea</b> for alto flute and guitar (1981)	<b>10:47</b>
1 I. The Night	3:22
2 II. Moby Dick	3:47
3 III. Cape Cod	3:32
4 <b>Nami no Bon</b> (1983) (arr. Daisuke Suzuki)	<b>5:27</b>
5 <b>Air</b> for flute solo (1996)	<b>7:10</b>
<b>Ichiro NODAIRA (b. 1953)</b>	
6 <b>Wave Recollections</b> (2011, revised version 2017) (dedicated to Shin-ichi Fukuda)	<b>10:49</b>
<b>Three Japanese Song Arrangements for flute and guitar (arr. Ichiro Nodaira) (2017)</b>	
7 I. <b>Tamezō NARITA</b> (1893–1945): <b>Hamabe no Uta</b> ('Song of the Beach') (1916)	4:16
8 II. <b>Tadashi YANADA</b> (1885–1959): <b>Jogashima no Ame</b> ('Rain over Jogashima') (1913)	4:04
9 III. <b>Teiichi OKANO</b> (1878–1941): <b>Furusato</b> ('My Old Country Home') (1914)	3:51

Tōru Takemitsu, regarded by many as the greatest Japanese composer of the 20th century, was deeply influenced by the music of Debussy and Messiaen. *The New Grove Dictionary of Music and Musicians* describes the characteristic elements of his mature musical language as 'modal melodies emerging from a chromatic background, the suspension of regular metre, and an acute sensitivity to register and timbre.' We are fortunate that among his prolific output of orchestral, chamber music, film scores and instrumental works, the composer also turned his attention to the intricacies of writing for the guitar, whether solo or in an ensemble setting.

The classical guitar was an ideal medium for Takemitsu, combining subtleties of sonority with a wide range of timbres. Within a short time, he was acknowledged as one of the 20th century's most formidable masters of writing for guitar. He brought to the instrument a unique sensibility and an imaginative flair for its colours and expressiveness. Shin-ichi Fukuda, one of Japan's most eminent recitalists, was a close friend of the composer.

*Toward the Sea* was commissioned by the Greenpeace

<b>Tami NODAIRA (b. 1960)</b>	
10 <b>Water drops</b> (2017) (dedicated to Shin-ichi Fukuda)	<b>4:49</b>
<b>Three Japanese Song Arrangements for flute and guitar (arr. Tami Nodaira) (2017)</b>	
11 I. <b>Kósçak YAMADA</b> (1886–1965): <b>Sunayama</b> ('The Dunes') (1923)	5:00
12 II. <b>Teiichi OKANO</b> (1878–1941): <b>Oborozukiyo</b> ('The Night of a Hazy Moon') (1914)	3:57
13 III. <b>Rentarō TAKI</b> (1879–1903): <b>Kojoyo no Tsuki</b> ('The Moon over the Ruined Castle') (1901)	2:40

Foundation for its Save the Whales campaign. The first movement, *The Night*, was given its world premiere in Toronto by Robert Aitken and Leo Brouwer in February, 1981. The work was first performed in its entirety by Hiroshi Koizumi and Norio Sato in Tokyo in May, 1981.

The composition belongs to a series of Takemitsu's works to do with the theme of water. The composer wrote in his book, *Confronting Silence*, of his feeling that 'water and sound are similar. The human mind conceives of water, a non-organic substance, as if it were alive and organic ... Music is like a river or sea. As many different currents create those oceans, so does music deepen our lives with constantly changing awareness.'

In *Toward the Sea*, a three-note motif, deployed in each movement, centres around E flat, E and A. (In the German system of musical notation E flat is denoted as *Es*, thus forming the word SEA.)

*Nami no Bon* (1983) is music by Takemitsu for a television drama dealing with the topic of the Japanese/American families in Hawaii during the Second World War. This arrangement for guitar by Daisuke Suzuki,

was adapted from the original orchestral score by permission of the composer's daughter, Maki Takemitsu. This is a meditative piece evoking the peace and quiet of the sea and sky of Hawaii as well as nostalgia for the inhabitant's memories of their former home in Japan.

*Air* for flute solo (1996), dedicated to the eminent Swiss flautist, Aurèle Nicolet (1926–2016), for his 70th birthday, was first performed by Yasukazu Uemura at the Katholisch Kirche Oberwil in Baselland, Switzerland on 28 January 1996. *Air* takes the form of a quasi-improvisatory rhapsody, wistfully melancholic as a solitary meditation on life and experience.

In a doctoral dissertation for Bali State University, Indiana, Elizabeth A. Robinson comments that the title *Air* could be 'interpreted as meaning the performer's breath or the formal equivalent of an aria.' She describes how in the work 'long, arched phrases find rest in sustained notes which fade into silence.' Here Takemitsu employs the technique of *Ma*, the concept whereby significant silences, whether short or long, have an integral role in the mood and structure of the composition.

Ichiro Nodaira (b. 1953, Tokyo), composer, concert pianist and conductor, graduated in composition from the Tokyo National University of Fine Arts and Music. In 1978, he went to Paris and continued his studies at the Paris Conservatoire.

Nodaira has performed as piano soloist with many leading orchestras, and in chamber music with a number of prominent artists. He has written over a hundred works for orchestra, opera, chamber ensemble, and solo instruments and been awarded numerous competition prizes: he received the Purple Ribbon from the Japanese government in 2012. Ichiro Nodaira is a professor of composition at Tokyo National University of Fine Arts and Music and artistic director of the concert hall AOI of Shizuoka city.

*Wave Recollections* (written 2011, dedicated to Shin-ichi Fukuda), was commissioned by Tokorozawa-Muse Hall and premiered by the dedicatee in February 2011. The composer planned to revise the work but this was postponed because of the tsunami on 11 March of that year. Finally, in 2017, *Wave Recollections* was revised and completed for this recording.

The composer has described the work: 'Rather than a

straightforward composition – a combination of notes, if you will – this composition is more of an investigation into the sounds and acoustic properties of the guitar. These include, for example, the playing of the same note on two different strings, enabling a delicate separation of the voices; in differing speeds, the scraping sounds made by the changing of the strings; and concurrent trills on different strings, etc. These kinds of sounds are, in the latter half of the piece, augmented by various percussive sounds, such as tapping on the body of the instrument, and altering the pitch of the notes. The 2011 first version of this piece was more abstract, more of an echo of childhood remembrances. This new revision, however, recalls the great earthquake and tsunami of that same year.'

Ichiro Nodaira has arranged three songs for flute and guitar. The world premiere of the song arrangements by both Ichiro and Tami Nodaira took place at the Palacio de la Guitarra, Ishioka, on 21 October 2017.

*Hamabe no Uta* ('Song of the Beach'), composed in 1916 by Tamezō Narita (1893–1945), with lyrics by Kokei Hayashi (1875–1947), tells of images of the sea shore, the sound of the wind, waves and colours of shells, and reflections on the past. *Jogashima no Ame* ('Rain over Jogashima'), written in 1913 by Tadashi Yanada (1885–1959), has a text by Hakushū Kitahara (1885–1942). Jogashima, a small island of volcanic rock on the Miura peninsula south east of Yokohama, is situated near the tuna port of Misaki with a fine view of Mount Fuji. The words describe the rain as 'pearls or morning mist, or perhaps my silent tears'. A ship sails by and is soon lost in the mist

*Furusato* ('My Old Country Home') composed in 1914 by Teiichi Okano (1878–1941), with lyrics by Takano Tatsuyuki (1876–1947), is a popular children's song. The song presents the nostalgic reminiscence of someone in a distant country recalling parents, mountains, rivers full of fish and fields with wild rabbits, and absent friends. The singer vows to return one day to where the mountains are green.

Tami Nodaira (b. 1960), composer and music critic, wife of Ichiro Nodaira, graduated from the Paris Conservatoire. Having returned to Japan in 1990, she lectured at the Kunitachi College of Music and Tokyo Gakugei University and is now a lecturer at Ochanomizu University. She has written several books on music, co-authored the *Fauré Voice Music Collection*, and has created the script for Ichiro

Nodaira's composition, *Exile*, to be premiered in 2018.

Tami Nodaira has kindly provided the following note for *Water drops*, dedicated to Shin-ichi Fukuda: 'Rather like molluscs, water may assume infinitely different shapes. When flowing freely, it can do so in any direction. Yet, when a single drop falls, it splashes up, creating the same regular pattern. It has been my intention to express these two properties, irregularity and regularity, using the guitar's unique abundance of sounds and kaleidoscopic articulation. (I would like to express my thanks to Mr Shin-ichi Fukuda for his splendid, colourful performances and for giving me the opportunity to write for the guitar.)'

Tami Nodaira has arranged three songs for flute and guitar. *Sunayama* ('The Dunes'), a song for children, was written 1923 by Kôçak Yamada (1886–1965), composer and conductor. Yamada, born in Tokyo, studied composition in Germany with Max Bruch. He wrote over 1500 works comprising songs, operas, choral works, orchestral and chamber pieces, and a number of piano solos. As a conductor he introduced numerous unfamiliar European compositions, including Sibelius's *Finlandia* and Gershwin's *An American in Paris*, to Japanese audiences.

The text to *Sunayama*, by Shinpei Nakayama (1887–1952), tells of the view from the dunes:

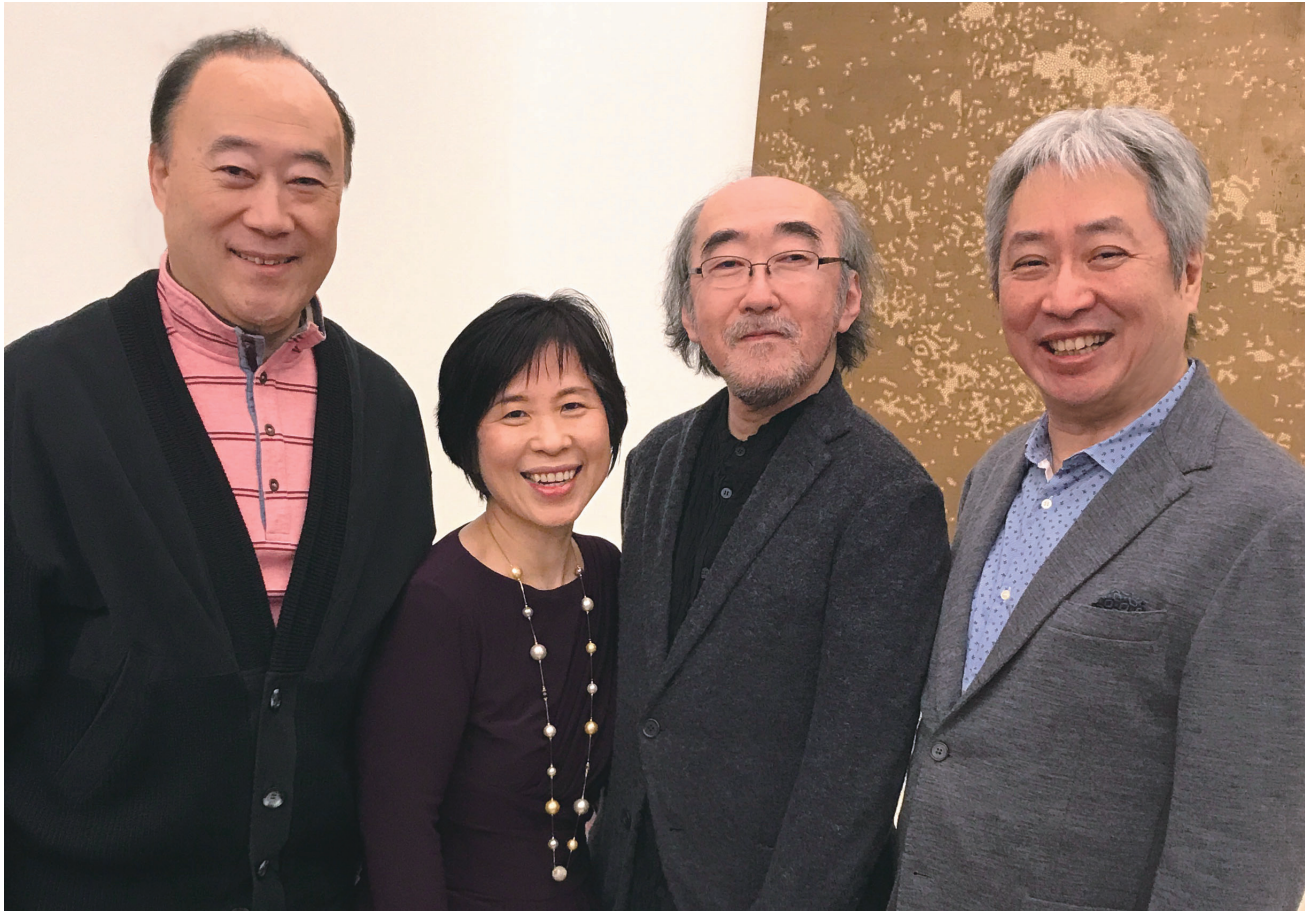
*The sea is rough and beyond we can see Sado Island.  
Sparrows chirp, the sun has already set.  
Call everyone – the stars have come out...*

*Oborozukiyo* ('The Night of a Hazy Moon'), composed 1914 by Teiichi Okano (1878–1941) with words by Takano Tatsuyuki, evokes in its text the setting sun, while a thick fog hides the distant mountains. A breeze is blowing and the evening moon shines through the dusk. The lights come on in the village, and the sound of frogs and the temple bell are veiled in the night of the hazy moon.

*Kojoyo no Tsuki* ('The Moon over the Ruined Castle'), composed by Rentarô Taki (1879–1903) in 1901, has become one of the most popular of Japanese songs. Rentarô Taki, composer and pianist, graduated from Tokyo Music School in 1901 before going to study at the Leipzig Conservatory in Germany. However, he contracted tuberculosis and returned to Japan where he died at the age of 23. Tami Nodaira's arrangement is in the style of Astor Piazzolla in homage to the Argentinian composer's famous *Histoire du Tango*.

The text of the song by Tsuchii Bansui (1871–1952), inspired by the ruins of Aizuwakamatsu Castle, in Fukushima Prefecture, recall the banquets of bygone days when wine cups were passed around. But where is the moonlight of the past? In autumn, wild geese flew by, calling as they passed. The moon shone on unsheathed swords. That brightness has vanished. Over the ruined castle, the moon still shines, and the light is unchanged. But life on earth is marked by glory and decay.

**Graham Wade**



### **Shin-ichi Fukuda**

Born in 1955 in Osaka, Shin-ichi Fukuda started playing the classical guitar at the age of eleven under Tatsuya Saitoh (1942–2006). In 1977 he moved to Paris and continued his music training at the École Normale de la Musique, under Alberto Ponce, continuing his studies at the Accademia Chigiana in Siena with a scholarship, under Oscar Ghiglia from 1980 to 1984. After obtaining diplomas in Paris and Siena, Fukuda was awarded many important competition prizes, including First Prize in the 23rd Paris International Guitar Competition, organised by Radio France. Since then, for more than 30 years, he has pursued a brilliant concert career as a leading guitarist, performing solo recitals, concertos with orchestra, and chamber music in major cities around the world. Fukuda is also a highly gifted and enthusiastic teacher and has trained many pupils who have gone on to gain the highest honours – these include the young Japanese guitarists, Kaori Muraji, Daisuke Suzuki and Yasuji Ohagi, among others. He is a guest professor at Shanghai Conservatory (China), Osaka College of Music, Elisabeth University, Hiroshima, and the Showa Music University.

### **Shigenori Kudo**

Shigenori Kudo was born in Sapporo, Japan and studied at Toho Gakuen School of Music before completing his musical education at the Conservatoire de Paris with Jean-Pierre Rampal. Kudo is a laureate of several international competitions, notably a First Prize winner in the second Paris International Flute Competition in 1978 and the Jean-Pierre Rampal International Competition in 1980. Shigenori Kudo is a regular visitor to many international festivals where his chamber music partners include Jessye Norman, Claude Bolling, the Trio Pasquier, the Zurich Trio, Marielle Nordmann, and the Vienna String Quartet. In addition to giving recitals, he has been invited by conductors such as Seiji Ozawa, Krzysztof Penderecki, Ferdinand Leitner, Leonard Slatkin, Horst Stein and Jean-François Paillard to perform with orchestras including the NHK Symphony, the Saito-Kinen Orchestra, the Bavarian Radio Symphony, the English Chamber Orchestra, the Wiener Kammerorchester, Ensemble Intercontemporain, the Franz Liszt Chamber Orchestra, the French national orchestras of Montpellier, Lille, Toulouse and all the major Japanese orchestras. He has made over 50 recordings.

*From left to right:*

**Shigenori Kudo, Tami Nodaira, Ichiro Nodaira, Shin-ichi Fukuda**

*Photo © Takanori Ishii*

Many Japanese composers have shown particular affinity for the guitar, none more so than Tōru Takemitsu. In *Toward the Sea* Takemitsu expands his unique sensibility and imaginative flair for the instrument's colours and expressiveness to embrace the warmly elliptical sound of the alto flute. Ichiro Nodaira's *Wave Recollections* evokes the earthquake and tsunami of 2011 in its exploration of the guitar's acoustic properties – the quality of mankind's relationship with nature runs as a theme through many of the evocative Japanese song arrangements in this programme. 'This is not music you'll be able to hear often – and it's unlikely that you'll hear it played more beautifully.' (*American Record Guide* on Vol. 3, 8.573595)

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<b>11–13</b>	<b>Three Japanese Song Arrangements (2017)*</b>	<b>11:45</b>

\* WORLD PREMIERE RECORDING

A detailed track list can be found inside the booklet

**Shin-ichi Fukuda, Guitar**

**Shigenori Kudo, Flute 5, 7–9, 11–13, Alto flute 1–3**

Recorded: 25–28 October 2017 at St John Chrysostom Church, Newmarket, Ontario, Canada  
 Producers: Norbert Kraft and Bonnie Silver • Engineer and editor: Norbert Kraft  
 Guitar: Masaru KOHNO (Last work / 1998) • Flute: Yamaha 'Merveille' • Booklet notes: Graham Wade  
 Publishers: Schott Music Co. Ltd 1–5; Éditions Henry Lemoine 6; public domain 7–13  
 Cover photo of Shigenori Kudo and Shin-ichi Fukuda © Takanori Ishii



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Playing Time  
63:41



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Booklet notes in English