The Life and Piano Works of Mutsuo Shishido – A Synthesis of Cultures and Sounds

Akina Yura
University of Miami, yurakina@hotmail.com

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THE LIFE AND PIANO WORKS OF MUTSUO SHISHIDO –
A SYNTHESIS OF CULTURES AND SOUNDS

By

Akina Yura

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2016
Despite the plethora of substantial Japanese classical composers, information about their lives and compositions are relatively unknown outside their homeland. Considering the formidable quality of their compositions, these composers deserve a place within the mainstream of classical music scene. Composer Mutsuo Shishido (1929-2007) is one of the most important of these composers, as he left many appealing works and has been garnering increasing attention among classical musicians. A pupil of André Jolivet and Olivier Messiaen, and a contemporary of Toru Takemitsu, Shishido is a unique and captivating composer with the style of synthesizing Western classical contemporary music with traditional Japanese folk music.

This thesis aims to introduce and explore the composer Mutsuo Shishido, and promote his piano works to a wider audience, including fellow pianists. A biographical sketch is be compiled, uniting presently-scattered information to make this study the first reliable and extensive source about the composer and his piano works. Along with the biographical sketch, this thesis includes descriptions and analyses of his individual piano works.
Acknowledgments

I am very grateful for being able to compile the information and finally present it in this doctoral essay. The journey of the past few years has been an exciting adventure with many new experiences for me, and I received much guidance throughout the research and writing process.

First, I would like to thank people from Japan: Mrs. Kazuko Shishido, who graciously shared crucial information about the composer, related documents and recordings, and her warm support and encouragement, and Ms. Mariko Kamisaka, who enabled me to contact not only Mrs. Shishido, but also Shishido’s students and a colleague, in addition to sharing her own experience with her teacher. I also would like to thank acquaintances of Shishido who graciously shared their insight and experiences via interviews: Professor Hirohsa Shōno, Professor Junmei Suzuki, and Professor Keiko Kanazawa. I also thank the Nihon Kindai Ongakukan, the Archives of Modern Japanese Music, for letting me access programs, musical scores, and make many copies of Shishido’s music during my short visit. I also would like to thank Professor Mitsunori Ogihara for helping me contacting important personnel in Japan.

I cannot express enough appreciation for my professor Santiago Rodriguez. Being his student for the past four years has been one of the best things that has happened in my life. With love, not only has he been extremely an inspiring mentor, but he has also guided me to become a better pianist and person. I also would like to thank Dr. Naoko Takao, for not only serving on my committee and providing helpful comments throughout the process of pursuing this project, but also for her genuine love and advice in many aspects of life over the course of my studies in Miami. I also would like to thank
Professor Nancy Zavac and Professor Tian Ying for giving me helpful advice and encouragement.

I am grateful toward Mr. Antonino d’Urzo, an excellent recording engineer and a musician, who collaborated with me during the recording sessions and editing process and shared his vast knowledge of the art of recording.

My special thanks also goes to my great friends who helped me in the editorial process, especially Dr. Joanna Chang for her dedication and tremendous help, Dr. Robert Vitale for his tremendous knowledge, Dr. Jeremy Feldblyum for not only being there when I need but also for helping in polishing this essay, and Nicolás Pellón for reading and giving insightful advice as well as editorial comments for the improvement of the paper. In addition, I would like to thank all of my other friends for the friendship.

Finally, I would like to thank my family, especially my parents, for their unconditional love, patience, and encouragement. Without them I would not been able to come this far.
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CHAPTER 1: INTRODUCTION

Mutsuo Shishido (1929-2007) was a Japanese composer and educator who lived through the dynamic social changes in Japan during the twentieth century. A student of André Jolivet (1905-1974) and Olivier Messiaen (1908-1992) at the Paris Conservatory, he composed works in Western contemporary classical styles while simultaneously trying to incorporate Kokuseki, Nationality, to his music.\(^1\) His compositional oeuvre includes solo piano works to chamber works, piano concerti, choral works, as well as one symphony. Although the total number of his compositions is not as large as those of his contemporaries, his pieces show dedication to creating works of art with a profound musical language. A former Dean of the Music College at Senzoku Gakuen in Kanagawa, Japan, he still remains an important figure in the Japanese classical music due to his legacy of educational as well as compositional contributions.

The piano is a prominently featured instrument in Shishido’s works. His piano compositions vary in degree of technical demand, length, musical idiom, and formal structure, reflecting different inspirations and purposes for each composition.\(^2\) Chronologically, they are the Suite de danses pour piano (1957, third movement unpublished), Piano Concerto No. 1 (1960, unpublished), Toccata (1966), Piano Sonata No. 1 (1966), Suite pour le clavier (1968),\(^3\) Piano Sonata No. 2 (1968), Yūzakura Dojo no Eri no Usu Aoku (1971), Piano Concerto No. 2 (1975), Kimagure Kouma (1977), and

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\(^1\) In collections of his own program notes from the concerts, Shishido often states his attempts of giving “Japanese Nationality” to his compositions.

\(^2\) His two piano sonatas, Kimagure Kouma, Toccata-Fue and Taiko are commissioned works by Japanese composers for pedagogical piano collections for young children.

\(^3\) The third movement, Toccata II from Suite pour le clavier (1968) is the same piece as Toccata (1966).
Toccata: *FUE and TAIKO* (1989). Most of his substantial piano works are from the early stage of his compositional life, while most of his later works were composed for pedagogical purposes.

Recently, Shishido’s music has gained increasing popularity in Japan for its idiomatic and effective piano writing. Nevertheless, even in Japan, scholarly investigation on Shishido as a composer, including in depth analysis of his style and discussion of his works, is lacking. Shishido merits recognition among a wider audience, and research on his styles and works is needed to help others understand the logic and beauty of Shishido’s music. In what follows, this essay will strive to accomplish this.

**Scope and Purpose of the Study**

This study has been conducted through information collection in both the United States and Japan from literature, interviews, fieldwork, and musical analysis. In order to interpret available resources correctly, all available sources have been closely examined collectively: Shishido’s music and personal philosophies as reflected in his articles and remembered by others, while giving due consideration to the cultural climate and training that formed him as a composer. Utilizing the author’s background as a native Japanese classical pianist, research has been conducted both in Japanese, and in English.

There are three main sections: first, a historical overview: historical overview before 1960, with special attention to Japanese classical music culture (Chapter 4); a

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4 The fourth movement of the second piano sonata, *Toccata*, was a required piece for the PTNA (Piano Teachers’ National Association of Japan) piano competition, drawing attention to his music among Japanese elementary level students. Also, this toccata has been used as a recommended piece in major piano educational curricula for children and has become standard repertoire among intermediate students. “Shishido, Mutsuo: Sonata No. 2,” PTNA Website, accessed November 12, 2013, [http://www.piano.or.jp/enc/pieces/23120/](http://www.piano.or.jp/enc/pieces/23120/). Moreover, the second toccata from *Suite pour le clavier* was selected by a winner of the PTNA piano competition in 2012. “Results of Competition 2012,” PTNA Website, accessed December 15, 2013, [http://www.piano.or.jp/compe/result/2012.final/grand.html](http://www.piano.or.jp/compe/result/2012.final/grand.html).
biographical sketch of Shishido (Chapter 5, 6, and 7); and analyses of his piano compositions (Chapter 8). In order to introduce the composer Mutsuo Shishido to an international audience, and to disseminate his piano works, this essay endeavors to weave together existing information and materials from and through the author’s research and conclusions. The biographical portion will focus especially on Shishido’s life after his initial studies in composition at the Tokyo National University of Fine Arts and Music. Descriptions and analyses of the works concentrate on the solo piano compositions, with some attention given to the piano concerti and other orchestral, choir, and chamber works.

First, an historical overview of classical music, especially in Japan, provides background of Japanese composers and their works. To understand the rapid spread of classical music throughout Japan, it is essential to focus upon the eight decades from the Meiji restoration through the transition period after the end of the Second World War during which the country went through rapid social, political, and cultural change.

Second is a biographical sketch of Shishido, with an emphasis on the influence of his teachers Tomojiro Ikenouchi at the Tokyo National University of Fine Arts and Music, and Andre Jolivet and Olivier Messiaen at the Paris Conservatory, and Shishido's subsequent career after Paris as an instructor and lecturer at several conservatories, and as a professor of composition at the Senzoku College of Music.

The third section introduces and promotes his piano works. Combining information from the composer’s program notes and my experience performing his works, the study will serve as an analysis and performance guide to his piano repertoire. Summaries of the works or movements, analyses of the formal structures, and the use of
musical idioms shared with his contemporary composers, or derived from Japanese
traditional music, are included. All the score examples are printed with permission.

Finally, the essay is accompanied with a recording of the piano compositions by
the author to bring his piano works to a wider audience.

**Stylistic/Editorial Conventions**

Japanese stylistic conventions follow those of *The Ashgate Research Companion
to Japanese Music*, edited by Alison McQueen Tokita and David W. Hughes. Modified
Hepburn Romanization is used for Japanese words. All terms are Romanized as if in
standard Japanese. Since there is no accepted standard practice for the hyphenation and
word division of Romanized Japanese, the author has done what she felt would help the
reader. In Japanese, terms and names of organizations, long vowels are expressed with
macrons, except for well-known proper nouns, such as Tokyo, Kyoto, Osaka (Tōkyō,
Kyōto, Ōsaka with macrons).5 Japanese personal names are given in English order, first
name followed by family name.

Many of the sources used in this research were written in Japanese. The author
followed the exact translations of the titles when the programs or publications provided
non-Japanese titles in translation. Mostly, titles of works translated into French or English
were accompanied by their Japanese titles in the programs and scores. Quotations from
Japanese sources in the text are translated into English by the author, unless otherwise
noted.

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CHAPTER 2: LITERATURE REVIEW

Literature Overview

At the time of the writing of this essay, there is no comprehensive study devoted to the composer Mutsuo Shishido. Although some of his musical compositions are published, there has been no biographical study, musical analysis, or performance guide in any language.

Direct Sources for the Biographical Sketch

Shishido’s biographies which appear on the Internet are short, and are exclusively in Japanese. They include Shishido’s education as a student in composition at the Tokyo University of Arts with Tomojirō Ikenouchi (1906-1991), and later at the Paris Conservatory with André Jolivet (1905-1974) and Olivier Messiaen (1908-1992). Several Japanese encyclopedias of composers do include Shishido’s brief biography. Musicians in Japan—A Biographical Dictionary provides biographical sketches of Japanese contemporary composers and performers, including birth dates, professional engagements, and lists of representative works for each composer.6 A later edition contains additional information about Shishido.7 Japan Musicians: Who’s Who—Composers and Conductors also provides brief biographical sketches and commentaries from the composers about

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their works, career, and future plans. These biographies in Japanese serve as the structural framework of the biographical section of this study.

Primary sources on Shishido’s compositions and activities are held in the Archives of Modern Japanese Music in Meiji Gakuin University in Tokyo. The collection, compiled by the composer's family, and organized and donated by his wife after his death, includes reviews from newspapers, manuscripts, articles, letters, and concert programs. Among this collection, there is a program booklet from *Shishido Mutsuo Koten*, a concert held in 1989, in celebration of Shishido’s sixtieth birthday. In contrast to Shishido's earlier program notes, the notes he wrote for this particular concert are more reflective and introspective. Additionally, this booklet contains an extremely valuable dated timeline and list of works up to 1989. It presents the highlights of Shishido's compositional life in an organized manner, with all information contained supervised by Shishido himself.

**Surveys of Twentieth Century Composers**

Shishido defines himself as a contemporary composer of the time after the Second World War. Understanding the history of classical music in Japan, as well as the philosophy and aesthetics of composers of Shishido’s generation, enables us to place Shishido within the spectrum of these composers, and will assist in promoting a better understanding of his works and philosophy. *Modern Music and After* by Paul Griffiths provides an historical survey and an analysis of classical music from 1945 through the 1990s in Europe and the United States. The book provides a chronological overview in three large time periods—late 1940s to the 1950s, when “it was a time of vigorous...”

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bonding, fierce denunciation and conspicuous theorizing;” the 1960s and the 1980s, which was “knotted web of arrows—a web which the second part of Modern Music tried to expose in a sequence of traverses rather than a solitary narrative line;“9 and the 1980s to the 1990s which was “spring grass” in which music was enriched by performance.10 Containing detailed descriptions and analyses, this book is an excellent source for comprehending trends and movements during Shishido’s compositional life. Musical Composition in the Twentieth Century, by Arnold Whittall, contains an extensive study on composers who were perceived as the century’s greatest composers between 1918 and 1970, such as Strauss, Bartók and Shostakovich, as well as numerous sketches of later contemporary composers and their works. It contains a great deal of information and analyses of the established composers of Shishido's lifetime, including Toru Takemitsu.

Contemporary Music: Theoretical and Philosophical Perspective, edited by Max Paddison and Deliège Irène, is a comprehensive, concise, and valuable book for understanding the common musical philosophies of the twentieth century.11 With musical examples, the book provides explanations of composers’ aesthetics, philosophies, and theoretical approaches to their compositions.

Aesthetics in Japan during the Twentieth Century

Since Shishido spent most of his life in Japan, an examination of Japanese philosophy and aesthetics during his lifetime aids in understanding the composer at a

10 Ibid.
deeper level. This section includes references to Japanese philosophy during this era, and folk music elements as well as styles. *Locating East Asia in Western Art Music*, edited by Yayoi Everett Uno and Frederick Lau includes essays describing the historical context of the intercultural synthesis of postwar Western music in East Asia.\(^\text{12}\) It serves as an excellent source for understanding historical, cultural, and political background and expectations that surrounded Shishido and his contemporaries. Another resource, *Inexorable Modernity: Japan’s Grappling with Modernity in the Arts* edited by Hiroshi Nara, is a collection of essays describing the background of Japanese art at a time when society was faced with rapid modernization and Westernization.\(^\text{13}\) Although these articles do not directly mention Shishido, they serve to enhance the reader’s understanding of the cultural background in which Shishido lived and supplement his biography.

**Shishido’s Educational Background**

Ikenouchi was one of the most important professors of composition in Japan and is credited with establishing the music education system and schools during the post-war period in Japan. He was Shishido’s composition teacher from Tokyo University of the Arts, and was the son of renowned Japanese poet, Kyoshi Takahama. In his autobiography, *Chichi Takahama Kyoshi: Waga Hanseiki* [My Father Kyoshi Takahama: My life until now],\(^\text{14}\) Ikenouchi describes his earlier life, including how he became a professor and established the basis for composition departments at conservatories in Japan. Along with descriptions of his studies and later visits to Paris, Shishido is

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mentioned in his autobiography as one of the representative Japanese composers of his
generation, and one he considers should be ranked as one of the top composers of the
mid-twentieth-century Japan.

Shishido published articles in important music magazines in Japan, in which he
discusses his experiences in the French compositional school with reference to his
teachers, Messiaen and Jolivet. Titles of the articles from these magazines are “Jolivet no
Ongaku No Tokusei [Unique Features of Music by Jolivet],”15 “Jolivet, Messiaen wo
Chushin to Shita France no Sakkyokukai [French Compositional World, Represented by
Jolivet and Messiaen],”16 “Jolivet Ron [Jolivet’s Theory],”17 and “Paris Gakudan wo
Sawagaseta Jolivet heno 20 no Shitsumon [Twenty Questions to Jolivet which Evoked
Discussion within Paris’ Musical Circle].”18 They are worthwhile sources for identifying
Shishido’s views of his experiences in France with contemporary composers, especially
with his teachers and mentors.

Shishido frequently mentions Jolivet and Messiaen as his teachers while he
studied at the Paris conservatory. He often mentions that Jolivet encouraged him to have
his music reflect Japanese philosophy and culture. With such influence on Shishido,
Jolivet's and Messiaen's respective biographies can impart significant background
information concerning the era and environment at the Paris Conservatory during
Shishido's time there. “A Creative Legacy: Messiaen as Teacher of Analysis” by Vincent

15 Mutsuo Shishido, “Jolivet no Ongaku no Tokusei,” Ongaku Geijutsu 16, no. 8 (June 1959):19-
25.

16 Mutsuo Shishido, “Jolivet, Messiaen wo Chushin to Shita France no Sakkyokukai,” Ongaku
Geijutsu 16 (8) (July 1958): 70-72.


18 Mutsuo Shishido, “Paris Gakudan wo Sawagaseta Jolivet heno 20 no Shitsumon,” Geijutsu
Shincho 11, no.1 (January 1960): 156-159.
Benitez, is an article on Messiaen as a teacher.\textsuperscript{19} Taking much information from a French book by Jean Boivin’s \textit{La classe de Messiaen}, the article includes a chapter on Messiaen as teacher at the Paris Conservatory from 1941-1978, including the period when Shishido was there as well as descriptions of classes and composition lessons taught by Messiaen.\textsuperscript{20} \textit{Olivier Messiaen} by Carla Huston, examines Messiaen’s representative works, and describes his musical style and major influences, which are tremendously helpful in grasping Shishido’s inspirations.\textsuperscript{21} \textit{Olivier Messiaen and the Music of Time} by Paul Griffiths offers an analysis of Olivier Messiaen’s musical language, differentiating him from other composers.\textsuperscript{22}.

There is less literature available on André Jolivet than on Messiaen. The most significant source is a biography of Jolivet by Suzanne Demarquez, written in French.\textsuperscript{23} Later in life, Shishido became a strong advocate for introducing Jolivet to Japan, being involved in planning and organizing Jolivet’s visits, concerts, and lectures. For Jolivet’s visits, Shishido extensively wrote program notes as well as articles describing Jolivet as a composer and a teacher. They not only describe Shishido’s teacher, but also Shishido’s view of composition and his own personal relationship with Jolivet. An article, “La Spirale and La Jeune France: Group Identities” by Nigel Simeone, includes a description


\textsuperscript{20} Jean Boivin, \textit{La classe de Messiaen} (Paris: C. Bourgois, 1995).

\textsuperscript{21} Carla Huston Bell, \textit{Olivier Messiaen} (Boston: Twayne Publishers, 1984).


of two concert series: *La Jeune France* and *La Spirale*. The concert series involved both Messiaen and Jolivet. The article includes selections of programs for the concerts and reviews, and it is a useful resource for understanding the musical environment and philosophies Shishido experienced in Paris.

**Sources for Understanding Shishido’s Compositions**

After his time in Paris, Shishido returned to Japan permanently in 1960, and served as a faculty member at several colleges, universities, and conservatories until his retirement in 1999. During his teaching years, he published articles on music theory. These articles include “Waseigaku Note – Zoku 9 no Konon Shōryakukei [Note from Harmony Class – Ninth Chords with Omission of its Root],” “Waon Gaion [Notes outside the Chord],” “Kenkyu Note – Zoku 9 no Waon [Study Note – Dominant Ninth Chords],” and “Zoku 7 no Waon. [Dominant Seventh Chords].”

Shishido’s published articles, “*Jolivet no Ongaku No Tokusei* [Unique Features of Music by Jolivet],” “*Jolivet, Messiaen wo Chushin to Shita France no Sakkyokukai*,

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[French Compositional World, Represented by Jolivet and Messiaen],”30 “Kyoshō no Konseki: Gendai Sakkyokuka ni totte no Beethoven [Imprint of the Master: Beethoven from the Perspective of a Contemporary Composer],” include analysis of the works by Jolivet and Beethoven.31 “Jolivet Ron [Jolivet’s Theory],” discusses Shishido’s encounter with Jolivet, and includes a short biography of Jolivet, along with discussions of his aesthetics and philosophy, educational background, and information on Shishido's composition lessons with him. Following this article is an analysis of a piano work by Jolivet.32 The analysis is based on the analytic process he taught Shishido, and it elicits details of Shishido’s interaction with his teacher. In addition, it evokes some of the compositional approaches which Shishido later applies to his own composition. This source is valuable both for the biographical and analyses parts of the essay.

**Shishido’s Descriptions of Musical Works**

Shishido’s two piano sonatas are included in a two-volume collection of piano works by multiple composers, *Album of Piano Pieces for Children by Japanese Contemporary Composers*, edited by Tōhō Gakuen Music Class for Children.33 Shishido’s first sonata is included in Book I and the second sonata in Book II. The book includes explanations of each composition by the composer. In these explanations, the


formats and writing styles of each composer remain unedited. While some composers’
descriptions are imaginative stories of the pieces, Shishido’s explanations of his works
include the use of form, the compositional technique employed, and the inspirations for
his compositions. Although they are not in-depth analyses, these descriptions suggest that
Shishido had clear and direct ideas in his use of conventional and unconventional forms.

Shishido’s own program notes for his piano works appear in many concert
programs, especially those programs which premiered one of his compositions. Archived
by Shishido himself, they are extremely valuable in identifying the composer’s intentions,
his approaches, and inspirations behind each composition.

Finally, Shishido published several articles that embrace analyses of other
composers’ works; hence, they exist as important reference sources for examining his
analytical view of these compositional works. If one considers Shishido’s role as a
dedicated teacher of composition who placed great value on analysis of such pieces, it
follows that these articles serve as excellent examples of resource materials for
examining and analyzing Shishido’s own works.

**Japanese Instruments and Styles**

In several program notes, Shishido mentions the *Chichibu Bayashi*, a genre in a
*taiko* (traditional Japanese drum) ensemble for Shintō festivals of northern Kantō area, as
his inspiration in composing his *Toccata*. Also, in several of the slow-tempo compositions,
he calls the recurring patterns *Tōyōteki Inori no Theme* (Eastern-Asian meditation theme).
To identify the Japanese elements in Shishido’s works, it is essential to have knowledge
of the basic ideology of Japanese traditional forms of music. *Japanese Music and
Musical Instruments* by William Malm provides a comprehensive in-depth study of
Japanese traditional forms of music, specifically religious, festive, theatre, and court music. With accompanying pictures and descriptions of the music and its respective function, the book is an appropriate tool for understanding the broad perspective of Japanese traditions. Some of its musical examples are notated in Western music notation. This book served as a great source to consult for possible influences of folk music in Shishido’s compositions. The Traditional Music of Japan by Shigeo Kishibe also describes and explains various Japanese traditional music genres, including Buddhist chanting. It contains an extensive number of photographs as well, although information is rather limited compared to Malm’s extensive descriptions of each genre. Music in Japan: Experiencing Music, Expressing Culture by Bonnie Wade, is a concise textbook about Japanese music. Accompanied by an audio recording, it describes many Japanese genres with their historical settings and evolution over time. It also explores the aesthetics of traditional Japanese music. Thus, it is a good resource to consult in identifying stylistic aspects of Japanese traditional music in Shishido’s works.

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CHAPTER 3: METHODOLOGY

Overview

This research was conducted mainly through information collection and subsequent compilation and analysis of the obtained materials. The study used three methodologies: (1) collecting all existing literature, (2) conducting interviews with those acquainted with the composer, (3) analyzing his compositions through materials gained through research as well as performances by the author, of the piano works of Shishido, and finally, (4) recording his piano compositions. The research also includes biographical information, scores, and related literature supporting the position that Shishido’s compositions occupy within the spheres of Western classical music.

Information Collection

Information collection was the main method used for Shishido's biography. Due to the rarity of detailed biographical information, all available sources relating to Shishido, including articles in journals, interviews, were consulted.

Access to Existing Literature

First, peripheral literature describing the cultural and educational background of the composer was collected. This includes information on the cultural aesthetics of Japan, classical composers of the twentieth century, as well as biographies of Shishido’s teachers. These materials were collected through resources from the University of Miami library, Inter Library Loan system, and online databases.

Secondary, the author visited Japan in order to access primary and secondary sources, inaccessible through the library system in the United States. First, as preliminary
research, the author visited National Diet Library\textsuperscript{37} in Tokyo in order to obtain published journal articles written by or about the composer. Also, the author visited the Archives of Modern Japanese Music in Meiji Gakuin University in Tokyo, to which the composer’s family has been donating fragments of reviews from newspapers, music scores, writings, letters, and programs that remained in the family after Shishido died in 2007. Access to this collection allowed the author to examine the composer's personal and unpublished writings. In addition, the author obtained the manuscript of *Suite de danses pour piano*, the third movement of which is unpublished and currently archived in Kazuko Yasukawa’s collection at the *Nihon Kindai Ongakukan* (Archives of Modern Japanese Music) in Tokyo.\textsuperscript{38}

**Fieldwork and Interviews**

The author conducted interviews with several of Shishido’s acquaintances. As this work involved human subjects, the author completed the CITI training and submitted the proposal for the IRB review. The study was not considered to be human research; therefore, no further IRB review or approval from the IRB was required. The author conducted interviews with three former students of Shishido, (two interviews in person, and one interview by email), one family member, and one former classmate and colleague of Shishido.

\textsuperscript{37} National Diet Library is the sole national library in Japan. It acquires, preserves, and provides Japanese publications. The public can access its holding documents with registration and the library also aims to support the activities of the National Diet by supplying appropriate analysis and information. For more information, visit National Diet Library website: http://www.ndl.go.jp/en/index.html.

\textsuperscript{38} The author obtained the score from *Nihon Kindai Ongakukan*. The copy of music which contains all movements was included in collection by Kazuko Yasukawa. The music has sections that indicate possible cuts.
Analysis of Piano Works

Shishido’s analytical articles of works by Jolivet, Ravel, and Beethoven, as well as about chords and voice leading, were consulted to examine his theoretical approaches to compositions. While this essay limits its focus to solo piano works, other representative compositions by the composer were also examined by the author in order to elicit a more complete picture of Shishido’s compositional style.

Formal analysis is included for appropriate movements. Musical idioms and the use of rhythms and pitches are compared to those of Japanese folk genres as well as the compositional techniques of Western classical music, especially the ones Shishido learned during his stay in Paris.

Literature from Ethnomusicology field is used to examine Shishido’s compositions in relation to Japanese traditional musical idioms, which are mentioned in several of his program notes, as already mentioned Chichibu Bayashi, (Traditional taiko, drum ensemble from the Central region in Japan) and Tōyōteki Inori no Theme. (Eastern-Asian meditation theme).

Limitations of the Research Method

First, the biography is limited to what the current literature offers with additional resources obtained through interviews. The biography will be partially written using second-hand information from the interviews.

Second, it is impossible to fully confirm Shishido’s intentions regarding his works. Nevertheless, the combination of research, fieldwork, and interviews provides the necessary context to illuminate his characteristic and stylistic features of his works.
Study Timeline

The author started research in Fall 2013 in conjunction with her preparation for the first performance of the two movements from *Suite pour le Clavier* in March, 2014. During the summer of 2014, the author traveled to Japan for information collection. She visited the National Diet Library Japan to collect previously published articles, and the Archives of Modern Japanese Music to access the unpublished collection related to Shishido. During this visit, she interviewed one of Shishido’s students, and his family, who became crucial friends and supporters of the project. During the following winter, the author made a recording of Shishido’s piano works as a part of this project with the gracious funding of the Presser Foundation. After the recording sessions, she performed Shishido’s Sonata No. 2, *Suite de danses pour piano*, and *Yūzakura Dojo no Eri no Usu Aoku* in March, 2015 at Victor E. Clarke Recital Hall, in Coral Gables, Florida. During the summer of 2015, the author visited Japan for further information collection; she interviewed additional students of Shishido, as well as a former colleague, and a friend from Paris. The project was completed in May, 2016.
CHAPTER 4: CLASSICAL MUSIC IN JAPAN BEFORE 1960

As a member of the composers’ group Shinshin kai, Mutsuo Shishido was a strong advocate of Western contemporary music in Japan. Becoming active after the Second World War and having studied in Paris, Shishido lived and grappled with a bicultural identity. He was exposed to a wealth of musical ideas and different philosophies from both Japan and Europe and strived to create his own sounds reflective of these roots. This attitude was common among his contemporaries and can be traced to the composers of the previous generations. Therefore, understanding the history of Western music in Japan is important to rationalizing Shishido’s compositional style and philosophy. In this chapter, the philosophies and contemporary culture surrounding classical music before 1960 will be explored, focusing particularly on classical music in Japan, with the goal of placing Mutsuo Shishido within the spectrum of the Western classical music.

A Historical Background of Music in Japan

William Malm describes one of the overarching characteristics of Japanese culture as one that “sustain[s] the most intense cultural invasions and yet maintain[s] enough independence to make use of these foreign cultures in a different way.”39 Before the erosion of its isolationist policies in the 1860s, the island nation had continuous interactions with nearby countries beginning with the Nara Period (553-794), when the government attempted to impose a Chinese social and intellectual order.40 This duality of

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native and foreign elements in all areas of culture, including music, literature, and visual arts, was particularly noticeable in elite cultural forms, such as in *gagaku* (court music) and *shōmyō* (Buddhist chant). Over the next eight hundred years, various art forms, including music and instruments, were mainly developed and supported by the wealthy classes who were the primary patrons of the arts. Lower social classes still shared a common enjoyment of the arts but in different social settings.

During the Edo period (1603-1868), the *Tokugawa* Shogunate, a feudal Japanese military government was dictated by *shoguns*, who were in control of the government. Starting under the *Shogun* Iemitsu in 1633, the country limited contact with the West, with the sole exception of the Dutch in the trading post in Nagasaki, called *Dejima*. During this period of isolationist policy, *sakoku* (lit. closed country) theatrical art such as *kabuki*, and puppet theaters, visual art including *ukiyo-e*, and musical arts including those of instruments such as *koto* and *shamisen* flourished as independent art forms. Merchants rising in the hierarchy also contributed to the growth of art in Japan, as they joined the wealthy in becoming patrons for the arts.

The period under the Tokugawa Shogunate with strict hierarchy saw relative domestic peace and economic stability. Requests by Western countries to open Japan’s borders in the last few decades of the Tokugawa reign spurred internal riots, calling the country’s isolationist policies into question. Most notably, in 1853, Commodore Matthew Perry arrived in Uraga, Kanagawa, with gunboat vessels and steamships, and forced

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42 McQueen and Hughes, “Context and change in Japanese Music,” 11- 12.

Japan to establish diplomatic relations with the U.S. Pressured by the military prowess of the West, the Japanese government decided to open the nation, bringing about drastic changes which led to the start of the Meiji period (1868-1912).44

After the gunboat diplomacy which forced Japan’s doors to open to the outside world, a period known as the Meiji Restoration was henceforth ushered in. The aim of governance was now propagated by the slogan, *hukoku kyōhei*, literally meaning to develop and counter the military and economic power of Japan’s international rivals. Furthermore, Westernization was promoted by the government in every functional aspect of the country: political infrastructure, administration of judicial laws, education and industry. The Gregorian calendar replaced the previous lunar calendar, Western hairstyles were encouraged, and samurai swords were banned.

In music, Westernization was established through government policy which “actively encouraged the broad diffusion of Western music.”45 European music was rapidly imported—first in the form of military band music, followed by Protestant hymns and court music.46 The Ministry of Education also promoted and adopted Western music educational system by inviting foreign teachers as well as founding the first music academy of the country, *Tokyo Ongaku Gakkō* (Tokyo Music School).47 Along with a few musicians who studied abroad and returned, the graduates of the school became


47 The member of the Music Study Committee founded by the government and headed by Shūji Izawa, included foreign teachers such as Luther W. Mason, an American educator who specialized in music education for elementary school children, Franz Eckert and Rudolf Dittrich. Kosuke Nakamura, “Western Music Introduced in Japan in Modern Times,” *The Garland Encyclopedia of World Music; East Asia: China, Japan, and Korea*, v.7 (New York: Routledge, 2002), 729.
performers or educators who spread Western-style music education to public and private schools in Japan.\footnote{Nakamura, “Western Music Introduced in Japan in Modern Timers,” 729.}

Japan did have its developed form of art music, \textit{Hōgaku}. It shared aesthetic and structural elements with Western music: operatic/theatrical forms (\textit{Kabuki} and \textit{Nō}), as well as orchestral and chamber genres (\textit{Gagaku, Shamisen music}). In addition, during the Edo period with the emergence of commercialism and entertainment consumption as merchandise, \textit{Gagaku} was additionally supported by the patronage system of the wealthy classes as well as audiences who became more important sources of financial foundation.\footnote{Malm, \textit{Japanese Music}, 23; McQueen and Hughes, “Context and change in Japanese Music,” 12.}

Despite the existence of established art, the exclusive and secret nature of the \textit{Hōgaku} music did not easily allow every Japanese citizen to learn the practice of its traditional art. As those of many other art forms in Japan, transmission practices were by oral or by their individual notation systems shared only among the related \textit{iemoto} clans to keep the trade secret.\footnote{Malm describes the \textit{iemoto} system as “a special characteristic of the Japanese music system...[of which] education [at] any level is an extension (or contraction if you will) of the obligations between the lord and vassal.” Malm, \textit{Japanese Music}, 38. ; McQueen and Hughes reasons it as where “only worthy students and successors would be privy” to knowledge of the arts, \textit{McQueen and Hughes, “Context and change in Japanese Music,” 17-18.}} Furthermore, while ensuring that the entire Japanese population received Western music training by requiring it in their elementary school education, the indigenous music of Japan, \textit{Hōgaku}, experienced a decrease in cultural prominence.\footnote{McQueen and Hughes, “Context and change in Japanese Music,” 10-11.}

\textit{Hōgaku} can be categorized with \textit{ga} (elegant/proper, belonging to the court nobility) and

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\item \footnote{Nakamura, “Western Music Introduced in Japan in Modern Timers,” 729.}
\item \footnote{Malm, \textit{Japanese Music}, 23; McQueen and Hughes, “Context and change in Japanese Music,” 12.}
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\item \footnote{McQueen and Hughes, “Context and change in Japanese Music,” 10-11.}
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zoku (vulgar, belonging to the common people). Ga music, such as gagaku, was originally imported from China and Korea during the Heian period (794-1185) and was preserved in the court throughout the centuries. It continued to be enjoyed only by the social elites. Zoku music, on the other hand, which included the shamisen, was seen as “unsuitable for the ‘civilization and enlightenment’ ethos of modernizing Japan.” Hence, such traditional instruments were excluded from the nation’s music education curriculum.

Western classical music, the nation embracing it and its form inherently bearing common elements with those of its Japanese counterpart, soon became domesticated. Since the secret nature of Japanese traditional music was still part of the culture, respecting arts and teachers, Western music was the new art form that was accessible and attractive to many future musicians and composers. Accustomed to enjoying theatrical art as well as public concerts, the emergence of Western music as a new category within existing genres was readily accepted. Furthermore, ideology of Western music began to merge with the old practices of Japanese music; for example, the study of Western music with staff notation and its theoretical function was utilized for the preservation of native Japanese music, adding the formal study of musicology to the historical and academic disciplines. Western music became “a marker of status, along with [the]
commodification of the Western lifestyle” and a “new mode of elitism and sense of privilege for professional musicians.” Since the prominent role of music in the social culture of Japan, combined with the government’s Westernization policies, it was no surprise that Western music was readily consumed by the Japanese.

In the decade following the first Western opera performance in 1890 and the publication of the first music journal, classical music concerts became popular at the turn of the century, especially piano and violin recitals. Nippon Gakki Seizō (Japan Instrument Manufacturing), later known as Yamaha, started producing upright pianos. Domestic manufacturing of the instrument enabled many to buy, own and learn piano. Through the Taisho Period (1912-1926), supporters of Western music, visiting European musicians, and music periodicals increased, encouraging even greater reception of Western music in Japan.

New and important musical organizations were formed during the Taisho Period, elevating the performance standard of Japanese musicians. In 1925, the Japan Symphony Orchestra was founded by Kōsaku Yamada as the first professional orchestra, and the New Symphony Orchestra, established by his student, Konoe Hidemaro, which

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59 Malm, Japanese Music, 1.

60 Shigeo Kishibe, et al., “Japan.”


62 “By 1930, musicians who visited Japan included violinists Zimbalist, Kreisler, Heifetz, and Thibaud, the pianists Godowsky and Levisky, the singers McCormack, Fleta and Galli-Curci, the guitarist Segovia, and opera companies from France and Russia.” Shigeo Kishibe, et al., “Japan.”

would eventually become the National Broadcast Entity, the NHK (Nippon Hōsō Kyoku) Symphony Orchestra. Operas and operettas were first introduced in translated Japanese in the 1920s. During the following decades, operatic forms enjoyed significant increase in the number of followers, the level of formality, and the extent of original aesthetics in these works, leading to a strong presence in both traditional and Western-style theaters. Simultaneously, the standards of Japanese musicians grew, inspired by visits from Western concert artists, and compositional activities expanded among Japanese music circles.

Composers and their Activities

The first group of Japanese composers of the Western classical music appeared around 1900, Rentarō Taki (1873-1903) and Kōsaku Yamada (1896-1965) being particularly notable examples. Led by Yamada, who studied composition in Berlin from 1910 to 1913 with Max Bruch and Leopold Karl Wolff, their compositional styles manifested references to the popular composers of the German Romantic tradition. Their compositions, especially the songs, which paralleled German lieder, were popular and remain so today represented by Taki’s lieder, Kōjō no Tsuki (The Moon over the

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64 Ibid., 732.

65 First simplified form operas were presented in Asakusa and was called Asakusa Opera. Gotō, “Western Idioms in Japan,” 731-732.

66 Ibid., 731-732.

67 Ibid., 731.

68 This generation, active around 1900, first specialized in kakyoku, songs for voice and piano similar to German Lieder, skillfully treating the linguistic characteristics of Japanese poetry. Strongly influenced by German Romanticism, Yamada, for example, set more than 700 texts to songs by contemporary Japanese poets including Kitahara Hakusyū (1885-1942). For more information see Gotō, “Composition and Performance in Western Idioms in Japan,” 731-732.
Ruined Castle).\textsuperscript{69} Scottish and American folk tunes with Japanese lyrics set by local composers such as Kiyomi Fujï (1899-1944) were also quite popular.\textsuperscript{70}

In the 1930s, patriotic sentiments spread, engendering discussions to redefine \textit{bunka} (culture), in modern Japanese society.\textsuperscript{71} Instead of the values of modernity espoused in Western social thought, discourse was focused more on reassessments of the cultural and social value of Western music in the country. This music in Japan was no longer an indicator of their Westernization, but was an “important indicator[] of the level of the country’s progress in social and cultural development.”\textsuperscript{72} After decades of exposure to Westernized education in which their own traditional art forms were neglected, composers of this time began to reexamine their own culture.\textsuperscript{73} It was an important step for Japanese composers to synthesize their unique materials into their works, apart from simply imitating their Western models.\textsuperscript{74}

Economic challenges during this time made it difficult to import Western art, thus opening new venues and opportunities for local Japanese musicians and composers to develop their individual styles. It forced musicians to find fresh ways to attract audiences and increase exposure to the general populace, initiating the “age of Japanese

\textsuperscript{69} Ibid., 731.


\textsuperscript{71} Herd, “The Cultural Politics of Japan’s Modern Music,” 41.

\textsuperscript{72} Ibid.

\textsuperscript{73} Ibid., 42.

\textsuperscript{74} Ibid.
consumerism.” While the government could not continue subsidizing the arts, orchestras sought revenue by meeting popular demands of the people. Concert organizers recognized the need to reflect the taste of the audiences and adopted more inventive programs that included popular music as well as works by local composers. Soon after, the classical concert joined equal demand for entertainment forms such as movies, dance, recordings, and the radio. Tokyo department stores even sponsored the sale of concert tickets, testifying to its popularity within the general public. Furthermore in 1931, the “exorbitant royalties” involved in broadcasting European recordings on Japanese radio prompted the country to instead air Western-style works of local Japanese composers.

In addition, Japanese composers were internationally supported by European and Russian musicians through commissioned works, awards, and the publishing of modern Japanese music anthologies. The Japanese Ministry of Culture and major newspaper companies also supported and promoted new music by establishing annual awards for Japanese composers. Consequently, the number of Japanese composers, compositions, and audiences grew.

The awareness of contemporary composers as well as platforms for their creative activities also rose. In 1930, the Shinkō Sakkyoku-ka Renmei (Newly Rising Federation

75 Ibid., 43.
77 Ibid., 43-44.
of Composers) was founded to promote their work in Japan and overseas and increase the financial prospects for the society’s members. Renamed to be the *Nihon Gendai Sakkyokuka Renmei* (Japanese Federation of Contemporary Composers) in 1935, the society became the Japanese branch of the International Society for Contemporary Music. The guidelines established for its members encouraged the exploration of new musical styles incorporating Japanese characteristics:

1. A wide range of possibilities for melody and harmony, by using combinations of scales and modes found in traditional music, particularly the minor and pentatonic to emphasize Japanese qualities;
2. The development of Japanese tonal systems suitable for primarily pentatonic and modal melodies, structured after the type of quartal “harmonies” derived from the vertical tone clusters of the *shō* in *gagaku* [music in court orchestra];
3. The use of linear, quasi-polyphonic texture similar to the *sankyoku* and *jiuta* ensemble music; and
4. A creative use of instrumental color.

Even though the purpose of the society was to merge already existing informal groups into a coalition and increase the financial prospects for the society, Japanese government with ascendancy of the military power and the “reevaluation of Western modes of thought” helped to promote an experimental and self-conscious environment for the artists. Isolationist policies, imposed by a Japanese government with nationalistic

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81 At first, the Federation’s initial objectives were “purely pragmatic and promoted the development of styles representative of modern Japan.” Herd, “The Cultural Politics of Japan’s Modern Music,” 44.

82 *Sankyoku*, literally meaning “music for three,” was a performing practice in which a third instrument was added to the usual ensemble of *koto* and *shamisen*. The added instruments often were *kokyū* (spike fiddle), which was gradually replaced by the *shakuhachi* (end-blown flute). It especially became popular during the Meiji era (1968-1912); *jiuta* literally meaning “regional songs,” referred to lyrical songs from the Kyoto-Oraka area, composed utilizing contemporary texts in a flexible musical form. They were originally sung with *shamisen* accompaniment, or *koto*. *jiuta* composers were greatly interested in instrumental techniques. Shigeko Kishibe, et al. “Japan.”

ideas, were confronted with frustration and reevaluation of learning and imitating the West. Japanese composers were encouraged to and started to “boldly incorporate[] familiar elements of traditional Japanese music into their works.” Composers who were eager to secure their positions in the social order became more “nationalistic, productive, and individualistic.”

The founding members of the Shinkō Sakkyoku-ka Renmei consisted of sixteen musicians, who included Yasuji Kiyose (1900-1981), Shūkichi Mitsukuri (1895-1971), Fumio Hayasaka (1914-1955), and Akira Ifukube (1914-2006). Each composer approached his art in a distinctive manner, establishing unique traditions that would lay the foundations of music in Japan for future post-war composers.

The composers who were active in the composers’ federation reflected contemporary trends in contrast to their predecessors who had focused more on the Romantic tradition. Their musical influence included the music of neoclassicism, socialist realism, and especially French impressionism which many composers found “compatible with a uniquely Japanese sense of beauty.” Some adopted the styles of Manuel de Falla, Igor Stravinsky, and Maurice Ravel, while others simply looked to them for inspiration. Gotō and Herd observed, in particular, that Ifukube had integrated the folk and art styles in his “Aboriginal Triplet” (1937). Herd observed that Hayasaka used

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84 Herd, “Neonationalist Movement” 119.


88 Ibid.
gagaku as a source of inspiration in his orchestral work, Sahō no Mai, Uhō no Mai (Dance of the Left, Dance of the Right’)” (1942), while he also perceived Yasuji Kiyose incorporating the “whimsical fantasies” of Erik Satie with Buddhist chant in his piano work, Dokkyō (Chanting), (1939). 89 Furthermore, Herd also observed that Shūichi Mitsukuri (1895-1971) had examined the aesthetic characteristics of traditional arts as a source for new ideas and which influenced post-war composers including Jōji Yuasa and Toru Takemitsu. 90

Among the composers of the 1930s, Saburō Moroi (1903-1977) and Tomojirō Ikenouchi studied the pedagogies of composition. Moroi, who studied in Germany, and Ikenouchi, who studied in France, provided courses in composition for the next generation of Japanese composers without them having to study abroad or be taught by foreign teachers. Moroi privately taught composition, preparing students for the department of composition at the Tokyo Ongaku Gakkō, from which the third generation of Japanese composers would emerge. Ikenouchi became a faculty member at the newly-established composition department of the Tokyo Ongaku Gakkō and produced many talented composers. 91

Despite the positive growth of classical music, Japan’s involvement in the Second World War forced the government to control and ultimately eradicate musical activities, including the creativity of composers and performers. Government policy “brought about the extinction of the composers of a particular generation, so that a whole period of


modern music [became] almost non-existent in Japan." 92 Cultural policies imposed strict controls on musical compositions; classically trained composers were forced to seek and to survive under pressure and restrictions.

After war was declared against China in 1937, popular music industries fell under the control of the Ministry of Information; music books and records, and instruments became controlled merchandise, and music by composers from countries not allied with Japan was prohibited. 93 In October 1940, the Taisei Yokusankai (Imperial Assistance Association) was charged with amalgamating musical bodies, and in 1941, established the Nihon Ongaku Bunka Kyōkai (Japanese Association for Music Culture). It began to control the activities of performers and composers, imposing tasks to perform and compose only music that evokes feelings of nationalism. 94 If they resisted serving the government’s propaganda effort, they risked their livelihood. 95 Music associations also repurposed to support the war cause. 96 A music critic of the time, Kuniharu Akiyama, observed that “every composer suffered a mental crisis,” 97 seeking ways to escape the extreme restrictions imposed by the government to support the war through participation


94 For example, in 1940, Japan’s 2600th anniversary (according to the so-called Imperialist tradition) was celebrated with concerts and other national events. For these occasions, Yamada, along with other composers, wrote a symphonic poem, Kamikaze [Divine Wind]...to evoke feelings of nationalism. Gotō, “Western Idioms in Japan,” 733.


in propaganda. They were not able to freely compose without restrictions until the end of the Second World War.

Wartime conditions, including lack of food and safety, furthermore disengaged the younger generation from exposure to music. Classes at the *Tokyo Ongaku Gakkō* became less frequent due to the constant bombing of the city and the *Gakuto Dōin*, the government-imposed military conscription, which prevented students from pursuing musical studies. Some composers wrote music for propaganda purposes, many joined the military, while the young sought safety in rural areas.

**Post-War Period**

Liberation after the Second World War opened the way for Japanese composers to finally “work without external restrictions—a freedom that produced a flourishing of composition in the second half of the twentieth century.” 98 Ikenouchi, in his biography, recalled the moment: “I was very happy that the war was over.” 99 Compositions of the post-war period explored a variety of compositional approaches, drawing upon styles of the late-Romantic period, Japanese nationalistic elements of the pre-War period, as well as the avant-garde.

In Europe, attitudes of the twentieth century were a reaction either “to modernism—the embrace of discontinuity as something more than a means of diversifying a unity—or to modern classicism, as the resistance to this strategy.” 100 Twentieth-century music was “fundamentally and consistently concerned with

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98 Gotō, “Western Idioms in Japan,” 733.


interactions between continuation and innovation.”

In addition, due to changes in the conventional forms people accessed music, including the introduction of radio and film recordings, old music also survived, acting as a “strong counterweight to the exploration of new.”

In describing Western classical musical trends, Arnold Whittall observed that classical compositions since 1950 were “positive, negative, [or] equivocal” reactions to the establishment of the twelve-tone technique of the Second Viennese School. Paul Griffiths describes post-Second World War compositions until around 1960 as:

[Works] governed by hopes for a constant progressive change in the nature of music, in the routines of composing, and in music’s place within society. Because those hopes were widely shared, they encouraged an uncommon profusion of alliances...And because the hopes sometimes seemed more important than the music...they also generated a quite unusual quantity of verbal justification, in the form of analytical articles, treatises of composition, declarations of aesthetic intent, and polemical counterblasts. It was a time of vigorous bonding, fierce denunciation and conspicuous theorizing.

The legacy of Friedrich Wilhelm Nietzsche (1844-1900), which called for “absolute skepticism towards all inherited concepts,” inspired mid-twentieth-century artists to embrace modernism and modern classicism. In addition to the exploration of those concepts in their artwork, verbal justification was also a part of many composers’ work and/or commercial activities. Alexander Goer stated:

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102 Ibid., 10.
103 Ibid., 221.
A great deal of music written in the last seventy years or so cannot be regarded as a straight-forward continuation of Classical and Romantic music, either in the way it is conceived or in the way it is meant to be listened to. Background-foreground perception is inapplicable here because, in reality, insufficient background is implied. Continuity is fragmented or constructed of events unrelated to each other, pitch succession too complex to be memorable, and constructional procedures too difficult to be perceived as aural logic. 

In pursuit of innovation, composers such as Béla Bartók (1881-1945) and Manuel de Falla (1876-1946) created a “synthesis[]s embodying an imaginary folk art, rather than an idiom that exploited tensions between genuine folk material and an international art-music style.” Darius Milhaud (1892-1974) and Heitor Villa-Lobos (1887-1959) are also included in this category; they aspired to blend and synthesize melancholy, wit, and local or international styles to achieve retention of tonality while preferring non-traditional symphonic forms.

After the Second World War, the General Headquarters led by General Douglas MacArthur, who embedded a new social and economic system in the country, occupied Japan. Among the policies was one to reverse the government’s propaganda activities, thus limiting nationalistic displays and allowing composers to cultivate their individual creativity in Japan. Composers who had formally suppressed their artistic goals during the wartime were quick to meet the international standards of modern music.

Musical organizations, conservatories, and composer groups were established, patterned after their European counterparts. In 1947, the *Nihon Gendai Sakkyokuka*

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109 Ibid.
Renmei (Japanese Federation of Contemporary Composers) renamed as the Nihon Gendai Ongaku Kyokai (Japanese Society for Contemporary Music). Many composers of this society formed numerous subgroups to further individual activities—including Shinsei Kai (1946), the Jikken Kōbō (1953), Sannin no kai (1953), and Shinshin Kai (1955). Each group possessed unique compositional ideas and activities, and they collaborated to present their compositions in a series of concerts. Among the composers, Uno and Lau observed that among them Makoto Moroi (1930-2013), Toshirō Mayuzumi,¹¹⁰ and Toru Takemitsu were the most successful of the young Japanese composers experimenting with the latest trends in contemporary Western music.¹¹¹ Having a wealth of resources and “unprecedented freedom,” composers of this generation “carefully screened new information for clues on how to achieve successful artistic hybrids.”¹¹²

Two members of Shinsei Kai, Minao Shibata [1916-1996], and Yoshiro Irino [1921-1980], were the first to introduce dodecaphony in their compositions.¹¹³ They were the Japanese counterparts to Western post-Webern composers represented by Karlheinz Stockhausen and Pierre Boulez, and they introduced Boulez’s total serialism and

¹¹⁰ He was a close friend and an artistic collaborator of the novelist Yukio Mishima until he committed suicide in 1971, led an intellectual circle of contemporaries in an attempt to dissuade Japan’s returning to an emperor-centered society and government. Their position was to go against the forced constitution imposed by the United States which was gradually weakening “national sentient, or justifiable/ethnic pride. Cultural uniqueness so carefully developed and nurtured over centuries of Japanese history. In Mayuzumi’s own compositional essay, he expresses his political standpoint against the West. By “making his orchestra of Western instruments ‘speak’ a coded yet charged, xenophobic political message that glorifies Japan through the appropriation of Japanese traditional music.” Steven Nuss, “Music from the Right—The Politics of Toshiro Mayuzumi’s Essay for String Orchestra,” in Locating East Asia in Western Art Music, ed. Yayoi Uno Everett and Frederick Lau (Middletown: Wesleyan University Press, 2004) 85-118.


¹¹³ Other members included Kunio Toda [1915-2003].
Stockhausen’s electronic music immediately to Japan. In 1953, *musique concrète* was introduced, and in 1955, the NHK Electronic Music Studio opened in Tokyo.

One of the most influential groups, *Jikken Kōbō* (Experimental Workshop), first became active in 1949, preceding its official debut in 1951. Membership in the group not only included composers Tōru Takemitsu (1930-1996), Hiroyoshi Suzuki (1931-) Jōji Yuasa (1929-), Kazuo Fukushima (1930-), and Keijirō Satō (1927-), but also music critic Kuniharu Akiyama (1929-1996), pianist Takahiro Sonoda (1928-), plastic artist Katsuhiro Yamaguchi (1928-), poet Shūzo Takiguchi (1903-1979), as well as lighting designers, printers, photographers, and painters. They produced “many works that crossed the borders of art forms such as sonic, plastic, and theatrical arts.” The wide variety of inspirational sources ranged from the ideas of Debussy, Messiaen, Webern, and the philosophy of Existentialism to those of the Japanese *Nō*. These composers also interacted with others from outside the group, promoting avant-garde music including *musique concrète*.

Many composers were not only aware of the necessity to acquire Western contemporary techniques, but also to balance them with “original methods for incorporating traditional Japanese music and art.” Having *Nihonjinron* (Japanese Uniqueness) as a popular idea for creating a search to identify “some essential quality of Japanese that is timeless and unchanging,” they searched for ways to reflect such

115 Ibid., 736.
116 Ibid.
117 Herd, “Neonationalist Movement,” 119-120.
118 McQueen, “Context and change in Japanese Music,” 2.
uniqueness, yet limiting an obvious display of nationalism in their music. Judith Ann Herd defines the immediate postwar years as the beginning of the neonationalist movement in Japan, in which the composers keenly search for resources from Japanese music and art as their sources for innovation:\(^{119}\)

Although by 1945 more than half a century of progress had passed since the adoption of Western music, the younger generation overwhelmingly chose to ignore past achievements, especially those of the prewar nationalists. Blind adherence to the overt cultural nationalism forced upon musicians under the Ministry of Information’s isolationist policies, which had begun in the early 1930s, was rejected in favor of both the cultivated and vernacular musical styles that flowed incessantly into postwar Japan from Europe and the United States. The younger generation, who also were forced to adhere to strict occupation policies limiting any outward display of nationalism, diligently tried to rid themselves of the wartime stigma of existing nationalistic models.\(^{120}\)

The *Sannin no Kai* (Group of Three) included Toshirō Mayuzumi (1929-1997), Yasushi Akutagawa (1925-1989), and Ikuma Dan (1924-2001). It was a controversial group that combined politically charged pre-war nationalistic trends with Western elements and created a completely new style. Faced with political repercussion of reviving prewar nationalistic trends combined with imported Western music, they strived instead to combine pre-war nationalism with that which had no links to the past of Japan, into completely new styles.\(^{121}\) Mayuzumi was interested in avant-garde techniques, creating a pan-Asian synthesis using the acoustical principles of a Japanese Buddhist temple bell as well as a Buddhist philosophy.\(^{122}\) Along with the musical elements and the

\(^{119}\) Herd, “Neonationalist Movement,” 119.

\(^{120}\) Ibid.

\(^{121}\) For example, one of Mayuzumi’s explorations in this style included “the instrumental recreation of the tolling of a temple bell and the recitative chanting of sutras” with experimentation of instrumentation and overtones which he learned from Varèse, in his *Nehan kokyo-kyoku* (published as *Nirvana Symphony Buddhist Cantata*], 1957-58).” Herd, “Neonationalist Movement,” 133-137.

\(^{122}\) Herd, “Neonationalist Movement,” 133-137.
associated history and literature of their compositions, the works of the group were “permeated with an impressionistic Japanese character.” This approach was also followed by the younger generation who also implemented themes drawn from Japanese literature, history, and ideology into their compositions.

Hikaru Hayashi, Michiyo Mamiya, and Yūzō Toyama, members of the Yagi no Kai (Goat Group), were devoted to the “true creation of national music” through the reworking and refining of inspirational ideas, spiritual and folk elements, as well as form in their compositions. The most notable and important contribution of the group was their method of not only extracting Japanese folksongs and other traditional music elements and reworking them, but also drawing upon literature, folklore, politics, and topical issues (current events) to achieve their unique forms and independent levels of composition. The attitude of not using “nationalistic techniques simply as traditional musical elements superimposed on Western formats,” but instead seeking fresh inspiration through the synthesis of additional resources, became the foundation of subsequent generations of composers.

Shinshin Kai was founded by the leader and composition teacher Ikenouchi and his students to present music of (Shin), a Chinese character which implies something

123 Ibid., 140.
124 Ibid.
125 Mamiya was a colleague of Shishido at the Tokyo National University of the Arts. His major work, a Japanese folk-song collection, was his research from the Tōhoku (Northern Region). He “painstakingly gathered material for his folk song cycle for solo voice and piano, which is patterned after the original material. Hayashi’s Genbaku Shōkei (Little Landscapes of Hiroshima, 1958-71), a chilling memorial to the victims of the atomic bomb, in a poem by Tamiki Hara, a survivor of Hiroshima who lost his family to the atomic bomb. Herd, “Neonationalist Movement,” 120-132.
126 Herd, “Neonationalist Movement,” 120.
127 Ibid., 132.
deep and profound, with 新 (Shin), new. The members included Tomojirō Ikenouchi (1906-1991), Sadao Bekku (1922-2012), Akira Miyoshi (1933-2013), Mutuso Shishido (1929-2007). A charismatic teacher who trained at the Paris Conservatory, Ikenouchi, not only taught French écriture to his students, but fostered individualistic development and exploration among his students, which resulted in inspiring the next generation of composers with highly diverse interests ranging from more conservative approaches to the avant-garde techniques. Following the footsteps of the founding composers mentioned above, many younger members of Shinshinkai also studied in Paris after studying with Ikenouchi. The goal of the group was to attain the highest and most perfect form of beauty, while requiring originality that could not be taught by their teachers.

Shishido and Neonationalism

Mutuso Shishido (1929-2007) studied composition with Tomojirō Ikenouchi and later joined Shinshin Kai. Surrounded by the support of his contemporaries who pursued diverse approaches, Shishido must have thrived in this environment that enabled him to have the freedom to seek his own musical language and philosophy. Just as Ikenouchi and some of the other members from the group did, Shishido chose to pursue further study at the Paris Conservatory. His philosophy, deeply influenced by his teachers and colleagues during his stay in Paris, was to explore the new ways to develop music with a

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Japanese idiom in his compositions. Declaring “…persona does not exist in twelve-tones, [m]usic without human persona does not have its meaning,” in an interview with the *Tochigi Newspaper*, he reinforced his strong belief in folk elements and his belief in traditional compositional training.

Shishido attempted to explore, expose, and develop lesser-known, primitive folk elements into his music while at the same time incorporating modernist techniques with established Western compositional techniques. From this perspective, the influence of his composition teacher, André Jolivet, was substantial. Following the completion of his first piano concerto, when asked what his vision was for his composition, Shishido answered simply, “Vitality.” His interests lay in the primitive, simple yet primal part of everyday folk culture: folk tunes bearing their origins in small local villages rather than those which became popularized nation-wide. He believed his job was to develop the essence of these lesser-known folk melodies by dismantling them from local forms and transforming them into a contemporary music idiom suitable for international audiences. He acknowledged Bartók as his inspiration in this approach, and then proceeded to detail his interest in the historical *bakabayashi* (local songs), which utilized percussion instruments. Although he stated that his ideas were not directly taken from those of Bartók, he aspired to play a similar cultural role and believed his approach would contribute to the positive and revived development of uniquely Japanese culture.

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131 Katō, “Nihonjin to Ongaku: Shishido Mutsuro ni Kiku.”

132 Katō, “Nihonjin to Ongaku: Shishido Mutsuro ni Kiku.”
Mutsuo Shishido can be viewed as a neo-nationalistic composer of post-war Japan, joining the ranks alongside other composers who pursued similar cultural, musical, and aesthetic synthesis. Although he incorporated his national identity into his compositions, Shishido’s ultimate goal was not to make his music sound strictly Japanese; rather, it was to produce robust music with vitality in search of new Japanese idioms, coalescing the wealth of resources from Japanese as well as other cultures for the sole purpose of attaining unique aesthetic product. The following biographical chapters will introduce a number of Shishido’s compositions while tracing his life as a composer and how he interacted with his teachers, colleagues, and students. Of particular interest, his own commentaries on his compositions will reveal the constant struggle Shishido faced in his effort to always naturally retain the basic inspirational concept of Japanese nationality in his compositions.133

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133 In the program notes, Shishido often states his main efforts were spent for “giving a Japanese nationality in his music.”
From Hokkaido to Tokyo

Mutsuo Shishido was born on January 6, 1929, in Asahikawa, a city in the center of Hokkaido. He was the youngest of six children—three sons and three daughters. Mutsuo Shishido’s father worked for Japanese National Railways, but he died young, leaving his wife with their children. It was an outgoing family, and they loved company and discussions. The mother kept the household clean and well organized. Shishido’s eldest brother wrote for a local newspaper, aspiring to become a novelist. Shishido’s second eldest brother, Kaoru, born twenty years his senior, loved music and wished to pursue a career in music, but, after his father's death, assumed charge of the family and took employment as a music teacher at a local school. Kaoru, hoping that Mutsuo would fulfill his dream to become a musician, encouraged him to study music by playing the violin and piano to the young boy as he lay sleeping in the night.134 After working in the public school system, Kaoru eventually became president of Kyōiku Shuppan, a publishing company of textbooks and educational materials. Mutsuo’s three sisters served the financial needs of the family.

Shishido grew up surrounded by love by his family members as the youngest child. Mutsuo showed early signs of musical inclination and began pursuing composition in elementary school.135 During his second year at Asahikawa Junior High School, he began formal lessons at the piano.

134 Interview with Shishido’s Family, August 10, 2015.
Japan’s involvement in the Second World War must have affected Shishido’s youth, but growing up as a teenager during intense wartime conditions, Shishido barely spoke about his experiences unlike some of his contemporaries. Both his interviews and compositions contain no associations or memories of these events. He might have devoted himself into music, or it might have been such a difficult experience for him that he would not talk about the experience of the war.

By 1946, the year after the end of the war, the government had begun a series of reforms, shifting education from being a propaganda vehicle to a more democratized system, free of militaristic ideologies. Music also experienced similar changes, as the government no longer limited composers’ works to serve wartime purposes. Music literature, from scores to books on musicology in post-war Japan, saw a great demand among the public. *Kyōiku Shuppan* was established as the publication mechanism for Japanese textbooks changed from a strictly controlled government-approval system to more democratic certification-approval system, which allowed varieties of textbooks to emerge. Becoming one of Japan’s major publishing houses, *Kyōiku Shuppan* issued a great number of music textbooks and educational literature following the war. Tomojirō Ikenouchi, who was later to become one of Shishido’s teachers, worked on an editorial committee for music textbooks, and was the chief author and chief editor of many publications. Ikenouchi also developed a strong friendship with the rising president, Kaoru Shishido.136

Under these conditions, and with the help of his brother's connections in the music world, the seventeen-year-old Shishido moved to Tokyo to fulfill his dream of

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becoming a composer. He first studied composition and harmony with Saburō Tanaka, who praised and adored him.\textsuperscript{137} Two years later, in 1948, Shishido enrolled at Bunkyōjo, a branch of the Tōkyō Ongaku Gakkō, (later known as Tōkyō Geijutsu Daigaku, Music Department at Tokyo National University of Fine Arts and Music) in Ochanomizu, Tokyo. There he studied piano with Hiroshi Tamura and composition and harmony with Tomojirō Ikenouchi, a rising professor and composer. Although feeling guilty for leaving Tanaka, Shishido cherished his relationship with Ikenouchi. The following year, he was accepted to the Tōkyō Geijutsu Daigaku, presently known as Tokyo National University of Fine Arts and Music.\textsuperscript{138}

Ikenouchi was one of the first Japanese composers to graduate from the Paris Conservatory. He had studied harmony with Paul Fauchet (1881-1937), counterpoint and fugue with Georges Caussade (1873-1936), and composition with Henri Büsser (1872-1973).\textsuperscript{139} During his years in Paris between 1927 and 1932, and between 1934 and 1936, Ikenouchi heard Ravel conduct his Bolero, Strauss conducting his Salome and other orchestral works, Prokofiev perform one of his piano concerti, and Rachmaninoff play piano in his concerts.\textsuperscript{140} Upon his final return to Japan in 1936, Ikenouchi was appointed as a professor at Nihon University Fine Arts, and was an active member of the Nihon

\textsuperscript{137} Interview with Shishido’s family, August 10, 2015.

\textsuperscript{138} Under the supervision of GHQ with reformation in education system, in 1949, Tōkyō Ongaku Gakkō merged with the fine-art school portion to become a Tōkyō Geijutsu Daigaku; Mutsuo Shishido, program notes, for “Shishido Mutsuo Koten,” live concert, Tokyo Bunka Kaikan, Tokyo, September 24, 1989.

\textsuperscript{139} Bekku describes compositional education of France, écriture (compositional study); the focus was more on tonality than modality; more on harmonies than pure counterpoint. In addition to just learning functional chord progressions, assignments included melody and bass examples, which always had a structure of a musical piece. They required students to consider formal structure of the music—which leads students to develop their craftsmanship. Sadao Bekku, “Nihon Sakkyokukai no Ishidue wo Kiduite: Ikenouchi Tomojiro Sensei no Nihon Ongaku ni Okeru Rekishiteki Igi” 61.

\textsuperscript{140} Tomojirō Ikenouchi, Chichi Takahama Kyoshi, 62-63.
Gendai Sakkyokuka Renmei, (later Nihon Gendai Ongaku Kyōkai). After the Second World War, Ikenouchi also taught at Tōkyō Ongaku Gakkō during their reconstruction of the faculty and education reforms.\textsuperscript{141}

Shishido’s first visit to Ikenouchi was accompanied by his older brother Kaoru.\textsuperscript{142}

He recalled their first meeting at Ikenouchi’s house:

When I visited Mr. Ikenouchi for the first time, Mr. Ikenouchi came out in his Kimono. When he showed me an assignment of Auguste Chapuis (1858-1933), he had his left hand on his obi, and used his right hand to play the melody. Since then, for about forty years, I felt pressure from Mr. Ikenouchi.\textsuperscript{143}

Ikenouchi brought Paris Conservatory’s écriture (compositional study) to Japan, which “focused to learn only and the best relationship of the sounds, and to experience it with real life.”\textsuperscript{144} It was also “a training to pursue sound relationships in their maximum possibilities,” such as various functions, sound effects, and various possible roles of the same C major chord in different musical contexts.\textsuperscript{145} Shishido remembered that Ikenouchi’s harmony assignments for Shishido included those of his former teacher Paul Fauchet, who was often described as the founder of French music theory, along with Théodore Dubois (1837-1924) and Henri Challan (1910-1977).\textsuperscript{146} Fauchet was the only person that Ikenouchi considered as his teacher.\textsuperscript{147} Shishido loved Fauchet’s assignments,

\textsuperscript{141} Bekku, “Nihon Sakkyokukai no Ishizue wo Kiduite,” 60-61.

\textsuperscript{142} Ikenouchi, \textit{Chichi Takahama Kyoshi – Waga hanseiki}, 171.


\textsuperscript{144} Sadao Bekku, “Nihon Sakkyokukai no Ishidue wo Kiduite,” 60-61.

\textsuperscript{145} Miyoshi, Shishido, “Tokubetsu Taidan: Ikenouchi Tomojirō-san wo Shinobu,” 59.

\textsuperscript{146} Ibid., 56.

\textsuperscript{147} Miyoshi, Shishido, “Tokubetsu Taidan: Ikenouchi Tomojirō-san wo Shinobu,” 50, 56.
which incorporated styles of Schumann and Fauré and some elements of Wagner in their “noble and refined spirit,” while each voice seeking “extraordinarily strict rationality.”

While Ikenouchi taughtécriturein the finest details, his philosophy remained that “teachers cannot teach composition to their students.” In teaching composition, he rarely corrected students’ composition even if he thought the themes that they brought were abysmal. Instead, by teaching his students the beauty of the theory that infinitely pursued perfection, he instilled a strict and meticulous attitude toward composition, striving for the highest art in them. Believing in classical music and the definition of “classic” as “to apply human’s creation or action into the function of the universe, its order, and laws.” He encouraged his students to compose “classic” music, which he described by using the word Seikaku,

It translates as ‘simple and correct, without any extra ornamentation.’ Ikenouchi, who had learnednōacting as a child, always possessed a straight and perfect posture. When he did not perceive something as beautiful, the elements missing were equivalent to either good posture or nobility.

Shishido recollected that Ikenouchi was never harsh to his students, and never interfered with them; however, his extreme gentleness made them nonetheless sense he saw and knew everything, making them work frantically. In memory of his studies with Ikenouchi, Shishido reflected:

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148 Ibid., 56.
149 Ibid., 51-53.
150 Mutso Shishido, program notes from “Shishido Mutso Koten.”
152 Ibid., 52.
153 Ibid., 53.
Back then, there was a consensus among the students that whatever the teacher did to the students held meaning for them; therefore, students tried their best to learn from the teachers. Although Ikenouchi did not teach the students everything from zero to ten about composition, his words, gestures, smile, posture, and communication, all seemed to suggest the philosophy of the teacher which needed to be practiced in the students’ own ways.  

By withholding criticisms, Ikenouchi allowed for all of his students to develop their own individuality while studying under him; among his pupils, substantial composers arose with distinct compositional methods and approaches.  

In addition to his unique and prestigious educational background, Ikenouchi was a son of Kyoshi Takahama, a renowned poet who founded the Hototogisu poet group. Ikenouchi himself was also a poet and a member of his father’s group. As a person, he had a warm personality, and all the traits of a natural leader—a fashionable and charismatic craftsman with a noble background and aura. Naturally, he was an inspiration to his students. His strong command of languages allowed him to translate many music theory text-books, in which he used difficult Japanese terms, reflecting Ikenouchi’a love for the beauty of Japanese language and its kanji, Chinese characters. His personal integrity, as seen in his abstention from secular trends when deemed unworthy of attention, in contrast to his flamboyant life style of freely inviting students each night to his house to drink, projected a persona of undeniable charisma to his students.

154 Ibid.,52.  
155 Ibid.  
156 Ibid., 58-59.  
157 Ibid., 53-55.
Shishido studied with Ikenouchi for over five years: from one year prior to entering the University, until his departure for Paris in 1953. The two kept a close professional and personal relationship throughout their lives.

**From Japan to Cosmopolitan Paris**

During his fourth year at the Tokyo National University of Fine Arts and Music, Shishido left Japan to study at the Paris Conservatory at Ikenouchi’s recommendation. Soon after his arrival in France, Shishido majored in counterpoint, studying with Pierre Rebel. In 1955, however, he switched to studying counterpoint and fugue with Simone Plé-Caussade, who was married to Georges Caussade.

Although concerts and musical activities continued to take place during the Second World War in Paris, the post-war period ushered in a definite change of musical climate: the latest works of non-French composers, including those of Bartók, Prokofiev, and Stravinsky, were welcomed with fresh enthusiasm as they were completely new to Parisian audiences at the time after a period of suppression by the Nazi authorities. Paris experienced liberation in musical activities, enabling musicians and composers to freely “perform, discuss, and hear the music that had been banned for being adventurous or Jewish.” In addition, the period between 1944 and 1950 saw the creation of some of the “most important and challenging piano works” by France’s leading composers,

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158 Ibid., 50.

Messiaen, Jolivet, and Boulez. Young pianists such as Yvonne Loriod (1924-2010) served tirelessly to promote their works.\footnote{160}{Charles Timbrell, \textit{French Pianism: A Historical Perspective}, (Portland, Oregon: Amadeus Press, 1999), 119.}

In France, the backdrop of a sudden increase in popularity of the radio around 1945 gave Henry Barraud, the director of Paris Radio, an impetus to include non-French composers of the time in his programs, such as Bartók, Prokofiev, Stravinsky, and Hindemith.\footnote{161}{Ibid., 119-120.} Along with the radio culture, popular repertoire for the public music entertainment became standardized. Furthermore, Paris became a major cultural platform for rising composers from all over the world. Bernard Gavoty, leading \textit{Jeunesses Musicales de France}, introduced and hosted analyses of contemporary music accompanying the concerts, while premiering the latest compositions befitting of the \textit{Jeunesses Musicales} from around the world.\footnote{163}{Jeunesses Musicales is an international organization initiated in Belgium in 1940 by Marcel Cuvelier to promote live music and related arts in schools, universities, and among working youth regardless of political or doctrinaire considerations. They host concerts, learning opportunities, and competitions worldwide. } In 1949, John Cage brought his newly composed \textit{Sonatas and Interludes} for prepared piano (1946-8) to Paris. In 1954, Pierre Boulez began introducing new compositions from abroad in his concert series, \textit{Domaine Musical}.\footnote{164}{Ibid.}

Despite the flurry of new music in the French capital, concert attendance and the number of musicians declined between 1949 and 1960. The \textit{Société des Concerts du
Conservatoire was the sole exception and maintained high concert attendance and prestige, as it strove to become one of the most important venues in the city.\footnote{Ibid.}

The two concert series founded pre-war, \textit{La spirale}, in 1935 by Messiaen, Jolivet, and Jean-Yves Daniel-Lesur (featuring contemporary chamber music) and \textit{La Jeune France} since 1936 by French composer Yves Baudrier, (showcasing larger works), managed to thrive throughout this period. Despite dampened activities due to the Second World War, the groups established its national status in the country after the liberation.\footnote{The concerts of \textit{La spirale} included works of second Viennese composers as well as works of female composers in 1937. They also had performances outside of Paris. Nigel Simone, “La Jeune France,” 25.}

Messiaen composed \textit{Turangalîla} (1946-8) during this period, which was to “crown his earlier achievements and at the same time display new concerns he shared with the young pupils who had gathered around him at the Paris Conservatoire.”\footnote{Paul Griffiths, 3.}

In 1955, after spending two years studying counterpoint and fugue, Shishido wrote an article, “Jolivet Messiaen wo Chūshin to Shita Paris no Sakkyokukai [French Compositional School with Jolivet and Messiaen as Center]” in a major Japanese music journal \textit{Ongaku Geijutsu}.\footnote{Mutsuo Shishido, “Jolivet, Messiaen wo Chūshin to Shita France no Sakkyokukai,” \textit{Ongaku Geijutsu}, 16 no 8: 1955, 70.} He described the current French compositional climate, particularly that of leading composers, and critiqued works by composers of the younger generation, including Henri Dutilleux (1916-2013) and Boulez. Shishido praised Dutilleux, especially for his attempt to embrace and inherit the French tradition rather than pursuing only innovation: “This composer of forty-two years of age is a representative figure of the young generation. His deferential yet serious wrestling with
tradition is admirable.” In contrast, Shishido described Boulez as “a young follower of dodecaphonic music, not believing in the parent-child relationship to the older generation of composers and not intending to obey their old rules,” and proceeded to criticize him as someone who “cut his relationship with his former teacher Messiaen, and continues to insatiably experiment with new twelve-tone music.” In the same article, he praised and explored the neoclassicism of Les Six, stating:

Absolute dodecaphonic attitude has been defeated by clean-cut, common-people’s spirit, and French people have started experimentations on newer methods of compositions. They are also not indifferent to eastern music—we can say this country, after the Second World War, is still full of interests.

Shishido was not in favor of absolute dodecaphony; instead, he was in favor of music that were rather approachable to the people, including the performers and audience.

Messiaen and his Harmony Class

Messiaen taught harmony classes at the Paris Conservatory after 1941, and gathered gifted students including Boulez, Nigg, and Loriod. Messiaen’s avant-garde teaching style included, “not only his own methods but to those of the Second Viennese School,” and the atmosphere was apparently that of “a revolutionary cadre, consciously

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169 This comment by Shishido was his reflection upon hearing an interview with Dutilleux. In the interview, Dutilleux explained his objection to twelve-tone music, stating “Anyway, I would not use the twelve-tone method” He continued, “The tendency of contemporary young composers is try to inherit the French tradition up to now, and attempt to develop it – for me, this happened almost too late. My temperament is not well-matched with twelve-tone music.” Quoted in Mutsuo Shishido, “Jolivet Messian wo Chushin to Shita Paris no sakkyoku kai,” Ongaku Geijutsu 16, no 8: (August 1958): 72.

170 Additional composers who interested Shishido included: Serge Nigg (1924-2008), a former student of Messiaen, who first worked with dodecaphonic music, and left soon after, remarking, “Great teachers like Schoenberg, who discontinued normal sense and humanism, are a tragic and horrifying statue,” and Jan Michelle Dammas, who received the Rome prize at age 19, described by Shishido as a young and talented composer with a “very lyrical violin concerto.” Shishido, “Jolivet, Messiaen wo Chūshin to Shīta Paris no sakkyoku kai,” Ongaku Geijutsu 16, no 8: (August 1958): 72.

171 Ibid.

opposed to the Conservatory’s academic rigidity. And the pupils called themselves les fléches (the arrows) to indicate their determination.” 173 Around the end of 1956 or the spring of 1957, Shishido, “after registering for harmony class at the conservatory for three years, was determined to skip some of them, and instead showed up in Messiaen’s class.” 174 He described the class:

One day you would hear 12-tone music, and the next day you would hear gagaku—Messiaen covered music from vast ranges and regions. He attempted to analyze them, opening the window as if it was because the school was so conservative that it was suffocating him. It was amusing to watch this. Also it should be mentioned that there were a lot of young composers who underwent a baptism of this Messiaen. 175

Messiaen “inherited sensuality from Debussy, idealism from Franck, and Dukas’ secret to orchestration… with Catholicism as the basis of his expression.” However, he claims, “My real teachers are little birds.” 176 When Messiaen used pentatonic scales based on folk tunes and plain-chant from eighth-century India, “they became pious pure music.” 177 Also, he introduced innovative methods such as personnages rhythmique, which Messiaen took from Stravinsky’s Rite of Spring to analyze the movements of the people on the stage (such as people who move in regular rhythm, people who do not move, and people who move in irregular rhythm) and applied their rhythmic order to his music. 178 For Shishido, attending Messiaen’s class was unprecedented, and deeply inspirational.

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173 Shishido, “Jolivet, Messiaen wo Chūshin to Shita France no Sakkyokukai,” 72.
174 Mutsuo Shishido, a scrap of the copy by his wife, P. 986.
175 Shishido, “Jolivet, Messiaen wo Chūshin to Shita France no Sakkyokukai,” 71.
176 Ibid.
177 Ibid., 70-71.
178 Ibid., 71.
**Jolivet and Cultivation of New French National Identity**

Jolivet was highly regarded among his contemporaries in the French compositional school, especially for his pedagogical contributions, innovative humanistic views, and his passionate compositional approach. Messiaen, still writing *Preludes*, which had a strong influence from Debussy in 1930, commented in his praise for Jolivet, “You did everything I wanted to do in my composition in *Trois temps,*” a work that utilized Edgard Varèse’s (1883-1965) twelve-tone method. Furthermore, Messiaen proclaimed, “I can say without diplomacy, Jolivet is the greatest composer,” especially admiring his *Mana* for piano and *Cinq incantations* for solo flute.\(^{(179)}\) Although not a graduate from the Paris conservatory, an only European pupil of Varèse, Jolivet was appointed as a faculty at the Paris Conservatory, and his works were frequently performed in Paris.\(^{(180)}\)

Jolivet’s new voice was shaped by a fascination with the exotic, nineteenth-century and contemporary French philosophy, and the anthropology of non-Western cultures.\(^{(181)}\) His representative work of the time, his *Piano Concerto* (1950), was a work full of primitivistic ideas inspired by the French colonies, commissioned by the National

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\(^{(179)}\) Ibid. 71.


\(^{(181)}\) In her essay, Mawer claims that Jolivet was a link in the “continuum of non-Western-inspired output” represented by Claude Debussy, Albert Roussel, Maurice Ravel, Oliver Messiaen, as well as the primitivism of Igor Stravinsky’s *Le Sacre du printemps* (1913) and Darius Milhaud’s *La Creation du monde* (1923). Mawer, 172-173. Also, Mawer describes that Jolivet’s own writing, “Plaid pour le vif,” Jolivet “connects French musical and philosophical traditions by comparing quotations on energy in art and life by Debussy and Henri Bergson (1859-1941).” Debussy noted, “Art … it’s about beauty in power which explodes at the moment it should, with a secret and fatal force,” while Bergson stated, “Life… has the same essence everywhere which is to accumulate gradually potential energy in order to expend it abruptly in free movements. Claude Debussy, *Monsieur Croche antidilittante* (Paris: Nouvelle revue francaise, 1921); Henri Bergson, *Les Deux Sources de la morale et de la religion* (Paris: F. Alcan, 1932 ; written in 1921). Quoted in “Jolivet’s Search for a New French Voice,” 175-176.
Radio Station of France. Jolivet’s piano concerto combined musical elements from Africa (first movement), the East (second movement), and the Polynesian Islands (third movement). It was written between 1949 and 1950, and was premiered in June 1951 Shishido, “Kaiso… André Jolivet and Piano Concerto,” 5.


184 Mawer’s “Jolivet’s Search for a New French Voice” starts with a quotation from Jolivet, “I had defined the “canon of my aesthetic” since 1935 in affirming that I was seeking to restore to music its original ancient sense, at a time when it was the magical and incantatory expression of the religiosity of human subjects.” “Jolivet’s Search for a New French Voice,” 172-187

185 Shishido, “Jolivet, Messiaen wo Chūshin to Shita France no Sakkyokukai,” 71.

186 What prompted Shishido to do so was his conversation with a respected young composer of the time, Henri Dutilleux. Dutilleux, when Shishido visited him, criticized many composers from different nations using cruel words. And then he continued, “In the end, composers have no more methods other than writing what you think, without restriction. However, it is a very brave thing to do; and the one who is bravely practicing it is Jolivet.” Shishido, “Jolivet Ron,” 46.

like a typical composer, but an energetic businessman. Jolivet asked me, “Precisely, what would you like to study with me?” “Composition,” I answered, and he smiled. If I said something else such as “orchestration,” he probably would have immediately kicked me out. …Quietly and passionately, Jolivet started to tell me about his music, “Although it is obvious, it is nature that gives composers inspiration. A composer transforms it into a musical language that can be developed through organic transformation and presents it to the audience. If the audience is moved, the musical work then can be called worthwhile. However, today, we tend to forget about this. When we try to find one new material, we must first find an individual person who is serious, and black, yellow, white, and all creatures’ true identity. Therefore, I desire to utilize all music that has been discovered in the past, and all music that is present now…. in my own way. This way, I speak to people all over the world, and achieve mutual understanding.”

At his first lesson, Shishido brought a piano piece. Jolivet examined the work carefully. Shishido, considering himself a slow composer, comically recalled their conversation after his first lesson:

Jolivet, indicating that he was accepting me as his student, asked me “When are you coming next time?” Being a composer who does not compose quickly, I answered “In a month.” Jolivet opened his big eyes even wider, “What are you doing besides composing in Paris?” “Only composing,” I said. Jolivet, implying that a human should be able to compose something in ten days, then told me, “Come here about once every ten days.”

In another composition lesson, Jolivet explored potential developments on a theme which Shishido brought to him. The lessons started calmly in a gentle manner; however, they would evolve into unbridled excitement when Jolivet found good ideas in the music. Shishido remembered,

Jolivet would gradually raise his tone of voice with excitement, and I, with my head heating up, would listen to Jolivet’s singing, which sounded more like screaming. With sweaty palms, I thought, “Great, I can complete this piece very

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188 Mutsuo Shishido, “Jolivet, Messiaen wo Chūshin to Shita France no Sakkyokukai,” 71.

189 Shishido does not mention the name of the composition he brought to the lesson. It could have been the *Suite de danses pour piano*, but also could have been a work he did not include in his compositional oeuvre. Shishido. “Jolivet Ron,” 46.

quickly.” Later at home, however, I found myself looking in vain at the small theme notated in the score, then thought, “Damn, Jolivet is spectacular…”

In addition, Jolivet shared his knowledge and experience of studying composition not only as a composer but also as a student of Edgard Varèse, with Shishido. Among many lessons, Jolivet gave Shishido analyses of his own compositions, including *Mana* (1935), the piece inspired by the gifts that Jolivet was given by Varèse. While analyzing such pieces, Jolivet also often told Shishido, “The twelve-tone method agrees neither with my aesthetics nor philosophy. I rather cherish natural phenomena, including overtones, especially the furthest note, rather than the fundamental notes.” Always keeping twelve overtone charts, from C to B, on his piano Jolivet frequently told Shishido:

> You can never forget about the principles of nature. I don’t think a human, if further evolved, will start walking on his hands. Music is the same. Regardless of how new the music is, it will be unnatural if composed only by the brain and intellect. One must compose music with what our ear and emotion tells us.

Since becoming Jolivet’s first Japanese private student in 1957, Shishido’s and Jolivet’s relationship grew throughout their lives, and Shishido later assisted Jolivet’s 1959 visit to Japan. Shishido’s admiration for Jolivet was intense, and Jolivet influenced

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192 Jolivet, who was astonished, flabbergasted, and amazed by Varèse’s works performed during 1928-1930 at Salle Gaveau, became his only student in Europe. Jolivet was an only student of Edgard Varèse in Paris, who searched for the “meanings of structure and surface of the world.” Jolivet’s experience with Varèse until 1932 when he left for the United States, was a “point of departure for the young Jolivet.” Shishido, “Jolivet Ron,” 46-48.

193 *Mana* consists of six movements, each representing an ornamental doll given to Jolivet by Varèse before his departure to the United States.

194 Andre Jolivet, Quoted in Mutsuo, Shishido, “Jolivet Ron,” 47. ; Attending Schoenberg’s concerts at the Société Musicale Indépendante at the Salle Pleyel, Jolivet was exposed to atonal and twelve-tone music. He absorbed many elements and techniques, but never fully embraced pure twelve-tone music.

195 Andre Jolivet, Quoted in Mutsuo, Shishido, “Jolivet Ron,” 47.
Shishido’s philosophy, compositional approach, teaching, and attitude towards life. Whenever Shishido mentioned his interaction with Jolivet in his writings, he expressed his admiration, love, and loyalty to his teacher. Shishido stated in his article “Jolivet Ron [Jolivet Theory]:”

One would agree that Jolivet deserves more respect than Beethoven if one were to believe this lady [Madame Jolivet]. I used to go to their house for three years to receive guidance from Jolivet. During this time, I grew a deep respect toward Jolivet’s profound and considerate personality; and I can say it is not only his wife but also I who respect Jolivet over Beethoven.196

In addition, Being from a Japanese culture with hierarchical expectations imbedded in the teacher-student relationship, Shishido was surprised and amazed by Jolivet’s humble, kind, natural, and simple attitude toward his students.197 One day, Jolivet would appear to Shishido’s lesson in his pajamas. He would ask Shishido for an advice about his own composition from the previous night. Shishido, not being able to say anything back to this figure of admiration, recalled: “Of course, I won’t be able to say things like ‘I think this would be better,’ so I kept myself silent. Then Jolivet would start the lesson, saying ‘Let’s take a look at your composition.’”198

Furthermore, Jolivet’s attitude of respect was fresh and inspiring to Shishido. Jolivet suggested Shishido to live in his house, instead of staying at a rental apartment. Though he appreciated the generous offer, Shishido chose not to live with his teacher for two reasons:

197 “I was waiting for Jolivet for the private lesson. Jolivet would show up in his pajamas, with gown on top. He was even not wearing socks, (in Europe you must not show your bare-feet in front of people) in his slippers. In short, he would welcome and show me his private appearance.” Shishido, “Kaiso… André Jolivet and Piano Concerto,” 4.
198 Ibid.
I was deeply grateful to this Jolivet’s kind offer, however, in the moment, two things refrained myself from immediately accepting the offer. The first was ‘What would I do if my room was next to or under Jolivet’s? I would be so self-conscious that I would not be able to search for a sound on the piano, having him next to me. Another thing was that when I drank several glasses of cognac with the family over dinner, Madame Jolivet pointed and scolded at me, “Shishido!! You must not drink too much alcohol. My husband would not drink a lot of alcohol.”

Regardless, Shishido continued close correspondence with the Jolivets. Madame Jolivet was an extremely caring and devoted person. Frequently concerned about Shishido, she asked about his composition progress even after he returned to Japan. Shishido humorously noted, “I do not know if it is a fortunate or unfortunate thing for Jolivet to live with a wife like her. However I know she supported Jolivet by teaching math when he was not yet famous, so for her it mattered that he was successful.” Although Shishido never lived with them, they frequently invited him to their house.

In Mutso Shishido Koten, a concert to celebrate the 60th birthday of Shishido, the music critic Yasushi Togashi described the influence of Jolivet on Shishido:

Shishido respects his Japanese ethnicity, and takes it as a basis for his compositions. Utilizing the Beethovenian approach, he incorporates fresh contemporary compositional technique, preventing his works from being empty, meaningless experimental works for the sake of experimenting.

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199 Shishido, “Kaiso… André Jolivet and Piano Concerto,” 4-5.

200 Ibid., 5.

201 Ibid., 4-5.

Shishido, after having studied outside of Japan, always wrestled with this challenge—to express humanism in his compositions, while maintaining a distinctly Japanese idiom. During the years he spent studying with Jolivet, Shishido established his compositional philosophy and foundation. He inherited from Jolivet, among many things, the following four things: (1) an interest in seeking to express humanity in his music, (2) displaying Japanese elements in his compositions, (3) pursuing atonal compositional technique while respecting a Beethovenian approach to develop thematic ideas, and finally, (4) the importance of an intimate, personal relationship with his students.

Private Life in Paris

It was during his stay in Paris, Shishido met the Japanese pianist Kiyoko Tanaka (1932-1996) at a Japanese party. Tanaka had come to Paris to study piano in 1950 at the age of eighteen as one of the first recipients of a fellowship from the French government established after the Second World War. Shishido and Tanaka, neighbors in Paris’ Victor Hugo district, soon became friends, and as time passed, a couple.203 “She was in Paris from 1950 and had lived in the city longer than Shishido. Tanaka was more experienced in French, and when they went to watch a movie together, she would occasionally explain detailed nuances of the jokes and the dialogs to Shishido.”204

During the 1950s, Japan was still recovering from the Second World War. It was still rare for Japanese pianists to receive international recognition or to be invited to adjudicate in international piano competitions. Tanaka, a first Japanese pianist to receive prizes in Major European international piano competitions, was garnering attention in the


international press, and she was often reviewed as “the miracle from the East.”

Beginning with the Geneva International Music Competition in 1952 (second prize, no first prize awarded) and the 1953 Concours International Margueritel-Long Jacques (fourth prize), she was one of the first Japanese pianists to accomplish this feat of developing an international performance career. In the 1955 Chopin International Piano Competition, she won the 10th prize, in a competition in which all the finalists received very similar scores. The incident of Michelangeli leaving in anger over the result of the prizewinners is well-known, but he particularly detested the unfair treatment of Tanaka, whom he believed deserved a much higher ranking in light of the high caliber of artistry and talent she possessed.

In September 1955, Tanaka’s brother, Chikashi, a violinist, came to Paris to study with Gabriel Bouillon (1898-1984). This year also marked the arrival of Shishido’s lifelong friend and colleague Akira Miyoshi (1933-2013) to Paris. Tanaka, who had just been awarded prizes in three international piano competitions, became a celebrated figure in Paris, and strangers would talk to her on the streets.

In 1956, after living together and being engaged to marry for a year and a half, Shishido and Tanaka were married through the good offices of the second NHK president, Tetsurō Furugaki, and his wife. By processing the documents locally, their matrimony

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205 Ibid., 186.
206 Ibid., 175-185.
207 In fact, the difference in the points between 1st place (Adam Harasiewicz) and the 2nd place (Vladimir Ashkenazy) was only 0.1 point, and between the 1st place and the 10th place was 7.6 point. A paper in Warsaw “Express” criticized the jury's rankings of the finalists, and wrote that Tanaka had deserved a higher prize in the competition. Ibid., 175-191.
208 Ibid., 195-196.
was legalized without them having to return to Japan. Together, their simple and happy married life began in a long, narrow apartment occupied by two pianos, necessary for each to engage in their profession independently—composition activities and piano practice.

Akira Miyoshi, also a pupil of Ikenouchi, recalled Shishido and Tanaka:

Shishido was a very slim and exquisitely beautiful man. I would always wonder if there is any man who has a more beautiful face than his. His brother, the president of Kyōiku Shuppan, was also a very beautiful man. I guess it was in the genes. Kiyoko [Tanaka] and Shishido together were an ideal couple."

Another friend of the newlyweds was composer Akio Yashiro (1929-1976). Recalling Tanaka’s performances and Shishido:

Although it might be rude to say, I feel that it [exceptional charm that Tanaka releases during her performances] has started to shine rather recently. Although her performances were brilliant since her debut, it was not as much as now which are genius and exceptionally charming. The married life with my friend, Mutsuo Shishido, must have supported to raise her, with progress as a musician, creating even higher artistry and charm.

The summer following their marriage in 1956, Shishido, Tanaka, and her brother, Chikashi, rented the house of a painter and stayed in Nice, France. Miyoshi joined them, creating a summer of lifelong memories. In the daytime they swam in the sea, and at night enjoyed wine over dinner prepared by Tanaka. The evenings continued with card games and improvisational ensembles.

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211 Akira Miyoshi, Quoted in Hagiya, Tanaka Kiyoko: Yoake no Pianisuto, 194.

212 Akio Yashiro, Shirabe 90, August 1959, Quoted in Hagiya, Tanaka Kiyoko: Yoake no Pianisuto, 196-197.
The Paris community was ideal for the couple: with other Japanese colleagues who were also studying in Paris, they would attend concerts at night, followed by nights out—drinking wine with discussion of the performances. In the very small Japanese community in Paris, they treated each other as family members, never withholding their opinions in discussions.

The following year, Tanaka made a return to Japan. There she was invited for a concert tour consisting of fifteen concerts from the northern city in Hokkaido to Kumamoto in the South, sponsored by Nihon Gakki (currently Yamaha). With an utmost success, she returned to Paris.\textsuperscript{213} Her third return to Japan, at the end of 1959 through the beginning of 1960, was for a national tour of thirty concerts. At the age of 27, Tanaka was a star among young Japanese pianists and was at the peak of her career.\textsuperscript{214} This tour in 1959-1960 was accompanied by Shishido. For him, it was his first return to Japan, as well as his professional debut as a composer. Tanaka, the first advocate of Shishido’s piano works, gave the premiere of his \textit{Dance Suite pour le piano} as well as his first piano concerto. She continued to program her husband’s works both in Japan and abroad, placing Shishido’s piano compositions alongside western classical repertoire.

While it appeared that both were at the peak of their careers, Shishido and Tanaka decided to end their married life. The life of a touring pianist and composer did not make an easy lifestyle. They discussed, agreed, and divorced. Even after the divorce, they kept their friendship, and they would return to Paris together. Seeing them still together, Jolivet would tease them saying, “Are you sure you really are separated?”\textsuperscript{215} Although

\textsuperscript{213} Hagiya, \textit{Tanaka Kiyoko: Yoake no Pianisuto}, 200-201.

\textsuperscript{214} Ibid.

\textsuperscript{215} Ibid., 202-203.
they did not keep in touch for long, Shishido continued to admire Kiyoko’s personality and professionalism.
CHAPTER 6: BIOGRAPHY - YEARS AFTER PARIS

Shishido’s Life in Japan as a Composer

While Shishido was in Paris, Japan continued in its efforts to recover from the war. Music circles gradually regained their activities, and composers, especially, formed small groups to give concerts, including the Sannin no Kai (1953), Yagi no Kai (1953), and Shinshin Kai (1955). Musique concrete was introduced to Japanese audiences in 1953, which led to the NHK’s opening of Electronic Music Studio in Tokyo. The Society of Twentieth-Century Music was founded in 1957, sponsoring a summer festival resembling the one in Darmstadt, Internationale Ferienkurse für Neue Musik, Darmstadt, until 1965. 216 In 1958, the Japan Philharmonic Symphony Orchestra began commissioning new orchestral works annually. In the genre of synchronized Western and Japanese music, a group Hōgaku Yonin no Kai formed in 1957, promoting modern works on Japanese traditional instruments.

Verdict of his Study in Paris

On May 5, 1958, while Shishido was still in Paris, Shinshin kai gave its seventh concert featuring piano compositions of its members. The program included Shishido’s Suite de danses pour piano, performed by the pianist Kazuko Yasukawa, a graduate of the Paris Conservatory and a faculty member of Tokyo National University of Arts and

Music. The group later held a concert for chamber works on April 9, 1959, in which Shishido’s *Woodwind Quartet* for flute, oboe, clarinet, and bassoon was performed.

In July 1959, Shishido came back to Japan and held his first composition concert on December 15 at Toshi Center, Tokyo. The concert featured compositions from his six-year stay in Paris:

*Quatuor pour flute, hautbois clarinette et basson* \(^{219}\)

*Suite de danses pour piano* \(^{220}\)
(1. Danse des jeunes, 2. A L’ancien palais, 3. Ronde)
Performed by Kiyoko Tanaka,

*Estampes Japonaises pour flute seule* \(^{221}\)
(1. Hommage au gagaku, 2. Les nuages et la lune, 3. Berger à la flûte, 4. Giboulée) performed by Ririko Hayashi, and

*Symphonietta* \(^{222}\)

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\(^{217}\) Tomojirō Ikenouchi, program notes for “Shinshinkai VII,” live concert, Daichi Seimei Hall, Tokyo, January 19, 1958.

\(^{218}\) Tomojirō Ikenouchi, program notes for “Shinshinkai X,” live concert, Daiichi Seimei Hall, Tokyo, April 9, 1959.

\(^{219}\) The program note by Shishido states “In the Summer of 1958, André Jolivet suggested I write a prelude, aria, and fugue for a woodwind quartet. Then, after many modifications, the piece was finished right before Christmas. The majority of my efforts for this piece went to giving it a distinct Japanese nationality.” Mutsuo Shishido, program notes for “Mutsuo Shishido, Sakuhin Happyōkai,” live concert, Toshi Center Hall, Tokyo, December 15, 1959.

\(^{220}\) “After three hard years of study in harmony class, I wrote this piece reflecting my inseparable relationship with the Conservatory. Messiaen said, “The second movement is the best. Do not repeat the same thing again and again; my pieces however, are an exception.” Ibid.

\(^{221}\) The program notes indicate that the genre of the piece was composed at the suggestion of Jolivet, composed between February 1958 and that summer. Ibid.

\(^{222}\) With respect to Edgard Varèse’s sound and Jolivet’s compositional technique, Shishido started composing this piece from the beginning of 1959, stopped around July due to his trip to Japan, before completing in December 1959. Ibid.
The concert received mixed responses from music critics. *Naigai Times* praised all compositions except for the *Symphonietta*. The music critic Ginji Yamane wrote, “The work displays new and dense textures, and his youthful and powerful music indicates Shishido’s progressive and Jolivet-influenced compositional prowess; yet the orchestration was lacking in sophistication.”

Another review by Hirokazu Kanno in *Ongaku Shim bun* was praiseful of *Dance suite* and *Estampes*, yet critical of the *Symphonietta* and Quartet:

> Every work had a solid structure, showing his thorough study and command of compositional techniques and harmony in France. From time to time however, the works showed his weakness and lack of clarity. For example, many charming musical materials as well as compositional techniques were not yet organically placed perfectly in the structure of *Symphonietta* to achieve a completely united work.

The music journal, *Ongaku Geijutsu*, gave a constructive yet positive review, describing the concert as, “Not beyond the level of the concerts today of the same sort….the works are not beyond the level of masterworks….Shishido’s music sometimes plays too much of him wanting to be Japanese and thus lacks his individual voice.”

After the concert, Shishido returned to Paris in the beginning of 1960 for another year of study with Jolivet. Shishido’s already-premiered compositions were again featured in multiple concerts during this time, including the second performance of his *Symphonietta*, as well as multiple performances of *Suite de danses pour piano* performed

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225 The article foresaw that Shishido’s compositional style would eventually develop and belong to a specific group of contemporary composers that each showed original qualities while claiming a unique sense of art in their distinct voice: “Shishido’s music will soon be on a par with those of Sadao Bekku’s *Futatsu no Inori* [Two Prayers] and Akio Yashiro’s *Symphony*, and works by Akira Miyoshi such as *Piano Sonata.*” “Shishido Mutsuo no Sakuhin [Works by Mutsuo Shishido],” *Ongaku Geijutsu*, February 1960.
by Kiyoko Tanaka. His representative works during this decade included _Concerto pour Piano et Orchestre No. 1_ (1960), Cantata No. 1, “Uta” (1962), _Toccata_ for piano (1966), _Suite pour le clavier_ (1968), _Piano Sonata No. 1_ (1966), and _Piano Sonata No. 2_ (1968).

By the 1960s, a number of prizes for native composers were offered in Japan to stimulate creativity among local musicians. _Geijustusai_ (National Arts Festival), provided one of the highest government-sponsored festival with selected participants and art awards of the time. It coveted even beyond the prestigious NHK _Odaka Prize_ and _Mainichi Music Prize_. Shishido was nominated to compose for the _Geijustusai_’s music category, for which he produced a twenty-minute piano concerto. Already planning on composing a piano concerto prior to nomination, Shishido had been brainstorming ideas with inspiration from old Japan. The work was subsequently broadcasted on Nippon Hōsō (Nippon Broadcasting System) as part of National Arts Festival on November 16, 1960 under the baton of Tadashi Mori, with pianist Kiyoko Tanaka. In the interview that preceded the performance, Shishido explained his attempt to use the piano as a percussive instrument as well as his general vision for the work:

> After Bartók, the piano no longer has been an instrument that only plays melodies and harmonies, but one that can also be attractive as a percussive instrument. There are still many undiscovered primitive rhythms, especially in under-developed countries. Japan, of course, is not an under-developing country. However, in music, many primitive aspects remain, especially in its rhythms. I have been attracted to those percussive rhythms, especially in _Hayashi, “Yatai_ 226

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228 Ibid.

229 Interview of Mutsuo Shishido, NHK National Arts Festival, November 11, 1960.
Bayashi.”\textsuperscript{230} Using the piano in this percussive manner, composing a piece with that technique has been my dream.\textsuperscript{231}

The concerto, consisting of three movements, is reflective of the mysterious sonority implied in ritualistic Gagaku and is “lively yet rough, and primitive yet full of energy” in its use of the full orchestra.\textsuperscript{232} The first movement is in sonata-allegro form, and according to Shishido, was inspired by Beethoven’s application of femininity and masculinity in his first and second themes.\textsuperscript{233} The secondary theme develops into a piano cadenza, which is also inserted in the second movement.\textsuperscript{234} The third movement applies a technique Shishido learned from Messiaen. Borrowing folk song rhythms from Niigata District, Momisuri Uta (Rise Harvest Song), the tune appears five times, but every time the rhythm changes from preceding appearances.\textsuperscript{235}

Shishido offered a humble reflection about the fate of his first concerto in a newspaper interview given at his home in Hokkaido:

I do not have many works, and am afraid the work would lose its life or be thrown away after its performance at the Geijutsusai, considering this was what the concerto was composed for. \textsuperscript{236}

Contrary to his concern, the reviews of the concerto’s performance were laudatory, with compliments for both the composition and the soloist, Kiyoko Tanaka. Tokyo Shimbun reviewed the performance, “[Shishido’s concerto] was a strong masterpiece

\begin{itemize}
\item \textsuperscript{230} The terms hayashi and bayashi have identical meanings—linguistically, in the case of Chichibu Bayashi, with the word Chichibu preceding Hayashi’s first consonant changes to a voiced consonant.
\item \textsuperscript{231} Interview of Mutsuo Shishido, NHK National Arts Festival, November 11, 1960.
\item \textsuperscript{232} Fūfu de happyo suru Piano Kyosokyoku.
\item \textsuperscript{233} Interview of Mutsuo Shishido, NHK National Arts Festival, November 11, 1960.
\item \textsuperscript{234} Ibid.
\item \textsuperscript{235} Ibid.
\item \textsuperscript{236} “Shishido Mutsuo, ‘dosanko seishin –Geijutsu sai Jusho,’” Hokkaido Times, January 14, 1961.
\end{itemize}
worth listening to; the percussions took an active part in the work, and the soloist, fortunately, was pianist Kiyoko Tanaka.”

This first concerto was awarded the Encouraging Prize at the Fifteenth Geijutsai in 1960. The festival awarded twelve Festival Prizes and thirty-nine Encouraging Prizes (later re-named as award for excellence distinction), in a number of categories ranging from theatrical works, rakugo (comic storytelling), and dance, to music (Japanese hōgaku and Western music). The media reviewed the selection of music awardees and observed that awards were granted to works that were relatively accessible: music with tonality rather than progressive, avant-garde music, as well as those containing nationalistic views in their compositions. As a prizewinner, Shishido saw the festival and media’s recognition as a significant gateway to his domestic career.

In addition, while Shishido’s first return to his country in 1959, Jolivet made his first appearance in Japan in December of 1959, premiering his piano concerto with the NHK symphony orchestra. Shishido, preparing his own concert in Japan at the same time, attended orchestra rehearsals and served as Jolivet’s interpreter:

Listening to the rehearsal of his own work which required a very difficult percussion ensemble, Jolivet became furious at the percussionists. Knocking down the conductor’s podium, Jolivet yelled at their poor performance. The percussionists in turn, seeing the scene, protested, “We are leaving and are not going to play your work if you continue to scream furiously with such rude behavior.” I [Shishido], fearing the concert would be a failure, tactfully translated to Jolivet, “We will practice and prepare very hard. It will be better by tomorrow.” Jolivet answered, “The percussion is extremely important in this concerto, and

237 “Shishido Mutsuo no Sakuhin Piano Kyosokyoku.


239 Other awardees of the music category of 1960 Geijutsusai included Ryūta Itō’s Quartet for Japanese Instruments, Kōmei Abe’s Symphony No. 2, Toshiya Suagekawa’s Partita for the Orchestra by Toshiya Suagekawa, Akira Miyoshi’s Three Chapters Symphony, and Akihiro Tsukautani’s Suite for Orchestra and Percussion. “Kazu no Ōi Shōreishō Sakuhin,” Ongaku Shumpō, September 1, 1962.
this level is not acceptable.” However, being a good diplomat, I replied to the orchestra on Jolivet’s behalf, “I am sorry that I became too angry.” I think I was the most exhausted person of them all that day.  

The concert was a success and Jolivet received due recognition in Japan. During this visit, he met with Ikenouchi and other composers, and expressed to them his firm support and belief in the young Shishido.

Early Compositions after Returning to Japan

Now at the age of thirty, Shishido’s career as a composer was beginning to form. Following the success of his first piano concerto, Shishido returned to Paris for his final year of study. Making a permanent return from Paris to Japan in 1961, Shishido started his life as a professional composer. Around this time, his earlier works began to surface in concerts at different venues by a number of performers. In 1961, Shishido attended the regional festival, the Centre Français d'Humanisme Musical at Aix-en-Provance led by Jolivet. While in Japan, Shishido continued relations with the Parisian community, especially with his dear Jolivet. In 1962, he again attended the Centre Français d'Humanisme Musical at Aix-en-Provance, in which the second version of his Symphonietta was premiered. It was also the year when he was invited to teach as a composition lecturer at the prestigious Tōhō Gakuen College of Music in Tokyo.

Shortly after his return to Japan, Shishido composed his first cantata with poet Shuntarō Tanikawa. Selected again as a composer for Geijutsusai in 1962, his first choral


work, Cantata No. 1. “Uta,” was premiered by the Tokyo Philharmonic Orchestra and Nikikai Choir, under the baton of Masashi Mori. Having the liberty of using words in Shishido’s native tongue made the work undeniably Japanese. It was easier then for him to infuse Western compositional techniques over the Japanese text, thus achieving his goal of creating a Japanese-Western composition. Furthermore, in light of the rising popularity of choir activities in Japan, choral works subsequently occupied a large portion of Shishido’s compositional oeuvre following the impetus of the success of Cantata No. 1.

Applying traditional Japanese songs in his own compositions, Shishido attempted to bring out a strong and powerful effect in the cantata.243 Nippon Hōsō broadcasted the work’s premiere with the following introduction:

Shishido composed this cantata by melding traditional Japanese musical materials as well as Japanese aesthetics with Western contemporary techniques. This is based on the belief and intention to introduce special ethnic and regional features into a universal consensus. In other words, from the perspective that folk elements are embedded in the culture of humanity, this work that is so valued in our country must also be embraced internationally. Moreover, although there is an impression that most Japanese songs are represented by small genres such as the kouta and hauta,244 Shishido believes that Japanese songs must also be strong and attractive with a primitive virtue. Reflecting this idea, the cantata employs strong, vigorous rhythms that are uniquely Japanese.245

The cantata has three movements: “Matsuri [Festival];” “Komoriuta [Lullaby];” and “Rōdō [Working].” In addition to visceral Japanese elements and the use of twentieth-century composition techniques, Shishido also employed unusual instrumentation. The ensemble consists of single instruments in the wind and brass


244 Genres of Japanese raditional folk songs.

245 From Seisaku Note [planning script], November 11, 1962, Nippon Hōsō, Matsumae.
sections, percussion, harp, piano, and instead of strings, an SATB choir with five singers per part.\textsuperscript{246} Also, in order to appeal to international audiences, Shishido and Tanikawa carefully selected simple words that were phonetically possible for non-Japanese speakers to pronounce accurately. The \textit{Cantata “Uta”} received a positive response and was again awarded an Encouraging Prize at the 17th \textit{Geijutsusai} in 1962.

Singing in choir groups were becoming increasingly popular among the Japanese in the 1960s as it brought people together and required little expense. Many took up joining the newly-formed amateur groups as a hobby. One amateur group, in particular, was \textit{Sanyū Gassyo\text{\-}dan} (Choir of Three Friends) in Tokyo, led by Osamu Haginoya, a faculty member at Tōhō College of Music. The group, occasionally led by the teenage guest conductor Seiji Ozawa, received prizes in choir competitions and sang in professional operas. Works by native Japanese composers, including those by Shishido, were enthusiastically received and included in their repertoire.\textsuperscript{247} In their fourth subscription concert held in Toshi Center on July 3, 1963, Shishido’s four-movement choral work was featured on the program, titled “Shishido Mutsuo Sakuhin (Works of Mutsuo Shishido),” alongside Mozart’s Mass in C major, Schoenberg’s \textit{Three Madrigals}, and a number of German folk songs. Shishido’s work consisted of \textit{Furusato no Kawa} (River of Homeland) with lyrics by Jūkichi Yagi; \textit{Taisanboku no Hana Sakeba} (When the Magnolia Blooms) with lyrics by Shigeo Yabuta; \textit{Izu Shoka} (Early Summer of Izu)\textsuperscript{248} with lyrics by Fuyuji Tanaka; and \textit{Shimotukikagura “Shishimai.”} (Secret Shintō Music of

\textsuperscript{246} Ibid.


\textsuperscript{248} Izu is a region of Japan.
November “Lion Dance”). The first three movements contained “much of [Shishido’s] Japanese melody and Romanticism.”\textsuperscript{249} The music, according to Shishido, “Must naturally stream into the heart of the listener.”\textsuperscript{250} The fourth movement, on the other hand, reflects a vibrant, festive Japanese dance, with dynamic rhythmic pulses, unique to Shishido’s style. Composed in Paris during 1961, the Shmiotsukikagura is based on Minyō, folk songs of the Akita region. Shishido revealed, “I intended to compose an easy piece, however, ended up with a challenging work.”\textsuperscript{251} Although there are no details on the work’s premiere, Shishido’s composition must have been received with great favor especially for this ambitious choir group that welcomed new challenges.

Furthermore, Shishido composed Cantata No. 2, “Yamame Kitan,” (Legend of Oncorhynchus Masou) from fall to March of 1969, with lyrics by Sōsuke Takauchi, a poet Shishido met at Mahō no Kai (Group of Magic) a group of poets and composers.\textsuperscript{252} Takauchi and Shishido spent many nights and hours discussing and planning the cantata. Their friendship grew to the point that Takauchi became one of the most frequent collaborators with Shishido. Yamame Kitan was first performed at the Senzoku Gakuen Music Academy’s 13th subscription concert on June 8, 1970, by the Senzoku Gakuen Philharmonic and its women’s choir, under the baton of Kazuyoshi Akiyama. Additionally, it was performed at the Tokyo Gakugei University orchestral concert along

\textsuperscript{249} Mutsuo Shishido, program notes for Sanyū Gasshōdan “Dai 4 kai Teiki Ensōkai,” live concert. Toshi Center Hall, Tokyo, July 3, 1963.

\textsuperscript{250} Ibid.


\textsuperscript{252} For more about Mahō no Kai, refer to the subsequent subchapter, Widening the Horizon.
with selections from Khachaturian’s Ballet *Gainue* and Beethoven’s Symphony No. 1 in C major, Op. 21, under the baton of Shishido’s student, Masaki Ōkuma.

The second *cantata* concerns a tragedy of Yamame (spelled as 山女魚, each character meaning mountain, female, fish), Oncorhynchus Masou, which is a fish that resides in mountain rivers. The *cantata* also alludes to a song about a couple’s marriage, betrayal, separation, and their destiny to death. The poem was especially composed for this *cantata* and inspired Shishido to bring the sound of his sorrowful philosophy. In the program notes, Shishido states:

I was attracted by a mysterious dearness contained in this folkloric poem. Then while composing with the lyrics, I had to face the challenge that I have been struggling for a long time: to present the Japanese nationality, which is not to express nostalgia for good old days, but to express a live Japan and its strong people.”

Composed in three movements, rhythmic patterns, chords, and instrumentation paint the melodic themes reflecting a dark destiny, challenges of a marriage, betrayal and separation, anger, killing loved ones, and death. Shishido employed Japanese *pentatonic* harmonies, as well as strong syncopated and contrasting rhythms in the instrumental and choir parts, making the *cantata* emit a dramatic, mysterious, and strong yet dark imprint. Moreover, the *shōmyō* singing technique, which is a singing style of Buddhist chant, was used in Shishido’s works. The soprano solo, in particular, extensively utilizes this technique to narrate the story.

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253 Mutsuo Shishido, program notes for Tokyo Gakugei Daigaku Kangen Gakubu “Dai 6 Kai Teiki Ensōkai,” live concert, (Data missing).

\textbf{Widening the Horizon}

During John Cage’s first visit to Japan in 1963, he observed that the majority of modern Japanese composers made their livelihoods through composing film music, whereas European composers wrote works for governmental radio programs and their American counterparts, through teaching in universities.\footnote{Fredric Liberman, ed., “Contemporary Japanese Music: A Lecture by John Cage,” in Yayoi Uno Everett and Frederick Lau, eds., \textit{Locating East Asia in Western Art Music} (Middletown: Wesleyan University Press, 2004) 194-195.} How the Japanese composers chose the film music depended on each composer—whereas Takemitsu only composed for high-quality films such as \textit{Rashōmon} and \textit{Harakiri}, Mayuzumi wrote music for all kinds of films. Mayuzumi, aside from the film industry, could afford to compose a number of non-commercial symphonic and chamber works.\footnote{Fredric Liberman, ed., 194-195.} Regardless of the quality of music for the compositions, there was a demand for entertainment music.

After his permanent return from Paris, Shishido took teaching positions as his primary source of income. Additionally, he was open to other opportunities as a composer. In 1963, he was chosen to be a member of a group, \textit{Mahō no Kai}, composed of representative poets, Tarō Yamamoto (1925-1988), Jirō Nanne (1902-1982), Eiji Usami (1918-2002), and Sōsuke Takauchi (1920-1997), and the composers Sadao Bekku (1922-2012), Makoto Moroi (1930-2013). The group first worked on a television show by \textit{Nippon Hōsō’s Shinya no Sishū} [Mid-night Poetry Collection], a show popular especially among poetry-lovers, and introduced unique collaborations between music and poetry. Shishido established a lifelong friendship and professional collaborations, especially with Sōsuke Takauchi and Tarō Yamada.
Two years after the show’s initial broadcast, the group was formally established and their broadcasted poetry along with annotated essays were published. The group’s activities extended to collaborations with theatrical companies and introduced poetry with new music, including Shishido’s compositions. Also, the journal for the shows was issued monthly, and it included poetry as well as announcements and essays of its members. Shishido, with his humor and rich vocabulary, wrote articles about his life in Paris.

While searching for a way to finance his life, Shishido also composed popular music. Shishido’s niece, Kazuko Matsuo was a popular Enka singer, which was a popular music style incorporating traditional Japanese elements with Western popular style. Dreaming of becoming a millionaire, Shishido composed two songs at the request of Kazuko in 1965: Machi wa Tōku Made [The Town Is Stretched Away] and Futari no Walutsu [Waltz of the Couple] on lyrics by Kachō Kimura, who was also a member of Mahō no Kai. The recording session made headlines in a newspaper:

The music director is confident to receive the best music award this year with the song Machi wa Tōkumade. It is a slow waltz…accompanied by an interesting instrumentation of harp, flute, oboe, bass, drum, and vibraphone, and sung by Kazuko who claims she was “just being myself as usual, without being nervous singing.” It creates peculiarly pure mood with the oboe’s countermelody.

The style of the compositions was far from Shishido’s contemporary style, however; it clearly showed the classically-trained composer’s background utilizing

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functional harmonic progressions and Western instrumentation. Despite his dream, the song did not make a big sale, unfulfilling his dreams to become a millionaire.

His archived audio recordings unearthed a surprising number of commercial music: for Ube Kōsan (1965 and 1964), Kawatetsu (1968), and Jūkōgyō (an leading industrial corporation). However, compared to his contemporaries, Shishido’s commercial composition output remained very small. Shishido’s engagement in popular music ended with advice from his beloved teacher, Jolivet. He told Shishido to stop composing music for the sake of entertainment, as it degrades the artistry of a composer. From this conversation Shishido completely stopped these activities and focused solely on his own compositions and teaching responsibilities.259

**Multiple Performances**

As luck would have it for Shishido and his contemporaries, interests and demand for Japanese local compositions were steadily increasing especially among music organizations and societies. *Tokyo Kökyō Gakudan* [Tokyo Symphony Orchestra], founded in 1956, with their initial years at Tōhō for ten years, grew into one of Japan’s premier orchestras by 1961. Holding 115 subscription concerts in fifteen years, the orchestra’s contribution towards Japan’s music culture was substantial—with Arvīds Jansons (1914-1984) as an honorary conductor, they frequently invited internationally-renowned conductors as well as soloists including Pablo Casals, Malcom Sergent, as well as Alfred Cortot, Emilio Gilelis, Janos Starker, William Bachaus, Paul Badura-Skoda, Wilhelm Kempf, and Mstislav Rostropovich. In collaboration with multiple radio television broadcasting channels, their performances were broadcast nationwide. They

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259 Interview with Shishido’s family, August 10, 2015.
also toured nationally as well as internationally as an orchestra. Although their repertoire covered all periods of classical music, one of their missions was to introduce and promote Japanese compositions to wider audiences.

In February 14, 1967, Shishido’s first piano concerto was performed again by the Tokyo Symphony Orchestra with the pianist Kazuko Yasukawa and conductor Masashi Mori. Entitled “Nihon no Sakuhin no Yūbe (Evening of Japanese Compositions),” the program included Kiyohiko Kijima’s “Sairei Bayashi ni Yoru Kiyūkyoku [Divertimento on Festival Hayashi],” Shishido’s first piano concerto, and Yoshirō Irino’s Symphony No. 2.

As mentioned, one of the Tokyo Symphony Orchestra’s primary goals was to introduce Japanese compositions to the world. The February concert of 1967 was significant as it was their first concert of the series to focus exclusively on Japanese works. The selection of the program was largely recommended by Tomojirō Ikenouchi and Yoshirō Irino. Saburō Moroi, who authored the preface of the evening’s program notes, expressed his view on the orchestra’s mission regarding Japanese compositions:

> It is important for us, as a public orchestra, to support Japanese works by performing them. I would like to choose the compositions from a large selection. In Japan, there is a tendency that the compositions do not get performed often after the premiere. Because a new composition cannot be evaluated properly without multiple performances, we would like to present works several times, as well as giving premieres.

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261 Ibid.

262 Ibid.

This statement reflected the purpose of the concert which was to promote Japanese classical compositions, and the program came with an extensive article overviewing Japanese composers and their works, composition schools, and their history.

In the program notes, the music critic Yasushi Togashi recalled the premiere performance of Shishido’s *Piano Concerto No. 1* performed by pianist, Kiyoko Tanaka, as a very impressive work with strong influence of Jolivet. As mentioned earlier, six years after its premiere, the first concerto was performed by Kazuko Yasukawa, another important advocate of Shishido’s piano works. Yasukawa was a fellow colleague and one of the most celebrated piano teachers in Japan. With a few revisions made prior to the second performance of the work, Shishido remarked that he now, “clearly [felt] that this composition could gracefully stand on its own feet.” Shishido shared his philosophical ideas in the program notes:

“All arts are about to die,” or “there is a flood of sounds that surround us, and we cannot find music in it at all,” are familiar sentiments heard often, pretty much accepted as legitimate concerns and not just as railing statements. Are they true? I personally do not believe these are exaggerations or understatements.

Kōrin Ogata (1658-1716) is greater than Taikan Yokoyama (1858-1958), *Genji Monogatari* (1008) is greater than works by Junnichirō Tanizaki (1886-1965), and Beethoven is greater than Olivier Messiaen and Jolivet. What are the differences? The former is full of simplicity yet glorious, while the latter is hysterical with many fancy techniques. In composition, the tragedy resides in the necessity of the artist to show ‘This is me,’ regardless of how small he is. During the era of Beethoven, a composer would reach out for the people with two hands, two legs, with his one head. However, today because people present themselves by presenting works that has seven to eight hands and legs with three or four heads, people scream and just go away. I hope instead to present people with five normal body parts: one head, two hands, and two legs.

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...The word *concerto* also includes meanings such as cooperation, accord, unity, as well as a battle to achieve an ideal agreement and consensus. In the form of a *concerto*, I see a common relationship between the orchestra and piano as that of between humans in their self-assertion, conflicts, overlaps, and clashes. In this work, with traditional, Beethovenian approaches, I attempted to describe energy that humanity holds as well as yearning for primitive objects.\(^\text{266}\)

The success of the concerto’s performance was followed by Shishido composing additional works, which created opportunity for more performances in various important venues both in Japan and Europe. More commissions included Prelude and Toccata for the guitar (1969), which was awarded a *Takei Award*. The toccata especially, keeps the style of his piano toccata style. To present a guitar *toccata*, a genre born from the word “*toccare* (to touch),” Shishido attempted to present a Japanese toccata through the guitar’s percussive sound by touching its strings endlessly.\(^\text{267}\) Other works of this time also included substantial solo piano works including his *Piano Sonata No. 1* (1966), *Piano Sonata No. 2* (1968), as well as *Suite pour le clavier* (1968). These four pieces remain among Shishido’s most performed works to this day, and will be closely examined in the subsequent chapter.

**Shishido’s Legacy as a Teacher**

**Overview of Shishido as a Teacher**

It was everyone’s consensus that Shishido regarded both of his professional roles as a composer and an educator with equal importance. Besides his permanent posts at the Tōhō College of Music (Lecturer in Composition) and Tokyo Gakugei University (Lecturer in Music Theory), Shishido served in a number of capacities in higher education throughout his lifetime. Shishido served as a lecturer at Tokyo National

\(^{266}\) Ibid.

University of Fine Arts in 1970, then subsequently taught at Tōhō Junior College of Music (1971 - Assistant Professor, 1979 - Professor), and at Senzoku Gakuen College of Music (1981 - Professor in Composition), with the latter post leading him to become the president of the school until 1999.

His very first academic position was the lecturer position at Tōhō College of Music, which he maintained until his retirement. Besides his duties at the college, Shishido also privately taught prospective students, an activity he obviously enjoyed and also kept until his retirement. Sadao Bekku, a composer, a friend, and the president at Tōhō College of Music, recollected Shishido’s working life of the 1960s:

He seemed not to have presumptuous and self-righteous beliefs. However, around that time, intellectual and theoretical works were highly thought of by the critics, and as he probably could not keep up with their trend, was unable to fully display his real talent. Contrary to my expectations, he put his passion into music-theory education, and generated many unique students. In hindsight, it seems that was a good thing for Shishido and this worked positively for him. It helped him to graduate from Jolivet’s influence, and to establish his own personality in his compositions, overcoming and developing further from the strong influences of his teachers.268

With a pleasant personality, Shishido was always popular among his colleagues and students, and was the center of people’s attention at social and professional gatherings.269 Bekku described Shishido’s charm: “He had a mysterious power to appeal his charm instantly, simply, and directly to others; his music also had that aspect.”270

After coming back to Japan for the second time, he eagerly engaged in raising composers


269 Interview with Shishido’s classmate from Paris, Tokyo, August 10, 2015.

of the next generation in addition to composing his own works. Shishido continued his teachers’ practice of respecting students as individuals and caring about both their professional and personal lives. His efforts paid off as many of his students became active composers as well as educators in the current Japanese music scene.

**College Preparations**

As a private teacher, Shishido was known for his detailed and demanding, yet encouraging critique. Many of his students entered the Tokyo National University of Fine Arts and Music. Shishido, believing in a strong foundation, required his students first to master all historical rules and theory in tonal music. Contemporary music would be built only after a foundation of tonal music had been established.\(^\text{271}\) His teaching style and thoughts were extremely organized: when a student successfully notated what he said, the notebook became equivalent to that of a published textbook. When a student asked questions from the lesson, he could instantly retrieve relative information to further explain with extreme clarity and detail.\(^\text{272}\)

Hirohisa Shōno was first taking lessons on harmony, counterpoint, and fugue with Shishido’s teacher, Tomojirō Ikenouchi. Around his high school years in 1975, Ikenouchi told him to transfer his studies to Shishido.\(^\text{273}\) Ikenouchi told Shōno, “I cannot teach like Mr. Shishido does.” For Shōno, both Ikenouchi and Shishido were both invaluable teachers;

> The style of Ikenouchi was, “I will teach you the basics, and you think about the rest.” Therefore, things that I was not quite sure about remained as it was. Consequently, I could make him upset for not fully understanding. On the other

\(^\text{271}\) Interview with Shishido’s student, August 9, 2015.

\(^\text{272}\) Ibid.

\(^\text{273}\) Hirohisa Shōno, “Interview no. 1,” email message to author, August 1, 2015.
hand, Mr. Shishido excelled in giving all he had and taught in the best style and methods that he believed in to the greatest detail. 274

Shishido also taught them how to organize notebooks so what the students learned could be used as a reference source later on, for which many were extremely grateful afterwards. 275

For conservatory audition preparations, Shishido covered harmony, counterpoint, analysis, and composition. In teaching harmony, Shishido would start with the red textbook used at the Tokyo National University of Fine Arts, 276 then move to teaching materials from the Paris Conservatory, including assignments from Fauchet and Challan. 277 Students brought him weekly assignments which Shishido would go over during the lesson:

A student usually had wrong answers for new assignments. Looking over them, Mr. Shishido would first give them guidance for the right answers, then a student would correct it, and bring it again for the following week. Based on those answers, he would explain the meanings of the particular tricky chord progressions. Mr. Shishido remembered almost all the correct answers for examples, writing them extremely smoothly and quickly. He would say, “It is normal that the first time does not go well; what is the most important is the correction.” 278

In addition to harmony assignments, one of the audition requirements was to use the sonata-allegro form in composition. In addition to the bass and soprano assignment of Henri Challan, he started study of sonata form as follows:

274 Ibid.

275 Ibid.

276 The text book was published by Ongaku no tomo Sha in 1958, and was widely used among Japanese conservatories. It has three volumes, with a special edition. Jō Shimaoka, et al, eds., Wasei: Riron to Jisshū, 1 (Tokyo: Ongaku no Tomo Sha,) 1964.

277 Interview with Shishido’s student, May 29, 2014.

278 Hirohisa Shōno, “Interview no. 2,” email message to author, August 7, 2015.
My first lesson of sonata analysis started on a lecture about a history of sonata form, from an explanation of how the form evolved, and how C.P.E. Bach made an important contribution to the form, and so forth.\textsuperscript{279}

In teaching sonata form compositions, Shishido used piano sonatas by Beethoven. Along with an analysis of the form, he explained Beethoven’s use of motif, harmony, and modulations. He was an authoritative, strict, and occasionally short-tempered teacher:

In analyzing Beethoven, he especially focused on the development of motif, harmony, and modulation. With Beethoven’s Piano Sonata Op. 31-3, he explained the developmental technique used in its motives. He was convinced that his answer was absolutely correct. When I expressed my doubt to the analysis that he presented, he became furious to me. (However, now in teaching, I understand he was correct in his answers, and often find myself teaching in the same or similar ways as how I was taught.)\textsuperscript{280}

Shishido however, became calmer with his students during his late years. One of his last students, who studied with him since high school around 1986, a decade after Shōno, reflected:

When I had a different interpretation or understanding of the formal structure in the piece, Mr. Shishido always had solid answers to it and explained the reasons clearly. Seeing the sonata form as a historical form, he prioritized the harmonic idea over the melodic idea in determining the primary and secondary theme. The “Tempest” sonata and its use of secondary themes were used for describing how the second theme should be when the modulation occurs.\textsuperscript{281}

Shishido encouraged students to study many compositions to expand their musical languages as well as ideas. In order to write pianistically, he recommended students examine Chopin’s Preludes, Ravel’s \textit{Sonatine}, and Schumann’s \textit{Abegg Variations}, among

\textsuperscript{279} Interview with Shishido’s student, August 9, 2015.

\textsuperscript{280} Hirohisa Shōno, “Interview no. 2.”

\textsuperscript{281} Interview with Shishido’s student, August 9, 2015.
others. Furthermore, Bartóks *Mikrokosmos* (after book 4) was recommended to study the percussive use of the piano.\footnote{282}{Hirohisa Shōno, “Interview no. 3,” email message to author, August 9, 2015.}

In another year, the audition requirement included the composition of a piano trio. Although Shishido did not seem to particularly favor Brahms’ works, he recommended that students study Brahms’ piano trios for effective interactions between the three instruments. He also recommended Bartók’s string quartets as a model for effective use of counterpoint techniques.\footnote{283}{Ibid.}

**Teaching Methods**

In composition, Shishido always stressed the importance of building a basic foundation before one could explore his own originality. He encouraged students to always maintain the core idea in the compositional process, reminding students not to lose their focus which would dissemble the piece’s unity. He often asked students their plans for the overall structure, making sure they had an idea to preserve throughout the entire composition.\footnote{284}{Ibid.} He was not in favor of simply sentimental or beautiful music, or music of “experiments for the sake of experiment,” which did not align with his aesthetic values. Shishido, likewise, did not show interest in chance music or popular music.\footnote{285}{Interview with Shishido’s student, August 9, 2015.} His student expressed this attitude:

> Although I personally did not like such structures as *Jo-ha-kyū* or ternary form, Mr. Shishido always told me that music must have its core. It did not necessarily mean it has to use of conventional form. For instance, such compositions as Ligeti’s *Hungarian Rock* was very interesting to him. As Mr. Shishido’s music is, he liked music that had direction, spirit, and conviction throughout the music.
…Mr. Shishido planted within me the attitude of always analyzing my music, its harmony, and structure.286

Also, reflecting his own experience and philosophy as a composer, he encouraged students to be aware of their nationality. It did not necessarily mean to compose nationalistic music, but to have characteristics of being Japanese. The music of Beethoven and Debussy did not use obvious musical tools to be nationalistic, but did reflect their unique aesthetic values and nationality.

Shishido was a person and teacher full of love and passion. With an acute intuition, he immediately detected when the student was not giving his or her best into the assignments, or committing careless mistakes. He would not tolerate careless mistakes and would become so furious that his voice would rise to such a degree that his wife downstairs would feel sorry for the student in the lesson. However, Shishido would be calm again during the next lesson, and even when he finds mistakes in the assignment, he would correct and teach with great patience and kindness.287 His student Takuo Kōchi described Shishido in the article, “Tusitō: Shishido Mutuso [In a memory of Mutsuo Shishido].”

He was a very strict teacher who yelled at me very often during the composition lessons. Occasionally, he was so furious that he would grab papers from the piano stand and throw them all over the floor. Even when he was not furious, my papers would always return from the lessons full of red corrections! However, his strictness was never only because of his temperament, but because of his love for music, and his love for the students. When he was not teaching, he was very caring and generous. He would play games with us, and he would treat us to fancy dinners which were a luxury for us, students.288

286 Ibid.
287 Ibid.
Kōchi studied with Shishido since the second year of high school. Another student, Mariko Kamisaka, studied composition with Shishido since she was fourteen.

Mr. Shishido took students as if they were his children. I appreciate that Mr. Shishido was extremely serious to music, upholding rules and principles for the sake of it. If we would make obvious mistakes in harmony exercises, his face would turn red and he would scold us. However, outside of the lesson he showed how much he cared about us, as he would behave as if he was our own father. Also, he was very detail-oriented and when he decided to pursue something, he would not compromise anything. His analyses of Ravel’s music were extremely detailed and were studied with utmost care. Just by seeing his notes, we admired him very much. These traits can be seen not only in music, but also for hobbies—he was an excellent cook, a great fisher, and passionate photographer.289

In addition to private teaching, some composition lessons for the college students took place in group settings. There, Shishido would screen and observe students’ intentions from their compositions, and then provide advice, rather than making corrections with what he thought was best. He also followed up by giving them a list of compositions which would enrich their presented ideas.290

Furthermore, Shishido also lectured on music theory and orchestration at conservatories and universities. His lecturing style was “as if he was reciting a textbook from heart.” 291 Logically constructed, beautifully worded, and clearly delivered, his classes naturally had a favorable reputation among the students. The orchestration class was one of the most popular:

His class was based on his own notebook, with explanations of each instrument: such as its range, technique, character of the timbre, with detailed content. The class always integrated a segment for demonstrations of the instruments by students, allowing them to experience the sound of the instrument. For assignments, Shishido used Ravel’s orchestral version of Pictures at an Exhibition, explaining various combinations of instruments, changes of sound

289 Interview with Shishido’s student, May 29, 2014.


291 Interview with Shishido’s student, May 29, 2014.
sonorities, and the balance between instruments. Assignments for orchestration included the second movement of Beethoven’s *Pathetique* sonata, Schumann’s *Toccata*, and Prokofiev’s *Visions Fugitives*, Op. 22.292

After years of study, graduates of Shishido’s lessons and classes came back to him to show their new compositions. They would come to his house to share their individual progress on their studies, careers, or compositions. Shishido and his wife warmly welcomed them, treating them as their own family. Students developing into more mature composers would also visit him sharing their concerns. One of his students visited Shishido after many years:

After composing for many years, I felt I was often repeating similar patterns in my own works. I went to share my concerns with him. Mr. Shishido’s advice was encouraging and constructive; he told me that what I was going through was what every composer experiences at some point, and meant one was acquiring one’s own vocabulary and compositional techniques. Then one prefers to use it, or just uses it without realizing it. Pointing that this is a very dangerous thing, he suggested I study compositions that I had never encountered. He gave me the name of B.A. Zimmerman….I did and found many interesting ideas in his work. Later when his wife invited us to take his scores after his death, I found Zimmermann’s score of the cello concerto and *Photoptosis* in his office. Of course I took them with me along with my memory of him.293

**Repertoire for Analyses**

In addition to consulting students about their own compositions, a large part of the composition lessons were analyses of compositions by other composers.294 As an introduction to the composition of contemporary music, Shishido presented Bartók’s works. Among them, many students remembered analysis of the first movement of

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292 Hirohisa Shōno, “Interview no. 3,” email message to author, August 9, 2015.

293 Hirohisa Shōno, “Interview no. 5,” email message to author, August 13, 2015.

294 The other standard repertoire for analysis ranged from Violin Sonata in A by César Franck; *Sonatine* by Maurice Ravel; Sonata No. 1 and Sonata No. 2 by Johannes Brahms, Symphony No. 5 by Sergei Prokofiev; the Piano Concerto No. 1 and Violin Concerto No. 3 by Camille Saint-Saëns; and *Allegro Barbaro* by Béla Bartók. Interview with a Shishido’s Former Student, August 9, 2015.
Bartók’s *Music for Strings, Percussion and Celesta*. Shishido’s tedious analysis on the use of fugue’s theme, for Shōno, became an essential element that he would later apply in his own compositions.\(^{295}\) Furthermore, he introduced Messiaen’s techniques of non-transposable chromatic scales.\(^{296}\)

Although it was rare for Shishido to talk about his own studying habit, Shishido’s wide knowledge was apparent and inspiring to his students. After his death, his vast score collection was distributed among students who desired to keep them. They included most works of Jolivet, Bartók, Stravinsky, Schoenberg, and Webern; there were also many works of Hans Werner Henze, Dutilleux, as well as by Lutosławski, Shostakovich, Mendelssohn, and Saint-Saens. Furthermore, there were some works that he never talked about in lessons, including scores of Wagner’s operas, and Cage’s *Freeman Etude*. He also had a large collection of books regarding traditional Japanese music and folk songs. Together with marking of his daily studying of other composers’ works in his scores, there were his notes and translations of musical terms.\(^{297}\)

**Shishido Outside of the Classroom**

Among the composers of Shishido’s generation, there was a consensus among representative Japanese composers that they should engage in education in addition to composing commercial and entertainment music.\(^{298}\) A contemporary composer of Shishido, Ikuma Dan, told a student of Shishido, “Unfortunately, when one goes into the

\(^{295}\) Hirohisa Shōno, “Interview no. 2,” email message to author, August 7, 2015.

\(^{296}\) For the lessons that Shishido taught to the interviewees of this study, Jolivet’s works or Shishido’s own works were not analyzed. Ibid.

\(^{297}\) Interview with Shishido’s student, May 29, 2014.

\(^{298}\) Hirohisa Shōno, “Interview no. 1,” email message to author, August 1, 2015.
world of education, it is hard to get out from there; those who do end up not composing as much as they could if they were not involved." Shishido must have experienced this first hand, but he nonetheless embraced teaching and treated his students as his own family. His students naturally gathered around him outside of the lessons and classes. As a strict yet personable teacher, students followed him as a leader, a personal model, and an orator of the group with a vast knowledge, just as Shishido had once looked up to his own teachers. According to one of his students, Kōchi:

Once when he and his wife took us for a drink, I, always wondering about his strong opinion and convictions, asked him with irony, “You must hate Osamu Dazai.” As far as I knew, there was no one so opposite than Dazai from Mr. Shishido’s personality. However, his answer came surprisingly, “Dazai? I love him! I read almost all of his works.” Then while drinking, he would analyze Wife of Vion, and then the topic would change to a French poet, François Vion. I was only simply listening to him then, completely captivated. Shishido’s grandiose figure must have emanated from the fact that he accepted and embraced all things and ideas, including the weak and stupid humanity.

Shishido, who was once blown away by his own teachers, Ikenouchi and Jolivet, at this point in his life, had now become a figure of reverence and admiration for the composers of the next generation.

Outside of lessons, two passions, for cooking and photography, remain etched in the memories of his students. Shishido often hosted parties at his house and took his students out for meals. He also took them on short trips. Since around 1975, the studio even held annual camping trips. One student reflected on an event:

The event sounds like very much fun; however, Mr. Shishido’s camp cannot be very easy, especially for a person like him, who had specific expectations and

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299 Ibid.


301 Shishido’s students, when interviewed, all showed deep admiration for him, remembering strictness as a teacher but also his caring, intelligent, and humorous personality.
demand for cooking. The menu for the year was curry. You might think cooking curry must be easy; however, this was the process: first, a few of us visited his house to plan (or to have consultation) on the menu and ingredients; his demand was extremely specific, such as where to buy the meat, specific spices, bananas, and specific chutney, which could only be bought at an underground store in Shinjuku. Once we had forgotten one of the ingredients, and at the campsite, he demanded we go look for it. Several of us had to drive their cars to look for what we forgot. After this experience, it became our agreement never to forget anything to the camp. Of course, it remains as a great memory for us now. Mr. Shishido was probably conveying his philosophy of always seeking the best materials, and never to be lazy or cheat when you were going to make something… 302

Shishido also shared another hobby, photography, with his students. First, his interest started with an instant camera. When Shōno was visiting Shishido’s house for the planning of one of the camping trips, Shishido was talking about a camera and photography. The conversation developed into his idea of going on a short trip to Yokosuka, Kanagawa for taking pictures. At that very moment, they spontaneously decided to take a short trip for photography:

Being a designated driver was not an easy job because Mr. Shishido had very specific demands for the orientation of the pictures. We would start the car, and then stop, and then start again. After a while, we arrived to a ferry port. He then decided to take that ferry and go to Chiba. After that, we also went to Yokohama to take a photo of the Queen Elizabeth ship, also somewhere else to take Nikkō Kisuge (a daylily that vegetates in the highlands of the main island in Japan).303

Once he was into something, Shishido would never take an easy route and worked untiringly to get the best result. Shishido’s instant camera was soon replaced with a single-lens reflex camera, and the film was also replaced with reversal film, which is much more reflective of the photographers’ intentions for small changes in nuance.

302 Hirohisa Shōno, “Interview no. 3,” email message to author, August 9, 2015.

303 Ibid.
Shishido would also take very detailed notes for each take, such as shutter speed and diaphragm, changing them while keeping record of which element change was applied.304

After his return from Paris, Shishido gradually established himself both as a composer and an educator. He kept a busy schedule: as a composer his works were constantly being commissioned and premiered; and as an educator his classes were always full due to his reputation. Many of the works composed during this time are some of the most highly regarded works of Shishido for which he received awards, with latter serving as a stepping stone to his growingly successful career.

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304 Hirohisa Shōno, “Interview no. 4,” email message to author, August 12, 2015.
CHAPTER 7: BIOGRAPHY - THE LATE YEARS

1970: As a Mature Composer

In 1970, ten years after returning from Paris, Shishido still lived in an apartment in Shinjuku alone. In the previous year, he had only composed two works for the piano, *Suite pour le Clavier* and *Piano Sonata No. 2*. At forty, in an essay published for *Nihon Sakkyokuka Kumiai*, Shishido revealed his inner turmoil:

I have already turned 40 years old. When I was young, I thought my body function would decline by such an age; however, being 40 years old, I realize it is more likely that I would suffer psychologically rather than physically. Although not as bad as a nervous breakdown, sometimes I feel something that is like a bottomless anxiety, and a solitude that makes it almost unbearable to remain still. Although I am not an alcoholic, I take alcohol about three times a week. When I do that, my time of composing at night is consumed. This has troubled me, but recently I came up with a solution—I should instead work with the piano until around 11 p.m. or after, then go to a familiar bar. I am embarrassed that I did not realize this easy solution before when I used to drink at around 6 p.m.

I have lived my life thinking I am a second-class soldier, however, now due to accumulated years teaching at Senzoku College, I have more important titles.

In France, a forty-year old composer is still considered a newcomer. When I go to bed reading scores by composers that I respect, I again think I am a second-class composer or I have yet to be the best. Then the next day I go to school, sometimes speaking in a boastful language. This contradiction sometimes worries me, sometimes not. Devoting myself to the school also seems to be very meaningful from different perspectives, but in this work it is necessary to negotiate with people, and grin even when you are angry inside. When you are having a problem, your face should conceal that fact. It is said that people who can do this kind of thing can be considered full adults, but that is not related to being a composer. The job at school is good, but I do not like this part … I do not have enough compositions, and I would like to compose more, but such has been my will and reflection every year.305

Living in his Shinjuku apartment, his life was far from well organized. One day he visited a doctor, suffering from a stomachache. Diagnosed with pancreatitis, the doctor,

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his family friend, suggested to Shishido that he find a life partner. It was not too long after that Shishido found and married his second wife, Kazuko, who dedicated herself to supporting the composer for the rest of his lifetime.

**Piano Concerto No. 2**

While the seventies were not as productive for Shishido in the number of compositions produced compared with the previous decade, large works, especially his second piano concerto, were composed during this time. Active in academic societies, Shishido also composed works for large ensembles including those at the schools he taught.

His *Piano Concerto No. 2* was composed in 1975, fifteen years after his first piano concerto. The concerto was commissioned by pianist Yaeko Yamane and the *Dresdner Philharmonie*. Composed in two movements with no breaks (*attaca* to the second movement movement), it became a favorite work among his musical acquaintances. In contrast to the first concerto, which highlighted distinction of masculine first theme and the feminine and second theme, the second concerto emphasized conflicting rhythms through myriad of acoustic effects, with little melodic ideas being present.³⁰⁶ He described the second concerto in program notes:

> After the first concerto, I composed *Toccata (Suite pour le Clavier)*, trying to eliminate the optimistic elements from my first concerto. Although somewhat successful, I intended to thoroughly remove those elements in this second concerto. Consequently, there is less melody and instead an apparent rivalry of multiple rhythms and acoustics. In myself, I often realize that my partiality towards rhythm along with my respect for Beethoven in fundamental principles coincide.³⁰⁷

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³⁰⁷ Ibid.
Also, with this concerto, his lifelong challenge to imbue nationality in his music now showed changes. In a newspaper interview, he spoke about the work:

I tried to avoid expressing obvious Japaneseness in this work; however, I hope the audience can get the impression that it is different from purely Western music after listening to the entire concerto. \(^{308}\)

Shishido, who attended the premiere of his second concerto in Dresden, “received favorable responses as [the audience] seemed to understand my ‘contemporary expression of explosion and suppression.’ ”\(^ {309}\) After being performed in the Dresden \textit{Kulturpalast} by conductor Wolfgang Bothe and pianist Yaeko Yamane, the concerto was awarded the \textit{Fukuyama Prize} the following year.\(^ {310}\) The premiere performance in Japan took place in February, at the Exhibition of Contemporary Music 1976, with pianist Yaeko Yamane. The second concerto also similarly received an outstanding reception in Japan. In 1978, the concerto was performed in various European cities: in Schwerin and East Berlin with the \textit{Berlin Philharmonic}, in Frankfurt with the \textit{Frankfurt Philharmonic}, and in Leningrad. As noted in one of Japan’s leading newspapers:

At the concert in Leningrad, Yamane was welcomed by an enthusiastic audience, especially after Mutsuo Shishido’s \textit{Piano Concerto No. 2} received special recognition. She responded to the audiences’ enthusiasm by performing the work again, prolonging the concert’s duration slightly past what was planned. The work was selected as the first choice for Yamane and the orchestra’s next collaboration.\(^ {311}\)

\(^{308}\) “Kaigaide Hyōkasareta Waga Sakuhin” [My Composition Praised in a Foreign Country], \textit{Hokkaidō Shim bun}, 1976 (date missing).

\(^{309}\) Ibid.

\(^{310}\) The Fukuyama Prize, started in 1970, awarded outstanding pianists and composers and was founded by Fukuyama Piano Company. Previous awardees included Minoru Nojima (piano performance, 1970), Mitsuko Uchida (piano performance, 1972), Teizo Matsumura for his \textit{Piano Concerto}, (composition, 1973), Yoshio Mamiya for his \textit{Sonata for Piano No. 2} (composition, 1973), and Yaeko Yamane (piano performance, 1974.).

\(^{311}\) “Piano no Yamane Soren de Köhyō” [Pianist Yamane was favored in Soviet Union], \textit{Asahi Shim bun}, evening issuance, November 24, 1978.
Yamane, a winner of numerous international competitions, was an advocate for Shishido’s piano works: she performed Shishido’s concerto in Europe as well as his *Suite pour le Clavier* in her international tours which included Soviet cities such as Kiev and Leningrad and German cities such as Barth, Ribnitz, Doberan, Jena, and Berlin. Yamane sent her solo and concerto concert programs to Shishido, which he kept in his collections.

Fifteen years after its composition, the concerto was performed again at the Japan Society for Contemporary Music’s Twentieth Anniversary Concert, “*Orchestra no Yūbe* (Orchestra Night) by the Tokyo Philharmonic Orchestra with conductor Kazumasa Watanabe and pianist Keita Kosaka.

**Other Large Choral Works**

In 1977, Sendai, the capital of the Miyagi prefecture in Japan, was preparing for its 88th anniversary. This celebration was especially significant as the number eighty-eight (termed *beiju*) is considered a lucky and auspicious number representing prosperity in Japanese culture. Shishido, whose name was prominent in the music scene after the success of his second concerto, received a commission for the event. The commission specified the work to be a symphonic suite *Sendai Sanka* (Sendai Song of Praise), a celebratory work to praise the prosperity and future of Sendai, which would be sung by its citizens. The lyrics were written by Tarō Yamamoto, a representative poet of the generation and a member of *Mahō no Kai*.

The work presented an eclectic landscape of various compositional styles that would musically reflect the different facets of Sendai’s citizens performed by different

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312 In the premier concert the title was “Symphonic Poem ‘Sendai Sanka,’ ” but later on, the title was changed to “Cantata ‘Sendai Sanka.’ ”
musical groups formed by the Sendai citizens. Consisting of four movements, each movement represented one of the four seasons, *Haru* (Spring), *Natsu* (Summer), *Aki* (Autumn), and *Fuyu* (Winter). The performance included the Miyagi Philharmonic, high school choir groups, soprano and baritone soloists, and the city’s children’s choir. The large ensemble was written with a standard orchestra with double winds and brass. In the thirty-minute work, Shishido incorporated indigenous folk songs, as well as a new praise song to be sung by the people of Sendai. In addition, interludes and sections that implied twentieth-century techniques with complex harmonies and rhythms were included.

Atypical of Shishido, an extensive analysis of the symphonic poem with specific indications of his sources of inspiration were included in the memorial concert’s program notes. Each movement describes different aspects of the city of Sendai:

“*Haru,*” the first movement, starts with the theme of a sunrise, which leads to the baritone solo “O Yahare,” a recitative that praises a sunny and clear day in the Northern region of Japan. The choir follows the recitative, which I composed as a theme song for Sendai. The motif of the city song follows the rhythmic variation of the first motif and a fanfare of the happiness of spring. The movement closes with the same motif of the song of Sendai, developed into a climax.

“*Natsu,*” the second movement, expresses the unadorned and primitive energy of the summer festival. The composition uses and develops rhythms and melodic intervals based on the children’s songs of Sendai, but without using any specific tune. After the opening introduced by the piccolo and percussion, the choir sings a vigorous song about a summer festival. In the middle section after the marimba solo, the children’s choir sings about Tanabata festival of Sendai, one of the largest summer festivals of the country, and closes the movement energetically with youthful shouts.

“*Aki,*” the third movement, starts with an orchestral arrangement of “Sansa Shigure” (scattered showers),” one of the most popular songs among the people of Sendai. The theme is presented quietly by the oboe or English horn, and later developed in the orchestra. The middle section is “Nen’ero Nen’ero,” a lullaby from the Sendai region. A free soprano solo follows, reminiscing on childhood days before returning to “Sansa Shigure.”

“*Winter,*” the fourth movement, starts with strong and violent descending lines in the strings, makings a sudden stop with the whole orchestra. A dancing theme then appears in the first violins passed onto the brass that plays a triumphant song. Fragments of conversations are exchanged between lower-
register instruments (cello, contrabass, and horn) and the higher instruments, with the latter’s cheerful motive suggesting the main theme, which later appears in full in the choir.

The closing section, “Waga Furusato no Asu wo Utaou (Let’s Sing about the Tomorrow of Our Hometown),” everyone in the performance, including the choir and orchestra, unites energetically, and the music grows into a victorious song of praise, promising a bright future. 313

This large work employed a diverse group of local musicians—professional, amateur, and children. The music also employed a wide range of Shishido’s compositional language: his distinct use of rhythm, chromaticism, tonal, patriotic praise song melodies, and folk songs. It is a unique composition that showcases the musical styles of Sendai and reflects the composer’s skill in combining them into a unified work.

While some large works were commissioned by associations and public organizations, a large portion of Shishido’s compositions in the seventies and eighties were commissioned by the colleges at which he held professional positions. Although his heavy workload and responsibilities as a teacher stymied his productivity as a composer, these compositional opportunities encouraged him to continue composing despite his challenging circumstances. His relatives and students, while admiring his work as a multitasking professional, could not help but wonder what kind of compositions he might have written had he devoted himself solely to composing during these decades.

A few years after Sendai Sanka, from March 1980 to May 1981, Shishido composed his third cantata, “Ai no Hika (Elégie de l’ Enfer).” The lyrics were written by poet Sōsuke Takauchi, a member of Mahō no Kai and a good friend of Shishido. The cantata was premiered under the baton of Kazuyoshi Akiyama (1941-), with the Senzoku College Philharmonic Orchestra and choir at the Senzoku College of Music’s twenty-

ninth subscription concert. Also, during this academic year, Senzoku College embarked on their third concert tour to Europe from December 1980 to January 1981, which Shishido accompanied. This cantata was performed in Paris, Munich, and Berlin. Shishido requested that Takauchi compose the lyrics in a manner that would highlight their Japanese nationality.

Takauchi, regarded as a “specialist of Japanese folk tales,” wrote about Taichi, a man from Awa (阿波, presently the Tokushima prefecture on Shikoku Island), who became immersed in making *ai* (藍, Japanese indigo). *Ai no Hika* describes Taichi and his wife Kikuno’s tragic story.\(^\text{314}\) The composition opens with first six lines of the poem showing all of the following: use of Japanese language, description of the color of Japanese indigo, emotions of sorrow, religious belief, and commentary on human nature.

The development of the music corresponds not only to the development of the story, but also of the emotions of the characters, as well as a musical depiction of the indigenous region in which the story occurs. The refrain represents the story’s dark destiny. In the fast song describing Taichi struggling to create an ideal color, Shishido uses *taiko* rhythms originating from the Fukui region. The *shōmyō* singing method is applied in both choir and solo parts to color the lyrics *oni sumu hateno tōi jigoku* (faraway hell where monster lives). Serial music in the *Allegro* describes the turbulent lake, joined by the groans of the heavens and the rising waves of the lake.\(^\text{315}\)

\(^{314}\) Mutsuo Shishido, program notes for “Senzoku Gakuen Daigaku Dai 29 kai Teiki Ensōkai [Senzoku College of Music 29th Subscription Concert],” live concert, Kenritsu Ongakudō, Kanagawa, July 24, 1981.

\(^{315}\) Kanazawa-shi, program for the Kanazawa shimin Ensōkai Jikkōkai [The Executive of Kanazawa city concerts], “Ōkesutora to Gasshō no Yūbe [an Evening of Orchestra and Choir],” live concert, Kanazawa-shi Kankō Kaikan, Kanazawa, November 25, 1981.
The cantata was performed again at a cultural festival in Kanazawa city in November 1981 by the Kanazawa Symphony Orchestra under the baton of Masaki Ōkuma, who was a former student of Shishido. Following *Ai no Hika*, Shishido’s compositions continued to be premiered by the Senzoku College of Music Ensembles. In 1984, the Jubilee overture “*Senzoku Gakuen*” was composed for the 60th anniversary celebration ceremony.

In addition, Shishido occasionally composed *kōka*, theme songs for schools. In the spring of 1985, Shishido visited a school in Kanuma city in the Tochigi prefecture in order to compose a *kōka* with Takauchi. At this time, Seiichirō Sato, a conductor for the Nihon University Choir Club, also commissioned Shishido a choir work for their fortieth anniversary. Shishido again turned to Takauchi to compose the *tanka*, thirty-one-syllable verse, for lyrics for the suite, “*Onikiku Denshō*.” This would become Shishido’s last work for choir with his most frequent collaborator, Sōsuke Takauchi.

Mr. Takauchi sent me more than ten fantastic *tanka*, each with a rich sense of color. First I was going to compose for all of them; however, in the process of composition I realized I was in need of a longer poem and we eventually modified some of them. The suite consists of movements based on three *tanka* as well as two poems. It was my intention to adopt a chorus to represent sorrow, tranquility, and the simple force of Japanese sentiment.

The suite colorfully illustrates Japanese sentiments; with rich uses of texture, harmony, and rhythm, Shishido portrays the inner meaning of the poems. Togashi describes the suite in the recording’s liner notes:

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316 Ibid.

317 Thirty-one syllables in *tanka* are divided into five, seven, five, seven, and five syllables for each line, respectively.


319 Ibid.
How well and deeply does this Okukinu Denshō describe and sing Japanese sentiment, including sorrow and force! In this composition, people’s kidoairaku (feelings and emotions, literally meaning happiness, anger, sorrow, and joy) are expressed thoroughly to the heart with delicate expression by the human voice. Okukinu Denshō shows Shishido’s rich imagination and ideas about Japan. 320

The suite consists of five movements based on Takauchi’s haiku or tanka verses. The first movement, Himegafuchi Hika (Elegy of Himegafuchi), in tanka verse, delivers an elegy for a legendary princess. With light orchestration and piano, the choir quietly sings, with a dramatic soprano solo. The second movement, Mizubashiru (The Water is Running), based on tanka, sketches the sekirei, a small bird that resides alongside the water. It is composed as a “Japanese Scherzo,”321 making use of folkloric intervals as well as rhythms. Composed in Vivace with quick textural and dynamic changes, as well as with a canon between the voices repeating the same words, it effectively conveys the vigorous yet delicate scenery of rural Japan. The third movement, Okukinu Komoriuta (Lullaby of Okukinu) is based on a sorrowful poem, and is an “artistic lullaby that is even sadder than the traditional lullaby.”322 With sad lyrics starting with “Red evening sun/ Red mountains/ Red clouds/ Osayo (a name of a girl, also means early evening), the evening is sad, sick and tired,” Shishido used a folk melody that he had been preparing for a long time to be sung earnestly and emotionally.323 The fourth movement, Shūten (Point of Autumn), also based on tanka, describes Okukinu, a region that is deadly quiet with a blue sky. The fifth movement, Hōnen-uta (a Harvest Song), is based on a poem


321 Mutsuo Shishido, program notes for for Nihon Daigaku Gassōbu “37th Teiki Ensōkai [37th Subscription Concert].”


323 Mutsuo Shishido, program notes for for Nihon Daigaku Gassōbu “37th Teiki Ensōkai .
with many repeated short word calls and onomatopoeia which paints a portrait of a vital, bare, and vigorous Japan. To create a festive atmosphere in celebration of a good harvest, the beginning and the middle section of the movement uses spoken words. The lyrics include words from folk music (minyō) from the Tochigi prefecture, as well as words written by Shishido himself.\textsuperscript{324}

The choral score for the suite \textit{Okukinu Denshō} was published by Ongaku no Tomo Sha in 1989, and its recording was included in \textit{Shishido Mutsuo Sakuhinshū (Les œuvres de Mutsuo Shishido)}, published by Fontec. Takauchi was Shishido’s most frequent collaborator, and this was Shishido’s last collaboration with the writer. Takauchi died in 1997, and \textit{Okukinu Denshō} thus remains as the memorial work between the two.

**Percussion Repertoire**

Shishido loved percussion instruments; they were one of his most significant sources of inspiration, thus his works often employ many percussion instruments. In 1982 and 1983, Shishido composed two such works: \textit{Sextuor pour instruments percussion} and \textit{Requiem for Three Hibiki}. The compositions were written in collaboration with the percussion group led by Tomoyuki Okada, founded by percussion graduates of the Kunitachi College of Music in Tokyo. The group regularly held concerts collaborating with Japanese composers, commissioning and premiering their works.

Written for six musicians, the \textit{Sextuor pour instruments percussion} features a 122-piece percussion ensemble with thirty two kinds of instruments. The work consists of two movements; the first movement, \textit{Une Prière}, requires “autonomy of the performers.”\textsuperscript{325}

\textsuperscript{324} Ibid.

\textsuperscript{325} Mutsuo Shishido, program notes for Tō no kai “Shishido Mutsuo Koten,” live concert, Tokyo Bunka Kaikan, Tokyo, September 24, 1989.
Melodic percussion instrumentation is used most prominently in this movement, producing waves of sound. The second movement, La Palpitation, consists of five sections. They feature consensus as well as conflicts between repetitions of different rhythms, which develop throughout the movement with expanding range of tones. The movement possesses a hint of concerto form, followed by a cadenza-like solo by the tom-tom. The movement ends with a “kodō, “the basic rhythm that represents life,” which rises violently, ending the piece with climactic features and a “ceremony of motorism.”

The following year, in 1983, Shishido was commissioned to compose a work for the Japan Contemporary Guitar Festival by the Japan Federation of Guitarists. Here Shishido composed Requiem for Three Hibiki, featuring percussion, flute, and guitar. It was dedicated to his late brother, Kaoru, who had supported him throughout his entire music career. Shishido uses percussion instruments to explore the rhythmic possibilities of this ensemble with use of folk traditional rhythms. In addition, he employed tonal, chaotic, and even solemn sonorities to make the most out of the ensemble’s possibilities. Featuring Shishido’s love for rhythm and percussion as well as vigorous folk melodies on the flute and guitar, Shishido effectively mixes the sonorities of the instruments with many tremolos and single-note lines. Overall, the work is an effective piece that is characteristically Japanese, but contains as well a sound that is uniquely Shishido’s.

As a Leading Educator of Music in Japan

By the 1980s, Western classical music had been fully domesticated in Japan, and European-style compositions mixed with traditional Japanese musical elements were

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common. Ikenouchi’s students dominated the most important composition schools in Japan: Akio Yashiro and Teruyuki Noda at the Tokyo National University of Fine Arts and Music, Sadao Bekku at the Tōhō College of Music, Akira Miyoshi at the Kunitachi College of Music, Kiyohiko Kijima at Nihon University, Kan Ishī at the Aichi University of the Arts, and Ryōhei Hirose at the Kyoto City University of the Arts. With his colleagues, Shishido, at the Senzoku Gakuen College of Music (1981- Professor of Composition, 1995-1999 Dean of the President), was becoming more established as an educator and composer; he strived actively to further the future of music education in Japan.

As Dean of the Senzoku Gakuen College of Music, Shishido engaged in radical changes to the school’s structure, curriculum, and faculty:

Before the reforms took place, most solfège classes were taught by voice teachers, who taught from teaching materials such as chorubungen. After Shishido came, they were replaced with classes that focused on dictation and music theory, the teaching styles that composition teachers preferred….Although there were opposing forces, Shishido refused to compromise and he recruited many of his good composition students from the Tokyo National University of Fine Arts and Music to teach at Senzoku Gakuen.328

In addition to effecting changes in the faculty, Shishido engaged in reforming the curriculum to emphasize music theory. Three years of harmony class was required of all students, as well as one year of counterpoint.

As a leader of the institution, Shishido continued to express his philosophy in public writings. Furthermore, being the Dean of the School of Music from 1995 to 1999, he strived to improve policies and the academic environment of the school to execute his philosophy. In the school’s admission brochure, he presented honest advice for those

328 Hirohisa Shōno, “Interview no. 1,” email to the author, August 1, 2015.
considering entry into the music conservatory, and his view of pursuing music as a career:

To the young people who intend to become a musician, I would like to give advice for your lifelong choice of journey.

The music conservatory has similar functions to that of an art school and medical school [in Japan, medical school starts at the freshman year of college]. Entering a music conservatory indicates your determination that you will pursue music or something related to music after graduation. Although it is a strict word for music, talent is essential, as with any other kind of art. Then, what is “talent?” There are different tendencies, genres, and sizes of talent that are different for each individual. For example, it is one kind of talent that one composition student writes composition that are more appealing than others. From this kind of talent, there are big talents such as Mozart, Beethoven, and Debussy, who were big enough to change the history of Western music. There is a continuum of talents from small to big ones. In performance, it is the same thing. In this long journey, where one settles down depends not only on one’s talent, but also on one’s effort in daily life.

Contemporary French composer Maurice Ravel used to tell young composers and performers, “I do not think I had a special talent compared to the others. With a little bit of effort, you all can become like me.”

Being a musician is a very difficult profession; once you are inspired, digest it, and convey what you were inspired by to the audience by molding it into your own form of music. This requires both talent and effort. If you are pursuing music in the conservatory, please strictly ask yourself again if it is what you would like. If you think, “I cannot go away from music. If I do not major in music I will regret it,” you should audition. There are many people who went to other professions and came back, as well as the other way around. I would like to enforce this idea.329

To foster an inspirational learning environment, Shishido also brought new musical opportunities into the school for both the faculty and the students. Auditions for honors concerts were held, as well as faculty concerts, chamber music concerts, and concerts promoting new music. In 1996, a series of faculty concerts at Senzoku Gakuen College began, stipulating that faculty members not only be excellent educators, but also admirable artists. This was also an effort to create opportunities for faculty to collaborate

329 Mutsuo Shishido, “Ongaku Daigaku wo Kokorozasu Hitoni,” Senzoku Daigaku (publication information lost, archive of Shishido’s family).
and inspire each other. Desiring consequently to improve the critical ears of these audiences, Shishido worked tirelessly on improving the school. Despite many hours spent on administrative tasks and teaching, he did not forget to care for his former students who now had become his colleagues. He frequently whispered, “I wish I had three of myself.”

In addition to instilling strong theoretical foundations in his students, he also believed in educating the younger generation in the music of their culture. He became the president of Senzoku College of Music Class for Children in 1986, and the class commissioned a musical collection by the composers in the college, *Kodomo no Fantasy* (Children’s Fantasy)—*A Collection of Piano Pieces by Fifteen Composers for Children*. The preface to the book reflects Shishido’s ideas, concerns, and a call for action as a representative of the country in raising musicians of the younger generation in the international music world:

> A true development of musical culture in a country starts by the performers who present the works of their origins. However, it is difficult to say this system is working well in Japan. I believe it is not true cultural development if one studies only European compositions to solidify his/her physical technique and musical sense, and then starts to play Japanese contemporary works only later. Elementary education is crucial and extremely important in music, and seeds that one would develop in style and tendency are planted at an elementary age. Also, musicians have to be international in nature. Would it be international to work very hard to play the Western European works such as Chopin and Mozart, as if one was born and raised in their countries? I do not believe so. The true international person has awareness of their native culture and at the same time, learns the already-developed Western music system and raises and improves the self to an international level to perform [works of both local and international origin]. Therefore, I would like students to have a custom to play Japanese music from the early stages of training. Also, we have to become aware that today’s global world

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330 Interview with Shishido’s student, August 9, 2015.
demands this idea. I strongly hope that this collection of works becomes a bridge for the students to learn and play contemporary [Japanese] music.\textsuperscript{331}

Through this collection and other publications of works by Japanese composers for future musicians, Shishido provided a stage for his colleagues to make their music known to the world. As he once contributed to the publication by the Tōhō Gakuen Music Class for Children with his piano sonatas, now as a leader of a new group of composers, Shishido called for contributions for the enrichment of the Japanese classical music repertoire.

\textit{Tō no Kai}

As a respected educator, Shishido’s many later compositions were related to his nature as an educator. His third \textit{cantata}, “Ai no Hika,” was composed after becoming a professor of composition in 1981. When the \textit{cantata} was premiered by the Senzoku Gakuen Symphonic Wind Orchestra during their concert tour of Europe, Shishido also accompanied the group, performing the \textit{cantata} in Paris, Munich, and Berlin.

By this time, Shishido had graduated pupils who were active as composers. As students of Shishido’s teacher Ikenouchi did, Shishido’s own students formed a group named \textit{Tō no Kai}, (塔の会; Group of the Tower) to present their works in a concert series. The first concert of this series was held on October 13, 1977 at the Rūteru Ichigaya Center in Tokyo. Four graduates of Shishido’s tutelage from the Tokyo National University of Fine Arts presented their works alongside one composition by Shishido himself. As the preface to the concert, Shishido wrote:

\textsuperscript{331} Mutsuo Shishido, preface to Senzoku College of Music Class for Children, ed., \textit{Kodomo no Fantasy} [Children’s Fantasy]—The Collection of Piano Pieces by Fifteen Composers for Children (Tokyo: KAWAI, 1990).
This concert was directed by the active planning of the graduates. Each member’s relationship with me ranges from those who studied with me directly from their college preparations to their graduations to those who studied in another studio for their graduate studies. Regardless of these differences, about a decade has passed since they began their studies in composition. Today’s concert, therefore, represents a closing point in their student life and a departure point for their independent careers. In other words, real challenges for composition are waiting for them, and for me, it means I now have more colleagues.  

The concert featured chamber and solo piano works by Masaaki Suzuki, Masaki Teruya, Hiroshi Aoshima, and Kazuo Shima. As an invited work, the concert also featured Shishido’s *Adagio* and *Toccata* (second and third movements) from the *Suite pour le Clavier*.

The concert series, resuming after a three-year hiatus in 1980, saw an increase in the number of featured composers, brought about by the younger generation of Shishido’s students and a growing circle of performers. Concerts in 1980, 1982, 1984, and 1987 featured old and new members contributing works for various instruments in solo as well as ensemble forms. Among them, the concert on June 23, 1987, celebrating Tō no Kai’s ten-year anniversary, featured composers of a wide range of experience. Shishido, although not contributing to this concert with his own compositions, was featured in his comments about the celebration:

> When this group was launched, we never specifically discussed its purpose or constitution, and that has remained the same. However, there are two important things that this group has sustained—all the group members possess solid *écriture*, and they are steadfast in upholding the beauty of music theory despite the present tendency of Japanese composers to randomly imitate European civilization and

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332 Mutsuo Shishido, program notes for the graduates of the composition department of the Tokyo National University of Fine Arts “Shishido Mutsuo Monkasei Sakuhin Happyōkai [Composition Exhibition by Students of Mutsuo Shishido],” live concert, Rūteru Ichigaya Center, October 13, 1977.

333 The second concert featured six composers from the previous concert including Shishido, featuring piano solos, a children’s choir, and an ensemble of voice, percussion, and piano. The third concert was devoted especially to the percussion instruments and was joined by Okada Tomoyuki Percussion Ensemble.
spread its disorder-like attempts. This is very important and I hope it will continue to be preserved.\textsuperscript{334}

Seven of Shishido’s students had their chamber works performed. The programs featured the composers’ comments, indicating a wide variety in their compositional styles and techniques. These included the use of traditional form such as sonata-allegro form, inspirations from Beethoven and Bruckner, as well as attempts to combine Romantic and twentieth-century compositional techniques.\textsuperscript{335}

The sixth and last (to date) concert of Tō no Kai was a special edition, celebrating Shishido’s sixtieth birthday, named “Kanreki.”\textsuperscript{336} The concert was held at Tokyo Bunka Kaikan on September 24, 1989. Although titled as “Shishido Mutsuo Koten” (Mutsuo Shishido Solo Exhibition), the concert also featured one work by each of his teachers, Ikenouchi and Jolivet, followed by performances and one premiere of Shishido’s works:

- Tomojirō Ikenouchi: *Sonatine No. 3 pour Violoncelle* (1957)
- André Jolivet: *Cinq Incantations pour flûte seule* (1936)
- Mutsuo Shishido: *Suite pour le Clavier “Adagio et IIIème Toccata” pour Piano seult* (1966-68)
  - *Suite de chœurs Okukinu Denshô* (1985)
  - *Sextor pour Instrument à percussion “Une Prieure. La Palpitation.”*\textsuperscript{337}

\textsuperscript{334} Mutsuo Shishido, program notes for Tō no Kai “Tō no Kai Shishido Mutsuo Monkasei ni yoru Sakuhinten [Tō no kai composition exposition by students of Mutsuo Shishido],” live concert, Bario Hall, June 23, 1987.

\textsuperscript{335} Ibid.

\textsuperscript{336} It is a Japanese tradition to celebrate a sixtieth birthday, as the year would be the year of the same symbolic animal in Chinese astrology, and is a symbol of long life.

\textsuperscript{337} The program was notated in Japanese as well as French, and the list given here is written in the French notation from the program. Mutsuo Shishido, program “Tō no Kai Shishido Mutsuo Monkasei ni yoru Sakuhinten, 1987.
Surrounded by lifelong colleagues and students, Shishido’s concert was an outstanding success. A concert reviewer praised his compositions, writing, “Shishido’s works enshrine the necessity of invocation of the spirit. They are scrupulous and highly complete.”

In the Koten’s preface of the program, Shishido described his gratitude to members of the group, as well as to the performers:

From a long time ago, I have believed a composition’s main objective as well as its obstacle is human nature, regardless if the music is old or new. In the act of creation, tragedy resides in the necessity that a composer has to show, “This is I.” Recently, there have been experiments and techniques unrelated to the people. They are rapidly developing and it seems there is a pollution problem. I have worked until now, desiring to write a regular, properly-functioning human from the twentieth century, and if I can do so there is nothing more glorious. There are many works that I would like to compose, and I would like to work towards that goal. 339

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339 Mutsuo Shishido, program notes for Tō no Kai “Tō no Kai Shishido Mutsuo Monkasei ni yoru Sakuhinten.”
After the *Shishido Mutsuo Koten*, Shishido was appointed to be a Dean for the College of Music at the Senzoku Gakuen. He worked tirelessly for a better program and future for the school. Simultaneously, his works were performed more frequently, gaining recognition and approval. With heavily imposed responsibilities, his life became chaotic. However, with his perfectionist personality and passion for education, he would not avoid spending more time on the administrative tasks required of him.

Despite his busy schedule, Shishido managed to continue to advance his career as a composer by receiving commissions from schools, music groups, and institutions. Among his final works were two commissioned works: *Overture “Yakushin”* (Breakthrough), composed for the Senzoku Gakuen College British Brass concert in 1994 and *Suite for orchestra and percussion*, commissioned by Salzburg’s Japan Week concert series. The latter was performed by the Senzoku Gakuen College Philharmonic Orchestra under Kazuyoshi Akiyama on October 26, 1995.

*Symphony*

*Symphony* was commissioned and performed by the Tokyo Symphony Orchestra, premiered at the sixteenth “Contemporary Japanese Orchestra Music” concert on June 15, 1994, at Tokyo Bunka Kaikan. The first movement starts with a solo Japanese *taiko*.

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342 Shishido’s symphony was performed at the end of the program as a special commissioned work, while the first three works were new compositions that received awards: “Time of the Dawn” for the Orchestra, by Ayako Murakumo, “OSIRIS” for orchestra by Kazumi Tsukamoto, TO LUMINOUS ENERGY! By Tonika Ichinose. Japan Symphony foundation, program notes for The Tokyo Symphony Orchestra/Kazuyoshi Akiyama “Gendai Nihon no Ōkesutora Ongakud dai 18 kai Ensōkai [Contemporary Japanese Orchestra Music no. 18],” live concert, Tokyo Bunka Kaikan, June 15, 1994.
(drum), the second incorporates folk tunes (one of which is a lullaby), and the final movement ends with full orchestration and a Japanese drum inspired by hayashi.\textsuperscript{343} In an interview on the radio show “Senzoku Gakuen Music Hour” by Kawasaki Shimin Hōsō in 1996, Shishido talked about this energetic piece:

I tried to express Japanese nationality in this piece. However, this was not only by expressing popular Japanese aesthetics such as \textit{wabi} [taste for the simple and quiet] and \textit{sabi} [quiet simplicity], but something more vigorous and energetic. I have always liked fast and exciting music; when I listen to slow music too much, I get bored. Maybe something is wrong with me, but this is how I am. I like upbeat, fast, and exciting music.\textsuperscript{344}

Shishido spent almost three years composing the work, trying to maintain a Beethovenian spirit at its core, using all the compositional techniques that were engraved in him.\textsuperscript{345} Upon the composition of the \textit{Symphony}, Shishido paid tribute to the composer earning his deepest respect—Ludwig van Beethoven. In the program notes, Shishido describes his inspirations for the symphony as well as his gratitude:

Since I was a teenager, I was attracted to Beethoven more than any other composer. Later, although there were various interruptions, Beethoven has always been the composer who touched my deepest heartstrings. In this work, I used standard contemporary techniques such as tone clusters and series, but despite this, I tried to project a Beethovenian spirit. I believe this work serves as a natural conclusion of an autobiography. I am deeply grateful for the supporters and performers who made possible the opportunity to initiate this task that I have wanted to accomplish.\textsuperscript{346}

\textsuperscript{343} A form of \textit{taiko} ensemble music that originated from the Shintō religion. Shishido draws upon this genre frequently, especially in his \textit{toccatas}. More about \textit{hayashi} will be discussed in Chapter 8.

\textsuperscript{344} Mutsuo Shishido, Interview during the “Senzoku Gakuen Music Hour,” Kawasaki Shimin Hōsō, July 3, 1996.


\textsuperscript{346} Mutsuo Shishido, Japan Symphony foundation, program notes for The Tokyo Symphony Orchestra/Kazuyoshi Akiyama “Gendai Nihon no Ōkesutora Ongakud dai 18 kai Ensōkai [Contemporary Japanese Orchestra Music no. 18],” live concert, Tokyo Bunka Kaikan, June 15, 1994.
The three-movement symphony is twenty-eight minutes in length. For the first movement, “With a Strong Will,” Shishido wrote:

The first movement starts with a powerful contrast between high and low string tones, following the sound of pounding timpani. A series of these elements are repeated, and for the third time appears, finally, the whole of the elements of the first theme. In the second theme, the trumpet, uttering a sharp shriek, opposes the first theme. In the middle section, the main theme at the beginning repeats and the elements of the first and second parts are developed.  

The most difficult for Shishido to write in this movement was the opening. Shishido, who had been struggling with the opening of the movement, decided to take a fishing trip to Hokkaido. When the airplane was about to take off, he came up with the first motif, and since his staff paper was stored in his luggage, he copied down the first motif on tissue paper that his wife had in her hand.

The violent and vigorous first movement is followed by the second movement, titled “Prayer.” Following a short introduction, “a calm and dark prayer” emerges and develops into a violent prayer in tutti. The second part of the movement features piano solo, which “starts with choral style, which becomes more and more passionate, and leads into the final explosive passages of the orchestra following a rapidly ascending scale.”

The third movement, “Toccata,” is written in Shishido’s favorite genre. Starting with strong timpani beats followed by rapid string movements, the movement with ever-changing instrumentation develops through variations and rapid harmonic changes.

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349 Mutsuo Shishido, liner notes for *Les œuvres de Mutsuo Shishido*. 
movement closes with a summary of the elements of the first part, concluding in the “apex produced by a violent chaos in tutti.”

The composition displays Shishido’s full maturity yet preserves his unchanging vigorous character that is evident in his earlier works. Composed in the largest proportion and dimensions of all his works, the composition was deemed to be “a work which fully commands the écriture of up to 1980s, yet has a new and convincing sense.” As Togashi described, Shishido’s compositions are the product of his tireless self-criticism and unrelenting standard for quality, and Symphony does indeed represent Shishido’s quality as a composer, now, at the age of sixty-five.

After the successful performance of his Symphony and his retirement from Senzoku College of Music in 1999, everyone around Shishido expected and desired to hear more of his mature works, as he was finally relieved from the pressure and responsibilities of administration. Soon after retirement, however, Shishido was diagnosed with depression, and it was not too much later when he suffered a cerebral infarction.

Shishido’s Last Work

The final work of Shishido remains unfinished. It was a long-time dream for Shishido to compose a violin concerto. Originally commissioned in 1995, the violin concerto had been under progress. He worked on the concerto while suffering from sequelae of the stroke. During the composition process, he even declined to meet his

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350 Ibid.

351 Yasushi Togashi, “Shishido Mutsuo to Sono Sakuhin [Mutsuo Shishido and His Composition], liner notes for Recording Mutsuo Shishido, Les œuvres de Mutsuo Shishido.
student who called to visit Shishido from France to report his progress in learning composition.

Shishido had his theory student from the Tōhō College Conservatory of Music, a violinist always seated in the first row of his class, come to his house to experiment with what the instrument was capable of. Having his composition office upstairs, Kazuko helped him go upstairs to compose. When he finished working for the day, he would call her to help him come back downstairs to rest. The time he spent composing became shorter and shorter each day.\(^{352}\)

Shishido composed three movements of the solo part of the violin concerto, and constructed the entire structure of the work. The orchestration, however, was only completed for the first movement for a concert by the Senzoku Gakuen College Philharmonic Orchestra on November 19, 1999. Shishido and conductor Kazuyoshi Akiyama, with whom Shishido collaborated on many occasions, decided to premiere the first movement as a \textit{Rhapsody for Violin and Orchestra}. The violin solo was performed by Sayaka Shōji, a sixteen-year-old prodigy of the time. Shishido, in the program notes, described:

I attempted to pull out the infinite potential that the violin possesses, while maintaining Japanese aesthetics. The overall structure is free and close to a compound three-part structure. After a short introduction, the violin solo is accompanied by only seven or eight kinds of percussion in the middle part. Contrasting a straight-line-like movement [of the opening], curving lines dominate. The last part has a turbulent character of forty measures, closing the piece with a climax.\(^{353}\)

\(^{352}\) Interview with Shishido’s family by the Author, August 10, 2015.

Many of Shishido’s students, colleagues, and friends were hoping to see him at the premiere of his *Rhapsody* to celebrate his composition. His physical condition, however, prevented him from attending the concert. His students and colleagues, worrying about Shishido, sent letters of their praise of the work as well as their wishes for a speedy recovery.

In 2000, the fourth movement (Toccata) of *Sonata No. 2* was selected as a required piece for young pianists entering the Piano Teacher’s National Association Piano Competition. Shishido was invited to judge the national final round of the competition. In 2002, he was nominated to serve on the selection committee for the Kyoto Award by *Inamori* Foundation, an award that honors significant contributors in science, technology, arts, and philosophy. He declined the offer, however, due to his sequelae of the stroke.

Shishido continued to struggle with the sequelae, and on February 4, 2007, died at the age of 78. One of Shishido’s former students visited him one year before his death and noted Shishido had become very calm, a departure from Shishido’s previous temperament during composition lessons. During this meeting, Shishido’s warm personality, however, was present, and Shishido happily listened to his student talk about his private life as well as his successes in composition. What Shishido then told his student was that he regretted being unable to finish the violin concerto.

As Shishido’s mature period came while he was burdened with heavy teaching and administrative responsibilities, the number of his late works remains small. Yet, Shishido’s mature works, especially the works presented later at the *Koten*, excited audiences who demanded that he compose more works once he retired from the school.
and had more time. Even though he departed too early, Shishido’s devoted attitude toward composition, teaching, and his students continues to remain embedded not only among his students, but also in his compositions. Starting as a neo-nationalistic composer who then created new techniques and music to enhance Japanese culture by using contemporary technique within a Japanese philosophical framework, Shishido established his own musical language by the end of his life. Living through periods of drastic social change in Japan and coming to terms with his bicultural identity as a composer and educator, Mutsuo Shishido remains one of the important figures who brought Japanese classical music to its present international acclaim.
CHAPTER 8: ANALYSIS OF PIANO WORKS

Among his compositional oeuvre, Shishido wrote most extensively for the piano. Encompassing a wide range of technical levels, his piano works reflect his intimate knowledge of the instrument and its challenges, as well as his interest in pedagogical compositions. Many of his works are influenced by Japanese music, evident especially in his use of the traditional Japanese pitch systems in themes, folk music-driven percussiveness, and aesthetic and formal elements taken from the traditional music of Japan. He also incorporates Western Classical contemporary techniques learned during his study in Paris.

The technical challenges of Shishido’s works also follow a progression, allowing them to be used pedagogically throughout a pianist’s development. Finally, Shishido’s piano works represent not only the development of his compositional styles, but also the development of his nationalistic identity, artistic character, and philosophy as an educator.

This chapter intends to identify the composer’s inspirations, aspirations, as well as each composition’s musical intentions based on analysis of each work as well as on the biographical and stylistic research covered thus far. Finally, it is hoped that this thesis will contribute to the composer’s dream of having his work become known and enjoyed internationally.

Japanese Elements of Shishido’s Music

As discussed in previous chapters of this dissertation, Shishido frequently expressed his desire to incorporate distinctly Japanese elements into his compositions. However, identifying the strictly Japanese elements in Shishido’s music poses a number of challenges due to the richness of Japanese music, its long history, and the exclusive

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transmitting nature of their inheriting systems within the *iemoto* clans. Encouragingly, ethnomusicological efforts have been made to develop tools for classifying Japanese elements in music that can assist scholarly investigation.

**Japanese Modes and Scales**

According to Tokita, most of today’s scholars follow Koizumi’s model for identifying the structure and function of the Japanese modes and scales. Koizumi’s model enables one to understand the operation of tonal function in most Japanese modes:

The dynamics of tonal function in nearly all Japanese modes can be usefully understood in terms of three-note ‘tetrachords’: a pair of pitches a perfect fourth apart, framing one intermediate, variable infixed pitch serving as an auxiliary. Such tetrachords can be linked conjunctly or disjunctly in various ways to form larger scalar units. Any of the pitches separated by a fourth can serve as ‘nuclear tones’ (*kakuon*), goal of the melodic movement: there is not a single ‘tonic’ as in the West. Koizumi defines four different tetrachord types, depending on the position of the inflex: *miyako-bushi*: C d♭ F; *ritsu*: C d F; *min’yō*: C e♭, F; *ryūkyu*: C e F…

A *miyako-bushi* scale/octave-species would then be C d♭ F + G a♭ C; however, as its inflexes tend to serve as downward leading tones, in rising passage they might be replaced by e♭ or b♭, thus changing a *miyako-bushi* tetrachord to a *min’yō* one. Similar substitutions can occur in the other three scale types as well (as in the Western melodic minor).”

Example 1: *Miyako-bushi* octave-species

Example 2: *Ritsu* octave-species

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354 Refer to chapter 4 of this thesis.

Example 3: *Min’yō* octave-species

Example 4: *Ryūkyu* octave-species

Established especially among the nationalistic pre-war period composers, the idea to compose a melody within the scales and modes of Japanese traditional music was ubiquitous among composers of Shishido’s generation. So too does Shishido draw upon the tonal function of Japanese music in some of his own works; however, instead of simply applying traditional tonal modes, he develops his thematic ideas with a Western contemporary technique in order to synthesize Japanese and Western contemporary musical elements.

*Jo-ha-kyū,*

Another uniquely Japanese musical idiom, termed *Jo-ha-kyū,* is an aesthetic concept describing the development of tempo in sections. *Jo* is the “prelude” or “introduction,” *ha* indicates “breaking away,” and *kyū* means “rapid” or “hurried.” Music of this aesthetic starts with a slow introduction and ends in a rapid tempo after the main body of the work. This aesthetic is common in Japanese music; Shishido applies it in several of his works, in particular utilizing accelerando and crescendo in the finales of these works.
**Chichibu Bayashi**

Chichibu Bayashi, a festive music originating from Shinto shrines in the Chichibu region north of Tokyo, was often mentioned in program notes as a source for Shishido’s inspiration. A sort of upbeat music with a constant pulse and rhythm in duple meter and decorated with frequent accents, it is played with a combination of Japanese drums of different sizes, in *Jo-ha-kyū* structure. *Hayashi*, a sound that can represent thunder, has its origins in Shinto religious ceremonies, where it was historically believed to be the voice of a god. Later, in the secular arts, the *taiko* (Japanese drum) gained a newer role to support theatrical effects describing the sounds of nature (including *hayashi*). After the Second World War, professional *taiko* groups started to become popular.

Rhythmic patterns of *Chichibu Bayashi* are “built around a base rhythm called a *ji-uchi*, or *ji***.” As Vogel defines, it is “repetitive, fairly simple, and often thought of in eight-beat patterns (eight quick eighth notes, not eight quarter notes).” In Western notation, *ji* can be played as in Example 5.

**Example 5: *ji* rhythm in Western notation.**

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356 The terms *hayashi* and *bayashi* have identical meanings – linguistically, in the case of *Chichibu Bayashi*, with the word *Chichibu* preceding *Hayashi*’s first consonant changes to a voiced consonant.


359 Ibid.
Continuous drum strokes with the accents and rhythmic variations of *taiko* drumming are, mainly, orally transmitted by the *kuchi-shoga* system, syllabic vocalizations that correspond to a particular kind of drumbeat, stroke, and/or pattern:

Combining *[kuchi-shōga’s]* syllables together, drummers can represent sophisticated rhythmic patterns in a manner that is relatively easy for individuals who lack formal musical training to remember… In contrast to Western systems of notation that specify pitch and duration but no timbre, *kuchi-shōga* expresses all three. By memorizing the *kuchi-shōga* before playing, drummers thus have an idea of the way that the piece will and should sound.\(^{360}\)

The drummers memorize the *kuchi-shoga* of respective parts and often practice singing in ensemble to unify the complex combination of continuous rhythmic patterns.

*Ji*, the rhythmic pattern described in Example 5 can be orally described as following in *kuchi-shoga*:

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te	ext{ tsu te re tsu ku tsu ku te tsu ku te re tsu ku tsu.}^{361}\]

The Toccatas composed by Shishido employ these series of rhythms with particular accents, resulting in a series of communications of rhythmic patterns between different voices. This can be heard in *Chichibu Bayashi* music that requires rapid and technical mental activity from the performer.

Among the diverse forms of Japanese folk music, Shishido often draws upon Japanese folk festival music in his piano works, as well as in his choir, chamber, and


\(^{361}\) Vogel, “Transmission and Performance of Taiko in Edo Bayashi,” 34.
In tracing his piano works, one can also trace the route of Shishido’s inspiration as a Japanese composer.

**Contemporary Techniques**

Shishido often uses the compositional technique he learned from André Jolivet. Some of his piano compositions extensively use the techniques that he mentioned in the articles describing analysis of Jolivet’s music.

*Notes-Pivot, Accords-Clés*

Shishido’s teacher, André Jolivet, studied with Edgard Varèse between 1930 and 1931. He focused especially on twelve-tone music and the techniques *Notes-Pivot* and *Accords-Clés*. Jolivet, soon after composing his String Quartet in 1934, stated in *Musikkens Verden*:

This work represents the completion of my compositional studies as a student. It includes everything that I learned during my studies, and it includes important techniques that I extensively developed later on: *Notes-Pivot* and *Accords-Clés*.\(^{363}\)

Shishido defines *Notes-Pivot* and *Accords-Clés* as “two pivot points for the atonal sound. Groups of sound restlessly move around those two centers, being occasionally absorbed by them.” Shishido shows that Jolivet’s String Quartet is supported melodically by *Notes-Pivot* and harmonically by *Accords-Clés*. Several combinations of these notes are featured in a movement, and with additional notes add complexity to these forms.

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\(^{362}\) In an interview with *Nippon Hōsō Kyoku* held for broadcasting his first piano concerto, Shishido stated his inspiration toward Bartók as well as his aspiration in bring about Japanese primitivism through exploring its folk music, using piano as a percussive instrument by imitating the *taiko* drums. Mutsuo Shishido, Interview by Shigeo Kimura on NHK radio from the private archive of the composer’s family, dated 1967

Occasionally, the original *Notes-Pivot* and *Accords-Clés* appear again to unify the piece.\(^{364}\)

In addition, Jolivet was interested in numbers. While in some movements he manipulated the use of certain numbers for unity such as those associated with rhythm, sequences, and meters, the *Notes-Pivot* and *Accords-Clés* also are usually manipulated with certain intervals. When they effect transformations within a composition, the intervals are kept, occasionally serving as series. Jolivet also used the main *Notes-Pivot* and *Accords-Clés* of the piece as source tools for transitioning from one mood to another by creating sections in which these (manipulated) intervals were absent.\(^{365}\)

The techniques of *Notes-Pivot* and *Accords-Clés* are often employed in Shishido’s works, especially in atonal works and atonal sections of tonal works, as he mentions in his program notes. This chapter also intends to identify these sections in his music.

**Suite de danses pour piano (1957)**

This suite was composed in 1956, in Paris. Back then, my compositions were only in the French style. However, studying under the tutelage of Messiaen and Jolivet, gradually I became inclined to compose a work of Japanese character. When I told them about this idea, they were extremely pleased, saying ‘Definitely, you should do it, I agree with your idea.’ I gathered my courage and composed this first work.\(^{366}\)

The *Suite de danses pour piano* is Shishido’s first solo piano composition.\(^{367}\)

Only two movements of the suite have been published; they can be found in *Sekai*.

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\(^{364}\) Shishido, “Jolivet no Ongaku no Tokusei,” 21

\(^{365}\) Ibid., 21-23.


\(^{367}\) In the program notes, Shishido states, “After struggling as a harmony major at the conservatoire, I decided to end this undesirable but inseparable relationship and composed this work. Messiaen’s critique of this piece was: ‘The second movement is the best. It’s better not to repeat the same idea too much, except for my compositions.’ ” Mutsuo Shishido, program notes for “Shishido Mutsuo
Ongaku Daizensyu Vol. 60, Nihon Piano Meikyoku Syū II, by Ongaku no Tomo Sha (Tokyo, Japan) in 1960\textsuperscript{368} However, there are three movements which were performed extensively by the pianists Kazuko Yasukawa and Kiyoko Tanaka in France, Germany, Italy, and Japan. The suite was mainly performed as a representation of Shishido’s studies in Paris: at the seventh concert held by the musical society Shinshin kai in 1958 by the pianist Kazuko Yasukawa,\textsuperscript{369} and at the Mutsuo Shishido Sakuhin Happyōkai (Mutsuo Shishido Compositions Concert) in December 1959 by Kiyoko Tanaka. The work received very positive reviews; the response to the Sakuhin Happyōkai was: “The concert displayed Shishido’s accomplishments during his studies in France such as his skilled compositional techniques and the cohesive structure of each work. The works presented in the performance established Shishido’s value as a composer.”\textsuperscript{370}

The original score of Suite Dance pour le piano is currently archived in Kazuko Yasukawa’s collection in Nihon Kindai Ongakukan (Archives of Modern Japanese Music) in Tokyo.\textsuperscript{371} All three movements are composed in ternary form, along with the hints of such forms as variation and rondo. As Shishido states in his program notes, he

\textsuperscript{368} In the publication, the first movement is placed as the second movement, and the second movement as first movement.

\textsuperscript{369} The program of the concert was: Quatre pieces pour piano by Yōko Shimizu, Compositions by Tōru Kato (a work by Katō was played in the memory of his early departure.), Prelude et Fugue by Hiroshi Hara, Trois Danses by Mutsuo Shishido, Sonatine by Kazuko Hara, Le château de rêve by Akira Yuyama, En bis by Tomojiro Ikenouchi. The last piece was for four hands, and performed by Kazuko Yasukawa and Keiko Kanazawa.

\textsuperscript{370} Hirokazu Kanno, “Benkyō no Seika.”

\textsuperscript{371} The author obtained the score from Nihon Kindai Ongakukan. The copy of music which contains all movements was included in the collection by Kazuko Yasukawa. The music has sections that indicate possible cuts.
attempted to incorporate Japanese elements in the composition. The following analysis includes all three movements of the original score.

**First Movement: Allegro moderato**

The movement was titled as “Danse des jeunes (若人達)” in the 1959 *Mutsuo Shishido Sakuhin Happyōkai*. In ternary form, the thematic material, consisting of four descending notes and four ascending notes, develops and repeats with chromatic shifts and frequent modulations. In addition, the pitch set that is equivalent to C, D, E, and B-flat is exploited throughout (shown in Example 7, transposed a half step lower).


Example 7: Shishido, “I. Allegro moderato,” *Suite de danses pour piano*, mm. 9-1. The sequence of highlighted notes is used frequently throughout the movement.
The movement is in ternary A, B, A form with repeated thematic ideas. The following table is the structure of the movement, with its thematic material supported by the Accord-Clés, the main notes that supports harmony.

Table 1: Shishido, “I. Allegro moderato,” *Suite de danses pour piano*, structure.

<table>
<thead>
<tr>
<th>Section</th>
<th>Thematic Idea</th>
<th>Accord-Clés</th>
<th>Measure Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>A</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>G-flat – D-flat</td>
<td>11</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>A</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory</td>
<td>22</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>F-sharp A-sharp</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>E A-flat</td>
<td>34</td>
</tr>
<tr>
<td>B</td>
<td>D-flat</td>
<td>F</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>Transitional+b1</td>
<td>Modulatory</td>
<td>43</td>
</tr>
<tr>
<td>A’</td>
<td>A</td>
<td>A</td>
<td>60</td>
</tr>
<tr>
<td>A</td>
<td>B</td>
<td>A</td>
<td>70</td>
</tr>
<tr>
<td>Coda</td>
<td>A</td>
<td>E</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>Modulatory</td>
<td>Modulatory - A</td>
<td>87</td>
</tr>
</tbody>
</table>

In the middle section (B), starting with a transition of chromatics, the dotted rhythm theme is repeatedly juxtaposed with the chromatic ascending scale figures which each starts with an accent followed by a diminuendo. The section brings about quick changes as well as a cheerful tone (Example 9). This theme also appears in the fourth movement of the *Suite Estampes pour flûte seule*, La Giboulée. The theme employs a *min’yō* octave species before it develops into the transition to section B, from m. 43.

Example 8: *Min’yo* octave species mode: pitch class used in the melody of mm. 26-32.

After the return of the (modulated) main theme, the movement closes with a *coda* in a faster tempo (marked presto), ending with an *accelerando*. This can be related the notion of *kyū* in the Japanese aesthetic *Jo-ha-kyū*.

**Second Movement: $J = 62$**

This movement does not have any tempo markings or an official title on the score. However, it was titled as “A L’ancien palais [at an old palace]” in the Sakuhin Happyōkai. This slow movement was favored by Messiaen and Jolivet upon its composition. The movement elaborates the use of perfect fifths, minor seventh, and major seconds, with the inclusion of tritones that create harmonic competition between the perfect fifths and tritones, and the major-second and minor-second intervals.

Presented at the beginning of each section opening, a brief thematic idea accompanied by right-hand chords reflects the modal structure of the *miyako-bushi* octave species (Example 10).
Example 10: *Miyako-bushi* octave species used in “II. $\dot{J} = 62,$” *Suite de danses pour piano*.

Example 11: Shishido, “II. $\dot{J} = 62,$” *Suite de danses pour piano*, mm 1 - 4.

The movement is also in ternary form, with the thematic and transitional ideas repeating with slight variations upon each return. The structure of the movement is described in Table 2.
Table 2: Shishido, “II. J = 62,” Suite de danses pour piano, structure.

<table>
<thead>
<tr>
<th>Section</th>
<th>Thematic Idea</th>
<th>Accord Clés</th>
<th>Measure Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a1</td>
<td>B - G</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>B - F</td>
<td>4</td>
</tr>
<tr>
<td>a2</td>
<td>B - G</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>B - F</td>
<td>9</td>
</tr>
<tr>
<td>a3</td>
<td>B - G</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>b1</td>
<td>B-flat</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>b2</td>
<td>E-flat</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>A-flat - D</td>
<td>29</td>
</tr>
<tr>
<td>b3</td>
<td>C-sharp</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>b4</td>
<td>F-sharp</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>F</td>
<td>41</td>
</tr>
<tr>
<td>A’</td>
<td>a1</td>
<td>B - G</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory</td>
<td>51</td>
</tr>
<tr>
<td>a2</td>
<td>B - G</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory</td>
<td>56</td>
</tr>
<tr>
<td>a4</td>
<td>B - G</td>
<td>65</td>
<td></td>
</tr>
</tbody>
</table>

In addition, the use of Notes-Pivots and Accord-Clés, compositional techniques that Jolivet learned from Varèse, and that Shishido in turn learned from Jolivet, are employed in this movement especially in the transitional material. In the Example 12, the notes move around the Notes-Pivots of F, with Accord-Clés of F and B, making the final transition into the B section.


The contrasting middle section is Romantic in a homophonic texture, with a song-like melody in long phrases over an arpeggiated left-hand accompaniment. Both the
melody and accompaniment are based on the relative pitches of C, F, and G. In addition, by adding a D-flat to the chord, tritones appear throughout the arpeggios.


The repeating final section, starting with an idea identical to that of the first section, develops the thematic idea into a simple final statement played over dramatic and stormy transitions, bringing the movement to a fading and hazy close.

**Third Movement: Allegro vivace**

Named “Rondo” in Sakuhin Happyōkai, the final movement of the suite, is full of vitality. The pentatonic thematic motive is presented in freely-modulating sequences within each phrase, along with a constant and memorable rhythmic motive that continues throughout the movement. The scale used in the main theme is miyako- or min’yo-bushi, with an accompaniment in repeated block chords. In this movement, the melody is more tonal and moves toward a tonal center; presented in more tonal thematic and harmonic structure, this movement starts off closest to the key of G minor. The movement is in rondo form with two contrasting sections. Table 3 describes the structure of the third movement, with each section being labeled as A, B, A, C, A, Coda 1 and Coda 2.

<table>
<thead>
<tr>
<th>Section</th>
<th>Thematic Idea <em>(Notes-Pivot)</em></th>
<th>Main Bass Note <em>(Accord-Clés)</em></th>
<th>Measure Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>G</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>G</td>
<td>1 (Repeated)</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B-flat</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory (Descending)</td>
<td>15</td>
</tr>
<tr>
<td>a’</td>
<td>a’</td>
<td>F</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>G</td>
<td>43</td>
</tr>
<tr>
<td>B</td>
<td>c1</td>
<td>F</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>c2</td>
<td>B</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>c3</td>
<td>G</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>c4</td>
<td>D-flat</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>c5</td>
<td>F</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>c6</td>
<td>B</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>c7</td>
<td>D</td>
<td>77</td>
</tr>
<tr>
<td></td>
<td>c8</td>
<td>A</td>
<td>79</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory (Ascending)</td>
<td>81</td>
</tr>
<tr>
<td>A’</td>
<td>A</td>
<td>G</td>
<td>87</td>
</tr>
<tr>
<td></td>
<td>a’</td>
<td>G</td>
<td>93</td>
</tr>
<tr>
<td></td>
<td>b’</td>
<td>B-flat</td>
<td>106</td>
</tr>
<tr>
<td>C</td>
<td>g (F)</td>
<td>C</td>
<td>127</td>
</tr>
<tr>
<td></td>
<td>g (B-flat)</td>
<td>F, A-flat</td>
<td>137</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>F, C-sharp</td>
<td>147</td>
</tr>
<tr>
<td></td>
<td>g (F)</td>
<td>C</td>
<td>150</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory</td>
<td>160</td>
</tr>
<tr>
<td>A’</td>
<td>A</td>
<td>G</td>
<td>171</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>B-flat</td>
<td>177</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory (Descending)</td>
<td>186</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>C-sharp</td>
<td>196</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>C-sharp</td>
<td>202</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory</td>
<td>206</td>
</tr>
<tr>
<td>Coda 1</td>
<td>f (based on a)</td>
<td>A</td>
<td>214</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>G</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>C</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>G-sharp</td>
<td>224</td>
</tr>
<tr>
<td></td>
<td>Transitional</td>
<td>Modulatory</td>
<td>232</td>
</tr>
<tr>
<td>Coda 2</td>
<td>F</td>
<td>C</td>
<td>247</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>G</td>
<td>251</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>F-sharp</td>
<td>255</td>
</tr>
</tbody>
</table>

The repeating thematic ideas of the A section (Example 14) consists of two melodies.

![Musical notation]

In the first contrasting section (B), the motivic material (C1-C8) drifts among different keys, as B section of Table 3 shows. Example 15 is where the materials are stated in F and B major key-area. The harmony is embedded in the chromatic shifts (related by minor seconds).


![Musical notation]

Example 16 is the second contrasting section (C). Texture of this section suggests influences from Bartók, while also invoking the spirit of Japanese festival dance music.
with a traditional drum. The melody is composed again using the min'yō octave species, with F as the pivot note, later transposed to B-flat.


The return of the theme develops into the first coda. Simultaneously, this initiates the closing of the suite. The final coda (indicated as Coda 2 in the Table 3), which Shishido marks on the score as “coda” and starting meno mosso (tempo: \( \text{♩} = 68 \)), is to be played with an accerelando and a crescendo until m. 269, after which the final motive is stated meno mosso, and finally ends in fortissimo.
Cyclic Quality of the Suite throughout the Cycle

As identified in the analysis of each movement, the use of Japanese scalar structure is used throughout this multi-movement work. In relation to the melody, a pervasive use of second and fifth intervals is featured throughout the cycle. As seen in Example 17, 18 and 19, the most-used chords utilize the intervals mentioned above (highlighted in the examples).


Suite pour le Clavier (1968)

Suite pour le Clavier is a work of three movements written for solo piano. Completed in 1967, ten years after his Suite Dan Suite de danses pour piano and eight years after his first piano concerto, the Suite pour le Clavier shows Shishido’s command of sophisticated, pianistic language as well as an expertise in formal complexity. Incidentally, the suite’s second toccata commissioned by pianist Meiko Miyazawa and composed in the summer of 1966, is one of the most popular compositions by Shishido.372

The second toccata, initially titled “Toccata,” was premiered at the Mainichi Shimbun inauguration memorial concert by Miyazawa. She performed it regularly in her recitals both in Japan and Europe, including during her national tour in 1967-1968. As the highest prize winner (2rd place, without a 1st place awarded) of the Geneva International Piano Competition in 1963, her performance of Shishido’s toccata was praised as having the “passion and technique of fire…we cannot help desiring to listen to her again” (La Presse de la Manche, Cherbourg).373 This toccata was also regularly performed by the pianist Kazuko Yasukawa.

Adding the first toccata and adagio in 1967, the Suite pour le Clavier in its entirety was published by Ongaku no Tomo Sha. Displaying a blend of influences from Japanese music and twentieth-century classical idioms, the Suite is written in an energetic yet carefully constructed manner, showcasing the composer’s artistry in weaving diverse musical elements into a unified whole. The suite consists of three movements: Toccata I,

372 Akira Ueno, Program notes for Meiko Miyazawa “Fuji Seitetsu Piano Recital,” live recital, Toshi Center Hall, Tokyo, February 1, 1967.

Adagio, and Toccata II. Shishido directs them to be played in any of these three orders: (1) Adagio–Toccata I, Adagio–Toccata II; (2) Toccata I–Adagio–Toccata II, or (3) Toccata only. Each movement uses the piano as a percussive instrument with a wide range of tone and pitch combinations.

**First Movement: Toccata I**

*Toccata I* has a form similar to that of a *rondo*. The texture of the recurring opening theme consists of continuous repeated notes over blocked chords in *staccati* and a sustained bass as seen in Example 20. This is a “side-walking endless line” which Shishido calls the “first element.”\(^{374}\) It is reminiscent of Ravel’s Toccata from *Tombeau de Couperin*. This theme frequently comes back with variations, especially in accompaniment patterns, and with irregular lengths of time for the repeated-note motive to stay on the same pitch. Changing pitch each time it appears, in each return of the “first element” spans shorter and shorter duration, quickening the harmonic rhythm as Table 4 shows.

Example 20: Shishido, “Toccata I,” *Suite pour le Clavier*, mm. 1-4. “first element.”\(^ {375}\)

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The contrasting section, labeled “B” in the Table 4, is referred to by Shishido as a “cluster of perpendicular sounds of the percussion rhythm structure” (Example 21).

Example 21: Shishido, “Toccata I,” Suite pour le Clavier, mm. 82-84. (Example 21)

At the end of this contrasting section (Section B), successions of blocked chords (Example 22) serve as transitional materials to the following section. These successions of colorful, yet mysterious series of chords, in chains of semiquavers with the top voice moving down stepwise, display influences of Messiaen’s works: similar chord progressions are seen in some of Messiaen’s piano works as well as in his symphony. His

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376 Mutso Shishido, liner notes for recording Mutso Shishido, Les œuvres de Mutso Shishido.

377 Shishido, Suite pour le Clavier, 5.
music was observed by Forte, “Full of new chords: small chords, medium-size chords, gigantic chords, chords in pairs, chords in short progressions, [and] long chords.” As seen in measure 102, 104, and 105 in Example 22, chords in pairs are featured in this section, where two harmonic progressions are presented simultaneously, resulting in fluid yet clashing harmonies.


The movement concludes with an *accelerando* and a *presto*, and leads to a climax with a sense of urgency, following the *kyū* of the Jo-ha-kyū style of the Japanese music aesthetic.

**Second Movement: Adagio**

The second movement, *Adagio*, contrasts the two motoric *toccatas*. This movement contains meditative sonorities, which Shishido named as “Eastern Asian prayer theme[s]” (Example 23), possibly referring to a religious chant. With the prayer themes, movement juxtaposes moments of thundering intensity with moments of pensive

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379 Shishido, *Suite pour le Clavier*, 6
melody or silence. Composed in ternary form, this movement utilizes the techniques of Notes-Pivot, Accord-Clés, and twelve-tone rows. The movement was a favorite of Messiaen and Jolivet.

The first section opens with a series of fast repeating notes following a long held note, all on the same pitch, followed by turns with different ranges of intervals. Although not specified by the composer, this “Eastern Asian prayer theme” can possibly be compared to Shōmyō, whose notation is close to that of Gregorian chant, without having notated pitch but with the direction of ornamental pitches notated on the figure. Similar to the Shōmyō chant tradition, the “Eastern Asian prayer theme” ends with ornaments in an irregular metric structure, giving the music an improvisatory as well as oratory character. This technique is also incorporated in his cantata, Yamame Kitan, which includes Shōmyō singing.

The atmosphere set by the chant-like opening theme is followed by an answering theme consisting of a held note, a chord, and another turn. Following the answer theme, another chant-like section is presented, this time in various transpositions. It is followed by another Eastern Asian prayer theme (notated as EPT), answering chords (notated as Answer), and the subsequent repeated notes (Notated as RN) repeating and developing with transposed pitch centers, described in the Table 5 also indicates Transposition of the

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382 A Buddhist chant sung in religious services. Although this is not usually associated with classical music and there are many chants and divisions, the theme of the second movement can represent the melismatic part of the Shōmyō with free rhythm, repetition of identical or nearby pitches, and ending with decorated figurations such as slides of pitches or arpeggios. McQueen, 37.

383 Refer to chapter 5.
theme, described by the number of half steps being transposed. On a whole, the first
section is an alteration of *unison* notes and chords.

theme (first and second lines), and answering chords and held note. \(^{384}\)

theme (first and second lines), and answering chords and held note.](image)

Table 5: Shishido, “Adagio,” *Suite pour le Clavier*, structure of Eastern Asian Prayer
Theme and answers with transposed pitch centers

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>EPT1</th>
<th>Answer</th>
<th>RN</th>
<th>EPT2</th>
<th>Answer</th>
<th>RN</th>
<th>EPT3</th>
<th>Answer</th>
<th>RN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Pitch</td>
<td>f</td>
<td>b-flat</td>
<td>(c)(#)</td>
<td>a-flat</td>
<td>c-sharp</td>
<td>(e-flat)(#)</td>
<td>d</td>
<td>b(variation)</td>
<td>e</td>
</tr>
<tr>
<td>Answering Bass</td>
<td>e</td>
<td>a-flat</td>
<td>g</td>
<td>b</td>
<td>b-flat</td>
<td>d</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transposition</td>
<td>0</td>
<td>0</td>
<td>T3</td>
<td>T3</td>
<td>T3</td>
<td>T6</td>
<td>T6</td>
<td>T6</td>
<td></td>
</tr>
</tbody>
</table>

The middle section possesses a nocturne-like texture, wherein the left hand
accompaniment is composed of a twelve-tone row with F-sharp as the *Note-Pivot*. \(^{385}\) The
right-hand melody is also composed around the *Note-pivot* F-sharp. The left hand,


\(^{385}\) Shishido, Program notes for Shishido Mutsuo Koten.
moving up and down the keyboard in broken chords of sets of three pitches, is depicted in
Example 24. Through shifting the notes on the strong beats and inverting the pitches to
keep the ongoing accompaniment patterns, this section maintains a united, constant
flowing sonority.


Following the middle and transition sections, the third section states the Eastern
Asian prayer theme once again, this time in the softest dynamic yet, closing the
movement with a return of the Asian sonority presented in the first section. The
movement as a whole integrates musical ideas from East and West, reflecting the
composer’s own eclectic background.

**Third Movement: Toccata II**

Over the course of Shishido’s career, the *toccata* genre became his favorite. As
with most of his other *toccatas*, Toccata II was inspired by the rhythm and spirit of
*hayashi*, a form of drum music from Japanese Shintō festivals.

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386 Shishido, *Suite pour le Clavier*, 16.


388 Mizokuchi, 77-78.
As he states in a concert’s program notes, the second toccata takes advantage of the piano as a percussive instrument that has a wide range of possibilities for pitch and rhythm.\(^{389}\)

The movement starts with a motif resembling a festive flute, followed by a brief answer in the bass register as if from a drum, as is traditionally used in Hayashi.

Example 25: Shishido, “Toccata II,” *Suite pour le Clavier*, mm. 1-7.\(^{390}\)

![Example 25: Shishido, “Toccata II,” *Suite pour le Clavier*, mm. 1-7.](image)

After presenting the introductory material three times, each successive section develops its shape with continuation of motoric, rhythmic, and violent statements. This is developed most ardently in the last round. Table 6 describes the structure of the movement, including indications of the central notes, *Notes-Pivot* and *Accords-Clés*. The structure of the movement is complex, with hints of rondo form. The main theme (highlighted in Example 26), which is based on four pitches (D, E, G, and A, with E as a starting central note), is embedded in the motoric texture, as Example 28 shows. These

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\(^{389}\)Mutsuo Shishido, program notes for Tō no kai “Shishido Mutsuo Koten.”

\(^{390}\)Shishido, *Suite pour le Clavier*, 20.
four pitches are engraved throughout the work, changing their form of appearance; returning in the shape of blocked chords, as transposed pitches, in mixed sequence, and in different voices and rhythms. Modulatory sequential passages in which the *Notes-Pivot* and *Accords-Clés* change rapidly are notated with three dashes (---) in Table 6.

Table 6: Shishido, “Toccata II,” *Suite pour le Clavier*, structure.

<table>
<thead>
<tr>
<th>Section</th>
<th>Notes-Pivot</th>
<th>Accords-Clés</th>
<th>Measure Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>A-flat, B-flat</td>
<td>E</td>
<td>1</td>
</tr>
<tr>
<td>A</td>
<td>D, E, G, A</td>
<td>E</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>G</td>
<td>A-flat</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>G-sharp</td>
<td>A</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>C</td>
<td>39</td>
</tr>
<tr>
<td>Transition</td>
<td>F - E</td>
<td>E</td>
<td>40</td>
</tr>
<tr>
<td>B</td>
<td>F --- (Modulatory)</td>
<td>B ---</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>B-flat --- (Modulatory)</td>
<td>E ---</td>
<td>69</td>
</tr>
<tr>
<td>Transition</td>
<td>A</td>
<td>A</td>
<td>81</td>
</tr>
<tr>
<td>Intro</td>
<td>A</td>
<td>A</td>
<td>89</td>
</tr>
<tr>
<td>A’</td>
<td>A</td>
<td>A</td>
<td>95</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>D</td>
<td>104</td>
</tr>
<tr>
<td>B’</td>
<td>E --- (Modulatory)</td>
<td>E ---</td>
<td>113</td>
</tr>
<tr>
<td>Transition</td>
<td>F-sharp</td>
<td>A</td>
<td>129</td>
</tr>
<tr>
<td>C</td>
<td>B --- (Modulatory)</td>
<td>B ---</td>
<td>144</td>
</tr>
<tr>
<td>! (Meno Mosso)</td>
<td>B</td>
<td>B</td>
<td>168</td>
</tr>
<tr>
<td>D</td>
<td>B-flat (New Materials with rhythmic patterns)</td>
<td>C</td>
<td>172</td>
</tr>
<tr>
<td>A</td>
<td>E (only the first fragment)</td>
<td>E</td>
<td>210</td>
</tr>
<tr>
<td>Intro</td>
<td>A-flat, B-Flat</td>
<td>B-flat</td>
<td>220</td>
</tr>
<tr>
<td>A’</td>
<td>E --- (Modulatory)</td>
<td>A</td>
<td>224</td>
</tr>
<tr>
<td>Coda</td>
<td>E --- A (Modulatory, with many rhythmic patterns presented throughout the piece)</td>
<td>C --- A</td>
<td>245</td>
</tr>
</tbody>
</table>
Example 26: Shishido, “Toccata II,” Suite pour le Clavier, mm. 20-27.391

Example 27: Shishido, “Toccata II,” Suite pour le Clavier, mm. 40-46.392

The texture of the toccata recalls those of the toccatas of Prokofiev: fast tempo, motoric patterns with different combinations of chords as well as alternating hands in repeated passages.

The characteristics of Chichibu Bayashi are evident in the repetitions of rhythmic and melodic patterns as well as the particular combinations of articulated strong and weak beats. Furthermore, series of rhythms with deliberately placed accents result in the communication of rhythmic patterns between different voices. As demonstrated in

391 Shishido, Suite pour le Clavier, 21.

392 Ibid., 22.
Example 28, the rhythmic patterns successively communicating between hands mimic *taiko* drummers playing in an ensemble, which could be notated effectively with *kuchi-shoga*.

Example 28: Shishido, “Toccata II,” *Suite pour le Clavier*, mm. 113-122.393

With several successions of rhythm patterns, the movement circles around the four-note theme, with a rising urgency in each variation. This movement also shares the conceptual form of *Jo-Ha-Kyu*: starting with a slow introduction and ending in *presto*, expressing extreme urgency.

**Cyclic Quality of the Suite throughout the Cycle**

Previous sections have explored the Japanese influences of the *Suite pour le Clavier*; however, it bears mentioning that Shishido shows traditional European compositional choices within this suite as well. As Beethoven unified his works by using

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393 Ibid., 26.
the same motives between movements, so too did Shishido use and develop common musical elements throughout all movements of his *Suite pour le Clavier*. The featured elements are (1) non-traditional, rapid, successive chord progressions; (2) repeated notes; and (3) the use of pitch sets in sequences. These three distinctive musical elements are exhibited in all movements of the suite.

As stated in a previous section describing the first movement, the non-traditional harmonic progressions of Messiaen (Example 29, Example 30 and Example 31) play distinctive roles in the first movement of the suite as sections contrasting with the main theme of repeated notes. This progression appears at the end of the middle section in the second movement, serving as a re-transition to the returning section (Example 30). In the third movement, similar progressions are found frequently, as short as only eight chords and especially toward the ending climax in order to build the rising musical tension (Example 31).

Example 29: Shishido, “Toccata I,” *Suite pour le Clavier*, mm. 94-100. 394

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394 Ibid., 6.
Example 30: Shishido, “Adagio,” *Suite pour le Clavier* mm. 34-37.\(^{395}\)

Example 31: Shishido, “Toccata II,” *Suite pour le Clavier*, mm. 248-255.\(^{396}\)

The second cyclic feature of the suite is the pervasive use of repeated notes within or around the main theme. These repeated notes recur with variations in their duration, pitch, and rhythm. All movements show significant numbers of repeated notes: as the first movement theme (Example 20 and Table 1); the second movement theme (Example 32 and Table 2), and the third movement introduction to the theme (Example 33); and in the third movement recurring four times in e, (m. 17), a (m. 95), e, (m. 219), and e and f (m. 224).

\(^{395}\) Ibid., 18.

\(^{396}\) Ibid., 33.
Additionally, patterns that are chromatically derived lend further cyclicity to the suite. These include combinations of multiple chromatic scales, arpeggios, and sequential chromatic patterns. Played in straight fast lines maximizing their virtuosic effects, such passages also serve as ideal transitional tools for modulation. These passages create technically impressive moments in the music. For example, the pattern appearing in the closing of the first section of the first movement provides a cadenza-like effect (Example 34). The passage consists of combinations of diminished-chord arpeggios and fragments of the chromatic scale, representing the ideas of melody and chord that appear frequently.

397 Ibid., 14.
398 Ibid., 21.
in the whole movement. Example 35, found later in the same movement, introduces additional complexity to the work. Starting with the *arpeggiated* figure in the *vif* section, the *arpeggios* change directions and are joined by the non-functional descending chord progression in m. 207.

Example 34: Shishido, “Toccata I,” *Suite pour le Clavier*, mm. 78-81.\textsuperscript{399}

Example 35: Shishido, “Toccata I,” *Suite pour le Clavier*, mm. 202 - 212.\textsuperscript{400}

A similar effect, with an additional layer existing in the second movement’s *a tempo* section, is shown in Example 36. Here, *arpeggiated* figurations create sequences.

\textsuperscript{399} Ibid., 5.

\textsuperscript{400} Ibid., 13.
The chromatic line is hidden in the right hand, while the left hand starts with a pure chromatic scale, later developing into varied figuration in unison with the right.

Example 36: Shishido, “Adagio,” *Suite pour le Clavier*, m.22. ⁴⁰¹

In the third movement, similar effects are presented, shown for instance in the next example where more voices are present (Example 37). Here, both hands play the chromatic scale (or its fragments) along with combinations of additional chromatic figurations. In this particular example, the second voice of the right hand plays the chromatic scale with an additional voice every two notes, while the top voice of the left hand plays fragments of the chromatic scale, developing from *arpeggiated* chords to tremolo like figurations.

Example 37: Shishido, “Toccata II,” *Suite pour le Clavier*, mm. 126-128. ⁴⁰²

These combinations of diminished-chord *arpeggios* and fragments of the chromatic scale make the piece perplexing and challenging for the performer, yet create a

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⁴⁰¹ Ibid., 16.
⁴⁰² Ibid., 27.
foundation of unity and logic for this work. This suite introduced a work of synthesized cultures and ideas, providing a complex platform expressing both modern emotion and modern logic.

**Pedagogical Works**

A substantial portion of Shishido’s piano oeuvre consisted of commissioned works for pedagogical publications in Japan. Belonging to the generation of composers who actively drove Western music education in post-war Japan during this era of social change, Shishido not only contributed with his teaching activities, but also with his piano compositions. By surveying his pedagogical compositions, one can observe Shishido’s intentions to (1) introduce twentieth-century idioms of Western music to the young, while keeping traditional form and accessibility in the music; (2) nurture identities as both Western and Japanese musicians; and (3) contribute to Japanese compositional culture and music literature. Hence, while technically and mentally less demanding than the *Suite pour le Clavier* and *Dance suite pour piano*, Shishido’s pedagogical works possess their own charms, featuring the composer’s humor, sentiments, as well as aesthetic interests.

**Piano Sonata No. 1 (1966)**

In 1967, it had been nearly twenty years since the Music Class for Children was established by Tōhō Gakuen. At this time, former students of the school had already begun to establish themselves as rising performers. With 1,000 enrolled students and rapidly accelerating technical progression, the school was in demand for works which were not only appropriate for its students’ maturity, but also for their advanced techniques.\(^{403}\) The director of the music class and a composer himself, Sadao Bekku,

commissioned his colleagues to compose works for the young Japanese students who would represent Japan internationally in the future.

Although they were intended for children, Bekku asked for each composition to be in an original compositional style, not works solely intended for pedagogical purposes. In 1967, the first of these pedagogical collections, *Album of Piano Pieces for Children by Japanese Contemporary Composers* was published by *Shunjūsha*. Bekku divulged the purpose of the commissioned works in the preface to this music collection:

…it is our feeling that Japanese musicians should play works of Japanese composers more if the musical world of Japan is to develop soundly. For that purpose it is essential that Japanese musicians become familiar with modern works of Japanese composers from their childhood instead of devoting themselves to Classical and Romantic works during their training period and trying modern Japanese works only when they become professional. To our regret, however, there are few Japanese works today suitable for children to play.  

As a result of the request not to limit the artistry of these works due to their pedagogical purpose, some works ended up a little harder to bring to a performance level, underscoring the difficulty of composing simultaneously artistic yet pedagogical works.  

Teaching composition at the Tōhō College of Music, Shishido contributed to the collection with his *Piano Sonata No.1*. In the “Composers’ Postscript,” he noted:

This work is written on the basis of a triadic system. This basis existed especially as an ultimate principle of music during the Classical and Romantic periods; however, this idea has not been eliminated today. This sonata uses the triadic system, but takes it in a different direction from the traditional use.

(1) [This new direction] frequently uses the second inversion of the triad. It is an emancipation of the strict rules of the Classical period—this technique by now can be defined as a traditional contemporary method, developed by contemporary composers such as Oliver Messiaen.

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404 Ibid.
405 Ibid., 144.
(2) The use of parallel fourths is also a modern technique, which is equivalent to the parallel third and sixth from the past. (3) Modulation is no longer systematic as in the past, but is completely free.\textsuperscript{406}

**First Movement: Allegro**

“This movement is composed in a standard *sonata-allegro* form. Play the first theme cheerfully and sharply.”\textsuperscript{407} Shown in Example 38, a cheerful melody with extensive use of staccato and accents, the accompaniment starts with the second inversion of the tonic triad.

Example 38: Shishido, “I: Allegro,” *Piano Sonata No. 1*, mm. 1-4.\textsuperscript{408}

The second theme is presented in the Example 39. In contrast to his directions for the first theme, Shishido writes, “on the other hand, the second theme should be played *dolce*.”\textsuperscript{409}

Example 39: Shishido, “I: Allegro,” *Piano Sonata No. 1*, mm. 32-39.\textsuperscript{410}

\textsuperscript{406} In the “Composer’s Postscript,” in which all composers gave descriptions of their own works, Shishido describes his first sonata’s structure along with brief advice to the performer. Tōhō Gakuen Music Class for Children, *Album of Piano Pieces for Children by Japanese Contemporary Composers, I*, (Tokyo: Shunjū-sha. 1967), 148.

\textsuperscript{407} Ibid.


\textsuperscript{409} Tōhō Gakuen, 148.
The structure of the movement is indicated in Table 7. Composed in sonata-allegro form yet with simple pianistic languages, the movement is suitable for students of later intermediate to early advanced levels.

Table 7: Shishido, “I: Allegro,” Piano Sonata No. 1, structure.

<table>
<thead>
<tr>
<th>Section</th>
<th>Theme</th>
<th>Key</th>
<th>Measure Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>Primary Theme</td>
<td>C Major</td>
<td>1</td>
</tr>
<tr>
<td>Transition</td>
<td>C minor</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Secondary Theme</td>
<td>G Major</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>Closing Theme</td>
<td>G</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>First Theme</td>
<td>E Major</td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>Secondary Theme</td>
<td>A-flat Major</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td>New Material</td>
<td>C minor</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>Modulatory</td>
<td>87</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>Primary Theme</td>
<td>C Major</td>
<td>91</td>
</tr>
<tr>
<td></td>
<td>Secondary Theme</td>
<td>F Major</td>
<td>112</td>
</tr>
<tr>
<td></td>
<td>Closing Theme</td>
<td>C Major</td>
<td>125</td>
</tr>
</tbody>
</table>

Second Movement: Andantino

“Small intermezzo. Play with fun and freedom.” The arpeggiated figures (Material A, Example 40) in staccato appear three times and are contrasted with repeated notes over syncopated figurations in the left hand (Material B, Example 41). Shishido provides detailed articulation and dynamics for the performer in order to better contrast opposing musical elements.

Example 40: Shishido, “II: Andantino,” Piano Sonata No. 1, mm. 1-4: Material A.

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410 Shishido, Sonata No. 1, 121.
411 Tōhō Gakuen, 148.
412 Shishido, Sonata No.1, 124.
Example 41: Shishido, “II: Andantino,” *Piano Sonata No. 1*, mm. 21-24: Material B.\textsuperscript{413}

\begin{center}
\begin{musicexample}
\example
\\Ex31\end{musicexample}
\end{center}

**Third Movement: Lento**

Shishido noted this movement is “composed in ternary form with sonorities from the Classical period. The middle section should be played lovingly.”\textsuperscript{414} As presented in Example 42, the outer sections of the third movement are in the key of F major. A lyrical, simple, and tonal melody is present throughout the movement, with free modulations occurring within phrases due to extensive uses of borrowed chords.

Example 42: Shishido, “III: Lento,” *Piano Sonata No. 1*, mm.1-4.\textsuperscript{415}

\begin{center}
\begin{musicexample}
\example
\\Ex32\end{musicexample}
\end{center}

The middle section, in contrast, is in key of D-flat major, as shown in Example 43. A lovely melody is accompanied by a descending bass and a functional chord progression.

\textsuperscript{413} Ibid., 125.
\textsuperscript{414} Tōhō Gakuen, 148.
\textsuperscript{415} Shishido, *Sonata No.1*, 126.
Fourth Movement: *Allegro vivace*

Shishido describes this movement as being in "free rondo form," and directs the performer to "play the first theme *vivace."

With uplifting melodies and staccato accompaniments, parallel fourths and free modulations are used extensively. The movement sustains an innocent and happy atmosphere throughout, reflecting one facet of the composer’s own personality. It is composed in the *rondo* form of A, B, A, C, A, B, A, Coda, as Table 8 describes.

Table 8: Shishido, “IV: Allegro vivace,” *Piano Sonata No. 1*, structure.

<table>
<thead>
<tr>
<th>Section</th>
<th>Key</th>
<th>Measure Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>C Major</td>
<td>1</td>
</tr>
<tr>
<td>B</td>
<td>C Major</td>
<td>15</td>
</tr>
<tr>
<td>A</td>
<td>F Major</td>
<td>31</td>
</tr>
<tr>
<td>C</td>
<td>A-flat Major</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>F Major</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>D minor</td>
<td>57</td>
</tr>
<tr>
<td>Transition</td>
<td>Modulatory</td>
<td>63</td>
</tr>
<tr>
<td>A</td>
<td>C Major</td>
<td>68</td>
</tr>
<tr>
<td>B</td>
<td>C Major</td>
<td>75</td>
</tr>
<tr>
<td>A</td>
<td>C Major</td>
<td>82</td>
</tr>
<tr>
<td>Transition</td>
<td>Modulatory</td>
<td>89</td>
</tr>
<tr>
<td>Coda</td>
<td>A minor --- C Major</td>
<td>95-113</td>
</tr>
</tbody>
</table>

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416 Ibid., 127.

417 Tōhō Gakuen, 148.
Example 44: Shishido, “IV: Allegro vivace,” Piano Sonata No. 1, mm. 1-5: Section A.

The second contrasting section (Section B, Example 45) also serves as a development section.

Example 45: Shishido, “IV: Allegro vivace,” Piano Sonata No. 1, mm. 15-20: Section B.

In the third section (Section C, Example 46) the material modulates freely to distant keys. Each segment consists of the second inversion of a dominant seventh chord, and modulates sequentially from the key of A-flat major to F major, d minor, and (with transitional progressions) to C major (the opening key of the movement).

\[\text{Example 46: Shishido, Piano Sonata No.1, 128.}\]

Example 47: Shishido, “IV: Allegro vivace,” Piano Sonata No. 1, mm. 89-94.420

For the transition section preceding the coda (Example 47), Shishido indicates “[the] section marked fortissimo should be played as if playing the taiko [Japanese drum].”\(^{419}\) Even though the composer had not discovered his favorite genre of toccata upon the composition of this sonata, already his interest in Japanese drum can be observed.

Example 47: Shishido, “IV: Allegro vivace,” Piano Sonata No. 1, mm. 89-94.420

Finally, Shishido advises playing the coda “as fast as possible.”\(^{421}\) As his earlier movements from the Suite de danses pour piano did, the sonata concludes with accelerando effect. In the first sonata, Shishido introduces diverged twentieth-century compositional techniques from the Classical and Romantic period in an instructive

\(^{419}\) Ibid.

\(^{420}\) Shishido, Sonata No. 1, 131.

\(^{421}\) Tōhō Gakuen, 148.
manner, rather than making an attempt in providing Japanese idioms. As a result, this Sonata displays Shishido’s logical compositional approach based on traditional forms, his favor in staccato and repeated notes, lyricism, as well as chromatic use of chords within tonality.

**Piano Sonata No. 2 (1968)**

Two years after the first *Album of Piano Pieces for Children by Japanese Contemporary Composers* was published, Bekku was ready to publish his second book with additional works by thirteen composers, with a special request to the composers to keep their individual compositional styles, thereby setting the pieces apart from those written solely with pedagogical intent. The purpose of publishing the new collection also remained the same. It was to provide a greater variety of contemporary works by Japanese composers for children who would eventually be able to present them to the international world.

While utilizing free yet tonal language in his *Sonata No. 2*, some movements of the sonata employ compositional techniques reminiscent of those used in the *Suite pour le Clavier*. Otherwise, the work built on same principles used in the first sonata: frequent chords in the second inversion, parallel fourths, and free modulations.

**First Movement: Allegro**

“Composed in traditional sonata-allegro form, the first theme (Example 48) is to be played vividly, and second theme is to be played dolce. Be careful with crossing hands.”

The first movement of the sonata in C major employs melodies that require various pianistic techniques including clear staccato, clean scales, trills, as well as clear

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voicing. Homophonic texture with various accompaniment patterns such as *alberti* bass and repeated chords also demand a solid control of the left hand. It is an uplifting movement with many passages that can show clarity of technique, and is an excellent choice for students looking for repertoire alternative to that of Haydn or early Beethoven sonatas.

Example 48: Shishido, “I: Allegro,” *Piano Sonata No. 2*, mm. 1-4.423

![Example 48](image1)

The secondary theme is marked *dolce* and is a lyrical melody over an *alberti* bass accompaniment. It also employs hand-crossing technique requiring quick alternation of hand position, as seen in Example 49.

Example 49: Shishido, “I: Allegro,” *Piano Sonata No. 2*, mm. 30-33.424

![Example 49](image2)

Since the first movement was composed in sonata-allegro form as Table 9 describes, the development section evolves with modulations from the previously presented material.

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424 Ibid., 31.

<table>
<thead>
<tr>
<th>Section</th>
<th>Thematic Idea</th>
<th>Key</th>
<th>Measure Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Theme</td>
<td>C Major</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>a minor</td>
<td>---</td>
<td>10</td>
</tr>
<tr>
<td>Secondary Theme</td>
<td>G Major</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>Closing Theme</td>
<td>G Major</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>Primary Theme</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>Fragments</td>
<td>F Major</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td></td>
<td>--- b-flat minor</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td></td>
<td>--- b-minor</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td></td>
<td>--- E-flat Major</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td></td>
<td>--- A-flat Major</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Retransition</td>
<td>Modulatory</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>Recapitulation</td>
<td>Primary Theme</td>
<td>C Major</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Secondary Theme</td>
<td>G Major</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>Closing Theme</td>
<td>C Major</td>
<td>93</td>
</tr>
</tbody>
</table>

Second Movement: Scherzando

Shishido describes this second movement as “Scherzo. Play livelily and lightly. The Trio section is to be played broadly as if swaying, and when the first theme comes back, play vividly." 425 Marked leggiero, arpeggiated staccato chords are juxtaposed with rapid scalar passages as seen in Example 50, imbuing the movement with humor and charm.

Example 50: Shishido, “II: Scherzando,” Piano Sonata No. 2, mm. 1-6. 426

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425 Tohô Gakuen, Album of Piano Pieces for Children II, 140.

426 Shishido, Sonata No. 2, 36.
The middle section employs more chromatic harmonies, lending it a mysterious effect, yet it still maintains the joyful character of the entire movement (Example 51). Composed in ternary form, this small movement leads into the slow, contrasting third movement.

Example 51: Shishido, “II. Scherzando,” Piano Sonata No. 2, mm. 24-28.427

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**Third Movement: *Elegante***

Shishido notes to the performer to “play the right-hand melody expressively. The trio section is in canon style. Clearly play each beginning of the right hand and left hand theme.”428 Written in three staves, a large portion of the bass in this movement is prolonged over its tonic note, along with beautiful successions of extended harmonies on top. The expressive melody is supported by melodic slow-waltz accompaniment in the outer sections as presented in Example 52.

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427 Ibid., 36.

Example 52. Shishido, “III. Elegante,” *Piano Sonata No. 2*, mm. 1-6.\(^{429}\)

In the trio section, (Example 53) the canon develops into a transition that beautifully brings the returning theme.

Example 53: Shishido, “Elegante,” *Piano Sonata No. 2*, mm. 21-32.\(^{430}\)

**Fourth Movement: Toccata (Allegro)**

Shishido advises the performer of the *toccata* movement to “play the movement as if in one breath. Sing the middle section expressively. Also, emphasize the returning theme in the last three measures, *meno mosso.*”\(^{431}\) This movement was chosen as a required piece for the PTNA (Piano Teachers National Association) piano competition,

\(^{429}\) Shishido, *Sonata No. 2*, 38.

\(^{430}\) Ibid., 39.

\(^{431}\) Tōhō Gakuen, *Album of Piano Pieces for Children* II, 140.
one of the most renowned competitions in Japan for developing pianists. Probably the most frequently played piece of Shishido, the primary technique required for the successful performance of this movement is a good control and coordination of alternating hands.

Example 54: Shishido, “IV. Allegro,” Piano Sonata No. 2, mm. 1-5.\textsuperscript{432}

![Example 54 Image]

The middle section (Example 55) requires lyrical legato playing in both hands.

Example 55: Shishido, “IV. Allegro,” Piano Sonata No. 2, mm. 79-84.\textsuperscript{433}

![Example 55 Image]

Concluding with his favorite \textit{toccata} genre, Shishido’s second sonata presents more advanced techniques and complexity compared to his first sonata. Composed not solely for displaying his national identity but also for his advanced compositional

\textsuperscript{432} Shishido, \textit{Sonata No. 2}, 40.

\textsuperscript{433} Ibid., 43.
technique in a simpler musical language, the sonata maintains a unique status in his compositional oeuvre.

**Kimagure Kouma [Spontaneous Baby Horse] (1976)**

One year after the second piano concerto was premiered and while it was being performed in cities in Europe, Shishido composed this adorable little piece. NHK commissioned Shishido to compose it for the educational show, “Piano no Okeiko (Piano Lesson),” which was to educate beginner-level pianists.

The piece is as joyful as the title implies: the piece is uplifting throughout. The left-hand accompaniment is to be played in a constant staccato, and the right-hand melody employs grace notes and hand crossing technique. The overall effect is a light and rather cute interplay of musical notes.

**Yūzakura Dojo no Eri no Usu Aoku**
[Night-time Cherry Blossoms, Virgin Girl’s Color Slightly Blue] (1971)

A small piece based on a short poem by Sosuke Takauchi, this work is included in *Piano no Sanpo Michi* [Piano Concourse] from Kawai Gakufu (Tokyo, Japan), which includes piano works of contemporary Japanese composers.

Reflecting the syllabic system of the Japanese *haiku*, this short poem, which consists of syllabic numbers of 5-7-5 (17 in total), alludes to the mysterious charm of a young girl with cherry blossoms at night. The following is the Japanese notation and its translation:

<table>
<thead>
<tr>
<th>Japanese Notation</th>
<th>Transliteration</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>夕桜</td>
<td>Yūzakura</td>
<td>Night-time cherry blossoms</td>
</tr>
<tr>
<td>童女の襟の</td>
<td>Dōjo no Eri no</td>
<td>Virgin girl’s color</td>
</tr>
<tr>
<td>うす青く</td>
<td>Usu Aoku</td>
<td>Slightly blue</td>
</tr>
</tbody>
</table>
The melody is composed with the rhythm of a haiku. As the haiku is a short poem, this piano work is also a short work with no contrasting sections.

Example 56: Shishido, *Yūzakura Dōjo no Eri no Usu Aoku*, mm. 1-3.\(^{434}\)

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**Toccata: Fueto Taikoto** [Toccata: with Flute and Drums] (1986)

In 1986, Shishido became the chair of the Senzoku Gakuen Music Class, which was equivalent to the Tōhō Gakuen Music Class for Children. Nearly twenty years after he first received commissions for his piano sonatas, his colleagues asked for another composition for a new music collection. He included a small toccata, which is perhaps the most accessible of all of his toccatas. As noted in the title, the Japanese flute and drums from a Matsuri, a festival from the Shintō religion, are depicted in the work. It is evident that his inspiration comes from Chichibu Bayashi, as it also was an inspiration for his other toccatas. The work starts with an imitation of flute (high notes with grace notes) and the taiko drum (low notes) as seen in Example 57. This introduction is followed by the motoric main theme, which also imitates the festival drums of Chichibu Bayashi. (Example 58).

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\(^{434}\) Shishido, *Yūzakura Dōjo no Eri no Usu Aoku*, Piano no Sanpo Michi [Piano Concourse] (Kawai Gakufu: Tokyo, 1971,) 42.

As shown in Example 59, the middle section features a different texture in a slower tempo. At the beginning of this section, the composer notes in Japanese, to “play as if playing the taiko.”  


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436 Ibid.

After the return of the first section, the piece ends with an *accelerando*, as in many of his fast movements in the *Suite pour le Clavier*, *Suite de danses pour piano*, and the fourth movement of the second sonata. Composed almost twenty years after his *toccata* from the *Suite pour le Clavier* and his second sonata, this *toccata* features similar technique and musical ideas from the previous *toccatas*, but is written in a simpler pianistic language. Hence, the *Toccata: Fueto Taikoto* can be used as introductory teaching material for Shishido’s *toccatas* as a whole.

By studying Shishido’s piano works within his compositional oeuvre, one can observe the eclectic compositional and stylistic features he employs as well as his personal character. As his students observed, Shishido was a pleasant, entertaining, and knowledgeable person. Like his personality, his piano works also feature logic, humor, and Western Classical character, as well as primitive Japanese elements that lend Shishido’s music uniqueness.

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CHAPTER 9: CONCLUSION AND AUTHOR’S REFLECTIONS

When I listened to Shishido’s *Toccata* for the first time, I was impressed not only by its virtuosic character but also its possession of elements that were certainly Japanese, but in a way I never had encountered before. Hearing the piece was such a striking experience that I wanted to know more about the composer and his compositions. My experience of recording Shishido’s complete piano works enabled me to deeply explore his piano music. Among his works, I especially enjoyed learning and playing his most demanding works, *Suite de danses pour piano* and *Suite pour le Clavier*. These were highly pianistic works that are imbued with subtle and mysterious Japanese elements. Also, his pedagogical sonatas and *Kimagure Kouma* were gratifying to perform because of their uplifting and positive character, suggesting Shishido’s genuine love and enjoyment for music. His piano works, composed for pianists of different levels, are a collection of his compositional styles and personalities that reflect his entire compositional oeuvre.

Born in 1929, Shishido lived in a country experiencing dramatic social changes, including the pre-war nationalistic movement, the Second World War, and the period of post-war recovery. Living in Japan while beginning to pursue Western classical music, Shishido’s fundamental education came during Japan’s Westernization movement. Identifying himself as a Western classical composer and learning from the charismatic Ikenouchi, Shishido established his first philosophy of composition as striving for perfection, based on strong training in *écriture* from Europe.

It was when he went to study in Paris that Shishido realized the importance of incorporating and showing his ethnic origin in his compositions to be successful in the
international music world. Considered one of the leading post-war Japanese classical composers, Shishido maintained this philosophy in his compositions throughout his lifetime. Together with his proclivity towards the sound of percussion instruments and use of primitive rhythms, Shishido’s works certainly hold a distinct character of their own, clearly represented especially in his toccatas composed in various instrumental settings.

With his contributions to composition and education, Mutsuo Shishido remains an important figure in the history of classical music in Japan. Remembered as passionate, kind, and intriguing, he is missed by his students and colleagues who wish he had composed more. His compositions, rarely revisited or performed today, are gems of sound that are worthy of being heard more in the concerts. I am very grateful to have had the opportunity to know this composer through his works, writings, and former acquaintances, and able to devote my years of graduate study to discover more about him and his compositions. I truly hope that this doctoral essay contributes to the composer’s dream that his works be known and played internationally.
WORKS CITED

English Sources


**Japanese Sources**


——. “Ongaku Daigaku wo Kokorozasu Hitoni,” Senzoku Daigaku (publication information lost, archive of Shishido’s family)


APPENDIX A: MUTSUO SHISHIDO’S PIANO WORKS

Shishido’s piano works, date of composition, movement titles, and timing for each work/movement. The timing corresponds to the author’s recordings.

<table>
<thead>
<tr>
<th>TITLES</th>
<th>TIMING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Suite de danses pour piano (1956)</strong></td>
<td></td>
</tr>
<tr>
<td>1. Danses des jeunes</td>
<td>2:35</td>
</tr>
<tr>
<td>2. <em>A L’ancien Palais</em></td>
<td>5:50</td>
</tr>
<tr>
<td>3. <em>Ronde</em></td>
<td>5:00</td>
</tr>
<tr>
<td><strong>Piano Sonata No. 1 (1966)</strong></td>
<td></td>
</tr>
<tr>
<td>1. Allegro</td>
<td>2:05</td>
</tr>
<tr>
<td>2. Andantino</td>
<td>0:50</td>
</tr>
<tr>
<td>3. Lento</td>
<td>1:45</td>
</tr>
<tr>
<td>4. Allegro vivace</td>
<td>1:40</td>
</tr>
<tr>
<td><strong>Suite pour le Clavier (1966-1968)</strong></td>
<td></td>
</tr>
<tr>
<td>1. Toccata I</td>
<td>4:00</td>
</tr>
<tr>
<td>2. Adagio</td>
<td>4:55</td>
</tr>
<tr>
<td>3. Toccata II</td>
<td>4:30</td>
</tr>
<tr>
<td><strong>Piano Sonata No. 2 (1968)</strong></td>
<td></td>
</tr>
<tr>
<td>1. Allegro</td>
<td>3:05</td>
</tr>
<tr>
<td>2. Scherzando</td>
<td>1:30</td>
</tr>
<tr>
<td>3. Elegante</td>
<td>2:00</td>
</tr>
<tr>
<td>4. Toccata (Allegro)</td>
<td>3:05</td>
</tr>
<tr>
<td><strong>Yūzakura Dojo no Eri no Usu Aoku (1971)</strong></td>
<td>1:25</td>
</tr>
<tr>
<td><strong>Kimagure Kouma (1976)</strong></td>
<td>0:40</td>
</tr>
<tr>
<td><strong>Toccata: with Flute and Drums (1988)</strong></td>
<td>2:20</td>
</tr>
</tbody>
</table>
APPENDIX B:

WORKS OF MUTSUO SHISHIDO IN CHRONOLOGICAL ORDER

Performances described are based on the programs archived by Shishido.

1956: *Trois Danses/Suite de danses pour piano* (ピアノのための《ダンス組曲》)
  1. *Danses des jeunes* (恋人達)
  2. *A L’ancien Palais* (古い館で)
  3. *Ronde* (ロンド)

Performances
*Title Indicated as *Trois Danses* (Premiere)


October 13, 1978 XXII. Berliner Festtage 1978, Yaeko Yamane, piano

1958: *Estampes Japonaises pour flûte seule* (フルート独奏のための日本風版画四章)
  1. *Hommage au gagaku* (雅楽賛歌)
  2. *Les nuages et la lune* (雲と月)
  3. *Berger à la flute* (笛吹く童)
  4. *Giboulée* (篠雨)

Performances
December 15, 1959, Toshi Center Hall, Tokyo “Shishido Mutsuo Sakuhin Happyōkai,” Ririko Hayashi, flute.

1959: *Simphonietta* (小交響曲)
  1. Allegro Moderato
  2. Adagio
  3. Theme et variations

Performances

1959: *Quatuor pour flûte, hautbois, clarinette et basson*
(フルート、オーボエ、クラリネットとバスーンのための四重奏曲)
1. Prelude (前奏曲)
2. Scherzando (スケルツァンド)
3. Dialogue (ディアログ)
4. Finale (終曲)

Performances:
December 15, 1959, Toshi Center Hall, Tokyo, “Shishido Mutsuo Sakuhin Happyōkai,”
Ririko Hayashi, Seizo Suzuki, Atsushi Kakizima, and Muneo Tozawa.

April 9, 1959, Daiichi Seimei Hall, Tokyo, “Shinshinkai IX”: Soichi Minegishi, Hiroshi
Yoshimizu, Atsusshi Kakijima, and Ryohhei Nakagawa.

1960: *Concerto pour Piano et Orchestre No. 1*
1. Larghetto
2. Adagio
3. Andante

*Bounty Prize in the 15th Festival of Arts, Ministry Education*

Instruments: 1 Piccolo, 1 flute, 2 oboe, 2 clarinet, 1 Es clarinet, 1 Saxophone, 2 Bassoon, 2
Contrabassoon, 4 horn, 3 Trumpet, 3 Trombone, 1 Tuba, Timpani, Japanese OoDaiko (Big
Drum), Kodaiko (small drum), 3 Tomtom , 1 Large Symbal, 1 Small Symbal, Tam-Tam,
Tumbourine, Maraques, Wood-block, Bongo, Celesta, Harp, 5-part Strings.

Performances:
November 16, 1960, Nippon Hōsō “National Arts Festival.” Nippon Philharmonic Orchestra,
Masashi Mori, conductor, Kiyoko Tanaka, piano.

February 14, 1967, Tokyo Bunka Kaikan, Tokyo, Tokyo Kōkyō Gakudan “Tomin Ongakukai
13: Nihon no Sakuhin no Yube [Concert for the Citizens: Evening of Japanese compositions,]”
Masashi Mori, conductor, Kazuko Yasukawa, piano.

1962: *Cantata No. 1, “Uta”* (カンタータ「唄」) *Verse: Shuntarō Tanikawa*
1. Festival (Matsuri)
2. Lullaby (Komoriuta)
3. Working (Rōdō)

*Bounty Prize in the 17th Festival of Arts, Ministry of Education*

Performance:
November 26, Nippon Hōsō. “National Arts Festival.” *Tokyo Philharmonic Orchestra* and
*Nikikai Choir*. Masashi Mori, conductor.

1963: *Choir Works of Mutsuo Shishido*
1. River of Homeland (ふるさとの川)
2. When the Magnolia Blooms (泰山木の花咲けば)
3. Early Summer of Izu (伊豆初夏)
4. Secret Shinto Music of November “Lion Dance” (霜月神楽「神子舞」)
Performance

1963: **Cadeau de Noël** (クリスマスの贈りもの)
1. Prelude (序歌): Composed by Shishido, Kaoru Satō, Verse
2. Seven Joys (七つの喜び) Arr. By Shishido
3. White Christmas (ホワイト・クリスマス) Arr. By Shishido
4. Starts Shine (おほしがひかるぴかぴかぴか) Arr. By Shishido
5. Showing Midwinter (雪降る真冬) Arr. By Shishido
6. Finale (終曲) Composed by Shishido, Kaoru Satō, Verse

Performance

1966: **Toccata**

Performances
September 26, Suginami Kōkaidō, Mainichi Shimbun Shinsyaya Rakusei Kinen Ensōkai, Meiko Miyazawa, Piano. (Premiere)


April 12, 1972, Asahi Seimei Hall, Tokyo, Yoko Urata Piano Recital Performance; December 12, 1975, Aoyama Tower Hall, Tokyo, “Nihon no Piano Kyoku, [Piano Works of Japan].” Yukiko Ogata, piano.

1966: **Piano Sonata No. 1**

1. Allegro
2. Andantino
3. Lento
4. Allegro Vivace

Publication:

1966-1968: **Suite pour le Clavier** (鍵盤のための組曲)

1. Toccata I
2. Adagio
3. Toccata II

October 13, 1977, Ruteru Ichigaya Center, Shishido Mutsuo Monkasei Sakuhin Happyōkai (Adagio and Toccata 2), Masaki Teruya, piano.

1968: *Piano Sonata No. 2*

1. Allegro  
2. Scherzando  
3. Elegante  
4. Toccata (Allegro)

Performance  

1969: *Prelude and Toccata for a Guitar*

*Takei Award, 1975.*

Performances  
February 2, 1971, Tokyo Bunka Kaikan, Tokyo, Recital de Guitarra por Guitarristas de Siglo XX, Kikuo Shimura, guitar  

1970: *Cantata No.2 “Yamame Kitan”* (第Ⅱカンタータ「山魚女奇譚」)

Sōsuke Takauchi, Verse  
Three Movements (No titles)

Performance: June 8, 1970, Tokyo Bunka Kaikan, Tokyo, Senzoku gakuen Music Academy Dai 13 kai Teiki Ensōkai. (Premiere)

1975: *Piano Concerto No. 2*

Andante  
Allegro energico  
*Fukuyama Award*

Performance  
February 13, 1976, Hibiya Kōkaidō, Tokyo, Gendai no Ongaku Ten [Exhibition of Contemporary Music’76], Japan Philharmony Orchestra, Kazuo Yamada, conductor, Yaeoko Yamane, piano (Japan Premiere)

October 27, 1978 Mecklenburgische Staatskapelle Schwerin, Yaeko Yamane, piano.  
October 11, 1978 Ienaer Philharmonie, Yaeko Yamane, piano.  
1977: **Symphonic Poem “Sendai Sanka (Praise Song of Sendai)”** (交響組曲「仙台賛歌」)
Lyrics: Tarō Yamamoto
1. Haru (Spring)
2. Natsu (Summer)
3. Aki (Autumn)
4. Fuyu (Winter)


1981: **Cantata No. 4 “Elégie de l’ Enfer”** (第四カンタータ「藍の悲歌」)
Verse: Sōsuke Takauchi

Movement I
Movement II
Movement III

Performances
July 24, 1981, “Senzoku Gakuen Daigaku Dai 29 kai Teiki Ensōkai [Senzoku College of Music 29th Subscription Concert],” Kenritsu Ongakudō, Kanagawa, Kazuyoshi Akiyama, conductor,

1982: **Sextor pour Instrument à Percussion** 打楽器のための 6 重奏《一つの祈り・鼓動》
“Une Priere・La Palpitation »

Performance
September 24, 1999, Tokyo Bunka Kaikan Small Hall, Tokyo, Dai 6 kai Tō no Kai “Shishido Mutsuo Koten.”

1985: **Suite de chœurs “Okukinu Denshō”** (合唱組曲 奥鬼怒伝承)
1. Himemafuchi Hika (Elegy of Himemafuchi) (Tanka) 姫ヶ淵悲歌
2. Mizubashiru (the water is running) (poem) 水走る
3. Okukinu Komoriuta (Lullaby of Oku-kinu) 奥鬼怒子守唄
4. Shūten (Point of Autumn) 秋点
5. (Hōnen-uta) (A harvest song) (Poem) 豊年唄

1988: **Toccata: With Flute and Drums** (トッカーター笛と太鼓と)

Publication
Performance:
December 1985. Chuō Kaikan, Tokyo, Nihon Daigaku Gassō bu “37th Teiki Ensōkai [37th Subscription Concert], Seiichirō Satō, conductor. (premiere)


1989 “Music for Flute and Cembalo” 『フルートとチェンバロのための音楽』

Performance
September 24, 1999, Tokyo Bunka Kaikan Small Hall, Dai 6 kai Tō no Kai “Shishido Mutsuo Koten,” (premiere)

1994: Overture “Yakushin [Breakthrough]” (序曲「躍進」)

Performance

1994: “Symphony” 「交響曲」
1. With a strong will
2. Prayer
3. Toccata
Commissioned by Japan Symphony Foundation

Performance.

Recording

1995: Suite for orchestra and percussion

Performances:
October 26, 1995, Maeda Hall, Kawasaki, Senzoku Gakuen College Philharmonic Orchestra, Kazuyoshi Akiyama, conductor.


January 13, 1996, Suntory Hall, Senzoku Gakuen Special Concert
1999: Rhapsody for Violin and Orchestra

Performance
November 19, 1999, Maeda Hall, Kawasaki, Senzoku Gakuen College Philharmonic Orchestra 46th Subscription Concert, Sayaka Shōji, violin, Kazuyoshi Akiyama, conductor. (premiere)