INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6” x 9” black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600
RICE UNIVERSITY

JAPANESE PIANO COMPOSITIONS OF THE LAST HUNDRED YEARS:
A History of Piano Music in Japan and a Complete List of Japanese Piano Compositions

By

Junko Ueno Garrett

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
DOCTOR OF MUSICAL ARTS

APPROVED, THESIS COMMITTEE

Walter B. Bailey, Director
Associate Professor of Musicology

Robert Roux
Associate Professor of Piano and Chair of Keyboard

Satoshi P. T. Matsuda
Assistant Professor of Chemistry and of Biochemistry and Cell Biology

John Perry
Artist Teacher, Piano

Houston, Texas
May, 1998
ABSTRACT

Japanese Piano Compositions of the Last Hundred Years:
A History of Piano Music in Japan and a Complete List of Japanese Piano Compositions

by

Junko Ueno Garrett

This dissertation consists of six chapters: The first four chapters trace the history of Japanese piano music; the fifth chapter is a conclusion; and the last chapter is a complete list of 3,000 Japanese piano compositions written since the first Japanese piano piece was composed in 1900.

The response of Japanese composers to Western-style music from the Meiji Restoration to the present is analogous to a transfusion: Japanese composers have accepted Western music while maintaining their cultural identity in an ever changing environment. The introduction of Western music through public school education at the beginning of the Meiji-period changed the function of music in Japan before Japanese composers could react to it creatively. The way that Japanese Western-style music has developed parallels other aspects of cultural Westernization: importation; absorption; and recreation. The borrowed musical forms eventually were transformed by
combining them with the original characteristics of Japanese traditional music.

It has taken more than one hundred years for the complete absorption of Western music into Japanese culture. The level of piano playing in Japan had improved dramatically from 1950 to 1970, and this is reflected in piano compositions in Japan.

The first chapter relates Japanese history to Western music up to the first Japanese piano piece, which was composed in 1900. It examines the importation and development of Western ideas and culture into Japan from the seventeenth century to the nineteenth century. The second chapter illustrates the flowering of vocal music which led the development of Western-style music in Japan from 1900 to 1926. The third chapter discusses piano music from the beginning of the Showa-period (1926-1989) to the end of World War II. In this period the level of Japanese compositions improved greatly and Japanese piano music entered the international stage. The fourth chapter concerns Japanese piano music in the post-war generation.
ACKNOWLEDGEMENTS

I wish to express my sincere gratitude to the chair of my thesis committee, Dr. Walter B. Bailey, for his immense help and great encouragement, and to my other thesis committee, Dr. Robert Roux, Dr. Seiichi P. T. Matsuda, and Mr. John Perry. I would also like to express special appreciation to Ms. Imatani and Ms. Toudou at the music library of Toho Conservatory in Tokyo, who have supplied source material of Japanese piano music. I would finally like to make special mention of David B. Garrett, my husband, for his unfailing help and support.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF MUSICAL EXAMPLES</td>
<td>viii</td>
</tr>
</tbody>
</table>

**Chapter**

1. **JAPANESE HISTORY RELATED TO WESTERN MUSIC UP TO THE FIRST JAPANESE PIANO PIECE IN 1900**
   - Notes                                                                 | 11   |

2. **FOUR MUSICAL STREAMS FROM 1900 TO 1926**
   - The Appearance of Kosaku Yamada (1886-1965)                           | 12   |
   - The Movement of New Japanese Music                                     | 21   |
   - The Movement of *Doyo* (Nursery Rhymes)                                | 23   |
   - Songs for the General Public                                          | 24   |
   - Summary of Music from 1900 to 1926                                     | 24   |
   - Notes                                                                  | 26   |

   - The *Shinko Sakkyoku-ka Renmei* (The Federation of The Newly-risen Composers) | 27   |
   - Kiyose Yasuji: Japanese Ethnological Composer                         | 28   |
   - *Suruta Gakudan* (The Suruya Group)                                    | 33   |
   - Japanese Music on to the International Stage                           | 34   |
   - The *Shin Ongaku Renmei* (The Federation of New Music)                 | 36   |
   - *Gakudan Puromete* (The Puromete Group)                                | 44   |
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>French School and German School</td>
<td>45</td>
</tr>
<tr>
<td>Summary of Music from 1926 to 1945</td>
<td>50</td>
</tr>
<tr>
<td>Notes</td>
<td>53</td>
</tr>
<tr>
<td>4. JAPANESE PIANO MUSIC IN THE POST-WAR GENERATION</td>
<td>54</td>
</tr>
<tr>
<td>1945 - 1950: From Chaos to a New Beginning</td>
<td>54</td>
</tr>
<tr>
<td>Music from 1950 to 1970</td>
<td>62</td>
</tr>
<tr>
<td>The Birth of Japanese Contemporary Music</td>
<td>62</td>
</tr>
<tr>
<td>Increasing Number of Alumni Musical Groups Centered around Their Teachers</td>
<td>63</td>
</tr>
<tr>
<td>Jikken Kobo (Experimental Workshop): Toru Takemitsu and Joji Yuasa</td>
<td>71</td>
</tr>
<tr>
<td>Yagi no Kai (The Group &quot;Goat&quot;)</td>
<td>81</td>
</tr>
<tr>
<td>Sannin no Kai (The Group &quot;Three Men&quot;): Classical Music and Commercialism</td>
<td>82</td>
</tr>
<tr>
<td>Nijusseiki Ongaku Kenkyu Jo (The Institute of Twentieth Century Music)</td>
<td>84</td>
</tr>
<tr>
<td>Other Major Piano Compositions from 1950 to 1970</td>
<td>86</td>
</tr>
<tr>
<td>Conclusion of Piano Music from 1950 to 1970</td>
<td>88</td>
</tr>
<tr>
<td>Music from 1970 to Today</td>
<td>88</td>
</tr>
<tr>
<td>The Osaka International Exposition '70</td>
<td>88</td>
</tr>
<tr>
<td>Gendai Hogaku (Contemporary Japanese Traditional Music)</td>
<td>90</td>
</tr>
<tr>
<td>Three Musical Groups of Young Composers</td>
<td>91</td>
</tr>
<tr>
<td>New Japanese Avant-garde Composers</td>
<td>95</td>
</tr>
<tr>
<td>Composers Born After 1950</td>
<td>104</td>
</tr>
<tr>
<td>Chapter</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Summary of Music After World War II</td>
<td>105</td>
</tr>
<tr>
<td>Notes</td>
<td>107</td>
</tr>
<tr>
<td>5. CONCLUSION</td>
<td>109</td>
</tr>
<tr>
<td>6. A COMPLETE LIST OF JAPANESE PIANO COMPOSITIONS</td>
<td>111</td>
</tr>
<tr>
<td>A COMPLETE LIST OF JAPANESE PIANO COMPOSITIONS SINCE THE FIRST JAPANESE PIANO PIECE IN 1900</td>
<td>111</td>
</tr>
<tr>
<td>A List of abbreviations</td>
<td>111</td>
</tr>
<tr>
<td>A List of Addresses of Institutions Important for the research of</td>
<td>112</td>
</tr>
<tr>
<td>Japanese Contemporary Music</td>
<td></td>
</tr>
<tr>
<td>A Complete List of Japanese Piano Compositions since the First</td>
<td>113</td>
</tr>
<tr>
<td>Japanese Piano Piece in 1900.</td>
<td></td>
</tr>
<tr>
<td>Bibliography</td>
<td>305</td>
</tr>
</tbody>
</table>
# LIST OF MUSICAL EXAMPLES

<table>
<thead>
<tr>
<th>Examples</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 1:</td>
<td></td>
</tr>
<tr>
<td>1.1 <strong>YoNa nuki Onkai</strong> (The Scale without Yo and Na)</td>
<td>5</td>
</tr>
<tr>
<td>1.2 Kosaku Yamada, <strong>Akatonbo</strong> (A Red Dragonfly)</td>
<td>6</td>
</tr>
<tr>
<td>1.3 Rentaro Taki, Menuetto (1900)</td>
<td>9</td>
</tr>
<tr>
<td>Chapter 2:</td>
<td></td>
</tr>
<tr>
<td>2.1 Kosaku Yamada, Piano Sonata No. 1 (1911), First Movement, First Theme</td>
<td>14</td>
</tr>
<tr>
<td>2.2 Kosaku Yamada, Piano Sonata No. 1, First Movement, Second Theme</td>
<td>15</td>
</tr>
<tr>
<td>2.3 Kosaku Yamada, Piano Sonata No. 2 (1912), First Movement, First Theme</td>
<td>17</td>
</tr>
<tr>
<td>2.4 Kosaku Yamada, Piano Sonata No. 2, First Movement, Second Theme</td>
<td>18</td>
</tr>
<tr>
<td>2.5 Kosaku Yamada, <strong>Kare to Kanojo</strong> (He and She) (1919)</td>
<td>19</td>
</tr>
<tr>
<td>2.6 Kiyomi Fujii, Okayo (1922-23)</td>
<td>22</td>
</tr>
<tr>
<td>Chapter 3:</td>
<td></td>
</tr>
<tr>
<td>3.1 Yasuji Kiyose, <strong>Oto naku Shinobiyoru Mono</strong> (One Approaching Silently) (1924)</td>
<td>30</td>
</tr>
<tr>
<td>3.2 Yasuji Kiyose, <strong>Dokkyo</strong> (Chanting) (1931)</td>
<td>31</td>
</tr>
<tr>
<td>3.3 Akira Ifukube, <strong>Bon Odori</strong> (The Festival Dance in Summer) from &quot;Piano Kumi-kyoku&quot; (Suite) (1933)</td>
<td>38</td>
</tr>
<tr>
<td>Examples</td>
<td>Page</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
</tr>
<tr>
<td>3.4 Fumio Hayasaka, Shitsunai no Tame no Piano Shohin-shu (Collection of Salon Piano Pieces) (1941) No. 5</td>
<td>40</td>
</tr>
<tr>
<td>3.5 Fumio Hayasaka, Shitsunai no Tame no Piano Shohin-shu, No. 14</td>
<td>41</td>
</tr>
<tr>
<td>3.6 Hiromori Hayashi, Japanese Anthem &quot;Kimigayo&quot; (1893)</td>
<td>42</td>
</tr>
<tr>
<td>3.7 Meiro Sugawara, Suien (Lotus) from Suite: Hakuho</td>
<td>46</td>
</tr>
<tr>
<td>3.8 Roh Ogura, Sonatina for Piano (1937)</td>
<td>47</td>
</tr>
<tr>
<td>3.9 Kazuo Yamada, Sonatine (1943)</td>
<td>47</td>
</tr>
<tr>
<td>3.10 Tomojiro Ikenouchi, The First Movement &quot;Prelude&quot; from Sonatine (1954)</td>
<td>49</td>
</tr>
<tr>
<td>3.11 Kunihiko Hashimoto, Sortie de Lecon de la Petite Danseuse (1934)</td>
<td>51</td>
</tr>
<tr>
<td>3.12 Hisatada Otaka, Sonatine Op. 13, Allegro Moderato (1940)</td>
<td>52</td>
</tr>
<tr>
<td>Chapter 4</td>
<td></td>
</tr>
<tr>
<td>4.1 Yasuji Kiyose, Four Piano Preludes (1947) No. 1, Andantino</td>
<td>56</td>
</tr>
<tr>
<td>4.2a Saburo Takata, &quot;The Sunlight Dances in the Wind&quot; from &quot;Preludes pour piano&quot; (1947)</td>
<td>57</td>
</tr>
<tr>
<td>4.2b Saburo Takata, &quot;Down in the Blue Valley&quot; from &quot;Prelude pour piano&quot;</td>
<td>58</td>
</tr>
<tr>
<td>4.3 Toshiro Mayuzumi, Dance Suite: Hors d'oeuvre (1947)</td>
<td>61</td>
</tr>
<tr>
<td>4.4a Akira Miyoshi, Sonate pour piano (1958), First Movement</td>
<td>66</td>
</tr>
<tr>
<td>4.4b Akira Miyoshi, Sonate pour piano, Third Movement</td>
<td>67</td>
</tr>
<tr>
<td>4.5a Akio Yashiro, Sonate pour piano (1961), First Movement, First Theme</td>
<td>68</td>
</tr>
<tr>
<td>4.5b Akio Yashiro, Sonate pour piano, First Movement, Second Theme</td>
<td>68</td>
</tr>
<tr>
<td>4.5c Akio Yashiro, Sonate pour piano, Third Movement</td>
<td>69</td>
</tr>
<tr>
<td>4.6 Toru Takemitsu, Uninterrupted Rests, First Movement (1952)</td>
<td>73</td>
</tr>
<tr>
<td>4.7 Toru Takemitsu, Uninterrupted Rests, Second Movement (1959)</td>
<td>74</td>
</tr>
<tr>
<td>Example</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>4.8</td>
<td>Toru Takemitsu, Piano Distance (1961)</td>
</tr>
<tr>
<td>4.9</td>
<td>Joji Yuasa, Cosmos Haptic (1957)</td>
</tr>
<tr>
<td>4.10</td>
<td>Somei Sato, Litanja (1973)</td>
</tr>
<tr>
<td>4.11</td>
<td>Jo Kondo, Click Crack (1973)</td>
</tr>
<tr>
<td>4.12a</td>
<td>Yuji Takahashi, Kwanju, May 1980</td>
</tr>
<tr>
<td>4.12b</td>
<td>Yuji Takahashi, Kwanju, May 1980</td>
</tr>
<tr>
<td>4.13</td>
<td>Yoriaki Matsudaira, Allotrophy (1970)</td>
</tr>
<tr>
<td>4.14</td>
<td>Toshi Ichiyanagi, Piano Media (1972)</td>
</tr>
</tbody>
</table>
CHAPTER 1

JAPANESE HISTORY RELATED TO WESTERN MUSIC

UP TO THE FIRST JAPANESE PIANO PIECE IN 1900

Music for keyboard instruments has had a long history in the Western world, and keyboard music has had an important role in the field of composition. In Japan, however, there was no tradition of keyboard music until the introduction of Western music following the Meiji Restoration of 1868. The piano is an invention of Western culture. The first piano was officially imported to Japan only in 1869. However, some pianos actually arrived some years earlier. Researchers have found a piano in Hagi-city, in the prefecture of Yamaguchi, that had been a gift from a German in 1828.¹ In the study of Japanese piano music, it is necessary to examine the importation and development of Western ideas and culture into Japan.

In 1543, some Portuguese sailors were washed ashore at the island of Tanega, in the southern part of Japan. These Portuguese were the first Western people to visit Japan, and the guns with them were the first taste of Western culture for the Japanese. Then the Spanish missionaries, led by Francisco de Xavier, brought Christianity to Japan in 1549.² With these missionaries, Roman Catholic music such as sacred polyphony, plainchant, twelfth and thirteenth century musico-liturgical dramas (representing Biblical stories), and an array of musical instruments, which were widely used during the Renaissance in both
liturgical and secular context, were imported.³ Under the government of Nobunaga Oda, a Shogun (a General), the missionaries were received favorably, and the first Christian church was built in 1553. Oda himself did not believe in Christianity, so these musical movements did not settle into Japanese society. But Japanese traditional music, especially Koto (zither) music, was slightly influenced by Western music.⁴

In 1588 Hideyoshi Toyotomi, a Shogun, took over the government and banned Christianity and anything connected to it. With these banishments, all foreigners were expelled from Japan too. Less than fifty years after the first seeds of Western music were planted in Japan, the new musical ideas were torn out by the roots. In 1600, Ieyasu Tokugawa became Shogun, and formed a Tokugawa-Bakufu (Government). It lasted until 1868 and is called the Edo-period. Tokugawa began a policy of isolationism in 1639. Japan was totally isolated from Western cultures for approximately 250 years, until the subsequent reopening of Japan's door to the Western world at the beginning of the Meiji Restoration under the Emperor in 1868. A year after this movement, the first piano was imported to Japan.

The Meiji-period (1868-1912) was a time of rapid modernization, civilization, and Westernization in all aspects of life including music. Meiji leaders were eager to ensure Japan's future through the incorporation of outside influences. As one of these influences, music was considered to be an important vehicle. At first Japanese listeners were stimulated by the English military band stationed in Yokohama. A group of Japanese imported about thirty brass instruments and studied with the band leader Fenton after 1869. In 1880 they invited Franz Eckert, a German, to form a military band.⁵ Western music was gradually introduced to Japan, but the emphasis was initially on performing, not
composing.\textsuperscript{6}

Church leaders introduced Protestant hymns to Japan after 1868. Along with military band music, these hymns sparked the beginning of the reformation of Japanese music in the Meiji-period. The second step for this musical Westernization was to establish an educational system. Shuji Izawa (1851-1917) was the chief of Japan's public school program. Ongaku Torishirabe-Gakari (The Music Study Committee) was founded under Izawa after the arrival of Luther Mason, director of the Boston Music School, in 1880. Mason helped to institute Izawa's ideas. Later in the same year, twenty-two men and women were accepted as the first students of this newly organized music school.\textsuperscript{7} In 1888 this school was upgraded to the Tokyo Ongaku Gakko (The Tokyo Academy of Music). The students were allowed to play any kind of instrument (including organ, violin, and piano) throughout their three-year period of study. For piano study, Mason brought twenty books of Beyer, two books of both Clementi and Czerny, and a few books for beginners: "Popular Dance Pieces for Piano" and "Square Dance Pieces for Piano." There was no Bach, no Haydn, no Mozart, no Beethoven, and no Chopin or Liszt. Mason himself had no professional training as a pianist. He was invited to establish this newly organized school because he specialized in the reformation of elementary music education.

Izawa's project was focused on elementary education as well as education at a higher level. The First Shigaku Shoka-shu (The First Song Collection for the Primary Schools), a collection of thirty-three educational songs, was published in 1882. These songs were composed by the teachers of the music school, including foreigners such as Mason, Eckert, and Rudolf Dittrich.

One important aspect of these compositions is their synthesis of Japanese melodies
and Western traditional harmonies. These melodies were mostly constructed with YoNa nuki Onkai (Scale without Yo and Na). In the Meiji-period, the degrees of the scale were named with Hi, Fu, Mi, Yo, Ih, Mu, and Na instead of Do, Re, and Mi. YoNa nuki Onkai, the pentatonic scale, was made without Fa and Ti. (SEE EXAMPLE 1) Kosaku Yamada's (1886-1965) "Akatonbo" (A Red Dragonfly), a Shoka (A Song for Primary School), is a good example of the synthesis of Japanese YoNa nuki Onkai with Western traditional harmonies. (SEE EXAMPLE 2) Also, some of the songs from Shogaku Shokakushu were Western songs with Japanese translations: Chocho (The Butterfly), from the German children's song "Hanschen Klein," and Hotaru no Hikari (The Light of the Fireflies), from the Scottish folk song "Auld Lang Syne." This Hotaru no Hikari shows also the use of YoNa nuki Onkai.

With Izawa's effort to develop elementary music education, the Japanese increasingly enjoyed singing these songs. Education at higher levels within the music school emphasized how to teach for the next generation, but the study of composition and performance developed more slowly and theoretical analysis was rarely taught. The only way to learn composition was to copy European styles instead of inventing a distinct Japanese music. Very few advanced students went on for additional study in Europe.

A few years before the turn of the century, the first recordings were imported, and in 1909 they were manufactured and distributed domestically. Another big step in the development of Western music at this time was the founding in 1897 of Nihon Gakki Seizo Kabushiki Gaisha (Japan Instruments Manufacturing Company = The Yamaha Piano and Organ Company). Torakusu Yamaha (1856-1916) started to make organs in 1885. After his initial experience making different kind of instruments, he founded the Yamaha
EXAMPLE 1.1 YoNa nuki Onkai (The Scale without Yo and Na)

YoNa nuki Chou Onkai (The Major Scale without Yo and Na)

\[ Hi \quad Fu \quad Mi \quad (Yo) \quad I \quad Tsu \quad (Na) \quad Hi \]

YoNa nuki Tan Onkai (The Minor Scale without Yo and Na)

\[ Hi \quad Fu \quad Mi \quad (Yo) \quad I \quad Tsu \quad (Na) \quad Hi \]
EXAMPLE 1.2 Kosaku Yamada, *Akatonbo* (A Red Dragonfly)
company. A year later he went to the United States to buy parts for the "Kamen Model" piano, and he put them together in 1900. This piano is regarded as the first piano made in Japan.\textsuperscript{11} It is coincidental that the first Japanese-made piano and the first Japanese-made piano piece happened in the same year, 1900. Soon after the Yamaha Company was founded, other Japanese companies began to mass-produce and sell Western instruments to the general population, but the consumers had almost no idea what to do with them. Music journalism also heightened the interest in Western music and led to the establishment of the \textit{Ongaku Zasshi} (Music Magazine) under Totsuji Shikama in 1890.

By the beginning of the twentieth century, many Japanese composers had written \textit{Shoka} (Songs for Primary School) and folk tunes, but not instrumental music. To write instrumental music they would first have to master playing the instruments, and it took rather a long time to become proficient on the unfamiliar Western instruments.

Nobu Koda (1870-1946) entered the Tokyo Academy of Music in 1883, and graduated in 1885. She became the first student to study music abroad at government expense. She went to Boston in 1889 to study both piano and violin at the New England Conservatory. The next year she moved to Vienna and stayed there until 1895. Immediately after she came back to Japan she became a professor at the Tokyo Academy of Music, where she taught violin, piano, composition, theory, and voice. Her Sonata for Violin (1897) is the first known Western-style instrumental piece composed in Japan.\textsuperscript{12} Many excellent pupils were educated in her class including Rentaro Taki (1879-1903).

Taki was one of the first students to graduate from the Tokyo Academy of Music and he composed the first piano piece in Japan in 1900. He was considered a great pianist in his day, but he was also interested in composition. At the age of twenty-one, he
composed a Menuetto, which is the first piano solo piece composed in Japan. In 1901, he was assigned to study composition in Leipzig. Unfortunately he became ill within a year and was forced to go back to Japan in 1902, where he died in 1903. If he had lived longer, he could have become the first great Japanese composer. He wrote two piano pieces, the above mentioned Menuetto (1900) (SEE EXAMPLE 3) and Kαn (Sorrow) (1903), and numerous songs in his twenty-three years of life. His Menuetto shows the combination of strong, German-influenced structure with Japanese sentiment. In the B Minor section of the trio, the melody is written in YoNa nuki Onkai, but the accompaniment is written in Western traditional harmonies and scales. Considering that the mainstream of Western music in Japan consisted of military band music and classroom songs at his time, this work was a big accomplishment, showing the way for other Japanese not only in the realm of composition but also in the development of piano technique.
EXAMPLE 1.3 Rentaro Taki, Menuetto (1900)
Trio

\(\text{mf}\)  
\(\text{cresc.}\)  
\(\text{dim.}\)  
\(\text{f}\)

\(\text{dim.}\)  
\(\text{mf}\)  
\(\text{cresc.}\)  
\(\text{f}\)

\(\text{cresc.}\)  
\(\text{dim.}\)  
\(\text{f}\)

\(\text{Da Capo al Fine}\)
NOTES: Chapter 1


2. Ibid.


8. Ibid., 5.


11. Meguro, Ongaku Jiten, 1310.

CHAPTER 2

FOUR MUSICAL STREAMS FROM 1900 TO 1926:

1) The Appearance of Kosaku Yamada (1886-1965)
2) The Movement of New Japanese Music
3) The Movement of Doyo (Nursery Rhymes)
4) Songs for the General Public

1) The Appearance of Kosaku Yamada

In 1908 five years after Rentaro Taki's premature death, a second excellent student graduated from the Tokyo Academy of Music. In contrast to Taki, he had a long life. During his seventy-nine years he wrote numerous songs, chamber compositions, orchestra works, an opera, and piano pieces. It is worthy of special mention that he began the history of Japanese symphonies with "Kachidoki to Heiwa" (Triumph and Peace) in 1912, while he was at the Berlin Hochschule. This first great Japanese composer was Kosaku Yamada (1886-1965). His piano pieces were composed over a long period of time: his study "New Year's Eve" was composed in 1903; and his "Prelude g-moll" in 1951.

When Yamada entered the Tokyo Academy of Music in 1905, there was still no composition major because there was no one to teach the subject. He majored in voice, played cello in the orchestra, and pursued composition on his own. At that time, no attention was given to Japanese composers of Western-style music. To get his compositions played, he had to put the names of great German composers on them. Then
his colleagues were glad to try these newly discovered pieces. In 1932, twenty-four years after he graduated, a composition department was finally set up at the music school.

Even though his compositions moved beyond a strict imitation of Western music, his early method of composition was to study and copy the structure of eighteenth and nineteenth-century German compositions. In 1910, Yamada went to Berlin to study composition with Max Bruch and Leopold Karl Wolff. His studies were supported by the wealthy Iwasaki family. In his biographical book, *Wakaki-hi no Kyoshi-kyoku* (The Rhapsody of My Youth), he reminisced:

> After the second year of study in Berlin, I started to be frustrated, because I was only allowed to copy the design of my teacher's compositions for the first one and one-half years. Can you imagine how many variations, rondos, and chaconnes I had to copy?

Yamada composed the Menuet in E-flat Major and the Chaconne for piano in 1910, and in the next two years he composed two Piano Sonatas. The first sonata was written in E-Major, and it consists of two movements: Allegro molto and Adagio cantabile. The opening of the first movement is reminiscent of the beginning of the Ballade No. 3 by Chopin. Both pieces start with step-wise ascending lines and they are very flowing. Although this exposition seems simple and ordinary, it is carefully calculated. For instance, the main melodic motive, A, appears also in the left hand in m.3, and the accompanying motive, B, is a retrogression and a diminution of A. (SEE EXAMPLE 1) The second theme is written in B Major and is chorale-like. (SEE EXAMPLE 2)

The second sonata originally consisted of three movements, but the last two movements have been lost. It was premiered in Tokyo by the pianist Paul Scholz (1889-
EXAMPLE 2.1 Kosaku Yamada, Piano Sonata No. 1 in E Major (1911)
First Movement, First Theme
EXAMPLE 2.2 Kosaku Yamada, Piano Sonata No.1 in E Major
First Movement, Second Theme
1944) in 1916. The first movement is titled in German "Sehr schnell." In contrast to the first sonata, it is cast in strict classical form. The appeal of this work comes more from its form than from its melody. The first theme is constructed from short motives, and the second theme is more melodic. (SEE EXAMPLES 3 & 4) From Taki's Menuetto (1900) to Yamada's sonatas (1911), one can see increased use of contrapuntal devices, deeper expression, and more organized structure.

With the outbreak of World War I, Yamada came back to Japan. On the way he visited Moscow for six days, and there he first heard the music of Alexander Scriabin (1872-1915). This encounter opened new musical paths for him other than eighteenth and nineteenth century German music. His piano pieces from this period are strongly influenced by Scriabin, and Yamada himself described a feeling of personal ecstasy toward the music's mysterious and emotional passion. His keyboard suite, titled "Kare to Kanojo" (He and She) (1919), illustrates Yamada's new direction (SEE EXAMPLE 5). He almost completely abandoned his early dependence on classical structures. In this freely styled piece, the harmonic vocabulary of Scriabin is strongly presented.

Immediately after his arrival in Japan, Yamada organized the first Japanese orchestra, the "Tokyo Philharmonic Orchestra," consisting of eighty players, and presented his symphonic works as well as those of other composers in the subscription concerts. Then he went to the United States to perform his works at Carnegie Hall in New York, and he toured all over America from 1918 to 1919. While he was in America, he became a friend of Prokofiev. In 1920, Yamada established the Japan Opera Association and spared no effort for the development of opera in Japan.

Kiyoshi Nobutoki (1887-1965) was a colleague of Yamada at the music school,
EXAMPLE 2.3 Kosaku Yamada, Piano Sonata No. 2 in G Major (1912)
First Movement, First Theme

Sehr schnell \( \text{\textit{d} = 100} \)
EXAMPLE 2.4 Kosaku Yamada, Piano Sonata No. 2 in G Major
First Movement, Second Theme
EXAMPLE 2.5 Kosaku Yamada, *Kare to Kanojo* (He and She) (1919)

m. 1-4.
and also went to Germany to study composition. He became a composition professor at the Tokyo Academy of Music in 1923 and taught excellent students who later became leading composers in Japan. He concentrated on the field of teaching and composed only a few works, some of which are for piano: Jisaku-shudai ni yoru Hensou-kyoku (Variations based on an Original Theme); Kumi-kyoku: Muttsu no Butou-kyoku (Suite: Six Dances); and Kumi-kyoku: Konoha-shu (Suite: The Leaves). These piano pieces are successful, but it is undeniable that his piano pieces are imitations of German music from the eighteenth and the nineteenth century.

During the Taisho-period (1912-1926), Yamada had no equal in the field of instrumental composition. Yamada's compositions and ambitions encouraged the next generation to write and to create their own music. Other important piano works appearing in the Taisho-period were two sonatas by Teiji Miyahara (b. 1899), five sonatas by Taijiro Goh (1907-1971), smaller works by Koji Taku (b. 1904), and a piano concerto in C-sharp Minor by Saburo Moroi (1906 - 1995).

Because Yamada lost his father when he was a child, he started to work to support his family at the age of nine. He received almost no schooling until he entered high school. His sister married an Englishman, and Yamada started to live with them. His sister's family could afford his music and English lessons while he was in high school. Then he entered the Tokyo Academy of Music in 1905. About ten years after he graduated from school, he made a big debut concert at Carnegie Hall followed by an exclusive American tour. Yamada's success from nothing encouraged the masses, and his spirit was always with them.
2) The Movement of New Japanese Music

Around 1917, some progressive composers became advocates for the ethnological aspect of Japanese music and tried to reflect it in their music. In 1918, "The Research Institute for Composition" was organized by four composers, Kosuke Komatsu (1884-1966), who later studied with d'Indy at the Paris Conservatory, Tei Yanada, Ryutaro Hirota (1892-1952), and Yoshitsugu Kondo, to study traditional Japanese harmony.

There was another composer who recognized the importance of Japanese music. Taking a different path from Yamada's Western theoretical and structural music, Kiyomi Fujii (1899-1944), another colleague of Yamada at the music school, incorporated Minyo (Japanese Folk Tunes) into his vocal compositions. Fujii is remembered as a leader of the Shin Minyo Undo (The Movement of New Japanese Folk Songs) and composed hundreds of Japanese songs, each accompanied by Western instruments, especially the piano. "Okayo" is one of Fujii's Japanese-style songs accompanied by Western instruments. (SEE EXAMPLE 6) The song uses YoNa nuki Onkai, while the flute imitates the sound of the shakuhachi, and the piano creates the effect of Japanese drums. From 1926 to his death, he continued to explore methods of blending traditional Japanese music with Western compositional technique.

Under the name of "Shin Nihon Ongaku-kai" (The Group of The New Japanese Music), Michio Miyagi (1894-1956), a Koto player, Seiho Yoshida, a shakuhachi player, and Nagayo McSoori (1885-1945), a composer, started to advocate the advancement of the synthesis of Western music and Japanese traditional music. This movement was especially motivated by Miyagi's vision of the incorporation of koto technique into Western Classical and Romantic music. Unfortunately, Miyagi's vision was not received
EXAMPLE 2.5 Kiyomi Fujii, "Okayo" (1922-23) m. 1-18.
enthusiastically by traditional Japanese musicians at the time. But, classical composers
admired their new idea of the synthesis between Japanese and Western music. Miyagi
became a professor at the Tokyo Academy of Music in 1930 and performed both
nationally and internationally. The efforts of these composers encouraged the post-war
generation to create new types of Japanese traditional music for Koto and Shakuhachi.
Motoori's piano piece, "Kazoe-uta ni yoru Hensou-kyoku" (Variations on a theme of the
Counting Song), became the most frequently played piano piece during the Taisho-period
(1912-1926).

3) The Movement of Doyo (Nursery Rhymes)

The movement of Doyo carried over into music from the field of children's
literature. The magazine "Akai Tori" (The Red Bird) was published in 1919, and the next
year the song "Kanariya" (A Canary) was published in it. As the Shoka (Songs for Primary
School) was restrained by the government because of educational purpose, this new type of
children's song was well-received by the public because of its free melody and flexible
rhythm. The older Shoka was very rigid in comparison and had to follow certain
conventions, such as: 1) lyrics follow children's conversation patterns; 2) uses of Yona
nuki Onkai; 3) uses binary meter (2/4 or 4/4); and 4) consists of three to four complete
phrases in each song.6

Most major composers from this period, except Kiyoshi Nobutoki, joined the
Doyo movement and composed it.7 Hakusho Kitahara (1885-1942), a poet, related that
this movement was started as a reaction to the bureaucratic Shoka and led to a
rediscovery of the importance of inherited traditions. The Shoka was encouraged by the
government at the beginning of the Meiji-period (1868-1912) as a part of Japan's rapid modernization. After the beginning of the Showa-period (1926-1989), this movement of Doyo split into two paths: art songs sung by adults and popular songs for recordings.

4) The Songs for the General Public

In 1915, the year that Yamada founded Japan's first symphony orchestra, the theater company "Geijutsu-za" (The Art Company) presented "Hukkanatsu" (The Revival). The song "Kachusha no Uta" (The Song of Kachusha), composed by Shinpei Nakayama (1887-1952), was a song within the play, and this song had a great appeal to the masses. Its popularization established a new direction in music and led to the mass production of recordings. It is the source of recent Japanese popular songs.

At the turn of the century, a piano cost 300 - 700 yen, an organ cost 18 - 140 yen, and a violin cost 15 yen. (In 1936, Akira Ifukube, a composer, was working as a forest engineer and earned no more than seventy yen per month.) Western instruments, especially pianos, in addition to many other Western things, were considered expensive luxury items from the Meiji-period until a few years before World War II, and these were out of reach for the masses. Thus it was natural that vocal music was accepted by the general public long before they started to enjoy instrumental music.

5) Summary of Music From 1900 To 1926

In this period the flowering of vocal music led the way in the development of Western-style music in Japan. Before 1900, importing and imitating only Western music was stressed for the purpose of modernizing Japan. After the turn of the century, the
importance of the ethnological aspects of music and research into Japanese traditional music were emphasized along with the learning of European music.

At the beginning of the twentieth century, Western music was still performed for high society, and it was developed through the efforts of the teachers from the Tokyo Academy of Music. Newly imported European music was too difficult for the masses to comprehend. The movements focusing on the development of vocal music in the first quarter of the twentieth century made the greatest accomplishments in popularizing Western music or Western-Japanese music among the general public.

First of all, Japan was not at all musically fertile when Kosaku Yamada decided to become a composer. After he came back from Germany, he had to start with nothing. After composing new works, his next task was to find a way to gain performances. He organized the first Japanese orchestra, he established the Japanese Opera Association, and he made a big effort to promote Japanese opera. He joined the movement of a new school of acting and helped their activity, he created Japanese modern dance with Baku Ishii, a dancer, and he advocated the combination of poetry and music. Yamada also published the magazine "Shi to Ongaku" (Poem and Music) and composed music for the first Japanese silent movie in 1927. His enthusiasm was occasionally misunderstood because the public thought he was fawning upon the masses and was eager only for individual fame. It is certain that he contributed a great deal to the growth of Japanese-Western music from the Meiji-period (1868-1912) through the Taisho-period (1912-1926) and into the Showa-period (1926-1989).
NOTES: Chapter 2


2. Kuniharu Akiyama, "Yamada Kosaku Seitan Hyaku-nen" (One Hundred Years after Kosaku Yamada was born), Ongaku Geijutsu (Nov. 1986) : 18.


6. Ibid., 79.

CHAPTER 3
TO THE END OF WORLD WAR II:
A Time of Transformation from Vocal Music to Instrumental Music

1) The Shinko Sakkyoku-ka Renmei (The Federation of The Newly-risen Composers)

Six sensational piano recitals were held at the ballroom of the Hotel Teikoku in Tokyo in 1925. French pianist, Henri Gil-Marchex (b. 1894), played a wide range of piano repertoire from J. S. Bach to Stravinsky. This event opened many Japanese composers' ears. In the audience was a young musician, Yasuji Kiyose (1900-1981). He went on to become a respected Japanese composer in the Showa-period.¹

A distinct increase in activity by Japanese composers and a rise in their social position were seen at the beginning of the Showa-period. Accompanying this trend, music became more original, individual, varied, and nationalistic. Composers started to experiment vigorously with new ideas and styles combined with Japanese traditional musical languages. Though composition in general was flourishing, piano works were lagging because of the composers' lack of confidence in the level of piano playing in Japan and the difficulty of finding pianists to play their pieces.²

Many composers were impatient with the development of serious classical music and frustrated by the abundance of Japanese popular vocal music. The wide use of radio,
active research into classical music, and performances by great foreign musicians led classical composers toward a healthy development of classical music in Japan. The Shinko Sakkyoku-ka Renmei, promoted by Shukichi Mitsukuri (1895-1971) and Heigoro Komatsu, was formed in 1930. At first it consisted of sixteen members, including composers, players, and critics. Of special note is the fact that there was only one member who graduated from the Tokyo Academy of Music, Kunihiko Hashimoto (1904-1949), who had been a composer majoring in violin. Since the program for composition majors was finally instituted at the school only in 1932, earlier composers studied composition outside of school or at the music school while majoring in other subjects.

This Shinko Sakkyoku-ka Renmei's purpose was to get rid of the strong German academic influence and to constitute a new music with its own language and feeling. Since they did not have the musical background and foundation to develop a completely new music, members of the Shinko Sakkyoku-ka Renmei adopted the influence of French impressionistic music. Of course each member had a different perspective and style, but overall their music was a synthesis of French impressionism and Japanese lyricism. Although their purpose was to search for an artistic goal, it can be observed that the group was hampered by a lack of performance outlets.

2) Kiyose Yasuji: A Japanese Ethnological Composer

Yasuji Kiyose was a main member of this federation and well-known as a ethnological composer. His music often employs a pentatonic scale and depicts the poetic sentiment of Japanese pastoral scenes. Also, French influence is heard in his music as a way of coloring Kiyose's inherent Japanese melancholy. He had a basic piano training
before he started to compose professionally. Because of this early piano training Kiyose had an advantage over the previous generation. He wrote many small pieces, suites, sonatines, and concertos for piano throughout his life, although most of his works are naive and unsophisticated by today's standard.

Like Kiyomi Fujii, Kiyose never left Japan for additional study. His teachers included Kosaku Yamada and Kosuke Komatsu. During the early years of his association with the Shinko Sakkyoku-ka Renmei, he concentrated on small piano pieces and vocal music written in the style of Japanese traditional music. He composed a series of Poems for piano from 1924 to 1933. The first poem of this set, titled Oto naku Shinobiyoru Mono (One Approaching Silently) (1924) (SEE EXAMPLE 1), shows an excellent example of his early style. It is written in YoNa nuki Tan Onkai³ and imitates some of the preludes by Alexander Scriabin. Instead of Scriabin's Slavic passion, Kiyose's work has a typical Japanese pentatonic sound with a quiet lyricism. In the notes accompanying the score, Kiyose mentioned that he used the pentatonic scale as the basis for the tonality of this poem although he was totally unconscious of it as he was composing.⁴

In 1931, he composed another poem for this set called "Dokkyo" (Chanting) (SEE EXAMPLE 2). The right hand keeps a steady rhythm in the interval of a fourth throughout the entire piece, suggesting the incessant rhythmic patterns of a wooden gong struck by a monk while chanting. The melody in the left hand is written in a pentatonic scale and repeats similar patterns over and over. The composer's tempo marking indicates nearly the same tempo as that to which the real chants are sung. Despite the factors related to the image of chant, the melody itself is entirely different from the real chants and has a scherzo quality instead of gravity, dignity, and solemnity. This humoristic character is
EXAMPLE 3.1 Yasuji Kiyose, *Oto naku Shinobiyoru Mono* (One Approaching Silently) (1924)

Lento tranquillo

\[ \text{sempre } p \]
\[ mp \leq mf \]
\[ \text{due Ped.} \]

\[ f = mf \]
\[ \text{dim.} \]

\[ mp \text{ cresc.} \]
\[ mf = mp = p \]

\[ mp \text{ dim.} \]
\[ p \leq pp \]
EXAMPLE 3.2 Yasuji Kiyose, Dokkyo (Chanting) (1931)

Allegro \( \text{d} = 108 \)  Ironicamente ma in tempo

\[
\begin{align*}
\text{non Ped.}
\end{align*}
\]
another side of Kiyose's music. In 1937, he composed his first orchestra work "Nihon Buyo Kumi-kyoku" (Suite: Japanese Dances). It is more sophisticated and uses a more substantial technique of composition than the early piano pieces.

One of the promoters of the Shinko Sakkyoku-ka Renmei, Shukichi Mitsukuri, was a new musical nationalist in Japan. In 1948 and 1967, he published treatises about the formation of Japanese tonal systems based on pentatonic scales and non-triadic harmonies. Ironically, most of his compositions follow German musical styles. Mitsukuri won several composition competitions, which were created to encourage Japanese composers in the early Showa-period.

3) Suruya Gakudan (The Suruya Group)

Besides the Shinko Sakkyoku-ka Renmei, other composers formed several different private groups centered around their teachers and their policies. Suruya Gakudan was formed in 1927 under Saburo Moroi (1903-1977), who was a student at the Tokyo Academy of Music at that time. Suruya is the Indian Sun God and the use of this symbol for the group shows their aggressive spirit in their attempt to reform Japanese music. The group continued until 1931 when Moroi departed from Japan to study in Germany. Moroi's purpose in going to Germany was to research the theory of German Classic and Romantic music. He kept a German artistic ideal throughout his life. After two years of study in Germany, he brought German theory to Japan and became the teacher of many leading composers of today. He composed the first Japanese piano concerto in 1927.

The formation of many composers' groups was a phenomenon of the beginning of the Showa-period. In 1928 "Puroretaria Ongaku Doumei" (The Proletarian Music
Alliance) was formed, and their compositions were intended for the working classes rather than searching for an artistic goal. Because of the oppression of the proletarian movement, this alliance was dissolved. In 1933, Masao Oki formed "Reimei Sakkyoku-ka Doumei" (The Dawn Composers Alliance). Its purpose was to express a Socialistic Romanticism.

Yoshikazu Ishikawa, a graduate of The University of Chicago, and Noboru Ito (b. 1903) called themselves futurists and presented both Japanese and European contemporary music. At that time Yasuji Kiyose observed that their piano compositions included unusual notations which no one had ever seen in Japan, so they could not find anyone to play them. They could not establish a foundation for their efforts at the beginning of the Showa-period because Europe's new musical movements were too difficult to understand for most Japanese musicians. After World War II, these new theories were imported to Japan again and finally absorbed. Ito translated some of Alois Hába's writings including "The Harmonic Principles of the Quarter-tone System," and introduced them to Japanese composers.

4) Japanese Music Moving on to the International Stage

In 1934, the Shinko Sakkyoku-ka Renmei changed its name to the Kindai Nihon Sakkyoku-ka Renmei (The Japan Federation of Modern Composers), and was changed again to the Nihon Gendai Sakkyoku-ka Renmei (The Japan Federation of Contemporary Composers) in 1935. By that time, most of the leading composers had joined this federation. The federation was approved for membership in the International Society of Contemporary Music in the same year and exchange recitals with other countries were inaugurated.
In March of 1937, "Music from the Far East" was held in Karlsruhe in West Germany, and five Japanese pieces were performed. Among them were "Piano no Tame no Kumi-kyoku" (Suite for Piano) by Yasuji Kiyose and "Piano no Tame no Yoru no Kyousou-kyoku" (The Night Rhapsody for Piano) by Shukichi Mitsukuri. There is an interesting article about these Japanese pieces written by the German critic, Richard Schurefuct:

The Nihon Gendai Sakkyoku-ka Renmei has been developing around a Russian composer and a pianist, Alexander Tcherepnin (1899-1977). Since most young Japanese composers of today studied in either Berlin or Paris, their works show decisively the influence of the New Impressionism, especially Debussy, Ravel, and Stravinsky. The greatest character of these Japanese compositions is the synthesis between the elements of Eastern ethnological spirit and Western culture.----- Yasuji Kiyose's "Piano Kumi-kyoku," "Kohu na Bukyoku" (The Antique Dance) shows a typical Japanese sound and "Walutsu no Tempo" (Tempo in The Waltz) has an international taste. Other pieces are expressed through the Western harmonic language, but in the sound of a pentatonic scale.

"Yoru no Kyousou-kyoku" is a night story and a night festival. It reminds me of the aroma of a flower, but detached from the material existence of the flower. Also it is remarkably like the sound of Debussy. It is entirely within the concepts of French Impressionism. Overall, this recital "Music from the Far East" was a big success. 6

Alexander Tcherepnin visited Japan in 1934. He advised Japanese composers that Japanese music should not be isolated from Western culture. He played many Japanese piano compositions himself to introduce them to Western countries and published them internationally in the Tcherepnin Edition. These piano pieces included: Yasuji Kyose's "Shou Kumi-kyoku" (Little Suite) (1931), "Oka no Haru" (Spring on the Hill) (1932), and "Bukyoku Ni Kyoku" (Two Dance Pieces) (1934); Yoritsune Matsudaira's (b. 1907) "Zensou-kyoku Ni- Tanchou" (Prelude in D Minor) (1934); Tadashi Ota's "Koutsu Hyoushiki" (The Traffic Sign) (1936); Fumio Hayasaka's (1914-1955) "Yakyoku Dai
Ichiban" (Nocturne No.1) (1937); Akira Ifukube's (b. 1914) "Piano Kumi-kyoku" (Suite for Piano) (1933); and Kojiro Kobune's "Piano Invention" (1936). Tcherepnin preferred pieces that showed the original idea of Japanese music.

In 1936, Tcherepnin established the "Tcherepnin Award" to encourage orchestra works by Japanese composers. Among the judges for the award were Jaques Ibert (1890-1962), Albert Roussel (1869-1937), Arthur Honegger (1892-1955), Pierre Octave Ferroud (1900-1936), Alexander Tansman (b. 1897), and Henri Gil-Marchex (b. 1894). The first award went to Akira Ifukube for "Nihon Kyoushi-kyoku" (Japanese Rhapsody), and Yoritsune Matsudaira's "The Pastoral" received the second award.

5) The Shin Ongaku Renmei (The Federation of New Music)

The Shin Ongaku Renmei was formed in 1932 in the city of Sapporo of the Hakkaido prefecture, an island located in the northern part of Japan. It consisted of Akira Ifukube, Fumio Hayasaka, and the critic, Atsushi Miura, who had all been born in Hakkaido. These composers resisted the academicism of composers from Tokyo or the Tokyo Academy of Music. They premiered European contemporary music in 1934 at the Kokusai Gendai Ongaku-sai (The International Contemporary Music Festival).

J. Copland, an American pianist, recognized Ifukube's "Piano Kumi-kyoku" and Hayasaka's "Kunshi no Iori" (The Wise Man's Hermitage), and performed them in the United States. In 1938, "Piano Kumi-kyoku" was an award winner at the International Society of Contemporary Music Festival in Venice and was performed at the festival. Also, Ifukube's orchestra work "Nihon Kyoushi-kyoku" was performed in Boston under the baton of Sergey Koussevitzky, and it received a big response. Their music was
recognized outside of Japan before the Japanese accepted their musicality.

Ifukube worked for a few years as a forest engineer after graduation from the University of Hokkaido in 1935. Out of curiosity and admiration for the music, he collected Minyo (Japanese Traditional Folk Tunes) and Ainu folk songs. He uses the elements of these local melodies in his compositions (SEE EXAMPLE 3). This "Bon Odori" (The Festival Dance in Summer) is written in a primitive, powerful, and folk-like rhythm, suggesting the sound of Stravinsky and Bartok. Bon Odori is rhythmically true to Japanese folk music. His purpose in composing was to write concretely of life itself, and he disliked idealistic and abstract music. He composed a piano concerto in 1941, but it was lost in a fire during World War II.

In 1946, Ifukube became a teacher at the Tokyo Academy of Music and stayed there for six years. He taught many composers who played an active part in the post-war generation. Among them are Toshiro Mayuzumi (1929-1996), Yasushi Akutagawa (1925-1989), and Akio Yashiro (1929-1976). Ifukube's music does not include two major elements of Western music: counterpoint and thematic development. His music is unified, plain, and powerful.

Another composer from the Shin Ongaku Renmei, also born in Hokkaido, was Fumio Hayasaka (1914-1955). His family was wealthy until he became a teen-ager. Because of his mother's death and his father's prodigality (his father spent most of their family's money for drinking and abandoned his children,) Ifukube had to support his siblings after he graduated from high school. Fortunately his basic musical education was cultivated before his family fell on hard times. A few years after his graduation from high school he converted to Christianity and obtained a position as an organist. While he was
EXAMPLE 3.3 Akira Ifukube, "Bon Odori" (The Festival Dance in Summer) from "Piano Kumi-kyoku" (Suite) (1933), m. 1-8.
an organ: at a Catholic church, his composition "Hutatsu no Sanka eno Zenso-kyoku" (Prelude for Two Hymns) for orchestra was awarded the Nihon Hosou Kyoukai Kenshou Boshu (The Nihon Broadcasting Association Award) in 1935. In 1938 another orchestra work, "Kodai no Mai" (Ancient Dance) (1937), received the Weingartner Award, which had been created to celebrate a visit to Japan by the great conductor, Felix Weingartner (1863-1942). Just prior to receiving this award, Hayasaka wrote "Kunshi no Iori" (1934), which was performed by J. Copland in America. It was dedicated to Eric Satie (1866-1925).

Hayasaka composed few piano pieces after he moved to Tokyo in 1938. In 1940, "Piano no Tame no Itsutsu no Movimento" (Five Movements for Piano) (1940), was supposed to be performed at the International Society of Contemporary Music Festival representing Japan, but it never happened because of international disturbances. In the same year, he composed "Go-on Onkai ni yoru Piano Alubamu vol. 1 & 2" (Piano Albums of Pentatonic Scales). "Shitsunai no Tame no Piano Shohin-shu" (Collection of Salon Piano Pieces) (1941) is described by Hayasaka as one of his major piano works from before World War II. Also, he composed many piano pieces reflecting Bartok's strong influence in those days.

"Shitsunai no tame no Piano Shohin" demonstrates "Romantic Ethnologism," which was a guiding principal of Hayasaka's at that time. In these pieces, he used Japanese pentatonic scales and the sound of "Gagaku" (Japanese Court Music). His music is effective because he does not imitate Japanese music directly. He composed from his sensation and sensibility, and his music gives the impression of Gagaku. "Shitsunai no Tame no Piano Shohin-shu" No. 5 (SEE EXAMPLE 4) reminds one of a typical Gagaku
EXAMPLE 3.4 Fumio Hayasaka, "Shitsunai no tame no Piano Shohin-shu" (Collection of Salon Piano Pieces) (1941) No. 5, m.1-12
EXAMPLE 3.5 Hayasaka, "Shitsunai no tame no Piano Shohin-shu" No. 14, m.1-13.
EXAMPLE 3.6 Hiromori Hayashi, Japanese Anthem "Kimigayo" (1893)

Kimi ga yo wa chi yo ni ya chi yo ni

Sa za re i shi no i wa o to no rite.

Ko ke no mu su ma de
sound. He actually does not use the harmonies and melodies from Gagaku, but all the aspects of Gagaku are in this simple tune: elegance, grace, simplicity, abstractness, and refinement.

No. 14 (SEE EXAMPLE 5) of this collection uses a motive from the Japanese Anthem "Kimigayo" (1893). (SEE EXAMPLE 6) The grave anthem was changed under Hayasaka's pen, and it takes on the character of French impressionism by using a seventh chord in an accompaniment. His music is poetic, not analytic.

In 1946, he composed three major piano works: "Piano Concerto," "Piano no tame no Shikyoku" (The Poem for Piano), and "Piano no tame no Mittsu no Banka" (Three Elegies for Piano). These pieces show a turn toward European music. After the performances of these pieces, Hayasaka made a strong self-criticism, and despaired that he had betrayed his artistic, ethnomusicological goals. Later he discarded all of the pieces written in 1946 except the concerto. He decided to return to Oriental music and advocated Pan-Asianism. Hayasaka stated:

In Oriental music, there is a fantasy. ——— I want to compose based on the concept of Oriental recognition. ———

In 1939, Hayasaka started to compose the music for a movie, and throughout his life he composed the music for more than a hundred movies, including Akira Kurosawa's "Rashou-mon" and "Hichinin no Samurai" (The Seven Samurai). He received the Academy Award for "Rashoumon."

Hayasaka was one of the first Japanese composers to declare internationally that Asian music and philosophy should be the foundation of composition, and he was able to present his strong ideas through his compositions. During this last years, he started to
write atonal music based on the Asian philosophy, Mu (Nothing). In the post-war generation, Toru Takemitsu (1930-1996), Toshiro Mayuzumi (1929-1997), and Joji Yuasa (b. 1929), took his ideas seriously and learned the advantages of being objective in their compositions.

6) "Gakudan Puromete" (The Group "Prometh")

It is understandable that attempts to synthesize Japanese and Western music were not well received by many Western-trained composers. Western-trained Japanese composers formed "Gakudan Puromete" to oppose nationalist movements in 1937. Its members were Komei Abe (b. 1911), Shiro Fukai (1907-1959), Taro Hara, Roh Ogura (b. 1916), Ozaki Sokichi (1915-1945), and Kazuo Yamada (b. 1912). They hoped to realize the most significant compositional style in pure Western music. Fukai advocated their idea in his book "Nihon teki Jocho eno Ketsubetsu" (The Farewell to Japanese Sentiment) (1933):

We declare farewell to false Japanese sentimentalism. First, Gagaku was produced to express Japanese sentiment a long time ago and it is false, affective, and foolish to incorporate this antique Gagaku style into Western music. Next, Minyo and other Japanese folk music are unsophisticated. Compared with Western music, it is inferior: its mode is unsophisticated and its theory of harmony and counterpoint is imperfect. Last, many composers have tried to use this unsophisticated Japanese traditional music in their compositions, but we must quit these temptations.12

Meiro Sugawara (1897-1988), a teacher of Fukai, was alone absorbing the music of the French impressionists and Les Six from the beginning of the Showa-period. It was he who introduced French music to the Japanese people. As an orchestral conductor he introduced French music at his concerts.
Sugawara's piano piece "Suien" (Lotus) (SEE EXAMPLE 7), from this period, shows the strong influence of French impressionistic music. Even though his goal was to carry on authentic European traditions, his works give us the impression of Japanese melancholy and elegance in the sound of French music.

Other members of "Gakudan Puromete" wrote only a few piano pieces: for example, Roh Ogura, "Sonatina for Piano" (1937) and Kazuo Yamada, "Sonatine" (1943) (SEE EXAMPLE 8 & 9). These works are written with a humorous touch suggesting the music of Satie and Emmanuel Chabrier (1841-1894). Was a pure imitation of European music their compositional goal? It was their mistake to compare Japanese music with Western music, when the two have nothing in common. From the Meiji Restoration Japanese composers had been devoted to following Western traditions, as all aspects of Japanese society had been devoted to the importation of Western cultures. It could be said that Japanese culture since the Meiji Restoration is an importation from Western countries and an assimilation of Japanese traditions.

7) French School and German School

Tomojiro Ikenouchi (1906-1991) was the first Japanese student to study at the Paris Conservatory. He stayed at the Paris Conservatory from 1927 to 1936 acquiring French theories. After pursuing the technique of the French school, he started to recognize the importance of Japanese romanticism. In an interview for the musical journal "Ongaku Geijutsu" (Musical Arts) in August, 1964, he said:

Composing is the result of conflict between the mind and intellect. The mind has a fantasy, and the intellect produces the realization of the fantasy.--- 13
EXAMPLE 3.7 Meiro Sugawara, "Suien" (Lotus) from "Suite: Hakuho", m. 1-4.
EXAMPLE 3.8 Roh Ogura, "Sonatina for Piano", m. 1-4.

EXAMPLE 3.9 Kazuo Yamada, "Sonatine", m. 1-4.
After nine years of study in France, Ikenouchi recognized the importance of Japanese traditional culture, including Noh (Japanese traditional theatrical play with masks) and Haiku (Japanese traditional poetry). These Japanese arts were the sources for his musical fantasy.

He became a significant teacher at the Tokyo Geijutsu Daigaku (The Tokyo University of Arts) -- the descendent of The Tokyo Academy of Music -- and taught many students. He wrote few piano works: for example, "Introduction and Allegro for Piano" (1934); "Sonatine No. 1 for Piano" (1954) (SEE EXAMPLE 10); and "Reiso for 4 Hands" (Polite Play) (1958). Also, he wrote many musical articles, books, and translations.

While Ikenouchi studied in France, Saburo Moroi (1903-1977) studied in Berlin from 1932 to 1934. He composed based on his German musical experience. He never taught at a school, but educated many excellent students. He emphasized analysis to teach composition. In 1943, Moroi attended a music symposium and said:

The foundation of European music is to sing, and an audience sincerely enjoys singing. But the foundation of Oriental music is to tell, for the heart of the story-teller to penetrate into the audience. I want to write telling a story. ---- 14

Ikenouchi and Moroi studied in different places and believed different musical philosophies, but both of them tried to understand the essence of real European music. They were the first ones to oppose neither Eastern nor Western music.

In 1941, the government formed "The Nihon Ongaku Bunka Kyoukai" (The Japanese Music and Culture Association) to supervise musicians. Because of the onset of World War II and the expulsion of foreign influences, all established musical groups had to be dissolved. Gradually, fascism covered Japan and, especially in the last two years of the
EXAMPLE 3.10 Tomojiro Ikenouchi, The first Movement "Prelude" from "Sonatine" (1954)
war, stifled all creative processes and musical activities.

Other major piano compositions written in the beginning of the Showa-period were Kunihiko Hashimoto (1904-1949), "Odori-ko no Keiko Gaeri" (Sortie de Lecon de la Petite Danseuse) (1934) (SEE EXAMPLE 12); Hisatada Otaka (1911-1951), "Sonatine" (1940) (SEE EXAMPLE 13) and "Suite: Japan"; and Yoritsune Matsudaira (b. 1907), "Two Preludes" and "Nanbu Minyo ni yoru Piano to Okesutora no tamne no Shudai to Hensou" (A Theme and Variations based on the Minyo from the South of Japan).

8) Summary of Music from 1926 to 1945.

The level of Japanese composition improved drastically from 1926 to 1945. The department of composition was finally established at the Tokyo Academy of Music in 1932 and later at private music schools. After World War II Fukai stated in his article:

Twenty years ago, our music was dominated only by vocal music. In the last twenty years, we advanced in instrumental and orchestra music as well as vocal music.15

Also, the media--radio, recordings, and movies--played an important role in bringing classical music and the masses closer together in these years.

In spite of the improving level of piano playing at the beginning of the Showa-period, there were not many pianists interested in contemporary Japanese music. Piano music flourished only after World War II when pianists themselves became more interested in playing their contemporaries' works.
NOTES: Chapter 3


3. Ibid., 10-11.

4. See EXAMPLE 1 in Chapter 1.


6. Akiyama, 14.

7. Ibid., 18.


11. Sato, Ibid.


13. Ibid., 33-34.


15. Ibid., 40-41.
CHAPTER 4

JAPANESE PIANO MUSIC IN THE POST-WAR GENERATION
1) 1945 - 1950
2) 1950 - 1970
3) 1970 - Today
4) Summary of Music After World War II

1) 1945 - 1950: From Chaos To a New Beginning

After the war, I returned to Tokyo from the countryside of Kyushu (The Southern Island of Japan). I was looking out from the train in Tokyo and there was nothing left from the old city, but a flat and a demolished land.¹

This was Yasuji Kiyose's impression of Tokyo immediately after World War II. More than eight million Japanese people were killed during the war. There was always a shortage of food, housing, and other essentials. Japan had to restart from the debris.

It was not easy to pick up the threads of earlier musical developments immediately following the war. All Japanese had been impoverished by the war and they were too busy with practical matters to think about something unrelated to their daily lives. On the other hand, they were pleased by the emancipation from the oppression of the war. They had nothing except a hope for their future.

Japanese composers once again made a new start. During the last two years of the war, most musical movements had been stopped and all the musical groups had been dissolved by governent order. In 1946, the Nihon Gendai Sakkyoku-ka Renmei was re-established and the name changed to the Nihon Gendai Sakkyoku-ka Kyoukai (Japanese
Association of Contemporary Music). Among members were Shukichi Mitsukuri, Tomojiro Ikenouchi, Yasuji Kiyose, Shiro Fukai and Kishio Hirao (1907-1953). They were of the pre-war generation and had at one time belonged to different musical groups. Also in 1946, a composers' private group, "Shin Sakkyoku-ka Kyoukai" (The Association of New Music), was formed and they presented nine recitals from 1947 to 1952. Among the members were Yasuji Kiyose, Yoritsune Matsudaira, Fumio Hayasaka, and Kojiro Kobune. None of them had had musical training at a music school; they were pre-war ethnomusicologists and wanted to continue the same style in their music.

Hayasaka composed his piano concerto in 1946. Kiyose composed his major work, "Four Preludes," in 1947. In the simple tune of the second Prelude, he expresses his loneliness in the face of post-war optimism in democracy. (SEE EXAMPLE 1).

In 1948, another composers' group, "Chijin Kai" (The Group "Chijin"), was formed. They had five recitals from 1949 to 1955. Among the members were Kishio Hirao, Komei Abe (b. 1911), Saburo Takata (b. 1913), Yuzuru Shimaoka (b. 1926), and Kiyohiko Kishio. All of them had had musical training at music schools in Japan or overseas. The goal of "Chijin Kai" was to recognize Western traditions and Japanese lyricism.

Saburo Takata wrote his major piano work, Preludes, consisting of five pieces, in 1947. After his house in Tokyo was destroyed during the war, he moved far out into Shinshu-area, the countryside of northwestern Japan. To one who has heard the footsteps of death in the terrible war, the nature of the mountains was indeed heart warming. In the Preludes, Takata expresses the beauty of the Japanese countryside, such as streams, winds, sunshine, birds, and mountains, using impressionistic writing. (EXAMPLE 2a & b)
EXAMPLE 4.1 Yasuji Kiyose, Four Piano Preludes (1947), No. 1, Andantino, m. 1-5.
EXAMPLE 4.2a Saburo Takata, Prelude "The Sunshine Dances in the Wind" (1947) m. 1-4.
EXAMPLE 4.2b  Saburo Takata, Prelude "Down in the Blue Valley" (1947) m. 1-5.
All of the preludes are titled in English, French, German, and Japanese. It shows the composer's hope to be international.

Kishio Hirao wrote only one solo piano work, the "Piano Sonata." It was composed in 1948. Before the war, his compositional style was influenced by Japanese traditional music, and his pieces had depicted sensitivity and lyricism. After the war, his style changed and he expressed his internal conflict in his music. This Piano Sonata was not only the composer's major composition but also a major piano work of the post-war generation. It is a highly artistic composition which is still widely played in Japan.

In the post-war generation another musical group, "Shinsei Kai" (The Group "New Voice"), formed in 1946 for the purpose of developing contact between composers and performers. Four of the members were pupils of Saburo Moroi: Yoshiro Irino (1921 - 1980), Minao Shibata (b. 1916), Kunio Toda (b. 1915), and Mamoru Miyagi. Other members included Mareo Ishiketa (b. 1916), Yoshinao Nakada (b. 1923), Ryosuke Hatanaka (b. 1922), and Sadao Bekku (b. 1922). They had seven private concerts from 1946 to 1948 and three public performances from 1949 to 1950. Through their teaching and composing, they were the leaders of Japanese contemporary music.

"Shinsei Kai" was dissolved in 1950 when some of the members, Yoshiro Irino, Kunio Toda, and Minao Shibata, became interested in researching twelve-tone music. Toda brought a book, "Schoenberg et son école," by R. Leibowitz from Saigon where he was detained during the war. Toda started to compose twelve-tone music during his detainment in Saigon. They introduced twelve-tone theory at their meetings, but other members criticized and ignored this new idea as an idealistic music. However, many Japanese composers embraced the twelve-tone concept. It was very natural for the post-
war generation to be drawn to twelve-tone music because it had relatively few audible connections with either Western traditional music or Japanese traditional music.

A few piano works, not related to twelve-tone music, were composed by the members of "Shinsei Kai": Mareo Ishiketa's "Prelude" (1947) and "Sonata" (1947); and Yoshinao Nakada's "Sonata" (1949).

Other piano works from this period include: Toshiro Mayuzumi, "Dance Suite for Piano: Hors d'oeuvre" (1947); Yasuji Akutagawa (1925-1989), "La Dance"; and Ikuma Dan (b. 1924), "Sonata". "Hors d'oeuvre" made a strong sensation with the masses and showed Mayuzumi's unique talent for blending classical music with pop music. Its first movement (SEE EXAMPLE 3) uses a classic Boogie-Woogie rhythm in the bass line in the second section, "Tempo di Boogie-Woogie." The second movement, "Tempo di Rhumba," is composed with a rhumba beat. Although all three composers were skillful pianists, these are their only works for solo piano. All three of these composers were to become leading composers of the post-war generation. They used all media: TV, radio, recordings, and magazines to develop their careers.

Two very talented composers who were active for a short time after the war: Haruo Inui (1929-1949) and Hisatada Otaka (1911-1951). Inui wrote "Sonatine" (1948), "Scherzo" (1948), "Suite: Persona" (1949), "Sonata" (1949), and other small pieces for piano. This promising composer committed suicide when he was twenty. Otaka wrote "Trois Portraits" in 1949. The "Otaka Award for Compositions" was founded in memory of Hisatada Otaka in 1953.
EXAMPLE 4.3 Toshiro Mayuzumi, "Dance Suite for Piano: Hors d'oeuvre" (1947) m. 10-19.
2) Music from 1950 to 1970
[a] The Birth of Japanese Contemporary Music

The year 1950 is exactly a half century after the first Japanese piano piece was written by Rentaro Taki. As Japanese composers explored European contemporary music, such as that by Stravinsky, Bartok, Schoenberg, Berg, and Webern, at the beginning of the 1950s, their music began to include new traits. This younger generation, which was the third generation since the Meiji Restoration, expanded their musical style in various directions. The infiltration of twelve-tone music and avant-garde experiments in *musique concrète* and electronic music were heard at music festivals in Japan. Also, the development of the Japanese economy helped to propel Japanese contemporary music. The war had come to an end and the general confusion seemed to be settling down at the beginning of 1950s. The number of Japanese composers that went abroad to study increased, and the number of composers from Western countries visiting Japan, including Benjamin Britten (1913-1976), Paul Hindemith (1895-1963), and Jean Martinon (b. 1910), also increased.

It should also be mentioned that the improvement of Japanese piano playing and the presence of a greater number of highly educated, creative, and very active Japanese pianists helped the development of new Japanese piano music during the 1950s and 1960s. These innovative pianists played not only contemporary Japanese pieces but also works by foreign composers. These new foreign pieces demonstrated new piano techniques and experimental notations for Japanese performers, composers, and audiences.

A few piano pieces date from the beginning of the 1950s. Kunio Ootsugi (b. 1911) wrote "Three Preludes," Fukuko Kobayashi wrote "A Theme and Variations," and Toru
Takemitsu (1930-1996) composed a sensational debut work, "Lento in Due Movimenti." "Lento in Due Movimenti" was strongly criticized as "a music below music" by the older generation. It consists of two slow movements and flows like a stream without any specific destination or traditional musical direction. The composer rewrote this piece and named it "Litany" in 1989. The original score was discarded by the composer.

Yoritsune Matsudaira composed "Piano to Kangengaku no Shudai to Hensou" (A Theme and Variations for Piano and Orchestra) in 1951. Matsudaira spent almost his entire musical life studying and adopting the techniques and structural patterns of Gagaku (Japanese Court Music), and he combined them with avant-garde Western elements, including the twelve-tone technique. The main theme of this work is taken from Etenraku (from the repertoire of Gagaku). This composition captured the attention of significant musicians outside of Japan, including Herbert von Karajan, who took it into his repertoire and premièred it in Europe in the same year. The following year, it received a prize at the twenty-sixth International Society of Contemporary Music Festival in Salzburg.

In 1952, Toshio Kashiwagi's (b. 1914) "Oku no Hasomichi ni voru Parafure-zu" (Paraphrase based on Basho's Poems) for piano, and Koji Taku's (b. 1904) "Sonatine" received awards at the International Composer's Competition in Geneva. Taku composed another major piano piece, "Puranku no Shudai ni voru Hensou-kyoku" (Variations on a Theme of Poulenc), in the same year.

[b] Increasing Number of Alumni Musical Groups Centered Around Their Teachers

Many music groups were formed because of common artistic goals among composers or for economic reasons relating to the presentation of their works. Many
piano pieces were produced after 1950. In 1950, "Hyakuju Kai" (The Group "A Hundred Years") was formed. Among the members were Kiyoshige Koyama (b. 1914), Naotada Yamamoto (1904-1965), and Kozaburo Hirai (b. 1910). Their musical charter was to follow ethnological, nationalistic music. They had three public recitals in 1950 and 1951. "Jiyu Sakkyoku-ka Kyoukai" (The Association of Composer's Freedom) was formed in 1951 and had five public recitals.

It was the trend in the 1950s for composers to form alumni musical groups centered around their teachers. "Shin Shin Kai" (The Group "New Depth") was formed with the senior composer, Tomojiro Ikenouchi, as its head in 1955. All members had to be his students: Mutsuo Shishido (b. 1929), Hiroshi Hara (b. 1933), Kazuko Hara (b. 1935), Akira Miyoshi (b. 1933), Akira Yuyama (b. 1932), Teizo Matsumura (b. 1929), Bekku Sadao (b. 1922), and Akio Yashiro (1929-1976). Many of this group’s members attended the Paris Conservatory and it was considered essential that all the members be accomplished in the crafts of harmony, counterpoint, and fugue as they were taught at that conservatory. There were twenty-one charter members of Shin Shin Kai. In 1973, it was restarted with eighteen new members. Then, in 1983, it was reorganized for a third time. "Shin Shin Kai" has continued from generation to generation. 5

Principal piano works from the 1950s by "Shin Shin Kai" members are: "Sonata" (1955) by Akira Yuyama, who later made his name as a composer of children’s music; "Three Dances" (published in 1960) by Mutsuo Shishido; "Prelude and Fugue" by Hiroshi Hara; "Sonatine" (1958) by Kazuko Hara; and "Sonata Pour Piano" (1958) by Akira Miyoshi. These compositions have been repeatedly performed in Japan. Yuyama's debut work, "Sonata," was performed at "Shin Shin Kai"'s first recital.
Miyoshi's "Sonata" deserves special mention. He studied at the Paris Conservatory from 1955 to 1958. He observed French idioms in the studio of Henri Sharon, and at the end of study in Paris he started to write this "Sonata." (SEE EXAMPLE 4a) It is composed in a highly sophisticated manner and with a deep expression. "Sonate Pour Piano" is written in traditional classical forms: Sonata-allegro (Sonata-allegro form), Andante (ternary form), and Presto (rondo form). The harmonic language, rhythmic patterns, and sonorities in the first and third movements represent contemporary idioms. The first movement is reminiscent of Alban Berg's Piano Sonata, Op. 1 in its chromatic harmonies and intensive expressions. Also, this piece reflects the influence of Prokofiev. In the rhythmic pattern of the last movement one can observe the similarity to the famous last movement of Prokofiev Piano Sonata No. 7. (SEE EXAMPLE 4b) Miyoshi explained when he was finishing this sonata:

    Everything is started from being solitary. An impulse to compose is a true confession to emancipate ourselves.---- There is a God behind Europeans, but I don't have anyone---.

Akio Yashiro's (1929-1976) interest in atonal and twelve-tone music developed while he was studying with Nadia Boulanger and Olivier Messiaen at the Paris Conservatory from 1951 to 1956. He wrote a few piano pieces, such as "Nocturne" (1947) and "Classical Suite for Four Hands" (1949), before he composed his historically important piano piece, "Sonate Pour Piano," in 1961. This sonata is written in three movements in a typical twelve-tone technique. The first theme of the first movement is written with a twelve-tone row (SEE EXAMPLE 5a) and repeats once. The second theme appears immediately after this first theme, and a segment of this second theme reappears at the beginning of the third movement in chorale style. (SEE EXAMPLE 5b & c)
EXAMPLE 4.4a Akira Miyoshi, Sonate pour piano (1958), First Movement, m. 5-12.
EXAMPLE 4.4b Akira Miyoshi, Sonate pour piano, Third Movement, [p]
EXAMPLE 4.5a Akio Yashiro, Sonate pour piano (1961), First Movement, m. 1-4.

EXAMPLE 4.5b Akio Yashiro, Sonate pour piano, First Movement, m. 12-13.
EXAMPLE 4.5c Akio Yashiro, Sonate pour piano, Third Movement, m. 1-2.
The second movement is a traditional, brilliant, and percussive toccata, requiring a virtuoso piano technique. This piano sonata was performed by an American pianist, John Sinclair, at the Twentieth Festival of Contemporary Music at Louisiana State University in Baton Rouge in 1963 in addition to performances in Japan.

Yashiro wrote another major work for piano, "Concerto for Piano and Orchestra," in 1967. This piece became the most frequently performed of Japanese piano concertos.

Excellent composers from "Shin Shin Kai" were actively composing throughout the 1960s. Besides Yashiro, Shishido (1960) and Miyoshi (1962) also wrote piano concertos. Among their other works for solo piano are: Hiroshi Hara's "Sonata No.1" (1963) and "Sonata No. 2" (1964); Naohiko Kai's (b. 1932) "Yasukawa Kazuko no Na ni yoru Hensou-kyoku" (Variations based on a theme of Kazuko Yasukawa); and Masayuki Nagatomi's (b. 1932) "Trois Esquisses" (1968).

"Ashi no Kai" (The Group "Reed") was formed in 1955 around students of Kiyohiko Kijima (b. 1917). All six of its members graduated from the University of Japan. Their compositions include: Hiroshi Yanagi (b. 1932), "Piano Suite" and "A Theme and Variations"; Takeo Nakajima (b. 1934), "Sonata"; and Masao Honma (b. 1932), "Composition."

The Group "20.5" formed around six students of Yoritsune Matsudaira in 1956. "20.5" means it was past the half way point of the twentieth century. Their goal for the remainder of the century was to find a new way to express themselves. Their compositions include: Hidenao Ito (b. 1933), "Three Movements for Piano" and "Five Preludes"; Yoshio Tamano (b. 1929), "Etude for Piano"; Kenjiro Ezaki (b. 1926), "Sonata"; and Yoriaki Matsudaira (b. 1931), a son of Yoritsune, "Phases for Piano." The compositions
from "20.5" were often performed outside of Japan. Even though "20.5" was dissolved in 1961, most members continued composing in their own ways.

"Tsuchi no Kai" (The Group "Earth") was organized around students of Saburo Takata, but they did not produce any piano works. Other groups were: "Shinmei Kai" (The group "New Bud") (1959) around students of Shukichi Mitsukuri; "Seinen no Kai" (The group "Youth") (1956) around students of Yasuji Kiyose and Taro Hara; "Kojin Kai" (The Group "Kojin") (1960) around students of Yasuji Kiyose; and "Musica Moderna" (1966) around students of Yoshio Hasegawa (b. 1907).

Except for a few innovative pieces, the rest of the above-mentioned piano works from these musical groups follow largely Western traditional methods.

[c] Jikken Kobo: Toru Takemitsu and Joji Yuasa

"Jikken Kobo" (The Experimental Workshop) assumed a leading role in Japanese contemporary music after 1951. Their first event was to perform an original ballet, "Ikiru Yorokobi" (The Happiness to Live), before the opening of a Picasso exhibition in 1951.

"Jikken Kobo" consisted of all different kinds of artists: composers such as Toru Takemitsu, Joji Yuasa (b. 1929), and Hiroyoshi Suzuki; performers such as Takahiro Sonoda (b. 1928), a pianist; poets such as Kuniharu Akiyama; critics such as Kuniharu Akiyama; visual artists such as Shozo Kitashiro, Katsuhiro Yamaguchi, and Hideko Fukuyama; and film makers such as Naotsugu Imai. They had eight public performances from 1951 to 1956. The last recital "The Audition of Musique Concrète and Electronic Music" attracted a large audience.

All of the composers in "Jikken Kobo" had taken some lessons with Fumio
Hayasaka. They did not entirely follow his idea of "Pan-Asianism," but they cooperated with him in the creation of anti-European music. Hayasaka used elements of Japanese traditional music in a direct way, but Takemitsu did not want to follow this pattern. He wanted to carry the Japanese spirit into his music. His primary preoccupations were timbre, texture, and silence. Hayasaka did not use key signatures and bar-lines in some of his compositions because these Western conventions did not match his idea of "Pan-Asianism": Japanese traditional music uses its own notation and does not include key signatures and bar lines. This is an episode related by Takemitsu from 1948:

While in a crowded and tiny subway in Tokyo, I got the idea that to compose means to make sense of "Streams of Sound" which penetrate the world surrounding us, including noise as part of the sound. And the music is a presentation of a moment, but also it is a continuation.  

This new concept, "Streams of Sound," became a lifetime goal in his music.

An addition to the "Lento in Due Movimenti" mentioned above, Takemitsu wrote only one other piano piece, "Saegirenai Kyusoku," (Uninterrupted Rests) during the 1950s. The first movement of "Saegirenai Kyusoku" was composed in 1952. It is titled "Slowly, sadly and as if to converse with," and based on the poem "The Distance of Fairy" by Shuzo Takiguchi. This imaginative and delicate work reveals the influence of Messiaen and Debussy. It creates the impression of wandering in a poetic world without any destination. It is written without meter or bar-lines.(SEE EXAMPLE 6) It is romantically expressive and rich in color and texture. Later, in 1959, two movements, "Quietly and with a cruel reverberation" (SEE EXAMPLE 7) and "A Song of Love," were written based on the same poem. Takemitsu's early style is replaced in these pieces by one described as the "aesthetics of tranquility." The second movement is pointillistic and
EXAMPLE 4.6 Toru Takemitsu, Uninterrupted Rests, First Movement (1952) m. 1-2.
EXAMPLE 4.7 Toru Takemitsu, Uninterrupted Rests, Second Movement (1959) m.1-5.
less flowing than the first movement. The rests and silence are more meaningful than the first movement, too.

Silence is as important as notes in Takemitsu's music. The importance of silence is related to the concept of "Ma," which is the Japanese philosophy of a perfect moment between events. It is like the movement in "Noh," a type of Japanese traditional theatrical play with masks. It is perfectly balanced without any useless movement. Since we cannot see the actors' faces, well-thought out movement is the primary way to create expression.

In 1961, Takemitsu composed "Piano Distance." It is similar to the second movement of "Uninterruped Rests." It is pointillistic, realistic, and expressionistic. It is written with great extremes of dynamics, tone clusters, unexpected turns of melody, and concise construction. (SEE EXAMPLE 8) In the early 1960s, Takemitsu became more interested in the unusual sonorities of Japanese traditional instruments, such as the Shakuhachi, Biwa, and Koto, and used them frequently in his film, radio, and television scores. Later, in 1967, he composed his international debut work "November Steps I," a monumental work for orchestra which was commissioned by the New York Philharmonic Orchestra to celebrate its 125th anniversary. Takemitsu was one of eighteen composers invited to write for the Philharmonic; others were Aaron Copland (1900-1990), Roy Harris (1898-1979), Roger Sessions (1896-1985), Elliot Carter (b. 1908), Milton Babbitt (b. 1916), Virgil Thompson (1896-1989), William Schuman (1910-1992), Luciano Berio (b. 1925), and Karlheinz Stockhausen (b. 1928). Bernstein was very pleased by "November Steps I," which combines the Shakuhachi and Biwa with the Western symphony orchestra.

Takemitsu wrote two graphically notated pieces for piano in 1962, "Corona for a
EXAMPLE 4.8 Toru Takemitsu, Piano Distance (1961) m. 1-6.
"Pianist" and "The Crossing." Both works are aleatoric. "Corona for a Pianist" uses a combination of five different notated colored papers: red, blue, yellow, gray, and white. A folded sculpture is used in "The Crossing." Takemitsu's music is grave, intense, and dynamic, but also gentle and well-balanced. When Stravinsky visited Japan in the 1960s and had a chance to hear Takemitsu's "Requiem" for strings (1957), he commented:

This music is very intense. I cannot imagine such a small person as Takemitsu writing this music."

Also, Aaron Copland wrote about Takemitsu's music in the 1960s:

He has his own creativeness and sense of hearing. His music combines sharp feelings and highly advanced compositional techniques."

In 1959, Takemitsu wrote the essay "Watashi no Genjitsu" (My Reality) for a magazine:

I think the crisis of contemporary music is the radical pursuit of method. As a result of this tendency, the purity of the ideal takes precedent over the excitement of the music.

I dislike people who hide themselves under the slogan of nationalism. The arts cannot be divided into Eastern and Western. The arts can have life and soul in the original expressions. My job is to recover the energy for notes. This is my point of departure and my goal."


Cage's aleatoric music was introduced to Japan in 1961 when Toshi Ichiyanagi came back from America. It was sensational -- critics called it "John Cage Shock" -- to hear this new music."

It had a great influence on Japanese composers and showed an alternative to dodecaphonic music.
Both Toru Takemitsu and Joji Yuasa were basically self-taught except for intermittent private study. Yuasa refused Western traditional theory when he decided to be a composer. Instead of learning conventional Western theories, he took a path to find his own language. He wrote a debut piece for piano, "Two Pastorals," in 1952. The composer observed that this piece may show the influence of Aaron Copland. It is written in a tonal idiom and also uses whole-tone scales. The first piece is homophonic, reflecting a strict spirit, and the second is polyphonic, reflecting activities in nature and communication between humans.¹³ Yuasa's music reflects his philosophy that nature is merely another object, not an inspiration for deep expression.

In 1953, Yuasa composed a second piano piece, "Three Score Sets." The composer said that it was influenced by the music of J. S. Bach, Bartok, and Messiaen. It is atonal and chromatic. Yuasa later removed both "Two Pastorals" and "Three Score Sets" from his catalogue of works.

After composing twelve-tone influenced works from 1953 to 1957, Yuasa wrote "Naishokukaku teki Uchu" (Cosmos Haptic) for piano in 1957. He avoided regular rhythm (i.e. Western traditional meter) in this piece even though he used barlines and time signatures. (SEE EXAMPLE 9) He tried to create the elastic rhythm of Noh music in this piece. Yuasa's compositions often employ a cyclical, asymmetrical form borrowed from the structure of Japanese traditional arts. "Cosmos Haptic" consists of five sections with the same construction as Noh. A complete Noh play has five sections, which are in the order of gods, men, women, lunacy, and demons. "Cosmos Haptic" can be interpreted as a representation of the interplay between the vastness of the cosmos and the invisible minuscule activity of cells.¹⁴
EXAMPLE 4.9 Joji Yuasa, Cosmos Haptic (1957) m. 1-7.
In 1959, Yuasa composed "Projection Topologic for Piano," consisting of three movements (three projections), using twelve-tone techniques. It does not have any bar-lines or time signatures, although dotted lines show the places of bar-lines. Curiously, the metronome marking in the score is given per measure. Yuasa commented that he intended to write this piece as an expression of "cosmic unconsciousness," this "cosmic unconsciousness" being a substitute for religious faith.

In 1961, Yuasa composed "Projection Essenplastic," an aleatoric music that is notated graphically. Subsequently, he changed his musical style for each composition during the 1960s and 1970s. Regarding the evolution of his compositional style, Yuasa observed:

To study traditional Japanese arts, we must learn the strict form at first. But the form does not mean only a frame. Learning the form means to learn the spirit behind the form. Then we have to go beyond the form.\(^\text{15}\)

Yuasa started to experiment with electronic music in the 1960s. "Icon on the Source of White Noise" for five-channel tape was composed in 1966-67, and his major electronic work, "Chronoplastic for Orchestra" (1967), was written as an attempt to use electronic sound as a part of the symphony orchestra.

Other members of "Jikken Kobo" wrote a few piano works during this period: Keijiro Sato (b. 1927), "Calligraphy for Piano" (1961); and Yoshio Hachimura (b. 1938), "Improvisation for Piano" (1959).

The artists from "Jikken Kobo" did not consciously attempt to form a unified compositional style. Each individual combined aesthetics and techniques to form individual styles of expression. They created new, eclectic contemporary genres to represent the first true step in Japanese-Western music.
Yagi no Kai (The Group "Goat"): Nationalistic Music

Yagi no Kai was formed in 1953 and sponsored three public recitals from 1953 to 1955. It took its name from the convention in ancient Greek theater, where a goat, portrayed by a chorus, serves as a mediator between gods and humans. The members were Hikaru Hayashi (b. 1931), Michio Mamiya (b. 1929), and Yuzo Toyama (b. 1931), a composer and a conductor. Toshiya Sukegawa (b. 1930) joined them later. All of these composers were pianists, so they played their own pieces at their recitals. Their manifesto was to develop a nationalistic character in every aspect of music. Bartok's Hungarian-rooted music was their example as they sought Japanese nationalism. They believed it was a natural development to adapt Japanese folksongs and the structure and elements of Japanese traditional music in the same manner as Bartok had done with Hungary's rich folk music. Hayashi explained their musical goal:

I don't intentionally add the elements of Japanese traditional music to my compositions, but because I am Japanese and have been obviously influenced by Japanese traditional music and culture—not necessarily just traditional, but popular as well. I naturally tend to use these in my music.\textsuperscript{16}

When we formed "Yagi no Kai," we had two principles in our mind: one was to share our music with the masses, and another one was to communicate with the society, which is outside of the musical circle, because musicians were often part of a closed community.\textsuperscript{17}

Their goal was apparently too unrealistic. They had to dissolve "Yagi no Kai" in 1958 and decided to continue their musical lives separately.

Each of the members of their group left a few piano works from this period: Michio Mamiya, "Sonatine" (1948), "Three Movements for Two Pianos" (1952), and "Three Inventions for Piano" (1955); Hikaru Hayashi, "Dance Suite for Two Pianos"
(1954); Yuzo Toyama, "Partita for Two Pianos"; and Toshiya Sukegawa, "Divertimento for Two Pianos" (1958) and "Sonata" (1958).  

"Sonata for Piano" (1965) represents Hikaru Hayashi's eclectic style. The three movements of this piano sonata are united by four motives arranged in tetrachords. These motives blend together and expand through the entire sonata.  

Although this sonata uses all of the tones from the chromatic scale, these tones are grouped into intervals of a fourth, and the pitch structure is arranged as a parallel to "Shamisen" (A Japanese Traditional Instrument) tuning. Toshiya Sukegawa wrote "Tapestry for Piano, Op.34" in 1970, and in the same year, Michio Mamiya composed "Concerto for Piano No. 2."  

The members of "Yagi no Kai" tried to heighten the level of musical creation by extracting and re-arranging Japanese folk materials to emphasize traditional aesthetics and spirit. They succeeded in overcoming their predecessors' excessive use of pentatonic scales and elementary understanding of traditional music. They achieved a synthesis between Japanese and Western music that became a model for the next generation to follow.  

[e] "Sannin no Kai" (The Group "Three Men"): Classical Music and Commercialism  

Toshiro Mayuzumi (1929-1997), Yasushi Akutagawa (1925-1989), and Ikuma Dan (b. 1924) organized "Sannin no Kai" in 1953. This group was not formed with any artistic goal in mind. These enterprising composers were already very popular through their media exposure before organizing "Sannin no Kai." The purpose of forming "Sannin no Kai" was to promote their own music through mass communications, such as hiring a full orchestra and chorus to present their compositions in large concert halls at their own expense. Each of these composers composed film music during the golden age of Japanese
film, from the 1950s to the 1970s, so their funding was abundant. They presented large-scale concerts four times from 1954 to 1960. It made a sensation in Japan when "Sannin no Kai" made an exclusive contract with Toshiba EMI.

Mayuzumi, the most visible composer of the three, graduated from the Tokyo National University of Fine Arts and Music (previously called the Tokyo Academy of Music) in 1951 and experimented in almost every type of music he could find at the university. He wrote his major piano work, "Dance Suite: Hors d'oeuvre," while he was at school. (SEE EXAMPLE 4.3) He introduced musique concrète to Japan in 1953 after studying with Tony Aubin at the Paris Conservatory. He brought his idea for broadcasting this new music to "Bunka Hoso" (The Culture Broadcasting Company). The first broadcast of this musique concrète was his own composition, "X.Y.Z. for Musique Concrète" (1953), which was the first Japanese synthesized electronic music. Finally he convinced N.H.K. (Nihon Hosō Kyokai - The Japan Broadcasting Association) to open an electronic studio in their facility.

In addition, he continued to experiment with the most avant-garde musical styles, such as aleatoric music, strict serialism, and prepared piano techniques. He composed "A Short Piece for Prepared Piano and Orchestra" at the end of the 1950s. He also wrote a few piano pieces during this period including "A Theme from the Bible" (published in 1967) and "A Dance of the Golden Branch" (published in 1972). Many foreign organizations, such as the New York City Ballet and the Berlin Opera, commissioned him to write large-scale works.

The other two members of "Sannin no Kai" were not nearly as prolific as Mayuzumi, but all of them had their own television programs which were to introduce
classical music to the masses. Akutagawa and Dan published various books and wrote articles for magazines.

Yasushi Akutagawa (1929-1989), the son of the well-known novelist, Ryunosuke Akutagawa, was a friend of Mayuzumi at the university. Borrowing from Akira Ifukube, his mentor, Akutagawa makes use of Asian motives and ostinatos in his music. He was chairman of the Japanese Federation of Composers, and a chief of the Japanese Society of Rights of Authors and Composers. He wrote "La Dance" (1940) and "Twenty-Four Preludes for Children" for piano.

Ikuma Dan is well-known as a composer of vocal music, film scores and operas. His opera "Yuzuru" (The Twilight Heron) (1951) has been performed more than two hundred times around the world. He laments that Japanese composers educated in Western music have difficulty understanding the silence employed in Japanese traditional music. Dan wrote "Piano Sonata" (1947), "Divertimento for Two Pianos" (1949), and "Three Novelettes" for piano.

Another side of "Sannin no Kai" was to bring back the idea of "Pan-Asianism," advocated by the pre-war composer, Fumio Hayasaka. Deeply committed to ultranationalist political causes, Mayuzumi started to collaborate with the contemporary novelist Yukio Mishima as early as 1958.

[f] "Nijusseiki Ongaku Kenkyu Jo" (The Institute of Twentieth Century Music)

From 1950 to 1970, the trend was for composers to form musical groups and experiment with new musical techniques. But they did not close themselves off from other organizations. There was always communication between composers and groups. "The
Institute of Twentieth Century Music" was formed in 1957 to facilitate contacts between different groups and their composers. It was dissolved in 1963.

The experiences of Mayuzumi and Makoto Moroi (b. 1930) at contemporary music festivals in Germany influenced Japanese composers to make their own contemporary music festivals and institutes. The first music festival was held in 1957 in Karuizawa, a summer resort. The festival featured discussion of the music of Webern and included performances of the music of Japanese composers, including Minao Shibata's (b. 1926) "Improvisation No. 1 for Piano" and Joji Yuasa's "Projection Topologic for Piano."

At subsequent festivals the music of Messiaen (1958), Boulez (1959), Schoenberg (1961), and contemporary Italian composers (1963) was featured. These discussions, symposiums, and performances of their colleagues' music encouraged and influenced Japanese composers.21

In 1961, Toshi Ichiyanagi (b. 1933) returned to Japan after residing for nine years in New York City. He became one of the most influential and controversial composers of the experimental movement in the 1960s. He made a sensational introduction of John Cage's aleatoric music at the Institute of Twentieth Century Music in Osaka the night after he came back from America in 1961.

In 1952, he had entered the Julliard School of Music to study with Aaron Copland, Lukas Foss, and Vincent Persichetti. A meeting with John Cage in 1958 marked a turning point in Ichiyanagi's career, and later he became an influential composer in experimental music in Japan. Most of Ichiyanagi's compositions written in the early 1960s were graphic or diagrammatic.

He composed "Music for Piano Nos. 1 - 7" from 1959 to 1961, the first complete
graphic score completed by a Japanese composer. This piano solo work is a series of seven sets of graphs with specific performance instructions. In the second of this set, composed in 1959, Ichianagi provides several carefully controlled alternatives from which the pianist makes choices for performance. The score consists of four cardboard squares of diagrams and two pages of written instructions for choices of register, duration, and combination of tones. The composition ends when one side of all four papers has been performed at least one time and when any of the papers has been rotated completely.22

[g] Other Major Piano Compositions from 1950 to 1970


There were a significant number of piano concertos produced between 1960 and 1970. Most of these piano concertos were written for specific soloists. Among the composers who wrote concertos in this period were: Mutsuo Shishido; Akira Miyoshi; Yuzo Toyama; Yoritsune Matsudaira; Haruna Miyake (b. 1942 ); Makoto Moroi; Shinichiro Ikebe (b. 1943); and Akio Yashiro.

In 1969, there was a piano recital of works by seven Japanese composers in Tokyo. These pieces were neither experimental nor twelve-tone. It was almost a reaction against the avant-garde trend in Japan in the 1960s. The program included: Motohiko
Adachi (b. 1940), "Monodia"; Toru Tamura, "Hudoki"; Hidao Kagura (b. 1933), "Piano no Tame no Shoushou to Eishou" (Elegy for Piano); Masao Honna (b. 1932), "Music for Piano No.3"; Kyouko Okada (b. 1934), "Ballade for Ainu"; Toshinao Sato, "Poem"; and Masatami Tanase, "Five Impromptus." These pieces are all oriented to Western traditional and Japanese nationalistic music. Adachi's "Monodia" is written with the elements of Japanese folk tunes. It is simple but very energetic.

Other works for piano, written from 1950 to 1970 in the manner of Western traditions, include: "Mono Drama for Piano" by Kuniyoshi Hirayoshi (b. 1936); "Three Developments for Piano" by Teruyuki Noda (b. 1940); and "Three Metamorphose" by Tadashi Yamauchi. Twelve-tone works include: "Music for Two Pianos" (1963) by Yoshiro Irino and "Sonata No. 3" by Haruna Miyake (published in 1967). Many works were also written using aleatoric techniques. Makoto Moroi wrote "Eight Parables for Piano" (1967), a technically less demanding divertimento-like work. Shinichi Matsushita (b. 1922), who sought to expand the performance possibilities of the piano, composed "Kaiki" (Return) (1963) and "Spectra Nos. 1-4" (1964-1971) in which he experiments with various elements of aleatory and some internal piano playing. Makoto Shinohara (b. 1931) wrote "Tendence for Piano" (1969), written in the usual notation, but the order of sections are decided by the performer, and the value of notes and rests are uncertain.

These works are related to electronic music: Maki Ishii's (b. 1936) "Kyouku" (Sound Responce) (1969), in which contact microphones are attached to piano strings to create "Multi Piano," and Kenjiro Ezaki's (b. 1926) "Kyojitsu" (Falsehood).

Yuji Takahashi (b. 1938) is a pioneer of computer music in Japan. This new method was not received enthusiastically by other musicians at first. He experimented with
using a computer in these solo piano works: "Chromanorphe No.2" (1964), "Rosace No.2" (1968), and "Metathesis No.1" (1968). In "Metathesis," he programs elements of the lowest note to the highest note of the piano sound according to pitch, density, intensity, distribution, and set, and creates a highly individual style.²³

[h] Conclusion of Piano Music from 1950 to 1970

The twelve-tone method and experimentation with avant-garde music influenced Japanese piano compositions in the 1950s. In the 1960s, Japanese piano music was challenged with new possibilities, but its flowering to fullness came about not only from a high sensitivity to contemporary music. Its maturation cannot be discussed without recognizing the efforts of superb Japanese pianists who bravely promoted the new music. They introduced not only Japanese contemporary music but also experimental musical styles from abroad. Japanese pianists, who generally remained aloof from Japanese compositions, now began to add Japanese contemporary music to their repertoire and even commission new works.

Finally, Japanese contemporary music broke away from its imitative roots and established itself as an innovative and distinct branch of classical music. All this took place in only three generations after the first Japanese piano piece had been written in 1900.

³) Music from 1970 to Today
[a] The Osaka International Exposition '70

The year of 1970 opened with a big event, "The Osaka International Exposition '70. This exhibition lasted six months and attracted many people inside and outside of
Japan. A year before this exhibition, the Japanese government announced that the gross national income had become the second largest in the world. In the 1970s, Japan was involved with worldwide economic changes, such as the first oil crisis in 1973 and 1974, and the second oil crisis in 1979. The Japanese yen rose drastically in value in those days.

"The Osaka International Exposition" covered all areas of life and was a unique and creative opportunity for musicians. In each pavilion of the Japanese projects, Japanese composers were charged with the responsibility of creating music to support the presentations. For instance, Toru Takemitsu was in charge of "Tekkou Kan" (The Pavillion for The Iron and Steel Industry) and his piano piece, "Crossing," was played along with other compositions at a daily concert. This exhibition, providing new technology for composers, was an excellent chance for experimentation. "Tekkou Kan" had thousands of speakers in the wall to broadcast twenty-four-channel tape music, and this created a unique sound. Foreign composers, including Lucas Foss, were invited to perform their pieces every month at "Tekkou Kan." This special event become an annual music festival in Japan as "Music Today" and continued until 1993.24

In 1972, Aki Takahashi, known as an avant-garde pianist and the sister of Yuji Takahashi, played a recital consisting of three premieres, "On the Keyboard" (1971) by Joji Yuasa, "Approaches" by Toshi Ichiyanagi, and "Air" by Jo Kondo.

In the 1970s, serialism, as a symbol of idealistic and mathematical compositional theory, and aleatoric music, which depends on chance, were used by Japanese composers, along with electronic music, *musique concrète*, computer music, tone-clusters, and minimalist music. In the 1960s, Japanese classical composers had returned to the use of Japanese traditional instruments, such as the Shakuhachi, Biwa, and Koto, in their
Western-style music. This trend continued and blossomed in the 1970s. For example, Maki Ishii (b. 1936) composed "Sōgu No. 1" (Encounter) for Piano and Shakuhachi in 1970.

[b] "Gendai Hougaku" (Contemporary Japanese Traditional Music)

Contemporary Japanese music became more and more international after 1970. "The Tokyo Ongaku Kikaku Kenkyu-jo" - TOKK(The Tokyo Institute of Music Project) was established in 1973, and the TOKK Ensemble had annual world wide tours to Iran, West Germany, France, the United States, and Canada. This tour was titled "The Japanese Tradition and Avant-Garde Music" and presented Japanese contemporary music with Japanese traditional instruments.25 Also, "The Pro Musica Nipponica," an orchestra of traditional instruments, and "Yonin no Kai," a quartet of traditional instruments, made a world tour in the early 1970s. This trend, the synthesis of Japanese traditional instruments and Western music, has been called "Gendai Hougaku" (Contemporary Japanese Traditional Music).

"Music from Japan" was established in 1973 in the United States by Naoyuki Miura, and it holds Japanese music festivals regularly. They feature the presentation of Japanese traditional music and contemporary music in the United States, Berlin, and London. At the International Society of Contemporary Music (ISCM) in Paris in 1975, the works of nine Japanese composers were played including works by Yaritsune Matsudaira, Yoriaki Matsudaira, and Hifumi Shimofusa (b. 1930). Since then, many Japanese compositions have been featured in various international festivals. "The Cross Talk" was produced by Toshi Ichiyanagi and Yoriaki Matsudaira in Japan, and aimed to exchange
musical ideas between America and Japan. American and Japanese experimental works were introduced at their meetings.

[c] Three Musical Groups of Young Composers

In 1969, "Shiranami" (The Group "White Wave") was formed by graduates of the Tokyo National University of Fine Arts and Music. Among them were Shigeaki Saegusa (b. 1942), Shinichiro Ikebe (b. 1943), and Masato Uchida (b. 1940). They started as an avant-garde group, but soon went their separate ways. Ikebe and Saegusa became like "Sannin no Kai," with a more commercial emphasis in their music. They had three recitals together from 1969 to 1971. At the last recital in 1971, "Piano Concerto" by Saegusa was performed along with other works.26

"The Tone Field" by Somei Sato (b. 1947) was formed in 1969. It consisted of artists from different fields: film makers, designers, dancers, electronic musicians, and light show creators. This group had no academic background and emphasized their aggressive performance attitude. They sponsored mixed media events featuring jazz musicians, visual artists, and dancers at a theater, a jazz club, and a boxing ring.

Somei Sato is a self-taught composer. In 1969 at the age of twenty-two, he began to write music which consisted of elements similar to those of Toru Takemitsu, Joji Yuasa, and Toshi Ichiyanagi while Sato worked in multi-media works. He has also been influenced strongly by Japanese traditional dances and music, as well as the Japanese philosophies of Shintoism, Zen-shu, and Buddhism. Through a fusion of different influences, Sato created his own music representing Tokyo's current character, which is neither totally Western nor Japanese.
Sato's music began to take on a new individualistic character in a series of piano compositions written between 1973 and 1978. The first two of this series were "Taiyo Sanka" (Hymn for the Sun) and "Litanie." These works, both from 1973, were composed for solo piano or for a combination of piano with or without electronics (the combination is left to the player's discretion). Both works use minimalist techniques similar to those practiced by LaMonte Young, Terry Riley, and Philip Glass in the 1960s, although Sato was working independently and was unaware of those composers.

"Litanie" for solo piano and electronic tape delay is the most original and unique work in this piano series. It is simple and uses chordal tremolo. (SEE EXAMPLE 10) The tempo marking is set for the piano solo throughout the piece at one beat = MM ca. 72. In the score, the tremolos are enclosed in brackets with the numbers which show the duration of each unit. A simultaneous recording on a two or four channel tape provides an echo effect to these fluttering chords and maximizes its already resonant sonorities.

Sato's piano compositions in this style exposed endless repetitions of slow-moving chord changes overlapped by the reverberation of tape delay. Both Sato and American contemporary composers recognize this type of repetition as an alternative in contemporary music to climactic excitement. Also, Sato sees this repetition as a bond between sound and silence, and finds that it reveals the music's spiritual side. Sato explained:

I think silence and prolongation of sound are the same things in terms of space. The only difference is the presence or the absence. More important is whether the space is "living" or not. Japanese sense of time and space is different from Western. For example, in the "Shinto" religion, there is a term "Imanaka" which shows not only the present moment lying between the stretch of past eternity and future immortality, but also the manifestation of the moment of all time. I would like the
EXAMPLE 4.10 Somei Sato, Litanie for solo piano and electronic tape delay (1973)
listeners to abandon all previous conceptions of time and experience a new sense of time presented in my music, as if eternal time can be lived in a single moment.  

In 1982, Sato composed "Mandara" as the background music for an exhibition of Tibetan Buddhist Mandara (a mandara is a design to symbolize the Buddhist universe). Sato shows his electronic meditative minimalism in "Mandara," which uses only two tones, sung by the composer, to form all of the musical material. These tones were altered by filtering, splicing, and amplification, and were combined in 60 - 108 layers. Although behind his music are concepts and philosophies entrenched in the past, it sounds original and new. It is grounded in his personal philosophy and full of spiritual implications.

The musical group, "The Sound Sources" by Jo Kondo (b. 1947), was formed in 1970. In contrast to Somei Sato, Kondo graduated from the Tokyo National University of Fine Arts and Music. He emerged in 1968 as part of a new generation of Japanese composers. Then, he wrote "Please" for "Tekkou Kan" in the Osaka International Exposition '70.

Kondo's music seems quite simple on the surface. Most of his works are textually sparse and linear and notated with precise rhythms. His scores are for solo instruments or small ensembles of different timbre. His musical style can be summarized as a synthesis of minimalism and traditional Japanese music, and it is similar to the music of Somei Sato in that it is minimalistic and reflects spiritual philosophies. Beginning in 1973 he began to compose using his original idea of "Sen no Ongaku" (The Music of the Line).

The Music of the Line is made with an endless line of notes. The context is always one of simplicity. The note should not be treated as part of a group in space and time.
Kondo composed "Click Crack" for piano in 1973, and it demonstrates his concept of "Sen no Ongaku." The music is reduced to its essentials, and Kondo emphasizes each note and each harmony in the monophonic texture. (SEE EXAMPLE 11) The right hand plays the pointillistic melody, the Sen (Line), while the left hand silently holds notes to obtain an accompaniment of harmonics-like sympathetic vibrations.

Kondo wrote "Sight Rhythmics" in 1975 for violin, steel drum, banjo, electronic piano and tuba. Later the composer himself made a condensed version for solo piano. This work is simple, pointillistic, and uses hocket-like rhythmic patterns.

Kondo broadened his idea of "Sen no Ongaku" in "A Shape of Time" for piano and orchestra in 1980. Unlike a typical piano concerto, this work is simple, essential, and not idiomatic. The musical material is shared equally between the strings, winds, brass and piano in order to create a conversation among the different instrumental sections. It is like Webern's idea of Klangfarbenmelodie.

[d] New Japanese Avant-Garde Composers

In 1973, the group "TRANSONIC" was established by seven composers, Hikaru Hayashi, Toshi Ichiyanagi, Yoriaki Matsudaira, Minao Shibata, Toru Takemitsu, Joji Yuasa, and Yuji Takahashi. They advocated "social participation by composers." They felt it was necessary to get composers together for social activities even though each composer had different opinion on music. Eventually they broke up TRANSONIC.

Yuji Takahashi (b. 1938) thought that music should be an intimate part of culture in a technological society. Takahashi has used computers, political criticism, and traditional Asian music and arts to express his inner vision. His scores are often extremely
EXAMPLE 4.11 Jo Kondo, Click Crack (1973)

\[ \text{\(\frac{56}{58-60}\)} \]

(harmonics part)

\(p p - p m f \text{ sempre}

\text{senza pedal}\)

\[ \frac{56}{58-60} \]

\[ \text{harmonics part} \]

\(p p - p m f \text{ sempre}

\text{senza pedal} \)
complicated and his music demands great physical strength of the performer.

Before his formal debut as a pianist in 1960, Takahashi was fascinated by Iannis Xenakis' mathematical theories. He met Xenakis in Tokyo in 1962 and this meeting inspired him to pursue a career as a composer. In 1963, he went to Berlin to study stochastic procedures with Xenakis. He wrote "Chromamorphe II" for piano in 1964 and it was strongly influenced by Xenakis.

In 1966, he left Berlin to study computer music in New York City. While he was living in the United States, Takahashi started to employ the language, themes, and nuances of Japanese traditional music. This new idea is seen in his "Kagai" for piano and chamber orchestra in 1969. After he returned to Japan permanently in 1972, he decided to be a promoter of new music. He founded the popular music journal "TRANSONIC," and established a musician's group with the same name mentioned above. His return home changed his musical style, and he became more interested in Asian arts. His works after 1972 reflect these changes.

Takahashi wrote "Kwanju, May 1980," for solo piano, to depict the Kwanju incident in South Korea. This work is far removed from his early stochastic style. It follows an historical account of the protest and subsequent uprising in Kwanju during the imposition of strict martial law in May of 1980. The piece starts with a plaintive ostinato in the left hand, and gradually increases the tempo and level of rhythmic activity. (SEE EXAMPLE 12a) On page three, repeated notes represent machine gun shots fired at protesters and Kwanju citizens. (SEE EXAMPLE 12b) Most of Takahashi's works written after 1980 are musical socio-political messages.

Yoriaki Matsudaira (b. 1931) follows a pattern similar to systematic scientific
EXAMPLE 4.12a Yuji Takahashi, Kwanju, May 1980, the beginning.
EXAMPLE 4.12b Yuji Takahashi, Kwanju, the third page.
experimentation, and draws his inspiration from linguistics, pop arts, and other modern visual arts. He started to compose using the twelve-tone method in the early 1950s while he was a science professor at Rikkyo University in Tokyo. In the mid-1950s, he decided to search for a balance between serialism and what he called the "Human Touch." He found his way in improvisatory music.

"Phase for Piano" (1959) and "Instruction for Piano" (1961) show a controlled indeterminacy. He had abandoned serialism by the late 1960s, and he started to construct his compositions from a single uncomplicated idea, calling it a serialized technique.

"Allotrophy for Solo Piano" (1970) is constructed from a single idea, the ticking of a clock and its variations. (SEE EXAMPLE 13) A clock-like repetition is the primary motive for this piano piece.

"Kurtosis II for Two Pianos" was written in 1982. It is based on a subtle statement of protest against the Japanese government. The pianists recite historical dates between sharp attacks of staccato chords without apparent emotion. In a recent performance of "Kurtosis II," the audience started to recognize the meaning behind the piece, and responded to the recitations. This tension built up to add an excitement to this single-idea work.31

Toshi Ichiyanagi (b. 1933) experimented with a new idea in "Piano Media" (1972), which requires the pianist to be very accurate rhythmically. This minimalistic piece is constructed with extremely simple patterns played over and over in both hands. (SEE EXAMPLE 14) The composer challenges the performer to reach a perfect, machine-like accuracy without any emotional expression.

In the 1970s, Ichiyanagi helped to establish Japanese minimalism, which became a
EXAMPLE 4.14 Toshi Ichiyanagi, Piano Media (1972), at the beginning and the middle.

**Presto** $\frac{1}{9}$th sec. or faster

\begin{music}
\hspace{100pt}
\end{music}
dominant trend of the decade. "Piano Media" gives to both performer and audience an intellectual experience through repetitive motions, similar to Buddhist chants.

In the 1980s, he returned to an older musical style after having experimented with different styles from the 1960s to 1970s. His compositions after 1980 show European-derived neo-classical or neo-romantic styles. He wrote in a derivative style, paraphrasing well-known compositions. He started to use Japanese traditional instruments in his compositions in the early 1980s.

Toru Takemitsu (1930-1996) is one of the most influential Japanese composers. His original idea, "Streams of Sound," was his lifetime goal for his compositions. In his interview from his bed at the hospital shortly before his death, he said:

I am Japanese and I was born in Japan. I am proud of our culture, I especially like the way we communicate with nature. Also, Japanese gardens are our pride.----
I compose for myself, so I don't write the music I dislike. I like my music to be generous. Recently I often write a piece as a prayer for someone.-----

From 1970 to his death, he wrote six solo piano pieces and revised his piano concerto "Arc."

Takemitsu wrote "For Away" (1973) right after his visit to Indonesia. The title comes from James Joyce's Finnegan's Wake. "Streams of Sound" are heard through the piece, and silence becomes more meaningful. Each phrase is independent and has no relation to the others, like objects in a Japanese garden. Each object is beautiful and sophisticated in itself, but never claims too much of the big picture. It is settled randomly in a space with a perfectly pure harmony and balance.

He revised "Arc" in 1977. "Les Yeux Clos" was written in 1979 for the memory of
his mentor, Shuzo Takiguchi, a poet. The title comes from a painting by Odilon Redon. This impressionistic piece consists of beauty of subtle tone color. In 1982, Takemitsu composed "Rain Tree Sketch." This atmospheric and programmatic piece depicts the rain drops from the tree.

Takemitsu composed "Les Yeux Clos II" in 1988 and dedicated it to the pianist, Peter Serkin. Takemitsu's sensitive writing for piano is seen throughout the piece. This meditative work makes one think of the meaning of one's existence in this world.

In 1989, he revised his 1950 piano piece, "Lento in Due Movimenti," which he now titled "Litany." He dedicated it to his friend Michael Vyner. Pentatonic scales are prominently used in this piece. This timeless, elusive, sensuous, and meditative work also illustrates Takemitsu's "Streams of Sound." In it he tries to reproduce the nineteenth-century romanticism using "Streams of Sound," but without using Western traditional theories.

"Rain Tree Sketch II" is the last piano piece Takemitsu wrote. Generally, twentieth-century music includes characteristics of dissonance, experimentalism, atonality, mathematical contrivance, antitraditionalism, aggression, anxiety, and eccentricity. Takemitsu's music includes all of these in this work, but is still beautiful and ecstatic. His music is based on Japanese philosophy. For those experienced only with goal-oriented European music, Takemitsu's music can pose interesting listening problems. His music comforts us, but it is not active and overt. We have to find ways to receive it.

[e] Composers Born After 1950.

Composers born after 1950 were the fourth generation from Rentaro Taki, the
pioneer of Japanese Western-style composition. Akira Nishimura (b. 1953) has won many awards and international competitions. "Heterophony for Two Pianos and Orchestra" (1987) is one of his major piano works. He follows the concept of "Pan-Asianism" which Funio Hayasaka advocated before World War II. His music is neither European nor Japanese.

Toshio Hosokawa (b. 1955) also has won many awards and international competitions. He pursued extensive studies in West Germany. He won the first prize of the centennial composition competition sponsored by the Berlin Philharmonic Orchestra in 1982. His music is characterized by dramatic changes between calmness and tension.

Norio Sarutani (b. 1960) studied with Persichetti and received the "Koussevitzky Music Foundation Award." Keiko Fujiie (b. 1963) has won many awards in Japan. Her music is expressive, eccentric, and attractive. Her piano piece "Pas de Deux" (1987) was premiered in Stuttgart and promises a bright future for her.33

4) Summary of Japanese Music after World War II

The piano pieces written after World War II are significantly different from earlier works. Post-war composers did not have to struggle to find pianists to try their newly-composed works and most of the composers themselves had enough piano training to perform their own compositions. Japanese pianists after World War II were much more interested in performing Japanese contemporary music, and they were great artists who shared the composers' artistic goals. Also their skill had been so much improved that some of them started to win international competitions, including the Van Cliburn silver medal in 1969.
Post-war Japanese composers tried all different kinds of musical movements: twelve-tone music; *musique concrète*; expressionism; French impressionism; conjunction of Western music and Japanese traditional instruments; graphic notations; aleatoric music; and the incorporation of visual and theatrical elements. Composers formed groups to experiment with these new ideas. They incorporated them, digested them, and tried to find their own new directions by using them.

After World War II Japanese Western-style compositions became international in a new way. Before the war Japanese Western-style music was heard as exotic or as an adaptation of European tradition. In the fifty years since the war, some Japanese composers found their own original voices. For instance, Toru Takemitsu advocated the concept of "Streams of Sound" for his compositions, and he kept this new idea in his music throughout his life. The Japanese philosophy of kindness, tenderness, and gentleness is in all of his music, which is generally attractive and comforting.
NOTES: Chapter 4


10. Ibid.


20. See Example 3 in Chapter 4.


28. Ibid, 351.


30. "Stochastic Music" is structured according to stochastic (lit. "to guess") laws or the calculus of probabilities. These laws state that the more indeterminate activities become more determinate their outcome.

31. Herd, 322.

32. From The Interview of Toru Takemitsu by Yoshiyuki Kunihara in October, 1995.

CHAPTER 5

CONCLUSION

The response of Japanese composers to Western-style music from the Meiji Restoration to the present has been like a transfusion: Japanese composers have accepted Western music while maintaining their cultural identity in an ever changing environment. The introduction of Western music through public school education at the beginning of the Meiji-period changed the function of music in Japan before Japanese composers could react to it creatively. The way that Japanese Western-style music has developed parallels other aspects of cultural Westernization: importation; observation; absorption; and recreation. The borrowed musical forms eventually were transformed by combining them with the original characteristics of Japanese traditional music.

The process of transfusion can be divided into four steps: 1) Reproduction of imported Western musical forms with little or no changes; 2) Rejection of newly-imported foreign music and protection of nationalistic musical ideas; 3) Synthesis of Western and Japanese (Sometimes including Asian music) traditional musical elements, styles, concepts and philosophy; and 4) Creation of new Japanese music.

It has taken more than one hundred years for the complete absorption of Western music to become a part of Japanese culture. Just a few decades after World War II the piano became the symbol of Westernized life and many Japanese children started to take
piano lessons. The level of piano playing in Japan had improved drastically from 1950 to 1970, and this is reflected in piano compositions in Japan. Many Japanese piano compositions have been heard internationally and many Japanese composers have composed piano pieces commissioned by foreign institutions.

Chapter 6, a complete list of Japanese piano compositions written since 1900, will support this thesis and introduce Japanese piano compositions to new audiences. The list includes both published and unpublished compositions since 1900. The list is alphabetical by the composer's name, and pieces are organized alphabetically under the same composer. Each entry is categorized into seven items: name and birthdate of composer; name of composition; year of composition or publication; name of publisher; length of composition; genre; and place of premiere. If some of these items are not available, they are omitted from each entry. A list of abbreviations for each publisher and addresses of institutions important for the research of Japanese contemporary music are included at the beginning of Chapter 6.
CHAPTER 6

A COMPLETE LIST OF JAPANESE PIANO COMPOSITIONS
SINCE THE FIRST JAPANESE PIANO PIECE IN 1900

1) A List of Abbreviations for publishers

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>AM</td>
<td>Academia Music</td>
</tr>
<tr>
<td>CFP</td>
<td>C. F. Peters</td>
</tr>
<tr>
<td>CMC</td>
<td>Composer's Music Corporation</td>
</tr>
<tr>
<td>DIH</td>
<td>Dai-ichi Hoki</td>
</tr>
<tr>
<td>GWM</td>
<td>General Words and Music (Park Ridge)</td>
</tr>
<tr>
<td>HE</td>
<td>Happy Echo</td>
</tr>
<tr>
<td>IMP</td>
<td>International Music Publishers</td>
</tr>
<tr>
<td>JAMFA</td>
<td>Japan Music Friends Association</td>
</tr>
<tr>
<td>JFC</td>
<td>Japan Federation of Composers</td>
</tr>
<tr>
<td>KG</td>
<td>Kawai Gakufu</td>
</tr>
<tr>
<td>KS</td>
<td>Kyoeki Sho-sha</td>
</tr>
<tr>
<td>LT</td>
<td>Lesson no Tomo</td>
</tr>
<tr>
<td>MIK</td>
<td>MIK Shuppan</td>
</tr>
<tr>
<td>Miki</td>
<td>Miki Gakki-ten</td>
</tr>
<tr>
<td>NHSK</td>
<td>Nippon Hoso Shuppan Kyokai</td>
</tr>
<tr>
<td>NHS</td>
<td>Nippon Hoso Shuppan</td>
</tr>
<tr>
<td>NSN</td>
<td>Nippon Sakkyoku-ka Nenkan</td>
</tr>
<tr>
<td>OGS</td>
<td>Ongaku no Sekai-sha</td>
</tr>
<tr>
<td>OGT</td>
<td>Ongaku no Tomo-sha</td>
</tr>
<tr>
<td>OK</td>
<td>Osaka Kaisei-kan</td>
</tr>
<tr>
<td>RG</td>
<td>Ryugin-sha</td>
</tr>
<tr>
<td>SA</td>
<td>Sonic Art</td>
</tr>
<tr>
<td>SG</td>
<td>Symphony Gakufu</td>
</tr>
<tr>
<td>SJ</td>
<td>Schott Japan</td>
</tr>
<tr>
<td>SHJ</td>
<td>Shun Ju-sha</td>
</tr>
<tr>
<td>SL</td>
<td>Salabert</td>
</tr>
<tr>
<td>TAS</td>
<td>Tokyo Art Service</td>
</tr>
<tr>
<td>TO</td>
<td>Tokyo Ongaku-sha</td>
</tr>
<tr>
<td>TOA</td>
<td>Toa Ongaku-sha</td>
</tr>
<tr>
<td>TOS</td>
<td>Tokyo Ongaku Shoin</td>
</tr>
<tr>
<td>ZG</td>
<td>Zen-on Gakufu</td>
</tr>
</tbody>
</table>

2) A List of Addresses of Institutions Important for the Research of Japanese Contemporary Music

Japan Federation of Composers
602 Shinanomachi Bldg., 33, Shinanomachi,
Shinjuku-ku, Tokyo, 160, Japan
tel (03)3359-3916
fax (03)3359-2927

Nihon Kindai Ongaku-kan (The Library of Japanese Contemporary Music)
1-8-14, Azabudai
Minato-ku, Tokyo, 106, Japan
tel (03)3828-8171

Ongaku no Tomo-sha (The Music Publisher)
6-3, Kagurazaka,
Shinjuku-ku, Tokyo, 162, Japan
tel (03)3235-2111
fax (03)3235-2110

Resource Center for Japanese Music
7 East 20th Street, Suite 6F
New York, NY 10003, U. S. A.
tel (212)674-4587
fax (212)529-7855

Schott Japan Company
8F Kasuga Bldg., 2-9-3, Iidabashi,
Chiyoda-ku, Tokyo, 102, Japan
tel (03)3263-6530

Suntory Music Foundation
Shin-Nihon Bldg., 3-21-4, Akasaka,
Minato-ku, Tokyo, 107, Japan
tel (03)3589-3694

Zen-on Gakufu
3-14, Higashi-Gokencho,
Shinjuku-ku, Tokyo, 162, Japan
tel (03)3269-0121
ABE, Komei (b. 1911)

Title A Paper Plane is Flying  Year 1985  Publisher OGT  Length 3'
Genre Pf solo  Premiere Tokyo

Title Easy Piano Pieces for Children "Dreamland"  Year 1985
Publisher ZG  Length 40'  Genre Pf solo  Premiere Tokyo

Title Piano Concerto "Pastoral"  Year 1945 com.  Genre Pf & Orch.
Premiere Tokyo

Title Sonatine for Piano  Year 1970 com.  Publisher ZG  Genre Pf solo

Title 3 Piano Sonatines for Beginners  Year 1971 com.& 1972 pub.
Publisher ZG/Piano Pieces Nos. 330 (No.1), 331 (No.2), 332 (No.3)
Genre Pf solo

Title A Song without Words  Year 1943  Length 6'  Genre Pf solo

Title Waltz by the Scale  Year 1986  Publisher KG  Length 3'
Genre Pf solo  Premiere Tokyo

ABE, Ryotaro (b. 1962)

Title Novellette  Year 1990  Length 5'  Genre 4 Hands  Premiere Morioka

Title Texture of Absence I  Year 1993  Length 8'  Genre Pf solo

ABIKO, Yoshihiro (b. 1951)

Title 4 Pieces  Year 1983  Length 13'  Genre Pf solo  Premiere Tokyo

Title Frozen Time and Space  Year 1993

Title Sonata  Year 1974  Genre Pf solo
Title Toccata  Year 1983  Length 5'  Genre Pf solo  Premiere Yokohama

Title Transformation III  Year 1991  Length 12'  Genre 2 Pf

Premiere Tokyo

ADACHI, Hiromi (b. 1935)

Title The 50th. Anniversary Composition for the Medical Dept. of Hirosaki Univ.

Year 1994  Length 17'  Genre Pf & Orch.  Premiere Hirosaki

Title An Entrance March for Pierrot  Year 1986  Length 3'  Genre Pf solo

Premiere Sendai

Title To the Sky  Year 1986  Length 2'  Genre Pf solo  Premiere Sendai

ADACHI, Motohiko (b. 1940)

Title Monodia  Genre Pf solo

Title Per Pianoforte  Year 1978  Publisher ZG/Piano Pieces No. 412

Genre Pf solo

AIBA, Yoshimi (b. 1950)

Title Sukoshidake Kanashii Ohanashi (A Sad Story) & Points and Lines

Year 1984  Length 1' for each  Genre Pf solo

AKAISHI, Toshio (b. 1951)

Title Recollection's Day  Year Annually Composed from 1985 to 1994

Length 5' ~ 16'  Genre Pf solo  Premiere Tokyo and Koshigaya
Title Spica  Year 1989  Length 5'  Genre Pf solo  Premiere Tokyo

Title Tone Poem  Year 1984  Length 5'  Genre Pf solo

Title The Valley of the Kings  Year 1989  Length 6'  Genre Pf solo

Premiere Tokyo

AKI, Toru (b. 1956)

Title Stone Tales  Year 1992  Length 10'  Genre Pf solo  Premiere Tokyo

AKITA, Kazuhisa (b. 1949)

Title 4 Little Pieces for Piano, Piano Sonata  Genre Pf solo

AKUTAGAWA, Yasushi (1925 - 1989)

Title La Danse: suite pour piano, deux danses avec un intermezzo  Year 1940 com.1960

1st. pub., 1967 pub. Publisher OGT Sekai Dai Ongaku Zenshu: Kigaku-hen 60

Length 10'  Genre Pf solo  Premiere Tokyo

Title 24 Preludes for Children  Year 1980  Publisher KG  Genre Pf solo

AMACHI, Masao (b. 1910)

Title Fantasia in Japan  Year 1969  Publisher ZG  Genre Pf solo

ANDOH, Hisayoshi (b. 1938)

Title 2 Rhapsodies  Year 1981  Length 6'  Genre Pf solo

Premiere Yokohama
Title 6 Pieces for Piano, Piano Sonata, 4 Pieces for Piano  Genre Pf solo

ANJO, Kei (b. 1935)

Title Sora to Fuchibe tono Aida de (Between Sky and Water)

Year 1989  Length 13'  Genre Pf solo  Premiere Urawa

AOKI, Shozo (b. 1951)

Title Arc II  Year 1980 com.  Genre Pf solo

Title Arc III for 2 Piano  Year 1993 pub.  Publisher JFC 9302

Length 12'  Genre 2 Pf

Title Arc IX  Year 1994  Length 12'  Genre Pf solo  Premiere Tokyo

Title Arc VII b, VIII  Year 1993  Length 17', 18'  Genre 2 pf

Premiere Okayama

Title Flow I  Year 1992  Length 9'  Genre 2 Pf  Premiere Okayama

AOSHIMA, Hiroshi (b. 1955)

Title A Picture Book for Pianists  Year 1984 pub.  Publisher SHJ  Genre Pf solo

Title A Series of Mr. Blue Island  Year 1984 pub.  Publisher KG, OGT  Length 4'

Genre Pf solo

Title Old Famous Pictures  Year 1991  Length 60'  Genre Pf solo

Premiere Tokyo

Title The House of a Poor Shoemaker  Year 1983  Length 5'

Genre Pf solo  Premiere Tokyo
ARAI, Tetsu (b. 1929)

Title 2 Stickes  Year 1987  Length 10'  Genre Pf solo  Premiere Kyoto

Title 4 Sticks  Year 1990  Length 17'  Genre Pf solo

Premiere Kyoto

Title For Piano I, II  Year 1985, 1986  Length 14' (I), 15' (II)

Genre Pf solo  Premiere Otsu

Title Gen (Illusion)  Year 1988  Length 8'  Genre Pf solo

Premiere Kyoto

Title Gen  Year 1993  Length 28'  Genre Pf solo  Premiere Otsu

ARASHINO, Hideo (b. 1935)

Title Atomosphere: Three Atomosphere for Piano  Year 1980 com., 1982 pub.

Publisher OGT Hideo Arashino Piano Works 3  Length 6'  Genre Pf solo

Title Concertino for 4 Pianos  Year 1987  Length 15'  Genre 4 Pf

Premiere Osaka

Title Daumanasya No. 9  Year 1984  Length 10'  Genre 8 Hands

Premiere Tokyo

Title Divertimento for Piano  Year 1994  Length 12'  Genre Pf solo

Premiere Moriyama

Title Divertimento No. 2  Year 1981

Publisher OGT Hideo Arashino Piano Works 2  Genre Pf solo

Title Divertimento No. 3 for 4 Hands  Year 1981 Publisher OGT Hideo Arashino

Piano Works 1  Genre 4 Hands
Title Divertimento for 4 Hands  Year 1977  Publisher OGT  Genre 4 Hands

Title Hideo Arashino Piano Works 1: Sonatine No.3 in C Major, Sonatinetta No.3 in G Major, Divertimento No.3  Year 1981 pub.  Publisher OGT

Genre Pf solo

Title Hideo Arashino Piano Work 2: Sonatinetta No.1 in F Major, Sonata No.1, Divertimento No.2  Year 1981 pub.  Publisher OGT  Genre Pf solo

Title Hideo Arashino Piano Works 3: Sonatinetta No.2 in d Major, Sonata No.2, 3 Atmosphere  Year 1982 pub.  Publisher OGT  Genre Pf solo

Title Introduction & Allegro giocoso  Year 1989  Length 7'

Genre 2 Pf for 8 Hands  Premiere Tokyo

Title Juicy-Suite for 4 Hands  Year 1986  Publisher OGT  Length 6'

Genre 4 Hands  Premiere Tokyo

Title Pieces for Children: 9 Feelings  Year 1984  Length 10'

Genre Pf solo  Premiere Tokyo

Title Sonatine for 4 Hands  Year 1977 pub.  Publisher OGT  Genre 4 Hands

Title Sonatine for Piano I, II, III  Year 1981 (I, III), 1982 (II)

Publisher OGT Hideo Arashino Piano Works 1, 2, 3  Genre Pf solo

Title Sonatine  Year 1993  Length 6'  Genre Pf solo  Premiere Moriyama

Title Sonatinetta No. 1 - 3  Year 1985  Publisher LT  Length 7'  Genre Pf solo

Premiere Tokyo

Title Suite Minna de Asobo (Let's Play!)  Year 1985  Publisher OGT

Length 10'  Genre Pf solo
Title Suite: Kokonotsu no Kibun de (With Nine Feeling) Year 1986

Publisher OGT Length 12' Genre Pf solo Premiere Tokyo

Title Suite: Niji-iro no Kumikyoku (Suite: The Rainbow) Year 1986

Publisher OGT Length 9' Genre Pf solo Premiere Tokyo

Title Variations for Piano Year 1993 Length 9' Genre Pf solo

Premiere Moriyama

ARIMA, Reiko (b. 1933)

Title Album for Your Piano Recital: Fairy Tales for 4 Hands (5 Pieces)

Year 1977 pub. Publisher OGT Genre 4 Hands

Title Canons and Inventions by Beyer Year 1990 com. Length 10'

Genre Pf solo Premiere Tokyo

Title Mizu no Nagare (Water Stream) Year 1987 Publisher OGT

Length 5' Genre Pf solo Premiere Tokyo

Title Nana in a Marine Tower (18 Pieces for Children) Year 1991

Publisher OGT Length 60' Genre Pf solo

Title Nonchan Kyotokyo Chikai Me (Small Eyes of Non-chan) Year 1992

Publisher KG Length 2' Genre Pf solo Premiere Tokyo

Title Sketches for Piano: Ballet of the Sylphs (21 Pieces) Year 1971 pub.

Publisher OGT Genre Pf solo

Title Sketches for Piano: Children's Yard (18 Pieces) Year 1968 1st. pub. 1980 pub.

Publisher OGT Genre Pf solo

Title Swinging Clock Year 1988 Publisher Sogaku-sha Length 5'
Genre Pf solo  Premiere Tokyo

Title Three Mouvements pour tout ce qui a disparu  Year 1971 com.  Publisher SHJ
Album for Piano Pieces by Japanese Contemporary Composers

Title White Space  Year 1990 com.  Length 5'  Genre Pf solo  Premiere Tokyo

ASAKA, Mitsuru (b. 1958)

Title Piano Sonata  Year 1984  Genre Pf solo

ASAKAWA, Haruo (b. 1942)

Title Arilang  Year 1984  Publisher JAMFA8401-1  Genre Pf solo

Title Collection: "Myths of Music"  Year 1983  Length 36'  Genre Pf solo

Premiere Tokyo

Title 12 Components  Year 1978  Genre 4 Hands

Title Democra-Dance  Year 1994  Length 6'  Genre 4 Hands

Premiere Tokyo

Title Eden  Year 1991  Publisher KG  Length 6'  Genre 4 Hands

Premiere Tokyo

Title 6 Etudes: Empathy on Greek Myth on Piano  Year 1980  Genre Pf solo

Title Forest of Music: 4 Transitions  Year 1980  Publisher ZG

Genre Pf solo

Title Inter Concerto for 4 Hands  Year 1988  Publisher KG  Length 7'

Genre 4 Hands  Premiere Tokyo

Title 12 Kosmokomponantoy  Year 1981  Length 38'  Genre 4 Hands
Premiere Tokyo

Title 12 Mikrodimensio, 12 Kosmodimensio  Year 1971  Genre Pf solo

Title Muse  Year 1992  Publisher KG  Length 5'  Genre 4 Hands

Premiere Tokyo

Title Music for Children: Four Seasons in Japan (30 Pieces)  Year 1979  Genre Pf solo

Title Orchard  Year 1994  Publisher KG  Length 6'  Genre 4 Hands

Premiere Tokyo

Title Parthenon  Year 1993  Publisher KG  Length 6'  Genre 4 Hands

Premiere Tokyo

Title Piano Sonaro - ETERNA  Year 1976 com., 1977 pub.

Publisher JFC 7710  Length 14'  Genre Pf solo  Premiere Poland

Title Piano Sonaro - HOMAMA  Year 1977  Genre Pf solo

Title Piano Sonaro - ORIENTA  Year 1975 com., 1979 pub.

Publisher JFC 7905  Length 8'15"  Genre Pf solo  Premiere Hungary

Title Piano Suite  Year 1990  Publisher KG  Length 6'

Genre 2 or 4 Hands  Premiere Tokyo

Title Present from Music  Year 1986  Publisher KG  Length 22'

Genre 4 Hands  Premiere Tokyo

Title 12 Spiritudes  Year 1981  Length 21'  Genre Pf solo  Premiere Tokyo

ASAOKA, Makiko (b. 1956)

Title Dancing Tails  Year 1993  Publisher KG  Length 2'  Genre Pf solo

Premiere Tokyo
Title Gentle Breeze  Year 1992  Publisher KG  Length 2'  Genre 4 Hands

Premiere Tokyo

Title Sparrow's March  Year 1992  Publisher KG  Length 2'  Genre 4 Hands

Premiere Tokyo

Title Sparrow's Samba  Year 1992  Publisher KG  Length 1'  Genre 4 Hands

Premiere Tokyo

AZAKI, Toshiyuki (b. 1946)

Title "Mon" for Piano  Year 1991  Publisher JFC  Length 7'  Genre Pf solo

Premiere Tokyo

BEKKU, Sadao (b. 1922)

Title Japanese Suite No.2: Festa in the North  Year 1989  Length 15'

Genre 4 Hands  Premiere Bruxelles


Publisher KG  Genre Pf solo

Title Piano Concerto  Year 1981 com., 1983 pub.  Publisher ZG  Length 32'

Genre Pf & Orch.

Title 3 Short Pieces for Children  Year 1969  Genre Pf solo

Title Sonatina for Piano  Year 1965  Publisher OGT  Genre Pf solo

Title Sonatina in Classical Style  Year 1966 com.  Publisher SHJ  Genre Pf solo

Title Suite for Piano: Kaleidoscope  Year 1966 com.  Publisher SHJ

Genre Pf solo
Title Three Paraphrases based on Folksongs of the Southern Japan

Year 1968 com.& 1978 pub.  Publisher ZG  Genre Pf solo

BITO, Yayoi (b. 1956)

Title Fairies of Wood Country  Year 1990  Length 7'  Genre 2 Pf

Premiere Sendai

Title Genesis for Piano  Year 1985  Length 10'  Genre Pf solo  Premiere Tokyo

Title Green Grass of Hithland  Year 1986  Length 8'  Genre Pf solo

Premiere Tokyo

DAN, Ikuma (b. 1924)

Title Divertimento for 2 Pianos  Year 1949  Length 15'  Genre 2 Pf

Title Piano Sonata  Year 1947  Length 25'  Genre Pf solo

Title Three Novelettes  Year 1986  Publisher OGT  Genre Pf solo

DOI, Yoshiyuki (b. 1944)

Title Shinsho no Kukan (The Image of the Space)  Year 1990  Length 8'

Genre Pf solo  Premiere Tokyo

DOI, Yutaka (b. 1928)

Title Children's Time I, II  Year 1971 com. (I), 1972 com. (II)  Publisher ZG

Genre Pf solo
EGASHIRA, Kenzo (b. 1935)

Title Ba, Sa, Ra (Sin, Gyo, So), Ba, Sa, Ra II Year 1981 & 1984 (II)

Length 8', 4' (II) Genre Pf solo Premiere Tokyo

EMURA, Tetsuji (b. 1960)

Title Intexterior No. 4 Year 1992 Length 10' Genre Pf solo

Premiere Tokyo

Title Sonata Year 1994 Length 3' Genre Pf solo Premiere Tokyo

ENDO, Masao (b. 1947)

Title Aqua Planet Year 1990 Length 21' Genre Pf solo Premiere Tokyo

Title The Cradle of Stars Year 1991 Length 12' Genre Pf solo

Premiere Tokyo

Title Woodpecker-peck-peck Year 1990 Publisher KG Length 4'

Genre Pf solo Premiere Tokyo

Title Yuki no Ohanashi, Mori no Ohanashi (The Tale of Snow and Forest)

Year 1984 Length 8' Genre Pf solo

ENDO, Tetsuji (b. 1955)

Title Inner Space Year 1988 Length 4' Genre Pf solo Premiere Tokyo

Title Partita Year 1985 Length 9' Genre Pf solo Premiere Nakaniida

Title Peppermint Ice Cream Year 1986 Length 4' Genre 4 Hands

Premiere Sendai
Title Summertime Memory  Year 1988  Length 4'  Genre Pf solo

Premiere  Tokyo

FUJIEDA, Mamoru (b. 1955)

Title "All My Loving" Resounded  Year 1991  Length 3'  Genre Pf solo

Premiere  Tokyo

Title Decorational Offering: Begin at the Beginning, End at the End, Begin at the End, End at the Beginning  Year 1983 com., 1985 pub.

Publisher JFC 8501  Length 10'  Genre Pf solo  Premiere  Tokyo

Title Doubles Resounded II  Year 1991  Length 10'  Genre Pf solo

Premiere  Nagoya

Title Falling Scale No. 1-3  Publisher TAS  Genre Pf solo

Title Falling Scale No. 4, 5  Publisher TAS  Genre 3 Pf (3 Kbd)

Title Falling Scale No. 6  Publisher TAS  Genre Prepared Pf

Title Planetary Folklore: Nine Processes of Archtype in Retrograde Canon of Bach  Year 1981  Publisher OGT Ongaku Geijutsu 39/9; Contemporary Japanese Music Series 192  Genre 3 Pf

Title Requiem Fragmentum  Year 1987  Length 35'  Genre Pf solo

Premiere  Tokyo

Title Triptych - Medieval, Bach and Satie  Year 1986  Length 25'  Genre Pf solo

Premiere  San Diego

Title Waltz "A Twilight Episode"  Year 1988  Length 3'  Genre Pf solo

Premiere  Tokyo
FUJII, Sonoko (b. 1941)

**Title** Concerto No. 3    **Year** 1993    **Length** 28'    **Genre** Pf & Orch.

**Premiere** Kyoto

FUJII, Takaazu

**Title** Ihatobu kara no Tegami I (A Letter from Ihatobu)

**Year** 1996 pub.    **Publisher** Musica Nova    **Genre** Pf solo

FUJII, Takashi (b. 1959)

**Title** Ce fu en mai    **Year** 1993    **Length** 13'    **Genre** 4 Hands    **Premiere** Nishiki-cho

FUJIIIE, Keiko (b. 1963)

**Title** Pas de Deux    **Year** 1987    **Length** 11'    **Genre** Pf solo    **Premiere** Stuttgart

**Title** Pas de deux II    **Year** 1989    **Publisher** ZG C 3073    **Length** 6'

**Genre** Pf solo    **Premiere** Tokyo

FUJISAWA, Michio (b. 1947)

**Title** Piano Drama    **Year** 1982    **Length** 12'    **Genre** Pf solo    **Premiere** Tokyo

**Title** Sketch of SATIE    **Year** 1985    **Publisher** Jiyu Kokumin-sha

**Length** 3'    **Genre** Pf solo

**Title** The Shortest Lyric    **Year** 1986    **Publisher** OGT    **Length** 30'    **Genre** Pf solo

**Title** Y's Piano Collection    **Year** 1993    **Publisher** Onkyo-sha KICA-1130

**Length** 55'    **Genre** Pf solo    **Premiere** Tokyo
Title Y's Piano Collection 2  Year 1994  Publisher Onkyo-sha KICA-1142

Length 55'  Genre Pf solo  Premiere Tokyo

FUJITA, Atsu (b. 1940)

Title 3 Pieces for Piano, 5 Pieces for Piano  Year 1970 (3) & 1971 (5)

Genre Pf solo

FUJITA, Kohei (b. 1945)

Title Music for the Stage of "Yaoya Ohichi" for Two Pianos  Year 1980 com.& 1982 pub.  Publisher JFC 8219  Length 13' 10"  Genre 2 Pf

FUJITA, Masanori (b. 1946)

Title Aurora  Year 1979  Publisher OGT Ongaku Geijutsu 37/9: Contemporary

Japanese Music Series 172  Genre Pf solo

Title Aurora IV  Year 1981 com.& 1984 pub.  Publisher OGT

Genre Pf & Orch.

FUJIWARA, Michiy (b. 1935)

Title Suite "52 Days in America" 1st. vol.: Sazato no Shuhen (A Tower of Sother), 2nd.

vol.: San Francisco  Year 1988  Length 10 (I), 8' (II)

Genre Pf solo  Premiere Kyoto

Title Piano Album for Children including 2 Suites: Jugyo-Sankan (Parents Day at School)

& Aru Shonen no Mune ni (A Boy's Thought)  Year 1982 pub.
Publisher OGT  Genre Pf solo

Title Piano Album for Children including 2 Suites: Urayama nite (At the Mountain behind the House) & Juissai no Hibi (11 Year-Old's Days)  Year 1983 pub.

Publisher OGT  Genre Pf solo

Title Suite: Kodomotachi eno Denwa (Calling to Children)  Year 1989

Publisher OGT  Length 21'  Genre Pf solo  Premiere Kyoto

FUJIWARA, Shin

Title Little Pieces for Piano  Year 1949  Length 10'  Genre Pf solo

Title Suite for Piano  Year 1950  Length 10'  Genre Pf solo

Title Tendence  Year 1963 com., 1969 pub.  Publisher MK  Length 3' - 15'

Genre Pf solo

FUJIWARA, Yoshibumi (b. 1956)

Title For Piano I  Year 1987  Length 13'  Genre Pf solo  Premiere Tokyo

Title For Piano II  Year 1993  Length 7'  Genre Pf solo  Premiere Nishinomiya

FUJIWARA, Yutaka (b. 1960)

Title Rhapsodia  Year 1987  Length 12'  Genre Pf solo  Premiere Shanghai

Title Usufuuji-iro no Koyuki ga Mau Yoru ni (The Night of the Mauve Snow)

Year 1988  Length 5'  Genre Pf solo  Premiere Tokyo
FUKUI, Fumihiko (b. 1909)

Title Piano Sonnet on a Japanese Folk Song  Year 1941  Genre Pf solo

FUKUI, Iwao (b. 1902)

Title The Mountain Pass Arr. by Janos Cegedy  Year 1985

Publisher ZG ISBN 4111683002  Genre 4 Hands

FUKUSHI, Norio (b. 1945)

Title Cinque fragments pour piano  Year 1967  Genre Pf solo  Premiere Seul

Title Radiant Starlight Pouring Down in an Autumn Season  Year 1991

Length 13’  Genre 2 Pf & Orch  Premiere Tokyo

FUKUSHIMA, Kazuo (b. 1930)

Title Kaze no Wa (A Ring of the Wind)  Year 1968 com.  Publisher Universal

Genre Pf solo

Title Suisen (A Narcissus)  Year 1972  Publisher OGT  Genre Pf solo

Premiere Tokyo

FUNABASHI, Mitoko (b. 1949)

Title Afternoon Nap  Year 1992  Publisher KG  Length 1’  Genre Pf solo

Title Memories  Year 1992  Publisher KG  Length 1’  Genre Pf solo
GANBE, Kazuhiro (b. 1955)

Title 5 Romances Op.15    Length 5'    Genre Pf solo    Premiere Tokyo

GO, Taijiro (b. 1907)

Title A Dirty Clock and a Blinded Cat    Year 1928    Length 3'    Genre Pf solo

Title Invention Classic    Year 1935 com. & 1936 pub.    Publisher KS/1936,

NSN/ 1936    Length 4'    Genre Pf solo

Title Manshu Rhapsody "November in Manshu"    Year 1926    Length 13'

Genre Pf solo

Title Piano Sonatas Nos.1 - 5    Year 1915 (1), 1919 (2), 1920 (3), 1923 (4), 1927 (5)

    Length 20', 22', 28', 25', 15'    Genre Pf solo

Title Piano Fantasy    Year 1927    Length 6'    Genre Pf solo

Title Piano Concerto No.1 in D Minor    Year 1936    Length 36'    Genre Pf & Orch.

Title Piano Concerto No.2 in F Major    Year 1940 com. & 1950 rev.    Length 20'

Genre Pf & Orch.

Title Poem for Piano    Year 1940    Length 6'    Genre Pf solo

Title Prelude "Sakura"    Year 1936 com.    Publisher KS    Length 7'    Genre Pf solo

Title 7 Preludes    Publisher RG    Genre Pf solo

Title Shina (Chinese) Dances Nos.1 -3    Year 1941    Length 12'    Genre Pf solo

Title Shina Dances Nos.4 - 8    Year 1941    Length 20'    Genre Pf solo

Title Symphonic Poem "Japanese Fantasy"    Year 1936    Length 7'    Genre Pf solo

Title Tone Poems 1, 2    Year 1938 (1), 1942 (2)    Length 12'    Genre Pf solo

Title Variations in F Minor    Year 1931    Length 15'    Genre Pf solo
GONDAL, Atsuhiko (b. 1965)

Title Fuga/Stretta      Year 1993   Length 30'   Genre Pf solo   Premiere Tokyo

Title Inori no Oto (The Sound of Pray)   Year 1995 pub.   Publisher Musica Nova
   Genre Pf solo

Title Tres Sunt III      Year 1990   Length 13'   Genre Pf solo   Premiere Tokyo

Title Via Crucis        Year 1989   Length 34'   Genre Pf solo   Premiere Tokyo

Title Zwischenraum - 13 Praludien   Year 1991   Length 35'   Genre 2 Pf
   Premiere Amsterdam

HACHIMURA, Yoshio (1938 - 1985)

Title Improvisation pour piano   Year 1957 com. & 1965 pub.
   Publisher OGT Ongaku Geijutsu 23/3: Contemporary Japanese Series 29
   Length 5'   Genre Pf solo   Premiere Tokyo

Title Meditation "Higan Bana" for Piano   Year 1969   Length 12'   Genre Pf solo
   Premiere Tokyo

   Publisher ZG   Length 10'   Genre Pf & Orch.

HAGI, Kyoko (b. 1956)

Title 12 Preludes for Piano   Year 1992   Length 30'   Genre Pf solo
   Premiere Tokyo
HAGIWARA, Hidehiko (b. 1933)

Title Brindisi Year 1985 Publisher ZG Length 5' Genre 2 Piano for 8 Hands

Premiere Yokohama

Title Chansons de ville Year 1981 pub. Publisher OGT Genre 4 Hands

Title Cinq fugues Year 1990 Publisher OGT Length 16' Genre Pf & Orch.

Title Drachme perdue Year 1989 Publisher KG Length 2'

Genre 4 Hands Premiere Tokyo

Title Funf Kleine Stucke fur Klavier Year 1981 com. Length 15' Genre Pf solo

Premiere Tokyo

Title Le Voyaga du Vent Year 1985 Publisher Sogaku-sha Length 12'

Genre 4 Hands Premiere Tokyo

Title Prelude Year 1986 Length 2' Genre Pf solo Premiere Tokyo

Title Souvenir de concarneau Year 1990 Publisher KG Length 2'

Genre 4 Hands Premiere Tokyo

Title Souvenir de Klagenfurt Year 1987 Publisher KG Length 2'

Genre 4 Hands Premiere Tokyo

Title 36 Pieces pour piano Year 1984 pub. Publisher KG TS-50072

Length 57' Genre Pf solo

Title Trois Aubabes Year 1985 Publisher OGT Length 5' Genre Pf solo

Premiere Tokyo

Title Variations on a Theme of J. S. Bach - F. Busoni Year 1985 Length 25'

Genre Pf solo Premiere Tokyo
HAJI, Hiroshi (b. 1953)

Title Sonatine  Year 1989  Length 6'  Genre Pf solo

HAMAGUCHI, Shoji (1899 - 1971)

Title Aki (Autumn)  Year 1970 pub  Publisher JFC 7004  Genre Pf solo
Title Haru no Tsuki (Spring Moon)  Year 1935 pub.  Publisher KS, NSN  Genre Pf solo
Title Pavane  Year 1936 pub.  Publisher KS, NSN  Genre Pf solo

HAMANAKA, Moritoshi (b. 1960)

Title The Piano Pieces for Children "Takkunku's Songs"  Year 1993  Length 15'
  Genre Pf solo  Premiere Tokyo
Title 3 Little Piano Pieces  Year 1994  Length 6'  Genre Pf solo
  Premiere Tokyo

HANAMURA, Mitsuhiro (b. 1936)

Title Piano Sonata, 3 Chapters for Piano, Music for 2 Piano  Genre Pf solo
Title Preludes; Minazoko ni Yuragu Kage (The Shadow in the Water)
  Year 1971 pub.  Publisher SHJ/Album of Pieces by Japanese Contemporary
  Composers I  Genre Pf solo

HARA, Hiroshi (b. 1933)

Title 21 Etudes  Year 1966 com. 1967 1st. pub., 1970 pub.  Publisher OGT
  Length 50'  Genre Pf solo
Title Little Chaconne; Development for Piano    Year 1964 com. 1965 pub.

(KG), 1976 pub.(ZG)    Publisher KG, ZG/Piano Pieces No. 421

Genre Pf solo

Title 12 Pezzi Classici per Pianoforte for Children    Year 1971 pub.    Publisher ZG

Genre Pf solo

Title 12 Pezzi Polifonici per Pianoforte    Year 1971 pub.    Publisher ZG    Genre Pf solo

Title 24 Preludes and fugues for Piano    Year 1981 com. & 1985 pub.

Publisher ZG/ISBN4111682804/G19-611    Genre Pf solo

Title Quatre Suite pour Enfant    Year 1971    Publisher ZG    Genre Pf solo

Title Sonata No.1    Year 1964 com., 1971 pub.    Publisher ZG    Genre Pf solo

Title Sonata No.2    Year 1964 com. & 1971 pub.

Publisher ZG/Piano Pieces No. 314    Genre Pf solo

Title Sonata Facile    Year 1967    Publisher SHJ    Genre Pf solo

Title Sonata No.3    Year 1976 pub.    Publisher ZG/Piano Pieces No. 414

Genre Pf solo

Title Sonata No. 4    Year 1986    Length 20'    Genre Pf solo

Title Sonatine    Year 1971    Publisher SHJ    Genre Pf solo

Title Toccata    Year 1964 com. & 1971 pub.    Publisher ZG/Piano Pieces No. 301

Genre Pf solo

HARA, Kazuko (b. 1935)

Title Sonatine    Year 1958 com. & 1967 pub.    Publisher OGT/Sonatinas Collection I

Length 10'    Genre Pf solo    Premiere Tokyo
HARA, Kazuo
Title A Children's Sketch Book  Year 1971  Publisher ZG  Genre Pf solo
Title Composition pour piano  Year 1971  Publisher SHJ  Genre Pf solo

HARAYA, Hiroshi  (b. 1945)
Title 3 Bagatells "Nen"  Length 8'  Genre Pf solo  Premiere Tokyo
Title Nen (3 Short Pieces for piano)  Year 1992  Length 7'  Genre Pf solo
  Premiere Utsunomiya
Title 3 Fantasies for Piano  Year 1988  Length 8'  Genre Pf solo
  Premiere Utsunomiya
Title 3 Gen-ei (Illusions)  Year 1985  Length 14'  Genre Pf solo
  Premiere Utsunomiya

HASEGAWA, Yoshio  (1907 - 1981)
Title Spring, Sonatine, Nottarno  Year 1925 (Spring), 1932 (Sonatine),
  1947 (Nottarno )  Length 3' (Spring), 6' (Nottarno)  Genre Pf solo
Title Variations based on "Shoka", Piano Suite  Year 1940 (Variations),
  1946 (Suite)  Length 16' (Variations), 12' (Suite)  Genre Pf solo
Title Yoru no Uta (A Song of Night)  Year 1957 pub.
  Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33  Genre Pf solo

HASHIMOTO, Kunihiko  (1904 - 1949)
Title Alla Mazurka  Year 1933  Length 3'  Genre Pf solo
Title *Ame no Michi* (Pluie dans la rue)  Year 1934 com. & 1969 pub.

**Publisher** ZG/Piano Pieces No. 267  **Length** 4’  **Genre** Pf solo

Title A Dance, A Way Home from Lesson, A Road in the Rain,

**Year** 1934,  **Genre** Pf solo

Title A Dance of Waiting Women  **Year** 1931  **Genre** Pf solo

Title *Le petite valse*  **Year** 1969 pub.  **Publisher** ZG/Piano Pieces No. 268

**Genre** Pf solo

Title *March in F Major*  **Year** 1927  **Length** 3’  **Genre** Pf solo

Title *Odori* (Dance Coquette)  **Year** 1934 com. & 1968 pub.

**Publisher** ZG/Piano Pieces No. 242  **Length** 3’  **Genre** Pf solo

Title *Odoriko no Keiko Gaeri* (Sortie de lecon de la petite danseuse)

**Year** 1934 com. & 1968 pub.  **Publisher** ZG/Piano Pieces No. 243

**Length** 3’  **Genre** Pf solo

Title *Rondino*  **Year** 1927  **Genre** Pf solo

Title *Yakyoku* (Nocturne)  **Year** 1934 com. & 1969 pub.

**Publisher** ZG/Piano Pieces No. 266  **Length** 4’  **Genre** Pf solo

**HASHIMOTO, Mutsuo** (b. 1939)

Title Kleine Klavierstucke  **Year** 1984  **Publisher** Miyazaki University

**Length** 5’  **Genre** Pf solo

**HASHIMOTO, Tsutomu** (b. 1916)

Title Arabesque in A Major  **Year** 1985  **Publisher** OGT  **Length** 2’
**Genre** Pf solo

**HATTORI, Kazuhiko (b. 1944)**

**Title** Piano Composition I    **Year** 1987    **Length** 5'    **Genre** Pf solo    **Premiere** Milano

**Title** Prakrti No. 3    **Year** 1992    **Length** 8'    **Genre** Pf solo    **Premiere** Kyoto

**HATTORI, Ko-ichi (b. 1933)**

**Title** "Let's Talk with the Piano" for Small Hands    **Year** 1982 pub.    **Publisher** OGT

**Genre** Pf solo

**Title** 2 Nasca Patterns    **Year** 1983    **Length** 4'    **Genre** Pf solo    **Premiere** Tokyo

**Title** Sonatine for a Rose    **Year** 1986    **Publisher** OGT    **Length** 20'

**Genre** Pf solo    **Premiere** Tokyo

**Title** Suite for Children: Piano in the Zoo    **Year** 1975 & 1981 pub.

**Publisher** OGT    **Genre** Pf solo

**Title** The Piano Pieces for Children: Little Poets (19 Pieces)    **Year** 1978 pub.

**Publisher** KG

**HATTORI, Tadashi (b. 1904)**

**Title** Prelude I, II    **Year** 1933 pub.    **Publisher** Gekkan Gakuhu    **Length** 5'

**Genre** Pf solo

**HAYAKAWA, Kazuko (b. 1944)**

**Title** Ban-shu (Late Fall)    **Year** 1993    **Length** 2'    **Genre** Pf solo
Premiere Tokyo

Title DAN for Piano  Year 1986  Length 9'  Genre Pf solo  Premiere Tokyo

Title Fubuki (Snowstorm)  Year 1993  Length 2'  Genre Pf solo

Premiere Tokyo

Title Gaku for Piano  Year 1992  Length 5'  Genre Pf solo  Premiere Tokyo

Title Shaku  Year 1993  Length 4'  Genre Pf solo  Premiere Tokyo

Title Soshun Sanka (A Song for Early Spring)  Year 1993  Length 3'

Genre 4 Hands  Premiere Tokyo

Title Susuki Nohara (A Field of Pampas Grass)  Year 1993  Length 2'

Genre Pf solo  Premiere Tokyo

HAYAMA, Mitsuaki (b. 1932)

Title 2 Movements for Piano  Year 1969  Publisher SHJ  Genre Pf solo

Title Piano Sonata  Year 1963 pub.  Publisher OGT/Ongaku Geijutsu 21/5:

Contemporary Japanese Music Series 10  Genre Pf solo

Title Piano Sonata  Year 1960  Publisher OGT  Length 18'  Genre Pf solo

Premiere Tokyo

HAYASAKA, Fumio (1914 - 1955)

Title A Night Sad Song  Year 1947  Genre Pf solo

Title 2 Dance Music  Year 1939  Length 8'  Genre Pf solo

Title Evocation, To Satie, Kunshi no Iori  Year 1934  Genre Pf solo

Title Gekietsu naru Shohin (An Eccentric Piece)  Year 1934 com. & 1936 pub.
Publisher Geijutsu Shincho (March)  Genre Pf solo  Premiere Sapporo

Title Love Songs  Year 1946  Length 4' for Each Song  Genre Pf solo

Premiere NHK Broadcasting

Title 5 Movements for Piano, Piano Album Based on Pentatonic Scales 1, 2

Year 1940  Genre Pf solo

Title Music Box  Year 1945  Length 2'  Genre Pf solo

Title Nocturne No.1  Year 1937 com.  Publisher RG, USP, Shirmer, Universal, Promusica  Length 3'  Genre Pf solo

Title Nocturne No.2  Year 1948  Genre Pf solo

Title Piano Pieces  Year 1960 pub.  Publisher OGT/Ongaku Geijutsu 18/8

Genre Pf solo

Title Piano Concerto No.1  Year 1946  Length 28'  Genre Pf & Orch.

Title 4 Preludes  Year 1942  Length 12'  Genre Pf solo

Title Prelude to an Autumn Festival  Year 1944  Length 8'  Genre Pf solo

Title Romance  Year 1945  Genre Pf solo

Title September Waltz  Year 1945  Genre Pf solo

Title Shitsunai no Tameno Piano Shohinshu Yori (Piano Chamber Pieces)

Year 1957 pub.  Publisher OGT/Sekai Dai Ongaku Zenshu:

Kigaku-hen 33  Genre Pf solo

Title Tone Poem  Year 1946 com.  Length 15'  Genre Pf solo

Premiere NHK Broadcasting
HAYASHI, Azusa (b. 1936)

Title An Introduction and Rondo  Genre Pf solo

Title Preludes; "Mai" (Movement) No.1 - 7  Year 1972 pub.

Publisher JFC 7207  Length 60'  Genre Pf solo

Title Preludes; "Mai" Nos. 8-10  Year 1976 pub.  Publisher JFC 7610

Genre Pf solo

Title Preludes; "Mai" Nos. 11 - 20  Genre Pf solo

Title A Suite: "Warabe Uta" (The Nursery Rhymes from Japan)  Year 1974 pub.

Publisher JFC 7409  Genre Pf solo

HAYASHI, Hikaru (b. 1931)

Title ARLECCHINO  Year 1984  Length 11'  Genre Pf solo  Premiere Tokyo

Title Chameleon  Year 1986  Length 15'  Genre 4 Hands  Premiere Tokyo

Title Dance Suite  Year 1954  Length 11'  Genre 2 Pf  Premiere Tokyo

Title Hayasi Hikaru Piano no Hon (The Book of Piano by Hayashi Hikaru)

Year 1976 pub.  Publisher ZG  Genre 4 Hands

Title Little Piano Pieces for Children: 48 Songs for Piano  Year 1983 pub.

Publisher OGT-457500 EFO-2067  Length 45'  Genre Pf solo

Premiere Tokyo

Title Modotte Kita Hizuke; "Piano no Tameno Junikagetsu" (Returning Memories; Twelve Months for Piano)  Year 1980 com., 1982 pub.  Publisher ZG

Genre Pf solo

Title Nursery Songs of Okinawa, Warszawiarka-Variations  Year 1982
Length 17' (Nursery), 12' (Variations)  Genre Pf solo  Premiere Tokyo

Title Piano Sonata  Year 1965 com. & 1969 pub.  Publisher OGT

Length 10'  Genre Pf solo  Premiere NHK (Tokyo)

Title Piano Sonata No.2 "About Trees"  Year 1981  Length 14'  Genre Pf solo

Premiere Tokyo

Title Piano Sonata, No.3 "Angelus Novus"  Year 1987  Length 12'  Genre Pf solo

Premiere Tokyo

Title Sonatine for Piano  Year 1966 com.  Publisher SHJ  Length 9'30"

Genre Pf solo  Premiere Tokyo

Title That August for Birds  Year 1984  Length 4'  Genre 8 Hands for 2 Pf

Premiere Nagasaki

Title The Diary of Dr. Parrille, Tokkuiguwa  Year 1977 (Dr) & 1978 (Tok)

Genre Pf solo

Title Works for Piano; Trees  Publisher ZG/ISBN4111683304  Genre Pf solo

HAYASHI, Matsuki (b. 1887)

Title Fuga  Year 1938 pub.  Publisher KS, NSN  Genre Pf solo

Title Fuga Doppia  Year 1940 pub.  Publisher KS, NSN 1939-40  Genre Pf solo

Title Fugue  Publisher KS/1943, NSN/1941  Genre Pf solo

Title Piano Sonata  Year 1966 pub.  Publisher OGT  Genre Pf solo

HAYASHI, Yoshiteru (b. 1934)

Title Marchen 1, 2, Sonatine  Year 1976 pub.  Publisher OGS  Genre Pf solo
HIRAI, Kozaburo (b. 1910)

Title After Beethoven's Life  Year 1946  Length 6'  Genre Pf solo

Title Fantasy on "Sakura"  Year 1971 pub.  Publisher ZG/Piano Pieces No. 297

Genre Pf solo

Title 3 Little Preludes for Little Pianists  Year 1984 pub.  Publisher JFC  Length 3'

Genre Pf solo

Title Nocturne No.3  Year 1945  Genre Pf solo

Title A Poem for the Memory of Home  Year 1949  Genre Pf solo

Title Porka, Waltz in G Major  Year 1948  Genre 4 Hands

Title Sonatine in Classical Style in B-flat Major  Year 1948  Genre Pf solo

Title Suite: Songs for Youth  Length 15'  Genre Pf solo

Title Variations for Mr. & Mrs. Saburo Takada  Year 1943  Genre 4 Hands

Title Variations on a Theme of Kojo no Tsuki (the Moon on the Ruined Castle)  Year

1957 pub.  Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33 or

ZG/Piano Pieces No. 296  Genre Pf solo

HIRAI, Takeichiro (b. 1937)

Title Poem for Piano  Year 1963 com. & 1971 pub.  Publisher JFC 7109

Genre Pf solo

Title Prelude to a Windy Day  Year 1984  Length 2'  Genre Pf solo

Title A Toy Windmill  Year 1980 pub.  Publisher ZG/Piano Pieces No. 425

Genre Pf solo
HIRAISHI, Hirokazu (b. 1948)

**Title** Still Life  
**Publisher** TAS  
**Genre** Pf solo  

**Title** Tsuzuraori Niban (A Winding Path No.2)  
**Year** 1988  
**Length** 10'  
**Genre** Pf solo  
**Premiere** Tokyo

HIRANO, Junichi (b. 1947)

**Title** Three Movements for Piano  
**Year** 1970 com. & 1971 pub.  
**Publisher** JFC 7117  
**Genre** Pf solo

HIRAO, Kishio (1907 - 1953)

**Title** Sonate pour Piano  
**Year** 1948 com. & 1965 pub.  

**Publisher** OGT & Sekai Dai Ongaku Zenshu: Kigaku-hen 33 (1st. Mov. only)  
**Length** 20'  
**Genre** Pf solo  
**Premiere** Tokyo

HIRAOKA, Teruaki (b. 1907)

**Title** Byoshitsu no Dansho (Fragment in the Hospital)  
**Year** 1938 pub.  

**Publisher** KS, NSN  
**Genre** Pf solo

**Title** Prelude  
**Year** 1936 pub.  
**Publisher** KS, NSN  
**Genre** Pf solo

HIRAYOSHI, Takekuni (b. 1936)

**Title** A Piece for Children "When Spring Comes"  
**Year** 1986  
**Publisher** KG  
**Length** 1'  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** The Piano Pieces for Children: Rainbow Rhythm (25 Pieces)
Year 1979 & 1980 pub. Publisher KG Genre Pf solo

Title The Piano Pieces for Children: South Wind Year 1984 pub.

Publisher KG Length 40' Genre Pf solo

HIROTA, Ryutaro (1892 - 1952)

Title Tarantella, Sonata, "Yanagi" (Willow) for 2 Pf, Shishimai (A Lion Dance)

Year 1916 (T), 1917 (S), 1924 (Y) Genre Pf solo & 2 Pf

HISADA, Noriko (b. 1963)

Title Progression for Piano Year 1992 Length 2' Genre Pf solo

Premiere Tokyo

HISATOME, Tomoyuki (b. 1955)

Title Happy Scherzo Music Year 1993 Length 2' Genre Pf solo

Premiere Tokyo

HONMA, Masao (b. 1930)

Title 5 Bagatellen Year 1955 Genre Pf solo

Title Cross Mode Year 1982 pub. Publisher ZG/Piano Pieces No. 241 Genre Pf solo

Title Incidental Music "Short Poems by ASAO of Michinoku" Year 1993 Length 20' Genre Pf solo Premiere Sendai

Title Interplay Year 1989 Length 12' Genre 2 Pf Premiere Sendai
Title Jakkyo VI (Revision)  Year 1994  Length 6'  Genre Pf solo

Premiere Sendai

Title Music for Piano Nos.1 - 3  Year 1959 (No.1), 1963 (No.2), 1969 (No.3)

Genre Pf solo

Title 3 Ostinatos  Year 1982, 1983, 1984  Length 3' (82), 2' (83), 1' (84)

Genre Pf solo

Title Piano Piece No.3  Year 1969  Genre Pf solo

Title Piano Concerto  Year 1992  Length 27'  Genre Pf & Orch.  Premiere Sendai

Title Piano Sounds  Year 1992  Length 10'  Genre Pf solo  Premiere Akita

Title Sound Shift No. 1 (Revision)  Year 1987  Publisher ZG  Length 13'

Genre Pf solo  Premiere Sendai

Title Sound Shift No. 4  Year 1988 com. & 1991 pub.  Publisher JFC 9105

Length 10'  Genre 4 Hands  Premiere Sendai

HORIKOSHI, Ryuichi (b. 1949)

Title Corrosion by Pianists  Year 1975  Genre Pf solo

Title Halloween is Coming  Year 1993  Publisher KG  Length 3'  Genre 4 Hands

Premiere Tokyo

Title Masque et Sicilienne  Year 1994  Length 4'  Genre Pf solo  Premiere Tokyo

Title Morning in the Wood  Year 1990  Publisher KG  Length 3'  Genre Pf solo

Premiere Tokyo

Title Sculpting " The Desire of the Sounds"  Year 1992  Length 2'  Genre Pf solo

Premiere Tokyo
HORIUCHI, Toshio (b. 1953)

Title Impromptu  Year 1984  Length 3'  Genre Pf solo

HOSHINO, Takeshi (b. 1920)

Title Umibe no Yugure (Sunset on the Seashore), Umibe no Omoide (Memories of the Seashore)  Year 1971 pub.

Publisher KG/Gendai Nippon Piano Shohin-sen I  Genre Pf solo

HOSOKAWA, Midori (1906 - 1950)

Title Furuki Yoshiki no Fugue (Fugue in the Ancient Style)  Year 1936 pub.

Publisher KS, NSN  Genre Pf solo

Title Piano Concerto in C dur  Year 1953  Length 45'  Genre Pf & Orch.

HOSOKAWA, Toshio (b. 1955)

Title Nacht Klange  Year 1994  Publisher SJ  Length 6'  Genre Pf solo

Premiere Yono

ICHIBA, Kohsuke (b. 1910)

Title 8 Bagatelles  Year 1990  Length 23'  Genre Pf solo  Premiere Tokyo

Title "Chatteing Birds" for Children  Year 1984 pub.  Publisher OGT

Length 2'  Genre Pf solo

Title Fragment fur Klavier I  Year 1991  Length 6'  Genre Pf solo

Title Fragment fur Klavier II  Year 1992  Length 4'  Genre Pf solo
Title Piano Sonatine No.1, No.2  Year 1968 (No.1) & 1971 (No.2)  Genre Pf solo

Title 8 Preludes for Piano  Year 1988  Length 25'  Genre Pf solo

Premiere Tokyo

ICHIKAWA, Toshiharu (b. 1913)

Title Poems  Year 1943 pub.  Publisher TOS  Length 30'  Genre Pf solo

ICHIIYANAGI, Toshi (b. 1933)

Title Cloud Atlas  Year 1985 pub.  Publisher SJ 1025, ISBN4118995522

Length 10'  Genre Pf solo  Premiere Tokyo

Title Cloud Atlas IV, V, VI  Year 1987  Publisher SJ, 32CM-52

Length 11'  Genre Pf solo  Premiere Tokyo

Title Cloud Atlas VII, VIII, IX  Year 1989  Publisher SJ  Length 10'

Genre Pf solo  Premiere Tokyo

Title Farewell to ----  Year 1992  Length 6'  Genre Pf solo  Premiere Tokyo

Title Futatsu no Sonzai (Two Existence for 2 Pianos)  Year 1980 com. & 1982 pub.

Publisher SJ  Length 9'  Genre 2 Pianos  Premiere Tokyo

Title In Memory of John Cage  Year 1993  Publisher SJ  Length 4'

Genre Pf solo  Premiere Tokyo

Title Inexhausable Fountain  Year 1990  Publisher SJ  Length 8'

Genre Pf solo  Premiere Osaka

Title Music for Piano No.1  Year 1959 com. & 1961 pub.

Publisher OGT/Ongaku Geijutsu 19/2  Genre Pf solo
Title Music for Piano No.2  Year 1959 com. & 1961 pub. (OGT), 1964 (CFP)

Publisher OGT/Ongaku Geijutsu 19/2 & CFP  Genre Pf solo

Title Music for Piano No.3  Year 1960 com. & 1961 pub. (OGT), 1980 (CFP)

Publisher OGT/Ongaku Geijutsu 19/2, CFP  Genre Pf solo  Premiere Athene

Title Music for Piano No.4 for David Tudor  Year 1960 com. & 1963 pub.

Publisher CFP  Genre Pf solo  Premiere California

Title Music for Piano No.5  Year 1960  Genre Pf solo

Title Music for Piano No.6  Year 1961  Genre Pf solo

Title Music for Piano No.7  Year 1961 com. & 1963 pub.  Publisher CFP

Genre Pf solo  Premiere Montreal

Title Piano Concerto No. 3 "Cross Water Road"  Year 1991  Publisher SJ

Length 17'  Genre Pf & Orch.  Premiere Tokyo

Title Piano Concerto "Winter Portrait"  Year 1987  Publisher SJ  Length 17'

Genre Pf & Orch.  Premiere Tokyo

Title Piano Media  Year 1972 com.  Publisher ZG/Piano Pieces No. 370

Length 6'30"  Genre Pf solo  Premiere Tokyo

Title Piano Nature  Year 1989  Length 12'  Genre Pf solo  Premiere Tokyo

Title Time Sequence  Year 1976 com. & 1978 pub.  Publisher ZG/Piano Pieces No.

Length 10'  Genre Pf solo  Premiere Tokyo

IDETA, Keizo (b. 1955)

Title A Love Song for Piano  Year 1985  Length 5'  Genre Pf solo

Premiere Kumamoto
Title 2 Preludien  Year 1984  Length 7'  Genre Pf solo

Title Sugisaryuku Fukei (The Scene Passing by)  Year 1990  Length 8'
  Genre Pf solo  Premiere Kumamoto

IFUKUBE, Akira (b. 1914)

Title Ballet: Samayoeru Gunzo  Year 1948  Length 30'  Genre Pf solo

Title Ballet: Egozider  Year 1947  Length 20'  Genre Pf solo

Title Bon Odori (Nocturnal Dance of the Bon Festival)  Year 1960 pub.
  Publisher OGT/Sekai Ongaku Zenshu: Kigaku-hen 60  Genre Pf solo

Title Nebuta (Festival Ballade)  Year 1960 pub.  Publisher OGT/Sekai Dai Ongaku
  Zenshu; Kigaku-hen 60  Genre Pf solo

Title Piano Concerto  Year 1941  Length 36'  Genre Pf & Orch.
  Premiere Tokyo

Title Piano Suite  Year 1933 com. & 1969 pub.  Publisher ZG  Genre Pf solo

Title Ritmica Ostinata per Pianoforte ed Orchestra  Year 1961 com. &
  1975 pub.  Publisher ZG  Genre Pf & Orch.

Title Tanabata (Fete of Vega)  Year 1960 pub.  Publisher OGT/Sekai Dai Ongaku
  Zenshu: Kigaku-hen 60  Genre Pf solo

IGARASHI, Tadashi (b. 1918)

Title A Windmill  Year 1985  Publisher OGT  Length 2'  Genre Pf solo
IIUNUMA, Nobuyoshi (b. 1938)

Title An Episode Year 1992 Length 10' Genre Pf solo Premiere Warsaw

Title Danza Misterica Year 1992 Publisher KG Length 2' Genre Pf solo

Premiere Tokyo

IKE, Yuzuru (b. 1902)

Title Variations on "Urashima Taro" Year 1962 Genre Pf solo

IKEBE, Shin-ichiro (b. 1943)

Title An African Horn Year 1988 Publisher KG Length 2' Genre Pf solo

Premiere Tokyo

Title Ascension Year 1974 Length 8' Genre Pf solo Premiere Tokyo

Title Chansonnier Cordiforme Year 1993 Publisher ZG Length 8'

Genre Pf solo Premiere New York

Title Eduyeh Boogie Year 1990 Publisher T-TOCE 6655 Length 4'

Genre Pf solo Premiere Tokyo

Title A French Autumn Song Year 1986 Publisher KG Length 1'

Genre Pf solo Premiere Tokyo

Title Hitches in the Stories Year 1988 Publisher KG Length 31' Genre Pf solo

Title Indian Dawn Year 1987 Publisher KG Length 2' Genre Pf solo

Premiere Tokyo

Title Infinite Etude: The Pond Skaters Year 1970 Genre Pf solo

Title La terre est bleue comme une orange ---- Year 1989
**Publisher** F-FOCD 3103 - 4  **Length** 7'  **Genre** Pf solo  **Premiere** Tokyo

**Title** Piano Pieces for Children: Rhythm Casette & Cloud Walk  
**Year** 1982 com. & pub.  **Publisher** OGT EFO-2047  
**Length** 18' (Rhythm), 22' (Cloud)  **Genre** Pf solo

**Title** Piano Concerto  
**Year** 1967  **Length** 10'  **Genre** Pf & Orch.  
**Premiere** Tokyo

**Title** Rhymed Comforts  
**Year** 1988  **Publisher** TO  **Length** 15'  **Genre** Pf solo

**Title** Sonatine pour piano  
**Year** 1963  **Length** 10'  **Genre** Pf solo

**Title** "Tu'm" Piano Concerto II  
**Year** 1987  **Genre** Pf & Orch.

---

**IKEDA, Satoru** (b. 1961)

**Title** Fantasia (Revision) for 2 pianos  
**Year** 1991  **Length** 7'  **Genre** 2 Pf  
**Premiere** Ichikawa

**Title** Metamorphose uber Air von J.S.Bach  
**Year** 1989  **Length** 7'  **Genre** Pf solo  
**Premiere** Shizuoka

---

**IKEDA, Tetsumi** (b. 1958)

**Title** Nest of Field  
**Year** 1989  **Genre** 2 Pf

**Title** Verdeur pour piano  
**Year** 1992  **Genre** Pf solo

---

**IKENOUCHI, Tomojiro** (1906 - 1987)

**Title** Ceremonial Music: En Bis a 4 Mains  
**Year** 1958  **Genre** 4 Hands  
**Premiere** Tokyo
**IMAGAWA, Mikio**

**Title** Furusato no Insho (Impression of my Hometown)  
**Year** 1943 pub. (K), 1943 (N)  
**Publisher** KS, NSN  
**Genre** Pf solo

**INAGAKI, Seiich (b. 1935)**

**Title** Piano Piece I  
**Year** 1980  
**Length** 10'  
**Genre** Pf solo  
**Premiere** Kyoto

**Title** Piano Piece II  
**Year** 1980 com. & 1987 pub.  
**Publisher** JFC 8716  
**Length** 7'  
**Genre** Pf solo  
**Premiere** Bruxelles

**Title** Piano Piece III "EnKei" (A Distant View)  
**Year** 1993  
**Length** 11'  
**Genre** Pf solo  
**Premiere** Kyoto

**INAURA, Shirabe (b. 1951)**

**Title** Howai and Sampo II  
**Year** 1990  
**Length** 12'  
**Genre** Pf solo  
**Premiere** Imabari

**Title** Shirokawa no Fukei II (Suite: Scene from River Shirokawa)  
**Year** 1992  
**Length** 8'  
**Genre** Pf solo  
**Premiere** Shirokawa

**Title** Suite: Seiza (The Constellation)  
**Year** 1989  
**Length** 15'  
**Genre** Pf solo  
**Premiere** Paris
INOUE, Masamichi (b. 1940)

**Title** Sonata, Children's Song  **Year** 1965 (Sonata) & 1972 (Song)  **Genre** Pf solo

INUI, Takashi (b. 1939)

**Title** Divertimento on a Theme of "Westside Story"  **Year** 1989  **Length** 11'

**Genre** 2 Pf  **Premiere** Toyonaka

INUI, Haruo (1929 - 1949)

**Title** Sonatine, Scherzo, Suite: "Persona", Phapsodie, Adagio, Intermezzo, Sonata, Bagatelle  **Year** 1948 (Sonatine and Scherzo) &1949  **Genre** Pf solo

IRINO, Yoshio (1921 - 1980)

**Title** Let's Buy A Sweet!  **Year** 1963 com. & pub.  **Publisher** ZG  **Genre** Pf solo

**Title** 3 Little Pieces : 1.Dream, 2.Movement, 3.Inversion

**Year** 1967 com. & 1985 pub.  **Publisher** ZG, ISBN4111683207

**Length** 14'  **Genre** Pf solo  **Premiere** Tokyo

**Title** 4 Little Pieces: 1. Canon, 2. Waltz, 3. 12 Notes, 4. March

**Year** 1969 com. & 1969 pub. (SHJ), 1985 pub. (ZG)  **Publisher** SHJ, ZG

**Length** 8'  **Genre** Pf solo  **Premiere** Tokyo

**Title** March for 4 Hands  **Year** 1960 pub. (OGT) & 1973 pub. (NHSK)

**Publisher** OGT, NHSK  **Genre** Pf solo

**Title** Mobile, Invention, Dream, Perpetuum  **Year** 1968  **Genre** Pf solo

**Title** Music for 2 Pianos  **Year** 1963 com. & 1964, 1969 pub.
Publisher OGT/Ongaku Geijutsu 22/1; Contemporary Japanese Music Series 17

Length 8'  Genre 2 Pf  Premiere Tokyo

Year 1972 com. & 1985 pub.  Publisher ZG  Length 6'  Genre Pf solo

Premiere Tokyo

Title 3 Pieces for Piano: Toccata, Choral, and Scherzo  Year 1958 com. &
1985 pub.  Publisher ZG/Piano Pieces No. 438  Length 12'  Genre Pf solo

Premiere Tokyo

Title Suite: Aruhi no Pepe (Pepe on a Spring Day)  Year 1967 pub. (SJ) &
1985 pub. (ZG)  Publisher SHJ & ZG  Length 7'  Genre Pf solo

Title Variations  Year 1943 com. & 1985 pub.  Publisher ZG,
ISBN4111683207  Length 8'  Genre Pf solo  Premiere Tokyo

ISAWA, Takeya (b. 1960)

Title 6 Preludes for Piano  Year 1992  Publisher JFC 9207  Length 8'  Genre Pf solo

ISE, Chizuko (b. 1925)

Title Endless Dream  Year 1984  Length 3'  Genre Pf solo  Premiere Los Angeles

Title Jacaranda  Year 1985  Length 3'  Genre Pf solo  Premiere Los Angeles

Title Nostalgia  Year 1987  Length 4'  Genre Pf solo  Premiere Bremerton

Title Stained Glass  Year 1983 pub.  Publisher OGT  Length 3'  Genre Pf solo

Premiere Tokyo
ISHIDA, Ichiro

**Title** *Asa no Sanpo* (A Walk in the Morning)  **Year** 1971 pub.

**Publisher** KG/Gendai Nippon Piano Shohin-sen 1  **Genre** Pf solo

**Title** Fantasy, A Dance Piece  **Year** 1941 & 1943  **Length** 8', 13'  **Genre** Pf & Orch.

**Title** *Gogatsu no Shinju* (The Pearls in May)  **Year** 1936 pub.

**Publisher** Hakubi (Hakubi Sosaku Piano Gakuhu No.2 & Hakubi/Piano Series by Japanese Composers 3)  **Genre** Pf solo

**Title** *Kitaguni* (Pays du nord) (12 Pieces)  **Year** 1970 pub.  **Publisher** ZG  **Genre** Pf solo

**Title** *Kitaguni Kara: Komori Uta* (Pays du nord: Berceuse)  **Year** 1936 pub. (Hakubi) & 1970 pub. (ZG)  **Publisher** Hakubi/Piano series by Japanese Composers 2, ZG/Piano Pieces No. 281  **Genre** Pf solo

**Title** Piano Pieces  **Year** 1971 pub.  **Publisher** KG/Gendai Nippon Piano Shohin-sen 1  **Genre** Pf solo

**Title** Suite: "*Toku no Machi*" (A Far Town), *Sankyo no Mura* (AVillage in the Valley)

**Year** 1933 & 1944  **Genre** Pf solo

**Title** *Tasogare no Ringo Batake* (An Apple Orchard in the Twilight)  **Year** 1943 com. & 1957 pub.  **Publisher** OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33  **Genre** Pf solo

**Title** Three Poems  **Publisher** OGT  **Genre** Pf solo

**Title** *Toi Matsuri* (A Festival in the Distance)  **Year** 1957 pub.

**Publisher** OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33  **Genre** Pf solo
ISHIDA, Sumio

Title Two Pieces for Piano Year 1971 pub. Publisher SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1 Genre Pf solo

ISHIHARA, Tadaoki (b. 1940)

Title 5 Pieces, Bagatelle, Petite Suite Year 1968, 1971, 1971 Genre Pf solo

ISHII, Kan (b. 1921)

Title Ballet Suite: "Marimo" in 3 Acts Year 1967 pub. Publisher Hotta Gakuhu Genre Pf solo


Title Piano Pieces for Children: Fables by Music (22 Pieces ) Year 1979 & 1980 pub. Publisher KG Genre Pf solo

Title Piano Suite: Children's World Year 1952 Genre Pf solo

Title Piano Suite: Spieces, Sonata in A Minor, Sonata in A-flat Major Year 1935, 1937, 1938 Genre Pf solo

Title Preludes Nos.1 - 3 Year 1957 pub. Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33 Genre Pf solo
ISHII, Maki (b. 1936)

Title Aphorismen II fur Pianist  Year 1972 com. & pub.  Publisher OGT
  Length 10'  Genre Pf solo  Premiere Tokyo

Title Beyond a Distance  Year 1981 pub.
  Publisher ZG/Piano Pieces No. 430  Genre Pf solo

  Publisher ZG/Piano Pieces No. 411  Length 12'  Genre Pf solo

Title Klavierstuck - Nord, Silber, Nacht (Winter) Op.93
  Year 1970 com. & 1991 pub.  Publisher V Ed. Moeck No.5481  Length 6'
  Genre Pf solo  Premiere Yokohama

Title Klavierstuck '70  Year 1970 com. & 1977 pub.  Publisher OGT
  Length 10'  Genre Pf solo

ISHIKATA, Mareo (b. 1916)

Title Rondo  Year 1957 pub.  Publisher OGT/Sekai Dai Ongaku Zenshu: Kigakuhen 33  Genre Pf solo

Title Sonata per Pianoforte  Year 1947 com.& 1948 pub.  Publisher OGT
  Length 15'  Genre Pf solo

Title 3 Sonatas, Piano Pieces: Suite for Children, Prelude  Year 1946 - 1947
  Length 15' (Prelude)  Genre Pf solo

ITO, Hidenao (b. 1933)

Title De Petites Morceaux Faciles (5 Pieces)  Year 1978 pub.  Publisher ZG
**Genre** Pf solo

**Title** I, II, III Movements pour Piano, 5 Preludes, Counterpoints  
**Year** 1956, 1957, 1961  
**Genre** Pf solo

**ITO, Hiroyuki** (b. 1963)

**Title** The Myth of Sisyphus  
**Year** 1994  
**Length** 15'  
**Genre** 2 pf & Orch.

**ITO, Ken** (b. 1965)

**Title** Dugong/Transformation  
**Year** 1993  
**Length** 10'  
**Genre** Pf solo  
**Premiere** Shiga

**Title** Qua-ri-ya-su  
**Year** 1993  
**Length** 5'  
**Genre** Pf solo  
**Premiere** Kyoto

**ITO, Minoru** (b. 1944)

**Title** Rhapsody  
**Year** 1984  
**Length** 12'  
**Genre** Pf solo  
**Premiere** Matsudo

**ITO, Ohsuke** (b. 1911)

**Title** Do, Re, Mi, Fa, Sol  
**Year** 1984 pub.  
**Publisher** OGT & JFC  
**Length** 2'  
**Genre** Pf solo

**Title** Pinwheel  
**Year** 1984 pub.  
**Publisher** KG & JFC  
**Length** 2'  
**Genre** Pf solo

**Title** Song Bird's Song - That's Right, Right, Right!  
**Year** 1990  
**Publisher** KG  
**Length** 2'  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** A Steam Locomotive in the Swiss Mountains for Children  
**Year** 1991  
**Publisher** KG  
**Length** 2'  
**Genre** Pf solo  
**Premiere** Tokyo
ITO, Ryuta (b. 1936)

Title Petite Suite pour piano sur le style de Koto  
Year 1968 pub.

Publisher ZG/Piano Pieces No. 323  
Genre Pf solo

ITO, Takeshi (b. 1918)

Title Etude h-moll Op.5, No.1  
Year 1989  
Publisher OGT  
Length 3'

Genre Pf solo  
Premiere Tokyo

Title Sonate Nr.3, es-moll, Op. 4  
Year 1992  
Length 18'

Genre Pf solo

Premiere Tokyo

Title Sonata fur Klavier Nr. 2, h-moll Op. 3  
Year 1986  
Length 23'

Genre Pf solo

Premiere Yokohama

Title Waltz C-dur, Op.5, No.2  
Year 1992  
Length 2'

Genre Pf solo

Premiere Tokyo

ITO, Toshiyuki (b. 1936)

Title Piano Pieces: Sketch in Michinoku"  
Year 1981 com.  
Length 15'

Genre Pf solo  
Premiere NHK Radio Broadcasting

ITO, Yasuhide (b. 1960)

Title Fantasic Variations  
Year 1990  
Length 9'  
Genre 4 Hands

Premiere Hamamatsu

Title Fantasy for 2 Pianos  
Year 1991  
Length 4'  
Genre 2 Pf

Premiere Hamamatsu
Title Festal Scenes - Paraphrase   Year 1992   Publisher TOA   Length 5'

Genre Pf solo

Title Gloriosa (Gururiyozu)   Year 1992   Publisher TOA   Length 7'

Genre Pf solo   Premiere Tokyo

Title Kenyan Fantasy   Year 1994   Publisher ALSO Pub.   Length 8'

Genre 4 Hands   Premiere Tokyo

Title Variations on a Theme by Rameau   Year 1989   Length 7'

Genre 4 Hands   Premiere Kanagawa

ITO, Yoshiji (b. 1907)

Title Canto: Ave Maria   Year 1983   Publisher Martino   Length 6'   Genre Pf solo

Title March: Shine on, Peaceful Light   Year 1984 pub.   Publisher Martino

Length 3'   Genre Pf solo

ITO, Yuji (b. 1956)   Title Furikaeri No.3 (Turning Around)   Publisher TAS

Genre Pf solo

IWAGAMI, , Gyonin (b. 1909)

Title Doshi (Children's Poem)   Year 1937 pub.   Publisher KS, NSN   Genre Pf solo

Title Haru no Otozure (Spring's Coming)   Year 1940   Publisher KS, NSN (1939-1940)   Genre Pf solo

Title Shusaku (Etudes)   Year 1938 pub.   Publisher KS, NSN   Genre Pf solo

Title Suite; Tomodachi yo (Friends)   Year 1968 pub.   Publisher OGT   Genre Pf solo
**Title** Variations on the theme of the Song "Cho-cho" (Buttefly)  
**Year** 1939

**Publisher** KS  
**Genre** 4 Hands

**IWAMA, Minoru** (b. 1938)

**Title** 13 Easy Polyphony Pieces  
**Year** 1993

**Publisher** Yamaha Music Fundation  
**Length** 20’  
**Genre** Pf solo

**Title** Improvisation No.2  
**Year** 1981  
**Length** 15’  
**Genre** Pf solo

**Title** Koala Bear  
**Year** 1985  
**Publisher** OGT  
**Length** 2’  
**Genre** Pf solo

**Title** Moments Musicaux  
**Year** 1987  
**Length** 12’  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** Trio for 3 Pianos  
**Year** 1987  
**Length** 15’  
**Genre** 3 Pianos  
**Premiere** Osaka

**IWAMA, Takeshi**

**Title** A Model stream Locomotive  
**Year** 1985  
**Publisher** OGT  
**Length** 2'

**Genre** Pf solo

**IWAMURA, Mitsuoki** (b. 1929)

**Title** Sonata for Piano  
**Year** 1984 pub.  
**Publisher** JFC 8407  
**Genre** Pf solo

**Title** Suite for Piano (Consisting of 3 Characteristic Pieces)  
**Year** 1984 pub.

**Publisher** JFC 8407  
**Length** 6', 5', 2'25"  
**Genre** Pf solo

**IZUMI, Koji** (b. 1947)

**Title** 3 Africas: 1. The Faraway Drumming Sounds, 2. A Song, 3. We were Born on this Planet  
**Year** 1994 pub.  
**Publisher** JFC 9407  
**Length** 21’  
**Genre** Pf solo
JO, Fumi

Title Piano Piece I  Year 1981 pub.  Publisher MIK  Genre Pf solo

KABE, Mariko (b. 1950)

Title Concerto  Year 1981  Genre Pf & Orch.

Title Fantasy I  Year 1982 com. & 1983 pub.  Publisher JFC 8309
  Length 18'  Genre 2 Pf

Title Fantasy 3  Year 1983 com. & 1986 pub.  Publisher AM/Japanese Society for Contemporary Music Series 17  Genre Pf solo

Title Fantasy  Year 1982  Length 11'  Genre 2 Pf  Premiere Tokyo

Title Hoshi no Ohanashi (The Tale of the Star)  Year 1986  Length 3'
  Genre Pf solo  Premiere Tokyo

Title Nocturne  Year 1971  Genre Pf solo

Title Ochiba no Tabi (A Trip of The Autumn Leaves)  Year 1986  Length 3'
  Genre Pf solo  Premiere Tokyo

KABOURAGI, Hajime (b. 1926)

Title Ballade I for 2 Pianos  Year 1987  Length 15'  Genre 2 Pf
  Premiere Hiratsuka

Title Composition Romantic for 8 Hands  Year 1988  Length 10'
  Genre 8 Hands  Premiere Hiratsuka
KAI, Naohiko (b. 1932)

Title Essai pour le piano   Year 1972 pub.

Publisher ZG/Piano Pieces No. 320   Length 4'   Genre Pf solo

Title Humoresque   Year 1986   Length 4'   Genre Pf solo   Premiere Tokyo

KAI, Sesshu (1938 - 1978)

Title Music for Piano   Year 1974 pub.   Publisher ZG/Piano Pieces No. 413

Genre Pf solo

KAKINOMOTO, Shichiro (b. 1909)

Title Onshi Kan No (A Sensuous Tone Poem)   Year 1941(N) & 1943(K)

Publisher KS, NSN   Genre Pf solo

KANAI, Hiroshi (b. 1936)

Title Aoi Yurameki no Naka de (Inside the Blue Shake)   Year 1990   Length 8'

Genre Pf solo   Premiere Ishinomaki

KANAI, Kikuko (b. 1915)

Title Ryukyu Tanshikyoku (Ryukyu Ballade), Pieces based on 12 tone, Brazil Rhapsody,

Dance Suite   Year 1951, 1954, 1955, 1968   Length 8', 4', 5'   Genre Pf solo

KANEDA, Bin (b. 1935)

Title Acchi! Kocchi! Socchi! (Here, There, Everywhere!)   Year 1960 pub.
Title Ballet Year 1960 pub. Publisher OGT/Modern Japanese Piano Music for Children Genre 4 Hands

Title Chikame no Itachi (The Short Sighted Weawel) Year 1960 pub.
Publisher OGT/Modern Japanese Piano Music for Children
Genre 4 Hands Premiere Tokyo

Title Piano Pieces: Bin no Naka no Fukei (Scenary in the Bottle) (21 Pieces)
Year 1980 pub. Publisher OGT Genre Pf solo

Title Waltz Year 1960 pub. Publisher OGT/Modern Japanese Piano Music for Children Genre 4 Hands

KANEDA, Yuushi (b. 1944)
Title Deux poesies lyrique Year 1990 Length 7' Genre Pf solo
Premiere Tokyo

KANEKO, Shin-ichi (b. 1937)
Title Yalla Yalla! Year 1989 Publisher Art - Music Length 3' Genre Pf solo
Premiere Tokyo

KANETA, Choji (b. 1948)
Title Ambalance II Year 1986 Length 10' Genre Pf solo Premiere Tokyo
Title Hensetsu no Toki III (The Time for Change) Year 1989 Length 9'
Genre Pf solo Premiere Tokyo
Title Kodai no Yoake (An Ancient Sunrise), Kodai no Matsuri (An Ancient Festival)

Length 15', 12'  Genre Pf solo

Title Selection I  Year 1983  Length 8'  Genre Pf solo  Premiere Osaka

Title Trance I  Year 1981  Length 12'  Genre Pf solo  Premiere Tokyo

KANETOH, Yutaka (b. 1931)

Title Inter Active No.1, No.2  Year 1992  Length 2' (No.1) & 15' (No.2)

Genre Pf solo  Premiere Tokyo

Title Sesshu-sho  Year 1990  Length 8'  Genre Pf solo  Premiere Tokyo

KANNO, Yoshihiro (b. 1953)

Title "Chain Space" for 2 Pianos  Year 1986  Length 12'  Genre 2 Pf

Premiere Yokohama

Title A Cluster of Stars  Year 1982 com.  Length 17'  Genre Pf solo

Premiere Tokyo

Title Figureofacitity  Year 1984  Length 13'  Genre Pf solo  Premiere Tokyo

Title Migration  Year 1980  Length 19'  Genre Pf solo

Title The Remains of the Light for Piano: Signals to Those Unknown for Piano

Year 1992  Length 9'  Genre Pf solo  Premiere Tokyo

Title A Town of Stars  Year 1980  Length 10'  Genre Pf solo  Premiere Tokyo

KASHIWAGI, Toshio (b. 1912)

Title Paraphrase Fantasque  Year 1960. pub.  Publisher OGT/Sekai Dai Ongaku
Zenshu: Kigaku-hen 60  Genre Pf solo

Title Paraphrase Fantasque dans "Okuno Hosomichi"  Year 1947

Publisher OGT  Genre Pf solo  Premiere Tokyo

KATAOKA, Yoshikazu (b. 1933)

Title Burlesque  Year 1983  Length 3'  Genre Pf solo  Premiere Sendai

Title Enka I, II, III  Year 1986  Length 16'  Genre 4 Hands  Premiere Sendai

Title Fumon (Pattern of Wind)  Year 1988  Length 12'  Genre Pf solo

Premiere Sendai

KATAYANAGI, Hideo (b. 1939)

Title Kalavinka  Year 1977  Publisher JFC 7707  Length 25'  Genre Pf solo

Title Serenade for Piano and Orchestra, Nocturne  Year 1964

Length 23' (Serenade)  Genre Pf & Orch.

KATO, Yumiko (b. 1958)

Title Circus is Coming Here!  Year 1994  Length 15'  Genre 2 Pf

Premiere Odawara

KATO, Tadashi (b. 1925)

Title Kamotori Gonbe (Dance Pieces)  Year 1971 pub.  Publisher SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1  Genre Pf solo
KATO, Yukiko (b. 1926)

Title Piano Pieces (12 Pieces), Piano Pieces (10 Arabesques and Preludes),

   Piano Pieces (15 Pieces)  Year 1986, 1988, 1990  Genre Pf solo

KAWAI, Manabu (b. 1944)

Title Ode  Year 1984 pub.  Publisher ZG ISBN4-11-899230-2  Genre Pf & Orch.

KAWANAKA, Akiko

Title Sonatine Op. 4  Year 1982 pub.  Publisher Centraton  Genre Pf solo

KAWASAKI, Etsuo (b. 1959)

Title Toward Evening  Year 1987  Length 18'  Genre 2 Pf  Premiere Tokyo

KAWASOI, Tatsuya (b. 1962)

Title Gesang der Frühe  Year 1994  Length 7'  Genre Pf solo

   Premiere Yamaguchi

KIHARA, Fukuko (b. 1956)

Title Arnheim for Piano  Year 1980  Length 10'  Genre Pf solo  Premiere Tokyo

KIJIMA, Kiyohiko (b. 1917)

Title 3 Piano Pieces  Year 1968  Genre Pf solo
Title 2 Stories for Piano: Story of North Country & Story of South Country

Publisher ZG  Genre Pf solo

KIJIMA, Kiyohiko

Title Tone Poem for Piano: Tsuki-Machi (Waiting for Moon), Poem for Piano II, III

Year 1982 & 1984 (II, III)  Length 12'  Genre Pf solo  Premiere Tokyo

Kikkawa, Kazuo (b. 1954)

Title Folk Lullaby: The White Puppy of Yamada  Year 1982

Length 12'  Genre Pf solo  Premiere Nagoya

Title Piano Statements  Year 1983  Length 15'  Genre Pf solo

Premiere Tsuyama

Title Postlude in Piano  Year 1975 com. & 1976 pub.  Publisher OGT/Ongaku

Geijutsu 34/7: Contemporary Japanese Music Series 139  Genre Pf solo

Title Suite Kiji no Obane (The Tail Feathers of The Pheasant)

Year 1986  Length 14'  Genre 2 Pf  Premiere Tsuyama

Title Suite: Some Letters in the Form of Waltz  Year 1984  Length 20'

Genre Pf solo  Premiere Tsuyama

Title Winter Day Dream  Year 1984  Length 3'  Genre Pf solo

KIKKAWA, Kiyohiko (b. 1917)

Title 12 Preludes  Year 1992  Length 32'  Genre Pf solo  Premiere Tokyo
KIMURA, Jun (b. 1960)

Title: Nocturne II  Year: 1990  Length: 5'  Genre: Pf solo  Premiere: Sapporo

KIMURA, Masanobu (b. 1941)

Title: Afros I Op.231  Year: 1990  Length: 15'  Genre: Pf solo  Premiere: Sapporo

Title: Ainu Dances Nos. 27 - 30 Op.130  Length: 11'  Genre: 2 Pf

Premiere: Sapporo

Title: 3 Ainu Dances Op. 155  Year: 1985  Length: 10'  Genre: 2 Pf

Premiere: Sapporo

Title: Canon for Dina Joffie Op. 190  Year: 1987  Length: 7'  Genre: Pf solo

Premiere: Nagoya


Premiere: Sapporo

Title: Chaconne No. 1 Op. 157  Year: 1985  Length: 7'  Genre: Pf solo

Premiere: Sapporo

Title: Chaconne No. 2 Op. 178  Year: 1986  Length: 6'  Genre: Pf solo

Premiere: Osaka

Title: Chaconne No. 3  Year: 1987  Length: 6'  Genre: Pf solo  Premiere: Sapporo

Title: Chaconne No. 4 Op. 223  Year: 1990  Length: 10'  Genre: Pf solo

Premiere: Sapporo

Title: Chaconne No. 5, Op. 261  Year: 1994  Length: 8'  Genre: Pf solo

Premiere: Sapporo
Title Emburi - Prelude No. 16 Op. 179  Year 1986  Length 5'  Genre Pf solo

Premiere Sendai

Title Etudes on the Chinese Folk Tunes: 6 Songs from North East Op.199  Year 1988

Length 9'  Genre Pf solo  Premiere Sapporo

Title Gavotte & 12 Hungarian Nursery Songs Op.240  Year 1992

Length 20'  Genre Pf solo  Premiere Sapporo

Title 2 Impressions Op. 184  Year 1987  Length 12'  Genre Pf solo

Premiere Seoul

Title Intermezzo Op.25  Genre Pf solo

Title Invention No.4 Op.143  Year 1984  Length 3'  Genre Pf solo

Premiere Sapporo

Title Invention No.7, Op.197  Year 1988  Length 2'  Genre Pf solo

Premiere Sapporo

Title Invention No.8 "A Bird is---" Op.212  Year 1989  Length 3'  Genre Pf solo

Premiere Tokyo

Title Paganini Variation Op. 160  Year 1985  Length 20'  Genre 2 Pf

Premiere Tokyo

Title Piano Pieces: Counterpoint for Children 2 (30 Pieces)  Year 1975 pub.

Publisher ZG  Genre Pf solo

Title Prelude No.1 Op. 36 No.1  Publisher ZG  Genre Pf solo

Title Prelude No.2 Op. 36 No.2  Year 1972 pub.

Publisher ZG/Piano Pieces No. 319  Genre Pf solo
Title Prelude (based on the Mode of Ainu Dance) No. 13 Op. 156  Year 1985
    Length 5'  Genre Pf solo  Premiere Sendai

Title Prelude No. 14 (Canon) Op. 159  Year 1985  Length 3'  Genre Pf solo
    Premiere Sapporo

Title Prelude No.18, Op.257  Year 1994  Length 3'  Genre Pf solo
    Premiere Sapporo

Title Ricercare No. 1 No. 2 Op 180  Year 1986  Length 8'  Genre Pf solo
    Premiere Sendai

    Year 1984  Length 20' & 20'  Genre Pf solo
    Premiere Sapporo

Title Soyogi Op 170 (Breeze)  Year 1986  Length 5'  Genre Pf solo
    Premiere Seoul

Title Variations on a Folktune of Finland Op. 181  Year 1986  Length 15'
    Genre Pf solo  Premiere Helsinki

Title Variations on a Theme of Chopin Op.131  Year 1983  Genre 2 Pf
    Premiere Sapporo

Title Variations on a Theme of Farnaby  Genre Pf solo

Title Variations on a Theme of Pachelbel Op. 27  Genre Pf solo

KINO, Seichiro (b. 1946)

Title Evocatine IV for Piano  Year 1987  Length 8'  Genre Pf solo
    Premiere Tokyo
Title Fellow of Wind  Year 1993  Length 2'  Genre Pf solo

Premiere Kamifukuoka

Title Paraphrase by Warabe-Uta  Year 1981  Length 3'  Genre Pf solo

Premiere Tokyo

KINOSHITA, Makiko (b. 1956)

Title Piano Pieces "Alice in Wonderland"  Year 1993  Publisher KG

Length 30'  Genre Pf solo  Premiere Sendai

Title Piano Suite: Yume no Kaiji (Circuit of Dreams) (3 Pieces)  Year 1986 pub.

Publisher JFC 8613  Length 16'30"  Genre Pf solo

KITAMURA, Akira (b. 1934)

Title 5 Sonatines, Sonata  Year 1963, 1971  Genre Pf solo

KITAZUME, Michio (b. 1948)

Title Enek III  Year 1979  Genre Pf solo

Title Music for Two Pianos  Year 1986  Length 13'  Genre 2 Pf

Premiere Tokyo

KITAZUME, Yayoi (b. 1945)

Title Enek 3  Year 1979 pub.  Publisher OGT/Ongaku Geijutsu 37/8: Contemporary Japanese Music Series 171  Genre Pf solo

Title Inner Space for 2 Pf  Year 1978 com. & 1979 pub.  Publisher JFC 7909
Length 12’ Genre 2 Pf

Title Passing ---- Year 1992 Length 2’ Genre Pf solo Premiere Tokyo

Kiyose, Yasuji (1899 - 1981)

Title Concertino Year 1944 Publisher ZG Genre Pf & Orch.
Preemiere Tokyo

Title Concerto Year 1954 Genre Pf & Orch. Premiere Tokyo

Title Folk Dances: Primitive Dance, Summer Dance, Manzai, Village Dance, A Ryukyu Dance, A Dance on the Seashore Year 1965 pub.

Publisher KG Length 3’, 2’, 2’, 10’, 6’, 3’ Genre Pf solo

Title Haru no Hinaga (Daydream on the Spring Day) Year 1931

Publisher Ongaku Shincho-sha Length 6’ Genre Pf solo

Title Kage (The Shadow) Year 1928 Genre Pf solo

Title 5 Little Pieces for Children: Soshun, Dokkyo, Schertino, Tale from North, A Dance Year 1931 com. & 1970 pub. Publisher ZG Length 13’

Genre Pf solo

Title 3 Little Pieces Year 1931 Publisher KG Genre Pf solo

Title Little Suite: Dance Antique, Waltz, Humoresque, March, Fairy Tale, Village Festival 1964 pub. Publisher KG Length 10’ Genre Pf solo

Title Nocturne Year 1932 com. Publisher Ongaku Shincho-sha Length 5’

Genre Pf solo

Title Oka no Haru (Spring Time at the Hills) Year 1927 com. & 1964 pub.

Publisher KG Length 2’ Genre Pf solo
Title Piano Compositions 1: Jigo, March, Farwell, 2 Dances   Year 1931 - 1934

Publisher Universal, Shirmer, Promusica   Length 9'   Genre Pf solo

Title Piano Compositions 2: Andantino, Lullaby, Burlesque, Hisho, Gukan, Barcarolle,

Etude   Year 1957 pub.(OGT)   Publisher Ryugin-sha, Universal, Shirmer, Promusica, OGT/sekai Dai Ongaku zenshu; Kigaku-hen 33 Genre Pf solo


Publisher OGT   Genre Pf solo

Title Piano Pieces for Children   Year 1967   Publisher KG   Genre Pf solo

Title 11 Poems   Year 1924 - 1933 com. & 1974 pub.   Publisher ZG   Genre Pf solo

Title Scherzo for 2 Pianos   Year 1937 com.& 1980 pub.

Publisher OGT/Ongaku Geijutsu   Length 3'   Genre 2 Pf

Title Sonatine   Year 1937   Genre Pf solo

Title Yottsuno Shohin (4 Little Pieces)   Year 1936 pub.(Hakubi), 1967 (SHJ)

Publisher Hakubi/Piano Series by Japanese Composers 1 & SHJ

Genre Pf solo

KO, Bunya (1910 - 1983)

Title Ningyo Shibai (A Puppet Show)   Year 1936 pub.   Publisher Hakubi/Piano

Series by Japanese Composers 3   Genre Pf solo

KOBASHI, Minoru (b. 1928)

Title Lyric Pieces for Children (18 pieces)   Year 1979 pub.   Publisher ZG
**Genre** Pf solo

**Title** A Short Piece for Piano  **Year** 1982  **Length** 10'  **Genre** Pf solo

**KOBIKATA, Ikuo** (b. 1951)

**Title** Hymn for the Past Times  **Year** 1983  **Length** 13'  **Genre** Pf solo

**Premiere** Nagasaki

**Title** Piano Sonata  **Year** 1989  **Length** 21'  **Genre** Pf solo  **Premiere** Nagasaki

**KOBAKASHI, Akira** (b. 1960)

**Title** Cristal for Piano  **Year** 1991  **Length** 5'  **Genre** Pf solo  **Premiere** Tokyo

**Title** Reiro  **Year** 1981 com.& 1992 pub.  **Publisher** JFC 9213  **Length** 5'

**Genre** Pf solo

**Title** Three Improvisations  **Year** 1993  **Length** 3'  **Genre** Pf solo  **Premiere** Isesaki

**KOBAKASHI, Arata** (b. 1929)

**Title** Light and Shadow  **Year** 1992  **Length** 2'  **Genre** Pf solo  **Premiere** Tokyo

**Title** Piano Suite: Harukana Omoide (A Long Memory)  **Year** 1966  **Genre** Pf solo

**Title** Piano Sonata  **Year** 1982  **Length** 18'  **Genre** Pf solo

**Title** Sonatine pour piano  **Year** 1960 com. & 1972 pub.  **Publisher** ZG

**Genre** Pf solo

**Title** Suite: Souvenir Lointain  **Year** 1972 pub.  **Publisher** ZG  **Genre** Pf solo
KOBUYASHI, Haruki (b. 1960)

Title Manifestation  Year 1983  Length 12'  Genre Pf solo  Premiere Tokyo

KOBUYASHI, Hitoshi (b. 1936)

Title Album Blatter; 17 Klavierstuck  Year 1975 pub.  Publisher ZG  Genre Pf solo

KOBUYASHI, Ryuichi (b. 1958)

Title Trouble Funk  Year 1988  Length 7'  Genre Pf solo  Premiere Tokyo
Title Yugure ni (At Evening)  Year 1988  Length 7'  Genre Pf solo
   Premiere Tokyo

KOBUYASHI, Kojiro

Title Piano Pieces for Japanese Children  Year 1936 com.  Publisher RG, Universal,
   Shirmer, Promusica  Length 15'  Genre Pf solo

Title Piano Invention  Year 1936 com.  Publisher RG, Universal, Shirmer,
   Promusica  Length 2'  Genre Pf solo

Title Zuiso Kyoku  Year 1937 com.  Publisher RG, Universal, Shirmer, Promusica
   Length 10'  Genre Pf solo

KOH, Takuo (b. 1963)

Title Sonatine of Spring  Year 1993  Length 5'  Genre Pf solo  Premiere Tokyo
KODA, Jun (b. 1957)

Title Metamorfosi per Pianoforte  Year 1994 pub.  Publisher JFC 9411

Length 13'  Genre Pf solo

KODAIRA, Tokinosuke

Title 5 Pieces based on Ainu Old Tunes  Year 1983 pub.  Publisher JAMFA 8304-1

Genre Pf solo

KOKAJI, Kunitaka (b. 1955)

Title Chant d'Amour  Year 1985  Publisher Amphion  Length 6'

Genre Pf solo  Premiere Tokyo

Title Chant d'Amour IV  Year 1985  Length 7'  Genre 2 Pf  Premiere Tokyo

Title Deploration  Year 1985  Publisher Amphion  Length 5'  Genre Pf solo

Premiere Tokyo

Title Intermezzo  Year 1990  Length 5'  Genre Pf solo  Premiere Paris

KOMATSU, Kosuke (1884 - 1966)

Title Sonata  Year 1956 pub.  Publisher SHJ/Gems from Kosuke Komatsu's Musical Works

Genre Pf solo

KOMORI, Akihiro (b. 1931)

Title Piano Suite: Ki ni Tomaritakatta Ki No Hanashi (The Story of the Tree Which Wanted to Stand on a Tree)  Year 1983 pub.  Publisher ZG
Genre 4 Hands

Title Piano Suite: Madogawa no Totto-chan (Totto-chan at the Window)

Year 1983 pub. Publisher ZG ISBN 4-11-178510-7 Genre Pf solo

KONDO, Jo (b. 1947)

Title Click, Crack Year 1973 com. & 1975 pub. Publisher ZG/Piano Pieces

No. 381 Length 8' Genre Pf solo Premiere Tokyo

Title A Dance for Piano "Europeans" Year 1990 Length 8' Genre Pf solo

Premiere Tokyo

Title ---- For Piano Players for Any Number of Piano in Any Situation

Year 1971 Genre Pf solo Premiere Tokyo

Title Sight Rhythmics Year 1975 com. & 1980 pub. Publisher CFP

Genre Pf solo

Title The Shape Follows Its Shadow Year 1975 com. & 1975 (T), 1986 (P) pub.

Publisher TAS, CFP Length 11' Genre 2 Pf Premiere Tokyo

Title Walk Year 1975 Publisher Peters Length 6' Genre Pf solo

KONDOH, Harue (b. 1957)

Title Poema II Year 1994 Length 7' Genre Pf solo Premiere Parma

KONISHI, Nagako (b. 1945)

Title Green Eyes Year 1991 Length 7' Genre Pf solo Premiere Sendai

Title Green Sketchbook Year 1987 Publisher KG Length 23'
**Genre** Pf solo  **Premiere** Tokyo

**Title** Happy Hiking  **Year** 1989  **Publisher** KG  **Length** 3'  **Genre** Pf solo

**Premiere** Tokyo

**Title** Piano Suite: North Land  **Year** 1986  **Length** 6'  **Genre** Pf solo

**Premiere** Tokyo

**Title** Poem of the Sea  **Year** 1985  **Length** 13'  **Genre** 2 Pf

**Premiere** Niigata

**Title** Present from Snow  **Year** 1992  **Length** 12'  **Genre** 4 Hands

**Premiere** Niigata

**Title** Romanze III  **Year** 1988  **Length** 10'  **Genre** Pf solo  **Premier** Niigata

**Title** Somebody's Coming!  **Year** 1987  **Publisher** KG  **Length** 3'

**Genre** Pf solo  **Premiere** Tokyo

**Title** Suite: Forest  **Year** 1989  **Length** 6'  **Genre** Pf solo  **Premiere** Yachiyo

**Title** Suite: Midori  **Year** 1984 com.  **Length** 20'  **Genre** Pf solo

**Premiere** Niigata

**Title** The Story of Kittens  **Year** 1989  **Length** 8'  **Genre** Pf solo

**Premiere** Sendai

**Title** Waltz in the Fall  **Year** 1989  **Length** 8'  **Genre** 2 Pf  **Premiere** Niigata

**KONKOH, Iwao** (b. 1933)

**Title** Campanelle di Festa  **Year** 1994  **Length** 5'  **Genre** Pf solo

**Premiere** Tokyo

**Title** Klavier Sonate Nr. 2  **Year** 1967 com. & 68 pub.  **Publisher** OGT
Length 19'  Genre Pf solo  Premiere Tokyo

Title Piano Sonata No.2  Year 1968 com. & 1969 pub.  Publisher OGT/Ongaku

Geijutsu 27/4: Contemporary Japanese Music Series 72  Genre Pf solo

Title Sanzun Boushi  Year 1991  Length 8'  Genre Pf solo  Premiere Tokyo

KONO, Atsuro (b. 1952)

Title Particle (A)  Year 1990  Length 5'  Genre Pf solo  Premiere Tokyo

KONOE, Hidetake (b. 1931)

Title Prelude for Piano  Year 1962  Genre Pf solo

KORA, Toshio (b. 1933)

Title Aria, Recitative, and Aria  Year 1969 pub.  Publisher Private Publication

Genre Pf solo

Title 2 Stucke fur Klavier, Album fur Kinder  Year 1960 & 1964  Genre Pf solo

KOSOSHI, Yoko (b. 1949)

Title The Little Cat "Paul"  Year 1989  Publisher OGT  Length 10'

Genre 4 Hands  Premiere Tokyo

Title The Little Cat "Sambo" for 4 Hands  Year 1988  Length 10'  Genre 4 Hands

Premiere Tokyo

Title 3 Pieces Breves "Histoire de Zashiki-bokko"  Year 1990  Length 9'

Genre Pf solo  Premiere Tokyo
KOSUGE, Yasuo (b. 1940)

Title Karen naru Chiisaki Uta (The Pretty Short Songs)  Year 1989
Publisher OGT  Length 120'  Genre Pf solo  Premiere Urawa

Title Ondulazione  Year 1989  Length 15'  Genre 2 Pf  Premiere Urawa

Title Vita (Life)  Year 1992  Length 7'  Genre Pf solo  Premiere Tokyo

KOUDA, Jun (b. 1957)

Title Immaginazione: Rhapsody, Image, Metamorfos  Year 1985  Length 14'
Genre Pf solo  Premiere Tokyo

Title Metamorfos per Pianoforte  Year 1994 pub.  Publisher JFC 9411  Length 13'
Genre Pf solo

Title Metamorfosi  Year 1986  Length 11'  Genre Pf solo  Premiere Tokyo

Title Rhapsody  Year 1984  Length 10'  Genre Pf solo  Premiere Tokyo

Title Sonnet  Year 1984  Length 3'  Genre Pf solo  Premiere Tokyo

KOYAMA, Kiyoshi (b. 1914)

Title A Theme and 8 Variations of "Kari Kari Watare"  Year 1971 pub.  Publisher KG/Gendai Nippon Piano Shohinshu 1 & SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1  Genre Pf solo

Title Ubusuna  Year 1985  Publisher FONC- 5062  Length 15'
Genre Pf & Orch.  Premiere Tokyo

Title Variations on "Kagome Kagome"  Year 1972 pub.  Publisher ZG/Piano Piece 316 & SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1
Genre Pf solo

Title Variations on "Fly, Fly Wild Goose!" Year 1969 com. Publisher ZG

KOZU, Yutaka (b. 1933)

Title Polarization Year 1982 com. & 1987 pub. Publisher AM Length 13'

Genre Pf solo Premier Tokyo

KUBO, Mayako (b. 1947)

Title Concerto Year 1986 pub. Publisher Breitkopf Genre Pf & Orch.

Title 3 Studies Year 1979 pub. Publisher Ariadne Genre Pf solo

KUBO, Yoko (b. 1956)

Title Contemplation Year 1989 Length 10' Genre Pf solo Premiere Ashiya

Title Cristallisation for Piano Year 1988 Length 8' Genre Pf solo

Premiere Tokyo

Title Fantasm for 2 Pianos Year 1991 Length 12' Genre 2 Pf Premiere Osaka

Title Feerie for Piano Year 1987 Length 3' Genre Pf solo Premiere Osaka

Title Flot for Piano Year 1988 Length 8' Genre Pf solo Premiere Darmstadt

Title Intuition for Piano Year 1992 Length 10' Genre Pf solo Premiere Paris

Title Oasis for Piano Year 1991 Length 10' Genre Pf solo Premiere Ashiya

Title Orbe for Piano Year 1987 Length 4' Genre Pf solo Premiere Osaka

Title Piano Concerto No. 1 Year 1992 Length 11' Genre Pf & Orch.
Premiere Tokyo

Title Verberation  Year 1989  Length 10'  Genre Pf solo  Premiere Tokyo

Title Vision for Piano  Year 1987  Length 7'  Genre Pf solo

Premiere Paris

KUDO, Akizumi (b. 1949)

Title Doitsu Minyo ni yoru 13 no Yasashii Piano Rendan Kyokushu (13 Easy Piano Pieces based on German Folk Songs)  Year 1980 pub.  Publisher LT

Genre 4 Hands

Title Hoshi no Tara: Rodoku to Piano ni yoru Dowa (Piano Suite: The Star "Tara" with Narration)  Year 1973 1st. pub. & 1978 2nd. pub.  Publisher LT  Genre Pf solo

KUKIYAMA, Naoshi (b. 1958)

Title Fantasia  Year 1988  Publisher  Length 12'  Genre Pf solo

Premiere Tokyo

Title Nervi  Year 1989  Length 13'  Genre Pf solo  Premiere Tokyo

Title A Toy Box in Dream Color  Year 1991  Publisher Sogaku Ed.

Length 20'  Genre Pf solo

KUMAGAI, Ken-ichi (b. 1934)

Title Taro to Mokuba no Ballad (Ballade for Taro and a Carousel)

Year 1984 com. & 1985 pub.  Publisher OGT  Length 5'  Genre Pf solo
KUMAKI, Mamoru (b. 1935)

Title Three Pieces for Piano  Year 1953  Genre Pf solo

KUMAYA, Hiroshi (b. 1952)

Title Wind-Eggs  Year 1986  Length 3'  Genre 4 Hands  Premiere Sendai

KUNIEDA, Harue (b. 1958)

Title "Field" for Piano  Year 1988  Length 10'  Genre Pf solo  Premiere Tokyo

Title Piano Pieces: The Tone of Prism  Year 1987  Publisher TO  Length 25'

   Genre Pf  Premiere Tokyo

Title Reflection  Year 1990  Length 5'  Genre Pf solo  Premier Chiba

Title Three Preludes  Year 1983  Length 13'  Genre Pf solo  Premiere Tokyo

KURACHI, Tatsuya (b. 1962)

Title Pieces for Piano  Year 1992  Length 7'  Genre Pf solo  Premiere Obu

Title Suite "Cinderella"  Year 1993  Length 25'  Genre Pf & Nar.

   Premiere Nagoya

KURAUCHI, Naoko (b.1963)

Title Canticle  Year 1993  Length 8'  Genre 2 Pf  Premiere Tokyo

Title A Plainsong  Year 1993  Length 10'  Genre Pf solo  Premiere Saga

Title A Song without Words III  Year 1988  Length 8'  Genre Pf solo

   Premiere Tokyo
Title A Song without Words IV  Year 1990  Length 10'  Genre Pf solo

Premier Tobata

KURIHARA, Yasushi

Title Waltz Sakura (The Cherry Blossom)  Year 1941 pub.(N), 1943 pub. (K)

Publisher KS & NSN  Genre Pf solo

KURIMOTO, Yoko (b. 1951)

Title Breathing Space: Breathing Space, Falling Blues, Longing Blues and Freezing Voice

Year 1975 com. & 1976 pub.  Publisher JFC 7607

Genre Pf solo or Electric Organ

Title Dance of Gujoh  Year 1992  Publisher KG  Length 1'  Genre Pf solo

Premiere Tokyo

Title Dialogue  Year 1988  Length 8'  Genre Pf solo  Premiere Tokyo

Title Etude  Year 1991  Publisher KG  Length 3'  Genre Pf solo

Premiere Tokyo

Title Festival Music Heard from Far Away  Year 1993  Publisher KG

Length 1'  Genre Pf solo  Premiere Tokyo

Title Invention in Blue  Year 1985  Length 7'  Genre Pf solo  Premiere Tokyo

Title Messages from One Pianist  Year 1973 com. & 1975 pub.  Publisher

OGT/Ongaku Geijutsu 33/3; Contemporary Japanese Music Series 125

Genre Pf solo

Title Murder of Ballade, Catalogue: Zansho-shu  Year 1984  Length 2', 11'  Genre
Pf solo  **Premiere** Nagoya

**Title** 6 Parossaisen  **Year** 1983  **Length** 7'  **Genre** Pf solo  **Premiere** Amagasaki

**Title** The Red Shoes  **Year** 1979 com. & 1982 pub.  **Publisher** OGT/Ongaku

Geijutsu 40/6: Contemporary Japanese Music Series 200  **Genre** Pf solo

**Title** Windows  **Year** 1986  **Length** 9'  **Genre** Pf solo  **Premiere** Milwaukee


**KUROKAMI, Yoshimitsu** (b. 1933)

**Title** Children's Festival in Japan  **Year** 1986  **Publisher** OGT  **Length** 40'

**Genre** Pf solo

**Title** Lyric Pieces for Children (18 Pieces)  **Year** 1979 pub.  **Publisher** ZG

**Genre** Pf solo

**Title** Lyric Pieces for Piano  **Year** 1992  **Publisher** ZG  **Length** 50'

**Genre** Pf solo  **Premiere** Tokyo

**Title** Piano Pieces: Wild Flowers  **Year** 1965 com. & 1976 pub.

**Publisher** ZG/Piano Pieces No. 403  **Genre** Pf solo

**Title** Piano Pieces for Children: "Little Dream" (32 Pieces)  **Year** 1982 pub.

**Publisher** ZG  **Genre** Pf solo

**Title** 27 Pieces of Warabe-Uta (27 Folk Tunes)  **Year** 1987

**Publisher** OGT  **Length** 30'  **Genre** 4 Hands

**Title** Rhapsody "Vet-Nam"  **Year** 1971  **Genre** Pf solo

**Title** Sonatine for Piano  **Year** 1974 com. & 1975 pub.  **Publisher** JFC 7513

**Genre** Pf solo  **Premiere** Tokyo

**Title** Suite for Piano: 12 Folk Songs of Southern Japan - 1.Merry Dance, 2.Elegy, 3.Rice

**Year 1969**

*Publisher JFC 7306  Length 14'  Genre Pf or 4 Hands*

**Premiere** Toyko


*Year 1982 pub.  Publisher JFC 8214  Length 12' 30"  Genre Pf solo*

---

**KUSAKAWA, Kei** (b. 1919)

**Title** 9 Pieces for Piano  

*Year 1964 com. & 1970 pub.  Publisher JFC 7002  Genre Pf solo*

---

**KUSANO, Jiro** (b. 1956)

**Title** Conflict for Piano  

*Year 1988  Length 13'  Genre Pf solo  Premiere Tokyo*

**Title** Memory of My Childhood  

*Year 1984  Publisher OGT  Length 2'  Genre Pf solo*

**Title** Reflection  

*Year 1983  Length 11'  Genre Pf solo  Premiere Osaka*

---

**KUSUNOKI, Tomoko** (b. 1949)

**Title** The Daydream  

*Year 1983  Length 17'  Genre Pf solo  Premiere Tokyo*
Title The Flower of Peach  Year 1984  Publisher OGT  Genre Pf solo

MAKINO, Katori (b. 1940)

Title Confluences  Year 1983 pub.  Publisher Jobert  Genre 2 Pf

MAKINO, Yutaka (b. 1930)

Title Divertimento  Year 1960  Genre Pf solo

Title Okinawa Minyo Kumikyoku (Suite: Okinawa Folk Tunes)  Year 1988

  Length 15'  Genre Pf solo  Premiere Moscow

Title Pochi no Sanpo (Taking a Walk with My Pochi)  Year 1984  Length 5'

  Genre Pf solo

Title Preludes and Fugues  Year 1960 pub.  Publisher OGT/Sekai Dai Ongaku

  Zenshu: Kigaku-hen 60  Genre Pf solo

MAMIYA, Michio (b. 1929)

Title Composition for Piano  Year 1949  Genre Pf solo

Title Concerto  Year 1954  Length 18'  Genre Pf & Orch.  Premiere Tokyo

Title Concerto No.2  Year 1970 com. & 1971 pub. 2 Pf score-1972 pub.

  Publisher NHSK  Length 27'  Genre Pf & Orch.  Premiere Tokyo

Title Concerto No.3  Year 1990  Length 17'  Genre Pf & Orch.

  Premiere Savonlinna

Title Differences  Year 1983 com. & pub.  Publisher ZG FONX5012

  Genre Pf solo
Title Friends of the Earth  Year 1985  Publisher HC-1160  Length 18'

Genre 4 Hands  Premiere Kawasaki

Title 3 Inventions  Year 1955 com. & 1960 pub.  Publisher OGT/Sekai Dai Ongaku

Zenshu: Kigaku-hen 60  Length 8'  Genre Pf solo

Premiere Tokyo

Title 2 Little Pieces Based on Northern Folk Song  Year 1955  Length 23

Genre Pf solo

Title Nihon no Kodomo (Japanese Children) for Piano vol.1 (23 Pieces)

Year 1979 pub.  Publisher ZG  Genre Pf solo

Title Nihon no Kodomo for Piano vol.2 (28 Pieces)  Year 1979 pub.

Publisher ZG  Genre Pf solo

Title Piano Trail (22 Pieces)  Year 1986  Publisher KG  Length 45'

Genre Pf solo

Title 3 Preludes  Year 1972 com. & 1973 pub.  Publisher OGT  Length 15'

Genre Pf solo  Premiere Tokyo

Title Rhapsody  Year 1948  Genre Pf solo

Title Sonata No.2  Year 1973 com. 1975 & 1980 pub.  Publisher ZG

Length 20'  Genre Pf solo  Premiere Helsinki

Title Sonata No. 3 "Spring"  Year 1987  Publisher ZG  Length 12'

Genre Pf solo  Premiere Tokyo

Title Sonatine  Year 1948  Genre Pf solo

Title Three Movements for Two Pianos  Year 1952 com. & 1969 pub.
MARUTA, Shozo (b. 1928)

Title 5 Bagatellen  
Year 1975 pub.  
Publisher ZG/Piano Pieces No. 382

Genre Pf solo

Title Piano Sonata, Piano Sonatine  
Year 1961, 1967

Publisher SHJ (only Sonatine)  
Genre Pf solo

MARUYAMA, Kazunori (b. 1959)

Title Dance Music "The Life of Forests"  
Year 1990  
Length 15'  
Genre Pf solo

Premiere Tokyo

Title Dance Music "Aphrodite"  
Year 1989  
Length 17'  
Genre Pf solo

Premiere Tokyo

Title Etude  
Year 1985  
Length 8'  
Genre Pf solo  
Premiere Sapporo

Title Frozen Music  
Year 1985  
Length 18'  
Genre 2 Pf

Title Mosaique Mozartetto  
Year 1991  
Length 10'  
Genre Pf (or 2 Accordions)

Premiere Paris

Title Paraphrases of Japanese Folk Music  
Year 1989  
Length 20'  
Genre Pf solo

Premiere Iwamizawa

Title Piano Sonata  
Year 1985  
Length 20'  
Genre Pf solo  
Premiere Sapporo

Title Requiem for Birds  
Year 1986  
Length 15'  
Genre Pf solo

Premiere Sapporo

Title Trois "Quelque Chose"  
Year 1987  
Length 15'  
Genre Pf solo
**Premiere**  Sapporo

**Title**  Variations on a Theme of Paganini  
**Year**  1987  
**Length**  8'  
**Genre**  4 Hands

**MASAOKA, Yasuchiyo**  (b. 1945)

**Title**  Suite: Four-footed Reptiles Walking on White Piano Keys or Four-footed Reptiles Walking on Black Ones  
**Year**  1987  
**Length**  30'  
**Genre**  2 Pf  
**Premiere**  Tokyo

**Title**  Suite: Various Phrases of Lizards  
**Year**  1990  
**Length**  35'  
**Genre**  Pf solo

**Premiere**  Tokyo

**MASUDA, Kozo**  (b. 1934)

**Title**  Idylle A dur  
**Year**  1970  
**Publisher**  Kunitachi University Music Press.  
**Genre**  Pf solo

**Title**  Romance and Ballade  
**Year**  1986  
**Length**  17'  
**Genre**  Pf solo

**Premiere**  Tokyo

**Title**  Suite: Livre d'Image Rustique  
**Year**  1963  
**Genre**  Pf solo

**Title**  Villanesca  
**Year**  1984 pub.  
**Publisher**  Kunitachi  
**Genre**  Pf solo

**MASUMOTO, Kikuko**  (b. 1937)

**Title**  Lamentation  
**Year**  1979 pub.  
**Publisher**  AM  
**Genre**  Pf solo

**Title**  12 Tableaux  
**Year**  1972  
**Genre**  2 Pf for 3 Players
MATSUDAIRA, AKira

Title Preludes, Passacaglia and Fugue   Year 1989   Length 20'

Genre 2 Pf   Premiere Osaka

MATSUDAIRA, Yori-aki (b. 1931)

Title Acrostics   Year 1992   Publisher SA   Length 10'   Genre Pf solo

Premiere Tokyo

Title Allotropy Pianist   Year 1970 com. 1971 pub.   Publisher Zerboni

Genre Pf solo

Title And I Love ---   Year 1989   Publisher TOCE-6233   Length 5'

Genre Pf solo   Premiere Tokyo

Title Annotation   Year 1984 com. & 1986 pub.   Publisher SA   Length 12'

Genre Pf solo

Title Binary Stars   Year 1990   Length 7'   Genre 4 Hands   Premiere Tokyo

Title Blending   Year 1984 com. & 1985 pub.   Publisher SA   Length 10'

Genre Pf solo   Premiere Tokyo

Title Brightness   Year 1988   Length 15'   Genre 3 Pf   Premiere Tokyo

Title Celebration   Year 1980 com. & 1982 pub.   Publisher TAS   Length 10'

Genre Pf solo

Title Coding I   Year 1981   Length 10'   Genre Pf solo   Premiere Osaka

Title Gala   Year 1990   Publisher SA   Length 10'   Genre Pf solo

Premiere Tokyo

Title Instruction for Piano   Year 1961   Genre Pf solo   Premiere Tokyo
Title Lamentation  Year 1987  Length 10'  Genre Pf solo  Premiere Tokyo

Title Lexicon  Year 1998  Length 6'  Genre Pf solo

Title Michelangelo's Pup  Year 1993  Length 2'  Genre Pf solo
     Premiere Tokyo

Title Modification  Year 1990  Publisher SA  Length 10'  Genre Pf solo
     Premiere Tokyo

Title Morphogenesis I, II, III  Year 1991 (I), 1992 (II, III)  Publisher SA  Length 12' (I), 3' (II), 6' (III)  Genre Pf solo  Premiere Tokyo

Title Morphogenesis IV  Year 1994  Length 9'  Genre Pf solo

Title Multistrata  Year 1990  Publisher SA  Length 10'  Genre Pf solo
     Premiere Tokyo

Title Perspective A  Year 1988  Length 10'  Genre Pf solo  Premiere Tokyo

Title Perspective B  Year 1988  Publisher SA  Length 10'  Genre Pf solo
     Premiere Tokyo

Title Piano no Tame no Keisou  Year 1959  Length 12'  Genre Pf solo
     Premiere NHK Broadcasting

Title Recollection  Year 1989  Publisher Moeck, Germany  Length 15'
     Genre Pf & Orch.  Premiere Gdn'sk

Title Resonance  Year 1981 com. & pub.  Publisher TAS  Length 12'
     Genre Pf solo  Premiere Tokyo

Title Revolution  Year 1991  Length 15'  Genre Pf & Orch.  Premiere Tokyo

Title To You from ----  Year 1994  Length 10'  Genre Pf solo
Premiere Tokyo

Title Toybox Year 1989 Length 10' Genre Pf solo Premiere Tokyo

MATSUDAIRA, Yori-tsune (b. 1907)

Title Concerto Year 1964 Genre Piano & Orch. Premiere Madrid

Title Concerto No.1 Year 1973 com. Publisher ZG Genre Pf & Orch.

Premiere Tokyo

Title Concerto No.2 Year 1978 com. Publisher ZG Genre Piano & Orch.

Premiere Tokyo

Title Concerto for 2 Pianos Year 1946 Length 22' Genre 2 Pf

Title Concertino Year 1988 Length 18' Genre Pf & Chamber Ensemble

Premiere New York

Title 6 Dances rustiques Year 1945 com. & 1971 pub. Publisher ZG

Genre Pf solo

Title Dodici pezzi facili Year 1969 pub. Publisher Zerboni Genre Pf solo

Title Etudes pour piano d'apras mode Japonaise Year 1970 com. & pub.

Publisher ZG Genre Pf solo Title Juni no Komoriuta (12 Berceuses)

Year 1969 com. & 1972 pub. Publisher Zerboni G15-771 Genre Pf solo

Title 2 Lullabys for Greece Year 1971 com. Publisher SHJ Genre Pf solo

Premiere Tokyo

Title 6 Pastoral Dances Year 1944 - 1945 Length 9' Genre Pf solo

Title Piano Pieces for Children Year 1969 com. Publisher Zerboni Genre Pf solo

Title Pieces de Piano pour les enfants par les chansons des enfants et populaires
(32 Pieces) Year 1969 com. & pub. Publisher OGT Genre Pf solo

Title Pieces de Piano pour les enfants par les Chansons des enfants vol. 1 (30 Pieces), 2
(36 Pieces) Year 1970 com. & pub. Publisher ZG Genre Pf solo

Title Pieces faciles pour enfants Year 1971 pub. Publisher ZG Genre Pf solo

Title Portrait 'alfa' per due pianoforti Year 1968 com., 1969 pub.

Publisher Zerboni Genre 2 Pf

Title Prelude in G Major Year 1940 com. 1971 pub. Publisher ZG Length 2'

Genre Pf solo

Title Prelude in D Major Year 1933 com. & 1971 pub. (ZG)

Publisher RG, USP, ZG Length 2' Genre Pf solo

Title 6 Preludes pour piano en forme de theme et variations Year 1975 com. & 1976 pub. Publisher OGT Genre Pf solo

Title Sonata Year 1949 Length 15' Genre Pf solo

Title Sonatine Year 1948 com. & 1973 pub. Publisher ZG/Piano Pieces

No. 437 Length 10' Genre Pf solo

Title Souvenirs d'enfance 1, 2, 3 Year 1928 com. & 1971 pub. (1, 2), 1972 pub. (3)

Publisher ZG/Piano Pieces Nos. 317(1), 318(2), 329(3) Genre Pf solo

Title Suite: Le beau Japon Year 1970 pub. Publisher ZG Genre Pf solo

Title Teme e variazioni Year 1960 pub. (Scores for Pf & Orch. & 2 Pf)

Publisher Zerboni Length 16' Genre Pf & Orch. and 2Pf

Title A Theme and Variations based on the Southern Folk Songs Year 1939

Length 14' Genre Pf solo
Title Theme et Variations pour Piano d'apres Etenraku  Year 1983  Length 20'

Genre Pf solo  Premiere Tokyo

Title A Theme & Variations for Piano and Orchestra  Year 1951

Publisher SHJ  Length 16'  Genre Piano & Orch.  Premiere ISCM Festival

Title Tre movimenti  Year 1962 com. & 1964 pub. (Pf score), 1967 pub. (Pf & Orch.)

Publisher Zerboni  Genre Pf & Orch.  Premiere Stockhorm

Title Youji no Genso (Children's Fantasy) (6 Pieces)  Year 1930 com.

Publisher Ryugin-sha, USP, ZG  Genre Pf solo

MATSUMOTO, Hiroharu (b. 1945)

Title Archiphase VI  Year 1977  Genre Pf solo

Title Fantasie for Pianos  Year 1991  Length 12'  Genre 2 Pf  Premiere Tokyo

Title Nocturnes  Year 1994  Publisher LMCD9401  Length 9'  Genre Pf solo

Premiere Yokohama

Title Petite Suite: Au soir  Year 1991  Length 10'  Genre Pf solo

Premiere Tokyo

MATSUMOTO, Reiko (b. 1959)

Title Etudes Pieces  Year 1982  Length 15'  Genre Pf solo  Premiere Takasaki

Title Let's Enjoy Sound  Year 1986  Length 7'  Genre Pf solo

Premiere Tokyo
MATSUMOTO, Taminosuke (b. 1914)

Title Autumn Breeze  Publisher Meiji Tosho  Genre Pf solo
Title Ballade I, II, III  Publisher OGT (II only)  Genre Pf solo
Title Divertimento  Year 1955  Genre Pf solo
Title Piano Poems Nos. 1-10  Year 1969 pub.  Publisher ZG  Genre Pf solo
Title Shunjitsu Kyoso  Year 1949  Publisher OGT  Genre Pf solo
Title Sonatine I, II  Year 1969 pub.  Publisher ZG  Genre Pf solo
Title Suite No.1, 2  Year 1969 pub.  Publisher ZG  Genre Pf solo
Title Suite: Dogashu (Pictures for Children)  Year 1960 pub.

Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 60  Genre Pf solo

Title Suite: Traveler's Sketches (24 Pieces)  Year 1971 pub.  Publisher ZG

Genre Pf solo

Title Tone Poem "Moon Light"  Year 1935  Genre Pf solo

MATSUMURA, Teizo (b. 1929)

Title Concerto No.1  Year 1973  Publisher ZG  Genre Pf & Orch.
Title Concerto No.2  Year 1975 com. & 1981 pub.  Publisher ZG,

ISBN4118991632  Length 29'  Genre Pf & Orch.

Premier NHK Broadcasting at Tokyo

Title Deux Berceuses a la Greque  Year 1969 com.  Publisher SHJ  Length 8'

Genre Pf solo
MATSUNAGA, Michiharu (b. 1927)

Title Divided Elaborate Maps  Year 1990  Publisher ALCD-3024  Length 19'
Genre Pf & Orch.   Premiere Tokyo

Title Meditation IV  Year 1989  Publisher OGT  Length 10'  Genre Pf solo
Premiere Tokyo

Title Meditation III  Year 1986  Length 10'  Genre Pf solo  Premiere Tokyo

Title Piano Music I, II, "Bewustsein und Phanomen", Gueng-Yoh

MATSUNAGA, Naomichi (1900 - 1972)

Title Piano Sonata  Year 1971 pub.  Publisher JFC 7107  Genre Pf solo

MATSUO, Hirotaka (b. 1959)

Title "Do Re Mi no Uta" for Little Hands (The Song of Do Re Mi)
Year 1988  Length 8'  Genre Pf solo  Premiere Tokyo

Title "One Day" for Little Hands  Year 1988  Length 7'  Genre Pf solo
Premiere Kawasaki

MATSUO, Masataka (b. 1959)

Title Aubade for Piano  Year 1985  Length 5'  Genre Pf solo
Premiere Tokyo

Title Hirai IV  Year 1993  Publisher BOCD-3101  Length 18'
Genre Pf & Orch.   Premiere Tokyo
Title Hirai V (Two Winds Version)  Year 1991  Length 18'

Genre Pf & Chamber Orch.  Premiere Warsaw

Title Passacaglia  Year 1983  Length 15'  Genre Pf solo  Premiere Tokyo

MATSUOKA, Takashi (b. 1950)

Title Bilderbuch in Klangen  Year 1985  Length 15'  Genre Pf solo

Premiere Dusseldorf

MATSUOKA, Toshikatsu (b. 1952)

Title Music for Piano  Year 1994 pub.  Publisher JFC 9413  Length 10'

Genre Pf solo

Title Piano no Tame no Isshou (A Chapter for Piano)  Year 1971  Genre Pf solo

MATSUMITA, Isao (b. 1951)

Title Ballet Suite for Children  Year 1983  Length 15'  Genre Pf solo

Premiere Berlin

Title Fountain in A Far Star  Year 1984 com.  Publisher OGT  Length 3'

Genre Pf solo  Premiere Berlin

Title "Interludium II" for Piano  Year 1981 com.& 1982 pub.  Publisher

JFC 8210  Length 12'  Genre Pf solo  Premiere Hamburg

Title Toki no Ito II (The Thread of Time II)  Year 1987  Publisher OGT

Length 20'  Genre Pf & Orch.  Premiere Tokyo
MATSUSHITA, Shin-ichi (b. 1922)

Title 12 Bagatelles  Year 1984  Length 40'  Genre Pf solo  Premiere Tokyo

Title Five Haiku Cuts  Year 1963  Genre Pf solo  Premiere Tronto

Title 3 Movements pour Piano-Temps mesurable et tems topologique  Year 1957, 59,

60  Publisher OGT  Length 12'  Genre Pf solo  Premiere Osaka

Title Les Temps Mesurable et topologique  Year 1960 pub.& 1967 pub.  Publisher

OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 60, OGT  Genre Pf solo

Title Mosaics  Year 1962  Genre Pf solo  Premiere Wiesbaden

Title Recurrence  Year 1963  Genre Pf solo

Title Spectra No.1  Year 1970 pub.  Publisher Universal  Genre Pf solo

Premiere Baltimore

Title Spectra No.2 : Six Pieces sur les Mythes Japonais  Year 1967

Publisher OGT  Length 20'  Genre Pf solo

Title Spectra No.4  Year 1972 pub.  Publisher OGT  Genre Pf solo

MATSUSHIMA, Tsune (1890 - 1985)

Title Moshiogusa  Year 1934 pub.  Publisher KS, NSN  Genre Pf solo

Title Sonata "Tsuzuki"  Year 1941 (N), 1943 (K)  Publisher KS, NSN  Genre Pf solo

Title Sonata  Year 1938 pub.  Publisher KS, NSN  Genre Pf solo

Title Valse  Year 1936 pub.  Publisher KS, NSN  Genre Pf solo

Title 6 Variations on a Theme of "Hiraita Hiraita" (A Japanese Folk Tune)

Year 1937 pub.  Publisher KS, NSN  Genre Pf solo
MATSUURA, Urata

Title Variations on a Theme of "Hiraita Hiraita"  Year 1971 pub.

Publisher KG/Gendai Nippon Piano Shohin-sen 1  Genre Pf solo

MAYUZUMI, Toshiro (1929 - 1997)

Title Ballet Olympics  Year 1966 com.  Publisher CFP  Length 20'

Genre Pf & Chamber Orch.  Premiere New York

Title Dame Suite: "Hors d'oeuvre"  Year 1947 com., 1957 pub.

Publisher OGT/Sekai Ongaku Zenshu: Kigaku-hen 33  Length 10

Genre Pf solo

Title A Dance of Golden Branch  Year 1972 pub.

Publisher ZG/Piano Pieces No. 333  Genre Pf solo

Title Poesie  Year 1946  Length 3'  Genre Pf solo

Title 12 Preludes  Year 1946  Length 25'  Genre Pf solo

Title A Theme from the Bible  Year 1967 pub.  Publisher Robbins  Genre Pf solo

MIKAMI, Jiro (b. 1961)

Title "Pilgrim" from A Theme of Schubert  Year 1990  Length 15'  Genre 2 Pf

Title Three Modes  Year 1989  Length 7'  Genre Pf solo  Premiere Saiki

MIKI, Minoru (b. 1930)

Title Poema Estiva per Pianoforte  Year 1958  Publisher SHJ  Genre Pf solo

Title Ta-agari: An Epic of Summer for Piano  Year 1971 pub.
Publisher KG/Gendai Noppon Piano Shohin-sen 1  Genre Pf solo

Title Three Festival Ballads  Year 1954 com. & 1971 pub.  Publisher SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1  Genre Pf solo

MIMURA, Yoshiaki (b. 1951)

Title A Day Winter  Year 1992  Length 4'  Genre Pf solo

Title Blue in Green  Year 1982  Length 16'  Genre Pf & Orch.

Title Intermezzo for La Folia III  Year 1993  Length 6'  Genre Pf solo

Premiere Fukuoka

Title La Folia III  Year 1991  Length 15'  Genre Pf solo

Premiere Tokyo

Title Lethe II  Year 1982 com.  Length 10'  Genre Pf solo  Premiere Saga

Title Three Pieces for Deep Flowers  Year 1984  Length 17'

Genre Pf solo  Premiere Oita

MINAKATA, Kazu (b. 1928)

Title 50 Piano Pieces for Children  Year 1987  Length 40'  Genre Pf solo

Premiere Tokyo

MINAMI, Hiroshi (b. 1934)

Title Tales from Dream Land  Year 1960 pub.  Publisher OGT/Modern Japanese Piano Music for Children  Genre 4 Hands
MINAMI, Satoko (b. 1946)

Title The Animals     Year 1987     Length 8’     Genre Pf solo
Title Katalogi         Year 1985     Length 10’    Genre Pf solo  Premiere Tokyo
Title Song of Tree-Four Seasons   Year 1986     Length 8’    Genre Pf solo

Premiere Tokyo

MINAMI, Satoshi (b. 1955)

Title Annotation of "Le Midi"/Metamorphosis in the Birdcage 2 Op. 25
Year 1992     Length 14’    Genre Pf solo  Premiere Tokyo
Title A Paraphrase on a Antagata Dokosa    Year 1985     Length 6’
Genre Pf solo  Premiere Ota
Title Coloration Project I Op.17-1     Year 1989     Length 10’    Genre Pf solo

Premiere Tokyo
Title Liedes Ohne Worte      Year 1987     Length 8’    Genre Pf solo
Title The Window by the Metaphor Op.19   Year 1989     Length 10’
Genre Pf solo  Premiere Sapporo
Title Three Pieces for Piano    Year 1986     Length 6’    Genre Pf solo
Title To Iki     Year 1986     Length 2’    Genre Pf solo  Premiere Tokyo

MINEMURA, Sumiko (b. 1941)

Title Poems for Piano    Year 1981     Length 15’    Genre Pf solo

Premiere Tokyo
MISE, Kazuo (b. 1947)

Title Le temps profond  Year 1994  Publisher OGT  Length 6'

   Genre Pf solo  Premiere Hamamatsu

Title "Pentagon"  Year 1981  Length 10'  Genre Pf solo  Premiere Tokyo

MITSUKURI, Shukichi (1895 - 1971)

Title Concertante Op.27 No.1  Year 1953  Length 10'  Genre Pf & Orch.

Title Concerto Op.27 No.2  Year 1953  Length 17'  Genre Pf & Orch.

Title Klassische Suite: No.2 (Gavotte) & No.3(Menuetto)  Year 1958 pub.

   Publisher OGT/Klavier Werke  Genre Pf solo

Title Klavierstucke: Mazurka, Tarantella, Gavotte, Menuette, Sakura-sakura, and
   Es ist Marz der Fruhling  Year 1927, 27, 27, 27, 40, 57

   Publisher OGT  Length 21'  Genre Pf solo

Title Night Rhapsody  Year 1935  Publisher Universal  Genre Pf solo

Title 3 Piano Pieces after the Flower  Year 1960 pub.  Publisher
   OGT/Sekai Dai Ongaku Zenshu; Kigaku-hen 60  Genre Pf solo

Title 3 Piano Pieces after the Flower: No.2 (Sakura Sakura), No.3 (Haru no Yayoi)
   Year 1958 pub.  Publisher OGT/Klavier Werke  Genre Pf solo

Title Romantische Suite: No.1 (Mazurka), No.4 (Tarantella)  Year 1958 pub.

   Publisher OGT/Klavier Werke  Genre Pf solo

Title Variations on a Theme of a Japanese Folk Song  Year 1940  Genre Pf solo
MIYAGAWA, Mitsuo

Title Piano to no Deai (Meeting with Piano) (52 Pieces) Year 1977 1st pub. & 1981

2nd. pub. Publisher OGT Genre Pf solo

MIYAGI, Michio (1894 - 1956)

Title Haru no Uta (A Spring Song) Publisher ZG/Piano Pieces No. 288

Genre Pf solo

MIYAGI, Jun-ichi (b. 1952)

Title Light Wave Music II Year 1985 Length 12' Genre 2 Pf

Premiere Sendai

Title Lydian Dream Year 1984 Length 3' Genre Pf solo Premiere Sendai

Title Memory of the Pleiades Year 1992 Length 6' Genre Pf solo

Premiere Sendai

Title Mizukake Matsuri (Water Festival) Year 1993 Publisher KG Length 1'

Genre Pf solo Premiere Tokyo

Title Nagareboshi no Uta (A Song of the Shooting Stars) Year 1986 Length 2'

Genre Pf solo Premiere Sendai

Title Piano Pieces III Year 1983 Genre Pf solo

MIYAHARA, Teiji (1899 - 1976)

Title Kagefumi, Kodomo Jidai no Omoide yori Year 1934 pub.

Publisher KS & NSN Genre Pf solo
Title Omoide Shu (A Memory Collection), Ballade Year 1935 & 1937
Length 10', 12' Genre Pf solo

Title Sonata Year 1916 Length 27' Genre Pf solo

Title Symphony for Piano and Orchestra Year 1937 Length 27'
Genre Pf & Orch.

Title Variations on a Japanese Folk Song for Piano Year 1923 Length 5'
Genre Pf solo

MIYAKE, Haruna (b. 1942)

Title Album for Piano Pieces by Haruna Miyake Publisher KG Genre Pf solo

Title Children Songs based on Japanese Ancient Melodies Year 1962
Genre Pf solo, 4 Hands

Title Concertino for 2 Piano Year 1961 Genre 2 Pf Premiere New York

Title Fantasy Year 1961 Genre Pf solo

Title Piano Sonata No. 3 Year 1964 com. & 1967 pub. Publisher OGT Length 8'
Genre Pf solo Premiere Tokyo

Title Piano Pieces for Children: Variations on a Theme of 10 Japanese Songs
(10 Pieces) Year 1981 pub. Publisher KG Genre Pf solo

MIYAZAKI, Shigeru (b. 1950)

Title Ballata for Piano Year 1988 Length 10' Genre Pf solo Premiere Tokyo

Title 3 Intermezzi Year 1983 com. & 1986 pub. Publisher AM/Japanese Society for Contemporary Music Series 16 Length 20' Genre Pf solo Premiere Tokyo
MIYAZAWA, Akimasa (b. 1954)

**Title** Piano - Confrontation  **Year** 1984  **Length** 3’  **Genre** Pf solo

**Premiere** Tokyo

MIYOSHI, Akira (b. 1933)

**Title** Anne of Green Gables  **Year** 1982 pub.  **Publisher** ZG, ISBN411178450x

**Genre** 4 Hands

**Title** Cahier Sonore  **Year** 1985  **Publisher** OGT  **Length** 14’  **Genre** 4 Hands

**Premiere** Tokyo

**Title** Chaines; Preludes pour piano  **Year** 1973 com.& 1976 pub.  **Publisher** ZG

**Genre** Pf solo  **Premiere** Tokyo

**Title** Concerto Symphony  **Year** 1954  **Length** 30’  **Genre** Pf & Orch.

**Premiere** NHK Broadcasting

**Title** En vers  **Year** 1980 com. & 1981 pub.  **Publisher** ZG, ISBN411168260x

**Length** 7’  **Genre** Pf solo  **Premiere** Tokyo

**Title** Etudes en forme Sonata  **Year** 1967 com.  **Publisher** SHJ  **Length** 10’30”

**Genre** Pf solo  **Premiere** Tokyo

**Title** Journals, Berceuse  **Year** 1975 & 1977  **Genre** Pf solo, 4 Hands

**Title** Kyosho  **Year** 1984  **Length** 8’  **Genre** 2 Pf  **Premiere** Tokyo

**Title** Little Piano Pieces for Children: A Diary of the Sea  **Year** 1982  **Publisher** OGT

**Genre** Pf solo

**Title** Little Piano Pieces for Children: Oto no Mori (Sound from a Forest)

(36 pieces)  **Year** 1978 com.  **Publisher** KG  **Genre** Pf solo
Title Piano Pieces for Children  Year 1977 com.  Publisher KG  Genre Pf solo

Title Piano Concerto  Year 1962 com. & 1966 (K), 1981 (Z) pub.
Publisher KG, ZG  Length 20'  Genre Pf & Orch.

Title Sonate pour Piano  Year 1958 com. & 1964 pub.  Publisher OGT  Length 24'
Genre Pf solo  Premiere Tokyo

Title Suite: In Such Time (5 Pieces)  Year 1960 com. & 1960, 1967 pub.  Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 60, OGT/Sonatinas Collections 1
Genre Pf solo  Premiere Tokyo

MIZOKAMI, Hideo (b. 1936)

Title Berceuse  Year 1964 (K), 1971 (S), 1977 (Z) pub.
Publisher Kunitachi, SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1, ZG/Piano Pieces No. 409  Genre Pf solo

Title Canto dei Campi  Year 1989  Length 12'  Genre 4 Hands  Premiere Tokyo

Title Piano Sonata  Year 1988  Publisher OGT  Length 13'  Genre Pf solo  Premiere Tokyo

Title Piano Suite for 4 Hands: A Picture Book without Picture inspired by Andersen  Year 1974  Publisher ZG  Genre 4 Hands

Title A Picture Book without Pictures II  Year 1986  Publisher Hc 1156 B  Length 18'  Genre 4 Hands

Title Taiko (The Drum)  Year 1989  Length 18'  Genre Pf solo  Premiere Tokyo
Title Toccata Year 1984 pub. Publisher Kunitachi Genre Pf solo

MIZUNO, Shuko (b. 1934)

Title Etude for Joya with Tape Year 1976 com. & 1978 pub. Publisher JFC 7806
Genre Pf & Tape

Title Lyric Short Pieces for Children, Semblance for Piano Year 1967 & 1970
Genre Pf solo

Title Provisional Color Year 1967 com. 1968 1st. pub., 1971 2nd. pub. Publisher OGT/Nippon no Sakkyoku 1968 Genre Pf solo Premiere Tokyo

Title Rhyme for Piano Year 1970 com. & 1971 pub. Publisher OGT/Ongaku
Geijutsu 29/1: Contemporary Japanese Music Series 89 Length 10' Genre Pf solo Premiere Tokyo

MIZUSHIMA, Kazuo (1902 - 1972)

Title Variations; Prelude, 11 Variations and a Finale Year 1971 pub. Publisher SHJ Genre Pf solo

MIZUTANI, Shikio

Title Nangoku no Mai: Hyogen Yugi (A Dance in the Southern Countries: Expressive Plays) Year 1924 pub. Publisher KS Genre Pf solo

MONONOBE, Ichiro (b. 1934)

Title 15 Pieces from Sonatinas to Sonatas Year 1976 pub. Publisher ZG,
ISBN4111704239  Genre Pf solo

**Title** 55 Piano Pieces: Piano Duets vol.1, 2  **Year** 1975 pub.  **Publisher** ZG,

ISBN4111704212 (1), ISBN4111704220 (2)  Genre 4 Hands

**MORI, Junko** (b. 1948)

**Title** Imagery  **Year** 1987  **Length** 8'  Genre Pf solo  **Premier** Tokyo

**Title** Twelve Children  **Year** 1989  **Publisher** OGT  **Length** 11'  Genre Pf solo

Premiere Tokyo

**MORI, Konate** (b. 1950)

**Title** A Dog's Life - Chaplin's Variations  **Year** 1991  **Length** 15'  Genre Pf solo

Premiere Tokyo

**Title** Pantomime Music "Pierrot in the Moon Light"  **Year** 1994  **Length** 35'

Genre Pf solo  Premiere Tokyo

**MORI, Kurod** (b. 1950)

**Title** Anne of Green Gables  **Year** 1982 pub.  **Publisher** ZG, ISBN411178450x

(Composed with Miyoshi Akira)  Genre 4 Hands

**Title** L'enfant des Dix Siecles  **Year** 1985  **Length** 14'  Genre Pf solo

Premiere Tokyo

**MORIGAKI, Keiichi** (b. 1953)

**Title** A Festival of the White Temple  **Year** 1993  **Publisher** KG
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Length</th>
<th>Genre</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Dance of the Ice Land</td>
<td>1992</td>
<td>2'</td>
<td>Pf solo</td>
<td>KG</td>
</tr>
<tr>
<td>Prelude</td>
<td>1994</td>
<td>13'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Object 1, 2</td>
<td>1982</td>
<td>7'</td>
<td>Pf solo</td>
<td></td>
</tr>
<tr>
<td>Alla Marcia</td>
<td>1952 pub.</td>
<td></td>
<td>Pf solo</td>
<td>ZG/Piano Pieces No. 342</td>
</tr>
<tr>
<td>Alpha and Beta Op. 12</td>
<td>1953-54 com. &amp; 1957 pub.</td>
<td>7' (Alpha), 6'(Beta)</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Berceuse</td>
<td>1952 pub.</td>
<td></td>
<td>Pf solo</td>
<td>ZG/Piano Pieces No. 344</td>
</tr>
<tr>
<td>Bouquet de Sonatine: 15 Sonatines en simple movement</td>
<td>1974-75 com.</td>
<td>53'</td>
<td>Pf solo</td>
<td></td>
</tr>
<tr>
<td>Eight Parables</td>
<td>1967 com. &amp; pub.</td>
<td>15'</td>
<td>Pf solo</td>
<td>OGT</td>
</tr>
<tr>
<td>Nocturne</td>
<td>1952 pub.</td>
<td></td>
<td>Pf solo</td>
<td>ZG/Piano Pieces No. 343</td>
</tr>
</tbody>
</table>

**GLOBAL, Hiroshi (b. 1948)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Length</th>
<th>Genre</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fugue</td>
<td>1978</td>
<td>7'</td>
<td>Pf solo</td>
<td>OGT</td>
</tr>
<tr>
<td>Variations for Piano</td>
<td>1981</td>
<td>10'</td>
<td>Pf solo</td>
<td>currentColor</td>
</tr>
<tr>
<td>Poemes</td>
<td>1982</td>
<td>6'</td>
<td>Pf solo</td>
<td>OGT</td>
</tr>
<tr>
<td>Piano Sonata</td>
<td>1973</td>
<td>23'</td>
<td>Pf solo</td>
<td>OGT</td>
</tr>
</tbody>
</table>

**MORITA, Shin-ichi (b. 1948)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Length</th>
<th>Genre</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object 1, 2</td>
<td>1982</td>
<td>7'</td>
<td>Pf solo</td>
<td></td>
</tr>
</tbody>
</table>

**MOROI, Makoto (b. 1930)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Length</th>
<th>Genre</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alpha and Beta Op. 12</td>
<td>1953-54 com. &amp; 1957 pub.</td>
<td>7' (Alpha), 6'(Beta)</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Berceuse</td>
<td>1952 pub.</td>
<td></td>
<td>Pf solo</td>
<td>ZG/Piano Pieces No. 344</td>
</tr>
<tr>
<td>Bouquet de Sonatine: 15 Sonatines en simple movement</td>
<td>1974-75 com.</td>
<td>53'</td>
<td>Pf solo</td>
<td></td>
</tr>
<tr>
<td>Eight Parables</td>
<td>1967 com. &amp; pub.</td>
<td>15'</td>
<td>Pf solo</td>
<td>OGT</td>
</tr>
<tr>
<td>Nocturne</td>
<td>1952 pub.</td>
<td></td>
<td>Pf solo</td>
<td>ZG/Piano Pieces No. 343</td>
</tr>
</tbody>
</table>
Title Piano Concerto      Year 1966 com. 1969 (2 Pf), 1971 (Orch. Score)  
Publisher NHSK       Length 23'    Genre Pf & Orch.  
Premiere NHK Broadcasting  

Title Piano Suite No.1: Classique    Year 1949 com. & 1960 pub.  
Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 60    Length 12'  
Genre Pf solo            Premiere Tokyo  

Title Piano Suite No.2    Year 1952    Length 23'    Genre Pf solo  
Title Sonata No.1: Sonata de Camera     Year 1950-1951   Length 15'  
Genre Pf solo  

MOROI, Saburo (1903 - 1977)  
Title Allegro giocoso     Year 1971    Genre Pf & Orch.  
Title 2 Impromptus     Year 1922    Genre Pf solo  
Title Piano Concerto in F-sharp Minor     Year 1927    Length 25'    Genre Pf & Orch.  
Title Piano Concreo in C Major     Year 1933    Length 30'    Genre Pf & Orch.  
Premiere Germany  
Title Poetical Suite, Fantasy     Year 1925    Genre Pf solo  
Title Prelude     Year 1924    Genre Pf solo  
Title Romance     Year 1930    Genre Pf solo  
Title Sonata     Year 1927    Length 17'    Genre Pf solo  
Title Sonata No.1 in C Major     Year 1928    Length 30'    Genre Pf solo  
Premiere Germany  
Title Sonata No. 2 in A-flat Minor     Year 1927 com. & 1942 pub.  

Publisher: Uemoto  

Title: Sonata No.3  
Year: 1928  
Genre: Pf solo

Title: Sonata No.4  
Year: 1930  
Genre: Pf solo

Title: Sonata No.5  
Year: 1931  
Genre: Pf solo

Title: Sonatine  
Year: 1966  
Genre: Pf solo

Title: Suite for Piano  
Year: 1942 (com. & 1957 pub.)  
Publisher: OGT/Sekai Dai

Title: Variations on a Theme of a Lullaby by Brahms  
Year: 1919  
Genre: Pf solo

Title: Variations on a Theme of a Lullaby by Mozart  
Year: 1920  
Genre: Pf solo

Title: Variations on a theme of a Lullaby by Schubert  
Year: 1920  
Genre: Pf solo

MOTOORI, Nagayo (1885 - 1945)

Title: Kazoe-Uta Variations (Counting Song Variations)  
Year: 1930 pub.

Publisher: SG  
Genre: Pf solo

MUNAKATA, Kazu (b. 1928)

Title: 4 Short Pieces  
Year: 1969  
Genre: Pf solo

Murai, Tsuguji (b. 1934)

Title: Concertino for Piano, Astrology for 2 Pianos, 8 Pieces for 4 Hands

Genre: Pf solo, 2 Pf, 4 Hands
MURAKUMO, Ayako (b. 1949)

Title Drift  Year 1984  Length 8'  Genre Pf solo

MURAO, Sachie (b. 1945)

Title 3886 fur Zwei Klavierspieler Nr. 3  Year 1986  Length 11'

Genre 2 Pf  Premiere Osaka

Title 7290 Kleines Stucke No. 6  Year 1979 pub.  Publisher JFC 7910

Genre Pf solo

Title 7487 Pieces for Piano  Year 1974  Genre Pf solo

NAGAO, Aisaku (b. 1938)

Title Epiphany "Job"  Year 1992  Length 17'  Genre Pf solo

Premiere Sendai

Title 9 Preludes  Year 1970  Genre Pf solo

Title The Seasons vol.1 (January - May)  Year 1981  Length 14'  Genre Pf solo

Title The Seasons vol.2 (June - December)  Year 1980  Length 18'

Genre Pf solo

Title The Seasons  Year 1980-81 com. & 1987 pub.  Publisher OGT

Genre Pf solo

Title Sonata d'echo I  Year 1991  Length 14'  Genre Pf solo  Premiere Sendai

Title Sonata d'echo II  Year 1993  Length 13'  Genre Pf solo  Premiere Sendai
NAGASAWA, Katsutoshi (b. 1923)

Title Fuyu no Ichinichi (A Day in the Winter)  Year 1971 pub.  Publisher OGS

Genre Pf solo

NAGATOMI, Masayuki (b. 1932)

Title Sonate pour Piano, Suite pour deux Pianos  Year 1961 & 1963

Genre Pf solo, 2 Pf

Title Troi esquisse  Year 1968 com. & 1982 pub.  Publisher Leduc

Genre Pf solo

NAGAYO, Emiko

Title Suite: Koto, Fue (flute), and Odori (dance)  Publisher IMP  Genre Pf solo

NAGAYO, Sueko (b. 1950)

Title With all Faults  Year 1975 pub.  Publisher OGT/Ongaku Geijutsu 33/6: Contemporary Japanese Music Series 127  Genre Pf solo

NAGURA, Akira (1899 - 1980)

Title Variations on a Theme of "Cho-cho"  Year 1940 pub.  Publisher KS, NSN (1939-40)  Genre Pf solo

NAITOH, Akemi (b. 1956)

Title Across the Universe  Year 1991  Publisher EMI TOCE - 7345 2DJ - 4073
Length 4'  Genre Pf solo  Premiere Tokyo

Title Rain, Calling Autumn I, II  Year 1992  Length 5'  Genre Pf solo

Premiere New York

NAKA, Yukichi (b. 1903)

Title Echoes of Spring  Year 1984  Publisher OGT  Length 3'  Genre Pf solo

Title Flower Festival  Year 1984  Publisher OGT  Length 3'  Genre Pf solo

NAKADA, Kazutsugu (b. 1921)

Title A Piece "Rose"  Year 1987  Length 8'  Genre Pf solo  Premiere Tokyo

Title "Uta/Odori" Paraphrase (Song/Dance Paraphrase)  Year 1987

Length 8'  Genre Pf solo  Premiere Tokyo

NAKADA, Ryoichi

Title The Present of Music for 2 Pianos: 1. Joyful Exercise 2. Trip in Europe

Year 1982 & 1983 pub.  Publisher OGT  Genre 2 Pf

NAKADA, Yoshinao (b. 1923)

Title Ballade No.1  Year 1946  Length 7'  Genre Pf solo

Title Ballade No.2  Year 1947  Length 5'  Genre Pf solo

Title Ballade No.3  Year 1948  Length 7'  Genre Pf solo

Title Chinese Friends  Year 1988  Publisher KG  Length 2'

Genre 4 Hands  Premiere Tokyo
Title Count Eight, and Put Some Spirit  Year 1987  Publisher KG  Length 2'
Genre 4 Hands  Premiere Tokyo

Title Intermezzo  Year 1960 pub.  Publisher OGT/Modern Japanese Piano Music for Children  Genre 4 Hands

Title Japanese-American Dance  Year 1986  Publisher KG  Length 3'
Genre Pf solo  Premiere Tokyo

Title Japanese Festival (17 Pieces)  Year 1956  Publisher MCA  Genre Pf solo

Title Memories of Summer for Eight Hands  Year 1980 pub.  Publisher OGT
Genre 8 Hands  Premiere Tokyo

Title Mushuukyousha no Sanbika (Hymn for Unreligionists)  Year 1963 com.
Publisher ZG  Genre 2 Pf  Premiere Tokyo

Title New Etude for Beautiful Sound  Year 1970 com.  Genre Pf solo

Title On a Rainy Night  Year 1948 com. & 1957 pub. (O), 1985 (H)
Publisher OGT, HE  Length 4'30"  Genre Pf solo

Title A Paraphrase of Gunkan March  Year 1973 com. & 1974 pub.
Publisher ZG  Genre 2 Pf

Title Piano Pieces: Shonen Jidai no Omoide (a Memory from Youth) 1.Suite from My diary 2. Variations 3.Short Pieces  Publisher ZG  Genre Pf solo

Title Pieces for Children: Children's Dream (24 Pieces)  Year 1977 com.
Publisher KG  Genre Pf solo

Title Pieces for Children (17 Pieces)  Year 1955 com.  Publisher OGT
Genre Pf solo
Title Prelude "Folklore"  Year 1948  Length 3'  Genre Pf solo


Publisher OGT  Length 13'  Genre Pf solo  Premiere Tokyo

Title 10 Sonatines, 10 Bagatelles  Year 1969 pub.  Publisher OGT  Genre Pf solo

Title 12 Sonatines  Publisher ZG  Genre Pf solo

Title Suite for Piano (17 Pieces)  Year 1956, 1967  Publisher OGT  Genre Pf solo

Title Suite: Light and Shadow  Year 1952 com. & 1957 pub.

Publisher OGT, OGT/Ongaku Geijutsu 15/7 (A Tale of Sea from Light and Shadow)  Length 12'  Genre Pf solo  Premiere Tokyo

Title Suite: Time (6 Pieces)  Year 1952 com. & 1957 pub.  Publisher OGT

Length 13'  Genre Pf solo  Premier Tokyo

Title Four Seasons of Japan  Year 1976 com. & 1979 pub.

Publisher OGT  Genre 4 Hands

Title A Theme and Variations on a Japanese Melody 1-2, 3-4  Year 1968 pub.

Publisher OGT  Genre 2 Pf (8 Hands)

Title Wind Whispers in the Forest  Year 1985  Publisher ZG  Length 3'

Genre Pf solo  Premier Tokyo

---

NAKAGAWA, Toshio (b. 1958)

Title About the First Time, I Learned Playing the Piano--  Year 1909  Length 2'

Genre Pf solo  Premiere Tokyo

Title A Kyompi Frog - The Rainbow  Year 1992  Length 5'  Genre Pf solo

Premiere Tokyo
Title Trance Figuration    Year 1982 pub.  Publisher OGT/Ongaku Geijutsu 40/11:  
Contemporary Japanese Music Series 205   Genre Pf solo

NAKAHARA, Kenji (b. 1912)

Title Bukyoku (Dance Music)    Year 1967 (K), 1971 (S) pub.  
Publisher Kunitachi, SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1   Genre Pf solo

Title Cho no Burlesque (Butterfly Burlesque)    Year 1985  Publisher ZG  
Length 1'   Genre Pf solo  

Title Hikari no Sanpomichi (The Trail of the Light)    Year 1985  
Publisher OGT   Length 2'   Genre Pf solo   Premiere Tokyo

Title Piano Sonata    Year 1960 com. & 1978 pub.  Publisher JFC 7814   Length 19'  
Genre Pf solo

NAKAJIMA, Haru (b. 1942)

Title The Tiny Blue Star    Year 1992  Publisher ZG   Length 25'   Genre Pf solo  
Premiere Tokyo

Title The Tiny Box of Magic  Year 1991  Publisher ZG   Length 23'  
Genre Pf solo   Premiere Tokyo

Title White Shell Music Box (10 pieces)  Year 1994  Publisher ZG  
Length 25'   Genre 4 Hands   Premiere Tokyo
NAKAJIMA, Katsuma (b. 1958)

Title Autumn Days  Year 1986 Publisher OGT  Length 2'  Genre Pf solo

Premiere Tokyo


Publisher JFC 8318  Length 13'  Genre Pf solo  Premiere Dushanbe

Title Dance Suite: The Forest People (Revision)  Year 1986 Publisher JFC

Length 15'  Genre 2 Pf  Premiere Moscow

Title Festa  Year 1993 Publisher KG  Length 2'  Genre Pf solo

Premiere Tokyo

Title Festival-Fantasy  Year 1994 Publisher FNM  Length 15'

Genre Pf solo  Premiere Tokyo

Title La Vivo  Year 1983 Length 10'  Genre Pf solo  Premiere Tokyo

Title 3 Metaphors  Year 1986 Publisher Nihon Ongaku Buyo Kaigi Ed.

Length 8'  Genre Pf solo  Premiere Tokyo

Title 3 Metaphors (Revision)  Year 1988 Publisher ZG  Length 8'

Genre Pf solo  Premiere Tokyo

Title Moscow  Year 1990 Length 8'  Genre Pf solo  Premiere Tokyo

Title Narziss  Year 1982 Length 7'  Genre Pf solo  Premiere Tokyo

Title Preludes  Year 1981 Length 15'  Genre Pf solo  Premiere Tokyo

Title Secret I, II  Year 1985 Publisher Nihon Ongaku Buyo Kaigi Ed.  Length 8'

Genre Pf solo  Premiere Tokyo

Title Skepticism  Year 1983 Length 5'  Genre Pf solo  Premiere Tokyo
Title Three Movements for Piano Duet  Year 1985  Length 10'

Genre 2 Pf  Premiere Tokyo

Title Toccata  Year 1971  Publisher Kunitachi University Music Press

Genre Pf solo

NAKAJIMA, Tsuneo (b. 1937)

Title Time on Display Shelves for Piano  Year 1993 pub.

Publisher JFC 9314  Length 11'  Genre Pf solo

NAKAJIMA, Yoichi (b. 1941)

Title In the Dusk of th Spring  Year 1994  Length 5'  Genre Pf solo

Premiere Tokyo

NAKAJIMA, Yoshifumi (b. 1944)

Title Kyu Bangai no Mystery  Year 1989  Publisher KG  Length 2'

Genre Pf solo  Premiere Tokyo

Title Carnival  Year 1987  Publisher KG  Length 2'  Genre Pf solo

Premiere Tokyo

Title Kodomo Latin Carnival  Year 1988  Publisher TO  Length 30'

Genre 4 Hands  Premiere Tokyo

Title Mogu-Mogu Boogie (Munch-munch Boogie)  Year 1988

Publisher KG  Length 3'  Genre 4 Hands  Premiere Tokyo

Title Piano Duo Album  Year 1986  Publisher SHJ  Length 40'
Title Piano Concerto "The Small Zoo"  Year 1987  Length 10'
Genre Pf & Orch.  Premiere Tsukuba

Title Piano Rock Festival  Year 1991  Publisher TO
Length 25'  Genre 4 Hands  Premiere Tokyo

Title Piano Pieces: Jazzy Land  Year 1986  Publisher TO  Length 40'
Genre Pf solo  Premiere Tokyo

Title A Picture Book for 2 Pianos I, II  Year 1984  Publisher SHJ
Genre 2 Pf

Title Poem  Year 1989  Length 7'  Genre Pf solo  Premiere Tokyo

Title Prelude '85  Year 1985  Length 5'  Genre Pf solo  Premiere Tokyo

Title 3 Rocks  Year 1990  Length 6'  Genre Pf solo  Premiere Tokyo

Title Scherzo '85  Year 1985 pub.  Publisher Kunitachi Music College
Length 5'  Genre Pf solo  Premier Tokyo

Title Toccata  Year 1971 pub.  Publisher Kunitachi, SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1  Genre Pf solo

Title Uguisu (A Nightingale)  Year 1985  Publisher OGT  Length 2'
Genre Pf solo

Title Zenso Kyokushu (Preludes)  Year 1988  Length 10'  Genre Pf solo
Premiere Okinawa

NAKAMATA, Nobukiyo (b. 1932)

Title Suite pour Piano, 3 Preludes pour Piano  Year 1965  Genre Pf solo
NAKAMURA, Koya

Title Anatomy of the Rainbow  
Year 1984  
Genre Pf solo

Title 3 Movements  
Year 1985 pub.  
Publisher JFC 8507  
Length 8'20"

Genre Pf solo

NAKAMURA, Noriko (b. 1965)

Title Aqua  
Year 1994  
Length 13'  
Genre Pf solo  
Premiere Kyoto

NAKAMURA, Sawako (b. 1931)

Title Hizashi no Nakade (In the Sunbeam)  
Year 1971 pub.

Publisher SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1

Genre Pf solo

Title Hoshi no Kuni kara (From the Star)  
Year 1993 pub.

Publisher Musica Nova  
Genre Pf solo

Title Parade of the Wooden Soldiers  
Year 1971  
Publisher KG

Genre Pf solo

Title Piano Pieces: A Letter for Bach ---Telling Stories on Piano vol.2

(23 Pieces)  
Year 1975 pub.  
Publisher SHJ  
Genre Pf solo

Title Piano Pieces: Akai Yane (A Red Loof) (24 Pieces)  
Year 1977 pub.

Publisher Soge Shobo  
Genre Pf solo

Title Piano Pieces: Do You Know about Bach? (24 Pieces)  
Year 1978 pub.

Publisher SHJ  
Genre Pf solo

Title Piano Pieces: Kabutomushi ga Kyodai de---Telling Stories on Piano vol.1 (37
Pieces)  **Year** 1975  **Publisher** SHJ  **Genre** Pf solo

**Title** Piano Pieces: *Mahou no Piano* (Magic Piano) (38 Pieces)

**Year** 1977  **Publisher** Soge Shobo  **Genre** Pf solo

**Title** Piano Pieces: Pu-kun, Pu-kun ---Telling Stories on Piano (52 Pieces)

**Year** 1978  **Publisher** SHJ  **Genre** Pf solo

**Title** Piano Sonata on a Theme of "Etenraku"  **Year** 1961  **Publisher** TKO

**Genre** Pf solo

**Title** Pinocchio  **Year** 1975  **Publisher** GWM (Park Ridge)  **Genre** Pf solo

**Title** Prelude, Fugue, and Scherzo  **Year** 1966  **Genre** 2 Pf

**Title** Prelude, Fugue, and Scherzo, Piano Sonata

**Publisher** Nakamura Private Edition  **Genre** Pf solo

**Title** Wind Through Grass  **Year** 1975  **Publisher** GWM  **Genre** Pf solo

--

**NAKAMURA, Shigenobu** (b. 1950)

**Title** Appassionate  **Year** 1983  **Length** 10'  **Genre** 2 Pf  **Premiere** Kyoto

**Title** Meian for Piano  **Year** 1978  **Length** 13'  **Genre** Pf solo

**Title** New "Pictures at an Exhibition" Part I  **Year** 1985  **Length** 30'

**Genre** 4 Hands  **Premiere** Kobe

**Title** Scenes  **Year** 1983  **Length** 9'  **Genre** 2 Pf  **Premiere** Osaka

**Title** Sonata for Piano  **Year** 1991  **Length** 10'  **Genre** Pf solo

**Premiere** Kyoto
NAKAMURA, Taro (b. 1911)

**Title** Passacaglia in d-moll  **Year** 1971  **Publisher** SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1  **Genre** Pf solo

**Title** Piano Sonata No.3  **Year** 1971  **Genre** Pf solo

**Title** Sonatine No.1  **Year** 1969 pub.  **Publisher** KG  **Genre** Pf solo

**Title** Suite: Gusu ko - Budori  **Year** 1960-1970  **Genre** 2 Pf

NAKAMURA, Toru (b. 1946)

**Title** Parodia '76  **Year** 1977 pub.  **Publisher** OGT/Ongaku Geijutsu 35/5; Contemporary Japanese Music Series 148  **Genre** Pf solo

NAKAMURA, Yoko (b. 1957)

**Title** Fantasy "Oroshiyakoku Suitan"  **Year** 1992  **Length** 13’  **Genre** Pf solo  **Premiere** Tokyo

**Title** Variations on a Theme of Hakonehachiri  **Year** 1991  **Publisher** BPCD 1240  **Length** 9’  **Genre** Pf solo  **Premiere** Tokyo

NAKAMURA, Yoshinori

**Title** 2 Warabe-Uta (Folk Songs)  **Year** 1990  **Length** 9’  **Genre** Pf solo  **Premiere** Kitakyushu

NAKAMURA, Yukitake (b. 1944)

**Title** Fantasia  **Year** 1990  **Length** 7’  **Genre** Pf solo  **Premiere** Tokyo
Title 3 Little Pieces, Fantasy for 2 Pianos  
Year 1981  
Length 6', 13'

**Genre** Pf solo, 2 Pf  
**Premiere** Tokyo

NAKANE, Satoru

**Title** Piano Sonata No.2  
**Year** 1994  
**Publisher** JFC  
**Length** 16'

**Genre** Pf solo  
**Premiere** Tokyo

NAKANE, Yuko (b. 1954)

**Title** Piano Suite: Princess of Rain  
**Year** 1991  
**Publisher** LT  
**Length** 40'

**Genre** 2 Pf  
**Premiere** Tokyo

**Title** Suite for 4 Hands: The Tale of the White Seal Cochic  
**Year** 1992  
**Publisher** LT

**Length** 41'  
**Genre** 4 Hands  
**Premiere** Tokyo

**Title** Suite: The Goma Baba  
**Year** 1994  
**Publisher** LT  
**Length** 25'

**Genre** 4 Hands  
**Premiere** Tokyo

NAKANISHI, Satoru (b. 1934)

**Title** Piano Sonata No.2  
**Year** 1993 pub.  
**Publisher** JFC 9315

**Length** 16'  
**Genre** Pf solo

**Title** Suite: Space of Time  
**Year** 1993  
**Length** 30'  
**Genre** Pf solo

**Premiere** Kobe

NAKANO, Kazuo (b. 1955)

**Title** Chains  
**Publisher** TAS  
**Genre** Pf solo
NAKASEKO, Kazu (b. 1908)

Title Ostinato for Piano   Year 1965   Genre Pf solo

NAKATA, Naohiko (b. 1939)

Title Piano Sonata   Year 1970   Genre Pf solo

NAKAYAMA, Yoshinori (b. 1931)

Title 3 Sketches   Year 1975 pub.   Publisher OGS   Genre Pf solo

Title Yuki no Sketch (The Snow Sketch)   Year 1987   Length 6'

   Genre Pf solo   Premiere Tokyo

NANATSUYA, Hiroshi (b. 1939)

Title Design 2   Year 1991   Length 12'   Genre Pf solo   Premiere Osaka

Title The Piano Pieces for Children "Songs for the Forest"   Year 1987

   Publisher LT   Genre Pf solo

NARITA, Kazuko (b. 1957)

Title Embleme de l'eau Op.31   Year 1989   Length 5'   Genre Pf dolo

   Premiere Kofu

NARITA, Tamezo (1893 - 1945)

Title Aki: Tsuki o Aogi - Shiki no Uchi (Autumn; To the Moon - ) From Four Seasons

   Year 1934 pub.   Publisher KS, NSN   Genre Pf solo
Title Fugue  
Year 1936 pub. (K, N), 1965 (T)  
Publisher KS, NSN, Tamagawa

Genre Pf solo

Title Rondo  
Year 1941 (N), 1943 (K)  
Publisher KS, NSN  
Genre Pf solo

Title Sonata  
Year 1937  
Publisher KS, NSN  
Genre Pf solo

Title Variations on a Theme of "Hamabe no Uta"  
Year 1942 pub.

Publisher TOS  
Genre Pf solo

Title Variation on a Theme of "Kimigayo"  
Year 1943 pub.  
Publisher TOS

Genre Pf solo

Title Variations on a Theme on "Sakaura Sakura"  
Year 1965 pub.

Publisher Tamagawa/Tamezo Narita Album  
Genre Pf solo

NATORI, Goro (b. 1921)

Title Dansho  
Year 1971 pub.  
Publisher SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1

Genre Pf solo

NATSUDA, Masakazu (b. 1968)

Title Flux et Reflux  
Year 1994  
Length 12'  
Genre Pf solo  
Premiere Paris

NATSUDA, Shoko (b. 1916)

Title Dance Suite for Piano: Stories of Female Convicts  

Publisher JFC 7011  
Genre Pf solo  
Premiere Tokyo

Title An Impromptu for Piano  
Year 1970  
Genre Pf solo
NIKURA, Ken (b. 1951)

Title Esquisse pour Hoshi Meguri III (The Star Trip) Year 1987
Length 15' Genre 2 Pf Premiere Tokyo

Title Kalpita Sangita Year 1981 Length 12' Genre 2 Piano for 8 Hands
Premiere Tokyo

Title St. Giga Year 1991 Length 4' Genre Pf solo Premiere Tottori

NIIMI, Tokuhide (b. 1947)

Title Eyes of the Creator Year 1993 Publisher ZG, FOCD-2513
Length 23' Genre Pf & Orch. Premiere NHK-FM

Title Mode Rainbow Year 1988 Length 11' Genre 2 Pf Premiere Tokyo

Title Piano Space Year 1988 Length 8' Genre Pf solo Premiere Tokyo

Title Preludes of the Winds Year 1992 Publisher KG Length 32'
Genre Pf solo Premiere Tokyo

Title Three Waltzes Year 1985 Publisher Sogaku-sha Length 10'
Genre Pf solo

NIKI, Tokuhide

Title Kamisama no Iiroiro (Different Kinds of Gods) Year 1983 Length 13'
Genre Pf solo Premiere Tokyo

Title Piano Concerto Year 1984 Length 22' Genre Pf & Orch.
Premiere NHK-FM Radio

Title Yuyami no Naka (In the Sunset) Year 1984 Length 21' Genre 2 Pf
Premiere Tokyo

NINIOYAMA, Hiroshi (b. 1950)

Title 1 Movement  Year 1982  Length 8’  Genre Pf solo  Premiere Tokyo

NISHIDA, Yumiko (b. 1951)

Title Carnival  Year 1993  Publisher KG  Length 1’  Genre Pf solo  Premiere Tokyo

Title A Dance of May  Year 1992  Publisher KG  Length 2’  Genre Pf solo  Premiere Tokyo

NISHIDA, Koshiro (b. 1958)

Title A Decade Suite  Year 1984  Length 40’  Genre Pf solo

Title Etudes for Miki  Year 1985  Length 5’  Genre Pf solo

Title Mournful Tomorrow  Year 1986  Length 5’  Genre Pf solo  Premiere Kai-Oizumi

NISHIKI, Kayoko (b. 1949)

Title Piano Pieces: When You Don't Feel Like Practicing the Piano, Wander into a Fairyland  Year 1988  Publisher KG  Length 24’  Genre Pf solo  Premiere Nagoya
NISHIMURA, Akira (b. 1953)

Title Concerto  Year 1979  Genre Pf & Orch.
Title Hererophony of Two Pianos and Orchestra  Year 1987  Publisher ZG
  Length 20'  Genre 2 Pf & Orch.  Premiere Tokyo
Title Heterophony for Eight Hands  Year 1987  Length 5'
  Genre 2 Pf for 8 Hands  Premiere Tokyo
Title Hoetsu no Kane (The Gong of Ecstasy)  Year 1987  Length 10'
  Genre Pf solo  Premiere Tokyo
Title Hoshi no Kagami I (The Mirror of the Stars)  Year 1992  Length 7'
  Genre Pf solo  Premiere Yokohama
Title Penguin Suite  Year 1983  Length 15'  Genre Pf solo  Premiere Tokyo
Title Piano Sonata I "Kyozo A, B" (Mirror Image)  Year 1986  Length 8'
  Genre Pf solo  Premiere Tokyo
Title Three Visions  Year 1994  Publisher ZG  Length 15'  Genre Pf solo
  Premiere Tokyo
Title Vibrancy Mirrors  Year 1986  Length 8'  Genre 2 Pf  Premiere Tokyo

NISHIOKA, Tatsuhiko (b. 1952)

Title Ritornello a Meandri  Year 1992  Length 15'
  Genre Pf & Chamber Orch.  Premiere Tokyo

NOBUHARA, Masao (b. 1962)

Title Crumpled Structure I  Year 1993  Length 17'  Genre 2 Pf
**Premiere** Tokyo

**Title** The Crumpled Years II  **Year** 1992  **Length** 15'  **Genre** Pf solo

**Premiere** Tokyo

**NOBUTOKI, Kiyoshi (1887 - 1965)**

**Title** Ballade  **Year** 1958 pub.  **Publisher** SHJ/Nobutoki: Klavierwerke  **Genre** Pf solo

**Title** Piano Shokyoku Riyoushu (Piano Pieces)  **Year** 1927 com. & 1958 pub.

**Publisher** SHJ/ Nobutoki: Klavierwerke  **Genre** Pf solo

**Title** Suite: Die feldblumen und das Madchen  **Year** 1927 com. & 1958 pub.

**Publisher** SHJ/Nobutoki: Klavierwerke  **Length** 8'  **Genre** Pf solo

**Title** Suite: Sammlung der Blatter  **Year** 1934 com. & 1958 (S), 1964 (K) pub.

**Publisher** SHJ/ Nobutoki: Klavierwerke, KG  **Length** 18' (2' for Each Piece)  **Genre** Pf solo

**Title** Suite: Sechs Charakteristischer Tanze  **Year** 1931 com. & 1958 pub.

**Publisher** SHJ/ Nobutoki: Klavierwerke  **Length** 15'  **Genre** Pf solo

**Title** 10 Variations uber ein Lied "der Mond"  **Year** 1920 com. & 1958 pub.

**Publisher** SHJ/ Nobutoki: Klavierwerke  **Length** 4'  **Genre** Pf solo

**Title** Variations uber eigenes thema  **Year** 1927 com. & 1958 pub.

**Publisher** SHJ/ Nobutoki: Klavierwerke  **Length** 10'  **Genre** Pf solo

**Title** Variations from Old Commencement Song  **Year** 1960  **Genre** Pf solo
NODA, Teruyuki (b. 1940)

**Title** Berceuse pour piano  **Year** 1966 1st pub. & 1967 2nd. pub.

**Publisher** OGT/ Ongaku Geijutsu 24/10: Contemporary Japanese Music

Series 48, OGT  **Genre** Pf solo

**Title** Blues  **Year** 1970 com. & 1971 pub.  **Publisher** KG/Gendai Nippon Piano

Shohinsen  **Genre** Pf solo

**Title** Children's Album (21 Pieces)  **Year** 1983  **Publisher** KG  **Genre** Pf solo

**Title** 3 Developments for Piano  **Year** 1969 com. 1970 (O), 1974 (Z) pub.

**Publisher** OGT/Ongaku Geijutsu 28/9; Contemporary Japanese Music Series 86, ZG/Piano Pieces No. 383  **Length** 6'30"  **Genre** Pf solo

**Title** Fantasiestuck fur Klavier  **Year** 1966 1st pub., 1967 2nd. pub.

**Publisher** OGT/ Ongaku Geijutsu 24/10: Contemporary Japanese Music Series 48, OGT  **Genre** Pf solo

**Title** Hexameron for Children  **Year** 1969  **Publisher** SHJ  **Genre** Pf solo

**Title** Klavierstücke: Marchen fur Klavier, Berceuses pour piano, Fantasiestuck fur Klavier  **Year** 1963-66 com. & 1967 pub.  **Publisher** OGT  **Length** 21'  **Genre** Pf solo

**Premiere** Tokyo

**Title** Mono Drama  **Year** 1994  **Length** 10'  **Genre** Pf solo  **Premiere** Osaka

**Title** Ode Capricious  **Year** 1986  **Publisher** OGT  **Length** 6'

**Genre** Pf solo  **Premiere** Tokyo

**Title** Piano Concerto  **Year** 1977 com. & 1979 pub.  **Publisher** OGT 32CM-58

**Genre** Pf & Orch.

Publisher ZG  Genre Pf solo  

Title 6 Pieces for Children  

Publisher SHJ  Length 20'  
Genre Pf solo  Premiere Tokyo  

Title Young Piano Album  

Publisher KG VCK-784  
Genre Pf solo  

NODAIRA, Ichiro (b. 1953)  

Title Arabesque II (revision)  

Publisher Bruxelles  

Title Interlude "The Scene"  

Publisher Tokyo  

Title 30 Pieces Faciles pour Jeune Pianiste: The Sound Trip  

Publisher OGT  Length 45'  Genre Pf solo  

NOGAWA, Haruyoshi (b. 1962)  

Title Piano Triste, Semi di Narcisu  

Publisher  

NOZAWA, Keiko (b. 1956)  

Title Hikiuta III for Piano (Requiem)  

Publisher JFC 9415  Length 11'  Genre Pf solo  Premiere Tokyo
ODAIRA, Koichi (b. 1960)

Title Celebration's Dances  Year 1988  Length 5'  Genre Pf solo

Premiere Sendai

Title A Dance for Children  Year 1987  Length 10'  Genre Pf solo

Premiere Nagareyama

Title An Elegie Dance for Piano  Year 1987  Length 10'  Genre Pf solo

Premiere Nagareyama

Title Movimento I  Year 1986  Length 4'  Genre Pf solo

Premiere Nagareyama

Title Movimento Dinamico  Year 1988  Length 15'  Genre Pf solo

Premiere Tokyo

Title Yokin-Daiko Nos.1-5  Year 1990  Length 10'  Genre Pf solo

Premiere Nagareyama

Title Yokin-Kobu Kyoku Nos.1-5  Year 1990  Length 15'  Genre Pf solo

Premiere Nagareyama

OGIHARA, Toshitsugu (b. 1910)

Title 4 Dances  Year 1946  Length 12'  Genre Pf solo

Title Dance Suite: Kokai  Year 1952  Genre Pf solo

Title Debussy Kou  Year 1934 pub.  Publisher Ongaku Sincho-sha  Length 2'

Genre Pf solo

Title 4 Etudes  Year 1967  Genre Pf solo

Title 2 Fantasies  Year 1984  Length 11'  Genre Pf solo  Premiere Tu
Title 10 Preludes for Piano  Year 1961  Publisher OGT  Genre Pf solo

Title Pieces for Children  Year 1946  Length 20'  Genre Pf solo

Title 7 Poems for Piano  Year 1971  Genre Pf solo

Title 6 Piano Pieces  Year 1985  Length 13'  Genre Pf solo

Premiere Tokyo

Title 6 Piano Pieces  Year 1986  Length 14'  Genre Pf solo

Premiere Tokyo

Title 6 Piano Pieces  Year 1988  Length 27'  Genre Pf solo  Premiere Tokyo

Title 6 Songs  Year 1974  Genre Pf solo

Title Suite for 2 Pianos  Year 1961  Genre 2 Pf

Title Suite: Umibe Koshi (A Poem of Sea)  Year 1934  Length 6'  Genre Pf solo

Title Suite: Japanese Festival  Year 1936  Publisher Shirmer, Universal, RG, Pro-Musica  Genre Pf solo

Title Three Piano Pieces  Year 1960 pub.  Publisher OGT/Sekai Dai

Ongaku Zenshu: Kigaku-hen 60  Genre Pf solo

OGURA, Ro (b. 1916)

Title Composition for Piano  Year 1967  Publisher SHJ  Genre Pf solo

Title Composition II, III  Year 1969, 1970  Genre Pf solo

Title Dance Suite  Year 1953 com. & 1967 (K), 1980 (O) pub.

Publisher KG, OGT  Genre 2 Pf

Title Piano Concerto in A Minor  Year 1944  Length 20'  Genre Pf & Orch.

Title Sonatine  Year 1937 com. & 1960 (O), 1965 (K) pub.
OGURA, Shinsaku (b. 1951)

**Title** Inan Bohshuhdohri Oukan I, II  **Year** 1992  **Length** 10' (I), 8' (II)  **Genre** Pf solo  **Premiere** Tokyo

OHMAE, Satoshi (b. 1943)

**Title** Trailing Away (Pf solo Version)  **Year** 1988  **Length** 10'

**Genre** Pf solo  **Premiere** Vancouve

OHMURA, Tetsuya (b. 1951)

**Title** Schichtenklang  **Year** 1987  **Genre** Pf solo

OHNO, Masao (b. 1931)

**Title** Little Suite for Piano  **Year** 1986  **Length** 15'  **Genre** Pf solo

**Premiere** Takarazuka

**Title** Rhapsody No.1 Op.29  **Year** 1980  **Length** 8'  **Genre** Pf solo

**Premiere** Himeji

OHTA, Sakurako (b. 1958)

**Title** Furin {A Wind Bell}  **Year** 1985  **Length** 8'  **Genre** Pf solo  **Premiere** Tokyo

**Title** A Song of Yamato  **Year** 1991  **Length** 4'  **Genre** Pf solo  **Premiere** Tokyo
Title Water Lilies in 2 Movements  Year 1987  Length 8'  Genre Pf solo

Premiere Shanghai

OKA, Toshijiro (b. 1930)

Title Paraphrase for Piano  Year 1965  Genre Pf solo

Title Piano Lyric Pieces for Children: Sakura (The Cherry Blossom)

Year 1985  Publisher KG  Length 20'  Genre Pf solo

OKABE, Fujio (b. 1947)

Title Blue Bravura  Year 1982  Length 12'  Genre 2 Pf  Premiere Koriyama

Title Like a Spring Breeze  Year 1986  Length 2'  Genre Pf solo

Premiere Sendai

Title The Lost Time: I. Katai Niwa (The Hard Garden) II. Hibiku Kage

(The Resounded Shadow)  Year 1987  Length 7'  Genre Pf solo

Premiere Koriyama

Title A Lullaby of Wind  Year 1986  Length 2'  Genre 4 Hands

Premiere Sendai

Title Paessaggio  Year 1984  Length 15'  Genre Pf solo  Premiere Koriyama

Title Paesaggio VII  Year 1985  Length 9'  Genre Pf solo

Premiere Koriyama


Publisher ZG  Length 50'  Genre Pf solo  Premiere Koriyama

Title A Dance  Year 1984  Publisher OGT  Length 2'  Genre Pf solo
OKADA, Kyoko (b. 1932)

Title 5 Dances to Long for Ainu People  Year 1969  Genre Pf solo

Title 5 Episodes  Year 1970  Genre Pf solo

Title Piano Sonata  Year 1974  Genre Pf solo

Title 3 Songs After the Poems of Kenji Miyazawa  Year 1987  Length 12'

Genre Pf solo  Premiere Tokyo

OKADA, Shodai (b. 1929)

Title Due Bagatelle per Pianoforte, Prelude et Scherzo  Year 1970, 1970

Genre Pf solo

Title Sonata  Year 1988  Length 19'  Genre Pf solo  Premiere Tokyo

OKAJIMA, Masaoki (b. 1945)

Title Hoshizukiyo (Star and Moon Night) for 2 Pianos  Year 1982 com. & 1986 pub.

Publisher JFC 8605  Length 11'  Genre 2 Pf

OKAMOTO, Taneho (b. 1907)

Title Das Gebet  Year 1940 pub.  Publisher KS, NSN (1939-40)  Genre Pf solo

Title Little Pieces for Children  Year 1980  Length 4'  Genre Pf solo

OKAMOTO, Toshiaki (1907 - 1977)

Title Mazurka  Year 1937 pub.  Publisher KS, NSN  Genre Pf solo

Title 9 Variations über ein Theme von Beethoven  Year 1940  Publisher KS, NSN
(1939-40) **Genre** Pf solo

**OKASAKA, Keiko** (b. 1940)

**Title** Comme le cours du temps qui se reflete dans miroir  **Year** 1989

**Publisher** ZG  **Length** 12'  **Genre** Pf solo  **Premiere** Geneve

**OKAZAKI, Mitsuharu** (b. 1935)

**Title** *Nenne Kose* (Japanese Lullaby), Winter Song  **Year** 1984  **Length** 3', 3'

**Genre** Pf solo  **Premiere** Sendai

**OKI, Hidehiko**

**Title** Ballad for 2 Pianos  **Year** 1956  **Genre** 2 Pf

**Title** Piano Suite: Children's Field  **Year** 1957  **Genre** Pf solo

**Title** Poems of Children's day  **Year** 1960 com.  **Publisher** OGT

**Genre** Pf solo

**Title** Poems of Children's Topography  **Year** 1961 com.  **Publisher** KG

**Genre** Pf solo

**Title** Sonata  **Year** 1958  **Genre** Pf solo

**OKI, Hideko** (b. 1919)

**Title** 3 Piano Pieces to Wild Plants 1, 2, 3  **Year** 1957 com. & pub.

**Publisher** OGT/Piano Album Band 1  **Genre** Pf solo

**Title** Poems of Children's Customs  **Year** 1962 pub. **Publisher** KG  **Genre** Pf solo
Title 10 Preludes for Piano Dedicated to Issa  Year 1955 com. & 1957 pub.

Publisher OGT/Piano Album Band 1  Genre Pf solo

Title Sonatine  Year 1957 pub.  Publisher OGT/Piano Album Band 1

Genre Pf solo

Title A Theme and Variations on a Japanese Old Cradle Song  Year 1957 pub.

Publisher OGT/Piano Album Band 1  Genre Pf solo

OKI, Masao (b. 1891)

Title Suite: Danso Rorelai Genso (Rorelai Fantasy), Suite: Itsutsu no Ohanashi

(5 Tales), Suite: Jigazo (Self Portrait), Nocturne, Suite for Piano

Year 1929, 1932, 1934, 1934, 1936, 1947  Genre Pf solo

OKITA, Daisuke (b. 1958)

Title Ayanasu Kaze to Toki no Sanka (The Song of the Winds and Time)

Year 1991  Length 12'  Genre Pf solo  Premiere Tokyo

Title Shinsho no Inei and 8 Metamorphoses  Year 1991  Length 15'

Genre Pf solo  Premiere Tokyo

OKIYAMA, Chikako (b. 1944)

Title Prelude I-IV  Year 1989  Length 8'  Genre Pf solo  Premiere Tokyo

Title Preludes VIII - XII  Year 1992  Length 6'  Genre Pf solo

Premiere Tokyo
OKUBO, Saburo

**Title** Suite: Merry Go Around - Kodomo to Rojin no iru Hukei (The Scene with Children and Seniors)  
**Year** 1990 pub.  
**Publisher** Musica Nova  
**Genre** Pf solo

OKUMURA, Hajime (b. 1925)

**Title** Capriccio  
**Year** 1951 com. & 1960 (O), 1969 (Z) pub.  
**Publisher** OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 60, ZG/Piano Pieces No. 270  
**Genre** Pf solo

**Title** Composition I for Piano  
**Year** 1962  
**Publisher** OGT  
**Length** 1’  
**Genre** Pf solo

**Title** Dance Impromptu  
**Year** 1949 com. & 1970 pub.  
**Publisher** ZG/Piano Pieces No. 277  
**Genre** Pf solo

**Title** 2 Easy Pieces for Children 1. Berceuse 2. Small Scherzo  
**Year** 1972 pub.  
**Publisher** ZG/Piano Pieces No. 337  
**Genre** Pf solo

**Title** Japanese Children's Songs for Piano  
**Year** 1964 com.  
**Publisher** OGT  
**Genre** Pf solo

**Title** Japanese Folk Songs for Piano Vol. I, II  
**Year** 1963 com. & 1964 pub.  
**Publisher** OGT  
**Genre** Pf solo

**Title** Odori (A Dance)  
**Publisher** OGT/Ongaku Geijutsu 21/10: Contemporary Japanese Music Series 14, OGT  
**Length** 2’  
**Genre** Pf solo

**Title** 2 Pieces from "A Playground for Children" 1. Kitten 2. Fruits-Parlar  
**Year** 1970 pub.  
**Publisher** ZG/Piano Pieces No. 314  
**Genre** Pf solo

**Title** 3 Preludes to Three Flowers  
**Year** 1971 com. & pub.  
**Publisher** ZG/Piano
Pieces No. 287  **Genre** Pf solo

**Title** Sonata No.1, No2  **Year** 1949 (No.1), 1958 (No.2) com. & 1970 pub.

**Publisher** ZG  **Genre** Pf solo

**Title** Sonatina No.1, No2  **Year** 1949 - 51 (1), 1950 (2) com. & 1987 pub.

**Publisher** ZG  **Genre** Pf solo

**Title** Sonatina No.3  **Year** 1961 com. & 1964 1st. pub., 1967 2nd pub.

**Publisher** OGT/Ongaku Geijutsu 23/13: Contemporary Japanese Music Series 26, OGT/ Sonatinas Collection 1 (1967)  **Length** 7'

**Genre** Pf solo  **Premiere** Tokyo

**Title** Sonatina No.4  **Year** 1961 com. & 1963 1st pub., 1966 2nd. pub.  **Publisher**

OGT/Ongaku Geijutsu 21/10: Contemporary Japanese Music Series 14, OGT (1966)  **Length** 8'  **Genre** Pf solo  **Premiere** Tokyo

**Title** Sonatina No. 5  **Year** 1969 pub.  **Publisher** KG  **Genre** Pf solo

**Title** Toccata: Under Construction  **Year** 1971 (S), 1972 (Z) pub.

**Publisher** SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1, ZG/ Piano Pieces No. 307  **Genre** Pf solo

**Title** Yatai Beat for 2 Pianos  **Year** 1966  **Genre** Pf solo

---

**OMURA, Tetsuya** (b. 1951)

**Title** Schichten Klang  **Year** 1987  **Length** 15'  **Genre** Pf solo

**Premiere** Tokyo
OMURA, Yasutoshi

Title Andante cantabile    Year 1941 (N), 1943 (K) pub.    Publisher KS, NSN

Genre Pf solo

Title Mugonka (A Song without Word)    Year 1936 pub.    Publisher KS, NSN

Genre Pf solo

Title Valse    Year 1940 pub.    Publisher KS, NSN (1939-40)    Genre Pf solo

Title Yakyoku (Serenaade)    Year 1937 pub.    Publisher KS, NSN    Genre Pf solo

ONAKA, Toraji (b. 1896)

Title 7 Preludes and Fugues, Piano Sonata in 4 Movements    Year 1937-58

Genre Pf solo

ONODERA, Teruko

Title Piano no Sketch for Children (41 Pieces)    Year 1978 com. & 1979 pub.

Publisher OGT    Genre Pf solo

ONUMA, Satoru (1899 - 1944)

Title Chinju Matsuri (Festival)    Year 1934 pub.    Publisher KS, NSN    Genre Pf solo

Title Koneko (kitten)    Year 1935 pub.    Publisher KS, NSN    Genre Pf solo

OSAWA, Kazuko (b. 1926)

Title Dance Suite: Circulation of Fortune    Year 1955    Genre Pf solo

Title Evening    Year 1954    Publisher OGT    Genre Pf solo
Title Ko  Year 1984  Publisher OGT  Length 3'  Genre Pf solo

Title A Poem  Year 1952  Genre Pf solo

Title Suite: Birds  Year 1971  Publisher ZG  Genre Pf solo

OTA, Tadashi (b, 1901)

Title Genshi no Uta (An Ancient Song)  Year 1931  Length 3'  Genre Pf solo

Title Prelude, Romance, and Pastoral  Year 1930  Length 2' (Pastoral)  Genre Pf solo

Title The Construction of Towns  Year 1934  Genre 2 Pf

OTAKA, Atsutada (b. 1944)

Title Dowa no Kuni (Fairy Tale)  Year 1994 pub.

Publisher Musica Nova, OGT  Length 18'  Genre Pf solo

OTAKA, Hisatada (1911 - 1951)

Title "Midare" capriccio fur zwei Klaviere (Confusion)  Year 1939 com. & 1968 pub.

Publisher OGT  Length 10'  Genre 2 Pf  Premiere Vienna

Title Piece for Children  Year 1963 pub.  Publisher Kunitachi  Genre Pf solo

Title Romance  Year 1936  Length 5'  Genre Pf solo

Title Scherzo  Year 1943  Length 8'  Genre Pf & Orch.


Publisher OGT/1st. Mov. only/ Sekai Dai Ongaku Zenshu: Kigaku-hen 33 (1957), OGT (1965), OGT/Sonatinas Collection 1 (1967)

Length 10'  Genre Pf solo
Title Suite: Japon  Year 1936 com. & 1965 pub.  Publisher KG & Universal

Length 15'  Genre Pf solo

Title Trois Portraits  Year 1949  Length 7'  Genre Pf solo

Title Variations  Year 1935  Length 10'  Genre Pf solo

OTSUKI, Kumiko (b. 1911)

Title Etude Arabesque  Year 1939  Length 8'  Genre Pf solo

Title Juni no Tansho (12 Short Chapters)  Year 1942  Length 20'  Genre Pf solo

Title Peking Shohinshu  Year 1940  Length 12'  Genre Pf solo

Title 3 Preludes  Year 1950  Length 6'  Genre Pf solo

OZAKI, Sokichi (1915 - 1945)

Title 2 Prelude and Fugues  Year 1935  Length 18'  Genre Pf solo

Title 4 Pieces  Year 1924  Length 7'  Genre Pf solo

Title Sonatine  Year 1939  Length 15'  Genre Pf solo

OZAKI, Toshiyuki (b. 1946)

Title Chiisana Inochi ni Yosete (For New Born Lives)  Year 1983 com.  Length 8'

Genre Pf solo  Premiere Tokyo

Title Fantasiestuck fur Klavier  Year 1991 pub.  Publisher JFC 9112  Length 12'

Genre Pf solo

Title Isolation for Piano  Year 1981 com. & pub.  Publisher JFC 8106

Length 9' - 10'  Genre Pf solo  Premiere Tokyo
Title Monologue I  
Year 1988  
Length 7'  
Genre Pf solo  
Premiere Tokyo

Title 2 Pieces for Piano Ensemble I, II  
Year 1972 (I), 1977 (II)  
Genre Pf solo

Title Spiegelbild  
Year 1989  
Length 8'  
Genre Pf solo  
Premiere Tokyo

Title Ununterbrochene Illusion  
Year 1986  
Length 8'  
Genre Pf solo

Premiere Tokyo

OZAWA, Hisato (b. 1907)

Title 6 Capriccio  
Year 1934  
Length 4'  
Genre Pf solo

Title Dance Suite  
Year 1945  
Length 10'  
Genre Pf solo

Title 5 Pictures  
Year 1934  
Length 3'  
Genre Pf solo

Title Sonatine in E Minor  
Year 1933 pub.  
Publisher RG  
Length 12'

Genre Pf solo

Title Suite: Tango no Sekku (Boys' Festival)  
Year 1943  
Length 20'

Genre Pf solo

Title Suite: Japanese Dances  
Year 1944  
Length 20'  
Genre Pf solo

Title Temari-Uta Rondo  
Year 1943  
Length 6'  
Genre Pf solo

Title Toccata  
Year 1932  
Length 3'  
Genre Pf solo

Title 7 Variations  
Year 1931  
Length 14'  
Genre Pf solo

SAEGUSA, Shigeaki (b. 1942)

Title Concerto  
Year 1971  
Length 17'  
Genre Pf & Orch.  
Premiere Tokyo

Title Let's Play "Beys" (10 Pieces)  
Genre 2 Pf

Title Memory  
Year 1977  
Length 10'  
Genre Pf solo  
Premiere Taipei
Title n=IVn(Pn)aEPo  Year 1972  Length 15'  Genre Pf solo

Title The Piano Pieces for Children: Bull-Dog Blues (21 Pieces)
  Year 1983 pub.  Publisher KG  Genre Pf solo

SAEKI, Takashi (b. 1940)

Title Presto  Year 1969 (K), 1971 (S) pub.  Publisher Kunitachi, SHJ/Album of Piano Pieces by Japanese Contemporary Composers 1  Genre Pf solo

SAHARA, Hidekazu (b. 1949)

Title 7 Etudes for Little Hands  Year 1988  Length 13'  Genre Pf solo

  Publisher JFC 9221  Length 8'  Genre 2 Pf  Premiere Tokyo

Title For Piano I  Year 1984  Genre Pf solo

SAITO, Noboru

Title Fragments Japanesque  Year 1968  Publisher Kyodo  Genre Pf solo

SAITO, Takeo (1904 - 1982)

Title Dance Fantasy, Sonata pour deux Pianos, Sonata No.1, Sonata No.2
  Year 1940, 1966, 1966, 1970  Genre Pf solo, 2 Pf

Title Easy Piano Pieces, Piano Sonata Op.75, Piano Sonata Op.76
  Year 1970, 1971, 1972  Genre Pf solo

Genre Pf & Orch.

Title Rhapsody  Year 1937 com. & 1969 pub.  Publisher KS, NSN  Genre Pf solo

Title Shukaku Ondo (Joy of Harvest)  Year 1972 pub.  Publisher JFC 7205

Genre Pf solo

SAITO, Takanobu (b. 1924)

Title 3 Festal Ballads  Year 1971 pub.  Publisher SHJ/Album of Piano Pieces by Japanese Contemporary Composers I  Genre Pf solo

Title Labyrinth of Air  Year 1987  Length 7'  Genre Pf solo  Premiere Tokyo

Title Piano Suite: Urashima Taro  Year 1991  Publisher ZG  Length 35'

Genre Pf solo  Premiere Tokyo

Title Prelude and Fugatto, Promenade  Year 1960 pub.  Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 60  Genre Pf solo

Title 3 Promenade  Year 1950  Publisher OGT  Genre Pf solo

Title Space Fantasy on Piano  Year 1992  Publisher Toppan Ongaku Ed.

Length 120'  Genre Pf solo  Premiere Tokyo

SAKAI, Tadama (b. 1938)

Title Sonatine  Year 1987 pub.  Publisher ZG/Piano Pieces No. 442  Genre Pf solo

SAKAMOTO, Ryuichi (b. 1952)

Title Avec Piano: Merry Christmas, Mr. Lawrence  Year 1986 pub.  Publisher ZG

Genre Pf solo
Title Grasshoppers  Year 1984 pub.  Publisher Yano ZG, ISBN4119510743, Limited Access Series 4  Genre Pf solo

Title Just for Me  Year 1984 pub.  Publisher Yano ZG, ISBN4119510735, Limited Access Series 3  Genre Pf solo

Title La Dispersion, La Limite, Le Sable  Year 1984 pub.  Publisher Yano ZG, ISBN4119510727  Genre Pf solo

Title A River  Year 1984 pub.  Publisher Yano ZG, Limited Access Series 4  Genre Pf solo

Title Suite for Piano  Year 1984 pub.  Publisher Yano ZG, ISBN4119510719  Genre Pf solo

SAKAMOTO, Yoshitaka (1898 - 1968)

Title Nippon Minyo ni yoru Mittsu no Shokyoku (3 Pieces based on Japanese Folk Tunes) & Sonatine  Year 1957 pub.  Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33  Genre Pf solo

SASAKI, Ryuji (b. 1952)

Title Labyrinth of Air  Year 1994 pub.  Publisher JFC 9418  Length 7'  Genre Pf solo  Premiere Tokyo

SAITO, Chosuke (1906 - 1983)

Title Funerailles  Year 1938 pub.  Publisher KS, NSN  Genre Pf solo
SATO, Keihiro (b. 1927)

Title Calligraphy for Piano  Year 1957, 60  Publisher OGT  Length 8'

Genre Pf solo  Premiere Tokyo

Title Calligraphy  Year 1961, 1964 pub.  Publisher OGT/Ongaku Genjutsu 19/4

(1961), OGT  Genre Pf solo

Title 5 Poems  Year 1961 pub.  Publisher OGT/Ongaku Geijutsu 19/4  Genre Pf solo

Title Suite: A Sketch Book  Year 1992 pub.  Publisher Musica Nova  Genre Pf solo

SATO, Kimi (b. 1949)

Title Bleu et Bleu  Year 1982  Length 15'  Genre 2 Pf  Premiere Paris

Title Bleu et Bleu (Revision)  Year 1985  Length 12'  Genre 2 Pf

Premiere Rome

Title Cho, Ku, and On for Piano (Beyond, Space, and Sound)  Year 1976 com. & 1978 pub.  Publisher OGT/Ongaku Geijutsu 36/1: Contemporary Japanese Music

Series 155  Genre Pf solo

SATO, Shin (b. 1938)

Title Impromptu No.2  Year 1970  Genre Pf solo

Title Sonata  Year 1989  Length 16'  Genre Pf solo  Premiere Tokyo

SATO, Somei (b. 1947)

Title Incarnation 2  Year 1978 pub.  Publisher EX House  Genre Pf solo
SATO, Takashi (b. 1945)

**Title** Hankakuse  
**Year** 1989  
**Length** 9’  
**Genre** Pf solo  
**Premiere** Hiroasaki

**Title** Mittsu no Bukyoku (3 Dance Tunes)  
**Year** 1991  
**Length** 8’

**Genre** Pf solo  
**Premiere** Hiroshima

**Title** Pataara  
**Year** 1985  
**Publisher** Aomori Sakkyoku Kenkyukai

**Length** 14’  
**Genre** Pf solo

**Title** Requiem for Piano  
**Year** 1993  
**Length** 10’  
**Genre** Pf solo

**Premiere** Hiroshima

---

SATO, Toshinao (b. 1936)

**Title** Divertimento  
**Year** 1980 com. & 1982 pub.  
**Publisher** OGT

**Length** 16’  
**Genre** 4 Hands  
**Premiere** Tokyo

**Title** Glass Constellation  
**Year** 1972  
**Publisher** ZG  
**Genre** Pf solo

**Title** Goose Gavotte  
**Year** 1972  
**Publisher** ZG  
**Genre** Pf solo

**Title** "Greeting to the World" for 4 Hands for Children  
**Year** 1987

**Publisher** KG  
**Length** 19’  
**Genre** 4 Hands  
**Premiere** Tokyo

**Title** Light Colored Album Vol. 3  
**Year** 1986  
**Length** 10’  
**Genre** Pf solo

**Premiere** Tokyo

**Title** Piano Pieces for Children: Playing Children (31 Pieces)  
**Year** 1978 pub.

**Publisher** OGT  
**Genre** Pf solo

**Title** Piano Pieces for Children: The Little Parette (25 Pieces)  
**Year** 1979 & 1980 pub.

**Publisher** KG  
**Genre** Pf solo

**Title** 5 Preludes  
**Year** 1961 com. & 1965 pub.  
**Publisher** KG  
**Genre** Pf solo
Title 6 Preludes Year 1960 Genre Pf solo

Title Setting Sun at Plateau Year 1972 Publisher ZG Genre Pf solo

Title Six Little Pieces for 4 Hands Year 1985 Publisher HC-1157 B

Length 14' Genre 4 Hands

Title The Train is Puffing Out Year 1971 Publisher ZG Genre Pf solo

Title Three Jewels Year 1971 Publisher SHJ Genre Pf solo

Title Toccata for Black and White Year 1971 Publisher ZG Genre Pf solo

Title Wild Violet Year 1971 Publisher ZG Genre Pf solo

SEI, Ichiji (1899 - 1963)

Title Gekka no Aki (Autumn Moon) Year 1938 pub. Publisher KS, NSN

Genre Pf solo

Title Sekishufu (Good Bye Autumn) Year 1941 pub. Publisher KS, NSN

Genre Pf solo

SEKIGUCHI, Masaki (b. 1954)

Title Out of Time Publisher TAS 0902 Genre Pf solo

Title Turn to the Left at the Lunch Current Year 1982 pub. Publisher TAS 0906

Genre Pf solo

SENSHU, Jiro (b. 1934)

Title Old Songs for the Rose Year 1986 Length 16' Genre 2 Pf

Premier Osaka
SETOGUCHI, Tokichi (1868 - 1941)

**Title** Gunkan March (Gunship March)  **Year** 1959 pub.

**Publisher** OGT/Piano Pieces 175  **Genre** Pf solo

**Title** Tanimo no Ogawa (A Mountain Stream in a Valley)  **Year** 1936 pub.

**Publisher** KS, NSN  **Genre** Pf solo

SHIBA, Sukehisa (b. 1928)

**Title** Piano Etudes for Performance (11 Pieces), Little Scherzo, Dance of a Clown

**Genre** Pf solo

**Title** Suite: Matsukaze (Breeze from Pine Trees)  **Year** 1963 pub.

**Publisher** AM  **Genre** Pf solo

SHIBATA, Minao (b. 1916)

**Title** 3 Canons for Piano  **Year** 1968 com. & 1969 pub.  **Publisher** SHJ  **Length** 6'

**Genre** Pf solo  **Premiere** Tokyo

**Title** Generation  **Year** 1981  **Length** 15'  **Genre** 2 Pf  **Premiere** Tokyo

**Title** Improvisation  **Year** 1957 com. & 1960 pub.  **Publisher** OGT/Sekai Dai

Ongaku Zenshu: Kigaku-hen 60  **Length** 7'  **Genre** Pf solo

**Premiere** Karuizawa

**Title** Improvisation No.2  **Year** 1967 com. & 1968 1st. pub., 1972 2nd pub.

**Publisher** OGT/ Ongaku Geijutsu 26/5; Contemporary Japanese Music Series 64,

**OGT**  **Length** 7'  **Genre** Pf solo  **Premiere** Tokyo

**Title** 4 Inventions and 4 Doubles  **Year** 1990-91  **Publisher** Fontac
Length 15'   Genre Pf solo   Premiere Tokyo

Title Minuet for Dolls   Year 1947 com. & 1948 pub., 1955 pub. (4 Hands Version)

Publisher TOS   Length 1'   Genre Pf solo, 4 Hands

Title Piano Sonata Op.2   Year 1941-43   Length 15'   Genre Pf solo

Premiere Tokyo

Title A Theme and Variations Op.1 No.1   Year 1941-1943 com. & 1968 pub.

Publisher KG   Length 12'   Genre Pf solo   Premiere Tokyo

SHIBUYA, Takucho (b. 1930)

Title Harvest for Animals   Year 1983   Length 3'   Genre Pf solo   Premiere Tokyo


Year 1966   Genre Pf solo

Title Nainai Sodachi   Year 1983   Length 2'   Genre Pf solo   Premiere Tokyo

Title Prelude Album   Year 1975 pub.   Publisher OGS Piano Series 2   Genre Pf solo

Title Preludes Nos.1 - 4   Year 1966   Genre Pf solo

Title Yuhi no Shizumu Koro (The Time of the Sunset)   Year 1992   Length 8'

   Genre Pf solo   Premiere Koshigaya

SHIINA, Masami

Title Suite for Piano   Year 1978   Publisher OGS   Genre Pf solo

SHIMAZU, Takehito (b. 1949)

Title Einen Alten Teich   Year 1986   Length 15'   Genre Pf solo   Premiere Tokyo
Das Opfer II  Year 1986  Length 15'  Genre 2 Pf  Premier Fukushima

Fugue  Year 1983  Length 11'  Genre Pf solo  Premier Tokyo

In a Space Changing Minimally the Value, the Intensity and the Vision - Monody V  Year 1992 com. & 1993 pub.  Publisher JFC 9319  Length 15'

Genre Pf solo  Premier Tokyo

Moiré II  Year 1981  Length 8'  Genre Pf solo  Premier Essen

Territory II by an Objectified Piano  Year 1987  Length 17'

Genre Pf solo  Premier Tokyo

Territory II by an Objectified Piano (Revision)  Year 1988  Length 18'

Genre Pf solo  Premier Hong Kong

SHIMAZUTSU, Hideo (b. 1952)

Title Chojikanteki I-VII (Beyond the Time)  Year 1989 - 90  Length 50'

Genre Pf solo  Premier Tokyo

SHIMOFUSA, Kan-ichi (1898 - 1962)

Title Passacaglia and Dances  Year 1941 (N), 1943 (K), 1957 (O), 1980 (O) pub.

Publisher KS, NSN, OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33, OGT/

Shimofusa Kan'ichi Sakuhin Senshu  Length 10'  Genre Pf solo

Title Piano Shokyokushu (Suite for Piano): Zu Marchen (6 Pieces)  Year 1980 pub.

Publisher OGT/ Shimofusa Kan-ichi Sakuhin Senshu  Genre Pf solo
SHIMOMAKI, Yasuko (b. 1960)
Title Developpement Concertante  Year 1990  Length 15'  Genre Pf & Orch.
Premiere Tokyo

SHIMOYAMA, Hifumi (b. 1930)
Title Piano Sonata  Year 1960  Genre Pf solo
Title 3 Small Pieces  Year 1983  Length 7'  Genre Pf solo  Premiere Tokyo

SHINA, MASAMI, (b. 1932)
Title Suite for Piano  Year 1978 pub.  Publisher OGS  Genre Pf solo

SHINOHARA, Makoto (b. 1931)
Title Tendence pour Piano  Year 1963 com. & 1970 pub.  Publisher Moeck
(Germany)  Genre Pf solo  Premiere Cassel

SHIOMI, Mieko (b. 1938)
Title Direction Music for a Pianist  Year 1990 com. & pub.  Publisher JFC 9003
Length 20'  Genre Pf solo  Premiere Tokyo
Title To The Nebuta "Bara Seiun"  Year 1984  Length 2'  Genre Pf solo
Title Waltz with a Shape of a Star  Year 1988  Publisher OGT
Length 35'  Genre Pf solo  Premiere Osaka
SHIRAISHI, Akiko (b. 1919)

Title Three Sketches (Revision)  Year 1963  Genre Pf solo

Title Children's Fantasy  Year 1989  Publisher KG  Length 5'  Genre Pf solo

Premiere Kawasaki

Title Concerto No.1  Year 1960  Genre Pf & Orch.

Title Concerto No. 2  Year 1978 pub.  Publisher Neue Musik  Genre Pf & Orch.

Title 3 Dances  Year 1960 pub.  Publisher OGT/Sekai Dai Ongaku Zenshu: Kigakuen 60  Genre Pf solo

Title Piano Sonata  Year 1966  Publisher SHJ  Genre Pf solo

Title Piano Sonata No.2  Year 1969  Publisher SHJ  Genre Pf solo

Title Suite pour le Clavier  Year 1968 com. & 1980 pub.  Publisher OGT

Genre Pf solo

Title Toccata  Year 1966 com. & 1967 pub.  Publisher OGT  Length 5'

Genre Pf solo  Premiere Tokyo

Title Toccata  Year 1988  Length 5'  Genre Pf solo  Premiere Kawasaki

Title A Wayward Pony  Year 1970 com.  Publisher NHSK  Genre Pf solo

Title Yuzakura Dojo no Eri no Usu-Aoku  Year 1971 pub.

Publisher KG/Gendai Nippon Piano Shohinsen 1  Genre Pf solo

SHITANDA, Motoyuki

Title Poesy (Revision)  Year 1994  Length 11'  Genre Pf solo  Premiere Akita
SHITANDA, Motoyuki (b. 1952)

Title The Air in Beijing    Year 1993    Length 2'    Genre Pf solo    Premiere Sakata

SHONO, Hirohisa (b. 1957)

Title 3 Characters on Toryanse    Year 1988    Length 7'    Genre Pf solo
   Premiere Kawasaki

Title An Eccentric Paradise    Year 1991    Length 8'    Genre Pf solo    Premiere Paris

Title Milky Way    Year 1942    Genre 2 Pf

Title A Mistreated Cat    Year 1991    Length 10'    Genre 2 Pianos
   Premiere Tokyo

Title Rhapsody No. 2    Year 1983    Length 10'    Genre Pf solo    Premiere Tokyo

Title 3 Variations on Antagata Dokosa (A Japanese Folk Tune)    Year 1985
   Length 5'    Genre 4 Hands    Premiere Ota

SUGAWARA, Meiro (1897 - 1988)

Title Dansho (Fragments) from Suite: Suien, Hakuho no Uta yori (The Water Splash -
   Birds Song)    Year 1957 pub.    Publisher OGT/Sekai Dai Ongaku Zenshu:
   Kigaku-hen 33    Genre Pf solo

SUGIURA, Masayoshi (b. 1921)

Title Hensho by Roei - Mahoroba no Hana, Nara no Yaesakura    Year 1980
   Length 11'    Genre Pf solo    Premiere Tokyo

Title Shiga no Hinazasa    Year 1984    Publisher JFC    Length 3'    Genre Pf solo
SUKEGAWA, Toshiya (b. 1930)

Title Divertimento for 2 Pianos  Year 1958  Genre 2 Pf


  Publisher ZG/Piano Pieces No. 376  Genre Pf solo

Title In a Winter Day Op. 38  Year 1973 com. & 1974 pub.

  Publisher ZG/Piano Pieces No. 377  Genre Pf solo

Title Komori-uta Op. 73 (Lullaby)  Year 1986  Length 7’  Genre Pf solo

  Premiere Tokyo

Title 2 Pieces for Children: Little Poems of Four Seasons (26 Pieces)

  Year 1970 com. & pub.  Publisher ZG/Piano Pieces No. 315  Genre Pf solo

Title Sequenza Op. 71  Year 1985  Length 12'  Genre Pf solo  Premiere Tokyo

Title Sonata  Year 1958  Genre Pf solo


  Publisher ZG/Piano Pieces No. 213  Genre Pf solo

Title Tapestry for Piano Op. 34  Year 1970 com. & 1972 pub.  Publisher ZG

  Genre Pf solo

Title Three Easy Pieces for Piano  Year 1971 com. & pub.

  Publisher ZG/Piano Pieces No. 295  Genre Pf solo

SUMI, Atsuki (b. 1948)

Title China Chalet  Year 1989  Length 10'  Genre Pf solo  Premiere Tokyo
Title Bird's Banquet No. 1  Year 1986  Length 8'  Genre Pf solo

Premiere  Tokyo

Title D-Ration  Year 1987  Length 9'  Genre 2 Pf  Premiere Tokyo

Title Low Sunday  Year 1988  Length 8'  Genre Pf solo  Premiere Tokyo

Title Puzzle, Poisonous  Year 1987  Length 8'  Genre Pf solo  Premiere Tokyo

SUMITOMO, Junji (b. 1936)

Title Small Pieces and Postlude for Piano  Year 1961  Genre Pf solo

SUZUKI, Hideaki (b. 1938)

Title Asia no Kaze (A Wind)  Year 1991  Length 16'  Genre 4 Hands

Premiere  Tokyo

Title Cubo  Year 1981  Length 7'  Genre 2 Pf  Premiere Tokyo

Title 4 Designs  Year 1994  Length 13'  Genre Pf solo  Premiere Osaka

Title Image I  Year 1980  Length 17'  Genre Pf solo  Premiere Osaka

Title Image  Year 1984 com., 1986 rev., 1987 pub.  Publisher OGT

Length 12'  Genre Pf solo  Premiere Osaka

Title Image II  Year 1986  Length 13'  Genre 2 Pf  Premiere Osaka

Title Kyoso (Rhapsody)  Year 1981  Genre Pf & Orch.

Title Rheology  Year 1983  Length 14'  Genre 4 pf  Premiere Tokyo

Title Parody for 2 Pianos  Year 1977 com. & 1983 pub.

Publisher OGT, JFC 8319  Genre 2 Pf  Premiere Kob
SUZUKI, Norio (b. 1953)

Title --and Now  Year 1989  Length 3'  Genre Pf solo  Premier Omiya

Title Children's Dances  Year 1993  Publisher KG  Length 40'  Genre Pf solo

Title Piano Suite: A Little Album  Year 1985  Publisher TO  Length 25'

Genre Pf solo

SUZUKI, Satoshi (b. 1941)

Title Between Leaves  Year 1985  Length 10'  Genre Pf solo  Premiere Tokyo

Title Homage for Trees  Year 1987  Length 13'  Genre 5 Pf  Premiere Tokyo

SUZUKI, Seiya (b. 1958)

Title Composition I  Year 1982  Length 13'  Genre Pf solo  Premiere Tokyo

Title Fantasy  Year 1994  Length 13'  Genre Pf & Orch.  Premiere Tokyo

Title Interlude  Year 1983  Length 7'  Genre Pf solo  Premiere Nagano

Title 3 Preludes  Year 1992  Length 12'  Genre Pf solo  Premiere Tokyo

SUZUKI, Teruaki b. (1958)

Title Dutch Clogs  Year 1991  Publisher KG  Length 2'  Genre Pf solo

Premiere Tokyo

Title Mode Anterior  Year 1985  Length 9'  Genre Pf solo  Premiere Tokyo

SUZUKI, Tsuguo

Title 5 Variations on a Theme of "Chocho"  Year 1936 pub.
SUZUKI, Yukikazu (b. 1954)
Title Symphonic Metamorphosis    Year 1980    Genre Pf & Orch.

TADA, Shin-ichi (b. 1920)
Title Sonata, 3 Pieces for Piano. Autumn, Sonata

    Year 1938, 1939, 1943, 1948.    Genre Pf solo

TAIRA, Yoshihisa
Title Rideau Rouge, Sonomorphie I pour Piano    Year 1971    Genre Pf solo

TAKAGI, Toroku (b. 1904)
Title Children's Suite (6 Pieces)    Year 1928    Length 10'    Genre Pf solo
Title Family Piano Pieces    Year 1949    Publisher TOS    Genre Pf solo
Title Japanese Dance Music for 2 Pianos No.1, 2    Year 1941 (1), 1943 (2)

    Genre Pf solo
Title Mugonka-shu (Songs without Word) (30 Pieces)    Year 1964 pub.

    Publisher OGT    Genre Pf solo
Title Petite Pianists (33 Pieces)    Year 1969 pub.    Publisher ZG    Genre Pf solo
Title Piano Concerto No.1: Dance Suite    Year 1943    Length 18'

    Genre Pf & Orch.
Title Piano Concerto No.2: Prelude and Scherzo    Year 1944    Length 15'
Premiere Pf & Orch.

Title Piano Pieces for Beginners Nos. 1 - 5 Year 1963

Publisher ZG, Nihon Shuppan-sha Genre Pf solo

Title Piano Chante (42 Pieces) Year 1962 pub. Publisher ZG Genre Pf solo


Publisher OGT, OGT/Sonatinas Collection 1 (1967) Genre Pf solo

Title Spanish Tango Year 1929 Publisher Kyoeki Shosha Length 3'

Genre Pf solo

Title Suite: Children's Memory (5 Pieces) Year 1954 Length 17' Genre Pf solo

Title Suite: Itsutsu no Parody (5 Parodies) Year 1960 pub.

Publisher OGT/ Sekai Dai Ongaku Zenshu 60 Genre Pf solo

Title Toroku Takagi Piano Variations Year 1963

Publisher Nippon Shuppan Sha/Sotan-sha Genre Pf solo

Title Variations on a Theme of "Mizuiro no Waltz" Year 1948 com. & 1969 pub.

Publisher ZG/Piano Pieces No. 269 Genre Pf solo

Title A Waltz in Pale Blue Year 1958 & 1964 pub. Publisher OGT/ Piano Pieces

No. 133 Genre Pf solo

Takahara, Hiroyumi (b. 1934)

Title Bagatelle Year 1965 (K), 1971 (S) Publisher Kunitachi, SHJ/Album of Piano

Pieces by Japanese Contemporary Composers Genre Pf solo

Title Calligraphy Year 1988 Genre Pf solo

Title 3 Metamorphosis Year 1984 Length 15' Genre 2 Pf Premiere Tokyo
Takahashi, Masamitsu (b. 1949)
Title Capriccio per Pianoforte Year 1982 com. & 1984 pub. Publisher JFC 8414
Length 7'21" Genre Pf solo

Title Impromptu - Capriccio, Impromptu II Year 1981 Length 6', 8'
Genre Pf solo

Takahashi, Midori (b. 1943)
Title Concerto Year 1977 Genre Pf & Orch.

Takahashi, Noriaki (b. 1948)
Title Lyric Flight II Year 1986 com. & 1994 pub. Publisher JFC 9421
Length 10' 30" Genre Pf solo

Title Onna-tachi no Komoriuta (The Lullaby for Women) Year 1993 Length 11'
Genre Pf solo Premiere Saga

Takahashi, Yoshiyuki (b. 1938)
Title And Then -- Year 1984 Length 9' Genre Pf solo Premiere Tokyo
Title Impromptu Year 1990 Length 9' Genre Pf solo Premiere Tokyo
Title Sho Year 1967 Genre Pf solo
TAKAHASHI, Yutaka (b. 1953)
Title Piano Concerto Year 1993 Length 28' Genre Pf & Orch.
Premiere Tokyo

TAKAHASHI, Yuji (b. 1938)
Title Chained Hands in a Prayer Year 1976 com. & 1979 pub.
Publisher ZG/Piano Pieces No. 416 Length 8' Genre Pf solo
Title Chromanorphe 2 Year 1964 com. & 1969 pub. Publisher CFP Length 9'
Genre Pf solo Premiere Belgium
Title Ecstasis Year 1962 com. Publisher Private pub. Genre Pf solo
Premiere Tokyo
Publisher ZG/ Piano Pieces No. 429 Genre Pf solo
Title Metathesis 1 Year 1968 com. & 1969 pub. Publisher CFP
Length 5' Genre Pf solo Premiere New York
Title Poems of Mao Tse-Tung Year 1975 com. & 1976 pub.
Publisher ZG/Piano Pieces No. 404 Length 12'30'' Genre Pf solo
Title Rosace 2 Year 1968 com. & 1969 pub. Publisher CFP
Length 9'30'' Genre Pf solo Premiere New York

TAKAMI, Toshio (b. 1916)
Title Requiem, Moglick Keit, Preludes Year 1965, 1966, 1982 Length 20' (Preludes)
Genre Pf solo
TAKANO, Hiromi (b. 1963)

Title In The City of an Old Castle and Stone Pavements  Year 1993

Publisher KG  Length 2'  Genre Pf solo  Premiere Tokyo

TAKASHIMA, Midori (b. 1954)

Title Baby Universe  Year 1994  Length 8'  Genre Pf solo  Premiere Yokohama

TAKATA, Saburo (b. 1913)

Title Ballade  Year 1953 com.  Publisher Shirakaba Shobo  Length 4'

Genre Pf solo

Title "Down in the Blue Valley" from Preludes  Genre Pf solo

Title 5 Melodies of Japanese Folklore for Piano  Year 1984 pub.

Publisher OGT  Genre Pf solo

Title Preludes No. 2  Year 1957 pub.  Publisher OGT/Sekai Dai Ongaku Zenshu:

Kigaku-hen 33  Genre Pf solo

Title Prelude No.4  Year 1960 pub.  Publisher OGT/Ongaku Geijutsu 18/8

Genre Pf solo

Title 2 Preludes  Year 1943  Length 10'  Genre Pf solo

Title 5 Preludes  Year 1947 com. & 1954 (R), 1965 (O) pub.

Publisher RG, OGT  Length 19'  Genre Pf solo  Premiere Tokyo

Title Sonata No.1, No.2  Year 1935, 1941  Length 10', 15'  Genre Pf solo
TAKATA, Shin-ichi (b. 1920)

Title Sonata in E-flat Major, Autumn Song  Year 1938, 1943  Length 17', 3'
Genre Pf solo

TAKEMITSU, Toru (1930 - 1996)

Year 1963-66 com. & 1976 rev.  Publisher SJ  Length 16'
Genre Pf & Orch.  Premiere NHK Broadcasting

Title Arc Part II: 1. Textures 2. Reflection 3. Coda Shall begin from the End
Year 1964-66 com. & 1976 pub.  Publisher SJ
Length 17'  Genre Pf & Orch.

Title Asterism  Year 1968 com.  Publisher CFP  Length 11'  Genre Pf & Orch.
Premiere Toronto

Title For Away  Year 1973 com. & 1973 pub.  Publisher SL  Length 7'
Genre Pf solo  Premiere London

Genre Pf solo  Premiere Tokyo

Title Lento in Due Movimenti  Year 1950  Length 6'  Genre Pf solo
Premiere Tokyo

Title Les Yeaux Clos  Year 1979 pub.  Publisher SL  Length 8'  Genre Pf solo
Premiere Tokyo

Title Les Yeux Clos II  Year 1988  Publisher SJ  Length 6'  Genre Pf solo
Premiere New York

Title Litany - In Memory of Michael Vyner - Year 1990 Publisher SJ Length 6'

Genre Pf solo Premiere London


Publisher SL, OGT/Ongaku Geijutsu 19/8 (1961), OGT (1967)

Length 5'30" Genre Pf solo Premiere Tokyo

Title Quotation of Dream - Say Sea, Take Me. Year 1991 Publisher SJ

Length 17' Genre 2 Pf & Orch. Premiere London

Title Rain Tree Sketch Year 1982 pub. Publisher SJ/1010, ISBN4118995107

Length 3' Genre Pf solo Premiere Tokyo

Title Rain Tree Sketch II - In Memoriam Oliver Messiaen - Year 1992

Publisher SJ Length 5' Genre Pf solo Premiere Orlean

Title Riverrun Year 1984 Publisher SJ Length 14' Genre Pf & Orch.

Premiere Los Angeles


Publisher SL, OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 60 (1960),

OGT/Ongaku Gijutsu 20/3 (1962), OGT (1967) Length 7' Genre Pf solo

Premiere Tokyo

TAKENAKA, Atsuhiro (b. 1962)

Title 2 Impromptus Year 1993 Length 5' Genre Pf solo Premiere Kochi
TAKENISHI, Masayuki (b. 1932)

**Title** Aisho (Grief)  **Year** 1983 pub.  **Publisher** OGT  **Length** 2'
**Genre** Pf solo  **Premiere** NHK Broadcasting

**Title** Flowering Time  **Year** 1984  **Publisher** OGT  **Length** 3'  **Genre** Pf solo

TAKENO, Haruhisa (b. 1951)

**Title** Beats of the Sun  **Year** 1994  **Length** 12'  **Genre** 2 Pf  **Premiere** Tokyo

TAKI, Rentaro (1879 - 1903)

**Title** Two Piano Pieces: Menuetto and Kan  **Year** 1900

**Publisher** ZG/Piano Pieces No. 402  **Genre** Pf solo

TAKU, Koji (1904 - 1983)

**Title** Barcarolle  **Year** 1948  **Genre** Pf solo

**Title** Doll's Bolero  **Year** 1940  **Length** 2'  **Genre** Pf solo

**Title** Espagna  **Year** 1938  **Length** 8'  **Genre** 2 Pf for 8 Hands

**Title** Fantage Senor  **Year** 1926  **Genre** Pf solo

**Title** A Fountain in the Night  **Year** 1932 com.  **Publisher** OGS  **Length** 3'

**Genre** Pf solo

**Title** Habanera  **Year** 1932  **Length** 2'  **Genre** Pf solo

**Title** 3 Impromptus  **Year** 1951  **Genre** Pf solo

**Title** Mexico  **Year** 1948  **Length** 20'  **Genre** 2 Pf

**Title** 3 Pieces for Piano: Evantail Rouge, Rondo, Rustic Five  **Year** 1923 (Rondo),
1944 (Evantail) com. & 1975 pub. Publisher OGT Length 2’ (Rondo),

2'(Evantail) **Genre** Pf solo

**Title** Prelude, Serenade, Waltz, Nocturne, 2 Songs  **Year** 1925  **Length** 9'

**Genre** Pf solo

**Title** Rhapsody Sam Koppe  **Year** 1932  **Length** 25’  **Genre** 2 Pf

**Title** Sonatine  **Year** 1943 com. & 1947 pub.  **Publisher** Morita Gakufu

**Length** 18’  **Genre** Pf solo

**Title** Syncopation Rhapsody  **Year** 1932  **Length** 25’  **Genre** Pf & Orch.

**Title** The Graph of Girl's Students  **Year** 1941  **Length** 18’  **Genre** Pf solo  **Title**

The Graph of Children  **Year** 1940 com.  **Publisher** Shinko Ongaku Shuppan

**Length** 20’  **Genre** Pf solo

**Title** To My Brother at a War  **Year** 1944  **Length** 5’  **Genre** Pf solo

**Title** Variations sur le Theme de Poulenc  **Year** 1952 com. & 1957 pub.  **Publisher**

OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33  **Length** 15’  **Genre** Pf solo

**Title** Waltz  **Year** 1924  **Length** 2’  **Genre** Pf solo

TAMADA, Izumi

**Title** One Design  **Year** 1984  **Length** 13’  **Genre** Pf solo  **Premiere** Tokyo

TAMAKI, Hiroki (b. 1943)

**Title** Etude - Suite: Yamanote Line  **Year** 1983 com.& pub.

**Publisher** JFC 8317  **Length** 16’  **Genre** Pf solo

**Title** Fudoki  **Year** 1969 pub.  **Publisher** ZG  **Genre** Pf solo
TAMANO, Yoshio

Title Etude    Year 1958    Genre Pf solo

TAMARU, Sawako (b. 1932)

Title At Dawn    Year 1992    Length 2'    Genre Pf solo    Premiere Tokyo
Title Konchu no Sekai (The World of Insects)    Year 1995
Publisher Musica Nova    Genre Pf solo

Title Pieces around C    Year 1989    Length 6'    Genre 2 Pf    Premiere Tokyo
Title Suisoren    Year 1993 com.    Publisher JFC    Length 8'    Genre Pf solo
Premiere Tokyo

TAMASE, Masatami

Title 5 Impromptus    Year 1969    Genre Pf solo

TAMBA, Akira (b. 1932)

Title Etude    Year 1958    Genre Pf solo

TAMURA, Fumio (b. 1968)

Title Hekigan-Takuhatsu    Year 1994    Length 15'    Genre Pf solo
Premier Tokyo

TAMURA, Toru (b. 1938)

Title Concerto    Year 1980    Genre Pf & Orch.
Title Fudoki, Small Suite, Sonatine  Year 1968, 1970, 1970  Publisher ZG

Genre Pf solo

Title Hyohaku (Wondering): The Poetic World of Santoka Taneda  Year 1982 com. & 1983 pub.  Publisher JFC 8305  Length 12'  Genre Pf solo  Premiere Saga

Title Sonata  Year 1973  Genre Pf solo

Title The Whispering Stars  Year 1982  Genre 6 Hands

Title Yukumono e no Aika, Soshite Seiarumono wa  Year 1987  Length 12'

Genre Pf solo  Premiere Tokyo

TANABE, Ryutaro (1893 - 1953)

Title Marsch; Russische Zigeuner No. 3  Year 1977 pub.

Publisher Tanabe Ryutaro Ikoshu  Genre Pf solo

TANABE, Tsuneya (b. 1935)

Title Kanae (Pivot)  Year 1977 com. & 1978 pub.  Publisher JFC 7803

Length 12'  Genre Pf solo

Title Prelude  Year 1971  Genre Pf solo

TANAKA, Akira (b. 1947)

Title Concert en Famille: 12 pieces fantastiques pour mes petites amis

Year 1981 pub.  Publisher Translantique (Paris)  Genre Pf solo

Title Do-re-mi de Concours: 8 pieces faciles pour le piano  Year 1978 pub.

Publisher Lemoine  Genre Pf solo
Title Noel des enfants  Year 1977 pub.  Publisher Lemoine  Genre Pf solo

Title Pages pour la petite etoile: 4 Pieces Faciles  Year 1983 pub.  Publisher Lemoine  Genre Pf solo

Title Sonata  Year 1981 pub.  Publisher Translantiques  Genre Pf solo

TANAKA, Hisao (- 1979)

Title Onshi (Tone Poem)  Year 1938 pub.  Publisher KS, NSN  Genre Pf solo

Title Scherzo  Year 1937 pub.  Publisher KS, NSN  Genre Pf solo

TANAKA, Karen (b. 1961)

Title Anamorphose  Year 1985  Length 12'  Genre Pf & Orch.  Premiere Tokyo

Title Anamorphose (Revision)  Year 1987  Publisher Chester Music  Length 15'  Genre Pf & Chamber Orch.  Premiere Amsterdam

Title Crystalline  Year 1988  Publisher Chester Music  Length 6'  Genre Pf solo  Premiere Tokyo

Title Solid Crossing  Year 1986  Length 8'  Genre 2 Pf  Premiere Tokyo

TANAKA, Masaaki

Title I'm a Pianist "The Country of Piano" vol.1 (64 Pieces)  Year 1982 pub.  Publisher ZG ISBN 4-11-170465-4  Genre Pf solo

TANAKA, Masaru (b. 1946)

Title Floating Island in the Southern Sky  Year 1981  Length 7'  Genre Pf solo
Premiere Tokyo

TANAKA, Noriyasu (b. 1952)

Title Composition I, II Year 1990 Length 7', 6' Genre 2 Pf Premiere Tokyo
Title Contrast I Year 1994 Length 7' Genre 2 Pf Premiere Tokyo
Title Message Year 1992 Length 14' Genre Pf solo Premiere Paris
Title Metamorphoses Year 1991 Length 10' Genre Pf solo

Premiere Wasserburg

TANAKA, Satoshi (b. 1956)

Title After Image IV Year 1983 Length 10' Genre 2 Pf Premiere Tokyo
Title Resemblance III Year 1991 Length 10' Genre Pf solo Premiere Tokyo
Title The Promenades of Euclid Year 1984 Publisher OGT Length 3'

Genre Pf solo

TANAKA, Sawako (b. 1956)

Title Suishoren Year 1944 pub. Publisher JFC 9422 Length 7'50'' Genre Pf solo

TANAKA, Terumichi (b. 1951)

Title Monologue Year 1987 Length 12' Genre Pf solo Premiere Yamaguchi
Title 2 Pianos Pieces for Children Year 1984 Length 4' Genre 2 Pf
TANAKA, Toshimitsu (b. 1930)

**Title** An Ancient Five-storied Pagadas  
**Year** 1977 com. & 1979 pub.  
**Publisher** OGT  
**Genre** 4 Hands

**Title** Doshu Vol. 1 (Young Grief)  
**Year** 1986  
**Length** 15'  
**Genre** Pf solo

TANASE, Masatami (1924 - 1988)

**Title** 3 Chants for Piano  
**Year** 1984  
**Length** 12'  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** Composition for 2 Pianos (8 Hands)  
**Year** 1986  
**Length** 13'  
**Genre** 2 Pf (8 Hands)  
**Premiere** Tokyo

**Title** Etudes based on Children’s Folk Songs  
**Year** 1965 pub.  
**Publisher** KG

**Genre** Pf solo

**Title** 6 Inventions  
**Year** 1963  
**Publisher** SKG  
**Genre** Pf solo

**Title** Piano Pieces for 2 Pianos  
**Year** 1968  
**Genre** 2 Pf

**Title** Piano Sonata 1, 2, 3  
**Year** 1960, 1961, 1964  
**Genre** Pf solo

**Title** Piano Sonata 4  
**Year** 1985  
**Length** 15'  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** 11 Preludes  
**Year** 1965  
**Genre** Pf solo

**Title** 3 Small Preludes  
**Year** 1961  
**Genre** Pf solo

TANIMURA, Yoshitsugu

**Title** Sonatine  
**Year** 1935 pub.  
**Publisher** KS, NSN  
**Genre** Pf solo

TANINAKA, Suguru (b. 1947)

**Title** Haru no Otozure  
**Year** 1983  
**Length** 4'  
**Genre** Pf solo
TARAHASHI, Masamitsu (b. 1949)

Title Capriccio per pianoforte Year 1981 com. & 1984 pub.
Publisher JFC 8414 Length 7' 21" Genre Pf solo

TERAHARA, Nobuo (b. 1928)

Title 3 Fugues Year 1985 com. & 1986 pub. Publisher JFC 8612
Length 10' Genre Pf solo or 4 Saxes Premiere Tokyo

Title Piano Album "Children's Fantasy and World" Year 1991
Publisher ZG Length 25' Genre Pf solo Premiere Tokyo

Title Suite: Shonen no Hi no Gashu (A Picture Book from My Childhood)
Year 1984 Length 15' Genre Pf solo Premiere Tokyo

Title Suite: Sketches of Japan Year 1964 Genre Pf solo

TERASHIMA, Naohiko (b. 1930)

Title Hitotsudake no Okurimono (An Only Present) Year 1989
Publisher OGT Length 15' Genre 4 Hands Premiere Tokyo

Title Kuroi Mori to Shiroi Mori (The Black and White Forests) Year 1990
Publisher Crayonhouse Length 16' Genre 4 Hands Premiere Tokyo

Title Suite: Juyonhiki no Asagohan (Breakfast for 14 Animals) Year 1985 Publisher
OGT Length 13' Genre 4 Hands Premiere Tokyo

Title Piano Suite: Juyon-hiki no Otsukimi (Moon Viewing for 14 Animals)
Year 1988 Publisher OGT Length 13' Genre 4 Hands Premiere Tokyo

Title Piano Suite: Juyon-hiki no Samui Huyu (A Cold Winter for 14 Animals) Year
1988 Publisher OGT  Length 14'  Genre 4 Hands  Premiere Tokyo

TERASHIMA, Rikuya (b. 1964)

Title Caprice  Year 1993  Length 6'  Genre Pf solo  Premiere Tokyo

TERAUCHI, Sonoh (b. 1959)

Title Amusement Park "Spaceship" (13 Pieces)  Year 1985  Publisher OGT

Length 20'  Genre Pf solo

Title Arabesque  Year 1986  Length 9'  Genre Pf solo  Premiere Tokyo

Title Let's Play Aesop's Fables on Piano  Year 1988  Publisher TO  Length 25'

Genre Pf solo

Title Little Pieces: Little Dream for Concert (12 Pieces)  Year 1983 com.

Publisher OGT  Length 30'  Genre Pf solo

Title Little Pieces for Piano: Mother Goose  Year 1991

Publisher ZG CFCD 1  Length 30'  Genre Pf solo

Title Little Pieces for Piano: A Grand Parade of Animals  Year 1992

Publisher OGT CFCD 4  Length 35'  Genre Pf solo & 4 Hands

Title Marchen Land  Year 1984 com.  Publisher OGT  Length 32'  Genre Pf solo

Title Phoenix Shrine and 8 Figures of Bosatsu in the Sky  Year 1991  Length 10'

Genre Pf solo  Premiere Tokyo


Publisher Musica Nova  Genre Pf solo

Title Piano Suite: The Icy Castle - Illusion  Year 1983 com.  Publisher OGT
Length 14' Genre Pf solo

Title Reveil - La Brise Year 1984 com. Publisher OGT Length 15' Genre Pf solo

Title Tales of Grimm Year 1986 Publisher TO Length 25' Genre Pf solo

TERUYA, Masaki (b. 1953)

Title The Adventures of 'Misha Year 1990 Length 6' Genre Pf solo

Premiere Tokyo

Title 4 Scenes of Children in a Day Year 1988 Length 7' Genre Pf solo

Premiere Kanagawa

Title 5 Scenes of Children in a Day Year 1988 Length 9' Genre Pf solo

Premiere Tokyo

Title Strate Sonore1, 2 Year 1983, 1984 Length 9', 12' Genre Pf solo

Premiere Tokyo

TODA, Kunio (b. 1915)

Title Children's Suite: Butterfly Making Skillfully a Loop-the-Loop Flight

Year 1985 Publisher OGT Length 3' Genre Pf solo

Title Concerto in G Minor, Concerto No.2 Year 1944, 1956 Length 15

Genre Pf & Orch.

Title Fantasie sur les sons de "Koto" pour Piano a deux Mains Year 1958 com. & 1970 (JFC) & 1985 (OGT) pub. Publisher JFC 7015, OGT Genre Pf solo Premiere Nagoya

Title Fantasy "Densetsu" (Legends) Year 1942 Genre Pf solo
Title 3 Intermezzos  Year 1941-42 com. Publisher Private Edition  Genre Pf solo

Title "Quattro pezzi deformati" for Piano  Year 1968 com. Publisher SHJ
Genre Pf solo

Title Sonatine in One Movement  Year 1956 com. Publisher SHJ  Genre Pf solo

Title Utsukushiki Maihime tachi no Odori (A Dance of Beautiful Maidens)
Year 1953 pub.  Publisher Gendai Shicho-Sha  Length 4'  Genre Pf solo

TOGAWA, Yoichi (b. 1959)

Title "Afar" for Piano  Year 1994 pub. Publisher JFC 9424  Length 12'
Genre Pf solo  Premiere Tokyo

Title Aubade  Year 1994  Length 9'  Genre Pf solo  Premiere Osaka

Title Hi no Ike, Kaze no Ha,  Year 1991, 1992  Genre Pf solo

TOJIMA, Mikio (b. 1937)

Title A Girl Picking Mulberry  Year 1988  Length 9'  Genre Pf solo  Premiere Nagoya

Title Winter Rondo  Year 1979 pub. Publisher TAS  Genre Pf solo

TOKUNAGA, Hidenori (b. 1925)

Title "Agisc"-11 Pieces for Piano  Year 1986  Length 26'  Genre Pf solo
Premiere Chicago

Title "Animism" for Prepared Piano  Year 1957  Genre Pf solo

Title 3 Fragments  Year 1949  Genre Pf solo

Title From Notes for Piano  Year 1959  Genre Pf solo
Title "Idola" 8 Pieces for Piano  Year 1971  Genre Pf solo

Title 3 Interludes  Year 1958 com. & 1963 pub.  
Publisher New Music Edition (USA)  Genre Pf solo

Title A Message from Metallic Earthworm (13 Pieces) for 2 Pianos  Year 1986  
Length 14'  Genre 2 Pf  Premiere Chicago

Title "Pastoral Mood" for Prepared Piano  Year 1958  Genre Pf solo

Title 4 Preludes Concerning Morning, Short Poems on Botanical Garden  
Year 1947  Genre Pf solo

Title A Song Without Word Nos.1 - 3  Year 1941  Genre Pf solo

Title Three Sections by Paul Knee's Tableau  Year 1960  Length 8'  
Genre Pf solo  Premiere Rotterdam

Title Toccata, Tabla  Year 1956  Genre Pf solo

TOMOTANI, Koji (b. 1947)

Title Atoll of the Wind  Year 1993  Length 10'  Genre Pf solo  Premiere Tokyo

Title Reflection  Year 1991  Length 13'  Genre Pf solo  Premiere Aomori

Title Spectrum  Year 1989  Length 9'  Genre Pf solo  Premiere Hiroshima

Title Yohaku no Kaze II (The Wind of Space)  Year 1992  Length 10'  
Genre 2 Pf  Premiere Tokyo

TONE, Yasunao (b. 1935)

Title Geodesy  Year 1963  Genre Pf solo
TOYAMA, Tomoko

Title Hana-ichi-monme  Year 1974 pub.  Publisher OGS  Genre 4 Hands

TOYAMA, Yuzo (b. 1931)

Title Piano Concerto  Year 1961  Genre Pf & Orch.

TSUBONO, Kutsuhiro (b. 1947)

Title Short Piano Pieces (5 Pieces)  Year 1980  Length 5'  Genre Pf solo
Title Tri - focus  Year 1979 pub.  Publisher OGT/Ongaku Geijutsu 37/11:
   Contemporary Japanese Music Series 174  Genre Pf solo

TSUJI, Eisei (b. 1933)

Title Dance, Alloplasm  Year 1966, 1968  Genre Pf solo
Title Epigraph  Year 1985  Length 11'  Genre Pf solo  Premiere Osaka
Title Frissonnement des Feuilles  Year 1971  Publisher KG  Genre Pf solo
Title Hallucination pour piano  Year 1965 com. & 1965 1st. pub., 1966 2nd. pub.
   Publisher OGT/Ongaku Geijutsu 23/9: Contemporary Japanese Music Series 35,
   OGT  Length 3'  Genre Pf solo
Title Piano Sonata: Exhalation  Year 1973 pub.  Publisher OGT/Ongaku Geijutsu 31/11
   Contemporary Japanese Music Series 114  Genre Pf solo

TSUJITA, Yukinori (b. 1954)

Title A Fantastic Dance  Year 1993  Publisher KG  Length 2'
Genre Pf solo  Premiere Tokyo

Title Improvisation  Year 1987  Length 5'  Genre Pf solo  Premiere Tokyo

TSUKAHARA, Setsuo (1921 - 1978)

Title Concerto for Piano and Orchestra  Publisher ZG  Genre 2 Pf Score

Title A Little Story for Piano  Year 1982 pub.  Publisher OGT  Genre Pf solo

TSUKATANI, Akihiro (b. 1919)

Title A Faraway Mountain Range  Publisher KG  Genre Pf solo

Title A Little Story for Piano  Year 1982  Publisher OGT  Genre Pf solo

Title A Seated Figure  Publisher KG  Genre Pf solo

Title Bagatelle  Publisher Iwaya Shoten  Genre Pf solo

Title Dance Pieces  Year 1952 com.  Publisher Shirakaba Shobo  Length 13'

Genre Pf solo

Title Fragment  Publisher KG  Genre Pf solo

Title Meditation et Ballade  Year 1968 pub.  Publisher ZG/Petite Album pour piano

Genre Pf solo

Title Petite Suite  Year 1941  Length 14'  Genre Pf solo

Title Piano Concerto  Year 1961  Genre Pf & Orch.

Title Pieces for Children  Year 1949  Publisher Iwatani (2 pieces)  Length 13'

Genre Pf solo

Title 3 Pieces for Children  Publisher ZG  Genre Pf solo

Title Prelude & Romance  Year 1947  Publisher Iwatani  Length 5'  Genre Pf solo
Title 3 Preludes  Year 1942  Length 7'  Genre Pf solo

Title 3 Rag Caprice  Year 1950  Length 11'  Genre Pf solo

Title Sonatine  Year 1954-55 com. & 1957 (1st. 2nd. Movements Only) pub., 1967
          Publisher OGT/Sekai Dai Ongaku Zenshu: Kigaku-hen 33 (1st. 2nd. Mov), OGT/Sonatinas Collections (1967)  Length 8'  Genre Pf solo
          Premiere Tokyo

Title 3 Sonatines: 1.Classical, 2.Pastoral, 3.Mechanical  Year 1948  Length 6', 8', 7'
          Genre Pf solo

Title Works for Piano Nos.1 &.2  Year 1976 com., 1985 pub.  Publisher AM 6008/Japanese Society for Contemporary Music Series 8  Genre Pf solo

TSUTSUMI, Masao

Title Piano Pieces for Children: Circus (27 Pieces)  Year 1981 pub.
          Publisher Gendai Kikaku-sha  Genre Pf solo

UCHIDA, Masato (b. 1940)

Title Breeze in Granada  Year 1992  Publisher KG  Length 2'
          Genre 4 Hands  Premiere Tokyo

Title Chiisai Melody  Year 1983 com.  Publisher OGT  Length 20'  Genre Pf solo

Title Children in Paris  Year 1991  Publisher KG  Length 2'  Genre 4 Hands
          Premiere Tokyo

Title Futari no Piano I (Piano for Two) (15 Pieces)  Year 1978 pub.  Publisher OGT
          Genre 3 Hands
Title: Futari no Piano II (12 Pieces), III (10 Pieces)  
Year: 1982  
Publisher: OGT  
Genre: 4 Hands

Title: Futari no Piano IV (10 Pieces)  
Publisher: OGT  
Length: 30'  
Genre: 4 Hands

Title: Futari no Piano V  
Year: 1984  
Publisher: OGT  
Length: 3'  
Genre: 2 Pf

Title: 4 Hands for Children  
Year: 1982 pub.  
Publisher: OGT  
Genre: 4 Hands

Title: Kirin san no Hon  
Year: 1983  
Length: 20'  
Genre: Pf solo

Title: Suite: Dobutsutachi no Yume (The Dream of Animals)  
Year: 1987  
Publisher: Ongaku Hiroba  
Length: 12'  
Genre: 4 Hands  
Premiere: Tokyo

Title: Suite: Umi no Fukei (A Scene from Sea)  
Year: 1988  
Publisher: Ongaku Hiroba  
Length: 8'  
Genre: 4 Hands  
Premiere: Tokyo

Title: Yume no Katachi (A Form of Dream)  
Year: 1985  
Publisher: EFO2017  
Length: 11'  
Genre: 2 Pf

UCHIKAWA, Hiroyuki (b. 1947)

Title: Blue Sky and White Cloud  
Year: 1994  
Length: 8'  
Genre: Pf solo  
Premiere: Tokyo

Title: For Tender People  
Year: 1980  
Genre: Pf & String Ensemble

Title: Garden I  
Year: 1991  
Length: 7'  
Genre: Pf solo  
Premiere: Tokyo

Title: Hana, Tori II (Flower, Bird II)  
Year: 1986  
Length: 9'  
Genre: Pf solo  
Premiere: Tokyo

Title: Hohoemi no Kozo IV (A Structure of Smile)  
Year: 1988  
Length: 10'  
Genre: Pf solo  
Premiere: Tokyo
Title Kaze ni, Hikari ni, No.1, No.2 (To Wind, To Light)  Year 1982 (1) 1983 (2)  
com. & 1982 (1) 1983 (both) pub.  Publisher JFC 8217 (No.1 only), JFC 8314  
(Both)  Length 10' for each  Genre Pf solo  

Title Kaze ni Hikari ni, No. 3  Year 1989  Length 9'  Genre Pf solo  Premiere Tokyo  

UEDA, Akira (b. 1932)  
Title Klavierstück für 4 Hands  Year 1991  Length 10'  Genre 4 Hands  
Premiere Pforzheim  

UEZONO, Ken-ichi (b. 1961)  
Title Aki no Carnival (An Autumn Carnival)  Publisher Soleil  Genre Pf solo  

URATA, Kenjiro (b. 1941)  
Title Passacaglia for Piano  Year 1968 com., 1974 pub.  Publisher AM 1005  
Genre Pf solo  

UZAKI, Koichi (b. 1935)  
Title A Talk by Mr. Bach  Year 1994  Publisher KG  Length 3'  Genre Pf solo  
Premiere Tokyo  

Title Aubade  Year 1981  Length 4'  Genre Pf solo  Premiere Nagoya  
Title Aubade for Piano  Year 1994  Length 5'  Genre Pf solo  Premiere Trieste  
Title Ballade  Year 1988  Length 9'  Genre Pf solo  Premiere Tokyo  
Title Campagne Premier in Paris is under the Star-filled Sky  Year 1991
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Publisher</th>
<th>Length</th>
<th>Genre</th>
<th>Premiere</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consolation</td>
<td>1985 pub.</td>
<td>Kunitachi</td>
<td>4'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Espaccio</td>
<td>1989</td>
<td></td>
<td>10'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>A Little Blue Penguin's Dream</td>
<td>1990</td>
<td>KG</td>
<td>3'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Mom Dozes as She Sings A Lullaby</td>
<td>1994</td>
<td>KG</td>
<td>3'</td>
<td>Pf solo</td>
<td></td>
</tr>
<tr>
<td>My Prayer to God</td>
<td>1989</td>
<td>KG</td>
<td>3'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Paysage</td>
<td>1987</td>
<td></td>
<td>7'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Piece for Piano</td>
<td>1989</td>
<td>OGT</td>
<td>5'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>A Powder Snow Dance from the North</td>
<td>1992</td>
<td>KG</td>
<td>3'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Sonatine</td>
<td>1961</td>
<td></td>
<td></td>
<td>Pf solo</td>
<td></td>
</tr>
<tr>
<td>Sonatine</td>
<td>1977</td>
<td></td>
<td></td>
<td>Pf solo</td>
<td></td>
</tr>
<tr>
<td>Sonatine</td>
<td>1986</td>
<td></td>
<td>6'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>Suite pour Piano</td>
<td>1982 pub.</td>
<td>OS-7018-20</td>
<td>15'</td>
<td>Pf solo</td>
<td>Tokyo</td>
</tr>
<tr>
<td>The Piano Pieces for Children for Small Hands &quot;Songs That a Wind Sings&quot;</td>
<td>1994</td>
<td>KG</td>
<td>43'</td>
<td>Pf solo</td>
<td></td>
</tr>
<tr>
<td>The Piano Pieces for Children for the Recitals</td>
<td>1989</td>
<td>LT</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Length 60'  Genre Pf solo

Title There is a Festival Somewhere  Year 1993  Publisher KG  Length 3'

Genre Pf solo  Premiere Tokyo

UZUKI, Kazuyoshi (b. 1933)

Title Piano Album for Children: The Old Tale (8 Little Pieces), Sonatine,

Prelude & Fugue  Year 1979 pub.  Publisher OGT  Genre Pf solo

Title Rizumu no Saiten (the Rite of Rhythm)  Year 1979 & 1983 pub.

Publisher OGT  Genre 4 Hands

Title Suite for Children: Joyful Amusement Park  Year 1983 pub.  Publisher OGT

Genre Pf solo

WADA, Norihiko (b. 1932)

Title Flying Bassman, Interply No.1, 2  Year 1967  Genre Pf solo

Title In the Midst of Fire, Improvisation for Prepared Piano  Year 1962, 1964

Genre Pf solo

Title Nocturne  Year 1965  Genre Pf solo

Title Piano Concerto  Year 1962  Publisher Modern Edition  Genre Pf solo

Premiere Berlin

Title Sonata  Publisher Kyoiku Ongaku Kenkyu Kyokai  Genre Pf solo

Title Suite: Okasan no Toki (7 Pieces) (Time for Mothers)  Year 1985

Length 15'  Genre Pf solo  Premiere Yokohama

Title The Leopard Dance  Year 1960 pub.  Publisher OGT/Modern Japanese Piano
Music for Children  Genre 4 Hands

**Title** The Crippl's Dance  **Year** 1961 pub.  **Publisher** OGT/Modern Japanese Piano

Music for Children  Genre 4 Hands

**WATANABE, Hisaharu** (b. 1910)

**Title** March "Step", Marionetto, Echo, 2 Preludes  **Year** 1951, 1952, 1953, 1953  **Genre** Pf solo

**Title** Improvisation  **Year** 1981  **Length** 8'  **Genre** Pf solo  **Premiere** Tokyo

**WATANABE, Kenji** (b. 1950)

**Title** Suite for Piano  **Year** 1987  **Length** 10'  **Genre** Pf solo  **Premiere** Tokyo

**WATANABE, Manabu** (b. 1932)

**Title** Suite for Piano, Sonatine, 4 Sketches  **Year** 1962, 1963, 1970  **Genre** Pf solo

**WATANABE, Urato** (b. 1909)

**Title** 3 Bagatelles, 3 Dances  **Year** 1940, 1942  **Length** 12', 5'  **Genre** Pf solo

**YAMADA, Izumi** (b. 1952)

**Title** Design  **Year** 1990  **Length** 7'  **Genre** Pf solo  **Premiere** Tokyo

**Title** One Design for Piano and Orchestra  **Year** 1984  **Length** 13'

**Genre** Pf & Orch.  **Premiere** Tokyo

**Title** One Design for Piano and Orchestra II  **Year** 1992
Publisher ZG, 32CM-218  Length 32'  Genre Pf & Orch.

Title 3 Melancholy Lyrics  Year 1985 pub.  Publisher AM 6009/ Japanese Society for Contemporary Music Series 9  Length 12'  Genre Pf solo  Premiere Tokyo

Title Twelve Scenes  Year 1994  Length 8'  Genre Pf solo  Premiere Tokyo

YAMADA, Kazuo (b. 1912)


Genre Pf solo

Title Sonatine  Year 1943  Publisher OGT  Length 8'  Genre Pf solo

Premiere Tokyo

YAMADA, Kosaku (1886 - 1965)

Title Abandonnez-vous a la Fortuone  Year 1931 pub.  Publisher SHJ  Genre Pf solo

Title Canotage su clair de lune  Year 1928 (N), 1931 (S) pub.  Publisher Nikkyo, SHJ

Genre Pf solo

Title Die Blaue Flamme: Ten Short Poems for Piano  Year 1931, 1963 pub.  Publisher SHJ/Yamada Kosaku Zenshu 11 (1931), DIH/Yamada Kosaku Zenshu 10 (1963)

Genre Pf solo

Title I, V, VI, VII, IX from Die Blaue Flamme  Year 1922 pub.

Publisher Oliver Ditson  Genre Pf solo

Title Geishun: Petit Poems  Year 1922 pub.  Publisher Oliver Ditson

Genre Pf solo
Title Japanese Silhouettes  Year 1919 (C), 1931 (S) pub.  Publisher CMC, SHJ

Genre Pf solo

Title Japanese Ballade  Year 1916 com.& 1931 (S), 1963 (D) pub.  Publisher SHJ, DIH  Genre Pf solo

Title Karatchi no Hana Paraphrase  Year 1928 com.& 1928 (N), 1931 (S), 1943 (T) pub.  Publisher Nikkyo, SHJ/Yamada Kosaku Zenshu 11, TOS  Genre Pf solo

Title Legende de Genji  Year 1931 com. & pub.  Publisher SHJ/Yamada Kosaku Zenshu 11  Genre Pf solo

Title Les Petits Poems: Tears of Harvest  Year 1919 (C), 1931 (S) pub.  Publisher CMC, SHJ  Genre Pf solo

Title Les Petits Poems: Night Songs  Year 1919 (CMC) 1931 (S) 1963 (DIH) pub.  Publisher CMC, SHJ/Yamada Kosaku Zenshu 11, DIH/Yamada Kosaku Zenshu 10  Genre Pf solo

Title Les Petits Poems: A Dream Tale  Year 1919 (C), 1931 (S) pub.  Publisher CMC, SHJ/Yamada Kosaku Zenshu 11  Genre Pf solo

Title Les Poemes a Scriabin  Year 1919 (C), 1931 (S)  Publisher CMC, SHJ  Length 6'  Genre Pf solo

Title Makiba  Year 1917 com., 1920 (M), 1931 (S), 1964 (D) pub.  Publisher Miki, SHJ, DIH  Genre Pf solo

Title Menuetto  Year 1963  Publisher DIH/Yamada Kosaku Zenshu 10  Genre Pf solo

Title New Year's Eve  Year 1963 pub.  Publisher DIH  Genre Pf solo
Title Nuit calme d'une prière  Year 1928 (N), 1931 (S) pub.

Publisher Nikkyo, SHJ  Genre Pf solo

Title Pierrette: Petite Fleur de Camelia  Year 1931 pub.  Publisher SHJ

Genre Pf solo

Title A Poem: the Chimes of the Dawn  Year 1930 com.& 1931 (S), 1963 (D) pub.

Publisher SHJ/Yamada Kosaku Zenshu 11, DIH/Yamada Kosaku Zenshu 10

Genre Pf solo

Title Poeme Ballade  Year 1963 pub.  Publisher DIH  Genre Pf solo

Title Poeme 1, 2, 3  Year 1922 (1), 1931 (2, 3) pub.  Publisher Oliver Ditson

(1922), SHJ (1931)  Genre Pf solo

Title Poems, Variation Melancolique  Year 1931(S), 1943 (T), 1957 (O) pub.

Publisher SHJ/Yamada Kosaku Zenshu 11, TOS, OGT/Sekai Dai Ongaku

Zenshu: Kigaku-hen 33  Genre Pf solo

Title Poems a Cranford No.1, No.2  Year 1919 (C), 1928 (N) pub.

Publisher CMC, Nikkyo (only No.2)  Genre Pf solo

Title Poem a Cranford  Year 1931 pub.  Publisher SHJ/Yamada Kosaku Zenshu 11

Genre Pf solo

Title Prelude  Year 1951  Length 3'  Genre Pf solo

Title Prelude: Kansha no Inori  Year 1963 pub.  Publisher DIH/Yamada Kosaku

Zenshu 10  Genre Pf solo

Title Shokei no Uta, Bridal March, Chaconne  Year 1963 pub.

Publisher DIH  Genre Pf solo
Title Sie und er: Poems Nos. 1-7  Year 1963 (D), 1922 (O) pub.

Publisher DIH/Yamada Kosaku Zenshu 10, Oliver Ditson  Genre Pf solo

Title Sonata 1, 2  Year 1963 pub.  Publisher DIH  Genre Pf solo

Title A Theme and Variations  Year 1919 (C), 1963 (D) pub.  Publisher CMC, DIH

Genre Pf solo

Title Yume no Momotaro  Year 1921 (O), 1931 (S) pub.  Publisher OK, SHJ, Miki

Genre Pf solo

YAMADA, Maki (b. 1964)

Title For 2 Pianos II  Year 1993  Length 10'  Genre 2 Pf  Premiere Kobe

YAMADA, Mitsuo (b. 1933)

Title Sonatine No. 2  Year 1985  Publisher TO  Length 7'  Genre Pf solo

YAMAGATA, Shigetaro (b. 1906)

Title Muttsu no Warutsu yori (From Six Waltzes)  Year 1940

Publisher KS, NSN (1939-40)  Genre Pf solo

YAMAGISHI, Mao (b. 1933)

Title Aya for 2 Pianos  Year 1982  Length 14'  Genre 2 Pf  Premiere Tsuyama

Title Aya II for 2 Pianos  Year 1988  Length 11'  Genre 2 Pf  Premiere Okayama

Title Brillante, Brillante, Brillante  Year 1990  Length 12'  Genre Pf solo

Premiere Kurashiki
Title Composition for 2 Pianos "For Trees, Water and Birds"  Year 1989

Length 12'  Genre 2 Pf  Premiere Tsuyama

Title Composition II  Year 1988  Length 9'  Genre Pf solo

Premiere Kurashiki

Title Composition III  Year 1989  Length 12'  Genre Pf solo  Premiere Kurashiki

Title Concerto for 2 Pianos and Orchestra  Year 1993  Length 16'

Genre 2 Pf & Orch.  Premiere Tsuyama

Title Fantasy of Color  Year 1984  Length 12'  Genre Pf solo  Premiere Tsuyama

Title Metamorphosis of Colour  Year 1986  Length 16'  Genre Pf solo

Premiere Okayama

Title Mittsu no Yoru no Uta (3 Serenades)  Year 1992  Length 112'

Genre Pf solo  Premiere Kurashiki

Title 3 Pieces "Somon"  Year 1983 com.  Length 13'  Genre Pf solo

Premiere Fukuyama

Title Seven Tara  Year 1990  Length 12'  Genre Pf solo  Premiere Okayama

Title 3 Songs  Year 1985  Length 16'  Genre Pf solo  Premiere Okayama

Title Suien, Kobo, Suimatsu  Year 1984  Length 11'  Genre Pf solo

Premiere Tsuyama

YAMAKAWA, Ken-ichi (b. 1934)

Title 3 Dialogues for 4 Hands  Year 1992  Length 15'  Genre 4 Hands

Title Indiosinhos Brasileiros  Year 1984  Length 2'  Genre Pf solo

Premiere San Paulo
Title Toccata Year 1981 Length 4' Genre Pf solo Premiere San Paulo

YAMAMOTO, Junnosuke (b. 1958)

Title Absoluteness Music for Piano Year 1994 Length 25' Genre Pf solo
Premiere Tokyo

Title La Festa della Musica Piccola Year 1993 Publisher KG Length 3'
Genre Pf solo Premiere Tokyo

Title A Rainbow Bridge Year 1984 Publisher OGT Length 2' Genre Pf solo

YAMAMOTO, Naotada (1904 - 1965)

Title Dream of Moon Light Year 1950 Length 4'30" Genre Pf solo

Title 2 Legends Year 1950 Length 15' Genre Pf solo

Title 3 Movements: Sei, Do, In Year 1945 Length 10' Genre Pf solo

Title Nocturne Year 1950 Length 13' Genre Pf solo

Title Piano Pieces Year 1925-27 Length 7' Genre Pf solo

Title Sanctus Year 1940 Length 7' Genre Pf solo

Title Symphonic Movement Year 1930 Length 5' Genre Pf solo

Title Tone Poems Year 1930 Length 5' Genre Pf solo

Title Variations Year 1926 Length 6' Genre Pf solo

YAMAMOTO, Shigeji (b. 1931)

Title Little Suite Year 1972 Publisher ZG Genre Pf solo

Title Piano Sonata No.2, Piano Sonata No.3 Year 1965, 1970 Genre Pf solo
Title Suite for Piano: The Sky, the Wind, and the Light  Year 1983

Length 13'  Genre Pf solo  Premiere Yokohama

YAMANOUCHI, Tadashi (b. 1935)

Title Enonce  Year 1985  Length 7'  Genre Pf solo  Premiere Sendai

Title Metamorphose pour Piano  Year 1970 com.& 1971 pub.

Publisher JFC 7102  Genre Pf solo  Premiere Tokyo

Title Suite pour Piano  Year 1987  Length 15'  Genre Pf solo  Premiere Sendai

YAMASHITA, Koji (b. 1952)

Title Piano Sonata  Year 1982  Genre Pf solo

Title Piano Suite: After Dream  Year 1991  Publisher OGT  Genre Pf solo

YAMAUCHI, Masahiro (b. 1960)

Title Dislocation of Time  Year 1987 com.& 1994 pub.  Publisher JFC 9425

Length 12'  Genre Pf solo  Premiere Sendai

Title Integration  Year 1984  Genre 2 Pf

Title Three Pieces for Piano  Year 1987  Length 5'  Genre Pf solo

Premiere Tokyo

YAMAZAKI, Yasushi (b. 1950)

Title Rainbow  Year 1984  Publisher OGT  Length 2'  Genre Pf solo
YANAGI, Hiroshi (b. 1932)

Title Suite, A Theme and Variations  Year 1956, 1957  Genre Pf solo

YANAGIDA, Takayoshi (b. 1948)

Title Besides a Stream  Year 1983 com.& 1984 pub.  Publisher JFC 8416  Length 11'  Genre Pf solo  Premiere Sapporo

YANAGIDA, Takayoshi (b. 1948)

Title Intermezzo "Fairy Rings"  Year 1986  Length 12'  Genre Pf solo  Premiere Tokyo

Title Klavierstuck  Year 1974  Genre Pf solo

Title Landscape with Yellow Birds  Year 1992  Length 6'  Genre Pf solo  Premiere Tokyo

Title Postlude "River of Fairy"  Year 1988  Length 9'  Genre Pf solo  Premiere Tokyo

Title Prelude "Fairy Islands"  Year 1986  Length 13'  Genre Pf solo  Premiere Tokyo

YANAGUIYA, Seido (b. 1959)

Title De L'influence Reciprouque de L'arc-en-ciel et le Fossil  Year 1988  Length 6'  Genre Pf solo  Premiere Tokyo

Title Les Ballades pour le Chat qui etait Marche  Year 1988  Length 30'  Genre Pf solo  Premiere Tokyo
YASHIRO, Akio (1929 - 1976)

Title Cadence for Beethoven No.3 Pf concerto, and Cadence for Mozart Pf Concerto KV. 537 in D  Year 1978 pub.  Publisher OGT/Oeuvres Complete de Akio Yashiro  Genre Pf solo

Title Concerto  Year 1947 com.& 1978 & 1979 pub.  Publisher OGT/Oeuvres Complete de Akio Yashiro (1978), Akio Yoshiro l'homme et son oeuvre 1979  Genre Pf solo


Publisher OGT/Nippon no Sakkkyoku 1968, OGT 1969 2 Pf score and Pf & Orch.

Score, OGT/Oeuvres Complete de Akio Yashiro 1978  Length 28'  Genre Pf & Orch.

Title Nocturne  Year 1957, 1960, 1978, 1979 pub.  Publisher OGT/Sekai Dai


Title Piano Sonata  Year 1960 com., 1963 & 1978 pub.  Publisher OGT, OGT/Oeuvres Complete de Akio Yashiro  Length 17'  Genre Pf solo

Premiere Okayama

Title Pieces pour piano (7 Pieces)  Year 1979 pub.  Publisher OGT  Genre Pf solo

Title 4 Pieces for Piano  Year 1951  Genre Pf solo

Title Sonatine  Year 1978, 1979 pub.  Publisher OGT/Oeuvres Complete de Akio Yashiro (1978), OGT/Akio Yashiro "homme et son oeuvre" (1979)  Genre Pf solo

Title Suite: Classique pour Piano  Year 1979 pub.  Publisher OGT  Genre 4 Hands
Title The Dream Boat  Year 1960, 1978, 1979 pub.  Publisher OGT/Modern

YASUGI, Tadatoshi (b. 1951)

Title 2 Ballades  Year 1973  Genre Pf & Orch.

Title Dessert Matsu Aida ni --(While waiting for the dessert --)  Year 1994
   Publisher KG  Length 3'  Genre Pf solo  Premiere Tokyo

Title Fantasie fur Klavier  Year 1980 com.& 1981 pub.  Publisher JFC 8105
   Length 13'  Genre Pf solo  Premiere Tokyo

Title Kleines Capriccio  Year 1992  Length 2'  Genre Pf solo  Premiere Tokyo

Title Matsuri no Uta (A Song of Festival)  Year 1992  Length 3'  Genre Pf solo  Premiere Tokyo

Title Nocturne  Year 1981  Length 7'  Genre 4 Handes  Premier Tokyo

Title A Small Carnival  Year 1993  Publisher KG  Length 3'  Genre Pf solo  Premiere Tokyo

Title Sonatine  Year 1992 com.& 1994 pub.  Publisher JFC 9426
   Length 9'  Genre Pf solo  Premiere Tokyo

Title Soyokaze no Tayori (A Letter from the Wind)  Year 1992  Length 4'
   Genre Pf solo  Premiere Tokyo

Title Yume o Tsumugu Tategoto  Year 1984  Publisher OGT  Length 3'
   Genre Pf solo
YASUKAWA, Moclin (b. 1960)

Title Suite for 2 Pianos    Year 1992    Length 10'    Genre 2 Pf    Premiere Kagoshima

Title To Squirrels at Breezed Window    Year 1991    Length 17'

    Genre Pf solo    Premiere Nagasaki

YASURAOKA, Akio (b. 1958)

Title Apparition (Revision)    Year 1985    Length 14'    Genre Pf solo

    Premiere Tokyo

Title Five Pieces for 4 Hands    Year 1988    Length 15'    Genre 4 Hands

    Premiere Takasaki

YOKOTA, Masahisa (b. 1910)

Title Suite    Year 1951    Genre Pf solo

YOSHIDA, Hideo (b. 1949)

Title Youkon, Friesience, Etudom    Year 1981, 1981, 1984    Length 5', 5', 3'

    Genre Pf solo

YOSHIDA, Hitoshi (b. 1953)

Title Sonatina - Variations by a Theme of Haydn    Year 1987    Length 20'

    Genre 4 Hands    Premiere Sapporo

Title Yoru no Me I, II (Eyes of Night)    Year 1989    Length 7', 8'    Genre Pf solo

    Premiere Sapporo
YOSHIDA, Mineaki (b. 1961)

Title Ballade  Year 1994  Length 10'  Genre Pf solo  Premiere Fukuoka

Title Fantasie  Year 1994  Length 10'  Genre Pf solo  Premiere Kitakyushu

YOSHIDA, Takako (1910 - 1956)

Title Ballade  Year 1935  Genre Pf solo

Title Canone  Year 1931  Publisher OGS 1931-10  Genre Pf solo

YOSHIMATSU, Takashi (b. 1953)

Title Pleiades Dances I  Year 1986  Length 12'  Genre Pf solo

Premiere Tokyo

Title Pleiades Dances II  Year 1987  Length 10'  Genre Pf or Vn. & Pf

Premiere Tokyo

Title Pleiades Dances III  Year 1988  Length 10'  Genre Pf solo

Premiere Tokyo

Title Pleiades Dances IV, V  Year 1992  Publisher TOA

Length 10' (IV), 10'(V)  Genre Pf solo

Title Rainbow Colored Prism  Year 1984  Length 12'  Genre 2 Pf

Premiere Yokohama

Title Random Bird Variations Op 23  Year 1985  Publisher OGT  Length 12'

Genre 2 Pf  Premiere Tokyo

Title Threnody to Toki  Year 1982  Publisher OGT  Genre Pf & String Orch.
YOSHIZAKI, Kiyotomi (b. 1940)

**Title** Place of Ethos and Pathos  
**Year** 1982 com.& 1983 pub.

**Publisher** OGT/Ongaku Geijutsu 41/5; Contemporary Japanese Music Series 210, 
JFC 8307  
**Length** 10'  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** Psalm  
**Year** 1972  
**Length** Pf solo  
**Genre** Berlin

**Title** Tokyo Simulation  
**Year** 1988  
**Length** 9'  
**Genre** Pf solo  
**Premiere** Tokyo

YUASA, Joji (b. 1929)

**Title** Concertino  
**Year** 1994  
**Length** 15'  
**Genre** Pf & Orch.  
**Premiere** Nagoya

**Title** Cosmos Haptic  
**Year** 1957 com. & 1974 pub.  
**Publisher** OGT

**Length** 6'30"  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** Cosmos Haptic 2: Transfiguration  
**Year** 1986 com. & pub.  
**Publisher** SJ 1034, ISBN4118995611  
**Length** 12'  
**Genre** Pf solo  
**Premiere** Yokohama

**Title** Essen Plastic  
**Year** 1961 com.  
**Publisher** Private pub.

**Genre** Any Number of Piano  
**Premiere** Tokyo

**Title** On The Keyboard  
**Year** 1971 com.& 1973, 1974 pub.  
**Publisher** OGT/Nippon no Sakkyoku 1972-73(1973), OGT  
**Length** 7'  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** 2 Pastorals  
**Year** 1952 com.& 1981 pub.  
**Publisher** ZG/Piano Pieces  
No. 427  
**Length** 5'  
**Genre** Pf solo  
**Premiere** Tokyo

**Title** Projection Topologic  
**Year** 1959 com.& 1974 pub.  
**Publisher** OGT

**Length** 8'30"  
**Genre** Pf solo  
**Premiere** Karuizawa

**Title** Serenade: Chant pour do  
**Year** 1954 com.& 1981 pub.  
**Publisher** ZG/ Piano
Pieces No. 426     **Genre** Pf solo

**Title** Three Score Set  **Year** 1953 com. & 1981 pub.  **Publisher** ZG/Piano Pieces No. 428  **Length** 7'15"  **Genre** Pf solo  **Premier** Tokyo

**YUYAMA, Akira** (b. 1932)

**Title** Confections: A Piano Sweet  **Year** 1974 pub.  **Publisher** ZG  **Genre** Pf solo

**Title** 3 Ecossaises  **Year** 1972  **Genre** Pf solo

**Title** Machinery Age  **Year** 1970 com., 1971 pub.  **Publisher** SHJ/Album of Piano Pieces by Japanese Contemporary Compoers 1  **Genre** Pf solo

**Title** Monologue for Piano "Illusionary Moments"  **Year** 1986  **Publisher** OGT  **Length** 13'  **Genre** Pf solo  **Premiere** Tokyo

**Title** Mozart Became a Little Bird  **Year** 1990  **Publisher** KG KICG-30  **Length** 2'  **Genre** Pf solo  **Premiere** Tokyo

**Title** New Piano Album for 4 Hands Performances for Children  **Publisher** KG  **Genre** 4 Hands

**Title** A Paella Carnival  **Year** 1993  **Publisher** KG  **Length** 2'  **Genre** 6 Hands  **Premiere** Tokyo

**Title** Piano Pieces: Children's Land for Small Hands (20 Pieces)  **Year** 1967 & 1974 pub.  **Publisher** OGT  **Genre** Pf solo

**Title** Piano Method: Children's Cosmos  **Year** 1988  **Publisher** ZG  **Genre** Pf solo

**Title** Sonata  **Year** 1955 com. 1966 & 1986 pub.  **Publisher** KG  **Genre** Pf solo

**Title** Sonatina for the 21 Century  **Year** 1984  **Publisher** OGT  **Length** 2'  **Genre** Pf solo
Title Suite: A Musical Space Station for Kids    Year 1994    Publisher ZG

VICG-36    Length 56’    Genre Pf solo    Premiere Tokyo

Title Sunday Sonatina for Piano: Overture, Monday - Sunday Sonatinas (Total 8 Pieces)

Year 1969 com., 1970 & 1974 pub.    Publisher OGT    Genre Pf solo

Title Three Images    Year 1966 com., 1967 pub.    Publisher SHJ    Genre Pf solo

Title Triangle Waltz    Year 1992    Publisher KG    Length 3’

Genre 6 Hands    Premiere Tokyo

Title AVisionary Castle    Year 1958    Genre Pf solo

Title A Welsh Waltz    Year 1991    Publisher KG    Length 3’

Genre 4 Hands    Premiere Tokyo

Title What a Wonderful Piano!    Year 1989    Publisher KG KICG-30

Length 1’    Genre 4 Hands    Premiere Tokyo

ZAKOJI, Hiroaki (1958 - 1987)

Title Morphology    Year 1986    Length 4’    Genre 2 Pf    Premiere Tokyo

Title Piano Piece II    Year 1985    Length 5’    Genre Pf solo    Premiere Sapporo

Title Piano Piece III    Year 1986    Length 3’    Genre Pf solo    Premiere Arlesheim
BIBLIOGRAPHY


_______. "Yamada Kosaku Seitan Hyaku Nen" (100 Years After Yamada Kosaku was Born), Ongaku Geijutsu (Feb. 1986) : 18-49.


Bekku, Sadao. "Miyoshi Akira to no Kaiwa" (Conversation with Akira Miyoshi), Ongaku Geijutsu (May 1968) : 18-23.


Irino, Yoshio. "Moroi Saburo Sensei ni Tsuite" (About My Teacher, Mr. Saburo Moroi), Ongaku Geijutsu (May 1963) : 36-38.


________. Contemporary Japanese Composers. 2 Vols. Tokyo : Japan Federation of Composers,


________. "Watashi no Baai" (My Case), Ongaku Geijutsu (Dec. 1957) : 57-59.


________. "Nihon no Rhythm" (Japanese Rhythm), Ongaku Geijutsu (Sep. 1963) : 36-43.


Miyoshi, Akira and Mutsuo Shishido. "Ikenouchi Tomojiro San wo Shinonde" (Memory of Mr. Tomojiro Ikenouchi), Ongaku Geijutsu (May 1991) : 50-69.
Moroi Saburo. "Nihon no Sakkyoku - Isseiki no Ayumi" (Last 100 Years of Japanese Compositions), Ongaku Geijutsu (May 1963) : 6-11.


