

一柳 慧  
**TOSHI ICHIYANAGI**

An index of his works appearing in the catalogues of  
SCHOTT MUSIC CO. LTD.

This listing closed as of November 25th, 2011

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promotion@schottjapan.com

KAT 248-99

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Printed in Japan

287.  $\frac{5}{4}$  rit.  $\frac{6}{4}$   $J = 52$  rit.  $J = 44$   $\frac{4}{4}$  rit.

**Picc.**  
**Fl.** 1<sup>o</sup> 2<sup>o</sup>  
**Ob.** 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>  
**Cl.** 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>  
**Bsn.** 1<sup>o</sup> 2<sup>o</sup>  
**Hr.** 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup>  
**Trp.** 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>  
**Trb.** 1<sup>o</sup> 2<sup>o</sup>  
**B. Trb.**  
**Perc.** 1<sup>o</sup> Snare Drum, Timpani  
 2<sup>o</sup> Tubular Bells, Antique Cymbal  
 3<sup>o</sup> (Mar.) Suspended Cymbal, Xylophone  
**Piano**  
**1st Vin.** tutti div. in 3  
**2nd Vin.** tutti div. in 2, tutti div. in 3  
**Vla.** div. in 2, tutti div. in 3  
**Vc.** div. in 2, unis.  
**D. B.**

from *Symphony No.2 "Undercurrent"*

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## 一柳 慧

1933年2月4日、神戸生まれ。作曲家、ピアニスト。作曲を平尾貴四男、池内友次郎、ジョン・ケージ、ピアノを原智恵子、ヴィヴェレッジ・ウェブスターの各氏に師事。

第18回(1949)および20回(1951)毎日音楽コンクール(現、日本音楽コンクール)作曲部門第1位入賞。1954年から57年までニューヨークのジュリアード音楽院に学ぶ間、エリザベス・クーリッジ賞(1955)、セルゲイ・クーセヴィツキー賞(1956)、アレキサンダー・グレチャニノフ賞(1957)を受賞。

「20世紀音楽研究所」フェスティバルの招聘により1961年帰国。自作および日欧米の新しい音楽の紹介と演奏をおこない、さまざまな分野に強い刺激を与える。1966-67年、ロックフェラー財団の招聘により再度渡米、アメリカ各地で作品発表会をおこなう。

1976年、ドイツ学術交流会(DAAD)の招聘でベルリン市にコンポーザー・イン・レジデンスとして半年間滞在。欧州各地の音楽祭で自作の発表と邦人作品の演奏をおこなう。その後も再々訪欧し、ヨーロッパのプロ・ムジカ・ノヴァ・フェスティヴァル(1976)、メタムジーク・フェスティヴァル(1978)、ケルン現代音楽祭(1978、81)、オランダ音楽祭(1979)、ベルリン芸術週間などから委嘱を受ける。

1981年《ピアノ協奏曲第1番「空間の記憶」》で第30回尾高賞を受賞。1984年に、作曲、演奏、プロデュース活動に対して中島健蔵最優秀賞を、また《ヴァイオリン協奏曲「循環する風景」》で2度目の尾高賞を受賞。同ヴァイオリン協奏曲は、同年2月にニューヨークのカーネギー・ホールでアメリカ初演された。同じ年の6月には現代音楽祭「今日の音楽」のテーマ作曲家として、西武劇場において多数の作品が演奏され、同じ月には日仏文化サミットの一環として、武満徹とともにパリのシャンゼリゼ劇場でフランス国立管弦楽団によるオーケストラ作品の演奏会が行われた。

1985年5月、フランス共和国芸術文化勲章を受章。

1988年11月、サントリー音楽財団（現、サントリー芸術財団）の主催による「作曲家の個展——'88 一柳 慧」で、同財団委嘱の《交響曲「ベルリン連詩」》を発表。この演奏会は、1989年1月の第30回毎日芸術賞を受賞する。1989年にはこれまでの一連の活動に対して京都音楽賞大賞を、《ピアノ協奏曲第2番「冬の肖像」》により3度目の尾高賞をそれぞれ受賞。翌1990年、《交響曲「ベルリン連詩」》で、4度目の尾高賞を受賞。

80年代から90年代にかけて、国立劇場からの委嘱により、《往還楽》、《雲の岸、風の根》、《伶楽交響曲「闇を熔かして訪れる影」》などの、雅楽、伶楽、声明、舞のための大規模な作品を継続的に発表。1989年9月には、国立劇場の二つのホールを同時に使用する《伶楽交響曲第2番「日月屏風一雙虚譜」》が初演。

1989年に伝統楽器群と声明を中心とした合奏団「東京インターナショナル・ミュージック・アンサンブル—新しい伝統」(TIME)を組織。以来、アメリカ各都市と、イギリス、ドイツ、オーストリア、フランス、ノルウェーなどヨーロッパ各地の演奏旅行をおこない、ベルリン・フェスティヴァル(1992)、ウィーン・モデルン(1996)、ハダースフィールド現代音楽祭(1992)、ウルティマ・オスロ現代音楽祭(1997)など多くの音楽祭に出演した。自身の伝統楽器群と声明、舞のための《道》、《道Ⅱ》など、欧米各地で演奏された。

2002年には第33回サントリー音楽賞を受賞。2004年、パシフィック・ミュージック・フェスティバル(PMF)のコンポーザー・イン・レジデンスに就任。2006年、3作目のオペラ《愛の白夜》を初演。

1999年に紫綬褒章を、また2005年には旭日小綬章を受章。2008年文化功労者。

現在、TIMEの芸術監督、アンサンブル・オリジン——千年の響き音楽監督、日本音楽コンクール顧問、セゾン文化財団評議員、サントリー芸術財団評議員、神奈川芸術文化財団芸術総監督などをつとめ、現代音楽の普及にも携わる。

## TOSHI ICHIYANAGI

**TOSHI ICHIYANAGI** was born in Kobe, Japan, on February 4, 1933. He studied composition under Kishio Hirao, Tomojiro Ikenouchi, and John Cage. He studied piano under Chieko Hara and Beveridge Webster.

He took first place in the composition division of the 18<sup>th</sup> (1949) and 20<sup>th</sup> (1951) Mainichi Music Competition (presently the Music Competition of Japan). While studying at the Julliard School of Music in New York from 1954 to 1957, he was awarded the Elizabeth A. Coolidge Prize (1955), the Serge Koussevitzky Prize (1956), and the Alexander Gretchaninov Prize (1957).

Invited by the Festival of Institute of Twentieth Century Music he returned to Japan in 1961 and held concerts and introductions both to his own music and the new music of Japan, Europe and the United States, stimulating activity in a variety of fields. From 1966 to 67, engaged by the Rockefeller Foundation, he returned to the U. S. and held recitals of his works all over the country.

In 1976 he was engaged by Deutscher Akademischer Austausch Dienst (DAAD) as Composer-in-Residence for the city of Berlin, where he resided for six months. At music festivals all over Europe he held concerts to introduce his own works or the works of other Japanese composers. He visited Europe repeatedly after that, receiving commissions from the European Pro Musica Nova Festival (1976), Metamusik Festival (1978), Cologne Festival of Contemporary Music (1978, 1981), Holland Festival (1979), Berliner Festwochen (1981), etc.

In 1981 he received the 30<sup>th</sup> Otaka Prize for *Piano Concerto No. 1 "Reminiscence of Spaces."* In 1984 he was awarded Grand Prix of the Nakajima Prize for his activities as a composer, performer and producer, and his second Otaka Prize, this time for *Violin Concerto "Circulating Scenery."* This violin concerto was given its American premiere at Carnegie Hall in New York in February of the same year. In June 1984, his numerous works were performed at Seibu Theatre as Theme Composer for the contemporary music festival "Music Today." Also in June as part of the Japan France Culture Summit, with Toru Takemitsu he held a concert of orchestral works at the Théâtre des Champs-Élysées in Paris at the request of L'orchestre National de France.

In May 1985, he was awarded L'ordre des Arts et des Lettres of the French Republic.

In November 1988, at his portrait concert “Profile of Composer ‘88 —Toshi Ichianagi,” organized by the Suntory Music Foundation (presently the Suntory Foundation for Arts), he presented his *Symphony “Berlin Renshi,”* commissioned by the Foundation. At the concert, he received the January 1989 30<sup>th</sup> Mainichi Newspaper Art Prize. In 1989 he received the Kyoto Music Grand Prize for his activities thus far, and his 3<sup>rd</sup> Otaka Prize, for *Piano Concerto No.2 “Winter Portrait.”* In the following year, 1990, he received his 4<sup>th</sup> Otaka Prize, for *Symphony “Berlin Renshi.”*

From the ‘80s to ‘90s, he continuously presented large-scale works, commissioned by the National Theatre of Japan, for *gagaku*, *reigaku*, *shomyo* and Japanese dance, such as *Ôgenraku*, *Clouds Shore*, *Wind Roots* and *Reigaku Symphony “The Shadows Appearing through Darkness.”* In September 1989, he premiered *Reigaku Symphony No.2 “Jitsugetsu Byobu Isso — Kokai,”* using two halls of the National Theatre simultaneously.

In 1989 he formed the ‘Tokyo International Music Ensemble—The New Tradition’ (TIME), an orchestral group focused on traditional instruments and *shomyo*. Since that time, they have held concert tours in many American cities, and in many parts of Europe such as England, Germany, Austria, France and Norway, and have appeared at many music festivals, such as the Berlin Festival (1992), Wien Modern (1996), Huddersfield Contemporary Music Festival (1992), and ULTIMA Oslo Contemporary Music Festival (1997). They have also performed his own *Way* and *Way II* for traditional instrumental group, *shomyo*, and Japanese dance all over the U.S. and Europe.

In 2002 he received the 33<sup>rd</sup> Suntory Music Prize. In 2004 he assumed the post of Composer-in-Residence at the Pacific Music Festival (PMF). In 2006 he premiered his third opera *White Nights*.

In 1999 he was awarded the Medal with Purple Ribbon, and again in 2005 the Order of the Rising Sun, Gold Rays with Rosette, by the Japanese Government. He has been selected as one of the Persons in Cultural Merit since 2008.

Currently, he serves as Artistic Director of TIME, Artistic Director of Ensemble Origin—A Millennium of Resonance, as Adviser of the Japan Music Competition, Board Member of Saison Foundation, Councilor of Suntory Foundation for Arts, General Artistic Director of the Kanagawa Arts Foundation, etc.





## 上演作品 STAGE WORKS

### **Momo** (1995/98)

モモ

Opera in three acts

Original text by Michael Ende

Libretto by Masashi Miura and the composer (in Japanese)

MAJOR ROLES: Momo (Soprano), Meister Hora (Baritone), Nino (Tenor), Nino's wife (Soprano), Nicola (Baritone), Nicola's wife (Mezzo Soprano), Fusi (Tenor), The Men in Gray (2 Tenors, 2 Baritones), Cassiopeia (Bass), Captain Gordon (Mezzo Soprano)

ORCHESTRA: picc. 2. 2. E.hn. 2. b.cl. 2. c.bsn – 4. 3. 3. 0 – 5perc (timp/b.dr/2susp.cym/3tam-t/gong/3t.bells/cym.ant/trgl/Glsp/3tom-t/w.bl/2s.dr/flexatone/rattle/sleighbell/marimb/chromatic gongs) – piano (also celesta) – 14. 12. 10. 8. 6.

*Duration: 120 minutes*

commissioned by the Agency for Cultural Affairs, Japan

First performance: October 13 and 14, 1995 – Tokyo – Rika Shiratsuchi/Chieko Teratani (13/14), Nikikai, etc. and the Tokyo Philharmonic Orchestra conducted by Hiroshi Wakasugi

### **Mono Opera “The Last Will of Fire”** (1995)

モノ・オペラ「火の遺言」

Mono Opera in two acts

Libretto by Makoto Ooka (in Japanese)

ENSEMBLE: 2 pianos, ondes martenot, violoncello, ryuteki and percussion

*Duration: 80 minutes*

commissioned by the Hamarikyū Asahi Hall

First performance: November 16, 1995 – Tokyo – Kiyomi Toyoda, the composer, Kayako Matsunaga, Takashi Harada, Masaharu Kanda, Takeshi Sasamoto and Taishi Yokota

**Hikari** (2002)

光

Opera in four acts

Original text: Keizo Hino

Libretto: Yasunari Takahashi and Shigetaka Matsumoto (in Japanese)

MAJOR ROLES: Mitsuda (Baritone), Huang (Soprano), Old man (Tenor), Ishida (Baritone), Old woman/Voice (Soprano)

ORCHESTRA: 3 (II&amp;III also picc). 3 (III also E hn). 3 (III also b. cl). 3 (III also c. bsn) – 4. 3. 2. b. tbn. 1 – 5perc (timp/tam-t/cym/vibr/xyl/Glsp/2s.dr/4tom-t/b.dr/trgl/3w.bl/2claves/marimb/2gong/bongo/t.bells/flextone/3cowbells/cym.ant/rot-t/chinese-cym/chinese-gong) – piano, celesta – strings

*Duration: 140 minutes*

commissioned by New National Theatre

First performance: January 17, 18 and 19, 2003 – Tokyo – Hideto Ihara, Jun Hoshino, Yuko Kamahora, Taemi Kohama, Kazunori Kubo, Kazuhiro Kotetsu, Ken Nakamura, Emiko Suga and others, Tokyo Philharmonic Orchestra conducted by Hiroshi Wakasugi

**Ikuta-gawa Monogatari** (2004)

石田川物語

Stage work

Libretto by Makoto Ooka

commissioned by Kanagawa Arts Foundation

First performance: August 8, 2004 – Kanagawa – Hideo Kanze, Mansaku Nomura, Ukon Miyake, Ippei Shigeyama, Makiko Sakurai, Yoshiko Kanda and the composer

**White Nights** (2005)

愛の白夜

Opera in three acts

Libretto: Takashi Tsujii (in Japanese)

MAJOR ROLES: Senji Uehara (Baritone), Yukiko Uehara (Soprano), Agilia (Soprano), Jonis (Tenor), Valfatti (Tenor), Otto (Baritone), Daniel (Soprano)

ORCHESTRA: 3 (III also picc). 3 (III also E hn). 3 (III also b.cl). 3 (III also c. bsn) – 4. 3. 3. 1 – 5perc – piano (also celesta) – 16. 14. 12. 10. 8

*Duration: 140 minutes*

commissioned by Kanagawa Arts Foundation for Kanagawa Kenmin Hall 30th Anniversary

First performance: February 24 and 26, 2006 – Kanagawa – Hideto Ihara, Akie Amou, Minako Shioda, Jun Suzuki, Masanobu Kondou, Tadahiko Hirano and Eri Unoki, Tokyo Opera Singers, Kanagawa Philharmonic Orchestra conducted by Yuzo Toyama

## オーケストラ作品 WORKS FOR ORCHESTRA

### Up To Date Applause (1968)

アップ・トゥ・デイト・アプローズ

for orchestra, rock band and tape

*Duration: indeterminate*

First performance: June 4, 1968 – Orchestral Space Festival, Tokyo – Japan Philharmonic Symphony Orchestra conducted by Seiji Ozawa and The Mops conducted by Toru Takemitsu

### In the Reflection of Lighting Image (1980)

光の反映

for percussion and orchestra

PERCUSSION: vibr/Glsp/marimb/2gongs/t.bells/tam-t/4w.bl/cym.ant/2marac/susp.cym/s.dr/4tom-t/b.dr/3bongos

ORCHESTRA: 2 (II also picc). 2. 2 (II also E<sup>b</sup>cl). 2 – 4. 2. 1. b.tbn. 0 – harp, celesta, piano – 12. 10. 8. 8. 6.

*Duration: 23 minutes*

First performance: July 25, 1980 – Osaka – Sumire Yoshihara and the Osaka Philharmonic Orchestra conducted by Kotaro Sato

### Piano Concerto No.1 “Reminiscence of Spaces” (1981)

ピアノ協奏曲第1番  
[空間の記憶]

ORCHESTRA: picc. 2. 2. E.hn. 2. 2. c.bsn – 4. 2. 2. b.tbn. 0 – 4perc (b.dr/s.dr/bongo/3tom-t/Glsp/t.bells/marimb/w.bl/5temple-bl/trgl/susp.cym/tam-t) – 14. 12. 10. 10. 8.

*Duration: 14 minutes*

commissioned by NHK

First performance: October 18, 1981 – NHK (broadcast) – Kaori Kimura and the NHK Symphony Orchestra conducted by Hiroyuki Iwaki

*Full score and parts on hire. Schott Music*

### Engen (1982/86)

えんげん

for koto and orchestra

ORCHESTRA: 2. 2. E.hn. 2. 2 – 4. 2. 2. b.tbn. 0 – 3perc (3susp.cym/gong/tam-t/s.dr/marimb/Glsp/t.bells) – harp, piano (also celesta) – 14. 14. 12. 10. 6.

*Duration: 22 minutes*

commissioned by Tadao Sawai

First performance: March 26, 1982 – Tokyo – Tadao Sawai and the Tokyo Symphony Orchestra conducted by Kenichiro Kobayashi

**Violin Concerto**  
**“Circulating Scenery”** (1983)

ヴァイオリン協奏曲  
 「循環する風景」

ORCHESTRA: picc. 2. 3. 3. 2 – 4. 3. 2. b.tbn. 0 – 4perc (xyl/vibr/Glsp/trgl/  
 susp.cym/cym.ant/t.bell/2gongs/tam-t/s.dr/bongo/3tom-t/b.dr) – piano (also celesta) –  
 14. 12. 10. 10. 8.

*Duration: 26 minutes*

commissioned by the Min-On Contemporary Music Festival

First performance: May 21, 1983 – Tokyo – Paul Zukofsky and the Tokyo Philharmonic  
 Orchestra conducted by Tadaaki Otaka

*Full score and parts on hire. Study score on sale. Schott Music SJ 1023*

**Paganini Personal** (1983-86)

パガニーニ・パーソナル

for marimba and orchestra

ORCHESTRA: picc. 2. 2. 2. 2 – 4. 2. 2. b.tbn. 0 – 4perc (3tmp/s.dr/tam-t/b.dr/  
 2susp.cym/cym.ant/4cowbells) – piano – 14. 12. 10. 10. 8.

*Duration: 13 minutes*

First performance: July 2, 1984 – Sapporo – Hiroyuki Iwaki (marimba and conductor)  
 and the Sapporo Symphony Orchestra

*Full score and parts on hire. Schott Music*

**Time Surrounding** (1984)

時の輪郭

for percussion and orchestra

PERCUSSION (8 players): tmp/xyl/2marimb/Glsp/susp.cym/3trgl/s.dr/3w.bl/anvil/  
 metal board/3cowbells/conga/2bongos/2gongs/2sets of tom-t(4+4)/tam-t/b.dr/t.bells/  
 2claves/temple-bl

ORCHESTRA: picc. 2. 3. 3. 2. c.bsn – 4. 3. 3. 1 – piano – 12. 10. 8. 8. 6.

*Duration: 12 minutes*

commissioned by NHK

First performance: March, 1984 – Tokyo – NHK Symphony Orchestra conducted by  
 Seiichi Mitsuishi

**Symphony for Chamber Orchestra**  
**“Time Current”** (1986)

室内交響曲  
 「タイム・カレント」

1. 1. 1. 1 – 1. 1. 1. 0 – 2perc (vibr/Glsp/tam-t/marimb/susp.cym) – piano – 1. 1. 1. 1. 1.

*Duration: 20 minutes*

First performance: February 20, 1987 – Paris – Ensemble InterContemporain conducted  
 by Kent Nagano

*Full score and parts on hire. Schott Music*

**Interspace** (1987)

インタースペース

for string orchestra

*Duration: 9 minutes*First performance: March 19, 1987 – Sapporo – Sapporo Symphony Orchestra  
conducted by Hiroyuki Iwaki*Full score and parts on hire. Study score on sale. Schott Music SJ 1047***Piano Concerto No.2**  
“Winter Portrait” (1987)ピアノ協奏曲第2番  
「冬の肖像」ORCHESTRA: picc. 2. 3. 3. 2 – 4. 3. 2. b.tbn. 0 – 5perc (xyl/vibr/marimb/b.dr/susp.cym/  
tam-t/s.dr/3tom-t/w.bl) – 14. 12. 10. 8. 6.*Duration: 15 minutes*

commissioned by NHK

First performance: May 23, 1988 – Tokyo – Kaori Kimura and the NHK Symphony  
Orchestra conducted by Yuzo Toyama*Full score and parts on hire. Study score on sale. Schott Music SJ 1060***Symphony “Berlin Renshi”** (1988)

交響曲「ベルリン連詩」

for Soprano, Tenor and orchestra

Text by Makoto Ooka, Karin Kiwus, Hiroshi Kawasaki and Guntram Vesper (in  
Japanese and German)ORCHESTRA: picc. 3. 3. 3. 2. c.bsn – 4. 3. 2. b.tbn. 0 – 7perc (timp/w.bl/xyl/2gongs/  
2susp.cym/Glsp/3tom-t/vibr/t-bells/marimb/cym.ant/s.dr/tam-t/trgl/b.dr/bongo) –  
harp, piano (also celesta) – 16. 14. 12. 10. 8.*Duration: 42 minutes*

commissioned by the Suntory Music Foundation

First performance: November 18, 1988 – Tokyo – Shinobu Sato, Shizuo Tanei and the  
Tokyo Philharmonic Orchestra conducted by Hiroyuki Iwaki*Full score and parts on hire. Schott Music***Existence** (1989)

存立

for organ and orchestra

ORCHESTRA: 3 (III also picc). 2. E.hn. 2. b.cl. 2. c.bsn – 4. 3. 2. b.tbn. 0 – 4perc (Glsp/  
xyl/mokusho/tam-t/susp.cym/s.dr/trgl/3tom-t/4w.bl/vibr/3cowbells/claves/b.dr/  
vibr/2bongos) – harp – 14. 12. 10. 8. 6.*Duration: 12 minutes*

commissioned by the Japan Shinsei Symphony Orchestra

First performance: June 9, 1989 – Tokyo – Keiko Inoue and the Japan Shinsei Symphony  
Orchestra conducted by Kazuo Yamada

**Voices from the Environment** (1989)

環境からの声

for orchestra

3 (III also picc). 3. 3. 2. c.bsn - 4. 3. 2. b.tbn. 1 - timp. 4perc (xyl/2susp.cym/mokusho/Glsp/2cym.ant/w.bl/trgl/2s.dr/3cowbells/rattle/rei/3tom-t/bongo/gong/tam-t/b.dr) - piano - 16. 14. 12. 10. 8. (or 14. 12. 10. 8. 6.)

*Duration: 11 minutes*

commissioned by the Tokyu Bunkamura

First performance: September 24, 1989 - Tokyo - Tokyo Symphony Orchestra

conducted by Kazuyoshi Akiyama

*Full score and parts on hire. Schott Music***Concerto for Koto and Chamber Orchestra**  
**"The Origin"** (1989)箏協奏曲  
[始原]

ORCHESTRA: 2 (II also picc). 2. 2. 2 - 2. 2. 0. 0 - 2perc (xyl/Glsp/marimb/mokusho/2trgl/2w.bl/2susp.cym/cym.ant/claves/temple-bl/small-bell/3cowbells/s.dr/tam-t/bongo/3tom-t/b.dr/rot-t) - piano - 8. 6. 4. 4. 2.

*Duration: 15 minutes*

commissioned by the Orchestra Ensemble Kanazawa

First performance: October 3, 1989 - Brussels - Chieko Fukunaga and the Orchestra Ensemble Kanazawa conducted by Hiroyuki Iwaki

*Full score and parts on hire. Schott Music***Symphonic Movement "Kyoto"** (1989)

交響的断章「京都」

for orchestra

picc. 2. a. fl. 2. 2. 2. c.bsn - 4. 3. 2. b. tbn. 0. - 4perc vibr/xyl/Glsp/w.bl/cym.ant/trgl/s.dr/2susp.cym/3tom-t/bongo/tam-t/metal chime/b.dr - harp, piano - 16. 14. 12. 10. 8

*Duration: 10 minutes*

commissioned by the Kyoto Credit Association for the Kyoto Symphony Orchestra

First performance: December 26, 1989 - Kyoto - Kyoto Symphony Orchestra conducted by Kenichiro Kobayashi

*Full score and parts on hire. Schott Music***Piano Concerto No.3**  
**"Cross Water Roads"** (1991)ピアノ協奏曲第3番  
[分水嶺]

ORCHESTRA: 2 (II also picc). 2 (II also E.hn). 2. 2. c.bsn - 2. 2. b.tbn. 0 - 2perc (tam-t/s.dr/3tom-t/timp/t.bells/xyl/2bongos/Glsp/trgl/b.dr/cym.ant) - 12. 10. 8. 8. 6. (or 8. 6. 4. 4. 2.)

*Duration: 17 minutes*

commissioned by Hiroyuki Iwaki and the Orchestra Ensemble Kanazawa

First performance: September 15, 1991 - Tokyo - Kaori Kimura and the Orchestra Ensemble Kanazawa conducted by Hiroyuki Iwaki

*Full score and parts on hire. Schott Music*

**Luminous Space** (1991)

光の空間

for sho, ondes martenot and orchestra

ORCHESTRA: 3 (III also picc). 3. 3. 2. c.bsn – 4. 3. 2. b.tbn. 0 – timp, 3perc (marimb/  
vibr/Glsp/tam-t/b.dr/3tom-t/s.dr/trgl/w.bl/metal chime/chromatic gongs/cym.ant/  
2gongs/temple-bl/bongo/susp.cym/xyl) – piano (also 5-octave celesta) – 16. 14. 12. 10. 8.*Duration: 23 minutes*

commissioned by the Foundation for Itabashi Cultural Promotion

First performance: November 12, 1991 – Tokyo – Mayumi Miyata, Takashi Harada and  
the Tokyo Symphony Orchestra conducted by Yuzo Toyama*Full score and parts on hire. Schott Music***Interplay** (1992)

汽水域

for flute and string ensemble

STRING ENSEMBLE: 10. 0. 4. 3. 2.

*Duration: 20 minutes*

commissioned by the Art Tower Mito for Mito Chamber Orchestra

First performance: November 7, 1992 – Mito – Shigenori Kudo and Mito Chamber  
Orchestra*Full score and parts on hire. Schott Music***Symphony for Chamber Orchestra No.2**  
“Undercurrent” (1993)室内交響曲第2番  
「アンダーカレント」2 (II also picc). 2. 2. 2 – 2. 2. 0. 0 – 3perc (vibr/Glsp/s.dr/xyl/b.dr/cym.ant/t.bells/  
susp.cym/tam-t/3tom-t/marimb/gong) – piano (also celesta) – 10. 8. 6. 4. 2.*Duration: 20 minutes*

commissioned by the Orchestra Ensemble Kanazawa

First performance: September 19, 1993 – Nagoya – Orchestra Ensemble Kanazawa  
conducted by Hiroyuki Iwaki*Full score and parts on hire. Schott Music***Cosmos Ceremony** (1993)

コスモス・セレモニー

for ryuteki, sho and orchestra

ORCHESTRA: picc. 2. 2. 2. 2 – 4. 2. 0. b.tbn. 0 – 3perc (timp/vibr/w.bl/bongo/xyl/  
2susp.cym/s.dr/2tam-t/t.bells/tom-t) – celesta (also piano) – 16. 14. 12. 10. 8.*Duration: 7 minutes*commissioned by the Comemorative Foundation for the International Garden and  
Greenery Exposition, Osaka, Japan, 1990First performance: October 22, 1993 – Osaka – Sukeyasu Shiba, Mayumi Miyata and  
the Century Orchestra Osaka conducted by Uriel Segal

**Symphony No.4****“Recollection of Reminiscence Beyond”** (1994)交響曲第4番  
「甦る記憶の彼方へ」picc. 2. 2. 2. 2 – 4. 2. 1. b.tbn. 1 – 4perc (susp.cym/timp/cym.ant/flexatone/tam-t/s.dr/  
xyl/Glsp/vibr/t.bells/2tom-t/b.dr/tam-t/gong) – piano (also celesta) – 16. 14. 12. 10. 8.*Duration: 20 minutes*

commissioned by the Century Orchestra Osaka

First performance: September 17, 1994 – Osaka – Century Orchestra Osaka conducted  
by Yutaka Sado**“Coexistence”  
for Shakuhachi and String Orchestra** (1994)尺八と弦楽オーケストラのための  
「共存」

STRING ORCHESTRA: 14. 12. 10. 8. 6.

*Duration: 6 minutes*commissioned by the Comemorative Foundation for the International Garden and  
Greenery Exposition, Osaka, Japan, 1990First performance: October 26, 1994 – Osaka – Kifu Mitsuhashi and Teleman Ensemble  
conducted by Takeharu Nobuhara**Symphony No.3****“Inner Communications”** (1995)交響曲第3番  
「交信」picc. 2. 3. 3. 2. c.bsn – 4. 3. 2. b.tbn. 1 – 4perc (cym.ant/timp/susp.cym/4tom-t/2gongs/  
chromatic gong/xyl/flexatone/t.bells/vibr/s.dr/bongo/marimb/Glsp/w.bl/b.dr/tam-t)  
– 16. 14. 12. 10. 8.*Duration: 23 minutes*

commissioned by the Kanagawa Kenmin Hall for its 20th anniversary

First performance: January 16, 1995 – Yokohama – Kanagawa Philharmonic Orchestra  
and the Tokyo Philharmonic Orchestra conducted by Kazushi Ono**“Coexistence”  
for Ondes Martenot and Orchestra** (1996)オンド・マルトノとオーケストラのための  
「共存」ORCHESTRA: 2 (II also picc). 2. 2. 2 – 4. 2. 2. 1 – 4perc (vibr/xyl/cym.ant/susp.cym/  
trgl/s.dr/bongo/tam-t/b.dr) – harp – 12. 10. 10. 8. 6.*Duration: 6 minutes*

commissioned by Cosmos International Prize

First performance: October 31, 1996 – Osaka – Takashi Harada and the Kansai  
Philharmonic Orchestra conducted by Shunsaku Tsutsumi



**Symphony No.5 “Time Perspective” (1997)**

交響曲第5番「熟成する時間」

—On the Theme of Opera “Momo”—

—オペラ「モモ」の主題による—

3 (III also picc). 3. E.hn. 3. 3 – 4. 3. 2. b.tbn. 0 – 5perc (timp/3susp.cym/2w.bl/xyl/Glsp/  
chromatic gongs/cym.ant/vibr/s.dr/flexatone/marimb/2gongs/tom-t/tam-t/b.dr) –  
piano – 16. 14. 12. 10. 8.

*Duration: 22 minutes*

commissioned by NHK

First performance: August 17, 1997 – NHK (broadcast) – Tokyo Philharmonic Orchestra  
conducted by Hiroyuki Iwaki

*Full score and parts on hire. Schott Music*

**Symphony No.2 “Undercurrent” (1997)**

交響曲第2番「アンダーカレント」

a version for orchestra of *Symphony for Chamber Orchestra No.2 “Undercurrent”*

picc. 2. 3. 3. 2 – 4. 3. 2. b.tbn. 0 – 3perc (vibr/Glsp/3susp.cym/2cym.ant/timp/3s.dr/xyl/  
2b.dr/t.bells/2tam-t/3tom-t/marimb/gong) – piano (also celesta) – 14. 12. 10. 8. 6.

*Duration: 20 minutes*

First performance: October 3, 1997 – Ultima Oslo Contemporary Music Festival, Oslo –  
Oslo Filharmoniske Orkester conducted by Hiroshi Wakasugi

*Full score and parts on hire. Study score on sale. SJ 1153 Schott Music*

**“Coexistence” for Orchestra (1997)**

オーケストラのための「共存」

1 (also picc). 2. 2. 2 – 2. 1. 0. 0 – 2perc (susp.cym/3cowbells/timp/trgl/flexatone/b.dr/  
tam-t) – 10. 8. 6. 4. 2.

*Duration: 6 minutes*

commissioned by Cosmos International Prize

First performance: November 3, 1997 – Osaka – Royal Philharmonic Orchestra  
conducted by Shunsaku Tsutsumi

**“Bridging” for Orchestra (2001)**

オーケストラのための「架橋」

picc. 2. 3 (III also E. hn). 3 (III also b. cl). 2. c. bsn – 4. 3. 3. 1. – 4perc (timp/xyl/Glsp/  
vibr/cym/s.dr/b.dr/tam-t/cym.ant/trgl/w.bl/cawbell/claves/metal chime/bongo/  
t.bells/marimb/tom-t/rot-t) – piano – 16. 14. 12. 10. 8.

*Duration: 14 minutes*

commissioned by Sendai Philharmonic Orchestra

First performance: November 3, 2001 – Sendai – Sendai Philharmonic Orchestra  
conducted by Yuzo Toyama

*Full score and parts on hire. Schott Music*

**Symphony No.6**  
**“A Hundred Years From Now”** (2001)

交響曲第6番  
 「いまから百年のうちに」

for soprano and orchestra

Text: Rabindranath Tagor (Japanese translation by Tatsuo Morimoto)

ORCHESTRA: picc. 2. 2. 2. b. cl. 2. c. bsn - 4. 3. 2. b. tbn. 0 - 5perc (2timp/4cym/xyl/  
 3vibr/2Glsp/2t.bells/3s.dr/bongo/2tom-t/2tam-t/b.dr)

*Duration: 17 minutes*

commissioned by NHK

First performance: October 4, 2001 - NHK (broadcast) - Mari Midorikawa and Tokyo  
 Philharmonic Orchestra conducted by Tadaaki Otaka

*Full score and parts on hire. Schott Music*

**Between Space and Time** (2001)

ビトウイーン・スペース・アンド・タイム

for chamber orchestra

1. 1. 1. 1 - 1. 1. 0. b. trb. 0 - perc (marimb/cym/tam-t) - piano - 1. 1. 1. 1. 1.

*Duration: 11 minutes*

commissioned by Toho Gakuen School of Music

First performance: January 11, 2002 - Tokyo - Toho Gakuen Orchestra conducted by  
 Akio Yasuraoka

**Returning to Sounds Environment** (2002)

音に還る

for shakuhachi and orchestra

ORCHESTRA: 2 (II also picc). 2 (II also E. hn). 2 (II also b. cl). 2 (II also c. bsn) - 2. 2. 0. 0  
 - 2perc (susp.cym/w.bl/timp/marimb/xyl/tam-t/gong/b-dr/vibr/glsp/tom-t) - piano -  
 strings

*Duration: 14 minutes*

commissioned by Orchestra Ensemble Kanazawa

First performance: March 16, 2002 - Kanazawa - Kifu Mitsuhashi and Orchestra  
 Ensemble Kanazawa conducted by Hiroyuki Iwaki

**Concertato** (2004)

コンチェルタート

for harp and chamber orchestra

CHAMBER ORCHESTRA: 1 (also picc). 1. 1. 1 - 2. 1. 1. 0 - 2perc - 4. 4. 3. 3. 2

*Duration: 15 minutes*

commissioned by Ayako Shinozaki

First performance: November 11, 2004 - Tokyo - Ayako Shinozaki and Kioi  
 Sinfonietta Tokyo conducted by Tetsuji Honna

**Symphony No.7****“Ishikawa Paraphrase”** (2007)

—in memory of Hiroyuki Iwaki—

交響曲第7番  
「イシカワ・パラフレーズ」

—岩城宏之の追憶に—

2 (I&amp;II also picc). 2. 2. 2 – 3. 2. 1. 2 – piano – 12. 10. 8. 6. 4

*Duration: 17 minutes*

commissioned by the Orchestra Ensemble Kanazawa

First performance: January 8, 2008 – Kanazawa – Orchestra Ensemble Kanazawa  
conducted by Michiyoshi Inoue**Piano Concerto No.4 “Jazz”** (2009)

ピアノ協奏曲第4番「ジャズ」

ORCHESTRA: 2 (II also picc). 2. 2. 2 – 3. 3. 3(III also b.tbn). 1 – 3perc (timp/xyl/mar/  
t.bells/cym/tam-t/s.dr/3fom-t(mid.high/middle/low)/b.dr/w.bl(mid.high)) – 12. 10. 8.  
6. 6*Duration: 20-25 minutes*

commissioned by Kanazawa Arts Foundation

First performance: May 30, 2009 – Yokohama – Yousuke Yamashita, Kanagawa  
Philharmonic Orchestra conducted by Sachio Fujioka*Full score and parts on hire. Schott Music***Symphony No.8** (2011)

—Revelation 2011—

交響曲第8番  
—リヴェレイション 2011—

for chamber orchestra

2 (I&II also picc). 1 (also E. hn). 2 (II also b. cl). 1 – 2. 1. 1. 0 – 3perc (timp/xyl/mar/  
t.bells/cym/tam-t/s.dr/b.dr/w.bl) – piano – 2. 1. 1. 1. 1*Duration: 26 minutes*

commissioned by Tokyo Sinfonietta

First performance: December 3, 2011 – Tokyo – Tokyo Sinfonietta conducted by  
Yasuaki Itakura*Full score and parts on hire. Schott Music*

吹奏楽作品  
WORKS FOR WIND BAND

**To the Memory of Nugshead** (2003)

ナグスヘッドの追憶

for symphonic band

picc. 3. 3. 7. E<sup>b</sup>cl. b. cl. 3. 2sax – 4. 3. 3. 1 – perc (tam-t/cym/vibr/Glsp/s.dr/b.dr/trgl/  
2wbl/marimb/2gong/bongo/t.bells/rot-t)

*Duration: 15 minutes*

commissioned by Japan Ground Self Defense Force Central Band

First performance: June 14, 2003 – Tokyo – Japan Ground Self Defense Force Central  
Band conducted by Toyokazu Nonaka

## 室内楽作品 CHAMBER WORKS

- Trio** (1956) トリオ  
 for two flutes and harp  
*Duration: 8 minutes*  
 First performance: 1956 – Tanglewood Festival of Contemporary Music, Tanglewood
- String Quartet** (1957) 弦楽四重奏曲  
*Duration: 23 minutes*  
 First performance (in part): February, 1957 – New York – Juilliard String Quartet
- Distance** (1978) ディスタンス  
 for Noh-performer and instrumental ensemble  
 ENSEMBLE: flute (also picc), clarinet, 2 percussion (vibr/hyoshihi/tam-t/3gongs/  
 cym.ant/Glsp), piano (also hyoshihi) and violoncello  
*Duration: 20 minutes*  
 commissioned by Westdeutscher Rundfunk (WDR)  
 First performance: October, 1978 – Cologne – Hideo Kanze (Nohdance and Nohflute),  
 Michiko Takahashi, Helmut Gießler, Sumire Yoshihara, Masanori Fujita, the composer  
 and Tadao Iwamoto  
*On hire. Schott Music*
- Perspectives** (1978) パースペクティヴ  
 for Noh-dance, flute, violin, viola, violoncello, percussion and electronic music  
*Duration: 45 minutes*  
 commissioned by Metamusik Festival, Germany  
 First performance: October, 1978 – Metamusik Festival, Berlin – Hideo Kanze, Koji  
 Toyoda, Beate Schmidt, Sumire Yoshihara and others
- Recurrence** (1979) リカレンス  
 for flute, clarinet, percussion, harp, piano, violin and cello  
*Duration: 14 minutes*  
 commissioned by the Holland Festival  
 First performance: July, 1979 – Middelburg – Holland Festival Ensemble conducted by  
 Maki Ishii  
*Performing score on sale. Schott Music SJ 1020*

**Piano Quintet “Prāṇa” (1985)** ピアノ五重奏曲「プラーナ」

for flute, clarinet, violin, violoncello and piano

*Duration: 15 minutes*

commissioned by the 4th International Contest for the Interpretation of Contemporary Piano Music, France

First performance: November 3, 1985 – Interlink Festival '85, Tokyo – Shozo Nakagawa, Toshiaki Morita, Kishiko Suzumi, Ryosuke Hori and Kaori Kimura

*Performing score on sale. Schott Music SJ 1024*

**String Quartet No.2 “Interspace” (1986)** 弦楽四重奏曲第2番「インタースペース」

*Duration: 22 minutes*

commissioned by Purcell String Quartet

First performance: December, 1986 – Vancouver – Purcell String Quartet

*Full score and parts on hire. Schott Music*

**Présage (1986)** プリサージュ

for six ondes martenot

*Duration: 16 minutes*

commissioned by Jeanne Loriod Ondes Martenot Sextet

First performance: February 18, 1987 – Marseille – Jeanne Loriod Ondes Martenot Sextet

**Trio Interlink (1990)** トリオ・インターリンク

for violin, piano and percussion

PERCUSSION: vibr/tom-t/marimb/susp.cym/tam-t/mokusho

*Duration: 13 minutes*

commissioned by the 7th Interlink Festival

First performance: November 26, 1990 – Tokyo – AbelSteinbergWinant Trio

*Performing score on sale. Schott Music SJ 1068*

**Aquascape (1992)** アクアスケープ

for marimba, flute, piano and 2 percussion

*Duration: 13 minutes*

commissioned by Michiko Takahashi

First performance: January 12, 1993 – Tokyo – Michiko Takahashi and the New York Ensemble

**Reflection** (1992)

リフレクション

for nine players

flute, oboe, percussion (cid.lhos/mokusho(or w.bl)/tam-t/cym.ant/temple-bl/vibr/  
chromatic gong/cid.Arpa(or crotales)/rei with bow/b.dr/susp.cym), harp and strings(1.  
1. 1. 1. 1.)*Duration: 16 minutes*

commissioned by Yamatoshiko

First performance: October 28, 1992 – Osaka – Takemasa Iwama, Yoshiaki Obata,  
Yasunori Yamaguchi, Yusuke Yamasaki, Eiji Arai, Kyoko Saburi, Hisashi Ono, Ryoichi  
Fujimori and Hiroshi Ikematsu**Trio Fantasy** (1994)

トリオ・ファンタジー

for piano, violin and violoncello

*Duration: 7 minutes*

commissioned by the Sainokuni Saitama Geijutsu Gekijo (Saitama Arts Theater)

First performance: October 15, 1994 – Yono – Ichiro Nodaira, Kenji Kobayashi and  
Masaharu Kanda*On hire. Schott Music***String Quartet No.3**  
“Inner Landscape” (1994)弦楽四重奏曲第3番  
「インナー・ランドスケープ」*Duration: 14 minutes*

commissioned by the New Arts String Quartet

First performance: November 14, 1994 – Tokyo – New Arts String Quartet

*On hire. Schott Music***Music for Violin, Sho**  
and Piano (1995)ミュージック・フォー・ヴァイオリン・笙・  
アンド・ピアノ*See WORKS FOR/WITH TRADITIONAL JAPANESE INSTRUMENT(S), p. 45***String Quartet No.4**  
“In the Forest” (1999)弦楽四重奏曲第4番  
「森の中で」*Duration: 15 minutes*commissioned by the Amernet String Quartet with funds provided by La Salle  
Foundation

First performance: April 30, 1999 – Cincinnati – Amernet String Quartet

- Metamorphosis** (1999) メタモルフォーシス  
 for fagott quartet  
*Duration: 10 minutes*  
 commissioned by the EU Japan Fest  
 First performance: August 29, 1999 – EU Japan Fest, Weimar – Berlin Fagott Quartet
- Piano Quintet “Bridging”** (2001) ピアノ五重奏曲「架橋」  
*Duration: 13 minutes*  
 commissioned by New Arts String Quartet  
 First performance: March 16, 2001 – Shizuoka – Ichiro Nodaira and New Arts String Quartet
- Ceremonial Space** (2001) セレモニアル・スペース  
 for ryuteki, hichiriki, sho, shakuhachi, 2 koto and percussion  
*See WORKS FOR/WITH TRADITIONAL JAPANESE INSTRUMENT(S), p. 46*
- Spiritual Sight II** (2001) 心の視界 II  
 for gagaku, reigaku (ancient instruments), shomyo (Buddhist chanting) and violoncello  
*See WORKS FOR/WITH TRADITIONAL JAPANESE INSTRUMENT(S), p. 46*
- Encounter** (2002) 邂逅  
 for violoncello, reconstructed ancient musical instruments, gagaku and shomyo  
*See WORKS FOR/WITH TRADITIONAL JAPANESE INSTRUMENT(S), p. 47*
- Space Line** (2005) スペース・ライン  
 for viol consort  
*Duration: 12 minutes*  
 commissioned by The Yukimi Kambe Viol Consort  
 First performance: November 22, 2005 – Tokyo – The Yukimi Kambe Viol Consort
- Variation “White Nights”** (2006) ヴァリエーション「愛の白夜」  
 for percussion ensemble  
*Duration: 12 minutes*  
 commissioned by Percussion Museum for its 10th anniversary  
 First performance: June 17, 2006 – Tokyo – Atsushi Sugahara, Momoko Kamiya, Kyoko Kato, Reiko Komatsu, Ai Horio and Shinya Matsushita



**Yami o Irodoru Mono** (1985/06)

闇を彩るもの

for two violins, violoncello and piano

*Duration: 14 minutes*

commissioned by the 6th Kusatsu International Summer Music Academy and Festival

First performance: August 28, 1985 – Kusatsu International Summer Music Academy and Festival, Gunma – Koji Toyoda, Kenji Kobayashi and the composer

First performance (reviced version): August 13, 2006 – Kanagawa – Kenji Kobayashi, Yoshiko Nakura, Marika Kobayashi and the composer

**Space Scene** (2006)

スペース・シーン

for flute, clarinet, violin, violoncello, accordion and piano

*Duration: 17 minutes*

commisioned by Kanagawa Kenritsu Ongakudo (Kanagawa Prefectural Concert Hall)

First performance: December 9, 2006 – Kanagawa – Ensemble Wiener Collage

**Circular Space** (2008)

回遊する空間

for flute, clarinet, violoncello, piano and percussion

*Duration: 10 minutes*

commissioned by Radio France

First performance: May 10, 2008 – Festival Présences 2008, Paris – Members of Tokyo Sinfonietta

*On hire. Schott Music***Hen'yo suru No-Kukan** (2008)

変容する能空間

for Noh-performers and two pianos

*Duration: 25 minutes*

commissioned by Kanagawa Music Foundation

First performance: November 22, 2008 – Yokohama – Shintaro Ban, Ryoko Aoki, Akiko Samukawa and the composer

**Trio Webster** (2008)

トリオ・ウェブスター

for flute, clarinet and piano

*Duration: 10 minutes*

commissioned by Webster Trio Japan

First performance: March 11, 2009 – Tokyo – Webster Trio Japan (Leone Buyse, Michael Webster, Chizuko Sawa)

*Schott Music*

**Duo Interchange** (2011)

デュオ・インターチェンジ

for violin and violoncello

*Duration: 4 minutes*

commissioned by Yoshiko Arai and Seppo Kimanen

First performance: January 18, 2011 – Tokyo – Yoshiko Arai and Seppo Kimanen

## 器楽作品 INSTRUMENTAL WORKS

- Sonata** (1954) ソナタ  
 for violin and piano  
*Duration: 14 minutes*  
 First performance: December, 1954 – New York – Kenji Kobayashi and the composer
- Vein of Sounds** (1972) 音脈  
 for harp  
*Duration: indeterminate*  
 commissioned by Ayako Shinozaki  
 First performance: October 25, 1972 – Tokyo – Ayako Shinozaki
- Multiple Spaces** (1976) マルチプル・スペース  
 for organ  
*Duration: 10 minutes*  
 commissioned by Pro Musica Nova Festival  
 First performance: May 25, 1976 – Pro Musica Nova Festival, Bremen – Gelt Zacher
- Two Existence** (1980) 二つの存在  
 for two pianos  
*Duration: 9 minutes*  
 commissioned by the 3rd Festival of Tokyo  
 First performance: June 14, 1980 – 3rd Festival of Tokyo, Tokyo – Yuji Takahashi and the composer  
*Performing score on sale. Schott Music SJ 1004*
- Kaze no Iroai** (1980) 風の色合い  
 for solo flute  
*Duration: 11 minutes*  
 commissioned by Michio Kai  
 First performance: July, 1980 – Tokyo – Michio Kai
- Scenes IV** (1981) シーンズ IV  
 for violin and piano  
*Duration: 8 minutes*  
 First performance: January 23, 1981 – Tokyo – Kenji Kobayashi and the composer

**Time in Tree, Time in Water** (1981)木の刻、水の刻<sup>とき</sup>

for percussion and piano (also susp.cym)

PERCUSSION: vibr/trgl/Glsp/susp.cym/cym.ant/Rei with bow/3bongos/2tom-t/kin/  
tam-t with super ball/marimb*Duration: 22 minutes*

commissioned by Westdeutscher Rundfunk (WDR)

First performance: September 19, 1981 – Cologne – Sumire Yoshihara and the  
composer*On hire. Schott Music***Before Darkness Appears** (1981)

夜の来るまえに

for accordion and piano

*Duration: 11 minutes*

commissioned by the 8th Music in Museum Festival, Tokyo

First performance: December, 1981 – Tokyo – Mie Miki and the composer

**Paganini Personal** (1982)

パガニーニ・パーソナル

for marimba and piano

*Duration: 9 minutes*

commissioned by Hiroyuki Iwaki

First performance: August 21, 1982 – Karuizawa Music Festival, Nagano – Hiroyuki  
Iwaki and Kaori Kimura*Performing score on sale. Schott Music SJ 1013***Flowers Blooming in Summer** (1982)

夏の花

for harp and piano

*Duration: 7 minutes*

commissioned by Mari Kimura and Kaori Kimura

First performance: October 15, 1982 – Tokyo – Mari Kimura and Kaori Kimura

*Performing score on sale. Schott Music SJ 1016***Scenes V** (1982)

シーンズ V

for violin and piano

*Duration: 8 minutes*

First performance: October 27, 1982 – Tokyo – Kenji Kobayashi and the composer

**Portrait of Forest** (1983)

森の肖像

for solo marimba

*Duration: 9 minutes*

commissioned by Atsushi Sugahara

First performance: September 28, 1983 – Tokyo – Atsushi Sugahara

*On sale. Schott Music SJ 1018***Wind Trace** (1984)

風の軌跡

for three keyboard percussion

PERCUSSION I : marimb/vibr/cym.ant

PERCUSSION II : marimb.

PERCUSSION III : marimb/cym.ant

*Duration: 13 minutes*

commissioned by Nexus

First performance: June 1, 1984 – Tokyo – Yasunori Yamaguchi, Atsushi Sugahara and Sumire Yoshihara

*Performing score on sale. Schott Music SJ 1031***Cloud Figures** (1984)雲の経なで

for solo oboe

*Duration: 8.5 minutes*

commissioned by the Interlink Festival, Tokyo

First performance: November 7, 1984 – Tokyo – James P. Ostryniec

*On sale. Schott Music SJ 1036***Generation of Space** (1985)

空間の生成

for contrabass

*Duration: 10 minutes*

commissioned by Keizo Mizoiri

*First performance: June 1, 1985 – Tokyo – Keizo Mizoiri***“Interspace”  
for Sho and Harp** (1986)笙とハープのための  
「インター・スペース」*See WORKS FOR/WITH TRADITIONAL JAPANESE INSTRUMENT(S), p. 40*

**Perspectives** (1986)

展望

for solo violin

*Duration: 5.5 minutes*

commissioned by the Japan Federation of Musicians for the 3rd International Music Competition of Japan, Violin Division

performed at the second preliminary competition, part of the general competition held in December, 1986, Tokyo

*On sale. Schott Music SJ 1033***Inter Konzert** (1987)

インター・コンツェルト

for piano

*Duration: 12 minutes*

commissioned by Izumi Shimura

First performance: April 30, 1987 – Tokyo – Izumi Shimura

*On sale. Schott Music SJ 1042***Still Time III** (1987)たたずま  
時の佇い III

for harp

*Duration: 6 minutes*

First performance: August, 1987 – Lerchenborg – Ayako Shinozaki

*On Sale. Schott Music SJ 1131***Ten, Zui, Ho, Gyaku** (1988)

添・随・放・逆

for shakuhachi and ondes martenot

*See WORKS FOR/WITH TRADITIONAL JAPANESE INSTRUMENT(S), p. 41***Transfiguration of the Moon** (1988)

月の変容

for violin and sho

*See WORKS FOR/WITH TRADITIONAL JAPANESE INSTRUMENT(S), p. 42***Piano Nature** (1989)

ピアノ・ネイチャー

for piano

*Duration: 11 minutes*

commissioned by Kayako Matsunaga

First performance: May 31, 1989 – Tokyo – Kayako Matsunaga

- Wind Stream** (1989) ウィンド・ストリーム  
 for solo flute  
*Duration: 9 minutes*  
 commissioned by Junzo Hosokawa  
 First performance: June 30, 1989 – Sapporo – Junzo Hosokawa
- Music for Art Kites** (1989) 芸術凧のための音楽  
 for Soprano and flute  
 See *WORKS FOR VOICE(S)/CHOIR*, p. 50
- The Source** (1989) 源流  
 for solo marimba  
*Duration: 10 minutes*  
 commissioned by Momoko Kamiya  
 First performance: June 21, 1990 – Tokyo – Momoko Kamiya  
*On sale. Schott Music SJ 1061*
- Inexhaustible Fountain** (1990) 限りなき湧水  
 for piano  
*Duration: 8 minutes*  
 First performance: January 29, 1990 – Osaka – the composer  
*On Sale. Schott Music SJ 1176*
- Troposphere** (1990) 対流圏  
 for ondes martenot and marimba  
*Duration: 13 minutes*  
 First performance: September 14, 1990 – Yokohama – Takashi Harada and Mutsuko Fujii
- Dimensions** (1990) ディメンションズ  
 for pipe organ  
*Duration: 15 minutes*  
 First performance: October 12, 1990 – Yokohama – Keiko Inoue
- Friends** (1990) フレンズ  
 for solo violin  
*Duration: 4 minutes*  
 First performance: December 17, 1990 – Tokyo – Kenji Kobayashi

**Intoxicant Moon** (1991)

月の陶酔

for ondes martenot

*Duration: 12 minutes*

commissioned by Takashi Harada

First performance: September 6, 1991 – Yokohama – Takashi Harada

**Aki o Utsu Oto** (1991)

秋を打つ音

for marimba

*Duration: 13 minutes*

commissioned by Momoko Kamiya

First performance: October 28, 1991 – Tokyo – Momoko Kamiya

**Interrelation I** (1991)

インターリレーション I

for violoncello and piano

*Duration: 14 minutes*

commissioned by Masaharu Kanda and the Casals Hall

First performance: December 12, 1991 – Tokyo – Masaharu Kanda and Kazuoki Fujii

**Cosmos of Coexistence** (1992)

共存の宇宙

for marimba and piano

*Duration: 12 minutes*

commissioned by Mutsuko Taneya

First performance: January 18, 1992 – Osaka – Mutsuko Taneya and the composer

**Farewell to ...** (1992)

フェアウェル・トゥ…

— **To the Memory of Luigi Nono** —

—ルイジ・ノーノの追憶に—

for piano

*Duration: 6 minutes*

First performance: February 6, 1992 – Tokyo – Satoko Inoue

**Fantasy** (1992)

幻想曲

for organ

*Duration: 8 minutes*

commissioned by the Organizing Committee of the Second International Organ Competition Musashino Tokyo 1992 (IOCM)

performed at the competition held in September, 1992, Tokyo

*On sale. Schott Music SJ 1069*



**In Memory of John Cage** (1992–93)

イン・メモリー・オヴ・ジョン・ケージ

for piano

*Duration: 3 minutes*

First performance: April 8, 1993 – Tokyo – the composer

*On sale. Schott Music SJ 1086***Intercross** (1993)

インタークロス

for violin and piano

*Duration: 12 minutes*

commissioned by the French Ministry of Culture

First performance: January 30, 1993 – Paris – Adèle Auriol and Bernard Fauchet

*On sale. Schott Music SJ 1075***Rhythm Gradation** (1993)

リズム・グラデーション

for timpani

*Duration: 11 minutes*

commissioned by Atsushi Sugahara

First performance: April 22, 1993 – Tokyo – Atsushi Sugahara

*On Sale. Schott Music SJ 1104***Omniscape** (1993)

オムニスケープ

for violin

*Duration: 11 minutes*

commissioned by Mari Kimura

First performance: September 7, 1993 – Tokyo – Mari Kimura

**My Song** (1994)

私のうた

for Soprano and marimba

*See WORKS FOR VOICE(S)/CHOIR, p. 51***Cosmic Harmony** (1995)

コズミック・ハーモニー

for violoncello and piano

*Duration: 12 minutes*

commissioned by the Suntory Music Foundation

First performance: October 22, 1995 – Cello Festival, Kronberg – Tsuyoshi Tsutsumi and Yuka Kobayashi

*Performing score on sale. Schott Music SJ 1110*

**Imaginary Scenes** (1995)

想像の風景

for piano

*Duration: 5.5 minutes*

commissioned by the Japan Federation of Musicians for the 6th International Music Competition of Japan, Piano Division

performed at the second preliminary competition, part of the general competition on November 17 to 19, 1995, Tokyo

*On sale. Schott Music SJ 1093***Still Time IV** (1996)時の佇たたずまい IV

—In Memory of Toru Takemitsu—

—武満徹の追憶に—

for flute

*Duration: 5 minutes*

First performance: April 10, 1996 – Yokohama – Hiroshi Koizumi

*On sale. Schott Music SJ 1112***Perspectives II** (1996)

展望 II

for percussion

PERCUSSION: cym.ant(or Glsp)/marimb/mokusho(or w.bl)/rot-t/tam-t/2tom-t/vibr

*Duration: 7.5 minutes*

commissioned by the Japan Musical Education and Culture Promotion Society for the 13th Japan Wind and Percussion Competition, Percussion Division

performed at the second stage, part of the general competition on November 21, 1996, Tokyo

*On sale. Schott Music SJ 1097***Existence** (1997)

イグジステンス

—In Memory of Kuniharu Akiyama—

—秋山邦晴の追悼に—

for clarinet and piano

*Duration: 4 minutes*

First performance: August 17, 1997 – Yokohama – Yoshiaki Suzuki and the composer

**“Mirage”**

イングリッシュ・ホルンとダブル・ベースのための

**for English Horn and Double Bass** (1998)

「ミラージュ」

*Duration: 7 minutes*

commissioned by the Tokyo Opera City Cultural Foundation and Keizo Mizoiri

First performance: September 1, 1998 – Tokyo – Yumiko Mizoiri and Keizo Mizoiri

**Interrelation II** (1998)

## インターリレーション II

for violin and piano

*Duration: 10 minutes*

First performance: November 19, 1998 – Tokyo – Kenji Kobayashi and the composer

**“Mirage”  
for Accordion and Harpsichord** (1998)アコーディオンとハープシコードのための  
「ミラージュ」a version of “*Mirage*” for Sho and Harpsichord*Duration: 7 minutes*

First performance: March 13, 1999 – Okayama – Mie Miki and Yuji Takahashi

**Cloud Atlas** (1984–1999)

## 雲の表情

for piano

- |   |             |
|---|-------------|
| I. (1985)<br><i>Duration: 2.5 minutes</i>                               | I.          |
| II. (1985)<br><i>Duration: 5 minutes</i>                                | II.         |
| III. (1985)<br><i>Duration: 2 minutes</i>                               | III.        |
| IV. <b>Cloud Vein</b> (1987)<br><i>Duration: 3 minutes</i>              | IV. 雲の滯     |
| V. <b>Cloud Rainbow</b> (1987)<br><i>Duration: 4 minutes</i>            | V. 雲霓       |
| VI. <b>Cloud Falls</b> (1987)<br><i>Duration: 4 minutes</i>             | VI. 雲の瀑     |
| VII. <b>Cloud Brocade</b> (1989)<br><i>Duration: 4 minutes</i>          | VII. 雲の錦    |
| VIII. <b>Cloud in the Distance</b> (1989)<br><i>Duration: 3 minutes</i> | VIII. 久毛波那礼 |
| IX. <b>Cloud Current</b> (1989)<br><i>Duration: 4 minutes</i>           | IX. 雲の潮     |
| X. <b>Cloud in the Space</b> (1999)<br><i>Duration: 6 minutes</i>       | X. 雲・空間     |

Each piece can be performed independently.

commissioned for I, II, III and X by Kaori Kimura

commissioned for IV, V and VI by the 15th Music in Museum Festival, Tokyo

commissioned for VII, VIII and IX by Kaori Nakajima

First performance of I, II and III: June 28, 1985 – Tokyo – Kaori Kimura

First performance of IV, V and VI (a version for three pianos): December 25, 1987 – Tokyo – Frederic Rzewski, Yuji Takahashi and the composer

First performance of VII, VIII and IX: November 26, 1989 – Tokyo – Kaori Nakajima

First performance of X: June 14, 1999 – Tokyo – Kaori Kimura

*On sale. Schott Music SJ 1025 (I, II, III), SJ 1048 (IV, V, VI), SJ 1059 (VII, VIII, IX), SJ 1122 (X)*

**In a Living Memory** (2000)

忘れえぬ記憶の中に

for flute solo

*Duration: 7 minutes*

commissioned by the 5th Kobe International Flute Competition (KIFC)

performed at the first round of the Competition, held from August 2 to 11, 2001, Kobe

*On sale. Schott Music SJ 1126***Piano Space** (2001)

ピアノ・スペース

for piano

*Duration: 9 minutes*

commissioned by Warwick Arts Society for the 2001 Warwick &amp; Leamington Festival to be performed by Joanna MacGregor with funds provided through the Regional Arts Lottery Programme by West Midlands Arts

First performance: July 14, 2001 – the 2001 Warwick &amp; Leamington Festival – Joanna MacGregor

*On sale. Schott Music SJ 1145***“Innervoice”  
on the theme of Gagaku** (2001)雅楽の主題による  
「内なる聲」

for marimba solo

*Duration: 10 minutes*

commissioned by Momoko Kamiya

First performance: October 28, 2001 – Yokohama – Momoko Kamiya

**Ballade** (2002)

バラード

for cello-marimba (or marimba)

*Duration: 8 minutes*

commissioned by Mutsuko Taneya

First performance: November 26, 2002 – Osaka – Mutsuko Taneya

*On sale. Schott Music SJ 1168***Piano Poem** (2003)

ピアノ・ポエム

for piano

*Duration: 6 minutes*

commissioned by the 5th Hamamatsu International Piano Competition

performed at the second stage of the Competition, held on November 15, 16 and 17, 2003 in Hamamatsu

*On sale. Schott Music SJ 1147*

**Resonant Space** (2007)

レゾナント・スペース

for clarinet and piano

*Duration: 6 minutes*

commissioned by Ensemble Wiener Collage

**Green Rhythms** (2007)

グリーン・リズム

—for the centenary of Rachel Carson's birth— —レイチェル・カーソン生誕100年に寄せて—

for cello-marimba (or marimba)

*Duration: 8.5 minutes*

commissioned by Mutsuko Taneya

First performance: December 21, 2007 – Osaka – Mutsuko Taneya

*On sale. Schott Music SJ 1168***Sen no Image no tame ni** (2009)

線のイメージのために

for two pianos

*Duration: 4 minutes*

First performance: April 25, 2009 – Tsu – Akiko Samukawa and the composer

**Transfiguration** (2009)

変容する空間

for harp and electronics

*Duration: 8 minutes*

commissioned by Ayako Shinozaki

First performance: November 11, 2009 – Tokyo – Ayako Shinozaki and Sumihisa Arima

**Piano Craft** (2010)

ピアノ・クラフト

for piano

*Duration: 8 minutes*

commissioned by Yoko Miki

First performance: June 1, 2010 – Tokyo – Yoko Miki

**Sonatina** (2010)

ソナチネ

for piano

*Duration: 8 minutes*

commissioned by Harumi Hanafusa

First performance: January 15, 2011 – New York – Harumi Hanafusa

**Paganini Personal** (2011)

パガニーニ・パーソナル

for violin and piano

*Duration: 9 minutes*

commissioned by Fumiko Kai and Kaori Osuga

First performance: August 8, 2011 – Tokyo – ROSCO (Fumiko Kai and Kaori Osuga)

**Paganini Personal** (2011)

パガニーニ・パーソナル

for 2 pianos

*Duration: 9 minutes*

commissioned by Asuka Iino

First performance: October 9, 2011 – Tokyo – Asuka Iino and the composer

## 日本の伝統楽器のための作品 WORKS FOR/WITH TRADITIONAL JAPANESE INSTRUMENT(S)

### Ôgenraku (1980/96)

おうげんらく  
往還楽

for gagaku ensemble with/without shomyo (Buddhist chanting)

*Duration: 40 minutes (a version for gagaku ensemble with shomyo)*

*25 minutes (a version for gagaku ensemble without shomyo)*

commissioned by the Japan National Theatre

First performance of a version for gagaku ensemble with shomyo: October 30, 1980 – Tokyo – Tokyo Gakuso and Tendai & Shingon Buddhist chanting

First performance of a version for gagaku ensemble without shomyo: April 9, 1996 – Tokyo – Mayumi Miyata, Kanehiko Togi, Sukeyasu Shiba, Yukio Tanaka, Chieko Fukunaga, Yasunori Yamaguchi and others

### Wa (1981)

輪

for 13 stringed koto, 17 stringed koto, piano and percussion

*Duration: 12 minutes*

commissioned by Berliner Festwochen

First performance: September 12, 1981 – Berliner Festwochen, Berlin – Tadao Sawai, Kazue Sawai, the composer and Sumire Yoshihara

### Engen (1982/86)

えんげん

for koto and orchestra

See *WORKS FOR ORCHESTRA*, p. 11

### Enenraku (1982)

えねんらく  
廻然楽

for gagaku ensemble

*Duration: 45 minutes*

commissioned by the Japan National Theatre

First performance: October 30, 1982 – Tokyo – Tokyo Gakuso and Tendai & Shingon Buddhist chanting

### Rinkaiiki (1983)

臨界域

for solo sungen

*Duration: 11 minutes*

commissioned by Kazuko Takada

First performance: February 9, 1983 – Tokyo – Kazuko Takada

**Galaxy** (1983)

星の輪

for solo sho

*Duration: 12 minutes*

commissioned by Mayumi Miyata

First performance: February 23, 1983 – Tokyo – Mayumi Miyata

**Hikari-nagi** (1983)ひかりなぎ  
光風

for ryuteki and percussion

*Duration: 11 minutes*

commissioned by Michiko Akao

First performance: May 14, 1983 – Tokyo – Michiko Akao and Yasunori Yamaguchi

**Density** (1984)

密度

for shakuhachi, 2 koto and sangen

*Duration: 14 minutes*

commissioned by Hogaku Yonin no Kai

First performance: March, 1984 – Tokyo – Hogaku Yonin no Kai

**Yochō** (1985)

予兆

for ryuteki and piano

*Duration: 10 minutes*

commissioned by Michiko Akao

First performance: May 7, 1985 – Tokyo – Michiko Akao and the composer

**“Interspace”  
for Sho and Harp** (1986)笙とハープのための  
「インター・スペース」*Duration: 15 minutes*

commissioned by Eito Enterprise

First performance: April 12, 1986 – Tokyo – Mayumi Miyata and Masumi Nagasawa

**Still Time I** (1986)たたずま  
時の佇い I

for solo sho

*Duration: 21 minutes*

1st movement: commissioned by the Japan National Theatre

2nd, 3rd and 4th movements: commissioned by Mayumi Miyata

First performance of 1st movement: March 7, 1986 – Tokyo – Mayumi Miyata

First performance of 2nd, 3rd and 4th movements: July 12, 1986 – Tokyo – Mayumi Miyata



**Still Time II** (1986)

たたずま  
時の佇いII

for solo kugo

*Duration: 4 minutes*

commissioned by the Japan National Theatre

First performance: March 7, 1986 – Tokyo – Ushio Torikai

**Reigaku Symphony**

伶楽交響曲

**“The Shadows Appearing through Darkness”** (1987) 「闇を溶かして訪れる影」

for reigaku (ancient instruments) and gagaku orchestra with shomyo (Buddhist chanting)

*Duration: 52 minutes*

commissioned by the Japan National Theatre

First performance: September 29, 1987 – Tokyo – Tokyo Gakuso with Tendai & Shingon Buddhist chanting directed by the composer

**Katachi naki Mugen no Yoha** (1987)

かたちなき無限の余波

for solo koto

*Duration: 11 minutes*

commissioned by Noriko Sanagi

First performance: October 15, 1987 – Sapporo – Noriko Sanagi

**Voices of Water** (1988)

水の聲

for hitsu

*Duration: 11 minutes*

commissioned by the Japan National Theatre

First performance: March 11, 1988 – Tokyo – Akiko Nishigata

**Sensing the Color in the Wind** (1988)

風に見る色

for shakuhachi and two koto

*Duration: 12 minutes*

commissioned by Hogaku Yonin no Kai

First performance: March 16, 1988 – Tokyo – Hogaku Yonin no Kai

**Ten, Zui, Ho, Gyaku** (1988)

添・随・放・逆

for shakuhachi and ondes martenot

*Duration: 18 minutes*

commissioned by Kifu Mitsuhashi

First performance: October 19, 1988 – Tokyo – Kifu Mitsuhashi and Takashi Harada

- Prāṇa** (1988) プラーナ  
 for ryuteki, hichiriki, sho, kugo, hensho and dancer  
*Duration: 14 minutes*  
 commissioned by Kirik Ensemble  
 First performance: November 25, 1988 – Tokyo – Yuko Iwakame, Satoru Yaotani, Mayumi Miyata, Masumi Nagasawa, Yasunori Yamaguchi and Yoshiko Suzuki
- Transfiguration of the Moon** (1988) 月の変容  
 for violin and sho  
*Duration: 12 minutes*  
 commissioned by the Interlink Festival, Tokyo  
 First performance: December 4, 1988 – Tokyo – Paul Zukofsky and Mayumi Miyata
- Transfiguration of the Flower** (1988) 花の変容  
 for koto, sangen and shakuhachi  
*Duration: 13 minutes*  
 First performance: December 16, 1988 – Tokyo – Chieko Fukunaga, Akiko Nishigata and Kazumi Endo
- Water Relativity** (1989) 水の相對  
 for hitsu and kin  
*Duration: 14 minutes*  
 commissioned by the Japan National Theatre  
 First performance: February 23, 1989 – Tokyo – Chieko Fukunaga and Akiko Nishigata
- Wind Gradation** (1989) 風の階調  
 for ryuteki and piano  
*Duration: 11 minutes*  
 commissioned by Michiko Akao  
 First performance: April 22, 1989 – Los Angeles – Michiko Akao and the composer
- Reigaku Symphony No.2** 伶楽交響曲第2番  
**“Jitsugetsu Byobu Isso - Kokai”** (1989) 「日月屏風一雙 虚譜」  
 for gagaku, reigaku (ancient instruments) and shomyo (Buddhist chanting)  
 Text by Makoto Ooka  
*Duration: 58 minutes*  
 commissioned by the Japan National Theatre  
 First performance: September 29, 1989 – Tokyo – Tokyo International Music Ensemble - The New Tradition and Tendai & Shingon Buddhist chanting conducted by the composer

**Concerto for Koto and Chamber Orchestra**  
**“The Origin”** (1989)

箏協奏曲  
 「始原」

See *WORKS FOR ORCHESTRA*, p. 14

**The Way** (1990)

道

for 2 ryuteki, 2 hichiriki(II also o-hichiriki), 2 sho(II also u), shakuhachi, biwa, 2 koto, 2 percussion and female dancer

*Duration: 31.5 minutes*

commissioned by the Agency for Cultural Affairs, Japan

First performance: February 21, 1990 – New York – Tokyo International Music Ensemble - The New Tradition

*On hire. Schott Music*

**Linked Poems of Autumn** (1990)

秋の連歌

for koto

Text: linked poems by Basho and others (in Japanese)

*Duration: 13 minutes*

commissioned by Norie Tomobuchi

First performance: September 26, 1990 – Tokyo – Norie Tomobuchi

**The Way II** (1990)

道II

for 4 hichiriki (I also o-hichiriki), 4 ryuteki, 5 sho (I & II also u), biwa, 2 koto, shakuhachi, 3 percussion and 10 shomyo (Buddhist chanting)

Text by Makoto Ooka's "Dryads of Four Seasons" (translated in English by William I. Elliot and Kazuo Kawamura)

*Duration: 40 minutes*

commissioned by the Book Fair Committee, Germany

First performance: October 2, 1990 – Frankfurt – Tokyo International Music Ensemble - The New Tradition and Tendai & Shingon Buddhist chanting

**Projection** (1991)

うつし

for koto

*Duration: 14 minutes*

commissioned by Chieko Fukunaga

First performance: May 27, 1991 – Tokyo – Chieko Fukunaga

**Luminous Space** (1991)

光の空間

for sho, ondes martenot and orchestra

See *WORKS FOR ORCHESTRA*, p.15

**Compound Tune** (1992)—**Resonance, Luster and Color**—

for shakuhachi and 2 koto

*Duration: 12 minutes*

commissioned by Hogaku Yonin no Kai

First performance: March 4, 1992 – Tokyo – Kozan Kitahara, Sumiko Goto and Mitoko Takahata

ねあ  
音合わせ  
—響きと色と匂いと—**Brightening Wind** (1992)

for sho and piano

*Duration: 12 minutes*

commissioned by Mayumi Mitaya

First performance: April 3, 1992 – Tokyo – Mayumi Miyata and the composer

風光る

**Tenryuji** (1992)

for ryuteki, shakuhachi, sho, koto, ondes martenot and percussion

*Duration: 30 minutes*

commissioned by Tenryuji with Tomoyuki Suzuki

First performance: September 19, 1992 – Kyoto – Sukeyasu Shiba, Kifu Mitsuhashi, Mayumi Miyata, Chieko Fukunaga, Takashi Harada and Yasunori Yamaguchi

天龍寺

**Cosmos Ceremony** (1993)

for ryuteki, sho and orchestra

See *WORKS FOR ORCHESTRA*, p. 15

コスモス・セレモニー

**Toki Sayuru** (1993)

for koto and piano

*Duration: 14 minutes*

commissioned by Yoko Nishi

First performance: December 10, 1993 – Tokyo – Yoko Nishi and Rikuya Terashima

とき  
季冴ゆる**Unchu Kuyo Bosatsu** (1994)

for gagaku, reigaku (ancient instruments) and shomyo (Buddhist chanting)

*Duration: 45 minutes*

commissioned by the 10th Tokyo Summer Festival

First performance: July 18, 1994 – Tokyo Summer Festival, Tokyo – Tokyo International Music Ensemble - The New Tradition with Tendai &amp; Shingon Buddhist chanting

雲中供養菩薩

**“Coexistence”  
for Shakuhachi and String Orchestra** (1994)

尺八と弦楽オーケストラのための  
「共存」

See *WORKS FOR ORCHESTRA*, p. 16

**Music for Violin, Sho  
and Piano** (1995)

ミュージック・フォー・ヴァイオリン・笙・  
アンド・ピアノ

*Duration: 10 minutes*

commissioned by Music from Japan for its 20th anniversary

First performance: February 24, 1995 – New York – Paul Zukofsky, Mayumi Miyata  
and the composer

**Spiritual Sight** (1996)

心の視界

for gagaku, reigaku (ancient instruments), shomyo (Buddhist chanting) and violoncello

*Duration: 80 minutes*

commissioned by Kanagawa Kenritsu Ongakudo (Kanagawa Prefectural Concert Hall)

First performance: November 17, 1996 – Yokohama – Tokyo International Music  
Ensemble - The New Tradition, Tendai & Shingon Buddhist chanting and Yoko  
Hasegawa

**Voice Perspectives** (1996/98)

ヴォイス・パースペクティヴ

for voice and sho

See *WORKS FOR VOICE(S)/CHOIR*, p.53

**Land Mystery** (1997)

龍脈

for shakuhachi and 20 stringed koto

*Duration: 12 minutes*

commissioned by Kifu Mitsuhashi and Nanae Yoshimura

First performance: April 11, 1997 – Tokyo – Kifu Mitsuhashi and Nanae Yoshimura

**“Mirage”  
for Shô and Harpsichord** (1998)

笙とハープシコードのための  
「ミラージュ」

*Duration: 7 minutes*

commissioned by Elisabeth Chojnacka

First performance: February 8, 1998 – Paris – Ko Ishikawa and Elisabeth Chojnacka

**Still Time V** (1998)

たただま  
時の佇いV

for hokyo

*Duration: 6 minutes*

commissioned by The Echos of the Silk Road Japan Foundation

First performance: March 4, 1998 – Hong Kong – Kyoko Kato

**“Mirage”  
for Shakuhachi and Piano** (1998)

尺八とピアノのための  
「ミラージュ」

*Duration: 8 minutes*

First performance: October 22, 1998 – London – Kifu Mitsuhashi and the composer

**Reigaku Kokyo** (1998)

伶楽交響

for reigaku ensemble (ancient instruments)

*Duration: 14 minutes*

First performance: October 30, 1998 – Hong Kong – Fuyuhiko Sasaki, Takeshi Sasamoto, Hitomi Nakamura and Kyoko Kato

**Ceremonial Space** (2001)

セレモニアル・スペース

for ryuteki, hichiriki, sho, shakuhachi, 2 koto and percussion

*Duration: 12 minutes*

commissioned by Pro Musica Nipponia

First performance: November 22, 2001 – Tokyo – Pro Musica Nipponia

**Spiritual Sight II** (2001)

心の視界II

for violin (also asso), haisho (also ryuteki), hichiriki (also o-hichiriki), sho (also u), kugo, asso (also 13-stringed koto), hokyo (also hensho and others)

*Duration: 15 minutes*

commissioned by Executive Committee for A Millennium of Resonance

First performance: November 26, 2001 – A Millennium of Resonance, Kyoto – Ensemble Origin

**Hakko** (2001)

白光

for sho and koto

*Duration: 9 minutes*

commissioned by Naoyuki Manabe

First performance: December 7, 2001 – Yokohama – Naoyuki Manabe and Kazue Sawai

**Returning to Sounds Environment** (2002)

音に還る

*See WORKS FOR ORCHESTRA, p. 18*

**Encounter** (2002)

邂逅

for violoncello, reconstructed ancient musical instruments, gagaku and shomyo

*Duration: 32 minutes*

commissioned by Executive Committee for A Millennium of Resonance

First performance: June 12, 2002 – A Millennium of Resonance in Europe 2002, Krakow – Ensemble Origin

**Coexistence 2008** (2008)

共存 2008

for reconstructed ancient musical instruments

*Duration: 20 minutes*

commissioned by Executive Committee for A Millennium of Resonance

First performance: March 14, 2008 – A Millennium of Resonance in USA 2008, New York – Ensemble Origin

**Ka-Cho-Fu-Getsu** (2009)

花鳥風月

for traditional Japanese instruments

*Duration: 14 minutes*

commissioned by NHK Hougaku Ginousha Ikuseikai (NHK Japanese Traditional Music Academy)

First performance: March 11, 2009 – The students of NHK Hougaku Ginousha Ikuseikai conducted by Yasuaki Itakura

声／合唱作品  
WORKS FOR VOICE(S)/CHOIR

**Extended Voices** (1967)

エクステンデッド・ヴォイセス

for voices and synthesizer

*Duration: indeterminate*

First performance: 1967 – New York – David Tudor, David Behrman, John Cage and the composer

**Voice Act** (1967)

ヴォイス・アクト

for mixed chorus and bassoon

Text by Shuji Terayama

*Duration: indeterminate*

First performance: November 5, 1973 – Tokyo – Tokyo Philharmonic Chorus conducted by Shinkichi Maeda and Nobuaki Tanaka

**Syntax** (1977)

シンタックス

for mixed chorus

Text: Japanese proverbs (in Japanese)

*Duration: 16 minutes*

commissioned by the Tokyo Philharmonic Chorus

First performance: September 30, 1977 – Tokyo – Tokyo Philharmonic Chorus conducted by Nobuaki Tanaka

**Aru Toki** (1981)

ある時

for Soprano and piano

Text by Santoka (in Japanese)

*Duration: 10 minutes*

commissioned by Mieko Takizawa

First performance: November, 1981 – Tokyo – Mieko Takizawa and the composer



- Heso no Uta** (1984) ヘソのうた  
 for children's chorus  
 Text: children's poems selected by Seikyo Muchaku (in Japanese)
- Okashiyo** おかしいよ  
*Duration: 2.5 minutes*
- Budo no Ki** ぶどうの木  
*Duration: 2.5 minutes*
- Atama ni kuru Toki** 頭にくるとき  
*Duration: 1.5 minutes*
- Oikakeru** 追いかける  
*Duration: 1 minutes*
- Mou Modoranai Mono** もうもどらないもの  
*Duration: 3 minutes*
- (untitled)** (無題)  
*Duration: 2.5 minutes*  
 commissioned by the Nissay Theatre  
 First performance: November 11, 1984 – Tokyo – Hibari Sound Chorus, the Little  
 Spiritual Fantastic Singers in Arakawa Tokyo and the Tokyo Broadcasting Children's  
 Chorus conducted by Nobuaki Tanaka

- Nadare no Toki** (1985) 雪崩のとき  
 for mixed chorus, marimba and piano  
 Text by Rin Ishigaki (in Japanese)
- Nadare no Toki** 雪崩のとき  
**Genshidowa** 原子童話  
*Duration: 15 minutes*  
 commissioned by the Tokyo Philharmonic Chorus  
 First performance: March 22, 1985 – Tokyo – Tokyo Philharmonic Chorus, Hiroyuki  
 Iwaki (marimba and conductor) and Kaori Kimura

- Requiem** (1985) 鎮魂歌  
 for male chorus  
 Text by Koichi Kihara (in Japanese)  
*Duration: 23 minutes*  
 commissioned by Hosei University Arion Choir  
 First performance: December 4, 1985 – Tokyo – Hosei University Arion Choir  
 conducted by Nobuaki Tanaka

- Paganini Personal** (1986) パガニーニ・パーソナル  
 for marimba and piano with mixed chorus  
 (a version of *Paganini Personal* for marimba and piano arranged by Hiroyuki Iwaki)  
 Text by Hiroyuki Iwaki (in Japanese)  
*Duration: 12 minutes*  
 First performance: March 8, 1986 – Tokyo – Hiroyuki Iwaki (marimba and conductor)  
 and the composer with the Tokyo Philharmonic Chorus

- Mangetsu no Yoru no Kaiwa** (1986) 満月の夜の会話  
 for mixed chorus and percussion  
 Text by Shinpei Kusano (in Japanese)  
**Mangetsu no Yoru no Kaiwa** 満月の夜の会話  
**Otamajakushi Shi, Go hiki** おたまじゃくし4,5匹  
*Duration: 11 minutes*  
 First performance: January 11, 1987 – Tokyo – the Tokyo Philharmonic Chorus  
 conducted by Saeko Hasegawa

- Symphony “Berlin Renshi”** (1988) 交響曲「ベルリン連詩」  
 for Soprano, Tenor and orchestra  
*See WORKS FOR ORCHESTRA, p. 13*

- Genshiryoku Sensuikan “Onagazame” no Seitekina Kokai to Jisatsu no Uta** (1989) 原子力潜水艦「ヲナガザメ」の性的な航海と自殺の唄  
 for mixed chorus  
 Text by Makoto Ooka (in Japanese)  
*Duration: 17 minutes*  
 commissioned by Guerrilla Vocal Ensemble Torelinco  
 First performance: February 24, 1989 – Tokyo – Guerrilla Vocal Ensemble Torelinco  
 conducted by Koichi Akishima

- Music for Art Kites** (1989) 芸術凧のための音楽  
 for Soprano and flute  
 Text by Makoto Ooka (in Japanese also available in German; German translation by Ikuko Matsumoto)  
**I. Sicht des Drachen** I. 凧の思想  
*Duration: 4 minutes*  
**II. Lied des Drachen** II. 凧のうた  
*Duration: 3 minutes*  
 Each piece can be performed independently.  
 commissioned by Goethe Institut Osaka  
 First performance: August 13, 1989 – Shizuoka – Shihoko Otani and Michio Kai

**Desire** (1992)

渴望

for mixed chorus

Text by Takashi Tsujii (in Japanese)

*Duration: 15 minutes*

commissioned by the Tokyo Philharmonic Chorus

First performance: January 20, 1992 – Tokyo – Tokyo Philharmonic Chorus conducted by Nobuaki Tanaka

**Hikari no Toride, Kaze no Shiro** (1992)

光のとりで、風の城

for mixed chorus

Text by Makoto Ooka (in Japanese)

*Duration: 14 minutes*

commissioned by Tsukuru-kai

First performance: August 2, 1992 – Miyagi – Tsukuru-kai conducted by Nobuaki Tanaka

**White Horse** (1993)

白い馬

for male chorus and Tubular bells

Text by Takashi Tsujii (in Japanese)

*Duration: 12 minutes*

commissioned by Hosei University Arion Choir

First performance: November 25, 1993 – Tokyo – Hosei University Arion Choir and Kyoko Kato conducted by Nobuaki Tanaka

**My Song** (1994)

私のうた

for Soprano and marimba

Text by Shuntaro Tanikawa (in Japanese)

*Duration: 7 minutes*

commissioned by New Songs Creation Society

First performance: September 14, 1994 – Tokyo – Yuri Ohashi, Ara Kaori and Michiko Katanami

**Scenes of Poems I** (1994)

詩の中の風景 I

for mixed chorus and violoncello

Text from Shi no Naka no Fukei (Scenes of Poems), a collection of poems selected by Rin Ishigaki (in Japanese)

**Mori no Wakaba** (Young Leaves of the Wood)

森の若葉

Text by Mitsuharu Kaneko

*Duration: 2 minutes***Tenka Matsunen – Shominko**

天下末年—庶民考

(The End of the World – Thoughts on the Common People)

Text by Shinkichi Ito

*Duration: 6 minutes***Harappa** (The Vacant Lot)

原っぱ

Text by Hiroshi Osada

*Duration: 2.5 minutes***Taiyo no Hikari o Chochin ni shite**

太陽の光を提灯にして

(Make Lanterns from the Light of the Sun)

Text by Rin Ishigaki

*Duration: 4.5 minutes*

Each piece can be performed independently.

commissioned by Laurel Echo Chorus

First performance: September 18, 1994 – Osaka – Laurel Echo Chorus and Fumiaki

Kono conducted by Nobuaki Tanaka

*On sale. SJ1119***Sora ni Kotori ga Inakunatta Hi** (1995)

空に小鳥がいなくなった日

for clarinet and mixed chorus

Text by Shuntaro Tanikawa (in Japanese)

**Shiawase**

幸せ

**Asa**

朝

**Sora ni Kotori ga Inakunatta Hi**

空に小鳥がいなくなった日

*Duration: 13 minutes*

commissioned by the Tokyo Philharmonic Chorus

First performance: March 20, 1995 – Tokyo – Tadashi Hoshino and Tokyo Philharmonic Chorus conducted by Nobuaki Tanaka

**Toge** (1995)

峠

for Soprano and harpsichord

Text by Rin Ishigaki (in Japanese)

*Duration: 4 minutes*

commissioned by New Songs Creation Society

First performance: September 11, 1995 – Tokyo – Shihoko Otani, Umeda Chiyomi and Kaori Nakajima

**Voice Perspectives** (1996/98)

ヴォイス・パースペクティヴ

for Soprano and sho

Text from Shobogenzo by Dogen (in Japanese)

*Duration: 13 minutes*

commissioned by Westdeutscher Rundfunk (WDR)

First performance: December 6, 1996 – Cologne – Michiko Hirayama and Mayumi Miyata

**Oral Poetry of the Native American** (1997)

魔法としての言葉

for mixed chorus and flute

Text by native Americans (translated in Japanese by Hisao Kanaseki)

**Maho no Kotoba**

魔法のことは

*Duration: 14 minutes***Sora no Hataoriki**

空のはた織り機

*Duration: 6.5 minutes***Ore no Wakamono tachi wa Hataraitte wa Ikenai** おれの若者たちは働いてはいけない*Duration: 6 minutes*

commissioned by the Tokyo Philharmonic Chorus

First performance: March 24, 1997 – Tokyo – Tokyo Philharmonic Chorus and Mari Nakano conducted by Nobuaki Tanaka

**Scenes of Poems II** (1998)

詩の中の風景 II

for mixed chorus

Text from Shi no Naka no Fukei (Scenes of Poems), a collection of poems selected by Rin Ishigaki (in Japanese)

**Enfance finie**

Enfance finie

Text by Tatsuji Miyoshi

*Duration: 4.5 minutes***Crevasse ni Kieta Joseitaiin**

クレバスに消えた女性隊員

Text by Yutaka Akiya

*Duration: 9 minutes***Sayonara**

さようなら

Text by Shuntaro Tanikawa

*Duration: 2.5 minutes*

Each piece can be performed independently.

commissioned by Tsukuru-kai

First performance: August 9, 1998 – Miyagi – Tsukuru-kai conducted by Nobuaki Tanaka

**Three Songs** (1998)

三つのうた

for children's chorus (or female chorus) and marimba

Text by Michio Mado (in Japanese)

**Ki**

木

**Nuketa Ha**

ぬけた歯

**Yuki ga Furu**

雪がふる

*Duration: 13 minutes*

commissioned by Tajimi Boys and Girls Choir

First performance: November 1, 1998 – Nagoya – Tajimi Boys and Girls Choir Hidemi

Murase conducted by Nobuaki Tanaka

**Furusato no Hoshi** (2001)

ふるさとの星

for mixed chorus and viola

Text by Shuntaro Tanikawa (in Japanese)

**Furusato no Hoshi**

ふるさとの星

**Karada no Naka ni**

からだの中に

**Hohoemi**

ほほえみ

**Jaane**

じゃあね

*Duration: 18 minutes*

Each piece can be performed independently.

commissioned by Utaoni Choir and Arumo

First performance: February 10 and 24, 2001 – Mie and Toyama – Utaoni Choir and

Arumo, Fumiko Kai conducted by Nobuaki Tanaka

**Futatsu no Uta** (2001)

ふたつの歌

for Soprano and piano

Text by Hiroshi Osada (in Japanese)

**Hajime ni ...**

はじめに…

**Ki, Hi no Hikari, Kemono tachi**

樹、日の光り、けものたち

*Duration: 8 minutes*

commissioned by New Songs Creation Society

First performance: September 19, 2001 – Tokyo – Miwako Handa, Kaori Nakajima

**Michizane in Sanuki** (2001)

ミチザネの讃岐

for mixed chorus and piano

Text: Makoto Ooka (in Japanese)

*Duration: 18 minutes*

commissioned by Atarashii Gasshodan

First performance: November 17, 2001 – Tokyo – Atarashii Gasshodan, Osuka Kaori

conducted by Nobuaki Tanaka

**Attendance Flowers Funeral** (2005/07)

花の送葬

for soprano and piano

Text: Takashi Tsujii (in Japanese)

*Duration: 18 minutes*

commissioned by New Songs Creation Society

First performance: June 18, 2006 – Aichi – Sawako Ogino and Kaori Nakajima

**Legend of the Water Flame** (2005/07)

水炎伝説

for mixed chorus and piano

Text: Makoto Ooka (in Japanese)

*Duration: 38 minutes*

commissioned by Tokyo Philharmonic Chorus

First performance: March 19, 2005 – Tokyo – Tokyo Philharmonic Chorus and Kaori Nakajima conducted by Nobuaki Tanaka

**“White Nights” Suite** (2007)

「愛の白夜」組曲

for mixed chorus and piano

Text: Takashi Tsujii (in Japanese)

*Duration: 15 minutes*

First performance: September 23, 2007 – Tokyo – Tokyo Philharmonic Chorus and Kaori Nakajima conducted by Nobuaki Tanaka

**Three Songs** (2008)

三つのうた

for mixed chorus

Text by Noriko Ibaragi (in Japanese)

*Duration: 14 minutes*

commissioned by Gassho Kyoku o Ishokusuru Kai “Iwakuni”

First performance: March 23, 2008 – Iwakuni – Chorus of Gassho Kyoku o Ishokusuru Kai “Iwakuni” conducted by Nobuaki Tanaka

**Mirai e** (2008)

for mixed chorus and piano

**Tokubetsu na Asa**

Text by Seiji Murayama

*Duration: 6 minutes***Ima Hajimaru Atarashii Ima**

Text by Hiroshi Kawasaki

*Duration: 6 minutes***Anata**

Text by Shutetsu Suzumura

*Duration: 4 minutes***Mirai e**

Text by Shuntaro Tanikawa

*Duration: 4 minutes*

commissioned by Osaka University

First performance: December 21, 2008 – Nishinomiya – Osaka University Mixed

Chorus conducted by Shigeki Nishioka

未来へ

特別な朝

いま始まる新しいいま

あなた

未来へ



## 電子音楽 ELECTRONIC MUSIC

- Up To Date Applause** (1968) アップ・トゥ・デイト・アプローズ  
 for orchestra, rock band and tape  
*See WORKS FOR ORCHESTRA, p.11*
- Tokyo 1969** (1969) 東京1969  
*Duration: 15 minutes*  
 commissioned by the NHK Electronic Music Studio  
 First performance: January, 1969 – NHK (broadcast)
- Theater Music** (1969) シアター・ミュージック  
*Duration: 6 minutes*  
 commissioned by Takara Pavilion  
 performed from March through September, 1970 – Takara Pavilion at Osaka Expo '70
- Mandalama** (1969) マンダラマ  
*Duration: 3 minutes*  
 commissioned by Osaka Expo '70  
 performed from March through September, 1970 – Theme Pavilion at Osaka Expo '70
- Environmental Music 1, 2 and 3** (1970) 環境音楽第1・第2・第3  
*Duration: 30 minutes for each*  
 composed for the Festival Plaza at Osaka Expo '70  
 performed from March through September, 1970 – Festival Plaza at Osaka Expo '70
- The World** (1975) ザ・ワールド  
*Duration: 23 minutes*  
 commissioned by the NHK Electronic Music Studio  
 First performance: June, 1975 – NHK (broadcast)
- Perspectives** (1978) パースペクティヴ  
 for Noh-dance, flute, violin, viola, violoncello, percussion and electronic music  
*See CHAMBER WORKS*
- Transfiguration** (2009) 変容する空間  
 for harp and electronics  
*See INSTRUMENTAL WORKS, p.21*

## その他の作品 OTHER WORKS

PUBLISHED BY C. F. PETERS CORP.

<b>Music for Piano No. 2</b> (1959)	ピアノ音楽第2
<b>Music for Piano No. 3</b> (1960)	ピアノ音楽第3
<b>Music for Piano No. 4</b> (1960)	ピアノ音楽第4
<b>Music for Electric Metronome</b> (1960) for 3-7 players	電気メトロノームのための音楽
<b>Stanzas</b> (1960) for any number of string instruments	スタンザ
<b>For Strings</b> (1961)	弦楽器のために
<b>Music for Piano No. 5</b> (1961)	ピアノ音楽第5
<b>Music for Piano No. 6</b> (1961)	ピアノ音楽第6
<b>Music for Piano No. 7</b> (1961)	ピアノ音楽第7
<b>Duet</b> (1961) for string instrument and piano	デュエット
<b>Parallel Music</b> (1962) electronic music	パラレル・ミュージック
<b>Sapporo</b> (1962) for 3-15 players with a conductor	札幌
<b>Activities</b> (1962) for brass instruments	アクティヴィティーズ
<b>Life Music</b> (1964) electronic music	ライフ・ミュージック (テープ)
<b>Life Music</b> (1964) for orchestra and tape	ライフ・ミュージック (オーケストラとテープ)
<b>The Field</b> (1966) for orchestra	ザ・フィールド
<b>Situation</b> (1966) for biwa, koto, violin, contrabass, piano and multiplier	シチュエーション
<b>Tinguely Mixture No.1</b> (1966) for electronic tape	ティンゲリー・ミクスチュア第1番
<b>Tinguely Mixture No.2</b> (1966) for electronic tape	ティンゲリー・ミクスチュア第2番

PUBLISHED BY COMPOSERS EDITION

**Appearance** (1967) for 3 instrument players and 4 computer operators      アピアランス

PUBLISHED BY ZEN-ON MUSIC COMPANY LTD.

**String Quartet No.1** (1964)      弦楽四重奏曲第1番

**Music for Living Space** (1970)      ミュージック・フォー・リビング・スペース

**Arrangements** (1972) for percussion      アレンジメント

**Piano Media** (1972) for piano      ピアノ・メディア

**Pratyāhārā Event** (1963-73)      プラティヤハラ・イベント

**Voice Field** (1973) for children's chorus      ヴォイス・フィールド

**Bi no Bi** (1975) for piano      ピアノ組曲「美の美」

**Time Sequence** (1976) for piano      タイム・シークエンス

**Scenes I** (1978) for violin and piano      シーンズ I

**Scenes II** (1979) for violin and piano      シーンズ II

**Scenes III** (1980) for violin solo      シーンズ III

**Kodomo no Jujigun** (1983) for mixed chorus      子供の十字軍

**Song of Morning** (1991) for sho and female chorus      朝の頌歌

PUBLISHED BY SHUNJUSHA PUBLISHING COMPANY

**Clouds Shore, Wind Roots** (1984)      雲の岸、風の根  
for reigaku (ancient instruments) and gagaku ensemble

## 映画音楽 FILMOGRAPHY

- |  |           |
|--|-----------|
| <b>Saraba Natsu no Hikari (Adieu, Lumiere d'Été)</b><br>directed by Yoshishige Yoshida<br>Gendai Eiga / ATG, 1968              | さらば夏の光    |
| <b>Eros + Gyakusatsu (Eros plus Massacre)</b><br>directed by Yoshishige Yoshida<br>Gendai Eiga / ATG, 1969                     | エロス十虐殺    |
| <b>Rengoku Eroica (Purgatory of Eroica)</b><br>directed by Yoshishige Yoshida<br>Gendai Eiga / ATG, 1970                       | 煉獄エロイカ    |
| <b>Kokuhaku-teki Joyu-ron (Confessional Statement on Actress)</b><br>directed by Yoshishige Yoshida<br>Gendai Eiga / ATG, 1971 | 告白的女優論    |
| <b>Kaigenrei (Martial Law)</b><br>directed by Yoshishige Yoshida<br>Gendai Eiga / ATG, 1973                                    | 戒厳令       |
| <b>Metastasis</b><br>Experimental film, directed by Toshio Matsumoto<br>1973   | メタスタシス    |
| <b>Shikisokuzeku-Kusokuzeshiki</b><br>Experimental film, directed by Toshio Matsumoto<br>1974                                  | 色即是空・空即是色 |
| <b>Jun (Jun)</b><br>directed by Hiroto Yokoyama<br>Kogeisha, 1980  | 純         |
| <b>Saya no Iru Toshizu (Saya in a Perspective)</b><br>directed by Seiji Izumi<br>Premiere International, 1986                  | 沙耶のいる透視図  |

## ディスコグラフィ DISCOGRAPHY

### **Aquascape**

Michiko Takahashi (marimb), Dogen Kinowaki (fl), Kaori Kimura (pno), Yasunori Yamaguchi, Sumire Yoshihara (perc) Sony SRCR 2409

### **Between Space and Time**

Izumi Symphonietta Osaka / Yasuaki Itakura Fontec FOCD3497

### **“Bridging” for Orchestra**

Sendai Philharmonic Orchestra / Yuzo Toyama Fontec FOCD3497

### **Cloud Atlas I, II and III**

Miwa Yuguchi (pno) Thorofon CTH2324  
Yukie Nagai (pno) BIS KKCC2210/CD766  
Katsushi Kanazawa (pno) JIL JILA-1648

### **Cloud Atlas I, II, III, IV, V and VI**

Kaori Kimura (pno) Camerata 32CM52/  
CMCD-50037 (25CM52)

### **Cloud Figures**

James P. Ostryniec (ob) Camerata CMCD-50038  
(25CM53)

### **Concerto for Koto and Chamber Orchestra “The Origin”**

Chieko Fukunaga (koto), Orchestra Ensemble Kanazawa Fontec FOCD3126

### **Cosmic Harmony**

Tsuyoshi Tsutsumi (vc), Akira Wakabayashi (pno) Sony Classical SRCR 2291

### **Encounter**

Ensemble Origin Fontec FOCD9183

### **Flowers Blooming in Summer**

Mari Kimura (hp), Kaori Kimura (pno) Camerata 32CM52/  
CMCD-50037 (25CM52)

### **Galaxy**

Mayumi Miyata (sho) Camerata 32CM53/  
CMCD-50038 (25CM53)  
Naoyuki Manabe (sho) ALM ALCD9023

### **Hikari-nagi**

Sukeyasu Shiba (ryuteki), Sumire Yoshihara (perc) Columbia COCF7015

### **Imaginary Scenes**

Olaf Laneri (pno) Fontec FOCD9089/92  
Katsushi Kanazawa (pno) JIL JILA-1435

**Innervoice**

Momoko Kamiya (marimb)

Universal Classics  
UCCP1057**Inter Konzert**

Izumi Shimura (pno)

ALM ALCD38

**Kaze no Iroai**

Pierre Yves Artaud (fl)

Yoko Owada (fl)

Fontec FOCD3252

Fontec FOCD3228

**Kaze no Iroai (extract)**

Pierre Yves Artaud (fl)

Fontec FOCD9056

**Land Mystery**

Kifu Mitsuhashi (shakuhachi), Nanae Yoshimura (20-stringed Koto) Camerata CMCD28053

**Mangetsu no Yoru no Kaiwa**

Little Singers of Tokyo / Saeko Hasegawa

Little Singers of Tokyo / Saeko Hasegawa and Hisae Hasegawa

Camerata 20CM187

Camerata 20CM283

**Oral Poetry of the Native American**

Tokyo Philharmonic Chorus, Mari Nakano (fl) / Nobuaki Tanaka Fontec FOCD3419

**Paganini Personal**

Hiroyuki Iwaki (marimb), Kaori Kimura (pno)

Mutsuko Taneya (marimb), Kaori Kimura (pno)  
Mutsuko Taneya (marimb), Toshi Ichiyonagi (pno)  
Colin Currie (marimb), Robin Michael (pno)Camerata 32CM52/  
CMCD-50037 (25CM52)  
Fontec FOCD3138  
Fontec FOCD3257  
EMI Classics  
CDZ 572 2672Y**Piano Concerto No.1 "Reminiscence of Spaces"**

Kaori Kimura (pno), NHK Symphony Orchestra / Yuzo Toyama

Kaori Kimura (pno), NHK Symphony Orchestra /

Hiroyuki Iwaki

CBS Sony CSC8377

King records KICC3039

**Piano Concerto No.3 "Cross Water Roads"**

Kaori Kimura (pno), Orchestra Ensemble Kanazawa /

Hiroyuki Iwaki

Camerata 25CM553  
(CMCD-50040)**Piano Poem**

Romain Descharmes (pno)

ALM Records ALCD-9052

**Piano Quintet "Bridging"**

Keita Kosaka (pno), Machie Oguri, Himari Umehara (vn),

Haruo Takeuchi (Vla), Yutaka Hayashi (vlc)

Fontec FOCD3497

**Portrait of Forest**

Mutsuko Taneya (marimb)

Atsushi Sugahara (marimb)

Fontec FOCD3138

Camerata CMCD-15085  
(30CM414)

Atsushi Sugahara (marimb) Mika Takehara (marimb)	Camerata CMCD-99046 BIS-CD-1303
<b><i>Rhythm Gradation</i></b> Atsushi Sugahara (timp)	Camerata CMCD-15085 (30CM414)
Atsushi Sugahara (timp)	Camerata CMCD-99046
<b><i>Returning to Sounds Environment</i></b> Kifu Mitsuhashi (Shakuhachi), Orchestra Ensemble Kanazawa / Hiroyuki Iwaki	WPCS11503
<b><i>Rinkaiiki</i></b> Kazuko Takada (sangen)	Fontec FOCD3150
<b><i>The Source</i></b> Momoko Kamiya (marimb) Mutsuko Taneya (marimb) Momoko Kamiya (marimb)	Fontec FOCD3138 Fontec FOCD3198 Universal UCCP1057
<b><i>Still Time I</i></b> Mayumi Miyata (sho)	Fontec FOCD3160
<b><i>Still Time II</i></b> Fuyuhiko Sasaki (Kugo)	ALM ALCD2002
<b><i>Still Time III</i></b> Ayako Shinozaki (hp) Ailing Sai (hp)	Fontec FOCD3253 King records KICC670
<b><i>Still Time IV</i></b> Hiroshi Koizumi (fl) --	Denon COCO80448 Columbia COCO70817-8
<b><i>Still Time V</i></b> Kyoko Kato (Hokyo)	ALM ALCD2003
<b><i>String Quartet No.3 "Inner Landscape"</i></b> New Arts String Quartet	Camerata CMCD-50040 (25CM553)/30CM557
<b><i>Symphonic Movement "Kyoto"</i></b> Kyoto Symphony Orchestra / Kazuhiro Koizumi	Denon COCO75632
<b><i>Symphony "Berlin Renshi"</i></b> Shinobu Sato (S), Shizuo Tanei (T), NHK Symphony Orchestra / Yuzo Toyama	Fontec FOCD3126
<b><i>Symphony for Chamber Orchestra No.2 "Undercurrent"</i></b> Orchestra Ensemble Kanazawa / Hiroyuki Iwaki	Deutsche Grammophon POCG1719

**Symphony No.5 “Time Perspective”**

Tokyo Philharmonic Orchestra / Hiroyuki Iwaki

Camerata CMCD-50040  
(25CM553)**Symphony No. 6 “A Hundred Years from Now”**Mari Midorikawa (S), Tokyo Philharmonic Orchestra /  
Tadaaki Otaka

Fontec FOCD3497

**Symphony No. 7 “Ishikawa Paraphrase”**

Orchestra Ensemble Kanazawa / Michiyoshi Inoue

Warner WPCS-12131

**Time in Tree, Time in Water**

Sumire Yoshihara (perc), Toshi Ichianagi (pno)

CBS Sony 32DC1009

**Transfiguration of the Moon (Viola version)**

Urara Seo (vla), Ko Ishikawa (sho)

Fontec FOCD3302

**Trio Interlink**

Kaori Kimura (pno), Momoko Kamiya (perc), Kenji Kobayashi (vn)

Fontec FOCD3138

**Two Existence**

Kaori Kimura, Toshi Ichianagi (pno)

Camerata 32CM52/  
CMCD-50037 (25CM52)  
Nami Records  
WWCC7402

Junko Miyake, Naoko Miyagawa (pno)

**Violin Concerto “Circurating Scenery”**

Paul Zukofsky (vn), Tokyo Philharmonic Orchestra / Tadaaki Otaka

Camerata 30CM81/  
32CM295/CMCD-99046

Tsugio Tokunaga (vn), NHK Symphony Orchestra / Yuzo Toyama

CBS Sony 32DC350/  
CSCR8373

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King records KICC2017

**The Way**

Tokyo International Music Ensemble – The New Tradition

Fontec FOCD3160

**Wind Trace**

Mutsuko Taneya, Mariko Okada, Atsushi Sugahara (perc)

Fontec FOCD3138



## 著作

### BOOKS WRITTEN BY TOSHI ICHIYANAGI

#### 音を聴く 音楽の明日を考える

岩波書店、1984年8月

***Oto o Kiku Ongaku no Asu o Kangaeru*** (in Japanese)

Listening to the Sound – Notion of Music

Tokyo: Iwanami Shoten, 1984.

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NTT出版、1998年4月

***Ongaku to iu Itonami*** (in Japanese)

Music and Contemporary Age

Tokyo: NTT Publishing, 1998.

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