

A HISTORY OF THE SENDAI PHILHARMONIC ORCHESTRA, 1973-2005

BY

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DISSERTATION

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ABSTRACT

The Sendai Philharmonic Orchestra began in 1973 as the Miyagi Philharmonic Orchestra, an amateur-based community orchestra in the city of Sendai, at that time Japan's twelfth largest city. Nearly forty years since its founding, the orchestra has become one of Japan's premier professional orchestras, boasting an extensive subscription concert season in Sendai, domestic and international tours, outreach activity, a discography of almost twenty recordings, and an impressive roster of conductors and soloists with whom the orchestra has performed.

This study deals with the orchestra's many levels of development and the various growing pains it has experienced on the way to achieving professional status. Of particular concern are the financial struggles the orchestra faced during the difficult economic situation in Japan in the 1990s and the steady improvement in both the quality and quantity of the orchestra's musical and operational activities. Resources for the study have included numerous newspaper and journal articles, personal interviews, written correspondence between the author and conductors, concertmasters, orchestra members, and administrative personnel, and the orchestra's archives in Sendai.

For my dad, Dave Murchie—

With thanks, not only for the idea, but for many of the necessary tools.

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Acknowledgements are a bit like dinner invitations in that one begins with the ever-present fear that someone who should be included might be left out. On the other hand, in my own case I rather imagine that if the role of every person who has contributed to this study were sufficiently listed and explained, the acknowledgement section alone might well exceed the length of the thesis itself. Nevertheless, I shall try, preemptively requesting forgiveness from anyone I might inadvertently omit in this section.

I have received invaluable assistance from Administration Department Chair Hiroyuki Haseyama at the Sendai Philharmonic executive office in locating documents and people. The cups of green tea we shared at the orchestra office accompanied conversations that made the research process so much more than a “dry,” information-gathering endeavor. As I communicated with Mr. Haseyama from the U.S., his prompt replies to my many queries via e-mail often made me forget that there is a fifteen-hour time difference between our two countries.

Many other SPO administrative personnel and musicians took time out of their busy schedules to meet with me for conversation about their experiences with the orchestra. For their kind participation I am deeply indebted to Noriko Hiramatsu, Atsushi Maejima, Yoko Kumagai, Toshiaki Umeda, Shigeru Suzuki, Katsuyuki Senoue, Yumiko Shibuya, and Yoshikazu Kataoka. The detailed and candid accounts provided especially by Senoue, Kataoka, Suzuki, and Shibuya led me to an ever-expanding circle of research sources.

Yuka Takahashi in the Business Planning Department of Sendai’s Fujisaki department store contributed several helpful photographs. Long-time friend and Tokyo musician Izumi Ishii helped immensely with her personal efforts to research the current audition policies of other

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I am grateful also to my doctoral committee—Professors Tom Ward, Sever Tipei, Don Schleicher, and Rudolf Haken—for their enthusiastic approval of my topic from the beginning and for their patience through times of little visible progress during my years of teaching full-time at Eastern Illinois University. To Dr. Ward, especially, may I now offer a hearty thanks for dissuading me from changing topics midstream during a period in which the daunting volume of information and the sheer scope of the project threatened to get the better of me.

I am grateful to Ben Hayek for shuttling between Charleston and Urbana with research materials, and for the hours he spent at the computer putting taped interviews into digital format for me. By removing from my life the necessity of rewind and fast-forward buttons, his careful and painstaking work sped up the transcription process tremendously.

The rigors of research can be greatly softened by a pleasant research environment like that provided to me by Michael and Monica Hayek. The days in the warm room, the warm words of encouragement, and the warm company were eminently conducive to doing research. Their graciousness even extended to the loan of a laptop computer during the early stages of this project.

Most of all, I am grateful to my parents, David and Joy Murchie. My father treated me to Sendai Phil concerts from the time I was eleven years old. Indeed, it was he who first suggested to me that I write this dissertation on the SPO and who kindly spent many hours helping me with revisions in the summer of 2010. My mother helped me print out, organize, and ship thousands of newspaper articles from the Miyagi Prefectural Library and baked many batches of goodies

for the Sendai Phil office staff. (It is interesting to note that, with the kind of ironic logic provided only by history, had I waited one more year to collect these articles, I would have benefited from the recently implemented *Kahoku Shinpo* newspaper's online archives. On the other hand, had I made use of this more convenient and technically efficient method, I would have missed numerous contacts with people who have been invaluable for this project. Sometimes it is good to "take time.")

In retrospect, I realize I could not have tackled this particular project adequately without a background in both the English and Japanese languages. For this, I am grateful for my parents' early decision after moving to Japan to send my siblings and me to Japanese schools full-time, while supplementing the local school curriculum with a program of English reading, writing, and conversation at home. The linguistic, cognitive, social, and cultural tools gained from this unique experience have already led to many enriching and stimulating endeavors, the current project being only one example. The kind but firm savvy with which my parents maintained an active and consistent commitment to our education both in music and in two vastly different languages provided me with an enduring model of Aristotle's well-known statement that "we are what we repeatedly do. Excellence, then, is not an act, but a habit."

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INTRODUCTION

More than once during the research portion of this project, I encountered people who were interested not only in matters concerning the Sendai Philharmonic Orchestra (SPO), but also about the history of Western music in general and the role of a western-style symphony orchestra in Japan. This is a complex issue and one that has been dealt with extensively by other historians. Nevertheless, for the purposes of the current study, a brief discussion in this Introduction of this broader issue regarding how the symphony orchestra originally established its roots in Japan will be both appropriate and helpful as a prelude to the more specific focus on the Sendai Philharmonic Orchestra.

Japan never experienced a nationalistic backlash against European music like that which happened in China during the Mao regime. On the contrary, the past century of Japanese history shows a very positive and inclusive attitude toward most things Western, especially in regard to music and the arts. Japan's western classical music "boom," however, did not begin until the Meiji Restoration (*Meiji Ishin*) of 1868. For over two centuries prior to the 1868 Restoration (interestingly, the two Chinese characters used for the word "Restoration" translate respectively as "maintain" and "new") Japan had closed itself off to all things foreign, choosing to exalt the emperor as a supreme being and to follow a "foreign policy" that was strictly isolationist. Nevertheless, there is no evidence of western music being a particular target or source of national antipathy during this time.

Prior to this "closed period" or *sakoku*, i.e., until the middle of the sixteenth century, Western was limited primarily to the field of medicine, reaching Japan mostly through Dutch doctors who were recruited to help certain important figures of the *Tokugawa* clan that was in

power at the time. Western music did not enter the picture until the late 1880's when, as William Malm writes, "[many] saw the danger behind the approaching black ships and felt that the country could only be saved from Western dominance by overhauling her outdated social structure and by adopting Western techniques of warfare and administration."¹

Ury Eppstein offers a vivid account of Japanese warriors (the *Satsuma* clan, to be precise) who, in 1862, lost a battle to the British at the port of *Kagoshima* (southern-most tip of Japan's main island *Honshu*). At the end of the battle, as the Japanese soldiers were no doubt licking their wounds and preparing to go home, they heard the triumphant sounds of military music coming from the British naval ships where British soldiers were celebrating their own victory as they prepared to sail away from the port. Despite their dejection at having lost the battle, the Japanese soldiers were so impressed by the sounds coming from the British ships that they concluded that this new kind of music must be the secret key to the Englishmen's successes in battle. If the British could win battles all over the world with this music to accompany them, the Japanese wanted that music to help them as well to achieve similar conquests. In this way, western music first came to Japan in the form of military music.²

In the beginning, the desire to embrace Western music actually had little to do with matters of musical taste or even aural preferences. To the contrary, Malm writes of "the cold, opaque moon of harmony that eclipsed *hogaku*'s source of life" and describes "the beauty of Japanese music, [which] lay in an extremely subtle melodic style, [becoming] leadened and

¹ William P. Malm, *Japanese Music and Musical Instruments* (Tokyo: Charles E. Tuttle Company, Inc., 1959), 36.

² Incidentally, there is also evidence of one other source of Western music, viz., Protestant hymns that were in circulation around this time. Unfortunately, much less documentary material exists on these, due undoubtedly to the simple fact that the Japanese government was more interested in improving and promoting their military forces than they were in the development of the Christian church of that period.

deadened by the addition of factual tonic and dominant chords.”³ Rather, the Japanese saw the military traditions of the West and decided that if they were going to imitate those traditions, the best way to accomplish their more general goals would be to imitate the West in other areas as well, e.g. education, culture, and language. (Bonnie Wade points out the similarity here to Japanese leaders’ selective adaptation of elements from Korean and Chinese civilizations of the seventh century to the middle of the ninth century.)⁴ In effect, music was simply one thing among many that attracted and intrigued the Japanese people at the time.

Following the introduction of Western music to Japan, the Japanese government sent a young man by the name of Shuji Isawa to the United States to study music in the Boston public school system.⁵ Why Isawa was chosen for this task are not clear; nevertheless, one can safely assume that at least one reason was his ability to function reasonably well in the English language, at least well enough to be able to carry out this pseudo-government mission. For Isawa, the primary benefit of his two-year sojourn in Boston was the friendship he formed with Boston schoolteacher Luther Whiting Mason. Mason took an interest in the young Japanese man and his studies, and the two became close friends and colleagues. When Isawa later petitioned the Japanese government to hire Mason as a consultant and music director for schools in Japan, the project received support from both Japan and America. Mason soon had a contract to begin teaching music in Tokyo and compiling songbooks for Japanese children, songbooks that were similar to the ones he had compiled in English.

³ Malm, 36.

⁴ Bonnie C. Wade, *Music in Japan: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2005, 10).

⁵ Ury Eppstein, *The Beginnings of Western Music in Meiji Era Japan* (Lewiston, NY: Edwin Mellen Press, 1994).

The collaboration between Mason and Isawa led to the publication of several volumes of children's songs in Japanese, many of them with Western melodies such as *Annie Laurie*, *Frère Jacques*, and *Lightly Row*. To this day, Japanese children sing a song about a butterfly (*cho-cho*) to the tune of *Lightly Row*. This songbook project worked out well for Mason and Isawa right from the start, since the view of traditional Japanese folk songs was that many of them were too risqué for children—songs about love and drinking were viewed as hardly appropriate for singing sessions in elementary school homerooms!

Mason trained many young Japanese music teachers, teaching them Western ideas of rhythm, diatonic harmonies, and major and minor scales. (The traditional Japanese scale is a pentatonic scale, which the Japanese call *yonanuki*, literally, “removing four and seven.”) Government officials were pleased that Japanese children were learning music as part of their early education. The added bonus of the music being taught in English (Mason was, of course, a native speaker of English) was also considered a huge plus. An extensive document by Isawa outlines all the benefits of teaching music in the schools: music sharpens the ear, promotes harmony (peace), improves pronunciation, awakens the soul, *et al.*

A few other figures deserve mention here, viz., people who traveled to Japan from Europe during the initial stages of the introduction of Western music to Japan. Franz von Eckert, an Austrian musician, spent a few years at the end of the nineteenth century assisting Mason in Japan. Eckert eventually wrote the harmonization to the melody of the Japanese national anthem, *Kimigayo*. Similarly, Rudolf Dittrich traveled from Germany with his wife Terrine and spent close to twenty years in Japan. Dittrich was a violinist and organist who had studied with Bruckner. After leaving Japan, he returned to Europe to teach organ at the Vienna Conservatory. Accounts of Dittrich portray him as a very strict teacher. It also seems, however, that he was

well-loved and respected by the Japanese people. Like Mason, he wrote several Japanese songs, some of which appear in Puccini's *Madame Butterfly*. In one of the ironies of history, this personal connection of Dittrich's with *Madame Butterfly* offers an interesting biographical parallel with the opera's plot. After Dittrich's wife died suddenly while they were in Japan, Dittrich had a son with a Japanese woman. Later, however, not unlike Pinkerton in *Madame Butterfly*, Dittrich (though, unlike Pinkerton, very much aware of the existence of his progeny) left Japan and returned to Europe without the boy and his mother. Though Puccini was probably not aware of Dittrich's particular story, Dittrich's experience in this regard does provide an interesting comparison with the plot of the opera.

In recent years, many Japanese musicians have traveled to the United States, evidence that the initial efforts to take western music to Japan have come full circle, with western musicians now being educated and influenced by teachers and performers such as Midori Goto, Seiji Ozawa, and Shinichi Suzuki. Composers such as Toru Takemitsu have sought to serve as a bridge between East and West by incorporating the use of Japanese instruments (e.g., the shamisen, the koto, and the shakuhachi) in scores designed for western orchestras and by utilizing Eastern aesthetic concepts, e.g., the use of concepts of space and silence in contrast to the more "busy" or "filled" harmonies that are more common in western orchestral music.

Other than the brass band music heard from British naval ships, the earliest documented performances of European classical music in Japan consisted of groups that Mason and Isawa put together in their early years of introducing Western music in Japanese schools. One of the earliest documented performances is an 1885 performance of Beethoven's *Symphony No. 1* which used only strings, two flutes, one oboe, and a clarinet. The first concert given by a complete orchestra was an 1887 performance of Haydn's *Creation*. This was the same year that

the Tokyo Music School (now the Tokyo Fine Arts University or *Geidai*) opened its doors. The first piece written by a Japanese composer for a European-style orchestra was Kosaku Yamada's *Overture* (1921).

The NHK Symphony Orchestra, founded in 1926, was Japan's first professional orchestra. It began as the New Symphony Orchestra, later becoming the Japan Symphony Orchestra, and finally assuming the title of the NHK Symphony Orchestra (in 1926) when sponsorship by the *Nippon Housou Kyoku* (Japan Broadcasting Company) became official. The orchestra's eighty-year history⁶ boasts a broad array of international conductors and soloists. Memorable performances as discussed by previous orchestra members include a performance of the Faure *Requiem* conducted by Jean Fournet, the Japan premiere of Messiaen's *Turangalila Symphony* conducted by Seiji Ozawa, and a performance of the *Firebird Suite* with Stravinsky himself on the podium.

The Sendai Philharmonic Orchestra is the professional orchestra in the city of Sendai, Japan. I moved to Japan with my family when I was nine years of age. When I was eleven years old we moved to Sendai where I resided until I graduated from senior high school. During my years in Sendai I attended many of the SPO's concerts. (Indeed, I can still picture Pamela Frank playing the Bruch violin concerto—which I happened to be working on at the time—with a massive cast on one of her legs which she had broken just before making the trip to Japan.) For seven years I studied violin with Yumiko Shibuya, former concertmaster of the orchestra. For purposes of full disclosure, I should add that I have closer personal ties to Ms. Shibuya than to most of the other people I interviewed. Nevertheless, the frequent mention of her throughout the

⁶ The impressively detailed historical account of the NHK Symphony Orchestra in *NHK Kogyogakudan 40-nenshi 1926-1966 (The NHK Symphony Orchestra: Forty Years of its Growth 1926-1966)* has been most helpful as a model for writing the history of a Japanese orchestra. On a personal note, it was nothing short of a researcher's thrill to discover that one of the three available copies of this book (worldwide) is on a shelf in the Asian library of the University of Illinois at Urbana-Champaign.

paper is only partially due to the nature of our early student-teacher relationship, a relationship that is highly valued in Japanese culture. Over the years, however, our friendship has become one of mutual respect, both personally and professionally, a development that does much to explain why Shibuya is so well-liked and respected among her musician colleagues. Her name came up often in conversation with orchestra members and administrative personnel. One interviewee laughed as he reminisced about a New Year's party years ago at which Shibuya played Monti's *Csardas* on a tiny one-sixteenth size violin. Another interviewee mentioned being touched when she saw Shibuya, recently retired from the orchestra, in the audience at a concert. It is clear that Shibuya's colleagues enjoy talking about her as a musician, as a leader, and as a person.

To date, no extensive critical history has been written of the Sendai Philharmonic Orchestra. Most of the documentary material appears only as brief passages in occasional promotional pamphlets, city journals, or special occasion program notes, e.g., those for the 100th and 200th subscriptions concert programs. The current project has involved organizing these existing resources as well as collecting additional, supplemental materials that have made possible a more thorough and comprehensive assessment of the orchestra's journey during its first thirty-five years. The task has been further enriched by the opportunity to study the histories of other orchestras, and I am grateful to the many historians who have provided helpful methodological examples.

As I have indicated, up to the present very little knowledge about the orchestra is available in written form. Thus, a significant portion of the information documented here is based on oral sources. For their pioneering work in the field of oral history and for introducing

me to this fascinating approach to writing history “from below,” I owe a debt of gratitude to oral historians such as Howard Zinn, Studs Terkel, and Vivian Perlis.

This project has involved the reading of the written materials available, the conducting of tape-recorded personal interviews with musicians and orchestra staff members, and the translation and interpretation of all Japanese materials into English. Unless otherwise noted, all translations are my own.

CHAPTER 1

OFF THE GROUND: THE EARLY YEARS AS THE MIYAGI PHILHARMONIC

Yoshikazu Kataoka, a founding member of the Sendai Philharmonic Orchestra (originally the Miyagi Philharmonic Orchestra), described musical activity of Sendai in the 1970s as “*sabishii*,” the Japanese word for “lonely.”⁷ Indeed, when the orchestra began in 1973, the city’s rather bleak musical scene consisted of a mere handful of concerts each month by local musicians. Despite Sendai’s relatively close proximity (365 kilometers or 226 miles) to Tokyo, few performers were interested in coming north to play concerts in Sendai, and the primary source of live orchestral music in all of Tohoku⁸ was the Yamagata Symphony, Tohoku’s first and only professional orchestra at the time, founded only a year earlier in 1972.⁹

Kataoka, having completed his studies in Buddhism¹⁰ at Otani University,¹¹ and in composition¹² at Tokyo’s Kunitachi College of Music, returned to his native Sendai in 1964 to

⁷ *Kahoku Shinpo* (Sendai), 18 March 2005. Unless otherwise noted, all translations in this dissertation are the author’s. *Kahoku Shinpo* (Sendai) hereinafter cited as “KS.”

⁸ Tohoku is the northeastern region of Japan’s main island, Honshu. Tohoku is considered by some—mostly residents of major cities such as Tokyo, Nagoya, or Osaka—to be “in the country” or “up in the boonies,” despite Sendai’s current million-plus population. See map of Japan in Appendix A.

⁹ Yamagata prefecture is the western neighbor of Miyagi prefecture, of which Sendai is the capital city.

¹⁰ Yoshikazu Kataoka, tape-recorded interview by author, 22 June 2005, Sendai, Japan, translated from the Japanese. (Kataoka interview hereinafter referred to as “Kataoka 2005.”)

¹¹ 京都の大谷大学 (*Kyouto no Ootani Daigaku*); Otani University is a private Buddhist school in Kyoto. Kataoka recalled that his religion classes to prepare for becoming a monk were so boring that he started writing music during those classes. Kataoka 2005.

¹² Among Kataoka’s more well-known compositions are the following choral compositions: 鹿踊りのはじまり (*Shika Odori no Hajmari*; *The Origin of the Deer Dance*), 冬の花 (*Fuyu no Hana*; *Winter’s Flower*), and 冬の手紙 (*Fuyu no Tegami*; *Winter’s Letter*). He also wrote music for the Tokyo Olympics.

take on the responsibility for the temple¹³ that his father had planned to pass along to one of his three sons. Kataoka described his shock upon first hearing the Sendai Broadcast Orchestra on the radio, noting that “the horns sounded like trumpets,” and that what they were calling an ‘orchestra’ was essentially a military band.¹⁴ Compounding his realization of Sendai’s need for a truly professional orchestra was Kataoka’s personal philosophy that the four criteria for a healthy major city were a subway, a professional baseball franchise, a sumo pavilion, and an orchestra.¹⁵ The orchestra would be his project.

The first meeting to discuss the possibility of forming a professional orchestra in Sendai took place at Kataoka’s home on a cold night in January of 1973. Kataoka’s early partners in this endeavor were Aritsune Kikuchi, a pianist and colleague in the music department at Tokiwagi High School,¹⁶ Akira Horie, a violist in the Sendai Broadcast Orchestra, Fumio Kawamura, concertmaster of the Sendai Broadcast Orchestra, and Goro Sato, who would come to serve as the orchestra’s first executive director.¹⁷ According to Kawamura, those active in the Sendai music scene had, for quite some time, been discussing how strange it was that the largest city in Tohoku did not have its own orchestra.¹⁸ Horie later spoke of their unanimous hope to use a musical seed to produce a cultural blossom: “To instill musical culture in Sendai, we needed an orchestra. An orchestra would help us become a possible destination for music school graduates.

¹³ The name of the temple was Kenzuiji. The original structure was built in 1673 (early Edo period). It still stands and was the venue for the author’s June 2005 interview with Kataoka.

¹⁴ *KS*, 18 March 2005.

¹⁵ Miyagi Philharmonic Association Dissolution Records Committee, ed., *Sound Eternal (1973-2001); The Growth of the Miyagi Philharmonic from Beginning to End* (Sendai: Sendai Philharmonic Orchestra, 2001), 3. (*Sound Eternal* hereinafter referred to as “*SE*.”)

¹⁶ Biographical notes from the first subscription program (4 October 1974).

¹⁷ Biographical notes from the first subscription program (4 October 1974).

¹⁸ *SE*, 3.

An orchestra would open up opportunities for us to play opera. We wanted to plant a cultural sprout.”¹⁹

One of the primary items of discussion for these men was whether or not to start out as a professional orchestra and take on the full pressures of funding and personnel issues right away. The financial struggles of their neighboring Yamagata Symphony were well-known to the group and resulted in some trepidation in considering their own endeavors in another Tohoku city. Kataoka’s concerns about “going pro” from the beginning were hardly assuaged by the news that the Tokyo Symphony’s orchestra manager had committed suicide²⁰ as a result of impending pressures upon himself and those running the orchestra.²¹ The committee decided that, for the time being, baby steps seemed to be a safer, wiser choice.

Conveniently, there existed a group of players in Sendai who gathered on occasion to accompany Tohoku University’s Mixed Chorus for performances of standard choral repertoire such as Handel’s *Messiah*. Kataoka and his partners proposed to join forces with this amateur group (viz., the Sendai Civic Orchestra²²) and formed²³ an ensemble of approximately thirty players, the majority of whom were amateurs from the community.²⁴ Akira Horie was appointed

¹⁹ *KS*, 20 November 1994.

²⁰ Saburo Hashimoto drowned himself in a river in 1964 when his orchestra went under. Five days later, Tokyo Symphony members managed to re-inaugurate the orchestra. Source: *Jansons to Hashimoto Toukyou gakudanchou* (“Jansons and Tokyo Symphony Head Hashimoto”), 2002, available at <http://www003.upp.so-net.ne.jp/orch/page223.html>; Internet; accessed 15 August 2010. (The name of the author is not provided by the website, though he cites the June 1964 issue of Japanese music journal *Ongaku no tomo*.)

²¹ *KS*, 18 March 2005.

²² This ensemble began with the collective initiative of high school students as the Sendai Youth Symphony Orchestra in 1969. In 1990, they changed their name to Sendai City Orchestra (仙台市民交響楽団; *Sendai Shimin Koukyou Gakudan*).

²³ Three more meetings were held before the official founding.

²⁴ *KS*, 23 September 2003.

President,²⁵ Yoshikazu Kataoka served as the first Chief Conductor,²⁶ and Fumio Kawamura was selected as the first concertmaster. Thus, on March 3, 1973, the Miyagi²⁷ Philharmonic Orchestra was born.

Following its founding, the Miyagi Philharmonic debuted on NHK (Japan Broadcasting Corporation) radio on June 6, 1973 and shortly thereafter on television for Tohoku Broadcasting Company's Gold Blend Concert on July 27 of the same year. Prior to the first subscription concert, the MPO also received invitations to play for local neighborhood festivals. Concerts at such festivals continue to constitute a significant portion of the Sendai Philharmonic's current performing schedule. In fact, however, the the heart of the orchestra's activity for the first decade of its existence lay in the school concerts, discussion of which will follow shortly.

The first subscription concert took place the following year on October 4, 1974 at Miyagi *Kenmin Kaikan*.²⁸ The 1590-seat hall was nearly full²⁹ for the performance of Beethoven's *Coriolan Overture*, Mozart's *Piano Concerto No. 23*, and Beethoven's *Fifth Symphony*. Kataoka conducted the overture and the symphony, Aritsune Kikuchi conducted the piano concerto, Kawamura played concertmaster, and Akira Horie played principal viola.³⁰ To fill out the orchestra, two cellists, a bass player, and an oboist³¹ were recruited from the Yamagata

²⁵The literal translation of 団長 (*Danchou*) is "Head."

²⁶ 常任指揮者 (*Jyounin Shikisha*); see later discussion of different conductor position titles.

²⁷ Since Miyagi prefecture had provided funding for the commencement of the project, the initial name of the orchestra was the Miyagi Philharmonic. The name was officially changed to the Sendai Philharmonic in April, 1989.

²⁸ Miyagi Citizens Center.

²⁹ *KS*, 18 March 2005.

³⁰ Biographical notes from the first subscription program (4 October 1974).

³¹ A year and half after its founding, MPO still did not have a regular first oboe. Shigeru Suzuki joined the orchestra as principal oboe in 1978 and was the first one to receive a salary. He still holds the position today (2010).

Symphony.³² Kataoka chose the “Fate” Symphony with precise intentions of communicating to all present a combination of uncertainty and hope regarding the orchestra’s future.³³

Uncertainty may well have been the stronger force at the time, judging from violinist Katsuyuki Senoue’s description of that first subscription concert: “There were only three of us in the violin section who could really play: [Naohiko] Kigoshi-*kun*,³⁴ [Hiroto] Yashima-*kun*,³⁵ and myself. Kawamura-*sensei*³⁶ was, of course, an extremely good player. He was in his forties and already had a well-established career as a violinist; honestly, it is still a mystery to me as to why he was playing with us at all.”³⁷ According to Senoue, most of the string players were amateurs, some of whom even had difficulty reading music. As a result, the few strong players sat in the front of the sections and pulled the rest of the string players along.³⁸

³² Biographical notes from the first subscription program (4 October 1974).

³³ Kataoka 2005.

³⁴ “*Kun*” is a suffix of endearment commonly added to young boys’ names. Kigoshi was in high school at the time of the first subscription concert; he still plays second violin in the orchestra.

³⁵ Hiroto Yashima was born in Sendai and studied violin with Yoshio Unno in Tokyo. Yashima’s father was opposed to his son playing the violin, so Yashima’s name was not printed in the program of the first subscription concert, even though he was one of the strongest players. Yashima served as concertmaster of the MPO from 1981-1985, after which he continued his violin studies at the Mozarteum University of Salzburg and joined the first violin section of the NDR Radio Philharmonic Orchestra of Hannover. He returned to his native Sendai to play an Asian Youth concert in July 1997 and also to play a recital in the neighboring town of Natori in February 1998. (Cf. *KS*, 11 July 1997 and *KS*, 25 February 1998.)

³⁶ *Sensei*, meaning “Teacher” or “Master” is a term of respect and honor in Japanese culture. A Japanese person will use the title when addressing or referring to a teacher, even if that person is not a student of the teacher to whom he is referring. For example, it is not uncommon for a university professor to be called “*Sensei*” by people outside of a school setting, e.g. at church events or seasonal, neighborhood festival gatherings.

³⁷ Katsuyuki Senoue, tape-recorded interview by author, 20 June 2005, Sendai, translated from the Japanese. (Senoue interview hereinafter referred to as “Senoue 2005.”)

³⁸ Senoue 2005.

Evidence of this level of playing is clear from other rather humorous anecdotes from Senoue³⁹ who recalled with impressive detail the first subscription concert and the orchestra's early years: "We played Brahms' *Hungarian Dance No.1* for the encore of that concert, and by the end of the piece, there were only a few of us left playing," he chuckled. "In the slow introduction of the *Coriolan*, one person was holding the last note much longer than the rest of us were, but Kataoka kept on going, something which he did well, actually. I don't think he could read scores that well,⁴⁰ because if things fell apart in rehearsal, we couldn't just start where we had stopped. Instead, we had to go back to some really obvious starting place, like the beginning of the piece or right after a cadenza. One night, I heard some deep breathing next to me during a section where the violins had slow accompaniment figures. One glance to my left showed me that my stand partner's bow was not moving...he was asleep! I poked him with my bow, and he woke up just in time to add some extra [unwritten] dissonance to a big forte tutti chord. Those were the early days; mostly, people were just there to have fun."⁴¹

Not quite so enjoyable, however, were the seemingly intractable problems Kataoka faced during the early years of the Miyagi Philharmonic Orchestra, particularly in regard to financial and personnel matters. For example, cello and bass players were especially difficult to find. Kataoka recruited Tohoku University students, freelancers from Fukushima,⁴² and even some

³⁹ Senoue currently runs a massage therapy clinic and private violin studio in Sendai. He is legally blind in both eyes and participated in MPO rehearsals and concerts by committing all of his orchestral parts to memory.

⁴⁰ Kataoka himself admitted to having some trouble conducting, mainly because he was trained in composition: "When we would be going along in rehearsal, I would get distracted thinking about how well something was written or how it could have been done differently. As soon as I had enough money, I asked Akutagawa-sensei to step in as conductor." (Kataoka 2005)

⁴¹ Senoue 2005.

⁴² Fukushima is a neighboring prefecture due south of Miyagi.

high school students⁴³ to help cover the parts. As he recalls it: “It was always a struggle—a struggle if we got work, and a struggle if we didn’t. When I would accept jobs, the sponsors would often request specific pieces that I then felt obligated to put on the program, even though I was painfully short on musicians. Dvorak’s *New World Symphony*, for instance, does not sound anywhere near decent unless you have at least five basses and somewhere close to seventy players on the stage. We simply didn’t have the necessary people.”⁴⁴

Since he did not always have the instrumentalists called for in the original score, Kataoka wrote many arrangements during those first few years. “Once,” he recalled somewhat sheepishly, “I even arranged a Mozart piano concerto, leaving out the oboe part because I didn’t have anyone to play it.”⁴⁵ The Gunma Symphony⁴⁶ was one of the first regional orchestras to come into existence in Japan. The orchestra used to play pieces even if it did not have the correct instruments for all the parts. If they didn’t have a bassoon, they would just have a pianist play that part in a Beethoven Symphony. I didn’t want to do that. I decided that it was better to write an arrangement to fit instruments that we did have, rather than making substitutions in the original score. This was especially important for giving school children [at the school outreach concerts] the best possible sound concept in any given piece.⁴⁷ Boosey and Hawkes publishes a lot of music that is geared toward junior high and high school level orchestras. I wish that there had been a Japanese publisher like that back then; it would have helped immensely.⁴⁸ In those

⁴³ Suzuki recalls a trombone player from Tohoku High School’s brass band (*SE*, 5).

⁴⁴ *SE*, 5.

⁴⁵ *KS*, 18 March 2005.

⁴⁶ Gunma Symphony was founded in 1945 as the Takaseki Civic Orchestra.

⁴⁷ *SE*, 13.

⁴⁸ Kataoka 2005.

days, I wanted players so badly that you could almost see the [outstretched] hand extending out of my throat.⁴⁹”

His colleagues in the orchestra echoed Kataoka’s recollections of the instrumentation problems. Shigeru Suzuki pointed out that not only players, but instruments, too, were hard to come by. Fortunately, through Kawamura’s contacts with the NHK Broadcast Orchestra, the Miyagi Philharmonic was able to borrow instruments on credit,⁵⁰ a loan which was only recently⁵¹ repaid in full.⁵² Kawamura remarked later: “We were short on instruments and short on players. Kataoka-Sensei worked so hard to get us job after job, but in the beginning, we had no cellos or basses, so we had to search far and wide⁵³ for those players.”⁵⁴

It is difficult to imagine a modern orchestra in which the conductor is also the personnel manager, the treasurer, and the director of public relations.⁵⁵ Nevertheless, that was the situation in the MPO in those early years. In particular, Kataoka was continually weighed down with financial woes. In his words in retrospect: “From the very beginning, the only matter in my head

⁴⁹ *SE*, 3. のどから手が出るほど欲しい(*Nodokara tegaderuhodo hoshii*) is a Japanese idiom that implies a very strong, heartfelt desire. In this regard, the metaphorical picture is of a hand reaching out from one’s heart through one’s mouth.

⁵⁰ *SE*, 5.

⁵¹ 2005

⁵² Shigeru Suzuki, tape-recorded interview by author, 23 June 2005, Sendai, translated from the Japanese. (Suzuki interview hereinafter referred to as “Suzuki 2005.”)

⁵³ He uses the term 無我夢中(*mugamuchuu*), meaning to lose oneself or to be completely absorbed in a given task (in this case, looking for players.)

⁵⁴ *SE*, 5.

⁵⁵ He even tackled such tasks as harpsichord tuning when circumstances deemed it necessary. “We played a Bach *Orchestral Suite* in Kagoshimadai once,” Kataoka recalled. “Of course, we had to take our own harpsichord, so, naturally, it was out of tune by the time we arrived at the concert space. I tried to fix it, but I’m pretty sure I just made it worse.”

was money to run the thing. The executive director of the Sapporo Symphony⁵⁶ once told me: ‘If you want an orchestra, it’s not musicians that you need—what you need is money. If you have money for an orchestra, the musicians will come to you.’⁵⁷

Heeding this statement from his experienced colleague, Kataoka proceeded to seek federal funding advice from Hiroshi Mitsuzuka, an acquaintance of his in the Japanese Diet who had recently become the Parliamentary Secretary for Education.⁵⁸ Mitsuzuka explained that, for any given geographical region, the Cultural Agency⁵⁹ will consider giving financial assistance to a group comprised of fifty-five (or more) members. He advised Kataoka to team up with Yamagata Symphony and form an alliance that fulfilled the criteria for receipt of government funding. Not surprisingly, shortly thereafter Yamagata happily concurred with what Kataoka had proposed, and each orchestra took home half of the grant provided by the federal government.⁶⁰

With the help of a team of guarantors, including local business owner Saburosuke Fujisaki,⁶¹ Chihiro Matura (chairman of the board at Tokiwagi High School), and Yoshihiro Yagi, the orchestra manager at the time, Kataoka also borrowed money from the bank. Fujisaki and Matura⁶² contributed private funding as well, and Kataoka remarked in a 2001 interview

⁵⁶ Hokkaido is the northern-most island of Japan, and Sapporo is the capital. The Sapporo Symphony was founded in 1961.

⁵⁷ *SE*, 5.

⁵⁸ 文部政務次官 (*Monbuseimujikan*)

⁵⁹ 文化庁 (*Bunkacho*)

⁶⁰ *SE*, 5.

⁶¹ Fujisaki is one of the oldest, largest, and most expensive department stores in Sendai.

⁶² Matura wrote Kataoka checks totaling 8,000,000 yen (approximately \$29,000 USD) and also introduced him to Fujisaki.

that he still [puts his hands together and] gives thanks at his home shrine⁶³ for the lives [and generosity] of these two men.⁶⁴ Orchestra members heard a rumor one year that Fujisaki had single-handedly paid their year-end bonuses. At the time, there were tax laws prohibiting the listing of donor names in the program. Over twenty years later, however, Kataoka confirmed the aforementioned rumor about the bonuses to be true and encouraged the orchestra to make a *post facto* public announcement of appreciation.⁶⁵ Fujisaki was appointed President⁶⁶ of the orchestra in 1975, and he remained one of the orchestra's most avid supporters⁶⁷ and valuable donors until his death in October 1994.⁶⁸

Between the sprinkling of funding and instrument loans secured through the Sendai Broadcast Orchestra, the Miyagi Philharmonic succeeded in gradually increasing the number and quality of its performances, despite continuing recruiting difficulties which would not be alleviated until the orchestra established status as an Association in 1978.⁶⁹ September of 1978 marks the Miyagi Philharmonic's official beginning as a professional orchestra. At first, only three players received a salary, among them oboist Shigeru Suzuki⁷⁰ and Susumu Sengoku, first

⁶³ “仏前におうかがいする (*Butsuzen ni oukagaisuru*).”

⁶⁴ *SE*, 6.

⁶⁵ *SE*, 6.

⁶⁶ 会長 (*kaichou*)

⁶⁷ Fujisaki was President of the Board from 1975-1994, straddling both the Miyagi Philharmonic and Sendai Philharmonic years. (Cf. *KS*, 23 March 2008)

⁶⁸ 2700 people attended the funeral of Saburosuke Fujisaki, at which the SPO played the funeral march from Beethoven's *Eroica Symphony*. Music director Toyama said: “Without him, we [the orchestra] would not be here today.” (Cf. *KS*, 11 October 1994 and *KS* 10 November 1994)

⁶⁹ 社団法人化 (*Shadanhoujinka*); Association

⁷⁰ Suzuki received 110,000 yen (approximately 526 USD). The MPO was so desperate to recruit Suzuki that they matched the salary he had been receiving from the 自衛隊 (Self Defense Force) band. In addition to playing the oboe, Suzuki's early duties included timekeeping at auditions, truck driving/instrument hauling, part-copying, and stage setup/cleanup (*SE*, 5).

clarinet.⁷¹ Nonetheless, according to Kataoka, after that change in status, “players just started showing up. It was as though the recruiting struggles of those beginning years had all been unreal.”⁷²

Some of the new members were players who transferred from the Yamagata Symphony. Cellist Atsushi Maejima was one such case and described his decision as follows: “Even though the Yamagata [Symphony] was, at the time, a higher level orchestra with a longer history, I liked the city of Sendai and the exciting possibilities it held.⁷³ When I heard in 1978 that the MPO had become an Association and had officially been launched as a professional group, I thought that Sendai would be an easier city in which to make a living as a musician. Sendai was well on its way to achieving the ‘City of a Million’ title⁷⁴ and there seemed to be a pervading idea⁷⁵ that every city of a million people should have its own professional orchestra.”⁷⁶

Once the assembled personnel began to resemble at least the skeletal structure of a complete symphony orchestra, performing opportunities became easier to find and to accept. The aforementioned school concerts occupied the majority of the MPO’s performing schedule for the duration of Kataoka’s tenure as conductor and for a long time after that.⁷⁷ Shigeru Suzuki⁷⁸ used to call up school after school to promote the orchestra and seek out performing invitations. His

⁷¹ Sengoku received an entry level salary of 80,000 yen (approximately 382 USD).

⁷² 嘘のように; “like a lie” (KS, 18 March 2005).

⁷³ Atsushi Maejima, tape-recorded interview by author, 21 June 2005, Sendai, translated from the Japanese. (Maejima interview hereinafter referred to as “Maejima 2005.”)

⁷⁴ 百万人都市 (*Hyakuman Toshi*)

⁷⁵ He uses the word ムード (*mu-do*): “mood.”

⁷⁶ SE, 3.

⁷⁷ Today, the orchestra performs an average of 110 concerts every year for school children.

⁷⁸ Suzuki did much of the secretarial work in the beginning, including copying parts from the score by hand (Kataoka 2005).

efforts were not in vain; Susumu Sengoku recalls having school concerts almost every single day when he first joined the orchestra in 1978.

The normal routine was two or three concerts in one day, usually between the hours of 9:00 am and 3:00 pm. It was not uncommon for all three concerts to be at separate schools. Typically, the orchestra members drove or rode the bus to venues as far away as Aomori,⁷⁹ or Oma.⁸⁰ Occasionally, there were even plane trips to schools in Hakodate.⁸¹ Sengoku claimed that “the nice part [about school concert days] was that we got off work by 3:00 pm, so we often went out drinking afterwards.”⁸² Orchestra members usually stayed in the same lodging and often enjoyed taking advantage of local novelty items they found in a given city. Cellist Maejima, for example, recalled their trip to schools in Oma, a town famous for single hook fishing and where the fresh tuna⁸³ was particularly delicious.

Prior to the after-work bowling or karaoke⁸⁴ excursions, however, conditions for the orchestra members at the schools were often far from comfortable. Most of the concerts occurred in school gymnasiums, which, with no climate control, were hot and sticky⁸⁵ in the summer months⁸⁶ and bitterly cold in the winter. Yumiko Shibuya⁸⁷ remarked that “before those

⁷⁹ Aomori is the northern-most prefecture of Japan’s main island, Honshu.

⁸⁰ Shimokita Peninsula is located at the northern tip of Honshu. (下北半島の大間町; *Shimokita Hantou no Ooma Chou*)

⁸¹ Hokkaido prefecture is Japan’s northern-most island.

⁸² *SE*, 13.

⁸³ まぐろ(*Maguro*)

⁸⁴ Suzuki 2005.

⁸⁵ Otomo says ドロドロに溶けそうで (*dorodoro ni tokesoude*), meaning “dripping” or “melting.”

⁸⁶ The Japanese school year runs from April through March. Summer vacation begins mid-July and lasts until the end of August.

disposable palm-size heating pads⁸⁸ were invented, we had to wear multiple layers of gloves and socks. Even some of the string players wore gloves with only the fingertips cut out. It's pretty hard [to move one's fingers and lips] when you can see your breath in the air in front of you."⁸⁹

For the school children audiences, however, uncomfortable temperatures were of little concern. Violinist Yasuko Yamamoto recalls her first school concert at an elementary school in the remote area of Neshiroishi: "The children's faces were so intent and serious—it was almost frightening to watch! Many of them were probably seeing instruments and hearing certain sounds for the first time in their lives, and they seemed to be devouring every little morsel."⁹⁰ Each concert typically included a section during which each of the instruments of the orchestra was introduced. Leroy Anderson favorites such as *The Typewriter* and *Clarinet Candy* were program staples.⁹¹ Suzuki echoed Yamamoto's observations of the children at these concerts: "From the kids' perspective, their school is like their home. An orchestra coming to perform at their home was very exciting for them. Sometimes they would even help us with unloading or setting up equipment in those early years [when we were short on hands]; that was fun."⁹²

Suzuki also described the children's response to some of the music in these concerts, particularly when they would hear familiar tunes. As Kawamura pointed out, Kataoka was a very talented composer and arranger, so he was able to adapt pieces, particularly ones that the

⁸⁷ Shibuya served as concertmaster from 1980 to 2003.

⁸⁸ 捨てカイロ (*sutekairo*)

⁸⁹ *SE*, 13.

⁹⁰ *SE*, 13.

⁹¹ Suzuki 2005.

⁹² *SE*, 13.

children were likely to recognize, to fit the orchestra's needs.⁹³ According to Suzuki, "the children were always so surprised to hear their school song played by an orchestra. Since they were accustomed to only hearing it with piano accompaniment, the sound of their school anthem with cymbals and lush strings was gorgeous to their ears."⁹⁴

Incidentally, Suzuki's own commitment to the integrity of the school concerts remains strong, as was clearly evident in his interview with this author in June of 2005. "I like to surprise children," he stated. "I like to see their faces, for instance, when we show them the sound between two cans connected by a taut string, and then how much louder the sound gets when we wet the string. Music is supposed to be fun; I think that is a very important message to convey. After all, the word for music in Japanese is a combination of the characters 'sound'⁹⁵ and 'fun.'⁹⁶"

Shibuya and violinist Yasumasa Otomo reminisced as well about the children's reactions to violinist Nestor Rodriguez, the only foreigner in the orchestra at the time. Rodriguez grew up in El Salvador but moved to Japan after marrying a Japanese violinist whom he had met in an orchestra in his home country. Shibuya remarked that "foreigners were very rare back then, so Nestor was usually very popular!" Otomo remembered that "Nestor couldn't always eat the sushi

⁹³ It is interesting to note that some of Kataoka's earliest musical training was received from his own third grade teacher, who required the children, before they could go home for the day, to identify chords played on the classroom reed organ (or pump organ), a common item in Japanese school classrooms (Cf. *KS* 9 September 2003).

⁹⁴ *SE*, 13.

⁹⁵ 音 (*on* or *oto*) is the character for "sound."

⁹⁶ 楽 (*gaku* or *raku*) is the character for "fun" or "easy." (Cf. Suzuki 2005)

we were sometimes given for lunch. One school even brought him one of the school lunches made for the kids to substitute for the fancy sushi⁹⁷ he couldn't eat."⁹⁸

It is impossible to overestimate the importance of Yoshikazu Kataoka's steadfast vision, unwavering commitment, and insurmountable contribution to the orchestra and its promotion, development, and increasingly significant presence in the community of Sendai. He possessed the creativity, diligence, and patience necessary to launch an amateur community orchestra comprised mostly of university students and local music enthusiasts. Kataoka's own musical training, however, had been primarily in composition, and he was well aware of his limitations as an orchestra conductor. Perhaps one of the strongest indicators of his dedication to the orchestra was that he knew when to pass the baton to a different conductor who could, at least in Kataoka's own opinion, take the orchestra to further technical and musical heights.

⁹⁷ Even in Japan, good sushi is a rare and expensive treat. It is often provided as a meal for a special guest, special occasion, or—in the case of a school hosting a professional orchestra for the day—both. To substitute a school lunch for gourmet sushi would have seemed humorous to the average Japanese person (even though, in Japan, school lunches are actually very healthy and quite tasty).

⁹⁸ *SE*, 13.

CHAPTER 2

PLANTING AND NURTURING SEEDS: THE CRITICAL ROLE OF CONDUCTORS

By 1980, the position of Chief Conductor⁹⁹ position had been assumed by Hoichi Fukumura, who served in that capacity until March of 1983. Orchestra members would later remember Fukumura as the harsh disciplinarian of the orchestra's history, but also as the conductor under whom the orchestra made its greatest progress. Suzuki reported that "since Fukumura had come to Sendai after conducting much higher level groups down in Tokyo, he was surprised at the state of this so-called professional orchestra [Miyagi Philharmonic] and decided to whip us into shape with some basic training because he saw that we needed it."¹⁰⁰

Fukumura was very strict in rehearsals; his language was abrasive and his temper short. It was not uncommon for him to lecture the entire orchestra for at least ten minutes at the beginning of a rehearsal before anyone played a note.¹⁰¹ He was meticulous about detail and relentlessly picky, especially in regard to the strings. He made them play their parts individually ("not even together on a stand!"¹⁰²) and would send people home from rehearsals if he determined that they did not know their parts to his satisfaction. It is no surprise, then, that Fukumura was not well-liked by many of the players, some of whom remarked that the orchestra was much more peaceful without him.¹⁰³

⁹⁹ 常任指揮者(*Jounin Shikisha*); see later discussion on different conductor roles.

¹⁰⁰ Suzuki 2005.

¹⁰¹ Senoue 2005.

¹⁰² Suzuki 2005.

¹⁰³ *SE*, 7.

Nonetheless, for all the unpleasant ways he went about accomplishing his goals, Hoichi Fukumura was, according to some of the players, precisely what the orchestra needed at that time. Suzuki recalled that “the violins hated him! But they all went home and learned their parts, so ultimately, the orchestra sounded better, and the level of the group improved significantly.”¹⁰⁴ Undeterred by the increasingly severe lack of funding,¹⁰⁵ Fukumura lobbied for more instruments, increased the number of scheduled subscription concerts, hired better players, implemented standardized audition procedures,¹⁰⁶ and programmed more difficult repertoire. Kataoka, who was still handling financial matters at the time, admitted that some of Fukumura’s ambitious endeavors caused him no small amount of vexation: “Fukumura liked to program expensive repertoire, even though we were in such dire financial straits and usually didn’t have the money to pull it off. But he had in his mind a clear ideal that he was trying to realize—he wanted to raise the level of the orchestra. I believe that his drive and his sentiment as such were very clear to each of the players at the time.”¹⁰⁷

Kataoka was not mistaken in his assessment of the players’ standpoint in this regard. Susumu Sengoku commented that it was during Fukumura’s time that “some of us realized for the first time, ‘Oh, this is what it’s like to be a professional orchestra.’ Those of us who endured those strict years with him and still play in the orchestra can attest that the overall level of the MPO improved immensely during that time.”¹⁰⁸ Concertmaster Shibuya¹⁰⁹ appreciated that “he

¹⁰⁴ Suzuki 2005.

¹⁰⁵ Rumors circulated often during Fukumura’s tenure that nobody was getting paid that month.

¹⁰⁶ The first official auditions took place in 1980; see later discussion on official audition policies.

¹⁰⁷ *SE*, 7.

¹⁰⁸ *SE*, 7.

brought in world-class soloists,¹¹⁰ the caliber of which we had not previously had the good fortune to work with.”¹¹¹ Suzuki summed it up well: “Fukumura Sensei was very serious about his job. He could become a bit hysterical¹¹² when it came to music and the orchestra and, as a result, he ended up butting heads with a lot of people, even Kataoka. But when the rehearsal was over and he would come out drinking with us, we could see that he was a good person with a big heart.”¹¹³ As Shibuya described the situation, “in the end, Fukumura succeeded at weeding out the less competent players, many of whom resented him for that reason. But truth be told, that is when the orchestra started to transition to a professional group.”¹¹⁴ Hoichi Fukumura stepped down from his position as conductor in March of 1983 as a result of various disagreements with the orchestra board. He resigned the position by walking out on a concert set the day of the dress rehearsal for a concert¹¹⁵ featuring flutist Aurele Nicolet whom Fukumura himself had invited to come solo with the orchestra.¹¹⁶

¹⁰⁹ Shibuya herself had been relatively unfazed by the eccentric rehearsal techniques as they were similar to her own training in college under famed, albeit notoriously harsh conductor/teacher, Hideo Saito.

¹¹⁰ Shibuya spoke of their concert with flutist Aurele Nicolet.

¹¹¹ Yumiko Shibuya, e-mail message to author, November 23, 2009.

¹¹² ヒステリック (*Hisuterikku*); the Japanese use the English word “Hysterical” as a term implying emotional, impulsive, excessive behavior.

¹¹³ Suzuki 2005.

¹¹⁴ Yumiko Shibuya, tape-recorded interview by author, 24 June 2005, Sendai, translated from the Japanese. (Shibuya interview hereinafter referred to as “Shibuya 2005.”)

¹¹⁵ Kazuaki Momiyama stepped in at the last minute to conduct the concert.

¹¹⁶ Yumiko Shibuya, interview by author, 23 August 2010, Sendai, translated from the Japanese. (2010 Shibuya interview hereafter referred to as “Shibuya 2010.”)

Following Fukumura's resignation,¹¹⁷ the orchestra implemented a troika system of leadership involving a Music Director, Chief Conductor, and a Resident Guest Conductor. This system is still in place today, augmented only by the additional position of Assistant Conductor. This combination of leadership positions seems a bit confusing at first glance, and indeed, to this author, the nature of each position remains somewhat ambiguous, even after attempts to seek clarification from the orchestra's current managerial personnel. Nevertheless, for understanding the overall history of the orchestra, it will be helpful at least to describe the duties and responsibilities of each position.

The Music Director¹¹⁸ holds the highest administrative position. This person oversees auditions, decides repertoire for the season, and has the final say on issues such as which soloists will be invited each year or what cities will be included on a tour. In these ways, the position is similar to that of a music director of an American orchestra. One major difference, however, is that in Japan, the music director (or any conductor standing on the podium, for that matter) can decide how long a rehearsal will last. Sendai Phil members commonly have six-hour slots marked in their date books for rehearsals. This is partially due to the weakness of the musicians' union in Japan. However, it may be due even more to the seemingly innate Japanese attitude that the more practice time one puts in, the better one will perform. This attitude can also be observed in other areas of Japanese life, e.g. sports.¹¹⁹ The idea or potential of a piece becoming stale or over-rehearsed does not seem to deter the average player or conductor from putting in, simply on principle, just a little more practice time.

¹¹⁷ Fukumura still appears as guest conductor, but not for the Sendai Phil. In April 1994, he conducted the Vietnam Philharmonic Orchestra with Korean singer Kim Yonja as soloist.

¹¹⁸ 音楽監督 (*Ongaku Kantoku*)

¹¹⁹ Robert Whiting, *You Gotta Have Wa* (New York: Vintage Books, 2009).

Chief Conductor¹²⁰ is the second highest position in the Sendai Phil's leadership hierarchy. The English word "Chief" is the orchestra's own translation of this title, as notated in their concert programs and online orchestra homepage. Prior to stumbling upon this English version of the title, this author debated on how to translate the Japanese word *Jounin*, which, based on the two characters used to write it, literally means "normal/always"¹²¹ and "work."¹²² This particular definition becomes especially interesting when one considers the job responsibilities for this position. In short, the Chief Conductor does a lot of the "grunt" work for the Music Director. His input is not always solicited or heeded at auditions, despite the fact that later on, he will have more contact with the members of the orchestra outside of rehearsals and performances than will the Music Director. The Chief Conductor often serves as a mediator between the orchestra and the Music Director, especially if there are personal squabbles unrelated to the music. Orchestra members know that if they need to deal with interpersonal matters, major scheduling problems, or simply need a listening ear or available shoulder,¹²³ the Chief Conductor is their "go-to guy."

The role of the Assistant Conductor¹²⁴ in the overall workings of the orchestra is somewhat difficult to assess, seeing as many of the job responsibilities of the Chief Conductor are what, in an American orchestra, would be those of the Assistant Conductor. The Sendai Phil has not always employed an Assistant Conductor. There have been periods in the orchestra's

¹²⁰ 常任指揮者 (*Jounin Shikisha*)

¹²¹ 常; *Jyou* or *Tsune(ni)* means "regular" or "always."

¹²² 任; *Nin* or *Tsuto(meru)* means "to work" or "to serve."

¹²³ Admittedly, the "shoulder-to-cry-on" picture is not exactly an accurate one to paint, considering the general tendency of the Japanese to shy away from physical contact in public; greeting with a bow rather than a handshake is probably the most obvious example of this cultural element.

¹²⁴ 副指揮者 (*Fuku Shikisha*)

history, some of them several years in length, when no assistant conductor has been listed. The position was filled from 1993 to 2006,¹²⁵ when the orchestra's performing schedule expanded and the number of outreach concert increased markedly. The Assistant Conductor conducts many of the school concerts as well as outdoor concerts for the city during various summer festival events. As one might expect, he must also be ready to step in for the Chief Conductor or the Music Director if he or she is suddenly unable to conduct. In this regard, the Assistant Conductor of the Sendai Philharmonic has a job similar to that of the typical Assistant Conductor of an American symphony orchestra. Masahiko Enkoji listed the following as additional roles filled by the Assistant Conductor: acoustical balance checker, librarian assistant, rehearsal pianist, driver, and luggage carrier.¹²⁶

The Guest Conductor¹²⁷ and Resident Guest Conductor¹²⁸ positions can, for the purposes of this document, be treated as one. Once again, the duties of the Guest Conductor appear to be a bit ambiguous in light of the Assistant Conductor's job description. The presence of yet another leadership position begs the simple question of "what more could there possibly be to do?" Nonetheless, this position has remained part of the orchestra's staff and budget each season since 1981 when Fukumura took over as Chief Conductor. The Guest Conductor may not always live in Sendai, but when possible, he, too, leads some of the outreach-related concerts and may be called upon during a tour to lighten the load of the Chief Conductor or Music Director by doing

¹²⁵ The assistant conductor position was held by Toshiyuki Kudo (1992-1996), Hiroshi Sekitani (1997-1999), Masanori Sahaku (March 2000 – September 2000), and Takeshi Ooi (2000-01). The orchestra does not currently (2010) employ an Assistant Conductor.

¹²⁶ *KS*, 14 August 1997.

¹²⁷ 客演指揮者 (*Kyakuen Shikisha*)

¹²⁸ 首席客演指揮者 (*Shuseki Kyakuen Shikisha*)

an occasional concert. The Assistant Conductor and Guest Conductor are contracted to do a set number of appearances with the orchestra.

From an American perspective, the existence of so many rungs on the orchestra leadership ladder might appear to be somewhat superfluous—financially, logistically, and possibly even musically. However, if one takes into account the social scene and general business attitude in Japan (e.g., the idea that seniority and length of experience is of primary importance), it is less surprising to see a well-defined personnel ladder like that of the Sendai Philharmonic. Additionally, the maintenance of the lower conductor positions (Assistant and Guest Conductors), though potentially expensive, provides much-needed pedagogical opportunities for younger conductors to get valuable experience working with professional orchestras. In other words, we see here, as in many other facets of their culture, the importance of education to the Japanese people.

In 1983, the Miyagi Philharmonic Orchestra implemented a troika system of leadership. The newly established trio consisted of Music Director Yasushi Akutagawa, Chief Conductor Kazuaki Momiyama, and Guest Conductor Kenichiro Kobayashi.¹²⁹ Momiyama had had previous conducting experience with the Yamagata Symphony and was instrumental in helping the MPO expand its repertory. Little seems to be recorded concerning Kobayashi's tenure, other than the fact that Akutagawa was his original connection with the MPO. It is possible that Kobayashi appeared with the orchestra only a few times, for he was also conducting other groups

¹²⁹ Prior to Kobayashi, Shigenobu Yamaoka served as Guest Conductor under Fukumura from November 1981 to March 1983. Yamaoka had conducted groups such as the Yomiuri, Sapporo, Tokyo, and Gunma Symphonies.

during this period.¹³⁰ Of these three conductors, Akutagawa was the one who has made the deepest and most lasting imprint on the orchestra's history.

Yasushi Akutagawa was the son of Japanese author Ryunosuke Akutagawa.¹³¹ Although his father's name and legacy is generally more well-known, Yasushi himself was an extremely talented, creative, and diverse as a musician and intellectual.¹³² He was a composer,¹³³ teacher, conductor,¹³⁴ writer,¹³⁵ and a popular personality on Japanese television and radio.¹³⁶ Yoshikazu Kataoka already had established a professional relationship with Akutagawa through the composer circle down in Tokyo,¹³⁷ so when Fukumura resigned the conductor position of the

¹³⁰ Having won the Min-On International Conductors' Competition in 1970, Kobayashi made his debut with the Tokyo Symphony Orchestra in 1972. His international career took off in 1974, when he won the Budapest International Conductors' Competition.

¹³¹ Ryunosuke Akutagawa (1892-1927) was a writer from Japan's *Taisho* Era (1912–1926), known mostly for his short stories, which are studied in Japanese classrooms to this day. *Rashomon* is one of his most famous stories, and it was made into a film by Akira Kurosawa in 1950. Akutagawa suffered from mental illness and committed suicide by overdosing on sleeping pills (now known as Barbitol) at the age of 35.

¹³² According to Kataoka, Yasushi Akutagawa referred to his own father not as "my father," but rather as "Ryunosuke-kun," not because they didn't have a healthy relationship, but because it was very important to Yasushi to maintain a separate identity from that of his novelist father who killed himself at such a young age (Kataoka 2005).

¹³³ He composed symphonic, vocal/choral, and chamber music, over 30 school anthems, 29 film scores, and the opera *Orpheus in Hiroshima*. Among his well-known symphonic works are the following: *Sounds for Organ and Orchestra*, *Rhapsody for Orchestra*, *Concerto Ostinato per v'cello ed orchestra*, *Ellora Symphony*, *Trinitá sinfonica*, and *Tryptique for String Orchestra*.

¹³⁴ In 1954, Akutagawa was smuggled into the Soviet Union, which was not yet on friendly terms with Japan. He met Shostakovich, Khachaturian, and Kabalevsky, all of whom strongly influenced his own compositions after he returned to Japan. He founded the New Symphony Orchestra (新交響楽団) in Tokyo, and his work with that orchestra earned for him the prestigious Suntory Music Award in 1977. It was also with the New Symphony Orchestra that Akutagawa conducted the Japan premiere of Shostakovich's *Fourth Symphony*.

¹³⁵ Among Akutagawa's well-known writings are the following: *Ongaku no Tabi* (Musical Journey), *Ongaku wo aisuru hitoni* (To Music Lovers), *Ongaku no Kiso* (Fundamentals of Music), and *Uta no ehon* (A Picture Book of Songs).

¹³⁶ He is best known for his narration of NHK's *Music Plaza* and for hosting TBS radio's *Music for a Million* from 1967 until his death in 1989.

¹³⁷ Kataoka 2005.

Miyagi Philharmonic, Kataoka “chased [Akutagawa] all over Tohoku,”¹³⁸ attending concerts as far away as Hirosaki¹³⁹ in hopes of convincing him to come and conduct the Sendai Philharmonic. One night over some post-concert beer, Akutagawa finally agreed to “help out,” much to the delight of Kataoka, who later explained that “Akutagawa was talented in so many different areas, so people were always asking him to do things. He said ‘no’ to many of them, but for some reason, he said ‘yes’ to me!”¹⁴⁰

Since Akutagawa was so busy with other engagements around the country, the initial agreement with the orchestra was that someone else would hold the Chief Conductor position and Akutagawa would come to Sendai to conduct one concert per year.¹⁴¹ Hence, Momiyama was installed as Chief Conductor in 1983. However, Akutagawa’s connections and fame ignited an unprecedented level of interest in the Miyagi Philharmonic, a group that had begun, for all intents and purposes, as Kataoka’s pickup band. The MPO began receiving more and more requests for engagements¹⁴² contingent upon Akutagawa being on the podium, and it soon became clear that his name alone was enough to get people in the seats. He was a hit with the little old ladies,”¹⁴³ Kataoka explained. “He had a calm and gentle way of speaking to audiences and to the orchestra players. If somebody played a wrong note, instead of saying ‘That’s a wrong note there,’ he would say ‘What note do you have in your part there?’ His attitude about the

¹³⁸ *SE*, 7.

¹³⁹ Hirosaki city in Aomori prefecture was the venue for the 1978 Tohoku concert of the Japan Federation of Composers.

¹⁴⁰ Kataoka 2005.

¹⁴¹ Kataoka 2005.

¹⁴² Tohoku Electric’s 名曲の夕べ (*Meikyoku no Yuube*; An Evening of Masterworks), is one of the earliest examples.

¹⁴³ おばさんがた (*Obasan gata*)

orchestra was healthy and positive; he did not view it as a bad orchestra. Rather, he saw the MPO as an orchestra with much potential but also with areas that needed to be improved. He was more than just a good pair of ears, and even though his conducting technique was not superb, he was good at everything else!”¹⁴⁴ As it turned out, Akutagawa conducted the orchestra much more frequently than the initial, once-a-year plan had specified. As Naohiko Kigoshi remarked, “[Akutagawa] had such a colorful network from which to draw, so he was able to contribute to [the orchestra’s] progress in many different ways.”¹⁴⁵

Kigoshi also shared his latest and possibly one of his fondest memories of Akutagawa. Once when Akutagawa was conducting a concert sponsored by Tohoku Electric¹⁴⁶ concert in Iwate Prefecture’s Kamagaseki in May of 1988, “to our surprise,” recalled Kigoshi, “he invited orchestra members to his hotel room [after the concert]. He was very open and candid¹⁴⁷ with us, and he showed us his happy, comfortable, drunk face.¹⁴⁸ That was the last time I saw him.”¹⁴⁹ In fact, various reports seem to indicate that Akutagawa was quite a charmer, with or without the assistance of Japanese *sake*. His soft, clear voice, his dashing¹⁵⁰ appearance, and his sparkling charisma undoubtedly played no small role in the success he enjoyed in creating a distinctive, cultural aura for the MPO in the community of Sendai.

¹⁴⁴ Kataoka 2005.

¹⁴⁵ *SE*, 7.

¹⁴⁶ Akutagawa was the one responsible for securing financial support from Tohoku Electric; the company is still one of SPO’s biggest donors. (Cf. Shibuya 2010)

¹⁴⁷ ざっくばらんなかんじ (*Zakkubaran na kanji*)

¹⁴⁸ 気持ち良さそうに酔った顔 (*Kimochi yosasou na kao*)

¹⁴⁹ Akutagawa died from lung cancer in January 31, 1989. He was 64. His last words in his hospital bed were: “Would someone please let me listen to Brahms’ *First* [Symphony]? I wonder what happened with the last note of that piece..”

¹⁵⁰ Japanese use the English word “Dandy.”

When one considers that before he came to Sendai Akutagawa had already had a successful, multi-faceted career domestically, regionally, and internationally, his personal commitment to the development and welfare of a small community orchestra up in the Tohoku countryside is nothing short of remarkable. Having grown up in the bustling, cultural metropolis of Tokyo, perhaps Akutagawa appreciated not only the less congested atmosphere of Sendai, but as well, numerous, unexplored opportunities for artistic development that he perceived in the cultural life of Tohoku's largest city. Perhaps he simply shared Kataoka's philosophy that any city of a million people should have an orchestra. Nevertheless, whatever his personal or professional intentions were, he earnestly recruited university students and community members to play in the orchestra, and with the help of his family name, he collected support from companies, businesses, and even a few government officials. As Shibuya has remarked, "the MPO never would have gotten off the ground financially if it had not been for Akutagawa's connections and fundraising capabilities."¹⁵¹

Akutagawa was quite knowledgeable in things literary and fascinated his avid audiences with pre-concert talks that often lasted longer than the concert's opening overture. Orchestra members, too, were quite fond of Akutagawa, although some felt that he "showed a different face to audiences than he did to the orchestra."¹⁵² Above all, Yasushi Akutagawa strove to build an orchestra that was well-established in a local community and which had high musical standards. Yasumasa Otomo commented that Akutagawa "kept in mind the importance of keeping one eye on the national and international music scene while at the same time developing

¹⁵¹ Shibuya 2005.

¹⁵² To some degree, this seems to be a necessary part of a conductor's job. This particular remark was made in reference to managerial procedures and financial difficulties that Akutagawa kept hidden from the orchestra members.

the orchestra's musical and cultural roots in its own community."¹⁵³ That he followed such a strategy is confirmed by projects like the joint concert¹⁵⁴ with six guest players from the Shanghai Philharmonic in 1988 and the orchestra's Tokyo debut in 1989. Though the Tokyo debut had been a long-standing dream of Akutagawa's, the performance turned out to be his memorial concert.¹⁵⁵ As Shibuya recalls it, "We opened the concert with Akutagawa's own composition, *Tryptique*. I remember that the new Chief Conductor, Masahiko Enkoji¹⁵⁶ was conducting in tears."¹⁵⁷

Perhaps the most long-lasting imprint that Akutagawa left on the orchestra was his proposal to change the orchestra's name. As Kataoka has explained, "[Akutagawa] was concerned with the promotion of musical culture. He thought it was important that we remained a local¹⁵⁸ orchestra, rooted in the community. Even the Vienna Philharmonic started out as a local orchestra. But because they were so good, they became known all over the world. 'Don't try to conquer the world,' he said to me. 'Be an orchestra for the city of Sendai and be a good one. That is how you will connect with the rest of the world outside.'"¹⁵⁹ The current orchestra public profile¹⁶⁰ still contains Akutagawa's words: "The world will validate that which is truly

¹⁵³ *SE*, 7.

¹⁵⁴ Year-end Beethoven *Ninth Symphony* concerts are a very popular tradition in Japan.

¹⁵⁵ Akutagawa died of a brain tumor that developed from lung cancer. Because for the most part he kept his illness a secret, many thought he died suddenly. Among the few who knew he was in the hospital were Kataoka and Dr. Akihiro Komori, a brain specialist in Tokyo.

¹⁵⁶ Enkoji also wrote the program notes for that concert. In his notes, he wrote "Your wish finally came true. Hopefully our playing today reaches you, Akutagawa *Sensei*."

¹⁵⁷ *SE*, 7.

¹⁵⁸ 地方 (*Chihou*)

¹⁵⁹ *SE*, 7

¹⁶⁰ This refers to the slogan used in SPO brochures, concert programs, etc.

local.”¹⁶¹ Because of his invaluable foresight, it was finally decided that the city’s orchestra should be named after the city. As Atsushi Maejima pointed out, “nobody would ever think to call the Philadelphia Orchestra the Pennsylvania Orchestra—it just wouldn’t be right.”¹⁶² Consequently, on April 1, 1989, the Miyagi Philharmonic Orchestra became the Sendai Philharmonic Orchestra.

In addition to giving the orchestra a new name, Yasushi Akutagawa brought them a well-known conductor to succeed him as music director of the Sendai Philharmonic. Yuzo Toyama would serve for fifteen years, the longest tenure of any music director in the orchestra’s history. Toyama, born in 1931, had previously held posts with the Nagoya and Sapporo Symphonies, though he had quarreled with both before leaving.¹⁶³ As early as 1961, Toyama even conducted the prestigious NHK Symphony,¹⁶⁴ Japan’s first and oldest orchestra, which was founded in Tokyo in 1926.¹⁶⁵ Toyama is also an accomplished pianist and composer, and he is one of the few Japanese composers to have written works that have gained acclaim in Western musical circles.¹⁶⁶

¹⁶¹ 「真のローカリテイこそが世界に通用する」 (*Makoto no lo-kariti- koso ga sekai ni tsuuyou suru*)

¹⁶² Maejima 2005.

¹⁶³ Akutagawa and Toyama were junior high classmates at Tokyo’s Aoyama Gakuin. Despite Toyama’s disputes with the boards of other orchestras (Sapporo and Nagoya), Akutagawa stood up for him and insisted (to Kataoka et al) that he had changed and would not cause the same problems if SPO hired him.

¹⁶⁴ Toyama conducted NHK for their 421st subscription concert in March of 1961. The program was Beethoven’s *Fifth Symphony*, Rachmaninov’s *Piano Concerto No.2* with pianist Adam Harasiewicz, and Yashiro Akio’s *Cello Concerto* with Tsuyoshi Tsutsumu as soloist.

¹⁶⁵ NHK Symphony Orchestra, ed., *NHK Kokyo Gakudan 40-Nenshi 1926 – 1966* (Tokyo: Nippon Hoso Shuppan Kyohkai, 1967), 254.

¹⁶⁶ His *Rhapsody for Orchestra*, which includes a delightful collection of Japanese children’s songs, is probably the most well-known of his compositions, at least in American concert halls. He has also written a violin concerto, a harp concerto, and an *Elegy* that he wrote following the death of a member in one of the Japanese Imperial families.

It is interesting to note that among orchestra members who were interviewed for this project, as a topic of conversation Toyama's name came up less than any of the other conductors. The musicians of the Sendai Philharmonic described Toyama in his prime as a serious, traditional,¹⁶⁷ well-connected, and excellent conductor. It is imminently clear from the steady progress that the orchestra made during the early and mid-nineties that Toyama was incredibly skilled as an orchestra trainer. Concertmaster Shibuya praised Toyama's work during his early years: "He is extremely intelligent, so it used to be that nothing was wasted anywhere. Thirty years is not that long for a group of basically the same people to undergo that substantial a change in their overall sound. We have Toyama to thank for that. Some people might say he was too strict, but it never bothered me, because I thought that was the way things were supposed to be."¹⁶⁸

By 2001, though seventy years old, Toyama was still conducting full-time. It was around this time that he began to receive more and more criticism from both orchestra and audience members. Orchestra manager Hiroyuki Haseyama attributed this partially to a "grass-is-greener" syndrome on the orchestra's part; in other words, as Toyama helped the orchestra to improve and realize their potential, the orchestra, in turn, started wanting more. They were often more excited about guest conductors and played significantly better under them.¹⁶⁹ Haseyama also described

¹⁶⁷ Toyama himself spoke of making a point of using the official Japanese words instead of borrowed/adapted English words. For example, for the word "stage," he would say "*butai*" instead of the commonly used adaptation of the English word "*sute-ji*." (Cf. *KS*, 3 March 2004)

¹⁶⁸ Shibuya 2005.

¹⁶⁹ Haseyama remarked: "Jean Fournet came to conduct in October 2002, and it sounded like a completely different group! He cost us 2,500,000yen (app. 20,000 USD)—three times Toyama's fee—but that sound that he got from the orchestra made it worth every penny." (Cf. Hiroyuki Haseyama, interview by author, 17 June 2005, Sendai. Haseyama interview hereinafter referred to as "Haseyama 2005.")

the orchestra's relationship with Toyama as "a married couple who has been together too long."¹⁷⁰

Concert reviewers began to comment on what they perceived as a lack of flexibility between the orchestra and the soloist,¹⁷¹ and a lack of positive chemistry among the orchestra members.¹⁷² Some expressed their desire for more "heat" and "fun" in the music.¹⁷³ Music critic Mami Maruyama, in her review of SPO's performance of Richard Strauss' *Rosenkavalier Suite* in May 2004, wrote that she "wished the beautiful waltz music would have done more to make the listeners' hearts dance."¹⁷⁴ On the whole, at the time the interviews for this study were being done, most of the descriptions of Toyama as a conductor came off as wistful recollections of glory days long past. In this regard, however, Toyama gave a most interesting interview around this time (2003; Toyama was 71) in which he talks about the conductor's and musicians' roles in the orchestra's success and failures. In his words, "If the orchestra gets better, it's because of the hard work of the musicians. If the orchestra gets worse, it's the conductor's fault."¹⁷⁵ It appears that, based upon his public statements, Toyama was still quite devoted to the orchestra and its success.

¹⁷⁰ Interestingly, Toyama was unhappily married and lived apart from his wife for twenty years. In 1999, he officially divorced and married a different woman.

¹⁷¹ This comment was made about a performance of Beethoven's *Piano Concerto No. 3* on May 7, 2004 (KS, 15 March 2004).

¹⁷² This was written about a performance of Haydn's *Symphony No. 94* on Subscription Concert #192 on May 7, 2004 (KS, 15 May 2004).

¹⁷³ This was an anticipatory request prior to a concert featuring Manuel de Falla's *El sombrero de tres picos* on February 17, 2003 (KS, 1 February 2003).

¹⁷⁴ KS, 15 May 2004.

¹⁷⁵ KS, 20 April 2003.

Anne Mischakoff Heiles writes that a concertmaster is sometimes the best authority on a conductor and his or her ways.¹⁷⁶ Indeed, Yumiko Shibuya had much to say about the SPO's years with Toyama. According to Shibuya, Toyama's rehearsal technique used to be much more efficient and effective. "Toyama-sensei used to rehearse very meticulously; but now [2005], he just runs through material and dismisses us. The sound of the orchestra used to change noticeably when Toyama was in front of us. It used to be very enjoyable. We used to think: 'Wow, this is what playing in an orchestra is really supposed to be like.' He used to be known as having some of the best ears of any Japanese conductor. For example, when the intonation would be so bad that it sounded like we were playing some huge jumbled dissonant chord, Toyama would know right away which part(s) to fix. He could immediately spot the problem in, for example, the second trombone part or second clarinet part—i.e., inner parts that often go unnoticed—and adjust them to make the overall intonation better. Or he would say, 'Violas, play out here,' and the sound would change right away! We were always impressed by how good his ears were and how quickly he could fix pitch problems with one tweak of a part here or there. In his day, he truly was a wonderful conductor."¹⁷⁷

Several musicians have attributed the decline of Toyama's conducting to the decline in his hearing. Kataoka spoke of the lack of dynamic contrast, poor balance, and downright uninteresting music.¹⁷⁸ "I don't know if he can get another job in Tokyo if he leaves the SPO," Kataoka remarked. "He achieved such high status as a Japanese conductor that there might be no

¹⁷⁶ Anne Mischakoff Heiles, *America's Concertmasters* (Sterling Heights, Michigan: Harmonie Park Press, 2007), 8-11.

¹⁷⁷ Shibuya 2005.

¹⁷⁸ As a regular concertgoer for several years, the author also had occasion to notice a change for the worse in Toyama's later years, particularly in regard to intonation problems in the winds and brass.

way for him to go now but down.”¹⁷⁹ Apparently, Toyama was very picky in regard to personnel and did not always get along with certain major players; rumor has it that the resignations of Shibuya, Koji Morishita,¹⁸⁰ and manager Saneyuki Yoshii¹⁸¹ were all due in part to their dissatisfaction and head-butting with Toyama. Shibuya went so far as to suggest that part of the reason the orchestra had trouble finding a concertmaster replacement for her was the problem many had with getting along with Toyama. In her words, “Toyama’s less-than-ideal state in recent years is becoming known throughout the country, and nobody wants to come and have to deal with that. People know that things are not so chummy up in Sendai, so they are steering clear for now.”¹⁸² In short, Toyama’s golden years with the orchestra were the late eighties and early nineties. It was during this period that many outreach activities were implemented, e.g. the Sendai Summer Music Festival and the Sendai International Competition. In his later years, Toyama also produced a chamber music series¹⁸³ in Sendai that featured musicians from the Sendai Philharmonic. Yuzo Toyama’s contract ended on March 31, 2006. The last concert he conducted was on March 11, 2006; the program was Hirao Takashio’s *Kinuta*, Bartok’s *Violin Concerto* with soloist Gerard Poulet, and Brahms’ *Symphony No. 2*.

¹⁷⁹ Kataoka 2005.

¹⁸⁰ Morishita served with Shibuya as co-concertmaster from February 1994 to August 2000. Based on some informal conversations with musicians at the time, Morishita and Toyama’s relations were somewhat strained, but they kept the problems quiet enough because the halls were full and they wanted it to stay that way.

¹⁸¹ Saneyuki Yoshii was personnel manager from 1988 – 2000. He received the music award 新日鉄音楽賞 (*Shin Nittetsu Ongakushou*) in 1998 (*KS*, 25 December 1998).

¹⁸² Shibuya 2005.

¹⁸³ 室内楽の楽しみ (*Yanaigaku no Tanoshimi*), *The Joy of Chamber Music* series held its third concert in April 2004 (*KS*, 22 April 2004).

Two conductors who worked closely with the orchestra under Yuzo Toyama were Masahiko Enkoji¹⁸⁴ (1989-1999) and Toshiaki Umeda (1990-2006). Most of Enkoji's podium time was at the school concerts, and judging from a series of articles he wrote for the *Kahoku Shinpo* news, he was indeed very interested in educating audiences and community members. The author found his poignant writings on soloists,¹⁸⁵ conductors,¹⁸⁶ Sendai,¹⁸⁷ classical music,¹⁸⁸ orchestral sound,¹⁸⁹ and influential musicians in his own life¹⁹⁰ to be quite engaging. Strangely, however, his savvy intellectual abilities notwithstanding, an examination of concert reviews found the most critical ones to be of Enkoji's subscription concerts. *Kahoku Shinpo* reviewers criticized his programming,¹⁹¹ lack of spontaneity,¹⁹² insufficient pacing of the winds and brass,¹⁹³ and sloppiness in the strings.¹⁹⁴ Even the review of his final concert¹⁹⁵ claimed that "the

¹⁸⁴ Enkoji served as Chief Conductor from April 1989 to March 1999, after which he focused primarily on his duties as conductor of the Sapporo Symphony, a position which he assumed in May of 1998 while he was still employed by the Sendai Philharmonic.

¹⁸⁵ *KS*, 7 August 1997.

¹⁸⁶ *KS*, 14 August 1997.

¹⁸⁷ *KS*, 28 August 1997.

¹⁸⁸ *KS*, 21 August 1997.

¹⁸⁹ Enkoji writes on how/why the sound of the orchestra changes when a little old lady steps up to the podium to conduct for one minute at a pops concert (Cf. *KS*, 3 July 1997 and *KS*, 10 July 1997).

¹⁹⁰ *KS*, 17 July 1997; Enkoji describes his personal experience with conductor Carlo Zecchi (1903-1984).

¹⁹¹ A program of Strauss' *Four Last Songs*, Tchaikovsky's *Symphony No. 1*, and Strauss' *Serenade for 13 Winds* was deemed "too heavy of a program" (*KS*, 15 October 1997).

¹⁹² *KS*, 22 February 1997.

¹⁹³ *KS*, 22 February 1997.

¹⁹⁴ *KS*, 27 July 1998; The program here was a difficult one for the strings: Hugo Wolf's *Italian Serenade*, Strauss's *Violin Concerto* (with soloist Tomoko Kawada), and Brahms' *Symphony No. 4*.

¹⁹⁵ Enkoji's final concert was the 144th subscription concert on January 22, 1999. The program was Brahms' *String Sextet No. 1* and Bruckner's *Symphony No. 4*.

violin sound was a bit dry,” that “volume did not manifest itself as strength,” and that “even though the overall playing was far from bad, something was still missing.”¹⁹⁶

Overall, Toshiaki Umeda received somewhat kinder reviews. During his sixteen-year tenure as conductor of the Sendai Philharmonic, Kahoku Shinpo critics commented on his ability to achieve a good balance between the strings and winds,¹⁹⁷ his intriguing programming themes,¹⁹⁸ the trust exhibited between Umeda and the orchestra players,¹⁹⁹ and the air of concentration that Umeda’s conducting stimulated in the quiet hall on the part of the audience.²⁰⁰ Other reviewers, however, criticized the thin sound of the violins, in spite of the extra players hired when Umeda conducted a performance of Mahler’s *Fifth Symphony*.²⁰¹ Umeda’s Beethoven was described as “not deep enough”²⁰² and “lacking another level of breakthrough.”²⁰³

In April of 2000, the administrative troika system was pared down to two leaders, viz., Music Director Toyama and Chief Conductor Umeda. Orchestra musicians reported that Umeda was very reserved, very studious, and never got fired up about much of anything.²⁰⁴ Interestingly,

¹⁹⁶ KS, 1 February 1999.

¹⁹⁷ KS, 2 June 1999.

¹⁹⁸ KS, 2 June 1999; Kenichi Kato was intrigued by Umeda’s selection of “forbidden love” as the theme for a concert of Wagner’s *Wesendonck Lieder*, Schoenberg’s *Verklärte Nacht*, and Prokofiev’s *Romeo and Juliet* to be quite interesting.

¹⁹⁹ KS, 2 June 1999.

²⁰⁰ KS, 28 February 2002; the concert described here was Subscription Concert #172; the program was Beethoven’s *Symphony No. 4* and Strauss’s *Ein Heldenleben*.

²⁰¹ KS, 15 March 1999.

²⁰² KS, 23 February 2001.

²⁰³ KS, 28 February 2002.

²⁰⁴ 可もなく不可もなく (*Ka mo naku, Fuka mo naku*); “Not too good, not too bad.”

however, Umeda had similar comments about the orchestra members: “Sendai Phil players are very earnest and conscientious. They study well, practice well, and prepare well. Their approach to music is more serious than other orchestras I have conducted. Obviously, too much seriousness can also lead to a lack of fun and creativity.”²⁰⁵ Umeda, who started conducting the SPO when he was twenty-eight years old, remarked on the youthful element of the Sendai Philharmonic and how fortunate he felt to have a good chemistry with the orchestra.²⁰⁶ He also stated that the orchestra should be just as vital to the anatomy of a city as are its parks.²⁰⁷ No doubt Umeda’s youthful age made him an ideal candidate for the job of leading the Sendai Philharmonic Chorus and the Sendai Junior Orchestra, which he did in addition to his responsibilities as chief conductor.

Guest conductors play a unique and valuable role in the life of any orchestra, particularly a young and growing one like the Sendai Philharmonic has been. Foreign guest conductors who have been favorably received by the orchestra include Derrick Inouye,²⁰⁸ Roberto González,²⁰⁹ Yun-Sung Chang,²¹⁰ Paavo Järvi,²¹¹ and Jean Fournet.²¹² Japanese guest conductors who have

²⁰⁵ Toshiaki Umeda, tape-recorded interview by author, 28 June 2005, Sendai, translated from the Japanese. (Umeda interview hereinafter referred to as “Umeda 2005.”)

²⁰⁶ *KS*, 19 May 1993.

²⁰⁷ *KS*, 19 May 1993.

²⁰⁸ Derrick Inouye conducted Subscription Concert # 170 on November 16, 2001. The concert, consisting of Samuel Barber’s *Adagio for Strings*, Barber’s *Violin Concerto* with soloist Reiko Watanabe and Tchaikovsky’s *Symphony No.4*, received a glowing review from Naoko Endo, who praised Inouye’s chemistry with the orchestra (*KS*, 29 November 2001).

²⁰⁹ The December 1999 concert in Iwanuma was the first time the orchestra had performed Beethoven’s *Ninth Symphony* with a foreign guest conductor. At the time, Roberto González was the Music Director of Napa’s North Bay Philharmonic Orchestra (Cf. *KS*, 5 July 1999 and *KS*, 24 December 1999).

²¹⁰ The 155th Subscription Concert in March of 2000 featured Korean guest conductor Chang and Korean mezzo soloist Lee Jung-hyun. The program was Weber’s *Der Freischütz* Overture, Mahler’s *Kindertotenlieder*, and Strauss’ *Death and Transfiguration* (*KS*, 31 March 2000).

worked with the SPO include Koichi Maeda, Shigenobu Yamaoka, Kazue Yamada,²¹³ Hiroshi Ishimaru, Taijiro Niimori, Ken Takaseki, Kazumasa Watanabe, Kazuhiro Koizumi, Yoshikazu Tanaka, Hiroyuki Iwaki, Tadaaki Otaka, and Junichi Hirokami. Otaka and Hirokami have made multiple appearances with the orchestra and have become favorites with audiences and orchestra members alike. For this reason, it is helpful, at this point, to take a closer look at the contributions of these two conductors.

According to music critic Mami Maruyama, Tadaaki Otaka is “one of the conductors whom [Sendai] audiences look forward to the most.”²¹⁴ In her review of an all-Beethoven concert in 2004,²¹⁵ she praised the unified string sound, the clear dynamic contrasts, thorough attention to detail, and neatly controlled sound of the winds and brass²¹⁶ that Otaka achieved. She

²¹¹ Despite what one dissatisfied reviewer (*KS*, 17 October 1995) described as an “unusually epic” performance in October 1995 of Nielsen’s *Masquerade Overture*, Khachaturian’s *Violin Concerto*, and Sibelius’ *Symphony No. 5*, Paavo Järvi was invited back to conduct the SPO in October 1998. The program was Sibelius’ *Symphony No. 7*, Ravel’s *Piano Concerto in G* with soloist Harumi Hanafusa, and Bartok’s *Concerto for Orchestra*. This time, a different reviewer (*KS*, 16 November 1998) complimented the sound of the violas in particular. This concert was also unusual in that Järvi led the orchestra in two encores: Debussy’s *Prelude Feux d’artifice* and “Last Spring” from Grieg’s *Two Elegiac Melodies*, Op. 34.

²¹² 89 year-old Fournet was a huge hit in Sendai when he conducted the SPO in a December 2002 concert of Verdi’s *La Forza del Destino Overture*, Ravel’s *Piano Concerto in G* with soloist Megumi Ito, and Franck’s *Symphony in D minor*. The title of Mami Maruyama’s review (*KS*, 20 December 2002) translates as “Fleeting Ephemeral Beauty” (際立つはかない美しさ; *Kiwadatsu Hakanai Utsukushisa*). Orchestra members and administration alike spoke of this concert as one of the best in SPO history. Personnel manager Hiroyuki Haseyama commented that “Fournet was worth every bit of the 2500000 yen (roughly 20,000 USD) that we had to pay Columbia Artists to get him.” Incidentally, Jean Fournet was quite popular with other Japanese orchestras as well. He conducted the last concert of his career in 2005 at age 91 with the Tokyo Metropolitan Symphony Orchestra.

²¹³ Shigeru Suzuki recalled that Yamada was over seventy years old when he worked with the orchestra. “Still,” Suzuki, said, “he was very energetic and gave us many funny stories to tell about him. During the dress rehearsal for one performance of Beethoven’s 7th [Symphony], he couldn’t make up his mind whether or not to take the last repeat in the finale. He thus told the orchestra: ‘If you see me take out my handkerchief, that means we’ll take the repeat.’ When we got to the concert, he took out his hanky at one point, just to wipe his brow. We all took the repeat, even though we knew that was not the reason he took out his handkerchief. [Yamada] used to say to us: ‘Don’t look at me; just listen to yourselves and play together.’ He was right.” (Suzuki 2005)

²¹⁴ *KS*, 4 July 2004.

²¹⁵ The program was Beethoven’s *Symphony No. 4* and *Symphony No. 7*.

²¹⁶ This was a welcome contrast to the common problem of winds and brass being too vibrant in the *Seinen Bunka* (Youth Culture) Center hall.

described a sense of assertive cooperation from the players and a relationship of trust that she perceived between Otaka and the orchestra. This observation received confirmation in a 1999 pre-concert interview²¹⁷ in which Otaka was to conduct Brahms's *First Symphony*.

Concertmaster Yumiko Shibuya mentioned that the orchestra had recorded and performed the Brahms numerous times with Masahiko Enkoji. Nevertheless, the orchestra had recently spent a great deal of time on the piece, and in Shibuya's words, they were all "very excited to see the kind of Brahms that Otaka-san will create with us."²¹⁸ Indeed, in reviewing an all-Sibelius concert in 2003, Maruyama wrote that Otaka was very skilled at "getting people excited," that he "pulls an expressive song out of the orchestra," and that "the listener experiences a spontaneous personification of music itself."²¹⁹ On one occasion, Otaka's programming was criticized as being too heavy;²²⁰ in general, however, it seems that his remarkably eclectic repertoire²²¹ only complimented the wide palette of orchestral sound he was capable of producing. Otaka held positions with the Yomiuri Nippon Symphony Orchestra, the Tokyo Philharmonic, and the BBC National Orchestra of Wales. In spite of his wide-ranging performance schedule, however, he returns to guest conduct the Sendai Philharmonic at least once each season.

Junichi Hirokami is one of the Sendai Philharmonic's most popular guest conductors.

One orchestra member used the term "Hirokami Magic" in an interview promoting an upcoming

²¹⁷ This was Subscription Concert #151 in October 1999. The program was Stravinsky's *Symphony in C* and Brahms' *Symphony No.1* (KS, 6 October 1999).

²¹⁸ KS, 6 October 1999.

²¹⁹ KS, 30 June 2003.

²²⁰ Maruyama writes that hearing a concert of Vaughn Williams' *Oboe Concerto in A minor*, Mozart's *Oboe Concerto in C major*, and Elgar's *Symphony No. 2* was similar to eating too much of a delicious food (KS, 6 December 2002).

²²¹ For example, a May 2005 concert featured Toru Takemitsu's *Requiem for Strings*, Mozart's *Piano Concerto No. 23*, and Walton's *Symphony No. 1*.

concert.²²² Another orchestra member, violinist, speaks in more detail about Hirokami's uncanny ability to create an atmosphere conducive to the production of good music: "There is a nervous energy that he creates—the good kind, that is balanced with the trust, security, and comfort that he instills in us. He is very easy to play under. He brings together the strengths of the orchestra, so that it is always fun. We never have a sense that he is forcing us to play the way he wants; in the end, however, he manages to get the results that he was seeking in the first place. I always find it interesting to watch how he accomplishes that."²²³ Piano soloist Michie Koyama told an interviewer that she was looking forward to playing a concert²²⁴ with Hirokami-san, her most trusted colleague.²²⁵ Even a local housewife wrote to the newspaper about how much she liked Hirokami and how thankful she was to him for introducing her to the world of Mahler and Stravinsky.²²⁶

Flush with the experience of conducting esteemed groups like the Montreal Symphony, the Vienna Symphony, the France National Symphony Orchestra, and the Japan Philharmonic,²²⁷ Hirokami received consistently glowing reviews about his Sendai performances. Music critic Kenichi Kato wrote in his review of a July 1999 concert²²⁸ that "Hirokami gives the audience a

²²² *KS*, 9 September 2003.

²²³ Noriko Hiramatsu, tape-recorded interview by author, 23 June 2005, Sendai, translated from the Japanese. (Hiramatsu interview hereinafter referred to as "Hiramatsu 2005.")

²²⁴ Koyama performed Rachmaninov's *Piano Concerto No. 3* for a December 2003 concert; unfortunately, the review of the concert focused on criticism of an enthusiastic audience member who prematurely yelled "Bravo!" before the concerto was actually finished (*KS*, 30 December 2003).

²²⁵ *KS*, 7 December 2003.

²²⁶ *KS*, 17 April 2005.

²²⁷ *KS*, 5 June 1993.

²²⁸ This was the 149th Subscription Concert; the program was Haydn's *Symphony No. 104*, Rachmaninov's *Piano Concerto No. 3* (Seizou Azuma, soloist), and Beethoven's *Symphony No. 2*.

visual performance as well as an aural one. At first glance, his conducting style appears a bit eccentric; however, the sound from the orchestra is orthodox and delicately unified. The colors in the Haydn and Beethoven were particularly impressive.”²²⁹ A review of another concert²³⁰ described in detail how “Hirokami-san dances... thrusts... passifies... and thus carries on an expressive dialogue with the orchestra. As a member of the audience, one can tell what he is trying to communicate through the music just by looking at his back.”²³¹ One reviewer went so far as to attribute the orchestra’s higher-than-average level of performance²³² to the influence of Hirokami. Naoko Endo is particularly effusive in her praise of the following aspects of Hirokami’s conducting: the apparent joy of the ensemble, the lightness and brightness of the music, the clarity of the oboe’s shining melody line, the change in Hirokami’s face when conducting Haydn as opposed to Mahler,²³³ and his ability to tap into the emotional element of an entire orchestra.²³⁴

²²⁹ *KS*, 23 July 1999.

²³⁰ This review was of the 94th subscription concert in June 1993; the program was Debussy’s *La Mer*, Mozart’s *Piano Concerto No. 8* (Seizou Azuma, soloist), and Schubert’s *Symphony No. 5*.

²³¹ *KS*, 16 June 1993.

²³² This was in reference to the 186th Subscription Concert. The program was Bernstein’s *Divertimento for Orchestra*, Strauss’ *Metamorphosen*, and Mozart’s *Serenade No. 10* (“Gran Partita”).

²³³ This is a reference to the 167th Subscription Concert. The program was Mozart’s *Symphony No. 31* (“Paris”), Haydn’s *Sinfonia Concertante*, and Mahler’s *Symphony No. 1* (“Titan”).

²³⁴ *KS*, 6 August 2001.

CHAPTER 3

PERFORMANCE LEADERSHIP: THE PERSONAL AND PROFESSIONAL ROLES OF CONCERTMASTERS

The concertmaster of any orchestra can exert a profound influence on the emotional dynamics of the orchestra, and the Sendai Philharmonic is no exception to this rule. The orchestra employed three different concertmasters between 1980²³⁵ and 2005, viz., Yumiko Shibuya (1980-2003), Koji Morishita (1994-2000), and Tatsuo Nishie (2001-2005). A native of Fukuoka, Japan, Shibuya spent much of her elementary and junior high school years traveling alone from her home in the Fukuoka mining town to the large cities of Tokyo²³⁶ and Osaka for violin lessons.²³⁷ From high school on, she studied violin at Toho Gakuen in Tokyo, where she worked with Hideo Saito, one of Japan's most prominent pedagogues. According to Shibuya, "scary" does not even begin to describe him." He would get angry if I couldn't play something he had taught me, but then when my hands were shaking with fear and unable to play, that would also make him angry. Loud yelling and flying objects were normal during lessons. Even [the student (and later) conductor] Seiji Ozawa-san once ran out of [Saito's] studio barefoot!²³⁸ Perhaps it was just my country-girl personality at the time, but I was never able to get very close to [Saito] Sensei."²³⁹

²³⁵ Kawamura was the first concertmaster. He was appointed in 1973, but resigned in February of 1980.

²³⁶ The distance between Fukuoka and Tokyo is 1106 kilometers (687 miles).

²³⁷ The distance between Fukuoka and Osaka is 613 kilometers (380 miles).

²³⁸ According to Shibuya, Ozawa was so frightened and wanted out so quickly that he left without even stopping to put on his shoes, which he would have removed at the door upon entering, in accordance with traditional Japanese custom.

²³⁹ KS, 1 October 2002.

Following college at Toho Gakuen, Shibuya traveled to the United States to pursue graduate studies with Joseph Fuchs at the Juilliard School in New York City. Interestingly enough, it was there that she met and married Sendai native pianist Atsushi Shibuya,²⁴⁰ with whom she moved to Sendai in 1980 after both had finished their graduate studies at Juilliard. Since a female concertmaster of a Japanese orchestra was (and is) extremely rare, Shibuya immediately found herself in the spotlight in the Japanese classical music scene. Undaunted by various musical and social pressures, however, she spent her 23-year tenure with the orchestra giving to the Sendai Philharmonic and to the city of Sendai a unique combination of technical skill, high-level musicianship, forward-looking attitude, and girl-next-door²⁴¹ type of humble²⁴² approachability that, according to all sources, served as one of the most tremendous assets to the evolution of this young orchestra. Orchestra manager Hiroyuki Haseyama described that “she is the type of leader that everyone wants to follow. She has fun, but she still has high-level demands. People can trust her.”²⁴³

Yumiko Shibuya was a stylish woman, recognizable even from a distance by her erect posture, confident stride across the stage, and graceful bow arm. Outside of the concert hall, one could spot her downtown sporting a bright-colored scarf, a close-fitting leather jacket, and carrying a Louis Vuitton bag as she headed out of the upscale Fujisaki department store toward

²⁴⁰The couple performed duo recitals in Sendai, Morioka, and Tokyo in 1991 (*KS*, 11 October 1991) and again in 2001 (*KS*, 11 December 2001). In November 2004, the Shibuyas performed a recital on a synthesizer and electric violin (*KS*, 21 November 2004).

²⁴¹ A self-professed tomboy of sorts, Shibuya told an interviewer in 1993 that as a kid, she loved to play softball and dreamt of becoming a lawyer or a surgeon (*KS*, 27 October 1993).

²⁴² She told an interviewer in 1993 that when she first arrived at the Juilliard School and heard everyone practicing, she was so overwhelmed at the level of playing that she immediately thought about packing her bags and moving right back to Tokyo (*KS*, 27 October 1993). When asked by another interviewer in 1996 what the hardest part of her career had been so far, she answered “the time when my son was in the hospital and I still had to play the concert because we couldn’t find a concertmaster sub on such short notice” (*KS*, 17 November 1996).

²⁴³ Haseyama 2005.

her bright, red Honda Prelude. Shibuya always had a “more-the-merrier” approach to music-making, and the author²⁴⁴ has heard her say on many occasions that “playing with others is so much more fun than playing alone.” Shibuya maintains that music itself should convey something specific to the listener and that the making of music should be enjoyable for all involved. Indeed, it would not be surprising if her somewhat abrupt and mysterious resignation in 2003 were the consequence of a concertmaster’s job that, for her, had ceased to be “enjoyable.”²⁴⁵

Noriko Hiramatsu, a freelance violinist who played as a regular substitute in the orchestra for many years, shared some astute observations of Shibuya’s years as concertmaster: “Shibuya-*sensei* came to the SPO about the time when the orchestra was making the transition from the Miyagi Philharmonic to the Sendai Philharmonic. The city and the orchestra were both changing, and she was a crucial figure at a crucial time for both the orchestra and the community of Sendai. It was a difficult time in many ways because the orchestra was trying to find its identity and establish its future course. There was potential for a lot of criticism from inside and outside of the orchestra, but [Shibuya] took on all those challenges with great stride, poise, and vision. As the orchestra improved and hired better players from bigger cities and better music schools, one of her ongoing challenges was to merge the old and young within the same orchestra. I think there were people who joined the orchestra later who felt that the general mood of the orchestra was too friendly and too informal. They thought that that their own perspective was better—i.e.,

²⁴⁴ The author was a private violin student of Shibuya’s from 1989 – 1997.

²⁴⁵ Shibuya herself admitted to strained relations with conductor Toyama in the last few years of her tenure. One anecdote in particular speaks volumes, not only about the relational problems between Shibuya and Toyama, but about Shibuya’s character, as well. She tells of a rehearsal in which she gave in and played a bowing which she did not like but which Toyama had requested, doing it just to appease him and avoid further discussion. At the concert, however, the “feisty fiddler from Fukuoka” played “exactly the way [she] wanted,” i.e. with the bowing she deemed most appropriate.

more “hip,” more knowledgeable, and more cosmopolitan. Even though Shibuya was one of the well-established veterans in the group, the new members all had great respect for her. Her musicianship, her violin playing, her general approach to interpersonal relations, her broad performing experience, and her practical, down-to-earth nature played a large part in bridging what could have been, under any other concertmaster, a much less comfortable and divisive gap between the older players and the newer, younger players.²⁴⁶

It was a young virtuoso who eventually joined forces with Shibuya in leading the orchestra. Thirty-one year-old Koji Morishita began his six-year stint as co-concertmaster in February of 1994. Actually, he had been performing since he was eight years old, and he had already performed as a soloist with the New Orleans Symphony as a result of winning a competition there.²⁴⁷ Like Shibuya, he spent his undergraduate years at attended Tokyo’s prestigious Toho Gakuen Music School before going abroad to study at the Cincinnati Conservatory of Music in Ohio. Though he had performed as a guest concertmaster or section player with some of Japan’s leading chamber groups and orchestras,²⁴⁸ the Sendai Philharmonic job was his first full-time concertmaster position. During his appointment, Morishita was an active contributor to the musical life of Sendai, even away from his seat at the orchestra’s helm. He set up and performed a series of ten annual solo recitals,²⁴⁹ opening with an all-Schubert program in August, 1996.²⁵⁰ He also wrote a series of intriguing newspaper columns in which he

²⁴⁶ Hiramatsu 2005.

²⁴⁷ Morishita spent part of his childhood in the United States, where his father was a doctor (*KS*, 16 March 1994).

²⁴⁸ E.g., the Gunma Symphony, the Saito Kinen Orchestra, and the Japan Shinsei Symphony Orchestra (which merged with the Tokyo Philharmonic in 2001).

²⁴⁹ *KS*, 19 July 1996.

²⁵⁰ *KS*, 16 August 1996.

dealt with a variety of topics, viz., chamber music,²⁵¹ relationships with other musicians,²⁵² recording,²⁵³ nerves,²⁵⁴ his childhood,²⁵⁵ and instruments.²⁵⁶ When Morishita resigned in August of 2000, he decided to continue living in Sendai but to expand his performing endeavors in Tokyo and other major cities.

After Morishita resigned in 2001, the orchestra hired 24 year-old Tatsuo Nishie to join Shibuya as co-concertmaster. According to conductor Toshiaki Umeda, Nishie contributed some valuable “youthful hope”²⁵⁷ to the orchestra. Umeda had high praise for both Nishie (then 25) and principal cellist Testuo Harada (32 at the time) for their preparation and performance, “under the pressure of [the critical eyes and ears of] their colleagues,” of the Brahms *Double Concerto for Violin and Cello*.²⁵⁸ In her review of that concert, Mami Maruyama described the two soloists as “sharing the same breath from beginning to end, resulting in a sense for the audience that the two young men on the stage were not competing soloists but rather comrades who were accustomed to sharing their daily routine with each other.”²⁵⁹ Following Shibuya’s retirement in 2003, Nishie was joined by co-concertmaster Tatsunobu Goto²⁶⁰ for one season.²⁶¹ In March of

²⁵¹ *KS*, 12 October 1998.

²⁵² *KS*, 19 October 1998.

²⁵³ *KS*, 5 October 1998.

²⁵⁴ *KS*, 28 September 1998.

²⁵⁵ *KS*, 14 September 1998.

²⁵⁶ *KS*, 21 September 1998.

²⁵⁷ 若手ホープ (*Wakate Ho-pu*); *KS*, 26 June 2002.

²⁵⁸ This performance was the 175th Subscription Concert (June 28-29, 2002). The program was Schumann’s *Manfred Overture*, Schumann’s *Symphony No.2*, and Brahms’ *Double Concerto* (*KS*, 26 June 2002).

²⁵⁹ *KS*, 5 July 2002.

²⁶⁰ In addition to his appointment with the SPO, Goto simultaneously held concertmaster positions with the Kyushu Symphony Orchestra and the Nagoya Philharmonic Orchestra.

2005, Nishie resigned to take the concertmaster job with the New Japan Philharmonic Orchestra.²⁶² After several months of using guest concertmasters, the SPO decided on Masahide Denda, who served as the sole concertmaster from January 2006 until March 2010.

²⁶¹ April 2003-March 2004 (*KS*, 7 March 2004).

²⁶² *KS*, 9 April 2005.

CHAPTER 4

FINANCIAL DILEMMAS: EVERY ORCHESTRA'S SWORD OF DAMOCLES

The discontinuation of the two concertmaster arrangement comes as no surprise when considering the Sendai Philharmonic's financial struggles throughout the nineties. By 1991, the orchestra budget²⁶³ had doubled from what it was only three years prior.²⁶⁴ Even with that budgetary increase, however, SPO players²⁶⁵ were still making some of the lowest salaries²⁶⁶ of any professional orchestra in Japan, and the eighteen year-old orchestra was saddled with a deficit of 130,000,000 yen (app. 970,000 USD).²⁶⁷

By August of 1991, the precarious financial condition of the SPO was no secret in Sendai. In this regard, the local newspaper, *Kahoku Shinpo*, published an article in which they posted the contributions the orchestra had received from the city²⁶⁸ and the state²⁶⁹ that year. The article closed with a statement that “[Sendai] is a poor crowd with rich endeavors—as Date's²⁷⁰ castle

²⁶³ Half of the budget came from government funding. The remainder came from private donors: Fujisaki, Iris Oyama, Affinis Corporation, Tohoku Electric, to name a few (*KS*, 14 August 1991).

²⁶⁴ The 1988 budget was 260,000,000 yen (app. 2 million USD); by 1991 it was up to 420,000,000 yen (app. 3 million USD). *KS*, 21 September 1991.

²⁶⁵ Sixty percent of the budget went toward paying the musicians (*KS*, 21 September 1991).

²⁶⁶ Violinist Yasumasa Otomo left the orchestra (still Miyagi Philharmonic at the time) in 1987 to explore a career change when he decided that his annual salary of 1,104,000 yen (app. 7,600 USD) was not enough with which to support a family (*KS*, 1 April 2003).

²⁶⁷ *KS*, 10 August 1991.

²⁶⁸ The City of Sendai contributed 120,000,000 yen (app. 895,000 USD); *KS*, 10 August 1991.

²⁶⁹ Miyagi Prefecture contributed 50,000,000 yen (app. 373,000 USD); *KS*, 10 August 1991 and *KS*, 17 February 1992.

²⁷⁰ Osamune Date (pronounced *Dah-Tay*) was the samurai territorial warlord who founded the city of Sendai in 1600.

city, we cannot be proud of this position.”²⁷¹ The newspaper also featured interviews with players in an attempt to foster an understanding from the general public about the amount of extra work (private teaching, weddings, brass band coaching, et al) that musicians had to do in order to make ends meet. In one revealing interview, a brass player reported that sometimes, the wages he received from judging school brass band competitions in June and July amounted to more than his annual salary from the Sendai Philharmonic.²⁷²

On August 12-13, 1991, representatives²⁷³ from the Orchestral/Choral branch of the Musicians Union of Japan²⁷⁴ met for a council at Sendai’s Sun Plaza to discuss options for supporting the financially strapped Sendai Philharmonic.²⁷⁵ The union enlisted the support of players from orchestras all over the country to organize a “Save the SPO Concert.” The performance took place on the afternoon of August 13, 1991 on the outdoor stage at *Kotodai* Park in downtown Sendai. The orchestra played to an audience of 150 people, many of whom came out during their lunch break from nearby office buildings. Following the performance, five of the council representatives walked down the street to the City Hall²⁷⁶ and presented to an assistant official²⁷⁷ a document petitioning the city for funding to help save the orchestra.²⁷⁸

²⁷¹ リッチな演奏に努める貧しい群れ-- 伊達の城下町としては自慢できる話ではない(*Ricchi na ensou ni tsutomeru mazushii mure—Date no jyoukamachi toshite wa jiman dekiru hanashi dewanai*) *KS*, 10 August 1991.

²⁷² *KS*, 19 September 1991.

²⁷³ Over one-hundred members from twenty-seven different choral/orchestral groups were in attendance (*KS*, 8 August 1991).

²⁷⁴ 日本音楽家ユニオン(*Nihon Ongakuka Yunion*); also MUJ.

²⁷⁵ *KS*, 10 August 1991.

²⁷⁶ *Shiyakusho*; 市役所

²⁷⁷ 助役; *joyaku*

²⁷⁸ *KS*, 14 August 1991.

April of 1992 saw the first meeting of the orchestra board since the SPO's incorporation as a foundation. At this meeting, Toru Ishii, orchestra president and mayor of Sendai, Saburosuke Fujisaki, president of the board, and Shuntaro Honma, governor of Miyagi prefecture discussed the current and projected finances of the orchestra. The basic endowment (in 1992 with 69 players in the orchestra) was 121,000,000 yen (app. 960,000 USD). The agreed-upon goal at this meeting was to increase the endowment to 200,000,000 yen (app. \$1,580,000 USD) and to expand the orchestra to 86 members.²⁷⁹

The original endowment before the projected increase should have been enough to cover the orchestra operations for the following year. After all, the rest of 1992 brought in over 140 engagements for the orchestra and no resulting deficit.²⁸⁰ It appeared for a moment that the orchestra had made it out of its (financial) “winter period.”²⁸¹ However, what the optimistic planners had no way of predicting was the sizable stumbling block that arrived in the form of an era of low interest rates. The repercussions of a series of cuts to the discount rate resulted in an investment yield that was much lower than expected—a miscalculation to the tune of 13,000,000 yen or roughly 103,000 USD.²⁸²

With the collapse of Japan's economic bubble between 1993 and 1994, the number of SPO's yearly engagements dropped to 120. Since the per concert revenue remained fixed at 2,500,000 yen (app. 25,000 USD), the result was an accumulated deficit exceeding 80,000,000 yen (app. 860,000 USD).²⁸³ The average player salary in 1994 was a meager 3,760,000 yen²⁸⁴ or

²⁷⁹ *KS*, 4 April 1992.

²⁸⁰ *KS*, 19 December 1995.

²⁸¹ 冬の時代 (*Fuyu no Jidai*); *KS*, 15 February 1992.

²⁸² *KS*, 22 September 1993.

²⁸³ *KS*, 19 December 1995.

roughly 37,000 USD.²⁸⁵ In a press conference in December of 1995, orchestra manager Saneyuki Yoshii called out to the residents of Sendai: “It is in these harsh economic times in particular that we hope Sendai will [not only maintain but] provide additional support to the arts rather than take away from them. Now is when people most need music as nourishment for their spirits.”²⁸⁶

The assertive and often creative fundraising efforts on the part of the Sendai Philharmonic union and the orchestra were certainly not in vain. That being said, however, they were also not enough to facilitate a full recovery from the damage caused by the economic crisis that all of Japan had suffered mid-decade. The 1994 season did see an increase in government funding²⁸⁷ for the orchestra. A second union lunchtime concert took place on April 27, 1995.²⁸⁸ In addition to the music played, the audience was also given tidbits of “insider information,” e.g., the cost of concert attire, the average salary of a 35 year-old Sendai Philharmonic player,²⁸⁹ and the cost of a bassoon.²⁹⁰ Nonetheless, by the end of 1995, the orchestra was still 80,000,000 yen²⁹¹ in the red, and that with now only 65 full-time members.²⁹²

²⁸⁴ *KS*, 15 February 1994.

²⁸⁵ This is low even among professional orchestras in the United States. As is commonly known, Japan’s cost of living is one of the highest in the world.

²⁸⁶ *KS*, 19 December 1995.

²⁸⁷ In the 1994 season, the SPO received 180,000,000 yen (app. 1.8 million USD) from Sendai City, 60,000,000 yen (app. 594,000 USD) from Miyagi Prefecture, and 10,950,000 yen (app. 108,000 USD) from the Japanese government (*KS*, 1 May 1996).

²⁸⁸ *KS*, 27 April 1995.

²⁸⁹ In 1995, the average salary was 4,000,000 yen, approximately 43,000 USD (*KS*, 2 May 1995).

²⁹⁰ *KS*, 2 May 1995.

²⁹¹ Approximately 860,000 USD.

²⁹² *KS*, 19 December 1995.

The Sendai Philharmonic Union members continued to organize events with the specific intent to increase funding and general public awareness of the orchestra and its plight. In April of 1997, they played another pro-bono lunchtime concert, complete with Mozart's *Eine Kleine Nachtmusik* and a plea for a salary increase of 31,000 yen²⁹³ to their then-average 4,300,000 yen (app. 36,000 USD) per year earnings.²⁹⁴ By the following year, they had even successfully solicited prominent social figures outside of the Sendai music scene to contribute newspaper columns that urged citizens to support the orchestra. In April 1998, the president of Furukawa Electric Company closed an informative and persuasive article with an idealistic vision based on his observation of what he deemed a merging of arts in the United States. He wrote: "I was deeply moved by a video of the late American comedian Danny Kaye during his two-hour session conducting the New York Philharmonic on September 23, 1981. The depth of [Kaye's] understanding of music was such that it truly united the performer and observer, making it possible for the listener to enjoy both the humor and the music simultaneously. In order to make Sendai even more delightful of a place to live, perhaps we should cultivate the assets we have available to us [in this case, the Sendai Philharmonic Orchestra] so that we have the potential to create this type of artistic experience here in our own city as well."²⁹⁵

By 1999, the orchestra had accumulated a deficit of 1.6 million dollars.²⁹⁶ Meanwhile, they received an invitation to perform in Europe and embarked on the subsequent planning,

²⁹³ Roughly 258 USD.

²⁹⁴ *KS*, 22 April 1997.

²⁹⁵ *KS*, 9 April 1998.

²⁹⁶ 180,000,000 yen (*KS*, 10 April 2005).

despite the shortage of funds²⁹⁷ necessary for such a trip. The tour was scheduled for March 2000. Fortunately, the glamour and prestige²⁹⁸ of the orchestra's first overseas tour gave a much-needed boost to efforts to raise both public and private funding. Sendai City's 1999 budget included 41,540,000 yen (app. 367,000 USD) specifically designated for the European tour.²⁹⁹ Miyagi Prefecture contributed a similar amount for travel expenses. In total, the SPO received from the government approximately 80,000,000 yen (app. 708,000 USD) that was designated specifically for the tour.³⁰⁰ Orchestra members played fundraiser chamber concerts at hotels,³⁰¹ restaurants, and office buildings.³⁰² They organized master classes and private lessons at schools to raise money for travel expenses.³⁰³ Some of the fundraising events were initiated by community groups such as the Miyagi-Rome Cultural Exchange Club,³⁰⁴ which sponsored a charming evening of wine-and-cheese during which a string quartet from the SPO played arrangements of Italian arias and Fritz Kreisler favorites. The event took place on the second floor of Hiratsuka Bakery in downtown Sendai in November of 1999.³⁰⁵

²⁹⁷ Fundraising for the European tour commenced in full after a September 1999 announcement that they were still 20,000,000 yen (app. 177,000 USD) short of what they needed for the SPO to travel to Europe and back (*KS*, 17 September 1999).

²⁹⁸ In 2000, the Sendai Philharmonic became one of only four Japanese orchestras that have traveled and performed overseas (*KS*, 21 February 2000).

²⁹⁹ *KS*, 3 February 1999.

³⁰⁰ *KS*, 17 September 1999.

³⁰¹ "Charity Salon Concert" at Sendai Tokyu Hotel on February 3, 2000 (*KS*, 4 February 2000).

³⁰² *KS*, 25 February 2000.

³⁰³ *KS*, 7 December 1999.

³⁰⁴ 宮城・ローマ交流クラブ; *Miyagi-Ro-ma Kouryuu Kurabu*.

³⁰⁵ *KS*, 10 November 1999.

The concert tour to Austria³⁰⁶ proved to be a success, both in its enthusiastic reception abroad and in the respect and goodwill the tour generated for the SPO back home in Sendai and wider Japan. In 2000,³⁰⁷ the orchestra finally succeeded in eliminating its daunting deficit when the season ended with a surplus of 78,000,000 yen (app. 729,000 USD).³⁰⁸ In 2001, the Miyagi Philharmonic Association and Sendai Philharmonic Association merged,³⁰⁹ combining their resources and thereby further alleviating the orchestra's financial burden. By 2002, the SPO's budget had reached 950,000,000 yen (c. 7.6 million USD), 50,000,000 yen (app. 403,000 USD) of which was received from government sources.

Nevertheless, the struggle to pay the bills did not end. In 2002, it cost the orchestra 5,000,000 yen (app. 40,000 USD) to put on one subscription concert. Even if they filled the hall with 800 people two nights in a row, ticket sale revenue still amounted to only 3,000,000 yen (app. 24,000 USD) per concert.³¹⁰ Hence, by 2003, as a result of budgetary constraints, the number of concert tours in Miyagi prefecture decreased from seven to two per year.³¹¹ Indeed, as Yoshikazu Kataoka stated in a 2003 interview, "it would be cheaper [than maintaining our own orchestra] to bring in some great orchestra periodically to perform for the citizens of Sendai."

³⁰⁶ See Appendix B for further details on the European tour.

³⁰⁷ Incidentally, it was around this time that the SPO was the recipient of the prestigious Kahoku Cultural Award (January, 2000). Concertmaster Koji Morishita played for the award ceremony at the Sendai International Hotel on January 17, 2000 (*KS*, 18 January 2000).

³⁰⁸ *KS*, 1 April 2003.

³⁰⁹ The two organizations had, on paper, remained independent even after the name change in 1989. After March of 2001, however, there was no longer a Miyagi Philharmonic Association (宮城フィル協会). Only the Sendai Phil Association (仙台フィル協会) remained (*KS*, 11 January 2001).

³¹⁰ *KS*, 11 May 2003.

³¹¹ *KS*, 11 May 2003.

Nevertheless, the survival and continued thriving of the Sendai Philharmonic is to a significant degree, the result of substantial support the orchestra has received from a variety of sources over the years. While a complete listing of every donor to the orchestra in its forty-year history would here be impractical if not impossible, mention of a few of the major donors might give readers a good sense of the depth of the orchestra's support in Sendai. A reasonable sampling would include the following: Tohoku Electric Company,³¹² Fujisaki³¹³ Department Store, Nissenren Sendai Branch, Mitsui Homes, Takayama Bookstore, Konno Printing,³¹⁴ Iris Oyama,³¹⁵ 77 Bank,³¹⁶ Affinis Cultural Foundation,³¹⁷ Nagai Clinic,³¹⁸ Sendai Lions Club,³¹⁹

³¹² Tohoku Electric (TE) sponsors an annual tour of seven prefectures in the Tohoku area for which the SPO plays a series of "An Evening of Masterworks" (名曲の夕べ; *Meikyoku no Yu-be*). TE also sponsors additional New Years concerts by the SPO each year in Fukushima and Morioka (*SE*, 6).

³¹³ Sansaburo Fujisaki, owner of the Fujisaki Department Store and President of the *orchestra* board at the time, stated in a 1991 interview: "I know that there are [classical] music fans out there in the top positions in big companies, but I don't see them at Sendai Philharmonic concerts very often. Maybe they are thinking 'the orchestra still is not that good'" (*KS*, 23 September 1991).

³¹⁴ President Katsuyuki Konno remembered hearing leaders like Mayor Ishii and Fujisaki scold Sendai for trying to call itself a "Cultural City" (文化都市; *Bunka Toshi*) when they cannot [will not?] even support a professional orchestra. Konno remarked: "It was after this that I realized the importance of local businesses supporting the growth of the Sendai Philharmonic." Inspired to start supporting the orchestra more and to encourage other local businesses to follow suit, Konno Printing became a corporate member of the Sendai Philharmonic Association and have sponsored, since 1990, an annual "Heartful Concert" (*KS*, 23 September 1991).

³¹⁵ CEO Kentaro Oyama described his initial contact with the orchestra as well as his hopes for the orchestra's future presence in Sendai: "In 1992, right around the time that the SPO became independent of the old Miyagi Philharmonic Association, our own company [Iris Oyama] had also just undergone some overhauling which included, among many new alterations, a name change [as did the Sendai Philharmonic's new start]. We sponsored a joint concert with the SPO and popular singer/songwriter Takao Kisugi; that was the beginning of our relationship with the Sendai Phil. Since 1994, we have sponsored two SPO concerts each year at the Kakuda factory, where families can bring their children, sit outside on the grass, and listen to a live orchestra. Hearing standard classical numbers played by a live orchestra is such an enjoyable experience. We want to continue supporting the SPO as much as possible so that, along with Sendai Tanabata [an annual summer festival] and Vegalta Sendai [Sendai's professional soccer team], the Sendai Philharmonic Orchestra can represent the city of Sendai to the world, and music can become a normal, integral part of Sendai residents' lives and routines, just like it is in Boston or Vienna" (*SE*, 6).

³¹⁶ 77 Bank sponsors a "Friendship Concert" (ふれあいコンサート; *Fureai Konsa-to*) three times a year (*SE*, 6).

³¹⁷ At the beginning of the 1992 season, Affinis gave the SPO 6,400,000 yen (app. 50,000 USD) to be used for the purchase of a harp and to put on a Japanese Contemporary Composers concert (日本の現代作曲家; *Nihon no Gendai Sakkyokuka*) that was scheduled for November 1992 (*KS*, 24 February 1992). In 1999, the SPO used additional funds received from the Affinis Corporation to hire a guest timpanist (*KS*, 1 April 1999).

Honda Clio,³²⁰ Fu Sushi,³²¹ Shirane Stomach Clinic,³²² and a private donation from composer Yoshimi Ebina.³²³ The support from the community at large would seem to indicate that, while financial troubles have always been present, many people in Sendai, both inside³²⁴ and outside³²⁵ of the orchestra, would agree with Kataoka that “the importance of the Sendai Phil lies in its existence and operation at the local level. Culture is always a sphere. If the orchestra sticks to the bottom of the sphere and maintains close local ties, then the more it expands and broadens its activity, the higher the top of the sphere [the quality level of the culture] becomes.”³²⁶

³¹⁸ 永井産婦人科(*Nagai Sanfujinka*) ; Nagai Obstetrics and Gynecology Clinic (*SE*, 6).

³¹⁹ Sendai Lions Club donated 500,000 yen (4,100 USD) to the SPO in 1997 (*KS*, 11 April 1997).

³²⁰ *SE*, 6.

³²¹ Owner Fumishiro Iwabuchi receives special mention in the source (*SE*, 6).

³²² Director of the clinic, Dr. Masao Shirane receives special mention in the source (*SE*, 6).

³²³ *KS*, 7 October 1997.

³²⁴ One of the ways that orchestra members tried to promote the SPO from the inside was to design and sell Sendai Phil tee shirts, just as tee shirts are utilized as marketing devices by athletic teams. This effort was instigated and initially organized largely by oboist Shigeru Suzuki, and has proven to be quite a hit (*KS*, 20 April 2003). Over the course of my correspondence with the office personnel, the author has received two different such shirts as gifts.

³²⁵ In 1992, some members of the bipartisan party in the Sendai Parliament (仙台議会の超党派; *Sendai Gikai no Choutouha*) created the Philharmonic Society (樂友会; *Gakuyu-kai*), an organization established to help provide assistance to the orchestra (*SE*, 6).

³²⁶ *KS*, 4 May 2003.

CHAPTER 5

REPERTOIRE, RECORDINGS, AND AUDITIONS: DEVELOPING THE ORCHESTRA'S OPERATIONAL NETWORK

The increase in the local popularity of the Sendai Philharmonic did lead to an expansion of its operations. Indeed, this came about in a much shorter time than what one might have expected given the SPO's ongoing financial woes. The expansion took place in several areas. For example, there were gradual shifts in programming and scheduling, an increase in recording activities, the standardization of audition policies and procedures, and the plans for a new concert hall. The next section will include a brief discussion of each of the aforementioned topics.

In 1993, the SPO added a repeat performance of each subscription concert; i.e., beginning with Subscription Concert No. 91, there would be nine concerts per year on the full subscription series, and each concert would be performed twice. As one might expect, this scheduling innovation drew mixed reviews from audience members, orchestra players, and managerial personnel. The general consensus, however, was that the necessity of a repeat concert was, in general, a good "problem" to have. Founder Yoshikazu Kataoka remarked: "I prefer to have just one performance [rather than two consecutive nights of the same concert]; there is a stronger sense of mental tension for the musicians, which gives the music more intensity."³²⁷ Concertmaster Shibuya agreed that "even though the second night feels more safe and secure, it also tends to be slightly lacking in energy as compared to the first night."³²⁸

An increase in scheduled concerts made possible additional changes in programming, both in the selection of old favorites and in the adventurous tackling of less familiar repertoire. A

³²⁷ *SE*, 15.

³²⁸ *SE*, 15.

reviewer of an SPO year-end “Ninth”³²⁹ concert³³⁰ in 1992 remarked on the orchestra’s first use of traditional Baroque string seating, whereby the first and second violins sit facing each other while the viola, cello, and bass sections sit in the middle of the orchestra rather than to the conductor’s right.³³¹

The 1998 season was a bit unusual in that it was the first season since the 1989 change from being Miyagi Philharmonic in which no Mozart or Beethoven was programmed. Toyama claimed that he “chose programs that would help the young orchestra accumulate some good experience.”³³² Explaining his programming strategy in a bit more detail, he said he endeavored to “choose repertoire that would help address a certain deficiency or specific goal of the orchestra during a given season. I do not automatically program Mozart or Beethoven because of some general feeling that it’s time to program Mozart or Beethoven again. Rather, I will choose Mozart or Beethoven if I decide that the orchestra needs some brushing up on basic fundamentals.”³³³ On a similar note, Toshiaki Umeda candidly remarked that the SPO did not play Mozart particularly well: “It is so difficult to play Mozart well. The orchestra is pretty young, so they are very good at youthful pieces, the ones that require stamina and energy. We are

³²⁹ This is a reference to Beethoven’s Ninth Symphony. Even though other pieces might be scheduled on the same concert (e.g., in 1992, Haydn’s *Symphony No. 3* preceded the “Ninth” on the program), the concerts are still commonly titled “Ninth” (第九; *Daiku*).

³³⁰ “Ninth” concerts are very popular all over Japan. The New Year holiday in Japan is one of the most celebratory periods of the year, and for many Japanese classical music fans, attendance at a Beethoven *Choral Symphony* concert is a kind of ritual for welcoming in the new year. As a result, orchestra musicians all over the country (both professional and amateur) play the piece several times each season (comparable, perhaps, to a typical working musician’s annual performances of Tchaikovsky’s *Nutcracker* between Thanksgiving and Christmas in the United States).

³³¹ *KS*, 25 December 1992.

³³² *KS*, 4 November 1998.

³³³ *KS*, 10 February 1994.

not as good at playing the repertory that calls for deep, thoughtful life-experience in order to perform at a high level.”³³⁴

Kazuyoshi Honda, vice president of the Sendai Philharmonic Club recognized that “[the omission of Beethoven and Mozart standards and the replacement with less familiar pieces] shows the expansion of the orchestra’s repertory and the rise in their playing capabilities.”³³⁵ Naturally, there were also complaints about the increased level of difficulty (for the listener) in the programmed pieces and the lack of popular favorites at standard subscription concerts. However, judging from the gradual broadening of the SPO’s repertoire, it appears that the managerial voices involved in programming choices shared personnel manager Saneyuki Yoshii’s view that “it is our responsibility to introduce to audiences the hidden gems as well as the favorite standards. Taking on the challenge of a wide variety of pieces will help the orchestra grow.”³³⁶

Like many orchestras, the SPO faced the sticky issue of how to program contemporary music, and especially music by contemporary Japanese composers. Though the orchestra was hardly averse to playing contemporary Japanese music, the problem was one of audience response. As conductor Umeda poignantly explained: “We realize that we need to value the composers writing in our country, but new music is difficult to sell, both to the orchestra and to the audiences. Japanese people like the big classics. There are not many fans of the new, up-and-coming Japanese composers. [Audiences] would rather listen to their favorites over and over again.”³³⁷ Thus, the performances of Japanese contemporary music were sporadic,³³⁸ at best.

³³⁴ Umeda 2005.

³³⁵ *KS*, 4 November 1998.

³³⁶ *KS*, 4 November 1998.

³³⁷ Umeda 2005.

Indeed, while striving for repertorial diversity over the years, thus far the SPO's discography³³⁹ consists almost exclusively of standard favorites. Their first published³⁴⁰ recording was of the live performance of Yasushi Akutagawa's³⁴¹ Memorial Concert at the orchestra's Tokyo debut at Suntory Hall on May 27, 1989. Oboist Shigeru Suzuki's enthusiasm was palpable: "For our first recording ever, it sold surprisingly well. At one point, it even made it to the top of the chart at the Sendai Yamaha [store], beating out the Southern All Stars' popular song, *Sayonara Baby!* Isn't that amazing?"³⁴² After the first recording, the orchestra averaged one recording per year between 1989 and 1994.³⁴³

One of the major factors affecting the qualitative improvement of the orchestra was the implementation of standardized audition policies. The first professional level auditions were held in February of 1980, seven years after the Miyagi Philharmonic had been formed. Shigeru Suzuki recalled that "once the orchestra started holding official auditions, players who studied at music schools in Tokyo began taking us more seriously as a professional orchestra; so we had increasingly better players³⁴⁴ returning to Sendai to join the orchestra and play with us."³⁴⁵ An examination of the orchestra's official audition policies carried out for the purposes of this study

³³⁸ The one regular concert in which SPO showcases Japanese compositions takes place only once every two years.

³³⁹ See Appendix C for Discography.

³⁴⁰ Evidently, there is a live recording of the SPO playing Beethoven's *Eroica* Symphony on a concert in October, 1997.

³⁴¹ In honor of the late conductor and composer, the program included Akutagawa's *Tryptique* (*SE*, 8).

³⁴² *SE*, 8.

³⁴³ The author found it particularly intriguing (and somewhat refreshing) to learn that all the orchestra's recordings are of live performances.

³⁴⁴ Naohiko Kigoshi (violin) was one such player. A native of Sendai, he first played with the orchestra, as a junior in high school, on the first subscription concert of the Miyagi Philharmonic Orchestra in 1974. After graduating from college/conservatory, he was one of the first Sendai natives to return home to join the orchestra as a full-time member (*SE*, 4).

³⁴⁵ *SE*, 3.

revealed a number of areas in which the SPO's policies diverged from those of the typical American orchestra, specifically in the areas of application and repertoire requirements, the audition procedures, and the method followed in making the final decision.

An application tape is not always required of audition candidates. A resume, on the other hand, is always required, and it is not uncommon for someone to be eliminated from the initial running if his or her resume indicates a lack of requisite experience. Each auditionee must also submit a photograph, a requirement which may reflect the Japanese concern with outward appearance and overall presence. The applicant must be younger than forty years of age. When asked about this age restriction, personnel manager Haseyama replied rather nonchalantly: "Well, that is pretty normal—you will find that it is hard to get a job with any company in Japan if you are over the age of forty."³⁴⁶ This statement illustrates a couple of points: first, that the orchestra considers itself a company just like Mitsubishi or Chivas Regal or any other working organization in Japan with rules (written and unwritten) concerning seniority, retirement age, et al.³⁴⁷ The other point illustrated by this age restriction involves the very common Japanese attitude regarding the importance of long-time employment with one company, the idea being that the longer a musician stays with the orchestra, the more he or she becomes invested in the orchestra, and the more the orchestra benefits from the musician's increasingly high level of dedication and productivity.

As the audition scene became more competitive, the repertoire requirements began to change. For the first ten years, there was only one round, and each candidate played only a solo concerto. Yumiko Shibuya recalled: "We started asking for excerpts around 1990. Before that,

³⁴⁶ Haseyama 2005.

³⁴⁷ This view of the orchestra as a company has several implications and is particularly in light of the fact that the musicians' union in Japan is much less developed than that which one finds in the United States.

the orchestra was still young enough that we were just happy to have anyone who could play halfway decently wanting to join the orchestra, so auditionees were allowed to play whatever they wanted. As part of our quest to become a higher level orchestra, we decided to start asking for excerpts in addition to a Mozart [solo] concerto. I researched what excerpts were commonly asked for in other major orchestras; I called up several different concertmasters and decided on a list of about ten excerpts.”³⁴⁸

Today, the first round typically includes a classical sonata with piano accompaniment.³⁴⁹ The second round requires a standard solo piece—sometimes a particular concerto is specified³⁵⁰—but even here, excerpts are not always required.³⁵¹ An American auditionee would normally expect the chamber portion of the audition to come at least *after* the solo concerto. However, the Japanese requirement for a chamber performance early in the audition process is indicative of the importance to Japanese orchestra musicians of a player’s ability to work as a team player.

The audition itself differs from that in most major American orchestras, mainly in that it is not carried out behind a screen. This is not exclusive to the Sendai Philharmonic. As one freelance violinist in Tokyo commented, in her entire career of auditioning for Japanese

³⁴⁸ Shibuya added: “some orchestras ask for excerpts that I thought were not all that instructive for an audition committee, like the second or third movements of Beethoven 9. I decided that, for slow playing, Brahms symphonies offered better excerpts [for violins]. The last one I added [to the violin excerpt list] was the *Scherzo* from Schumann 2.”

³⁴⁹ As opposed to a solo concerto or a standard excerpt such as Don Juan or the opening of Mozart’s “*Haffner*” Symphony, in the case of a violin audition. In any event, the decision to use chamber music for the first round of cuts is most intriguing.

³⁵⁰ A violin audition, for example, might require a Mozart concerto. Incidentally, when asked about the use of unaccompanied Bach for string auditions, personnel manager Haseyama relayed: “Only once did I hear a girl [violinist] audition with solo Bach; it was marvelous. Now she plays in some orchestra in Indiana” (Haseyama June 2005).

³⁵¹ The degree to which orchestra excerpts are required seems to vary from one orchestra to another in Japan.

orchestras, she only played behind an audition screen once.³⁵² One administrator suggested that blind auditions are not as common because there is less room for racial or any physicality-based discrimination in Japan.

When asked about audition procedures, conductor Toshiaki Umeda began by speaking highly of the Sendai Philharmonic's audition committee which makes many of the decisions, rules, and guidelines concerning auditions: "Over the years we have discovered holes in the audition process and are constantly trying to revise and improve the rules. Japanese people like to make rules, you know?" As for the blind vs. non-blind auditions, Umeda stated: "Ideally, we would like to have blind auditions and to pick the best sound from behind the screen. However, we are a society that values interpersonal relationships so much that we end up putting emphasis on so many other elements other than the music."³⁵³

For American musicians, the most mind-boggling aspect of the Japanese audition procedure may well be the way in which the decision to accept a musician is made. The first round of the audition is played in front of the entire section for which the musician is auditioning. For example, a cellist will perform a Beethoven sonata with piano for members of the cello section. If he or she receives a positive review from the section,³⁵⁴ he or she thereby passes the

³⁵² The New Japan Philharmonic is known among Japanese orchestras for its "unusual" method of holding blind auditions.

³⁵³ Umeda 2005.

³⁵⁴ Evidently, the SPO string sections are notorious for taking a long time to decide about this first round passing, to the extent that the winds and brass complain about the delays. One source suggested that this is partially due to the reality that most of the applicants in recent years are much stronger players than many of those in the string section, thereby instilling certain emotional reactions that potentially hinder a sound judgement based on musicianship alone. Shibuya recalled one specific audition at which the majority of the violins ruled (against Shibuya's own wishes) to disqualify the auditioning violinist after the first round. "Something struck me about her, though—she had solid technique and very good basic training. Her playing was not flashy, but it was clean, and I simply wanted to hear her again. I had to beg and plead my case with the rest of the strings to convince them to let her advance to the second round. As it turned out, they finally voted to let her play a second round, and she ended up winning the job. She is still in the section today, and everyone likes her. She probably doesn't know that I went to bat for her as much as I did at her audition" (Shibuya 2005).

first round. The second round (concerto and possibly some excerpts) is played in front of members of the orchestra who sit out in the hall to listen.³⁵⁵ The orchestra members then vote on the candidate. At that point, the music director, (ideally) taking the orchestra's majority vote into consideration, makes the final decision. Ultimately, the music director has the power to accept or reject the orchestra's decision.³⁵⁶

The trial period after a player is accepted into the orchestra is typically three months, though this policy was not implemented until after 2000. Furthermore, it is less of a concern for the strings than for the winds and brass, who, generally speaking, place a higher priority on making sure that the permanent hire is someone who can blend with the section's sound and can match well with the section's tuning—matters, an accurate determination of which often require an extended period of time playing with the rest of the section. There appears to be no special process or interview stage during the trial three months.³⁵⁷ If no major issues arise, then the player is given tenure in the orchestra.

³⁵⁵ The orchestra members are not required to attend auditions, but most feel that it is in their best interest to show up, even on their "day off," and contribute their vote (Umeda 2005).

³⁵⁶ A veto situation as such occurred once in the nineties when Morishita was concertmaster. The majority ruled not to accept one cellist auditionee, but Toyama overruled the decision and hired the player anyway. Many of the orchestra members were angry about this, asking: "Why do we even bother participating in auditions and voting, if the conductor is just going to pick and choose whomever he wants to hire" (Shibuya 2005).

³⁵⁷ This appears to be a standard trial period among other Japanese orchestras as well, "unless, (as one brass player in the New Japan Philharmonic put it) you're playing with Ozawa Seiji—then you're in when Ozawa says you're in" (Izumi Ishii, e-mail message to author, 9 January 2008).

CHAPTER 6

OUTGROWING A HALL: THE RISE AND FALL OF THE PROPOSED SENDAI MUSIC HALL

Though the performance level of players continued to rise throughout the eighties after the implementation of official audition procedures, the lack of their own hall presented the Sendai Philharmonic with ongoing logistical challenges. As one might easily imagine, the completion of Sendai's Youth Culture Center³⁵⁸ in May of 1990 and its availability to the SPO was one of the most pivotal points in the orchestra's history. The availability of the 804-seat concert hall in the Youth Culture Center (YCC) brought some major benefits for the musicians. Violinist Yasuko Yamamoto remarked on the convenience of finally having a place to store instruments: "Prior to [the completion of the Center], we kept the large instruments in a truck labeled 'Miya-Phil' that was always parked near the bassoonist/driver's house."³⁵⁹ Cellist Atsushi Maejima stated: "Most of all, we were so grateful to be able to have rehearsals and play concerts in the same space! Until we had the YCC, we rehearsed in basements of office buildings, school gymnasiums, or any available space, sometimes as far away as Tagajo [c. 10 miles from downtown Sendai]."³⁶⁰ Yasumasa Otomo remembered an Austrian guest conductor, Victor Feldbrill, who came up from Tokyo University of the Arts (*Geidai*) for a couple of concerts and was so appalled at the rehearsal spaces that he wrote a letter to the mayor of Sendai asking why the city's orchestra had to rehearse in "such places."³⁶¹

³⁵⁸ 仙台市青年文化センター; *Sendaishi Seinen Bunka Senta-*

³⁵⁹ *SE*, 15.

³⁶⁰ *SE*, 15.

³⁶¹ *SE*, 15.

Orchestra members were not the only ones to benefit from the new cultural center. Concert-goers also benefited, e.g., when the YCC purchased an electric organ for the orchestra's use in 1993, thus making possible the performance of grandiose, crowd-pleasing works such as the Saint-Saëns *Organ Symphony*.³⁶² Beginning in 1996, school concerts were given at the YCC instead of at the individual schools all over the Miyagi prefecture. Children were given their own ticket to the concert which they would exchange at the door for a program and then find their seat in the YCC hall, presenting, as much as possible, a "real-life" concert attendance situation.³⁶³ In November, 1997, thirty-minute lobby concerts before each subscription concert became an established part of the evening's events.³⁶⁴

Orchestra management experimented with opening rehearsals to the public, an endeavor which achieved immediate success when no fewer than 250 people showed up to hear the first open rehearsal in September 2003.³⁶⁵ The open rehearsal policy was officially implemented in the 2004 season. According to personnel manager Haseyama, the open rehearsals have only increased in popularity, bringing in mothers with small children who cannot make it to the evening concerts, businessmen/women who have to work late into the evening but have some time to listen to the rehearsal during a lunch hour, or high school students who come in groups and buy tickets to the actual concert on their way out of the hall.³⁶⁶

The Youth Culture Center (*Seinen Bunka Center*) was not originally built for the Sendai Philharmonic. It was intended as a venue for school band concerts, competitions, theater

³⁶² *KS*, 23 April 1993.

³⁶³ *KS*, 3 November 1998 and *KS*, 5 March 2003.

³⁶⁴ *KS*, 19 November 1997 and *KS*, 5 November 1998.

³⁶⁵ *KS*, 19 September 2003.

³⁶⁶ *KS*, 11 January 2003.

productions and the like. Shibuya explained: “Somewhere along the line, we got word that the SPO could use the space as well, so we started using it more and more frequently and now, the orchestra pretty much owns the place! Despite the inconveniently small stage in the concert hall, we still used it so much that schools in town started to complain to the city that the Center was not serving its original, intended purpose as a venue for youth cultural activities. That is when Mayor Ishii started pushing plans to build the SPO our own hall.”³⁶⁷

Toru Ishii served three consecutive terms as mayor of Sendai, from 1984 to 1993. He was one of the Sendai Philharmonic’s most enthusiastic fans and strongest advocates, so when he resigned from office in 1993 as a result of a bid-rigging scandal that involved major government construction projects, the blow to the Sendai Philharmonic was substantial in both its immediate and long term effects. Ten years after his resignation, members of the orchestra, past and present, still spoke of Ishii’s time in office and his support of the orchestra as one of the most productive and progressive periods in SPO history.

A native of Akabira City in Hokkaido Prefecture, Toru Ishii (b. 1925) received his law degree from the prestigious Tokyo University, often referred to as Japan’s Harvard. Following brief stints in various political offices in Tokyo and Chiba Prefecture, Ishii went to work for Miyagi Prefecture in 1963. He held appointments as Deputy Director of Administration, Commerce and Labor Director, General Administrative Manager, and Deputy Governor before his 1984 election to mayor, a post he held until his arrest and subsequent resignation (mid-term) in July 1993.

³⁶⁷ Shibuya 2005.

The prodigious list of additions to the city of Sendai during the decade under Ishii's leadership is staggering in its extent. Sendai's Aoba Festival,³⁶⁸ the Sendai International Half-Marathon, and Sendai's subway line were all brainchildren of Toru Ishii. The Ishii years also saw the reconstruction and renovation of the Sendai City Museum and the construction and completion of the Youth Cultural Center,³⁶⁹ the 141 Building,³⁷⁰ the Sendai Sun Plaza,³⁷¹ the Sendai International Center,³⁷² the Sendai Silver Center (an exercise facility specifically designed for senior citizens),³⁷³ and Nanakita Park,³⁷⁴ home of Sendai's professional soccer team, *Vegalta Sendai*. Projects initiated by Ishii that were completed after his resignation include the AER Building³⁷⁵ (a 30-story office building adjacent to Sendai Station that was known at the time to be the tallest structure in all of Tohoku), Sendai Welfare Plaza,³⁷⁶ Sendai Mediatheque,³⁷⁷ and the Sendai Literature Center.³⁷⁸

It was no secret that Ishii loved to build things. Fortunately for the professional orchestra in town, Toru Ishii also loved classical music. According to former SPO concertmaster Shibuya,

³⁶⁸ 仙台青葉まつり; *Sendai Aoba Matsuri*

³⁶⁹ 仙台市青年文化センター; *Sendaishi Seinen Bunka Senta-*

³⁷⁰ 1 4 1 ビル; *Ichi Yon Ichi Biru*

³⁷¹ 仙台サンプラザ; *Sendai San Puraza*

³⁷² 仙台国際センター; *Sendai Kokusai Senta-*

³⁷³ 仙台シルバーセンター; *Sendai Shiruba- Senta-*

³⁷⁴ 七北公園; *Nanakita Kouen*

³⁷⁵ 仙台アエル; *Sendai Aeru*

³⁷⁶ 仙台福祉プラザ; *Sendai Fukushi Puraza*

³⁷⁷ せんだいメディアテーク; *Sendai Media Te-ku*

³⁷⁸ 仙台市文学館; *Sendaishi Bungakukan*

Ishii's first date with his wife was to an orchestra concert in Tokyo. Shibuya recalled: "Unless he had something major like a death in the family, he hardly ever missed a [Sendai Phil] concert. He was so supportive of the orchestra and would even follow us down to Tokyo or Osaka if we had concerts down there. When Ishii-san was mayor, we were receiving two billion yen (app. 18 million USD) from the city of Sendai. Somehow, he arranged for that part of the budget to remain unchanged even after he left office, and to this day, the city covers half of the orchestra budget. As a result, the orchestra members are, in a way, city employees. So there is a different atmosphere now compared to when the orchestra first started. It was during [Ishii's] reign that the city of Sendai took ownership and made the Sendai Philharmonic its own."³⁷⁹

Since Ishii had so many projects planned for Sendai, nobody batted an eye at his frequent involvement as a consultant on many work orders related to large government construction projects. In 1993, however, a rumor began circulating that his name had appeared on a list of suspects being investigated by the Tokyo District Prosecutor's Office in a case of bid-rigging.³⁸⁰ Ishii's wife denied allegations, claiming that if [they] had extra money lying around, they would be living more extravagantly. Nonetheless, on June 29, 1993, Ishii was arrested on charges of accepting bribes to the tune of 100 billion yen (app. 9 million USD) from major construction companies. When authorities entered his condominium near City Hall in downtown Sendai, they found cardboard boxes stuffed with tightly-packed wads of bills right inside his front door. Ishii

³⁷⁹ Shibuya 2005.

³⁸⁰ The shady practice of bid-rigging (*Dango*) has a long history in Japan, particularly in the construction industry. A typical scenario involves construction companies belonging to the local industry association finding out (often from politicians in exchange for a bribe) the secret ceiling bid price for a specific public project. Companies in the circle decide which among them will win the bid, taking turns winning or being the "champion" for each bid. Because the "winning" bid price in these cases usually falls within an unusually high 95-99% of the upper limit designated by the government, bid-rigging for public works can cost taxpayers up to 30% more than what the cost would be if truly free competition among bidders existed. Therefore, bid-rigging is, of course, illegal. See Yoshida Reiji, "Public works bid-rigging said widespread," *The Japan Times*, 10 February 2001, under "Corruption at Taxpayers' Expense," <http://search.japantimes.co.jp/print/nn20010210c1.html> [accessed 10 June 2010].

was found guilty in Tokyo District Court in January 1997. He was sentenced to three years in prison and received a fine of 140 million yen (app. 1.2 million USD).

Ishii was one of thirty-two government officials or contractors arrested and convicted³⁸¹ during 1993-1994 for either giving or receiving bribes. Shuntaro Honma, governor of Miyagi Prefecture, was also arrested.³⁸² Honma, too, was an avid supporter of the arts and, like Ishii, very supportive of plans for an orchestra hall, so his removal from office also had a devastating impact on the Sendai Philharmonic. Shibuya recalled an encounter with Governor Honma shortly after he had begun his first term in office: “I ran into him on the bullet train one day, and he said to me: ‘Shibuya-san, first term—roads. Second term—hall!’ I often wonder how different the cultural scene of Sendai would be now if that hall had been built.”³⁸³

As it turned out, the mayor of Sendai was not the only one who had been contemplating the necessity of an orchestra hall devoted specifically to the performing, research, and outreach activities of Sendai’s own professional orchestra. In a letter to the editor, Hajime Sato spoke of a trip to Amsterdam where he was impressed by the atmosphere wherein one could enjoy a guitarist in the subway station just as much as the inexpensive concerts by the Concertgebouw Orchestra. He observed that the hall itself was a social gathering place or “watering hole” of sorts, suggesting that, comparatively speaking, Japanese orchestras without their own home base halls are being forced to live a grass-without-roots type of existence.³⁸⁴

³⁸¹ The governor of Ibaragi Prefecture, Fujio Takeuchi, died before the end of the trial.

³⁸² Yoshida Reiji, “Public works bid-rigging said widespread,” *The Japan Times*, 10 February 2001, under “Corruption at Taxpayers’ Expense,” <http://search.japantimes.co.jp/print/nn20010210c1.html> [accessed 10 June 2010].

³⁸³ Shibuya 2005.

³⁸⁴ *KS*, 28 April 1992.

Another concertgoer, Hiroshi Ishikawa, bemoaned the lack of attendance by other musicians at Sendai Philharmonic concerts. He attributed this partially to the inconvenience of the transportation options to and from the Youth Culture Center, pointing specifically to problem areas such as the following: limited parking space at the hall, the extra time required for driving during the evening rush hour, and the limited availability of subway stations in Sendai, especially when compared to Tokyo where one can travel anywhere on public transit.³⁸⁵ The president of the Furukawa Electric Company closed an article in which he reminisced about various concert halls he had visited—e.g., a church in Hanover, Germany, Chicago Symphony’s Orchestra Hall, and San Francisco Symphony’s Davies Hall—by expressing high hopes that the SPO would get a new hall in the near future.³⁸⁶

Professional musicians, too, echoed these sentiments. Pianist Mari Akagi wrote an article describing her experience at Cleveland Orchestra’s Severance Hall, comparing the relationship between and orchestra and its performance hall to that of a baseball franchise and its ballpark.³⁸⁷ In an informative but easily understood explanation, conductor Masahiko Enkoji spoke of the important relationship between an orchestra and its performance space, touching on issues ranging from instrument storage to acoustics to adventures in recording. He pointed out the sad reality that not a single professional Japanese orchestra had its own hall and urged that Japan strive for improvement in this area so as not to end up too far removed from the classical music scenes of Europe and America.³⁸⁸

³⁸⁵ *KS*, 22 April 1993.

³⁸⁶ *KS*, 16 April 1998.

³⁸⁷ *KS*, 24 January 1998.

³⁸⁸ *KS*, 31 July 1997.

As usual, Shibuya summed it up well: “The idea of active sports and active music all in one city appeals to the average citizen, I think. People have this image of bustling European cities where the 8:00 pm orchestra concerts are part of the daily cultural routine. Those cities have an orchestra, a hall, places near the hall where one can eat before the concert, and more places for eating, drinking, and merriment after the concert is over and people leave the hall. Wouldn’t it be lovely to see our orchestra here become a natural part of our city’s cultural life?”³⁸⁹

Prior to the summer of 1993, plans for the hall had been coming together quite smoothly and definitively. The twelve-member committee³⁹⁰ which had been formed called upon SPO founder Yoshikazu Kataoka to discuss hall construction plans.³⁹¹ In March of 1993, seven members from that committee took a ten-day trip to visit Berlin’s Gewandhaus and four other European concert halls.³⁹² Mayor Ishii visited Sendai’s sister city Dallas, Texas in May of 1993 and secured an invitation for Sendai Philharmonic members to visit the Dallas Symphony’s concert hall.³⁹³

The Sendai City Music Hall was to be constructed on a 15,000 square meter (approximately 3.71 acres) plot in the Nagamachi area³⁹⁴ of Sendai’s Taihaku Ward. Demolition of the structures previously situated on the lot was almost finished, and the land-leveling

³⁸⁹ *SE*, 3.

³⁹⁰ From the orchestra, Concertmaster Shibuya and Music Director Toyama were both appointed to the committee as representatives of the orchestra musicians (*KS*, 28 January 1993).

³⁹¹ *KS*, 25 August 1992.

³⁹² *KS*, 25 March 1993.

³⁹³ *KS*, 9 May 1993.

³⁹⁴ *KS*, 24 September 1993.

activities had commenced.³⁹⁵ It was projected that the hall would be finished and open for operation in 1996.³⁹⁶ By fall of 1993, however, viz., after Ishii's arrest, the projected dates had been pushed back to 1996 for groundbreaking,³⁹⁷ 1998 for construction completion, and 1999 for the opening.³⁹⁸ The concert hall would seat 1600-1800 and would include seats in an orchestra balcony "where the audience could view the conductor's [facial] expressions." The construction plans included a smaller (400-seat) recital hall, rehearsal rooms, a concert information center, a research room,³⁹⁹ a music library, and a "music museum."⁴⁰⁰ Shibuya was personally involved in the planning, commenting that "the hall was quite far along, actually. We saw a lot of the completed drawings. We even knew details such as the location and sizes of the musicians' lockers; some lockers were long enough for women's long concert dresses, while others were sized appropriately for tuxedos and men with larger shirts to hang up. We knew that there would be electrical wiring [and outlets] directly beneath the surface of the stage, thus eliminating the need for long, unsightly extension cords like we had to use on the stage of the *Seinen Bunka* [Youth Cultural Center] to plug in things like wind machines."⁴⁰¹

Despite the exciting possibilities offered by the highly detailed plans for the SPO's own performing arts center, the Sendai Philharmonic is still using Asahigaoka's Youth Cultural

³⁹⁵ KS, 17 May 1994.

³⁹⁶ KS, 14 November 1992.

³⁹⁷ KS, 17 May 1994.

³⁹⁸ KS, 24 September 1993.

³⁹⁹ KS, 14 November 1992.

⁴⁰⁰ KS, 24 September 1993.

⁴⁰¹ Shibuya 2005.

Center as its home hall.⁴⁰² Following Ishii's arrest, reasons for the delay of the hall's construction were nebulous and difficult to explain, resulting in the remainder of the nineties becoming an increasingly frustrating and confusing period for the orchestra, its management, and Sendai citizens alike. The new mayor, Hajimu Fujii, was criticized for a variety of vague and inarticulate statements on the matter such as the following less-than-helpful chestnut: "Fulfilling the original plan for the hall opening will be difficult. Who knows when the hall will actually open? At this point, I cannot say."⁴⁰³

In January of 1994, Takao Osawa, head of the city's Culture Promotion Division, attempted a feeble argument in defense of the delay. He reported that a high concentration of harmful hexavalent chromium had been detected from a unique steel source near the planned construction site, saying: "An unexpected situation has arisen. A delay in plans is unavoidable." He also mentioned that the transportation planning was behind schedule and that efforts to improve the legitimacy of the bidding system were slowing preparation for the construction work. These explanations were insufficient and even downright invalid, according one Kahoku Shinpo writer.⁴⁰⁴ Not only was the disposal and cleanup of chromium-related hazardous chemical substances already scheduled to be completed by the fall of that same year, but the original plans for the hall would not have been finalized in the first place without allowance for a certain amount of delay due to standard issues such as transportation, weather, and unexpected materials

⁴⁰² The choice to make the Youth Culture Center SPO's home is interesting in light of the fact that the YCC's concert hall is, in fact, the smallest of the five major performance halls in Sendai: Sun Plaza (2500 seats), Prefectural Meeting Hall (1600), Izumiti21 (1450), Civic Center (1300), and Denryoku Hall (1000). All are larger than the YCC, though, admittedly, they are also older and probably more expensive to maintain and rent (*KS*, 4 January 1998).

⁴⁰³ *KS*, 17 May 1994.

⁴⁰⁴ *KS*, 17 May 1994.

requiring disposal. Clearly, these problems alone were not enough to cause such major delays as were being projected by city officials.⁴⁰⁵

A more plausible explanation lay beneath the surface of the post-scandal condition of the major construction companies that had been contracted for the hall project, an issue to which Osawa only briefly and inexplicitly alluded in his aforementioned statement about reforming bidding policies. Considering the high priority that newly appointed Mayor Fujii placed on the welfare and cultural enrichment of Sendai, it seemed that the construction of a major performing arts center should be one of the first items on the mayor's agenda after beginning his term in public office. However, on the opening day of the bid-rigging (*Zenekon*)⁴⁰⁶ trial in December 1993, interrogation of Hazama Construction personnel revealed that their company was hoping to accept orders for the Music Hall job in return for a bribe they paid to former mayor Toru Ishii. As some of Sendai's executive leaders pointed out, for this reason, nobody wanted to touch the hall project until the air of corruption had cleared and the dust of corporate bribery had settled. One official explained: "If, for the time being, we emphasize other matters such as the welfare budget, a one or two-year delay of the hall project would be unavoidable."⁴⁰⁷

Others saw the situation as being "much more serious."⁴⁰⁸ One city official revealed in subdued tones that before the *Zenekon* collusion case came into light, the eight major companies involved in the bid-rigging scheme had already established an unofficial agreement amongst themselves as to who was going to take on the hall project in Sendai. Therefore, when the

⁴⁰⁵ KS, 17 May 1994.

⁴⁰⁶ *Zenekon* is the commonly used, shortened term for "General Contractor." Japanese often use such truncated versions of foreign terms as standard colloquial vocabulary. Another example of this is the well-known term *Ame-futo*, i.e. the first parts of the two words *Amerikan* (American) and "*Futto Bo-ru*" (Football).

⁴⁰⁷ KS, 17 May 1994.

⁴⁰⁸ KS, 17 May 1994.

scandal became public and went to trial, the corrupt but well-oiled machine that was the collection of “big dog” contractors was temporarily paralyzed by the penalty of a two-year ban on bid nominations. In order for the project to proceed, the ban had to be lifted and the companies that had originally planned to receive the orders forced to “return to the drawing board,” i.e., to start the bidding process all over again.⁴⁰⁹ As the previously mentioned executive official remarked further, even among the aforementioned eight major contractors, there were only a few who were truly capable of meeting the demands of a massive project such as a music hall, an endeavor that requires an extremely high level of technological and acoustical skill and expertise.⁴¹⁰

By March of 1995, the planned location of the building site had changed twice, and it appeared that Sendai residents’ interest in the project as a whole was steadily diminishing. Reasons for the various site changes included the need for a larger space than had been originally anticipated, renewed consideration of the relationships with pre-existing stores in the area (a supermarket, for example), the desire to allow space for potential, neighborhood businesses that could help enrich the economic and cultural presence of the music hall, and the disheartening discovery that if the original plans were followed, the concert hall would end up almost directly above the subway line.⁴¹¹ This particular progress report pushed the opening date of the Nagamachi hall to 2003, a decade away.

Sendai Philharmonic members met with over one hundred local residents in October 1996 to discuss and share ideas about the most recent plans for the music hall. By November

⁴⁰⁹ *KS*, 17 May 1994.

⁴¹⁰ *KS*, 17 May 1994.

⁴¹¹ *KS*, 13 March 1995.

1996, the projected number of seats in the Symphony Hall had increased to 1800. The Chamber Music Hall would seat 500, but plans now included an additional 500-seat multipurpose hall for dance and theater-type events. Thirty-five practice rooms with 24-hour accessibility⁴¹² were also by now in the blueprints, and the complex in its entirety was to cover 30,000 square meters (approximately 7.41 acres).

In 2010, hopes and dreams for the Nagamachi hall remain unrealized. In 1998, city officials offered a few more perfunctory reasons for delay, claiming that “the hall would only benefit the classical music fans,⁴¹³ which amounts to only a small fraction of the residents of Sendai,” or that “many cities across the country have built concert halls, only to find themselves in financial struggles immediately thereafter; this big of an investment right now is too big of a risk.”⁴¹⁴ In November 1998, the city officially announced a three-year freeze on plans for the hall, “due to financial deterioration,” even renouncing the long-projected 2003 opening date.⁴¹⁵

As Yumiko Shibuya recognized, the Sendai Music Hall project began at the right place but at the worst possible time: “If [Ishii’s] arrest had happened just one year later, then the actual building of the hall would probably have already begun, and there might have been more incentive to finish it. Even though Mayor Fujii was not quite as enthusiastic about music as was Mayor Ishii, he had nevertheless collaborated with Ishii on fundraising for the hall project even before the *Zenekon* scandal was uncovered. Unfortunately, the city officials lost much of their support when Ishii got arrested. Taxpayers were angry [that their money had been misused in the

⁴¹² *KS*, 6 November 1998. This would have been a big benefit for musicians in Japan, where houses and apartments can be quite close together and at-home practicing at irregular hours is not always feasible.

⁴¹³ A 1998 study reported that classical music fans (estimated 5000 people) make up only 0.5% of Sendai’s 1 million-plus population (*KS*, 4 January 1998).

⁴¹⁴ *KS*, 18 March 1998.

⁴¹⁵ *KS*, 6 November 1998.

bid-rigging scandal]. This also coincided with the collapse of Japan's economic bubble, so those hall plans were put on hold and still have not been reinstated.”⁴¹⁶

Despite her characteristic realism, Shibuya's words betray a profound disappointment with the fading potential for Sendai to acquire a symphony hall: “People on the [orchestra] Board, like Kataoka-*sensei*, may say that there are still plans to build it, but I doubt that I will see it in my lifetime. I understand that they have to keep a positive face about it, because once they say that it's not going to happen, then people will stop believing in it and it really will be over. I have been saying for years now that we all need to accept the fact that the hall is not going to be built and start over with new and different plans for the orchestra. I think it is foolish to keep on talking about how we still might get that hall. The reality is that they don't really have the money for it anymore. They have been spending the money set aside for the hall on other things, like the Sendai International Music Competition, sponsorship of which costs the city 300 million yen (app. 2.5 million USD) each time.”⁴¹⁷

⁴¹⁶ Shibuya 2005.

⁴¹⁷ Shibuya 2005.

CHAPTER 7

OUTREACH ACTIVITIES: SPREADING THE WORD ABOUT THE SPO

The Sendai International Music Competition (SIMC) is one of many impressive outreach programs that the Sendai Phil has incorporated into its operations in the past decade. According to Shibuya, the competition may have been intended, in part, as a consolation prize of sorts for the orchestra and the city [after the years of disappointing news regarding the music hall].⁴¹⁸ Having hosted the second International Tchaikovsky Competition for Young Musicians in 1995, Sendai also planned to host the competition again in 1999 and 2003. However, disagreements with the competition management in Russia resulted in Sendai abandoning these plans in favor of new plans to present their own competition.⁴¹⁹ In the spring of 1999, Mayor Fujii visited Paris, Geneva, and Belgium⁴²⁰ to study other international competitions, to secure audition venues abroad, and to make connections with potential judges.⁴²¹

The first Sendai International Music Competition was scheduled for May 12th through June 9th, 2001, partly in celebration of the 400th anniversary of Sendai's founding. It was decided that the competition would be held every three years⁴²² and consist of a piano division and a violin division, each consisting of 120 selected players. The age limit for participants was set at twenty-five, and preliminary auditions were scheduled for Paris, New York, Shanghai, and

⁴¹⁸ Shibuya 2005.

⁴¹⁹ *KS*, 3 March 1999.

⁴²⁰ *KS*, 17 April 1999.

⁴²¹ *KS*, 12 May 1999.

⁴²² *KS*, 5 November 1999.

Sendai.⁴²³ In an attempt to ensure the appointment of a world-class panel of judges and to comply with the rules outlined by the Geneva-based World Federation of International Music Competitions, it was determined that no more than one third of the judges would be Japanese.⁴²⁴ Yuzo Toyama was appointed Director of the Operations Committee, and the Sendai Philharmonic would serve as the host orchestra, accompanying soloists in their respective concertos in both the semi-final and final rounds of the competition.⁴²⁵

The competition turned out to be a huge success, and one could even argue that the event put Sendai on the international music “map” more effectively than a new concert alone could have done. The first competition winner, Italian pianist Giuseppe Andaloro, has returned to Japan to perform on multiple occasions since 2001.⁴²⁶ Perhaps the most prominent indication of the competition’s success has been its continuation and flourishing. The fourth SIMC took place in the summer of 2010. The age limit has been extended to twenty-eight, and screening auditions are now held in New York, Moscow, Vienna, Berlin, Paris, and Sendai.

One of the SPO’s most effective endeavors for fostering musical development in young people has been the Sendai Junior Orchestra (SJO), which was formed in May of 1990. The SJO is comprised of roughly 100 students who range between the fifth and eleventh grades in school. Once students pass an audition,⁴²⁷ participation in the Junior Orchestra is free of charge, making

⁴²³ *KS*, 7 August 2000.

⁴²⁴ *KS*, 3 March 1999.

⁴²⁵ *KS*, 7 January 2001.

⁴²⁶ *KS*, 21 August 2003.

⁴²⁷ In April 1997, 97 students auditioned for 48 spots. Additional bass auditions were held later because only five basses auditioned for nine openings (*KS*, 1 May 1997 and *KS*, 7 May 1997).

the organization an attractive opportunity for students and parents alike. Concerts, too, are free of charge and have attracted as many as 800⁴²⁸ audience members per concert.

Although the number of youth orchestras in Japan exceeds one-hundred, Sendai's is one of only five⁴²⁹ that operate as self-governing bodies. Furthermore, SJO is the only youth orchestra in the country⁴³⁰ in which students receive both private and group training from instructors and coaches who are professional players in the local orchestra rather than amateurs from the community as is the case in many youth orchestras. This type of hands-on guidance from professionals has been credited with the success of several alumni from the Sendai Junior Orchestra have gone on to play in professional orchestras, including the Sendai Philharmonic.⁴³¹

This being said, some, like Shigeru Suzuki have spoken critically of the instructional format of the SJO. Suzuki, in particular, pointed to the potential danger of “too many cooks in the kitchen,” i.e., when one section of the orchestra will have three or four teachers helping students at the same time. “We need to develop a better system,” said Suzuki, “a system that is more unified and less confusing to the students. I sometimes wonder if waiting on them hand and foot by tuning their instruments and writing things in their parts for them all the time is all that helpful. It may be that we are coddling them too much.”⁴³²

The founding of the Sendai Junior Orchestra was soon followed by the formation of the Symphony Chorus in June of 1990. Initially, the main goal of the Symphony Chorus was to

⁴²⁸ *KS*, 27 March 1993.

⁴²⁹ The others are in the cities of Tokyo, Niigata, Okayama, and Kitakyushu (*KS*, 3 August 1992).

⁴³⁰ This claim was offered by conductor Masahiko Enkoji (*KS*, 28 August 1997).

⁴³¹ In January 1998, violinist Madoka Koike became the first SJO graduate to win a position in the SPO (*KS*, 30 October 1998).

⁴³² Suzuki 2005.

rehearse and perform the last movement of Beethoven's Ninth Symphony, a favorite year-end piece in just about any Japanese classical music circle. Although in the beginning stages there were as many as 450 participants, by 1996, the group had been reduced to about 150 singers. Symphony Chorus responsibilities include two-hour rehearsals which occur once per week and twice per week before concerts. On occasion, the group has recruited clinicians and organized overnight seminars for the purpose of improving their technique and musicianship. A memorable landmark in the history of the Symphony Chorus was its July 1993 debut on a SPO subscription concert for which they collaborated with the orchestra on Schubert's *Mass No. 2 in G major* and excerpts from Mahler's *Das Knaben Wunderhorn*.⁴³³

Another community group that deserves mention here is the Sendai New Philharmonic Orchestra (SNPO), a group that was born in 1981 as a result of the old Miyagi Philharmonic's transition to a professional orchestra. Since it was impossible for players with separate non-musical careers to put in the increased time and commitment necessary for the launching of a professional orchestra, a handful of players broke away and started the New Philharmonic. Relations between the two groups have been congenial, and some of the SPO members have served as advisors, substitute players, or even soloists for the SNPO. For example, SPO assistant concertmaster Akiko Hasegawa performed the Mendelssohn violin concerto with the SNPO for its 10th Anniversary Concert.⁴³⁴

A 1996 article on the Sendai New Philharmonic reported a total of 85 players in the orchestra, pointing out that that constituted a 400% increase in membership since the group's first season. The orchestra rehearses for three hours one night per week and typically performs

⁴³³ KS, 28 June 1993.

⁴³⁴ KS, 26 October 1991.

two concerts per season. In recent years, the orchestra has also received invitations to play Beethoven *Ninth Symphony* concerts in major concert venues in the Miyagi Prefecture such as Nakaniida's Bach Hall.⁴³⁵ The orchestra has adopted a most interesting repertoire programming policy in 1994 whereby section leaders in the orchestra recommend pieces they would like to do that season. A repertoire committee, consisting of members from the orchestra, decides on the season program based on those recommendations.⁴³⁶

Over the years, Sendai Philharmonic members have also offered occasional instruction and coaching to another amateur groups, viz., the Sendai Civic Orchestra. This group's inaugural season was 1969, when they began as the Sendai Youth Symphony Orchestra. In 1990, an increase in the average age of the members led the group to change the name of the orchestra.⁴³⁷ By 1999, the 70-member⁴³⁸ orchestra was rehearsing four nights a month and putting on biannual concerts in June and November.⁴³⁹

The Sendai Philharmonic's continued support of local amateur orchestras is only one of many examples of the impressive labyrinth of community outreach efforts that constitute a large portion of the SPO's operations. In addition to the orchestra's regular subscription concert series each season, their performing schedule includes a myriad of pops concerts, young people's concerts, experimental concerts, and local novelty concerts, many of which are free of charge and attended by thousands of Sendai residents every year. Though beyond the immediate purposes of the present project, an exhaustive list of every concert the orchestra ever played

⁴³⁵ *KS*, 11 July 1996.

⁴³⁶ *KS*, 11 July 1996.

⁴³⁷ *KS*, 12 June 1997.

⁴³⁸ *KS*, 19 November 1999.

⁴³⁹ *KS*, 12 June 1997.

would make interesting reading. That said, however, the list of subscription concerts provided in the appendix⁴⁴⁰ to this paper should be helpful as a general overview of the Sendai Phil's performing activities during its first thirty years.

An examination of the short history of the SPO reveals a handful of invaluable tools and activities that have contributed to the orchestra's success thus far. The keen and ceaseless creativity of players and administrators alike has borne fruit in the forms of open rehearsals, pre-concert lobby concerts, mini-lectures by the conductor, Sendai Phil tee shirts, SPO credit cards, and chamber concerts at department stores, to name only a few examples.⁴⁴¹ Willing and generous collaboration with other musical organizations (domestic and foreign) has led to activities such as the new flute competition with the Yamagata Symphony,⁴⁴² the 2001 European tour, the hosting of six string players from the Shanghai Philharmonic between 1988-1992, and the organizational efforts of sending 230 pianos to Croatia in response to a plea from one Tchaikovsky Youth Competition judge whose music academy was bombed in June 1995.⁴⁴³

Of particular interest to this researcher was the number of times interviewees compared the SPO's situation to the situation of sports teams in Sendai. Many interviewees commented on the difference between the Sendai Philharmonic's presence in Sendai and that of the professional soccer team, *Vegalta*. As Shigeru Suzuki commented: "[The Sendai Phil is] comparable to *Vegalta* now. The orchestra is also a team of many players; we started with a bunch of people who had similar interests, and then we formed a club. We collected players from all over the country and had some previous members come back to join us. We eventually developed a junior

⁴⁴⁰ See Appendix D for a detailed listing of the first 200 subscription concerts.

⁴⁴¹ Cf. *KS*, 25 May 2003 – *KS*, 1 June 2003.

⁴⁴² *KS*, 13 April 2005.

⁴⁴³ Cf. *KS*, 11 September 1995 – *KS*, 26 November 1995.

division that ultimately may feed into the larger group, and now we are an important component of a cultural city with an international reputation and image. The only difference is that our seeds were planted thirty years ago [as opposed to *Vegalta*'s instant celebrity status upon their joining the J-League⁴⁴⁴ in 1999].”⁴⁴⁵ Yumiko Shibuya remarked similarly: “I look at all the spectators at a baseball or soccer game and think about how much money the orchestra could bring in if all those people came to a Sendai Phil concert just one night. For some reason, people have trouble with the concept of making a living playing music, but yet there is nothing strange to them about making an extremely good living playing a game.”⁴⁴⁶

In general, however, despite repeated and sometimes devastatingly severe economic and societal setbacks, the healthy, progressive, and astute attitudes of the SPO's musicians and managers seem to be carrying the day. Equally impressive, however, is that these perspectives co-exist alongside a realistic acceptance of Japanese society, the classical music scene at home and abroad, and the state of popular culture in Sendai and the relationship of that culture to the past, present, and future endeavors of the orchestra. Founder Yoshikazu Kataoka's musings on the SPO's next thirty years may be as prescient as his words are wise: “We must communicate the history of the orchestra and the efforts of [these] contributors to the public; otherwise, the city will quickly lose sight of what it means to have its own orchestra. People will easily arrive at the misconception that the orchestra only exists for the musicians. The orchestra is for the people of Sendai; so if the people don't find the orchestra to be a necessary part of Sendai life, the orchestra is gone. We absolutely have to emphasize this point.”⁴⁴⁷

⁴⁴⁴ Japan Professional Soccer League, established 1992.

⁴⁴⁵ *SE*, 3.

⁴⁴⁶ Shibuya 2005.

⁴⁴⁷ *SE*, 6.

CONCLUDING REMARKS

Concluding the story of an orchestra that is alive and (performing) well is turning out to be a most challenging task. My dilemma is that cogently described by Hubert Roussel in his concluding remarks on the history of the Houston Symphony's first 58 years. In his words, "There is no satisfactory way to conclude any history unless it is that of a dead venture. Then at least a stopping point is arbitrarily set for the writer, and a summing up of the story is possible. With living history he will ever be tempted to continue the record until his fingers are mashed in the printing press."⁴⁴⁸

Indeed, the current Sendai Philharmonic Orchestra and organization display elements that have remained relatively constant over the years as well as other areas in which remarkable change has taken place. The Miyagi Philharmonic Society disbanded in 2006 after reaching a settlement with the Sendai Philharmonic Foundation. In 2007, the orchestra operated on a budget of 950 million yen, approximately 8 million USD. Of that total, 400 million yen was received from the Japanese government. 340 million yen came from gala concerts, 58 million yen from ticket sales, 15 million yen from regular subscription members' contributions, 1 million yen from individual donors, and 13 million yen from the endowment interest income. Expenses that same year totaled around 800 million yen for concert operations (including musician salaries, unemployment benefits, and hall rental fees), 95 million yen in travel costs, and miscellaneous fees for piano tuning and sheet music purchases.

The orchestra still performs in Sendai's Youth Culture Center. For several years since the Ishii scandal and the consequent abandonment of the music hall plans, there has been talk of renovating the Izumiti 21 performance center into a larger hall with better acoustics. To this date,

⁴⁴⁸Hubert Roussel, *The Houston Symphony Orchestra, 1913-1971* (Austin: University of Texas Press, 1972), 230.

however, no action has been taken. The orchestra's discography contains only live recordings of subscription concerts. In this age of splicing, dicing, and the deceptive models of "perfection" that we have come to expect from recordings, for some people it may be refreshing to hear a professional orchestra that sells only live recordings. Nevertheless, one cannot help but wonder if the lack of serious recording activities is limiting national and/or international. Indeed, in light of the orchestra's long-standing commitment to outreach and educational ventures, it would seem to be well-situated for productive endeavors like or akin to the recent and wildly successful pedagogical DVD projects such as Michael Tilson Thomas and the San Francisco Symphony.

In 2010, the orchestra revived and augmented the duo concertmaster system by hiring Miho Kamiya, a violinist who spent the past fourteen years of her career in Europe, as full-time concertmaster alongside Masahide Denda. Of course, the employment of a female concertmaster is not a first for the Sendai Philharmonic; however, it still is a rarity among Japanese orchestras in general. Joining Kamiya as guest concertmaster is Polish violinist Zbigniew Kornowicz. The number of non-Japanese members of the orchestra has varied only slightly over the years. Currently, Nestor Rodriguez and Henry Tatar join Kornowicz in the first violins, while Peter Link is the principal tuba. Pascal Verrot was appointed music director in 2006, and under his direction the SPO performed the complete concert version of Debussy's *Pelleas et Melisande* on the orchestra's 250th subscription concert in October of 2010.

Newly appointed concertmaster Miho Kamiya's brief message to the public that was printed in the 248th subscription concert program included the charming tidbit that she and the orchestra were both born in the same year. Ms. Kamiya's remark was no doubt offered as a witticism intended to enhance her biographical introduction as the new concertmaster. Her remark struck me, however, as a symbolic embodiment of the spirit of the Sendai Philharmonic

Orchestra and its 37-year history. In other words, the growth and success of this orchestra can be attributed to an extraordinary combination of musicians and administrators with the ability to look backward and forward at the same time, and who possess the drive always to be examining critically the present with a perspicacity that is not only creative and imaginative but also realistic. As the orchestra approaches its fortieth anniversary season in 2013, it is my hope that the celebrations will serve to honor as much to honor the road thus far taken as to anticipate the journey ahead.

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Map of Japan



APPENDIX B

European Tour

Dates

29 February 2000 – 13 March 2000

Conductor

Yuzo Toyama

Soloists

Isamu Magome, bassoon
Takeshi Kakehashi, piano

Repertoire Performed

RESPHIGI: *Pines of Rome*

RESPHIGI: *Fountains of Rome*

NISHIMURA: *Concerto for Bassoon, Percussion, and Strings*

CHOPIN: *Piano Concerto No. 2 in F minor, Op. 21*

RACHMANINOFF: *Piano Concerto No. 2 in C minor, Op. 18*

STRAUSS: *Japanische Festmusik (Japanese Festival Music), Op. 84*

TOYAMA: *Rhapsody for Orchestra*

Concert Schedule

03 March 2000

Ried, Austria

Jahnturnhalle

Sponsor: Ried Lion's Club

Seats available: 550 + table seating

Seats filled: 568

09 March 2000

Villach, Austria

Congress Center

Sponsor: Congress Center

Seats available: 971

Seats filled: 971

05 March 2000

Linz, Austria

Brucknerhaus

Sponsor: Brucknerhaus

Seats available: 1430

Seats filled: 920

11 March 2000

Rome, Italy

University of Rome Auditorium

Sponsor: Provincia di Roma

Seats available: 800

Seats filled: 600

06 March 2000

Vienna, Austria

Konzerthaus

Sponsor: Sendai Philharmonic Orchestra

Seats available: 1400

Seats filled: 1200

APPENDIX C

Discography

Composer	Work	Conductor / Soloist	Year	Label
AKUTAGAWA, Yasushi	<i>Tryptique for String Orchestra</i>	Masahiko ENKOJI	1989	LIVE NOTES WWCC-7201
BEETHOVEN, Ludwig van	<i>Symphony No. 8 in F major, Op. 93</i>	Kazuhiro KOIZUMI	2007	FONTEC FOCD 9299
BERLIOZ, Hector	<i>Harold in Italy, Op. 16</i>	Kazuhiro KOIZUMI/ Naoko SHIMIZU	2007	FONTEC FOCD 9299
BERLIOZ, Hector	<i>Le Corsaire Overture, Op. 16</i>	Pascal VERROT	2009	FONTEC FOCD 9435
BRAHMS, Johannes	<i>Symphony No. 1 in C minor, Op. 68</i>	Masahiko ENKOJI	2009	LIVE NOTES WWCC-7202
DEBUSSY, Claude	<i>La Mer</i>	Pascal VERROT	2007	FONTEC FOCD 9296
DUKAS, Paul	<i>La Péri</i>	Pascal VERROT	2007	FONTEC FOCD 9296
DVORAK, Antonin	<i>Cello Concerto in B minor, Op. 104</i>	Masahiko ENKOJI/ Nobuko YAMAZAKI	1993	LIVE NOTES WWCC-7225
ELGAR, Edward	<i>Serenade for Strings, Op. 20 II. Larghetto</i>	Masahiko ENKOJI	1989	LIVE NOTES WWCC-7201
FRANCK, César	<i>Symphony in D minor</i>	Pascal VERROT	2009	FONTEC FOCD 9435
KITAKATA, Hirotake SUGAWARA, Takuma	<i>“Kora-gen II”</i>	Yuzo TOYAMA Toshiaki UMEDA	2005	FONTEC FOCD 9224/5
MOZART, Wolfgang Amadeus	<i>Symphony No. 39 in E-flat major, K. 543</i>	Yuzo TOYAMA	1992	LIVE NOTES WWCC-7215
MOZART, Wolfgang Amadeus	<i>Symphony No. 40 in G minor, K. 550</i>	Yuzo TOYAMA	1992	LIVE NOTES WWCC-7215

APPENDIX C
Discography—continued

Composer	Work	Conductor / Soloist	Year	Label
MOZART, Wolfgang Amadeus	<i>Symphony No. 41 in C major</i> , K. 551	Yuzo TOYAMA	1992	LIVE NOTES WWCC-7215
MOZART, Wolfgang Amadeus	<i>Symphony No. 29 in A major</i> , K. 201	Kazufumi YAMASHITA	2008	FONTEC FOCD 9357
MOZART, Wolfgang Amadeus	<i>The Abduction from the Seraglio Overture</i> , KV. 384	Masahiko ENKOJI	2009	LIVE NOTES WWCC-7202
NISHIMURA, Akira	<i>Concerto for Bassoon, Percussion, & Strings</i> (“Tapas”)	Masahiko ENKOJI/ Isamu MAGOME	1995	Camerata 32CM-175
RAVEL, Maurice	<i>La Valse</i>	Pascal VERROT	2007	FONTEC FOCD 9296
RESPIGHI, Ottarino	<i>Pines of Rome</i>	Masahiko ENKOJI	1994	LIVE NOTES WWCC-7250
RESPIGHI, Ottarino	<i>Fountains of Rome</i>	Toshiaki UMEDA	1994	LIVE NOTES WWCC-7250
RESPIGHI, Ottarino	<i>Roman Festival</i>	Yuzo TOYAMA	1994	LIVE NOTES WWCC-7250
RIMSKY-KORSAKOV, Nikolai	<i>Scheherazade</i> , Op. 35	Kazufumi YAMASHITA/ Masahide DENDA	2008	FONTEC FOCD 9370
SCHUMANN, Robert	<i>Symphony No. 2 in C major</i> , Op. 61	Kazufumi YAMASHITA	2010	FONTEC FOCD 9456
SCHUMMAN, Robert	<i>Symphony No. 4 in D minor</i> , Op. 120	Kazufumi YAMASHITA	2010	FONTEC FOCD 9546
STRAUSS, Richard	<i>Alpine Symphony</i> , Op. 64	Yuzo TOYAMA	2005	FONTEC FOCD 9224/5
STRAUSS, Richard	<i>Also sprach Zarathustra</i> , Op. 30	Toshiaki UMEDA	2005	FONTEC FOCD 9224/5
STRAUSS, Richard	<i>Ein Heldenleben</i> , Op. 40	Kazufumi YAMASHITA/ Masahide DENDA	2008	FONTEC FOCD 9357

APPENDIX C
Discography—continued

Composer	Work	Conductor / Soloist	Year	Label
TCHAIKOVSKY, Pyotr Ilyich	<i>Symphony No. 6 in B minor, “Pathétique”</i>	Masahiko ENKOJI	1989	LIVE NOTES WWCC-7201
TCHAIKOVSKY, Pyotr Ilyich	<i>Violin Concerto in D major, Op. 35</i>	Kazufumi YAMASHITA/ Masahide DENDA	2008	FONTEC FOCD 9370
TOYAMA, Yuzo	<i>Rhapsodie on an Okinawa Melody</i>	Yuzo TOYAMA	1999	FONTEC FOCD 3443
YOSHIMATSU, Takashi	<i>Bassoon Concerto (“Unicorn Circuit”)</i>	Masahiko ENKOJI/ Isamu MAGOME	1995	Camerata 32CM-175



APPENDIX D

List of Subscription Concerts #1 - 200

#	Date	Conductor(s) / Soloist(s)	Program
1	1974 October 25	Yoshikazu KATAOKA, Aritsune KIKUCHI / Ikuko OOBA, piano	BEETHOVEN: <i>Coriolan Overture</i> , Op. 62 MOZART: <i>Piano Concerto No. 23 in A major</i> , K. 488 BEETHOVEN: <i>Symphony No. 5 in C minor</i> , Op. 67
2	1975 May 30	Yoshikazu KATAOKA	MOZART: <i>Così fan tutte Overture</i> , K. 588 SCHUBERT: <i>Symphony No. 5 in B-flat major</i> , D. 485 SCHUBERT: <i>Symphony No. 8 in B minor</i> , D. 759 ("Unfinished") HANDEL: <i>Water Music Suite</i>
3	1975 December 1	Yoshikazu KATAOKA	BEETHOVEN: <i>Egmont Overture</i> , Op. 84 BEETHOVEN: <i>Symphony No. 1 in C major</i> , Op. 21 AKUTAGAWA: <i>Tryptique for String Orchestra</i> (1953) SIBELIUS: <i>Finlandia</i> , Op. 26
4	1976 May 15	Tamehiro KUMATA / Midori SHOJI, piano	SCHUBERT: <i>Rosamunde Overture</i> , D. 797 HAYDN: <i>Symphony No. 94 in G major</i> , Hob. I:94 ("Surprise") BEETHOVEN: <i>Piano Concerto No. 3 in C minor</i> , Op. 37
5	1977 May 7	Yoshikazu KATAOKA / Miyoko SATO, piano Yasuko SATO, piano	WAGNER: <i>Meistersinger Overture</i> MOZART: <i>Symphony No. 40 in G minor</i> , K. 550 SAINT-SÄENS: <i>Carnival of the Animals</i> KHACHATURIAN: <i>Gayane Suite No. 1</i>
6	1978 May 13	Hitoshi OKAMOTO / Tomoko KIKUCHI, marimba	NICOLAI: <i>Merry Wives of Windsor Overture</i> , K. 384 KATAOKA: <i>Marimba Concerto</i> (1973) DVORAK: <i>Symphony No. 9 in E minor</i> , Op. 95 ("From the New World")
7	1978 December 9	Tamehiro KUMATA / Ruriko SHIBUYA, piano	MOZART: <i>Abduction from the Seraglio Overture</i> , K. 384 MOZART: <i>Piano Concerto No. 26 in D major</i> , K. 537 ("Coronation") MOZART: <i>Symphony No. 41 in C major</i> , K. 551 ("Jupiter")

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
8	1979 April 21	Yoshikazu KATAOKA / Midori SHOJI, piano	BEETHOVEN: <i>Leonore Overture No. 3 in C major</i> , Op. 72(b) BEETHOVEN: <i>Piano Concerto No. 5 in E-flat major</i> , Op. 73 ("Emperor") BEETHOVEN: <i>Symphony No. 5 in C minor</i> , Op. 67
9	1979 December 18	Tamehiro KUMATA / Keiko ANEHA, soprano Yasuko FUDA, alto Yoshio SAKURAI, tenor Masato KAJIYAMA, bass Sendai Greenwood Harmony Chorus	HANDEL: <i>Messiah</i>
10	1980 January 12	Koichi HATTORI, Yoshikazu KATAOKA / Mami NAKAYAMA, piano Yuko SHIMADA, vocal	HAYDN: <i>Symphony No. 101 in D major</i> , Hob. I:101, "Clock" HATTORI: <i>Piano Concerto "Fiesta" (1979)</i> HATTORI: Selections from <i>Operetta / Aria collection</i>
11	1980 February 9	Tamehiro KUMATA / Sendai Opera Association Sendai Men's Chorus Sendai Broadcast Chorus Miyagi University of Education volunteers	MOZART: Selections from <i>Don Giovanni</i> PUCCINI: Selections from <i>La Boheme</i> VERDI: Selections from <i>Il Trovatore</i>
12	1980 April 11	Yoshiyuki KOZU / Meiko NAKAMURA SYoshikazu OZAWA Hideyuki KIKUCHI, saxophone	MAURIAT: <i>El Bimbo</i> KOUZU: <i>Meeting with a Killifish</i> SIBELIUS: <i>Finlandia</i> , Op. 26 LISZT: <i>Hungarian Rhapsody No. 2</i>
13	1980 June 13	Yoshikazu FUKUMURA	BEETHOVEN: <i>Symphony No. 2 in D major</i> , Op. 36 BEETHOVEN: <i>Symphony No. 3 in E-flat major</i> , Op. 55 ("Eroica")
14	1980 November 16	Yoshikazu FUKUMURA / Hidemi SUZUKI, cello	HAYDN: <i>Symphony No. 82 in C major</i> , Hob. I:82 ("The Bear") SCHUMANN: <i>Cello Concerto in A minor</i> , Op. 129 DVORAK: <i>Symphony No. 9 in E minor</i> , Op. 95 ("From the New World")

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
15	1980 December 22	Yoshikazu FUKUMURA / Emiko AKIYAMA, soprano Yuko OHASHI, alto Kiyoshi IGARASHI, tenor Koichi TAJIMA, bass <i>An die Freude</i> , chorus	BEETHOVEN: <i>Symphony No. 8 in F major</i> , Op. 93 BEETHOVEN: <i>Symphony No. 9 in D major</i> , Op. 125
16	1981 February 20	Yoshikazu FUKUMURA / Kiyoshi SHOMURA, guitar	RAVEL: <i>Mother Goose Suite</i> RODRIGO: <i>Concierto de Aranjuez</i> RODRIGO: <i>Fantasy for a Gentleman</i> MENDELSSOHN: <i>Symphony No. 4 in A major</i> , Op. 90 ("Italian")
17	1981 March 24	Yoshikazu FUKUMURA / Chikashi TANAKA, violin	ROSSINI: <i>Overture to Semiramide</i> MENDELSSOHN: <i>Violin Concerto in E minor</i> , Op. 64 TCHAIKOVSKY: <i>Symphony No. 5 in E minor</i> , Op. 64
18	1981 April 18	Yoshikazu FUKUMURA / Yuko FUJIMURA, piano	COPLAND: <i>Appalachian Spring</i> CHOPIN: <i>Piano Concerto No. 2 in F minor</i> , Op. 21 BEETHOVEN: <i>Symphony No. 6 in F major</i> , Op. 68 ("Pastorale")
19	1981 May 28	Yoshikazu FUKUMURA / Etsuko TAZAKI, piano	BARTOK: <i>Dance Suite</i> , BB86a RACHMANINOFF: <i>Piano Concerto No. 2 in C minor</i> , Op. 18 BEETHOVEN: <i>Symphony No. 7 in A major</i> , Op. 92
20	1981 July 10	Yoshikazu FUKUMURA / Aki TAKAHASHI, piano	PROKOFIEV: <i>Symphony No. 1 in D major</i> , Op. 25 ("Classical") MOZART: <i>Piano Concerto No. 26 in D major</i> , K. 537 ("Coronation") MESSIAEN: <i>Exotic Birds</i> MOZART: <i>Symphony No. 41 in C major</i> , K. 551 ("Jupiter")
21	1981 October 28	Yoshikazu FUKUMURA / Shizuka ISHIKAWA, violin	HAYDN: <i>Symphony No. 104 in D major</i> , Hob. I:104 ("London") PAGANINI: <i>Violin Concerto No. 1 in D major</i> , Op. 6 TCHAIKOVSKY: <i>Symphony No. 6 in B minor</i> , Op. 74 ("Pathétique")

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
22	1981 November 18	Shigenobu YAMAOKA	TAKEMITSU: <i>Requiem for Strings</i> (1957) SCHUBERT: <i>Symphony No. 7 in B minor</i> , D. 759 ("Unfinished") BRAHMS: <i>Symphony No. 4 in E minor</i> , Op. 98
23	1981 December 22	Shigenobu YAMAOKA / Yumiko SAMEJIMA, sop. Yuko OFUJI, alto Yoshihisa HAKUTA, trn Koichi TAJIMA, bass <i>An die Freude</i> , chorus	BEETHOVEN: <i>Egmont Overture</i> , Op. 84 BEETHOVEN: <i>Symphony No. 9 in D major</i> , Op. 125
24	1982 March 25	Yoshikazu FUKUMURA / Emi KOYAMA, piano	RESPIGHI: <i>The Birds</i> MOZART: <i>Piano Concerto No. 20 in D major</i> , K. 466 MENDELSSOHN: <i>Symphony No. 3 in A minor</i> , Op. 56 ("Scottish")
25	1982 May 21	Yoshikazu FUKUMURA / Yasue KIKUCHI, violin	SHOSTAKOVICH: <i>Symphony No. 9 in E-flat major</i> , Op. 70 TCHAIKOVSKY: <i>Violin Concerto in D major</i> , Op. 35 DE FALLA: <i>The Three-Cornered Hat Suite</i> , 1 & 2
26	1982 July 12	Yoshikazu FUKUMURA / Atsushi SHIBUYA, piano	RAVEL: <i>Pavane for a Dead Princess</i> PROKOFIEV: <i>Piano Concerto No. 3 in C major</i> , Op. 26 BRAHMS: <i>Symphony No. 2 in D major</i> , Op. 73
27	1982 November 30	Victor FELDBRILL / Koh IWASAKI, cello	DVORAK: <i>Slavonic Dances</i> , Op. 46, 1, 6, & 8 DVORAK: <i>Cello Concerto in B minor</i> , Op. 104 DVORAK: <i>Symphony No. 8 in G major</i> , Op. 88
28	1983 March 10	Shigenobu YAMAOKA /	HAYASAKA: <i>Suite in Seven Parts</i> (1952) MOZART: <i>Symphony No. 40 in G minor</i> , K. 550 STRAVINSKY: <i>Firebird Suite</i> (1919)
29	1983 May 9	Kazuhiro KOIZUMI / William CUNDIFF, piano	WAGNER: <i>Siegfried Idyll</i> GERSHWIN: <i>Rhapsody in Blue</i> TCHAIKOVSKY: <i>Symphony No. 1 in G minor</i> , Op. 13 ("Winter Dreams")

APPENDIX D**Subscription Concerts 1 - 200—continued**

#	Date	Conductor(s) / Soloist(s)	Program
30	1983 September 1	Kurt REDEL, cond./flute Hiroto YASHIMA, violin Kazuko OKADA, harpsichord	MOZART: <i>Symphony No. 39 in E-flat major</i> , K. 543 BACH: <i>Brandenburg Concerto No. 5 in D major</i> , BWV1050 SCHUMANN: <i>Symphony No. 4 in D minor</i> , Op. 120
31	1983 November 21	Yasushi AKUTAGAWA / Kenji OTOKAWA, cello	AKUTAGAWA: <i>Music for Symphony Orchestra</i> (1950) AKUTAGAWA: <i>Tryptique for String Orchestra</i> (1953) AKUTAGAWA: <i>Concerto Ostinato for Violoncello and Orchestra</i> (1969) AKUTAGAWA: <i>Trinita Sinfonica</i> (1948)
32	1984 March 8	Kazuaki MOMIYAMA / Kishiko SUZUMI, violin	BEETHOVEN: <i>Violin Concerto in D major</i> , Op. 61 BERLIOZ: <i>Symphonie Fantastique</i> , Op. 14
33	1984 May 31	Kenichiro KOBAYASHI / Michie KOYAMA, piano	BEETHOVEN: <i>Coriolan Overture</i> , Op. 62 BEETHOVEN: <i>Piano Concerto No. 4 in G major</i> , Op. 58 BEETHOVEN: <i>Symphony No. 7 in A major</i> , Op. 92
34	1984 July 23	Kazuaki MOMIYAMA / Kaoru CHIBA, horn	TCHAIKOVSKY: <i>Serenade for Strings</i> , Op. 48 MOZART: <i>Horn Concerto No. 3 in E-flat major</i> , K. 447 RIMSKY-KORSAKOV: <i>Scheherazade</i> , Op. 35
35	1984 September 3	Kotaro SATO / Yoshiaki SUZUKI, clarinet	BRAHMS: <i>Tragic Overture</i> , Op. 81 MOZART: <i>Clarinet Concerto in A major</i> , K. 622 SCHUMANN: <i>Symphony No. 1 in B-flat major</i> , Op. 38 ("Spring")
36	1984 November 20	Kazuaki MOMIYAMA / Mari FUJIWARA, cello	FAURE: <i>Pelléas et Mélisande</i> , Op. 80 LALO: <i>Cello Concerto in D minor</i> FRANCK: <i>Symphony in D minor</i>
37	1984 March 1	Kazuaki MOMIYAMA / Jun KANNO, piano	TCHAIKOVSKY: <i>Romeo and Juliet Fantasy Overture</i> SCHUMANN: <i>Piano Concerto in A minor</i> , Op. 54 SHOSTAKOVICH: <i>Symphony No. 5 in D minor</i> , Op. 47

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
38	1985 May 20	Kazuaki MOMIYAMA / Harumi HANABUSA, piano	DEBUSSY: <i>Prelude to the Afternoon of a Faun</i> RAVEL: <i>Le Tombeau de Couperin Suite</i> LISZT: <i>Totentanz</i> DEBUSSY: <i>La Mer</i>
39	1985 July 16	Kenichiro KOBAYASHI / Takayoshi WANAMI, violin	WEBER: <i>Oberon Overture</i> MOZART: <i>Violin Concerto No. 3 in G major, K. 216</i> BRAHMS: <i>Symphony No. 1 in C minor, Op. 68</i>
40	1985 September 2	Kazuaki MOMIYAMA / Vesselin PARASCHKEVOV, violin	BRUCH: <i>Violin Concerto No. 1 in G minor, Op. 26</i> BRUCKNER: <i>Symphony No. 4 in E-flat major</i> (“Romantic”)
41	1985 November 20	Tadashi MORI / Kazuhito YAMASHITA, guitar	MOZART: <i>Abduction from the Seraglio Overture</i> , Op. 384 RODRIGO: <i>Concierto de Aranjuez</i> CASTELNUOVO-TEDESCO: <i>Guitar Concerto No. 1</i> <i>in D major, Op. 99</i> SCHUBERT: <i>Symphony No. 8 in C major, D. 944</i>
42	1986 March 6	Akeo WATANABE / Yasuo WATANABE, piano	SIBELIUS: <i>Karelia Suite, Op. 11</i> GRIEG: <i>Piano Concerto in A minor, Op. 16</i> SIBELIUS: <i>Symphony No. 2 in D major, Op. 43</i>
43	1986 May 22	Kazuaki MOMIYAMA / Ikko FUJII, piano Mieko INOUE, harp	RAVEL: <i>Alborada del gracioso</i> RAVEL: <i>Piano Concerto in G major</i> RAVEL: <i>Introduction et Allegro</i> RAVEL: <i>Daphnis et Chloé Suite No. 2</i>
44	1986 July 23	Kenichiro KOBAYASHI / Atsushi SHIBUYA, piano Yumiko SHIBUYA, violin SYoshikazu NISHIUCHI, cello Nagatoshi ISAWA, organ	BEETHOVEN: <i>Triple Concerto in C major, Op. 56</i> SAINT-SAENS: <i>Symphony No. 3 in C minor, Op. 78</i>
45	1986 September 1	Kazuaki MOMIYAMA	SMETANA: <i>From My Homeland</i>

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
46	1986 November 25	Kazuaki MOMIYAMA	WAGNER: <i>Prelude and Liebestod from Tristan und Isolde</i> MAHLER: <i>Symphony No. 1 in D major</i> (“Titan”)
47	1987 March 4	Yukinori TEZUKA / Shigeru ASANO, piano	MOZART: <i>Don Giovanni Overture</i> , K. 527 BEETHOVEN: <i>Piano Concerto No. 3 in C minor</i> , Op. 37 DVORAK: <i>Symphony No. 8 in G major</i> , Op. 88
48	1987 May 22	Kazuaki MOMIYAMA / Mariko SENJU, violin <i>La voix chantante de juin</i> , chorus	DEBUSSY: <i>Nocturne</i> LALO: <i>Sinfonie Espagnole</i> , Op. 21 MUSSORGSKY/RAVEL: <i>Pictures at an Exhibition</i>
49	1987 July 22	Kenichiro KOBAYASHI / Yukiko TAKAHASHI, piano	HANDEL: <i>12 Concerti Grossi in B minor</i> , Op. 6 LISZT: <i>Piano Concerto No. 1 in E-flat major</i> TCHAIKOVSKY: <i>Symphony No. 5 in E minor</i> , Op. 64
50	1987 September 1	Yoichiro OMACHI / Tomotada SO, violin	BRAHMS: <i>Violin Concerto in D major</i> , Op. 77 BRAHMS: <i>Symphony No. 3 in F major</i> , Op. 90
51	1987 November 24	Kazuaki MOMIYAMA / Shun SATO, piano	MOZART: <i>Piano Concerto No. 20 in D minor</i> , K. 466 MAHLER: <i>Symphony No. 5 in C-sharp minor</i>
52	1988 January 28	Xieyang CHEN / Yin-Lin PAN, violin	GLINKA: <i>Ruslan and Ludmila Overture</i> HE/CHEN: <i>Butterfly Lovers Violin Concerto</i> TCHAIKOVSKY: <i>Symphony No. 4 in F minor</i> , Op. 36
53	1988 March 14	Kazuaki MOMIYAMA / Kenichiro YASUDA, cello	DVORAK: <i>Cello Concerto in B minor</i> , Op. 104 BEETHOVEN: <i>Symphony No. 3 in E-flat major</i> , Op. 55 (“Eroica”)
54	1988 May 20	Kazuaki MOMIYAMA / Takashi HIRONAKA, piano	RAVEL: <i>La Valse</i> RAVEL: <i>Piano Concerto for the Left Hand</i> RAVEL: <i>Mother Goose Suite</i> RAVEL: <i>Boléro</i>

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
55	1988 July 4	Kenichiro KOBAYASHI / Masafumi HORI, violin	VERDI: <i>La Forza del Destino</i> Overture MOZART: <i>Violin Concerto No. 5 in A major</i> , K. 219 ("Turkish") MENDELSSOHN: <i>Symphony No. 3 in A minor</i> , Op. 56 ("Scottish")
56	1988 September 2	Kazuo YAMADA / Takahiro SONODA, piano	BEEETHOVEN: <i>Prometheus Overture</i> , Op. 43 BEETHOVEN: <i>Piano Concerto No. 5 in E-flat major</i> , Op. 73 ("Emperor") BEETHOVEN: <i>Symphony No. 5 in C minor</i> , Op. 67
57	1988 November 11	Kazuaki MOMIYAMA / Yumiko SAMEJIMA, soprano	BEETHOVEN: <i>Symphony No. 4 in B-flat major</i> , Op. 60 MAHLER: <i>Symphony No. 4 in G major</i>
58	1989 January 27	Yukinori TEZUKA / Yumiko SAKUMA, flute Naoko YOSHINO, harp	MOZART: <i>Symphony No. 29 in A major</i> , K. 201 MOZART: <i>Concerto for Flute and Harp in C major</i> , K. 299 MENDELSSOHN: <i>Symphony No. 4 in A major</i> , Op. 90 ("Italian")
59	1989 March 3	Kazuaki MOMIYAMA / Ikko FUJII, piano Takashi SHIMIZU, violin	DVORAK: <i>Carnival Overture</i> , Op. 92 SIBELIUS: <i>Violin Concerto in D minor</i> , Op. 47 STRAVINSKY: <i>Petrushka</i>
60	1989 May 12	Masahiko ENKOJI / Minoru NOJIMA, piano	AKUTAGAWA: <i>Tryptique for String Orchestra</i> (1953) MOZART: <i>Piano Concerto No. 27 in B-flat major</i> , K. 595 TCHAIKOVSKY: <i>Symphony No. 6 in B minor</i> , Op. 74 ("Pathétique")
61	1989 June 17	Kazuo YAMADA / Karl LEISTER, clarinet	MOZART: <i>Magic Flute Overture</i> , K. 620 MOZART: <i>Clarinet Concerto in A major</i> , K. 622 BEETHOVEN: <i>Symphony No. 7 in A major</i> , Op. 92
62	1989 July 6	Tadaaki OTAKA / Nobuko YAMAZAKI, cello	BEETHOVEN: <i>Symphony No. 2 in D major</i> , Op. 36 HAYDN: <i>Cello Concerto No.2 in D major</i> , Hob. VII:b2 PANUFNIK: <i>Symphony No. 3 "Sinfonia Sacra"</i> (1963)

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
63	1989 September 4	Yuzo TOYAMA / Kishiko SUZU, violin	AKUTAGAWA: <i>Rhapsody for Orchestra</i> (1971) MENDELSSOHN: <i>Violin Concerto in E minor</i> , Op. 64 DVORAK: <i>Symphony No. 9 in E minor</i> , Op. 95 ("From the New World")
64	1989 October 6	Ken TAKASEKI / Yasuo WATANABE, piano	STRAVINSKY: <i>Concerto in D for String Orchestra</i> ("Basel Concerto") BEETHOVEN: <i>Piano Concerto No. 2 in B-flat major</i> , Op. 19 MOZART: <i>Symphony No. 41 in C major</i> , K. 551 ("Jupiter")
65	1989 November 27	Masahiko ENKOJI	HAYDN: <i>Symphony No. 82 in C major</i> , Hob. I:82 ("The Bear") STRAUSS: <i>Ein Heldenleben</i> , Op. 40
66	1990 January 31	Kazuaki MOMIYAMA / Kenichiro MUTO, saxophone	WAGNER: <i>The Flying Dutchman Overture</i> MOZART: <i>Symphony No. 36 in C major</i> , K. 425 ("Linz") GLAZUNOV: <i>Saxophone Concerto in E-flat major</i> , Op. 109 DE FALLA: <i>The Three-Cornered Hat Suite</i> , 1 & 2
67	1990 March 8	Yuzo TOYAMA / Michie KOYAMA, piano	KATAOKA: <i>Dattou ni yoru Composition</i> (1961) CHOPIN: <i>Piano Concerto No. 1 in E minor</i> , Op. 11 SCHUMANN: <i>Symphony No. 3 in E-flat major</i> , Op. 97 ("Rhenish")
68	1990 May 10-11	Yuzo TOYAMA / Shiro MURATA, flute	BEETHOVEN: <i>Symphony No. 1 in C major</i> , Op. 21 OTAKA: <i>Concertino pour flute et orchestre</i> , Op. 30a STRAVINSKY: <i>Firebird Suite</i> (1919)
69	1990 June 6-7	Masahiko ENKOJI / Kazune SHIMIZU, piano	MOZART: <i>Abduction from the Seraglio Overture</i> , K. 384 RACHMANINOFF: <i>Piano Concerto No. 2 in C minor</i> , Op. 18 BRAHMS: <i>Symphony No. 1 in C minor</i> , Op. 68

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
70	1990 July 3-4	Tadaaki OTAKA / Rainer KÜCHL, violin	MOZART: <i>Symphony No. 32 in G major</i> , K. 318 MOZART: <i>Violin Concerto No. 5 in A major</i> , K. 219 ("Turkish") SHOSTAKOVICH: <i>Symphony No. 5 in D minor</i> , Op. 47
71	1990 September 4-5	Masahiko ENKOJI / Kikuo WATANABE, piano	SIBELIUS: <i>Finlandia</i> , Op. 26 RAVEL: <i>Piano Concerto for the Left Hand</i> SIBELIUS: <i>Symphony No. 1 in E minor</i> , Op. 39
72	1990 October 15-16	Junichi HIROKAMI / Hirokazu SUGIURA, <i>shamisen</i>	HAYDN: <i>Symphony No. 92 in G major</i> , Hob. I:92 ("Oxford") AKIGISHI: <i>Concerto for Shamisen and Orchestra</i> (1989) RACHMANINOFF: <i>Symphony No. 2 in E minor</i> , Op. 27
73	1990 November 6-7	Yuzo TOYAMA / Kenichi ARA, piano	SCHUBERT: <i>Symphony No. 7 in B minor</i> , D. 759 ("Unfinished") MOZART: <i>Piano Concerto No. 21 in C major</i> , Op. 467 VAUGHAN-WILLIAMS: <i>Fantasia on a Theme by</i> <i>Thomas Tallis</i> BRITTEN: <i>Matinées musicales</i> , Op. 24
74	1991 January 30-31	Masahiko ENKOJI / Noriko OGAWA, piano	STRAUSS: <i>Don Juan</i> , Op. 20 LISZT: <i>Piano Concerto No. 1 in E-flat major</i> SCHUMANN: <i>Symphony No. 4 in D minor</i> , Op. 120
75	1991 March 13-14	Kazuhiro KOIZUMI / Tsuyoshi TSUTSUMI, cello	BEETHOVEN: <i>Symphony No. 8 in F major</i> , Op. 93 TCHAIKOVSKY: <i>Variations on a Rococo Theme</i> , Op. 33 DVORAK: <i>Slavonic Rhapsody No. 3 in A-flat major</i> , Op. 45/3 LISZT: <i>Hungarian Rhapsody No. 2</i> ENESCU: <i>Romanian Rhapsody No. 1</i> , Op. 11/1
76	1991 May 10-11	Kazuo YAMADA / Chang-Kook KIM, flute	BRAHMS: <i>Symphony No. 3 in F major</i> , Op. 90 MOZART: <i>Flute Concerto No. 2 in D major</i> , K. 314 SMETANA: <i>The Bartered Bride: Three Dances</i>

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
77	1991 June 21-22	Taijiro IIMORI / Shigeo NERIMA, piano	HANDEL: <i>Royal Fireworks Suite</i> MOZART: <i>Piano Concerto No. 12 in A major</i> , K. 414 BEETHOVEN: <i>Symphony No. 4 in A-flat major</i> , Op. 60
78	1991 July 4-5	Masahiko ENKOJI / Ikuyo NAKAMICHI, piano Konomi NAGOYA, soprano Yuri OHASHI, alto Masatoshi SASAKI, tenor Shogo MIYAHARA, bass Sendai Philharmonic Chorus Tohoku University Mixed Chorus	MOZART: <i>Ave Verum Corpus</i> , K. 618 MOZART: <i>Coronation Mass in C major</i> , K. 317 LISZT: <i>Piano Concerto No. 2 in A major</i> SIBELIUS: <i>Symphony No. 2 in D major</i> , Op. 43
79	1991 September 6-7	Yuzo TOYAMA / Kei ITO, piano	OTAKA: <i>Sinfonietta for Strings</i> (1937) GERSHWIN: <i>Rhapsody in Blue</i> BERNSTEIN: <i>Candide Overture</i> BERNSTEIN: <i>West Side Story Symphonic Dances</i>
80	1991 October 8-9	Yuan FANG / Radovan VLATKOVIC, horn	MOZART: <i>Symphony No. 25 in G minor</i> , K. 183 STRAUSS: <i>Horn Concerto No. 1 in E-flat major</i> , Op. 11 TCHAIKOVSKY: <i>Symphony No. 5 in E minor</i> , Op. 64
81	1991 November 20- 21	Yuzo TOYAMA	MOZART: <i>Symphony No. 39 in E-flat major</i> , K. 543 MOZART: <i>Symphony No. 40 in G minor</i> , K. 550 MOZART: <i>Symphony No. 41 in C major</i> , K. 551 (<i>Jupiter</i>)
82	1992 January 21-22	Masahiko ENKOJI / Yasunori KAWAHARA, double bass	MENDELSSOHN: <i>Symphony No. 4 in A major</i> , Op. 90 (<i>"Italian"</i>) KOUSSEVITZSKY: <i>Concerto for Double Bass and Orchestra</i> , Op. 3 STRAUSS: <i>Death and Transfiguration</i> , Op. 24
83	1992 March 11-12	Masahiko ENKOJI / Yuzuko HORIGOME, violin	NIELSEN: <i>Little Suite for String Orchestra in A major</i> , Op. 1 MOZART: <i>Violin Concerto No. 4 in D major</i> , K. 218 BRAHMS: <i>Symphony No. 2 in D major</i> , Op. 73
84	1992 May 8-9	Yuzo TOYAMA / Ikuhiko OTAKI, piano	YAMADA: <i>Koukyouteki Kiso</i> BRAHMS: <i>Piano Concerto No. 2 in B-flat major</i> , Op. 83 STRAUSS: <i>Rosenkavalier Suite</i> , Op. 59

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
85	1992 June 12-13	Tadaaki OTAKA / Minoru NOJIMA, piano	DELIUS: <i>Two Pieces for Small Orchestra: On Hearing the First Cuckoo in Spring</i> MOZART: <i>Piano Concerto No. 14 in E-flat major,</i> K. 449 SMETANA: <i>From My Homeland</i>
86	1992 July 3-4	Michiyoshi INOUE / Mie KOBAYASHI, violin	HAYDN: <i>Symphony No. 6 in D major, Hob. I:6</i> ("Le Matin") MOZART: <i>Violin Concerto No. 3 in G major, K. 216</i> SCHUBERT: <i>Symphony No. 3 in D major, D. 200</i>
87	1992 September 4-5	Toshiaki UMEDA / Teiko MAEHASHI, violin	MIYOSHI: <i>Litania pour Fuji</i> (1988) SAINT-SAENS: <i>Violin Concerto No. 3 in B minor,</i> Op. 61 BARTOK: <i>Concerto for Orchestra, BB123</i>
88	1992 October 23-24	Masahiko ENKOJI / Naoko YOSHINO, harp	BERLIOZ: <i>Roman Carnival Overture, Op. 9</i> TOYAMA: <i>Harp Concerto</i> (Premiere performance) SCHUMANN: <i>Symphony No. 1 in B-flat major, Op. 38</i> ("Spring")
89	1992 November 27- 28	Ken TAKASEKI / György Pauk, violin	TAKEMITSU: <i>The Dorian Horizon</i> (1966) BARTOK: <i>Violin Concerto No. 2, BB117</i> SIBELIUS: <i>Symphony No. 5 in E-flat major, Op. 82</i>
90	1993 January 22-23	Masahiko ENKOJI / Kazuko NAGAI, alto	MAHLER: <i>Kindertotenlieder</i> BRUCKNER: <i>Symphony No. 7 in E major</i>
91	1993 February 12- 13	Naohiro TOTSUKA / Yukio YOKOYAMA, piano	FRANCK: <i>Symphonic Poem: Rédemption</i> PROKOFIEV: <i>Piano Concerto No. 3 in C major,</i> Op. 26 BERLIOZ: <i>Symphonie Fantastique, Op. 14</i>
92	1993 March 12-13	Yuzo TOYAMA / Kishiko SUZUMI, violin	STRAVINSKY: <i>Pulcinella Suite</i> BERG: <i>Violin Concerto</i> ("To the Memory of an Angel") BRAHMS: <i>Symphony No. 4 in E minor, Op. 98</i>

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
93	1993 May 7-8	Yuzo TOYAMA / Toru KAWAKAMI, cello	HINDEMITH: <i>Symphonic Metamorphosis on Themes of Carl Maria von Weber</i> BLOCH: <i>Rhapsodie hébraïque: Schelomo</i> SCHUBERT: <i>Symphony No. 4 in C minor, D. 417</i> ("Tragic")
94	1993 June 11-12	Junichi HIROKAMI / Seizo AZUMA, piano	SCHUBERT: <i>Symphony No. 5 in B-flat major, D. 485</i> MOZART: <i>Piano Concerto No. 8 in C major, K. 246</i> DEBUSSY: <i>La Mer</i>
95	1993 July 2-3	Toshiaki UMEDA / Yoko OSHIMA, soprano Masanori SASAKI, tenor Futoru KATSUBE, bass Sendai Philharmonic Chorus Tohoku University Mixed Chorus	SCHUBERT: <i>Mass No. 2 in G major, D. 167</i> MAHLER: <i>Das Knaben Wunderhorn: "Little Rhine Legend," "St. Anthony of Padua's Sermon to the Fish," and "Labour Lost"</i> MAHLER: <i>Symphony No. 1 in D major</i> ("Titan")
96	1993 September 3-4	Yuzo TOYAMA / Kaori KIMURA, piano	PROKOFIEV: <i>Symphony No. 1 in D major, Op. 25</i> ("Classical") ICHINAYAGI: <i>Piano Concerto No. 3</i> "Cross Water Roads" (1991) TCHAIKOVSKY: <i>Nutcracker Ballet, Op. 71, Act II</i>
97	1993 October 15-16	Masahiko ENKOJI / Willem BRONS, piano	BEETHOVEN: <i>Leonore Overture No. 3</i> BEETHOVEN: <i>Piano Concerto No. 3 in C minor, Op. 37</i> BEETHOVEN: <i>Symphony No. 7 in A major, Op. 92</i>
98	1993 November 11-12	Tadaaki OTAKA / Joji HATTORI, violin	BRAHMS: <i>Violin Concerto in D major, Op. 77</i> RACHMANINOFF: <i>Symphony No. 1 in D minor, Op. 13</i>
99	1994 January 21-22	Masahiko ENKOJI / Kazune SHIMIZU, piano	FAURE: <i>Pelléas et Mélisande Suite, Op. 80</i> RACHMANINOFF: <i>Piano Concerto No. 3 in D minor, Op. 30</i> STRAVINSKY: <i>Rite of Spring</i>
100	1994 February 18-19	Yuzo TOYAMA Masahiko ENKOJI Toshiaki UMEDA	BACH: <i>Concerto for Three Harpsichords in C major, BWV 1064</i> RESPIGHI: <i>Fountains of Rome</i> RESPIGHI: <i>Pines of Rome</i> RESPIGHI: <i>Roman Festival</i>

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
101	1994 March 11-12	Hiroyuki IWAKI / Michael DAUTH, violin	TAKEMITSU: <i>Dreamtime</i> MOZART: <i>Violin Concerto No. 5 in A major</i> , K.219 ("Turkish") TCHAIKOVSKY: <i>Symphony No. 4 in F minor</i> , Op. 36
102	1994 May 13/15	Yuzo TOYAMA / Yuri OHASHI, <i>Tosca</i> Makoto HAYASHI, <i>Cavaradossi</i> Keizo TAKAHASHI, <i>Scarpia</i> Sendai Philharmonic Chorus, Tohoku University Mixed Chorus	PUCCINI: <i>Tosca</i> (Concert Version)
103	1994 June 10-11	Toshiaki UMEDA / Pamela Frank, violin	BRAHMS: <i>Haydn Variations</i> , Op. 56a BRUCH: <i>Violin Concerto No. 1 in G minor</i> , Op. 26 DVORAK: <i>Symphony No. 7 in D minor</i> , Op. 70
104	1994 July 8-9	Tadaaki OTAKA / Shigeo NERIKI, piano	MOZART: <i>Piano Concerto No. 15 in B-flat major</i> , K. 450 ELGAR: <i>Symphony No. 1 in A-flat major</i> , Op. 55
105	1994 September 9- 10	Yuzo TOYAMA / Chee Yun KIM, violin	JANACEK: <i>The Cunning Little Vixen Suite</i> VIEUXTEMPS: <i>Violin Concerto No. 5 in A minor</i> , Op. 37 ("Grétry") MENDELSSOHN: <i>Symphony No. 3 in A minor</i> , Op. 56 ("Scottish")
106	1994 October 14-15	Masahiko ENKOJI / Sumiko NAGAOKA, piano	SCHUMANN: <i>Piano Concerto in A minor</i> , Op. 54 MAHLER: <i>Symphony No. 5 in C-sharp major</i>
107	1994 November 11- 12	Yuzo TOYAMA / Momo KODAMA, piano	DEBUSSY: <i>Symphonic Suite "Printemps"</i> RAVEL: <i>Piano Concerto in G</i> HONNEGER: <i>Symphony No. 3 "Liturgique"</i>
108	1995 January 27-28	Yuzo TOYAMA / Takahiro SONODA, piano	BRAHMS: <i>Symphony No.3 in F major</i> , Op. 90 BRAHMS: <i>Piano Concerto No. 1 in D minor</i> , Op. 15
109	1995 February 17- 18	Masahiko ENKOJI / Ken WAKABAYASHI, piano	STRAUSS: <i>Burlesque in D minor</i> BRUCKNER: <i>Symphony No. 9 in D minor</i>

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
110	1995 March 10-11	Yoshikazu TANAKA / Karl LEISTER, clarinet	BRAHMS: <i>Liebeslieder Waltzes</i> , Op. 52 BRAHMS: <i>Clarinet Sonata No. 2 in E-flat major</i> , Op. 120 STRAUSS: <i>Also Sprach Zarathustra</i> , Op. 30
111	1995 May 19-20	Tadaaki OTAKA / Michiko OTAKA, piano	TAKEMITSU: <i>Requiem for Strings</i> (1957) MOZART: <i>Piano Concerto No. 23 in A major</i> , K. 488 WALTON: <i>Symphony No. 1 in B-flat minor</i>
112	1995 June 16-17	Junichi HIROKAMI / Kaeko MUKAIYAMA, cello	ROSSINI: <i>Semiramide Overture</i> SAINT-SAENS: <i>Cello Concerto No. 1 in A minor</i> , Op. 33 SCHUMANN: <i>Symphony No. 2 in C major</i> , Op. 61
113	1995 July 7/9	Yuzo TOYAMA / Makoto HAYASHI, <i>Rodolfo</i> Yuri OHASHI, <i>Mimi</i> Tsutomu TANAKA, <i>Marcello</i> Keizo TAKAHASHI, <i>Colline</i> Tomo AOTO, <i>Schaunard</i> Futami EGUCHI, <i>Musetta</i> Kazuki MIZUTANI, <i>Benoit</i> Sendai Philharmonic Chorus Tohoku University Mixed Chorus	PUCCINI: <i>La Boheme</i> (Concert version)
114	1995 September 22- 23	Masahiko ENKOJI / Nobuko YAMAZAKI, cello	ELGAR: <i>Introduction and Allegro</i> , Op. 47 ELGAR: <i>Cello Concerto in E minor</i> , Op. 85 ELGAR: <i>Enigma Variations</i> , Op. 36
115	1995 October 6-7	Paavo JÄRVI / Tomoko KATO, violin	NIELSEN: <i>Maskarade Overture</i> KHACHATURIAN: <i>Violin Concerto in D minor</i> SIBELIUS: <i>Symphony No. 5 in E-flat</i> , Op. 82
116	1995 November 24- 25	Toshiaki UMEDA / Emi SAWAHATA, soprano Radovan VLATKOVIC, horn	STRAVINSKY: <i>Dumbarton Oaks Concerto in E-flat major</i> (1938) STRAUSS: <i>Horn Concerto No. 2 in E-flat major</i> , Op. 86 MAHLER: <i>Symphony No. 4 in G major</i>

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
117	1996 January 19-20	Yuzo TOYAMA / Teiko MAHASHI, violin	MUSSORGSKY: <i>Khovanshchina Overture</i> MUSSORGSKY: <i>Dawn on the Moscow River</i> STRAVINSKY: <i>Violin Concerto in D major</i> PROKOFIEV: <i>Symphony No. 5 in B-flat major</i> , Op. 100
118	1996 February 16- 17	Ken TAKASEKI / Kazuko NAGAI, mezzo- soprano Hiroshi KAWAKAMI, tenor	HAYDN: <i>Symphony No. 60 in C major</i> , Hob. I:60 ("The Distracted") MAHLER: <i>The Song of the Earth</i>
119	1996 March 8-9	Masahiko ENKOJI / Michie KOYAMA, piano	BLACHER: <i>Orchestral Variations on a Theme by Paganini</i> , Op. 26 RACHMANINOFF: <i>Rhapsody on a Theme of Paganini</i> , Op. 43 RACHMANINOFF: <i>Symphonic Dances</i> , op. 45
120	1996 May 17-18	Toshiaki UMEDA / Pamela Frank, violin	BEETHOVEN: <i>Violin Concerto in D major</i> , Op. 61 BRUCKNER: <i>Symphony No. 6 in A major</i>
121	1996 June 14-15	Yozo TOYAMA / Akeo ISODA, flute Itaru KIDACHI, oboe Hiroyuki HIBINO, clarinet Toshiki TAKEI, bassoon Masahiro UEHARA, horn Masanori MORIOKA, trumpet Masami YAZAKI, trombone	HAYDN: <i>Symphony No. 2 in C major</i> , Hob. I:2 MARTIN: <i>Concerto for 7 Wind Instruments, Percussion, and Strings</i> SHOSTAKOVICH: <i>Symphony No. 10 in E minor</i> , Op. 93
122	1996 July 12-13	Tadaaki OTAKA / Akiyoshi SAKO, piano	BEETHOVEN: <i>Piano Concerto No. 1 in C major</i> , Op. 15 BEETHOVEN: <i>Symphony No. 3 in E-flat major</i> , Op. 55 ("Eroica")
123	1996 September 6-7	Yuzo TOYAMA / Keiso TAKAHASHI, <i>Bluebeard</i> Akemi NISHI, <i>Judith</i>	MAHLER: <i>Symphony No. 10 in F-sharp major: Adagio</i> BARTOK: <i>Bluebeard's Castle</i> , BB62 (Concert version)
124	1996 October 4-5	Masahiko ENKOJI / Shizuka ISHIKAWA, violin	DVORAK: <i>Carnival Overture</i> , Op. 92 DVORAK: <i>Violin Concerto in A minor</i> , Op. 53 RACHMANINOFF: <i>Symphony No. 3 in A minor</i> , Op. 44

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
125	1996 November 1-2	Tatsunori NUMAJIRI / Ulrich KNÖRZER, viola Ludwig QUANDT, cello	MOZART: <i>Symphony No. 29 in A major</i> , K. 201 STRAUSS: <i>Don Quixote</i> , Op. 35
126	1997 January 24-25	Yuzo TOYAMA / Ken WAKABAYASHI, piano	HAYDN: <i>Symphony No. 12 in E major</i> , Hob. I:12 SCRIABIN: <i>Piano Concerto in F-sharp major</i> , Op. 20 BEETHOVEN: <i>Symphony No. 6 in F major</i> , Op. 68 ("Pastorale")
127	1997 February 14-15	Masahiko ENKOJI / Yumiko SAKUMA, flute	BEETHOVEN: <i>Symphony No. 1 in C major</i> , Op. 21 IBERT: <i>Flute Concerto</i> FRANCK: <i>Symphony in D minor</i>
128	1997 March 7-8	Yoshikazu TANAKA / Dong-Suk KANG, violin	ELGAR: <i>Violin Concerto in B minor</i> , Op. 61 BRAHMS: <i>Symphony No. 1 in C minor</i> , Op. 68
129	1997 May 30-31	Yuzo TOYAMA / Minoru NOJIMA, piano	HAYDN: <i>Symphony No. 3 in G major</i> , Hob. I:3 SHOSTAKOVICH: <i>Piano Concerto No. 1 in C minor</i> , Op. 35 SIBELIUS: <i>Symphony No. 2 in D major</i> , Op. 43
130	1997 June 27-28	Yuzo TOYAMA / Isamu MAGOME, bassoon	BIZET: <i>Symphony No. 1 in C major</i> TOYAMA: <i>Bassoon Concerto</i> (1982) DVORAK: <i>Symphony No. 6 in D major</i> , Op. 60
131	1997 July 18-19	Junichi HIROKAMI / Boris PERGAMENSHIKOW, cello	HAYDN: <i>Symphony No. 102 in B-flat major</i> , Hob.I:102 DVORAK: <i>Cello Concerto in B minor</i> , Op. 104 SCHUBERT: <i>Symphony No. 3 in D major</i> , D. 200
132	1997 September 5-6	Tadaaki OTAKA / Kazune SHIMIZU, piano	PROKOFIEV: <i>Piano Concerto No. 2 in G minor</i> , Op. 16 RACHMANINOFF: <i>Symphony No. 2 in E minor</i> , Op. 27
133	1997 October 3-4	Masahiko ENKOJI / Hideko HIRAMATSU, soprano	STRAUSS: <i>Serenade for Winds in E-flat major</i> , Op. 7 STRAUSS: <i>Four Last Songs</i> TCHAIKOVSKY: <i>Symphony No. 1 in G minor</i> , Op. 13 ("Winter Dreams")

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
134	1997 November 7-8	Toshiaki UMEDA / Willem BRONS, piano	SCHUMANN: <i>Piano Concerto in A minor</i> , Op. 54
135	1998 January 23-24	Pavle DEŠPALJ / Joji HATTORI, violin	BEETHOVEN: <i>Violin Concerto in D major</i> , Op. 61 TCHAIKOVSKY: <i>Symphony No. 5 in E minor</i> , Op. 64
136	1998 February 13-14	Yuzo TOYAMA / Mika TAKEDA, soprano	DEBUSSY: <i>Prelude to the Afternoon of a Faun</i> RAVEL: <i>La Valse</i> POULENC: <i>The Human Voice</i> (Concert version)
137	1998 March 6-7	Kazufumi YAMASHITA / Ken WAKABAYASHI, piano	WEBER: <i>Der Freischütz Overture</i> , Op. 77 BEETHOVEN: <i>Piano Concerto No. 5 in E-flat major</i> , Op. 73 (“Emperor”) NIELSEN: <i>Symphony No. 2 in B minor</i> , Op. 16 (“The Four Temperaments”)
138	1998 May 29-30	Yuzo TOYAMA / Asako URUSHIBARA, violin	BRAHMS: <i>Tragic Overture</i> , Op. 81 SCHUMANN: <i>Violin Concerto in D minor</i> BERLIOZ: <i>Symphonie Fantastique</i> , Op. 14
139	1998 June 26-27	Kazuhiro KOIZUMI / Yayoi TODA, violin	HAYDN: <i>Symphony No. 73 in D major</i> , Hob. I:73 () BARTOK: <i>Violin Concerto No. 2</i> , BB 117 HINDEMITH: <i>Mathis der Maler</i>
140	1998 July 17-18	Masahiko ENKOJI / Tomoko KAWADA, violin	WOLF: <i>Italian Serenade</i> STRAUSS: <i>Violin Concerto in D minor</i> , Op. 8 BRAHMS: <i>Symphony No. 4 in E minor</i> , Op. 98
141	1998 September 4-5	Tadaaki OTAKA / Nobuko YAMAZAKI, cello	LUTOSLAWSKI: <i>Symphony No. 3</i> TCHAIKOVSKY: <i>Variations on a Rococo Theme</i> , Op. 33 STRAVINSKY: <i>Firebird Suite</i> (1919)
142	1998 October 30-31	Paavo JÄRVI / Harumi HANABUSA, piano	SIBELIUS: <i>Symphony No. 7 in C major</i> , Op. 105 RAVEL: <i>Piano Concerto in G major</i> BARTOK: <i>Concerto for Orchestra</i> , BB123
143	1998 November 27-28	Yuzo TOYAMA / Yuri OHASHI, soprano Ikuo OSHIMA, baritone Keizo TAKAHASHI, bass	HAYASHI: <i>Esugata Nyoubu</i> (Concert version)

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
144	1999 January 22-23	Masahiko ENKOJI	BRAHMS: <i>String Sextet No. 1 in B-flat major</i> , Op. 18 BRUCKNER: <i>Symphony No. 4 in E-flat major</i> ("Romantic")
145	1999 February 12-13	Hiroyuki IWAKI / Miki KAKUDA, violin	YUASA: <i>Symphonic Suite: "Narrow Road Into the Deep North"</i> (1995) BERG: <i>Violin Concerto (To the Memory of an Angel)</i> TCHAIKOVSKY: <i>Symphony No. 6 in B minor</i> , Op. 74 ("Pathétique")
146	1999 March 5-6	Toshiaki UMEDA / Fumiaki MIYAMOTO, oboe	STRAUSS: <i>Oboe Concerto in D major</i> MAHLER: <i>Symphony No. 5 in C-sharp minor</i>
147	1999 May 28-29	Toshiaki UMEDA / Tomoko NAKAMURA, soprano	SCHOENBERG: <i>Verklärte Nacht</i> , Op. 4 WAGNER: <i>Wesendonck Lieder</i> PROKOFIEV: <i>Selections from Romeo and Juliet</i> , Op. 64
148	1999 June 25-26	Kazuhiro KOIZUMI / Yuzuko HORIGOME, violin	BRAHMS: <i>Violin Concerto in D major</i> , Op. 77 BRAHMS: <i>Symphony No. 2 in D major</i> , Op. 73
149	1999 July 16-17	Junichi HIROKAMI / Seizo AZUMA, piano	RACHMANINOFF: <i>Piano Concerto No. 3 in D minor</i> , Op. 30 HAYDN: <i>Symphony No. 104 in D major</i> , Hob. I:104, ("London") BEETHOVEN: <i>Symphony No. 2 in D major</i> , Op. 36
150	1999 September 3-4	Yuzo TOYAMA / Minoru NOJIMA, piano Rainer KUISMA, timpani	KITAZUME: <i>The Sky for Orchestra</i> (1983) MOZART: <i>Piano Concerto No. 12 in A major</i> , K. 414 KUISMA: <i>Timpani Concerto</i> (1995); Japan Premiere
151	1999 October 8-9	Tadaaki OTAKA	STRAVINSKY: <i>Symphony in C</i> BRAHMS: <i>Symphony No. 1 in C minor</i> , Op. 68
152	1999 November 26-27	Masahiko ENKOJI / Kei ITO, piano	BRAHMS: <i>Piano Concerto No. 2 in B-flat major</i> , Op. 83 BRAHMS/SCHÖENBERG: <i>Piano Quartet No. 1 in G minor</i> , Op. 25

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
153	2000 January 21-22	Yuzo TOYAMA / Minoru NOJIMA, piano	KITAZUME: <i>Scenes of the Earth—For Orchestra</i> (Commission / Premiere) MOZART: <i>Piano Concerto No. 13 in C major</i> , K. 415 BORODIN: <i>Symphony No. 2 in B minor</i>
154	2000 February 18- 19	Yuzo TOYAMA / Takeshi KAKEHASHI, piano	STRAUSS: <i>Japanese Festival Music</i> , Op. 84 CHOPIN: <i>Piano Concerto No. 2 in F minor</i> , Op. 21 RESPIGHI: <i>Fountains of Rome</i> RESPIGHI: <i>Pines of Rome</i>
155	2000 March 24-25	Yun-Sung CHAN / Hyunjung LEE, mezzo soprano	WEBER: <i>Der Freischütz Overture</i> , Op. 77 MAHLER: <i>Kindertotenlieder</i> STRAUSS: <i>Death and Transfiguration</i> , Op. 24
156	2000 May 26-27	Kazuhiro KOIZUMI	SCHUMANN: <i>Symphony No. 1 in B-flat major</i> , Op. 38 (“Spring”) SCHUMANN: <i>Symphony No. 4 in D minor</i> , Op. 120
157	2000 June 23-24	Yuzo TOYAMA / Minoru NOJIMA, piano Yuko KITAMURA, soprano Junko SATO, soprano Akiko SATO, mezzo soprano Junichi SATO, tenor Ryo YOSHIDA, tenor Shinji SAITO, bass Norie TAKAHASHI, piano Sendai Philharmonic Chorus Tohoku University Mixed Chorus	KITAZUME: <i>Color of the Layers I—For Chamber Orchestra</i> (1995) MOZART: <i>Piano Concerto No. 15 in B-flat major</i> , K. 450 BEETHOVEN: <i>12 German Dances</i> BEETHOVEN: <i>Choral Fantasy in C minor</i> , Op. 80
158	2000 July 14-15	Pascal VERROT / Hiroyuki HIBINO, clarinet	SATIE: <i>Parade</i> RAVEL: <i>Ma mère l'oye Suite</i> DEBUSSY: <i>Rhapsody No. 1 for Clarinet and Orchestra</i> ROUSSEL: <i>Symphony No. 4 in A major</i> , Op. 53
159	2000 September 8-9	Toshiaki UMEDA / Masashi SASAKI, viola Tetsuo HARADA, cello	BEETHOVEN: <i>Symphony No. 8 in F major</i> , Op. 93 STRAUSS: <i>Don Quixote</i> , Op. 35

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
160	2000 October 6-7	Tadaaki OTAKA / Ken WAKABAYASHI, piano	MENDELSSOHN: <i>Overture: Calm Sea and Prosperous Voyage</i> , Op. 27 SHOSTAKOVICH: <i>Piano Concerto No. 2 in F major</i> , Op. 102 SHOSTAKOVICH: <i>Symphony No. 15 in A major</i> , Op. 141
161	2000 November 24-25	Hiroyuki IWAKI / Junko NAITO, violin	YUASA: <i>Scenes from Basho for Orchestra</i> (1980) MOZART: <i>Violin Concerto No. 4 in D major</i> , K. 218 PROKOFIEV: <i>Symphony No. 3 in C minor</i> , Op. 44
162	2001 January 26-27	Yuzo TOYAMA / Minoru NOJIMA, piano	KITAZUME: <i>Ceremony of the Sky and Trees—For Orchestra</i> (1997) MOZART: <i>Piano Concerto No. 27 in B-flat major</i> , K. 595 BEETHOVEN: <i>Leonore Overture No.1</i> , Op. 138 STRAUSS: <i>Four Symphonic Interludes from Intermezzo</i> , Op. 72
163	2001 February 16-17	Toshiaki UMEDA / Mie KOBAYASHI, violin	SHOSTAKOVICH: <i>Violin Concerto No. 1 in A minor</i> , Op. 77 BEETHOVEN: <i>Symphony No. 3 in E-flat major</i> , Op. 55 (“Eroica”)
164	2001 March 16-17	Gernot SCHMALFUSS	TCHAIKOVSKY: <i>Romeo and Juliet Fantasy Overture</i> STRAVINSKY: <i>Divertimento from The Fairy’s Kiss</i> RIMSKY-KORSAKOV: <i>Scheherazade</i> , Op. 35
165	2001 May 10-11	Yuzo TOYAMA Minoru NOJIMA, piano	SCHUBERT: <i>The Devil’s Pleasure Castle Overture</i> , D. 84 STRAVINSKY: <i>Symphonies of Wind Instruments</i> MOZART: <i>Piano Concerto No. 22 in E-flat major</i> , K. 482 BEETHOVEN: <i>Symphony No. 5 in C minor</i> , Op. 67
166	2001 June 22-23	Taijiro IIMORI	MENDELSSOHN: <i>The Fair Melusina Overture</i> , Op. 32 SCHUBERT: <i>Symphony No. 1 in D major</i> , D. 82 BRAHMS: <i>Symphony No. 3 in F major</i> , Op. 90

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
167	2001 July 27-28	Junichi HIROKAMI / Tatsuro NISHIE, violin Tetsuo HARADA, cello Itaru KIDACHI, oboe Shigeru NYUKO, bassoon	MOZART: <i>Symphony No. 31 in D major</i> , K. 297 ("Paris") HAYDN: <i>Concertante in B-flat major</i> , Hob. I:105 MAHLER: <i>Symphony No. 1 in D major</i> ("The Titan")
168	2001 September 21- 22	Toshiaki UMEDA / Marc CARPENTIER, narrator Sendai Philharmonic Chorus Miyagi University of Education Mixed Chorus	SCHÖENBERG: <i>Survivor from Warsaw</i> , Op. 46 BRAHMS: <i>Nänie</i> , Op. 82 BRAHMS: <i>Schicksalslied</i> , Op. 54 SCHUBERT: <i>Symphony No. 8 in C major</i> , D. 944
169	2001 October 12-13	Yuzo TOYAMA / Minoru NOJIMA, piano	SCHUBERT: <i>Symphony No. 2 in B-flat major</i> , D. 125 MOZART: <i>Piano Concerto No. 24 in C minor</i> , K. 491 STRAVINSKY: <i>Jeu de cartes (Card Game)</i>
170	2001 November 16- 17	Derrick INOUE / Reiko WATANABE, violin	BARBER: <i>Adagio for Strings</i> , Op. 11 BARBER: <i>Violin Concerto</i> , Op. 14 TCHAIKOVSKY: <i>Symphony No. 4 in F minor</i> , Op. 36
171	2002 January 25-26	Ken TAKASEKI / Jing ZHAO, cello	SCHUBERT: <i>Symphony No. 6 in C major</i> , D. 589 SAINT-SAËNS: <i>Cello Concerto No. 1 in A minor</i> , Op. 33 BARTOK: <i>Dance Suite for Orchestra</i> , BB86a
172	2002 February 15- 16	Toshiaki UMEDA	BEETHOVEN: <i>Symphony no. 4 in B-flat major</i> , Op. 40 STRAUSS: <i>Ein Heldenleben</i> , Op. 40
173	2002 March 8-9	Tadaaki OTAKA / Asako URUSHIBARA, violin	SCHUBERT: <i>Symphony No. 4 in C minor</i> , D. 417 ("Tragic") MENDELSSOHN: <i>Violin Concerto in E minor</i> , Op. 64 LUTOSLAWSKI: <i>Concerto For Orchestra</i>
174	2002 May 24-25	Tatsunori NUMAJIRI / Mengla HUANG, violin	ROSSINI: <i>William Tell Overture</i> PAGANINI: <i>Violin Concerto No. 1 in D major</i> , Op. 6 TCHAIKOVSKY: <i>Symphony No. 1 in G minor</i> , Op. 13 ("Winter Dreams")
175	2002 June 28-29	Toshiaki UMEDA / Tatsuro NISHIE, violin Tetsuo HARADA, cello	SCHUMANN: <i>Manfred Overture</i> , Op. 115 BRAHMS: <i>Concerto for Violin and Cello</i> , Op. 102 SCHUMANN: <i>Symphony No. 2 in C major</i> , Op. 61

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
176	2002 July 12-13	Tetsuro BAN / Markus GROH, piano	MOZART: <i>Symphony No. 36 in C major</i> , K. 425 ("Linz") GRIEG: <i>Piano Concerto in A minor</i> , Op. 16 DVORAK: <i>Symphony No. 8 in G major</i> , Op. 88
177	2002 September 6-7	Kazuhiro AKIYAMA / Akiko SUWANAI, violin	HAYDN: <i>Symphony No. 88 in G major</i> , Hob. I:88 BERG: <i>Violin Concerto (To the Memory of an Angel)</i> RACHMANINOFF: <i>Symphony No. 3 in A minor</i> , Op. 44
178	2002 October 11-12	Yuzo TOYAMA / Yuko AIZAWA, soprano Akiko SATO, mezzo soprano Junichi SATO, tenor Shinji SAITO, bass Sendai Philharmonic Chorus Sendai Broadcast Chorus Tohoku University Mixed Chorus	HANDEL: <i>Water Music Suite</i> SHOSTAKOVICH: <i>Symphony No. 6 in B minor</i> , Op. 54 MOZART: <i>Requiem</i> , K. 626
179	2002 November 15- 16	Tadaaki OTAKA / Hansjörg SCHELLENBERGER, oboe	VAUGHAN WILLIAMS: <i>Oboe Concerto in A minor</i> MOZART: <i>Oboe Concerto in C major</i> , K. 314 ELGAR: <i>Symphony No. 2 in E-flat major</i> , Op. 63
180	2003 January 17-18	Yuzo TOYAMA	HAYDN: <i>Symphony No. 39 in G minor</i> , Hob. I:39 BARTOK: <i>Music for Strings, Percussion, and Celesta</i> , BB114 DE FALLA: <i>Three Cornered Hat Suite, Parts I and II</i>
181	2003 February 14- 15	Pascal VERROT / Pascal JOURDAN, piano	BIZET: <i>Carmen Suite No. 2</i> POULENC: <i>Piano Concerto in C-sharp minor</i> CHAUSSON: <i>Symphony in B-flat major</i> , Op. 20
182	2003 March 14-15	Toshiaki UMEDA	BRUCKNER: <i>Symphony No. 5 in B-flat major</i>
183	2003 May 23-24	Toshiaki UMEDA / Kazune SHIMIZU, piano	PROKOFIEV: <i>Lieutenant Kijé Suite</i> , Op. 60 RACHMANINOFF: <i>Variations on a Theme of Paganini</i> , Op. 43 PROKOFIEV: <i>Symphony No. 5 in B-flat major</i> , Op. 100

APPENDIX D

Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
184	2003 June 20-21	Tadaaki OTAKA / Kyoko TAKEZAWA, violin	SIBELIUS: <i>The Oceanides</i> , Op. 73 SIBELIUS: <i>Violin Concerto in D minor</i> , Op. 47 SIBELIUS: <i>Symphony No. 1 in E minor</i> , Op. 39
185	2003 July 18-19	Yuzo TOYAMA / Akie AMO, soprano	MOZART: <i>Concert Aria: Schon lacht der holde Frühling</i> , K. 580 MOCHIZUKI: <i>Omega Project</i> (2002) MAHLER: <i>Symphony No. 4 in G major</i>
186	2003 September 19- 20	Junichi HIROKAMI	BERNSTEIN: <i>Divertimento for Orchestra</i> STRAUSS: <i>Metamorphosen</i> MOZART: <i>Serenade No. 10 in B-flat major</i> , K. 361 ("Gran Partita")
187	2003 October 17-18	Yuzo TOYAMA / Akeo ASHIZAWA, flute Atsushi TODA, flute	MAMIYA: <i>Prélude, Incantation et jeux for 2 flutes and String Orchestra</i> (1982) BEETHOVEN: <i>Symphony No. 6 in F major</i> , Op. 68 ("Pastorale")
188	2003 November 7-8	Masahiko ENKOJI / Ole Edvard ANTONSEN, trumpet	RAVEL: <i>Pavane for a Dead Princess</i> TOMASI: <i>Trumpet Concerto</i> BERLIOZ: <i>Symphonie Fantastique</i> , Op. 14
189	2004 January 30-31	Toshiaki UMEDA / Kei FUKUI, tenor Tsutomu TANAKA, baritone Sendai Philharmonic Chorus Tohoku University Mixed Chorus	PUCCINI: <i>Gloria Mass</i> ELGAR: <i>Enigma Variations I</i> , Op. 36
190	2004 February 27- 28	Eun Seong PARK / Hiroaki OI, piano	CHIN: <i>Piano Concerto No. 1</i> (Japan Premiere) RACHMANINOFF: <i>Symphony No. 2 in E minor</i> , Op. 27
191	2004 March 19-20	Yuzo TOYAMA / Kiyoshi OKAYAMA, violin Yoshiko HATTORI, violin	BEETHOVEN: <i>Leonore Overture No. 3</i> MARTINU: <i>Concerto for Two Violins</i> DVORAK: <i>Slavic Dances</i> , Op. 46
192	2004 May 7-8	Yuzo TOYAMA / Soo-Jung SHIN, piano	HAYDN: <i>Symphony No. 94 in G major</i> , Hob. I:94 BEETHOVEN: <i>Piano Concerto No. 3 in C minor</i> , Op. 37 STRAUSS: <i>Der Rosenkavalier Suite</i> , Op. 59

APPENDIX D
Subscription Concerts 1 - 200—continued

#	Date	Conductor(s) / Soloist(s)	Program
193	2004 June 25-26	Tadaaki OTAKA	BEETHOVEN: <i>Symphony No. 4 in B-flat major</i> , Op. 60 BEETHOVEN: <i>Symphony No. 7 in A major</i> , Op. 92
194	2004 July 23-24	Takio SHIMONO	BRAHMS: <i>Haydn Variations</i> , Op. 56a HAYDN: <i>Symphony No. 82 in C major</i> , Hob. I:82 ("The Bear") WEBER: <i>Euryanthe Overture</i> , Op. 81 HINDEMITH: <i>Symphonic Metamorphosis of Themes by Carl Maria von Weber</i>
195	2004 September 17- 18	Toshiaki UMEDA	WAGNER: <i>Siegfried Idyll</i> BRUCKNER: <i>Symphony No. 7 in E major</i>
196	2004 October 15-16	Yuzo TOYAMA / Emiko SUGA, soprano Mika TAKEDA, mezzo sop. Junichi SATO, tenor Heung-Woo PARK, baritone Sendai Philharmonic Chorus Sendai Broadcast Chorus Tohoku University Chorus	BEETHOVEN: <i>Missa Solemnis in D major</i> , Op. 123
197	2004 November 19-20	Günter PICHLER / Tatsuro NISHIE, violin	SCHUBERT: <i>Entr'act No. 3 from Rosamunde</i> , D. 797 MOZART: <i>Violin Concerto No. 5 in A major</i> , K. 219 ("Turkish") SCHUBERT: <i>Symphony No. 8 in C minor</i> , D. 944
198	2005 January 14-15	Toshiaki UMEDA / Ayako TAKAGI, flute	KHACHATURIAN: <i>Flute Concerto in D minor</i> SHOSTAKOVICH: <i>Symphony No. 8 in C minor</i> , Op. 65
199	2005 February 4-5	Kazuhiro KOIZUMI	BEETHOVEN: <i>The Creatures of Prometheus</i> , Op. 43 MESSIAEN: <i>Four Symphonic Meditations: "Ascension Day"</i>
200	2005 March 4-5	Yuzo TOYAMA Toshiaki UMEDA	KITAKATA/SUGAWARA: <i>Collagen II</i> (Commission) STRAUSS: <i>Also Sprach Zarathustra</i> , Op. 30 STRAUSS: <i>Alpine Symphony</i> , Op. 64

CURRICULUM VITAE

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Education

D.M.A (Violin Performance), University of Illinois of Urbana-Champaign, 2010
M.M. (Violin Performance), Baylor University, 2003
B.A. (Interdisciplinary Studies), *magna cum laude*, Baylor University, 2001

Teaching Experience

University of Illinois Department of East Asian Languages and Cultures, *Teaching Assistant*, 2010
Eastern Illinois University, *Instructor of Violin & Viola / General Music*, 2005 – 2009
University of Illinois Department of Music, *Teaching Assistant / Advisor to String Chair*, 2003-2005
University of Illinois Department of East Asian Languages and Cultures, *Teaching Assistant*, 2004
McLennan Community College (Waco, TX), *Adjunct Violin Faculty*, 2001-2003
Baylor University, *Graduate Teaching Assistant / String Orchestra Coach*, 2001-2003
Baylor University Dept. of Japanese, *Tutoring / Translation / Research Assistant*, 1997-2001

Other Employment Experience

Indianapolis Early Music Festival (Guest Artist collaboration with *El Mundo*), July 2010
New Brunswick Early Music Festival (St. Andrews, NB), *Guest Artist*, June 2010
Fee, Smith, Sharp & Vitullo, Attorneys at Law (Dallas, TX), *Translation*, 2000-2003
Berlitz Language Center (Sendai, Japan), *English Instructor*, Summer 2000

Publications

Translation (English to Japanese) of David Murchie's "The Role of Music in Corporate Worship," *The Bulletin of the Institute for Research in Religious Music*, Vol. 3, Tohoku Gakuin University Press, Sendai Japan, 1999.

Languages

Native level proficiency in Japanese

Solo Performances

Solo Recital, Sendai, Japan (August 2010)
Solo Recital (Baroque Violin), Champaign, IL (February 2010)
Violin soloist/conductor for Vivaldi's *Four Seasons*, Eastern Symphony Orchestra (March 2008)
Doctoral Recitals, University of Illinois (April 2005, December 2004, and May 2004)
Violin soloist and conductor for Vivaldi's "*Spring*" Concerto with University of Illinois Symphony Orchestra, Krannert Center Foellinger Great Hall (February 2005)
Viola soloist in R. Strauss's *Don Quixote* with Danville Symphony Orchestra (March 2005)
Violin solo in Alfred Schnittke's *Moz-Art a La Haydn* with UI Symphony (November 2003)
Violin solo in Vivaldi's "*Winter*" Concerto with Baylor Symphony Orchestra (December 2002)
Master's Recitals, Baylor University (May 2003 and May 2002)
Violin solo in Mozart's *Serenata Notturna* with Baylor Concert Orchestra (October 2002)
Solo Recital, Baylor University (February 2001)
Violin Solo in Bach's *Brandenburg Concerto No. 4* with Kirchen Musik Akademie, Sendai Japan (September 1996)

Professional Chamber Experience

El Mundo, Indianapolis Early Music Festival (July 2010)
Zephyr Chamber Orchestra: Houston, TX tour (March 07); Japan tour (July 07)
Faculty Trio performances at Kansas State University (October 07); Ohio State University (May 08);
Western Kentucky University (September 08); Eastern Illinois University (September 08)

Orchestral Experience

Concertmaster, Baroque Artists of Champaign-Urbana, 2005 – present
Concertmaster, Eastern Symphony Orchestra, 2005- 2009
Acting Concertmaster, Champaign-Urbana Symphony, September 2008
Acting Principal Viola, Peoria Symphony, September 2006
Acting Principal Viola, Millikin-Decatur Symphony, March 2007
Assistant Concertmaster, Champaign-Urbana Symphony, 2004- 2005
Principal Second Violin, Opera Illinois (Peoria, IL), February 2005
Section Violin, Sinfonia da Camera (Champaign-Urbana), August 2003- present
Concertmaster, University of Illinois Opera Theater, February 2004
Associate Concertmaster/Principal, University of Illinois Symphony Orchestra, 2003-2005
Section Violin, Waco Symphony Orchestra (Waco, TX), 1998-2003
Section Violin/Associate Principal, Ohio Light Opera (Wooster, OH), Summer 2003
Section Violin, Abilene Philharmonic Orchestra (Abilene, TX), 1998-2002

Major Teachers

Peter Schaffer
Bruce Berg
Henry Rubin
Joseph Gatwood
George Steiner
Yumiko Shibuya

Masterclass Performances

Michael Tilson Thomas, Champaign, 2010
Gustav Meier, Ann Arbor, 2005
Sergiu Luca, Urbana, 2004
Burton Fine (former principal violist of the Boston Symphony), Charleston, IL 2004
Theo Olaf (former concertmaster of the Royal Concertgebouw Orchestra), Waco, TX 2003
George Neikrug (former principal cellist of Los Angeles Philharmonic), Waco, 2002
Toru Yasunaga (associate concertmaster of Berlin Philharmonic), Sendai Japan, 1996

Awards / Honors

Baylor University Departmental Outstanding Student, April 2001
Baylor University Music Incentive Talent Fund, 1999-2001
B.F. & Eady S. Jackson Memorial Scholarship 1997-2001
First prize, Bach Hall Classical Music Competition (Nakaniida, Japan), 1995

References

Donald Schleicher, *Associate Professor of Music*, University of Illinois
(217) 333-3208; schlchr@illinois.edu
Paul Johnston, *Associate Professor of Music*, Eastern Illinois University
(412) 805-7285; prjohnston@eiu.edu
Bruce Berg, *Professor of Violin*, Baylor University School of Music
(254) 710-3571; Bruce_Berg@baylor.edu