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## A History of the Japan Choral Association

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THE FLORIDA STATE UNIVERISTY  
COLLEGE OF MUSIC

A HISTORY OF THE JAPAN CHORAL ASSOCIATION

By  
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## ABSTRACT

The Japan Choral Association consists of 150,000 members who belong to fifty-four regional associations. It plays an important role in the International Federation of Choral Music and has played a leading role in choral activities in the Asian Pacific regions. The purpose of this study was to collect historical data from newspapers, journals, and interviews of the organization's secretary generals in order to analyze the development of the organization and its projects.

This study found that the Japan Choral Association has had a long and active history. The organization began in 1927, when Kosuke Komatsu created the National Music Association. After World War II, four regional choral associations were organized in the Kanto, Kansai, Chubu, and Seibu regions. Those associations established the All Japan Chorus League (AJCL) in 1947 with Kosuke Komatsu as its president. In 1999, the name was changed to the Japan Choral Association (JCA).

The study found that the Japan Choral Association has raised the performance level of Japanese choral society through the national competitions, festivals, and workshops which it conducts. The organization has supported competitions since its beginning. Choral workshops organized by the Japan Choral Association have provided various classes according to the needs and trends of the time since 1960. The organization introduced the Mothers' Choral Festival during its twentieth anniversary year; the population of the mothers' choruses has continued to grow, with 30 percent of the organization's membership coming from these groups. In 1987, the Junior Choral Festival was organized as a part of the fortieth anniversary celebration; this festival has been successful in nurturing children, who in turn will be the basis and support of future choral activities in Japan. The events sponsored by the JCA are conducted with the support of regional associations. This arrangement has strengthened the structure of the organization.

This study concludes with the summary of the project as well as a discussion of present concerns and plans for the future.

## CHAPTER 1

### INTRODUCTION

The 7<sup>th</sup> World Symposium on Choral Music in Kyoto, held from July 27 to August 3, 2005, in Japan, was the biggest event for the Japan Choral Association (JCA) since its founding in 1948. Around 6,000 people from 49 countries participated, with 28,000 people enjoying performances by 1,109 singers from 31 countries.<sup>1</sup>

The astounding growth of this society was a result in part of the influence of Luther Whiting Mason. He was an American music educator who was invited by the Ministry of Education to Japan. Mason helped to introduce Western music into the Japanese music education program at the end of the nineteenth century. He used American and European folk songs such as Steven Foster's *Swanee River* and the Scottish folk songs *Annie Laurie* and *Auld Lang Syne* because these folk songs utilize the pentatonic scale in much the same way as did Japanese folk music.<sup>2</sup>

At the beginning of the twentieth century, Japanese composers, Rentaro Taki and Kousaku Yamada, who went to Europe to study Western music, began composing Japanese choral music. A female vocal duet with a piano accompaniment, *Cherry Blossoms (Hana)* composed by Rentaro Taki, was the first Japanese choral piece written. Its popularity continues today.

In 1899, Kwansei Gakuin University founded the first glee club. Keio University followed in 1901, and Doshisha University in 1904. These university glee clubs still perform at the high level among university choirs and have an annual concert together.

In the first decade of the 20<sup>th</sup> C, foreign musicians performed in Japan, and the

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<sup>1</sup>Kyoko Fukagawa, "The Data on The World Choral Symposium in Kyoto," *Harmony* 134 (October, 2005), 10-11.

<sup>2</sup>Ikuma Dan, *My Japanese Music History*. (Tokyo: NHK, 1999), 191-195.

Japanese were encouraged not only to listen to Western music but also to organize amateur choirs; their repertoire was mostly comprised of Western choral music.<sup>3</sup>

In 1927, Kosuke Komatsu founded the National Music Association (NMA) and organized the first choral competition. Thirteen groups participated. In the next decade, many choirs were formed. In 1941, the onset of the Pacific War and World War II ended the trend, and the NMA discontinued the competition. Singing, however, continued to be important. Yamamoto states, “During the war, the fighting spirit was elevated and singing war songs was encouraged at home and at work regardless of age or sex. The importance of singing was recognized not only by militants but by society as a whole. This recognition continued after the war.”<sup>4</sup>

In 1945, the war ended. In 1946 and 1947, several choral associations were founded in the Kanto, Kyushu, Kansai, and Tokai areas. The All Japan Chorus League (AJCL) was established in 1948 to combine the local associations. The AJCL, with the support of the Asahi Shinbun Company, sponsored the first All Japan Chorus Competition.<sup>5</sup>

To understand the Japanese choral society tradition, one must realize that banks, car makers such as Toyota, and electrical appliance companies such as Panasonic and Hitachi provide financial support to company choirs, which consist of their workers. In addition to the company choirs, there are mothers’ choruses, which consist of primarily housewives. The mothers’ choruses make up 30 % of the Japan Choral Association (JCA.)<sup>6</sup> Maria Guinand, the former president of the International Federation for Choral Music (IFCM), attended the national festival of mothers’ choruses held in Kyoto in 2005. She was surprised at seeing so many females singing happily and wearing beautiful dresses and commented, “That is the model for the world! Those are the choral activities rooted in the communities.”<sup>7</sup>

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<sup>3</sup>Kaneo Yamamoto, “Japanese Choral Pieces,” *The 20<sup>th</sup> Anniversary Book*. (Kyoto: Saikodo, 1968), 16.

<sup>4</sup>Yamamoto, *The 20<sup>th</sup> Anniversary Book*, 17.

<sup>5</sup>Yamamoto, *The 20<sup>th</sup> Anniversary Book*, 3.

<sup>6</sup>Masayuki Tanabe, “The JCA leaguers and Finance”, *Harmony* 129 (July, 2004), 52-53.

<sup>7</sup>Maria Guinand, “Wonderful Choral Country, Japan: Interview with Maria Guinand,” interview by Kyoko Fukagawa”, *Harmony* 134 (October, 2005), 12.

In the last sixty years, a large number of Japanese choral compositions have been written by Japanese composers. According to Mizushima, 41% of the pieces sung by the top ten groups in the national competition during the last three years were compositions in Japanese, with Latin pieces being the next most popular (34%), followed by German compositions (6%) and Italian compositions (6%).<sup>8</sup> Nobuaki Tanaka, who is the founder of the Tokyo Philharmonic Chorus and a pioneer as a choral conductor, has encouraged Japanese composers to write Japanese choral music and has been a major force in introducing these works to the world.

In April 1999, the All Japan Chorus League (AJCA) became the Japan Choral Association (JCA). By January 2004, the JCA consisted of over 5,000 groups and 140,000 members.<sup>9</sup> The purpose of the association is to promote choral music, to train choirs, and to contribute to the development of music culture.<sup>10</sup> The JCA was one of the founders when the IFCM was established in 1982. It sponsored the World Choral Symposium in Kyoto in 2005. The JCA is—and promises to continue to be—one of the leading choral associations in the world.

### Problem Statement

Although Western countries are separated from Japan both geographically and culturally, Western music has greatly influenced the development of Japanese choral music, and Japanese choral music is now performed in the Western world. A study of the history of the JCA can offer Western choral conductors a more thorough understanding of Japanese choral works and choral activities in Japan and can provide the Western world with an effective model for the development of choral societies.

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<sup>8</sup>Yoshio Mizushima, “Chorus and Latin”, *Harmony* 134, (October, 2005), 49.

<sup>9</sup>Tanabe, *Harmony* 129, 52.

<sup>10</sup>Japan Choral Association, *The Purpose and activities* (Tokyo, 2000).

### Research Questions

1. Under what circumstances was the JCA established?
2. How has the JCA developed?
  - 2a. What is the history of the JCA?
  - 2b. Who have been the key people in its development?
  - 2c. What factors have contributed to the success of the JCA?
3. What is the organizational structure of the JCA?
4. What types of choirs comprise the JCA?
5. What is the purpose and activities of the JCA?
6. What has been the influence of the JCA on choral groups in Japan and in the Western world?

### Delimitation

The JCA covers nine regions and has a branch organization in each of the fifty-four prefectures. This study will not attempt to document the activities and structures of the branch organizations or individual choirs.

### Need for the Study

As a founder of the International Federation for Choral Music (IFCM), the Japan Choral Association (JCA) has played an active part in the growth of choral music and choral groups in Japan. A study of its history and structure will provide the Western world, as well as the other Asian countries, with a more thorough understanding of Japanese choral works and with a successful model for the structure and development of choral groups. This study will be the first historical research of the organization.

### Sources of Information

The JCA has no record before they were incorporated in 1970 since the Asahi Shinbun Company had organized their events up to that time; therefore, much of the

information for this study is collected from musical journals and the JCA's choral magazines. Since their incorporation, the minutes have been preserved; however, only officers of the organization are allowed to examine them. Therefore, the author interviewed the secretary general and deputy secretary general of the JCA, who provided information from the minutes.

### Organization of the Study

Chapter 2 of this study is a review of related literature discussing musical activities in Japan before World War II. Chapter 3 is a history of the foundation of the JCA (former AJCL) and their branches. Chapters 4, 5, and 6 examine the national choral competition. Chapter 7 contains workshops. Chapter 8 AND 9 introduce the activities of the mothers' choruses, an important part of Japanese choral activities. Mothers' chorus groups occupy 30% of the JCA. Chapter 10 gives a history of the Japan Choral Center, which was established through donations of members of the JCA. Chapter 11 explains the relationship of the JCA with the International Federation of Choral Music. Chapter 12 examines the junior chorus division of the JCA. The material within Chapters 3 through 12 is organized chronologically.

Chapters 13 and 14 provide information on the JCA's publications and on the membership and structure of the organization. Chapter 15 introduces other choral organizations in Japan. The study concludes with Chapter 16, which contains a summary of the report, the conclusion, and a discussion of the JCA's future. The constitution and regulations for the national competition and mothers' choral festival are included in the appendices.

## CHAPTER 2

### REVIEW OF RELATED LITERATURE

Although Japan is located in the Far East and has developed its indigenous music, Western music has greatly influenced the development of Japanese choral music and activities. Therefore, to understand the history of the Japan Choral Association, it is necessary to review the influence of Western Music on Japan before the organization was founded. The JCA has developed into one of the biggest choral organizations in the world and has a rich history and has had a major influence on music in Japan and the world. However, it is important to examine the role of other music associations in the country when studying the JCA. Thus, this chapter is categorized into four sections on the following topics: (1) the history of Western music in Japan, (2) the foundation of the National Music Association, (3) the foundation of music organizations and competitions other than the JCA and its competitions, and (4) choral activities during World War II.

#### The First Western Music in Japan

Established opinion dates the first choral performance by Japanese in 1557 when Portuguese missionaries and a Japanese choir sang a mass together in Oita city on Kyushu island.<sup>11</sup> The Tokugawa Shogunate, however, banned Christianity in 1639 on the basis of national isolation. Therefore Western music, which was introduced by the Portuguese missionaries in the sixteenth century, did not flourish.

#### Traditional Japanese Music

During the Edo (Tokugawa Shogunate) period (1603-1867), traditional Japanese music, especially song, became popular among the general population.

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<sup>11</sup>Dan, *My Japanese Music History*, 52.

About ninety percent of the music in this period was accompanied by the Shamisen (three-stringed Japanese instrument). These songs were divided into three genres: Shomyo (Buddhist chant), Katarimono (story telling), and Utaimono (melodic tunes). Shomyo was originally chanted in Sanskrit in India and later introduced in China, where Chinese shomyo was created according to Chinese articulation. When Shomyo was introduced to Japan, it was translated into Japanese and adapted to Japanese intonation.<sup>12</sup> The music influenced Japanese music and led to the development of Katarimono and Utaimono. All of the songs in the three genres are sung either by a soloist or in unison.<sup>13</sup> According to Dan, the chorus was not developed in Japan because the architectural structures were built with wood and grass and, as a consequence, had no reverberation.<sup>14</sup> Also Japanese music was developed as a technique to describe a scene with musical accompaniment, unlike Western music, which was connected with Christianity and developed as music itself.<sup>15</sup>

### The Introduction of Music Education in Japan

In July 1853, the American commander-in-chief, Matthew Calbraith Perry, urged Japan to open trade with the world. The next year, the United States and Japan signed a peace treaty. As a result, Japanese isolation of more than two hundred years ended. The Meiji era began in 1868. According to Nakano, Emperor Meiji and his government intended to modernize and internationalize Japan by placing strong emphasis on education. In 1879, the government established the Institute of Music in Tokyo for the purpose of (1) studying the traditional music of Japan and other countries, (2) selecting and compiling as many suitable songs as possible into textbooks, and (3) training more music teachers so that they might someday create a “National Music of Japan.”<sup>16</sup>

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<sup>12</sup>Soichi Iwata, “Shomyo,” [http://www.houzenin.jp/takuhon/takuhon\\_54.html](http://www.houzenin.jp/takuhon/takuhon_54.html) Internet; accessed on September 25, 2006.

<sup>13</sup>Dan, *My Japanese*, 82-88.

<sup>14</sup>Dan, *My Japanese*, 68.

<sup>15</sup>Dan, *My Japanese*, 123-127.

<sup>16</sup>Ichiro Nakano, *101 Favorite Songs Taught in Japanese Schools* (Tokyo: Japan Times, 1991), 244.



When Shuji Izawa (1851-1917) studied music in the United States, he met Luther Whiting Mason (1818-1896), who was a music educator. After Izawa went back to Japan, the Japanese Ministry of Education invited Mason to come to Japan. He helped Izawa to organize song books for children. The songs in the books used at elementary schools were mostly Scottish and German folk songs translated into Japanese since they utilize the pentatonic scale in much the same way as did Japanese folk music. In 1887, Izawa founded the Tokyo Music School (the present Tokyo National University of Fine Arts and Music) to train musicians and music instructors for the music programs in the schools and to produce professional musicians.<sup>17</sup>

#### The Dawn of Men's Glees Clubs

After the Meiji Restoration, the Japanese government urged national modernization. In 1873, the prohibition against Christianity was withdrawn and American Protestantism was propagated. In 1889, the Methodist founded the Kwansei Gakuin University in Nishinomiya-city, Hyogo. The wife of a foreign pastor taught the students hymns for the services. In 1899, the school president's sister-in-law started teaching not only English hymns but also Japanese hymns and some other songs, and in 1900, the choir was officially named Glee Club by the president.<sup>18</sup> A Glee Club called the Wagner Society was founded at the Keio University—not a mission school—in Tokyo in 1901. It was the first musical group consisting of non-music major students. In 1904, the Doshisha Glee Club was founded in a mission school in Kyoto established by a Japanese Christian, Jo Nijima. Nagaki comments that the glee clubs played an important role in Japanese musical society. He states that people who were singing in the groups became the directors of choirs and thus promoted and widened the choral circle.<sup>19</sup>

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<sup>17</sup>Nakano, *101*, 246.

<sup>18</sup>Yuichiro Hayashi, "The History of Kwansei Gakuin Glee Club," *Gasshoaki* 1, no. 4 (1957), 70.

<sup>19</sup>Seiji Nagaki, "Japanese Choral Movement," available from <http://www.asahi-net.or.jp/~ib4s-cyuk/gasshomov.pdf> Internet; accessed on June 10 2006.

### The Foundation of the National Music Association

Kosuke Komatsu (1884-1966) graduated from the Tokyo Music School in 1906 and was sent by the Japan's Ministry of Education and the Department of Interior to Germany, France, Italy, and the United States to research social music in these countries from 1920 to 1923. Komatsu was impressed with the competitions for chorus and brass band supported by citizen organizations in these countries. He realized that not only schools and churches but also the public supported the development of social music in Western countries.<sup>20</sup> At the time only children's songs sung in unison were taught at public elementary schools in Japan, and there was no music education at junior high-schools or high-schools, though chorus was taught at some Christian schools and the Tokyo Music School.<sup>21</sup>

Komatsu was confident of the importance of popularizing music among the public and having choral competition to develop the level of musical performance. Immediately after he returned to Japan, Komatsu started writing articles in news papers and journals and lecturing about the value of musical competition. Although his views met with a negative reaction from some musicians who believed competition would desecrate music, Komatsu nevertheless founded the National Music Association in 1927. The purpose of the organization, which derived its name from French music organization *Société National de Musique* founded by Saint-Saënes in 1871, was to promote social music. This organization is the current Japan Choral Association. Komatsu was the president and other eleven board members were Aira Oowada, Nagae Kato, Taro Kakinuma, Tadashi Yoshida, Mitsuru Ushiyama, Tatsumi Masuzawa, Heigoro Kamatsu, Kiyoshi Komatsu, Tadayuki Sawazaki, Kiichiro Saito, Suematsu Miura, and Toshikazu Shirai. Komatsu wrote the following message on the program for the organization's first choral competition.

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<sup>20</sup>Kosuke Komatsu, "Choral Movement and Competition," *Gasshokai* 1, no.7 (1957), 54.

<sup>21</sup>Kosuke Komatsu, "The Dawn of Chorus," *Gasshokai* 9, no.4 (1965), 27.

Music has been developed day by day. Prominent musicians have been coming to Japan from western countries and musical promotion has been remarkable the last couple of years. Only a part of society, however, appreciates the musicians and audiences and music has not been closely related to the public. The promotion of social music in Japan does not compare to its promotion in Western countries.

In the arts, the Ministry of Education organized exhibitions at the National Museum a couple of years ago, and in gymnastics, competitions were held at Meiji Shrine. These areas are encouraged appropriately whereas there is no national support or facilities for music.

In Western countries, there is a music school to train musicians in each city and there are choirs and orchestras organized by the public. Competitions and concerts are held. In our country, the social conditions are bloody, our thoughts are ominous, and our lives are insipid. In a time such as this, it is very important to harmonize public spirit and to smooth our lives. In order to achieve this situation, the National Music Association was founded by people who have some common goals. First of all, we would like to socialize music, then cultivate Japanese composition, introduce fresh musicians, and hold exhibitions, concerts, and lectures.

Thereupon, as our first project we have organized a choral music festival, which immediately join people immediately, to promote and develop music. We truly appreciate that outstanding choirs are participating in the festival and supporting our project.<sup>22</sup>

The first choral competition organized by the National Music Association was held on November 28<sup>th</sup>, 1927, in Nihon Seishonen Kaikan (Japan Youth Hall) in Tokyo. It was supported by the city of Tokyo. Eleven choirs participated: six men's glee clubs, two women's glee clubs, and three mixed voice choirs. Komatsu confesses that he practically forced three of the choral groups to join the festival in order for the festival to be successful.<sup>23</sup> The choirs in each section—female, male, and mixed—were given an assigned piece selected by the NMA. The pieces were foreign songs translated into Japanese. The choirs also sang a foreign composition of their choice, such as *Halleluia* from *Messiah* by Händel, *the Spinning Chorus* from *Der Fliegende Holländer* by Wagner, and Beethoven's *Die Ehre Gottes*. The NMA had a policy that choirs should sing a Japanese piece. Since, however, there were few

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<sup>22</sup>Kosuke Komatsu, "The Dawn of Chorus," *Gasshokai* 9, no.4 (1965), 27-28.

<sup>23</sup>Kosuke Komatsu, "Choral Movement and Chorus," *Gasshokai* 1, no.7 (1957), 55.

Japanese pieces arranged for men's glee clubs, out of the necessity, foreign pieces such as Mendelssohn's or Schütz's compositions were substituted.

The winner, selected by thirty-four judges, was a group that consisted of German missionary's wives and pastors, and Japanese singers. As an award they received an up-right piano donated by a piano maker, Kiichiro Saito who was one of the directors of the National Music Association. The other prizes were a Symphonic Marvel gramophone, a Japanese gramophone, a Yamaha organ, and some music scores.<sup>24</sup>

The second and third competition had about the same number of participating groups as the first. The fourth competition had seventeen groups. In the sixth competition, fourteen men's glee clubs participated, and the total participants increased to twenty-two groups. The Kwansei Gakuin Glee Club won the seventh, eighth, and ninth competitions, a mixed voiced chorus from Tamagawa School won the tenth to the twelfth competitions, and the Tokyo Liedertafel Verein Men's Glee won the thirteenth to the fifteenth competitions.<sup>25</sup>

In 1937, the name of the competition changed to the All Japan Choral Competition, and the number of the participating groups increased to twenty-six. In 1939, the competition for women's junior high-school chorus was held independently, and in 1942 men's school chorus section was also separated from the All Japan Choral Competition. Then the plunge into World War II in 1942 caused the competition to be discontinued.<sup>26</sup> Unfortunately, there is no record of the details of the competitions from 1928 to 1942.

#### Other Competitions

In 1932, the Children's Song Competition was founded by Kajo Norisugi, who was a principal of the Tokyo Music School and a president of the Japanese Association of Music Education. The competition, in which elementary school

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<sup>24</sup>Hideo Akiyama, "Choral Heaven," *Gasshokai* 5, no. 5 (1961), 38-39.

<sup>25</sup>Akiyama, *Gasshokai* 9.

<sup>26</sup>Kamatsu, *Gasshokai* 1.

children sang in unison, was held in local cities. Judges would visit elementary schools in an area and select the best elementary school choir in each of the areas. The results of the competition and the concerts were broadcasted by radio. Nagaki points out that the competition and the concerts promoted choral music.<sup>27</sup> Eighty-two boys' schools and one hundred and twenty girls' schools from twenty-two prefectures participated in the first competition. Beginning with the third competition, in 1934, the National Music Association joined in the organization of the competition. The NHK (Nippon Hoso Kyokai—Japan Broadcasting Corporation) sponsored the competition, which included a performance sung by one thousand people. In 1935, the year of the fourth competition, the Asahi Shinbun Company joined in the support of the competition. In the eighth competition, which took place in 1939, four hundred schools participated from Manchuria, Korea, and Taiwan since those countries had been colonized by Japan. From 1942 to 1946, the competition was suspended because of the war, but the competition was resumed in 1947 by the NHK. Today more than two thousand three hundred schools from the elementary to the high-school level participate in the nationwide choral competition.

The Music Competition sponsored by Jijishinpo-sha (currently The Mainichi Newspapers) was first held in 1932. The name was changed to the Mainichi Competition in 1938. Since 1949, the NHK has sponsored the competition with The Mainichi Newspapers. The 75<sup>th</sup> competition was held in 2006. This competition is considered to be a gateway for success for young classical musicians.<sup>28</sup>

In 1935, the first Brass Band Competition was organized by the Japan Association of Music Education. The All Japan Band Association (AJBA) founded in 1939, has sponsored the competition since 1940. The AJBA consists of approximately 14,000 elementary, junior-high, and high-schools; universities; companies; and the general public.<sup>29</sup>

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<sup>27</sup>Nagaki, "Japanese Choral Movement."

<sup>28</sup>NHK, Service Center on line shop. Available from <http://shop.nhk-sc.or.jp/shop/goods/goods.asp?goods=020200082> Internet; accessed on September 7, 2006.

<sup>29</sup>The All Japan Band Association, Available from <http://www.ajba.or.jp/gaiyou.htm>

### Choral Activity During World War II

In 1941, there was a growing tendency to encourage war. Using Western languages was strictly forbidden, and all the foreign names were forced to be Japanese names. For example, a choir or chorus was called *gasshodan*; an ensemble was called *gakudan*; and a record was called *onban*. Music from Germany and Italy, which were among the Axis countries, continued to be played on the radio. English, American, and Polish music, however, was not allowed to be broadcasted.<sup>30</sup> Jazz was also banned as unhealthy music. Horiuchi reports that the conductors of Japanese orchestra had to be Japanese. Although outstanding foreign musicians were respected as teachers, he states, they were allowed to perform only as guest conductors.<sup>31</sup>

The NHK and the Dai-Nippon Sangyo Houkoku-kai (Japan Industrial Labor Party), which was a labor organization committed to war, established company music groups. Japanese composers were encouraged to write patriotic songs to increase the morale of the people. The Ensouka Kyoukai (Players Association) founded the group *Ongaku Teishin Tai* (troupes which devote themselves to music) to comfort workers and soldiers by performing patriotic music. According to Yamamoto, during an air attack, musicians could not interrupt a performance before the audience left.<sup>32</sup>

In 1943, the Music Department of the Broadcasting Corporation established the National Chorus. The groups sang two-part choral pieces on the radio for ten to fifteen minutes before eight o'clock in the evening.<sup>33</sup> The Taisei-Yokusan-kai (Political Association) enlarged this project and developed the National Singing Movement. Its goal was to raise the morale of the Japanese people through the

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Internet; accessed on September 7, 2006.

<sup>30</sup>Aisaku Kada, "Remark on Music Broadcast During War," *Ongaku no Tomo* 2, no. 6 (1942), 70-73.

<sup>31</sup>Keizo Horiuchi, "Current Topic," *Ongaku no Tomo* 2, no. 5 (1942), 42-44.

<sup>32</sup>Naotada Yamamoto, "The Principle of Performer's Activities during War," *Ongaku Kouron* 2, no. 1 (1942), 46-50.

<sup>33</sup>Ryutaro Hirota, "National Chorus," *Ongaku Koron* 3, no.1 (1943), 92-93.

singing of patriotic songs. A group consisting of one to two professional singers with an accompanist was sent to eight regions to teach songs selected by the political association.<sup>34</sup> The choirs in Tokyo also visited factories and farm villages in local areas and sang Japanese choral pieces and popular songs. As a result, the National Singing Movement prompted social music.<sup>35</sup> Brass bands, harmonica bands, accordion bands, and choirs were established to increase productivity.

In the same year, the Nihon Ongaku Bunka Kyokai (Japan Association of Culture on Music) and the Asahi Shinbun Company supported a nationwide performance by the Tokyo Symphony Orchestra to improve productivity. Aijima reports that the productivity in the Hitachi Company increased 30% after the workers listened to a concert.<sup>36</sup>

War affected the education of children. In an article in the Asahi Shinbun Company on May 26, 1943, Yamaguchi reports that elementary school children listened to recordings of different types of combat planes— Boeing, Lockheed, Curtiss, and Buffalo—every morning to learn how to differentiate the type of planes at the same altitude and the different altitudes of the same plane. This exercise was held as ear training in music.<sup>37</sup>

During the war, the competitions were discontinued; however, a new singing movement occurred. To increase fighting spirit, many patriotic songs were written and sung and to increase productivity, many company choirs were organized. Social music was spread nationwide by singing groups. Singing became customary; Yamamoto states, since people were forced to sing war songs. This war-time musical activity was the base on which regional choral associations formed immediately after the war. Chorus groups, Yamamoto points out, penetrated into society through the

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<sup>34</sup>Kenji Takahashi, "Practice of National Singing Movement," *Ongaku no Tomo* 3, no. 3 (1943), 51-52.

<sup>35</sup>Hideo Akiyama, "Music to Factories and Farm Villages," *Ongaku no Tomo* 2, no. 6 (1942), 108-110.

<sup>36</sup>Toshio Aijima, "The Reinforcement of Military Power and Music," *Ongaku Kouron* 3, no. 7 (1943), 18-34.

<sup>37</sup>Yasuharu Yamaguchi, "A Report of Ear Training at National School According to the Roaring Sound of Enemy Aircraft," *Ongaku Kouron* 3, no. 8 (1943), 66-72.

backyard.<sup>38</sup>

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<sup>38</sup>Yamamoto, *The 20<sup>th</sup> Anniversary Book*, 17.



CHAPTER 3  
THE FOUNDATION OF THE ALL JAPAN CHORUS LEAGUE

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Figure 1. Regions of Japan

Japan consists of forty-seven prefectures. Tokyo is the capital and contains twelve million people, 10 % of the country's population. The forty-seven prefectures are divided into nine regions: Hokkaido, Tohoku, Kanto, Chubu, Kinki (or Kansai), Chugoku, Shikoku, Kyushu, and Okinawa.

### The Foundation of the All Japan Chorus League

In 1945, atomic bombs were dropped in Hiroshima on August 6 and in Nagasaki on August 9. Tokyo was destroyed by fire. According to Yamamoto, at the end of World War II (August 15), all of Japan was devastated. After the war, Japan hastened to reconstruct politically, economically, and culturally although it was under the control of the American Occupation Forces.<sup>39</sup>

In these circumstances, the choral associations sponsored by the Asahi Shimbun Company were founded in 1946 in the Kanto (the regions surrounded Tokyo), Kansai (the regions surround Osaka in Kinki), and Seibu (currently Kyushu).<sup>40</sup> The Kanto Choral Association, founded by choral groups in Tokyo, held its first concert on November 23.<sup>41</sup> The Kansai Choral Association founded in 1931, was formed from the Kansai Student Choral Association.<sup>42</sup> It presented its first concert on April 29 and held its first competition on November 3<sup>rd</sup> in 1946. The Seibu (current Kyushu) Choral Association had its first concert in February and sponsored its first competition in December. In February, 1947, the Tokai (currently Chubu) Choral Association was founded. It was also sponsored by the Asahi Shimbun Company.<sup>43</sup>

In 1948, these regional associations united to form the All Japan Chorus League. Kosuke Komatsu was inducted as the president of the association. The following is the memorandum:

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<sup>39</sup>Yamamoto, *The 20<sup>th</sup> Anniversary*, 3.

<sup>40</sup>Takao Tomioka., Akira Nakano., Sadao Ishizu., and Masaru Sekiguchi. "Live up with the Asahi Shinbun for 50 Years," Interview by Nobuyoshi Yoshimura. *Harmony* 98 (1996): 6-12.

<sup>41</sup>Yamamoto. *The 20<sup>th</sup> Anniversary*, 3.

<sup>42</sup>Hitoshi Nagai, "The Memory of the Kansai Choral Association's Foundation," *The 20<sup>th</sup> Anniversary*. (Kyoto: Saikodo, 1968): 81.

<sup>43</sup>"The Chronology," *The 50<sup>th</sup> Anniversary*. (Kyoto: Saikodo, 1997): 147.

The purpose of the All Japan Chorus League (AJCL) is to promote and develop choral music. The following are the activities (as revised in 1966) to achieve the group's purpose:

- 1) The organization of choral competition;
- 2) The solicitation to the public for original choral compositions and the commission to composers for the selected pieces
- 3) The publication of choral music;
- 4) The organization of workshops, lessons, and choral concerts;
- 5) The cultivation of choral directors;
- 6) All other projects which are recognized to be necessary.<sup>44</sup>

#### Foundation of the Branch and Regional Associations

##### The Hokkaido Branch

The Otaru Choral Association was established in 1947, the Sapporo Choral Association and the Asahikawa Choral Association in 1950. In 1950, those three regional associations were united by Yoshio Kamimoto, the director of the Otaru Choral Association, and the Hokkaido Choral Association was founded in 1950. In 1952, the Muroran and Sorachi Choral Associations were organized in 1961, the Tomakomai Choral Association, in 1962, the Obihiro Choral Association, in 1963, the Kitami and Kita Sorachi Choral Associations, in 1966, the Yubari and Numata Choral Associations, and in 1968, the Hakodate Choral Association. The decline of the coal mining, which was the main industry in Hokkaido, however, decreased the choral population. Besides the AJCL was incorporated in 1968; therefore, the Sapporo, Otaru, Asahikawa, Muroran, Obihiro, Hakodate Choral Associations remained. In 1980, the Kushiro Choral Association became a leaguer. As a result, the Hokkaido Branch consists of seven cities and their adjacent area.

##### The Tohoku Branch

In 1947, the Fukushima Prefecture Choral Association was organized. In two years, the Miyagi Prefecture Choral Association was organized and the Tohoku

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<sup>44</sup>Yamamoto. *The 20<sup>th</sup> Anniversary*, 5.

Branch was established with the Fukushima Prefecture Choral Association. In 1950, the Yamagata Prefecture Choral Association was founded, the Aomori Prefecture Choral Association in 1960, and the Akita Prefecture Choral Association in 1965 and they joined the Tohoku Branch. The Tohoku Branch consists of six prefecture associations.

#### The Kanto Branch

Choirs in the Kanto area mostly located in and around Tokyo organized the Kanto Choral Association in 1946. The Ibaragi Prefecture Choral Association was founded in 1949, the Gunma and Shizuoka Prefecture Choral Associations in 1956, and the Saitama Prefecture Choral Association in 1957. The Tokyo Choral Association became independent from the Kanto Choral Association in 1958. In the same year, the Chiba and Kanagawa Prefecture Choral Associations were organized. The Yamanashi and Niigata Prefecture Choral Associations were founded in 1960 and the Tochigi Prefecture Choral Association was established in 1964. In 1970, the regional associations were structured as branches since the AJCL was incorporated. The Kanto Branch consists of nine prefecture choral associations.

#### The Tokyo Branch

The Kanto Choral association is the predecessor of the Tokyo Choral Association founded in 1958. In 1970, the regional associations were structured as branches since the AJCL was incorporated. Then the Tokyo Choral Association became the Tokyo Branch as a result of this restructuring.

#### The Chubu Branch

In 1947, the current Chubu Branch was established as the Tokai Choral Association. In 1950, the Toyama Prefecture Choral Association was organized. The Tokai Choral Association was reorganized as the Chubu Choral Association in 1952. The Fukui Prefecture Choral Association was formed in 1955, the Nagano Prefecture Choral Association in 1959, and the Ishikawa Prefecture Choral Association in 1960. The Aichi, Gifu, and Mie Prefecture Choral Associations were founded in 1961. The Chubu Branch consists of seven prefecture choral associations.

### The Kansai Branch

The current Kansai Branch was founded in 1946 as the Kansai Choral Association. The Kansai Choral Association was one of the basic associations when the AJCL was established in 1948. In 1962, the Shiga Prefecture Choral Association was organized. The Kyoto, Osaka, Nara, Hyogo, and Wakayama Prefecture Choral Associations were formed in 1963. The Kansai Branch consists of six prefecture choral associations.

### The Chugoku Branch

The Yamaguchi Prefecture Choral Association was founded in 1946 and the Okayama Prefecture Association was established the next year, 1947. The Shimane Prefecture Choral Association was organized in 1960, and the Hiroshima, and the Tottori Prefecture Choral Association in 1962. Since there is no branch office of the Asahi Newspaper in Chugoku region, choirs from the region were sent to the competitions in Kansai or Seibu Choral Association. In 1962, Osamu Shimizu, Hitoshi Nagai, and Chuji Kondo helped to form the regional association. The Chugoku Choral Association was organized with Tottori, Shimane, Okayama, and Hiroshima Prefecture Choral Association in the same year. The next year, 1963, the Yamaguchi Prefecture Choral Association joined the membership. The Chugoku Branch consists of five prefecture choral associations.

### The Shikoku Branch

In 1960, the Kagawa, Kochi, and Tokushima Prefecture Choral Associations were established. The Shikoku Choral Association became independent from the Kansai Choral Association. In 1961, the Ehime Prefecture Choral Association was formed. The Shikoku Branch consists of four prefecture associations.

### The Kyushu Branch

The current Kyushu Branch was established before the foundation of the AJCL in 1946 as the Seibu Choral Association. In the same year, the Fukuoka Chapter and Kita-Kyushu Chapters were formed. The Nagasaki Prefecture Choral Association was organized in 1947, the Ooita Prefecture Choral Association in 1948, the Kagoshima Prefecture Choral Association in 1949, the Miyazaki Prefecture Choral

Association in 1950, and the Kumamoto Prefecture Choral Association in 1951. In 1961, the Okinawa Chapter was formed under the reign of the United States. Since the Okinawa was returned to Japan in 1972, the Okinawa Chapter became the Okinawa Prefecture Choral Association. In 1982, the Name of the Seibu Branch was changed to the Kyushu Branch. The Kyushu Branch consists of eight prefecture associations.<sup>45</sup>

### The Foundation of the Japan Choral Directors Association

With the increase in amateur choirs, the numbers of choral conductors grew. In 1960, the Japan Choral Directors Association was founded by about seventy people who lived in Tokyo and nearby areas. Osamu Shimizu was appointed to be the director of the organization. The purpose of the foundation was to cultivate friendship among choral conductors, to study choral technique, and to secure financial protection for conductors. In 1962, however, the association disbanded because the group was unable to establish a union which could provide security for conductors.<sup>46</sup>

In 1963, the Japan Choral Directors Association was reorganized and on October 27<sup>th</sup> in 1964 at the Tokyo Bunka Kaikan (Culture Hall), a general meeting was held. The followings are goals listed in the minutes:

1. To draw up a contract for choirs;
2. To provide jobs for members;
3. To assist members during illness and injuries;
4. To cultivate friendship among members;
5. To provide opportunities for technical exchange and for study;
6. To expand the organization;
7. To do other things the organization deemed necessary.

Membership cost five-hundred yen (four and a half dollars). Kinji Sassa was

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<sup>45</sup>“History of All Branches,” *The 40<sup>th</sup> Anniversary Book* (Kyoto: Saiko-do, 1987), 38-71.

<sup>46</sup>Osamu Shimizu, “About the Choral Directors Association,” *Gasshokai* 5, no. 5 (1961), 46-47.

inducted as the director, and twelve board members were appointed to lead the forty-one members. The group passed the following resolution:

We, as choral conductors, banded together and established this association to promote wholesome choral music, to improve our social status, and to protect our lives. Hereafter, we will triumph over adversity and proceed to operate musical activities smoothly.<sup>47</sup>

As of 2006, they have one hundred ninety-six members who are also members of the Japan Choral Association.

### The Utagoe Undo (Singing Movement)

In 1945, right after the war, Akiko Seki founded the Minna no Utau Kai (Singing Circle for Everyone) and launched the Singing Movement as a part of the labor movement. In 1947, Seki organized the Chuo Gasshodan (The Central Choir) and trained the leaders. The goal of the movement was to protect the lives of labors, farmers, young people, and women and to support democracy and peace. The choir sang labor and revolutionary songs primarily in unison. The song book which contained the songs the choir used, *Seinen-ka-shu* (Songs for Youth), became a best seller in 1947. In 1950, the trained leaders organized five hundred singing circles nationwide, and in 1951 the singing circles built a music center. In 1955, Seki organized the Japan Singing Festival at the Tokyo International Stadium and mobilized forty thousand people. In December, Seki received the Stalin Peace Prize.<sup>48</sup> In 1957, the Singing Movement organized a choral festival, and it continues to be held.

The Singing Movement attracted people who were not able to read music or who lacked of confidence about their singing voices. Through the choirs musically untrained people could sing and make friends. The Singing Movement spread across

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<sup>47</sup>“The Foundation of the Japan Choral Directors Association,” *Gasshokai* 7, no. 12 (1963): 73.

<sup>48</sup>Kureo Iwasaki, “Akiko Seki,” *Gasshokai* 7, no. 8 (1962), 32-41.

the nation. Isobe comments that it opened the gate for people who wanted to sing.<sup>49</sup> Kimura states that the increase of company choirs in the All Japan Choral League was the result of the Singing Movement's influence. Shimizu claims that the Singing Movement and the All Japan Choral League were two important streams for the amateur choral movement after the war.<sup>50</sup> They share composers and conductors and have continued to develop together yet have maintained their own identity.

### The Foundation of Professional Choirs

The first professional choir, the JOBK Song Group (later Osaka Radio Choir) was founded in 1938. It was a female choir. In 1944, during the war, the NHK (Japan Broadcasting Corporation) founded the Tokyo Radio Choir. Kusakabe states that the most choral activities, however, started in amateur choirs after the war and that the glee clubs and company choirs stood out more than professional choirs.<sup>51</sup> In 1945, a women' choral group was founded by the Nagoya branch of the NHK. Their performances were broadcast on the radio every Sunday morning. The repertoire consisted of folk songs from all over the world, and the broadcasts popularized the chorus sound. In 1952, a male choir, the Tokyo Choraliers, and Nikikai Opera Chorus were founded. In 1953, a women' choir, the Ferris Women's Chorus was established. In 1956, Nobuaki Tanaka founded the Tokyo Philharmonic Chorus, which consists of voice major alumni of the Tokyo National University of Fine Arts and Music. Their foundation created a sensation since they were the first private professional choir without a sponsor. In 1963, a number of singers left the choir as a result of internal trouble and founded a new choir, the Nissho Academy Chorus. Both choirs have continued to be active as outstanding professional choirs.<sup>52</sup> Their activities serve not only to introduce choral music but also to encourage developing the level of amateur choirs. Miyoshi provides three reasons why choruses flourished

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<sup>49</sup>Toshi Isobe, "To Love Choral Music," *Gasshokai* 3, no. 11 (1959), 20.

<sup>50</sup>Osamu Shimizu, "The All Japan Chorus League and Singing Movement," *Gasshokai* 9, no. 4 (1965), 31-32.

<sup>51</sup>Yoshihiko Kusakabe, "The Transition of Professional Choirs," *Gasshokai* 9, no. 4 (1965): 34-35.

<sup>52</sup>Osamu Shimizu, "Professional Choirs," *Gasshokai* 9, no. 4 (1965): 32-33.



after the war: 1. The foundation of professional choirs; 2. The appearance of outstanding composers; and 3. The organization of festivals and competitions. He notes that it became easier for the composers to write pieces for professional choirs whose singers had the ability to sing wide ranges, and that the professional choirs became a model for amateur choirs. Tanaka adds that professional choirs commissioned pieces for their original repertoire and that amateur choir then learned the pieces and performed them.<sup>53</sup> Therefore, the appearance of professional choirs made a great impact on amateur choirs and their development.

### Japanese Choral Compositions

In the beginning of the twentieth century, Rentaro Taki (1879-1903) went to Germany to study piano and composition. The female vocal duet with a piano accompaniment, *Cherry Blossoms (Hana)* composed by Taki, was the first Japanese choral piece written. Its popularity continues today. Although he died at the age of twenty-four, he left many songs which are still popular.

After the war, more choral groups were organized and thus more Japanese choral pieces were in demand. The All Japan Choral League has commissioned pieces for their competitions since they were founded in 1948. Since around 1950, some amateur choirs have started to commission pieces for their concerts. The composers have been encouraged to write Japanese choral pieces. One of the most notable composers is Osamu Shimizu (1911-1986), who was one of the founders of the AJCL in 1948 and the fourth president of the organization from 1964 to 1970. He wrote more than five hundred choral pieces.<sup>54</sup> His compositions are divided into three genres: (1) original pieces, (2) pieces based on traditional folk songs and lullabies, and (3) songs for praising Buddha. Shimizu also composed operas based on the materials of Kabuki (a traditional play acted by males).<sup>55</sup> His compositional

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<sup>53</sup>Kiyotatsu Miyoshi, and Nobuaki Tanaka. "Searching for Our Own Compositions," *Harmony* 18 (1976), 2-4.

<sup>54</sup>Yamamoto, *The 20<sup>th</sup> Anniversary Book*, 7-8.

<sup>55</sup>Koichiro Seki, "Shimizu Osamu: Choral Works"; available from [http://www.gassho-ens.com/shimizu\\_osamu/](http://www.gassho-ens.com/shimizu_osamu/) Internet; ccessed on June 10 2006.

style, which combines modern Western and traditional Japanese music, has influenced many other composers. Shimizu became a president of the KAWAI publishing company in 1963 and actively published Japanese choral compositions. The KAWAI published eighty-four choral pieces in 1964. Japanese composed 95% of these pieces.<sup>56</sup>

Nobuaki Tanaka has been responsible for significant contributions in Japanese choral compositions. He founded the professional choir, the Tokyo Philharmonic Chorus in 1956, and has asked composers to write Japanese choral pieces for his choir. The first assigned piece was “A Song of Native Taiwanese” by Shimizu in 1956.<sup>57</sup> Tanaka organized the concert “Commissioned Works by Japanese Composers” in 1958. The pieces Michio Mamiya’s *Composition for Chorus* and Hikaru Hayashi’s *Give Me Water from Scenes from Hiroshima* resulted from his project. Tanaka also held a series of concerts titled “Japanese Choral Compositions by Japanese Folk Music” on October 26, on November 11 and 21 in 1961. Tanaka asked thirty-one Japanese composers to write Japanese folk choral pieces for the concerts. The purpose of the series was to stimulate composers’ production and to find a new and/or better way for them to write. Bartók, Kodály, and Poulenc, who had collected their own countries’ folk music and created choral compositions from the music, influenced the design of the project. The theme was “How should we arrange Japanese folk tune to Japanese choral music which would be recognized internationally?”<sup>58</sup> Ishimaru claims that the level of Japanese choral society advanced remarkably as a result of the Japanese choral compositions for which the Tokyo Philharmonic Chorus was responsible.<sup>59</sup> According to Shimizu, the increase of demanding choral compositions based on Japanese folk music encouraged the Japanese people to understand and appreciate their culture. The works used the language and music of Japan and, as a result, he notes, were pleasing to the

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<sup>56</sup>Kaneo Yamamoto, “History of Japanese Choral Compositions,” *Gasshokai* 9, no. 4 (1965), 35-39.

<sup>57</sup>Tanaka, *Harmony* 18, 4.

<sup>58</sup>“Choral Compositions by Folk Music for Three Nights,” *Gasshokai* 4, no. 11 (1960), 71.

<sup>59</sup>Kan Ishimaru, “Japanese Professional Choirs and Their Accomplishment,” *Gasshokai* 8, no. 11 (1964), 37.

Japanese people.<sup>60</sup>

### Spirituals

Along with Japanese folk music, amateur choirs favored spirituals and sang them in their concerts after the war. The glee clubs of American mission schools, especially the Kwansei Gakuin Glee Club, had performed spirituals such as *Steel Away*, *Swing Low Swing Chariot*, *Look Away to Heaven*, and *Oh Mary, Don't You Weep* since before the war. During the war, although singing in English was banned, *Battle of Jericho* and *Keep in the Middle of the Road* were translated into Japanese and sung under the titles of “Kakashi (scarecrow)” and “Momotaro (the name of a boy in a fairy tale).” While Japan was occupied by American forces right after the war, American culture was introduced. In 1953, the Wings Over Jordan Choir came to Japan and made a strong impact on Japanese audience. Soon after, in 1954, the De Paur Chorus coming to Japan; their visit also contributed to the popularity of spirituals. Many university men's glee clubs began to sing spirituals—even two Buddhist university choirs in Kyoto, although they sang the songs as labor songs because of their religious beliefs. Spiritual songs were incorporated into the repertoire of men's glee clubs, and the songs, arranged by De Paur, are still sung today.<sup>61</sup>

### The Foundation of the Japan Boys' Chorus League

After the war, the Ministry of Education decided that children should be trained to sing using the head voice instead of the natural voice. In 1951, Shinichi Hasegawa founded the Boys Choir of Tokyo. He states that he organized the choir to sing church music and his goal was to train the boys to make technically correct pure sound using head voice.<sup>62</sup> The choir was outstanding, and their activities such as recording, performing on radio and TV, and holding nationwide concerts encouraged

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<sup>60</sup>Osamu Shimizu, “Choral Compositions of Japanese Folk Music,” *Gasshokai* 8, no. 2 (1964), 40-43.

<sup>61</sup>“Negro Spiritual: The Mysterious Attraction,” *Gasshokai* 7, no. 4 (1963), 18-27.

<sup>62</sup>Shinichi Hasegawa, “Boys' Choirs in Japan,” *Gasshokai* 3, no. 4 (1959), 23.

the development of many boys choirs in the country. In 1954, the vice-president of the International Federation of Boys' and Children's Choirs, Prieto, went to Japan and visited the rehearsals of the Boys Choir of Tokyo. He was impressed with the choir and encouraged the group to be a member of the federation. In 1955, the Japan Boys' Chorus League was founded by the support of choral directors in local areas and became a member of the International Federation of Boy's and Children's Choirs.<sup>63</sup> In 1955, the Vienna Boys' Choir went to Japan and impressed Japanese audience; their visit triggered the formation of more boys' choirs. In 1958, the Japan Boys' Chorus League organized the first concert in which the boys' choirs in local area participated. The next year, the League invited the Vienna Boys' Choir to take part, and the groups held a joint concert.<sup>64</sup> Afterward, the numbers of boys' choirs increased reaching more than forty at the peak. One of the main differences between Western and Japanese boys' choirs lies in the type of support of each: Western boys' choirs are supported by churches while Japanese boys' choirs are supported by schools and families.<sup>65</sup> In Japan, choir activities are in competition with many other activities, Ishii points out. Children attend Jyuku (cram school). Choirs usually hold rehearsals on weekends, but the cram schools also have classes on weekends. Ishii also mentions that there is a trend for boys to play sports rather than to sing in choirs. As a result, there are only ten boys' choirs as of 2006.<sup>66</sup>

#### The First Choral Conductor and Increase of Company Choirs

After the war, the government urged democratization, and the union activity took wings. Choruses were a part of their cultural welfare work.<sup>67</sup> Because of the economic development of the country at the time, companies were hiring many employees, Kimura points out, and supporting the employees' activities outside their

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<sup>63</sup>Yasuhide Mishima, "Boys' Choir Movement in Japan," *Gasshokai* 6, no. 1 (1962), 52-53.

<sup>64</sup>Mishima, *Gasshokai* 6, no. 1 (1962), 52-53.

<sup>65</sup>Hasegawa, *Gasshokai* 3, no. 4 (1959), 26.

<sup>66</sup>Kiyoshi Ishii, "Seeking for Joy of Harmony," *Mostly Classic* (2005), 92.

<sup>67</sup>Kazuo Yamane, "Akiyama Hideo and Company Choirs." *Gasshokai* 9, no. 5 (1966), 34-35.

work in order to boost the company's image.<sup>68</sup> As a result, many company choirs were organized. Out of this situation, Hideo Akiyama emerged. Born in Tokyo in 1905 as the son of a craftsman, Akiyama followed in his father's footsteps and became a turner. He and his coworker Takatoshi Yamaguchi, who was singing in the Doshisha Glee Club, and others who were attracted to men's chorus organized the Tokyo Liedertafel Verein in 1925. It is the oldest men's chorus in Japan.<sup>69</sup> The Tokyo Liedertafel Verein participated in the first choral competition by the National Music Association in 1926 and finished second. From 1939 to 41, they took the crown three years in a row. Akiyama conducted the National Railway Company Choir from 1948 to 1950 in company section of the All Japan Choral Competition by the AJCL. From 1951 to 1953, he conducted both the HG Männer Chor in general section and the National Railway Company Choir in the company section, and from 1954 to 1955, he conducted the Ministry of Agriculture and Forestry Choir. Akiyama was called "The Competition Man" and "A Choral Magician." Because of consecutive wins by Akiyama's choruses, the AJCL amended its rule: a group which wins three times in a row is invited to perform rather than compete the next year.<sup>70</sup> Akiyama worked with three or four choirs per day from Monday to Saturday. The following is the list of the choirs he directed: the National Railway Company, the Jikei Medical School Choir, the Mainichi News Paper Choir, the Ministry of Agriculture and Forestry Choir, the Japan Fire Company Choir, the Mitsubishi Bank Choir, the Nisshin Miller Choir, the All Fiber Union Choir, the Culture School Choir, the Aji-no-Moto Company Choir, the Daido Woolen Company Choir, the HG Männer Chor, the Tokyo Metropolitan Government Choir, the Matsuzakaya Department Choir, the Kawasaki Heavy Industry Choir, the Long-Term Credit Bank of Japan, the Meiji University Choir, and the Wakakusa Choir. Yamane points out that Akiyama did not have music

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<sup>68</sup>Yoshiaki Kimura, "The Light of Chorus Flamed after the Ruins of the War," *Harmony* 92 (1995), 24.

<sup>69</sup>"Hideo Akiyama Profile," available from [http://oh-meiji.cside.com/special/akiyama\\_docs/kokutetsu.pdf](http://oh-meiji.cside.com/special/akiyama_docs/kokutetsu.pdf) Internet; accessed on September 21, 2006.

<sup>70</sup>"The Competition Man: Hideo Akiyama," available from <http://www16.plala.or.jp/hgmanner/history02.html> Internet; accessed on September 21, 2006.

background but had affection and patience that contributed to his success.<sup>71</sup> Toyama comments that Akiyama was a wonderful educator and had a relationship with each member of a choir and never got up-set.<sup>72</sup> Takada attributes the increase of company choirs in the AJCL competition to Akiyama.<sup>73</sup> Akiyama could be considered the first professional choral conductor in Japan since he conducted choir for his living.<sup>74</sup>

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<sup>71</sup>Yamane, *Gasshokai* 9, no. 5, 34-35.

<sup>72</sup>Koji Toyama, "Hideo Akiyama," *Harmony* 20 (1976), 6-7.

<sup>73</sup>Kinpachi Takada, "Hideo Akiyama," *Harmony* 20 (1976), 6.

<sup>74</sup>Toshi Isobe, "The Light of Chorus Flamed after the Ruins of the War," *Harmony* 92 (1995),

## CHAPTER 4

### THE ALL JAPAN CHORAL COMPETITION: THE FIRST TWENTY YEARS

The Asahi Shimbun (Newspaper) Company had supported the All Japan Band Association before World War II. After the war, Hideyasu Yoshida, a person called the “Hero of Chorus,” and Hideo Akiyama, a choral conductor, talked with Sinjito Noro, who worked in the project department of the Asahi Shimbun Company in Tokyo, about the possibility of the Asahi Shimbun Company supporting amateur choral activities as well as band activities. Noro approached Shun Itsumi, the deputy manager of the project department in the Asahi Shimbun Osaka branch and then submitted a proposal to support the choral project to the manager of the head office in Tokyo, which supervised the project departments of the branches in Tokyo, Kansai, Kyushu, and Chubu.

As a result, the Kanto Choral Association was founded in Tokyo on February 11, 1946, with the help of the band association people. The Kyushu Choral Association (first called the Seibu Choral Association) and the Kansai Choral Association were also founded in February of 1946, and the Chubu Choral Association (first called the Tokai Choral Association) was founded in April of the next year, 1947. Each association conducted a choral festival by itself in preparation for organizing a nationwide competition. Because of problems related to transportation and foods, it was 1948 before the first national festival was held.<sup>75</sup>

The first choral competition took place on November 23, 1948, at the Kyoritsu Kodo (Auditorium) in Tokyo with the Asahi Shimbun sponsoring the event. One hundred sixty-one choral groups participated at the regional level and four choirs in each section—company, student, and private—were selected to represent Kanto,

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<sup>75</sup>Shinjiro Noro, “From 1945 to 1960s,” *Gassho Circle* (October, 1967), 40-43.

Kansai, Seibu, and Tokai.<sup>76</sup> The Asahi Shimbun paid the travel expenses for thirty singers in each group. The champions were the Ministry of Transport Choir in the company section, the Fukuoka Girls' High-School Choir in the student section, and the Kwansei Gakuin Glee Club in the private section.<sup>77</sup> The maximum number of participants in each group was restricted to fifty. The Choral Academy of the University of Tokyo was first selected as the winner in the student section; however, the choir had fifty-one students singing in the competition. Ishimaru reports that one of the students who was helping to move a piano became intrigued with the event and performed in the group; therefore, the student's participation made the choir ineligible for the prize.<sup>78</sup> In the competition, each choir performed one compulsory piece and a free piece selected by the choir. The free pieces were all European compositions by Arcadelt, Palestrina, Pergolesi, Scarlatti, Haydn, Mendelssohn, and Wagner. The compulsory pieces were Japanese compositions since one of the goals was to promote Japanese choral compositions.<sup>79</sup> The compulsory pieces were "Yama no kanata" ("Beyond the Mountains") by Kozaburo Hirai for women and "Aki no Pierrot" ("An Autumn Pierrot" by Osamu Shimizu for men. (Shimizu's piece is still loved and sung today.) There was no appropriate Japanese piece for mixed voices; therefore, Mendelssohn's "Uguisu" ("Warbler)" translated into Japanese was selected.<sup>80</sup>

The following year, 1949, the second competition was held at Asahi Kaikan (Hall) in Osaka on November 23. The number of the judges increased from nine to eleven. The Waseda University Music Association Choir was the winner in the university section. The conductor of the choir, Isobe, reported that rehearsals for the competition were held in the evenings in the storehouse at school, where there was no light; consequently he had conducted practices with lighted tobacco, which was on

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<sup>76</sup>Yamamoto, *The 30<sup>th</sup> Anniversary*, 7.

<sup>77</sup>Yamamoto, *The 20<sup>th</sup> Anniversary*, 3.

<sup>78</sup>Hiroshi Ishimaru, "The Light of Chorus Flamed after the Ruins of the War," *Harmony* 92 (1995), 20.

<sup>79</sup>Seiji Nagaki, "Japanese Choral Movement," available from <http://www.asahi-net.or.jp/~ib4s-cyuk/gasshomov.pdf> Internet; accessed on September 11, 2006.

<sup>80</sup>Yamamoto, *The 30<sup>th</sup> Anniversary*, 7.



ration.<sup>81</sup>

Hibiya Kokaido (Auditorium) in Tokyo was the setting for the third competition on November 23, 1950. The Tohoku and Hokkaido branches joined the competition with the original four branches. Thirteen judges selected the eighteen top choirs. Participation by three National Railway Company Choirs—the Sapporo Railway Maintenance Choir, the Japan National Railway Choir, and the Moji Railway Maintenance Choir—reflected the influence of the industrial revolution after the war.<sup>82</sup>

The fourth competition was held at Hibiya Kokaido (Auditorium) in Tokyo on November 23, 1951. The student section was divided into university and high-school sections. Twenty-four choirs—the top choirs in each of the four sections from each of the six branches—were selected as winners. All the choirs in the university section were men's glee choirs, indicative, states Kusakabe, of the revival of men's glee choirs after the war.<sup>83</sup>

The following year the fifth competition took place at Nakanoshima Koukaido (Auditorium) in Osaka on November 23, 1952. Five hundred people participated. The top three choirs in the company section were railway choirs in Kanto, Seibu, and Tokai and the top three choirs in the university section were men's glee choirs.<sup>84</sup>

In 1953, the sixth competition was held at the Rage Earth Center in Sendai, Tohoku, on November 23. The Japan National Railway Choir in Kanto had won in the company section all six years, the Kwansei Gakuin Men's Glee Club had won in the university section six times straight, and the HG Männer Chor had been the winner in the general for three consecutive years; therefore, those three choirs were allowed to perform in the national competition without taking part in the regional competitions.<sup>85</sup>

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<sup>81</sup>Yoshihiko Kusakabe., Toshi Isobe., Kan Ishimaru., and Yoshiaki Kimura, "The Light of Chorus Flamed after the Ruins of the War," *Harmony* 92 (1995), 19-26.

<sup>82</sup>Kusakabe, *Harmony* 92, 19-26.

<sup>83</sup>Kusakabe, *Harmony* 92, 19-26.

<sup>84</sup>"Choral Competition: The National Railway Choir Won," *Asahi Shinbun*, 24 November 1952, 7.

<sup>85</sup>"The Choral Competition: The National Railway Choir Became a Winner for Six Times,"

Kokura Gymnasium in Kyushu was the setting for the seventh competition on November 23, 1954. The increase in the size of the audience necessitated that the competition be held in the gymnasium. Hideo Akiyama conducted four choirs: the Wakakusa Choir in the private section, the Ministry of Agriculture and Forestry Choir in the company section, and the National Railway Choir and the HG Männer Chor, both in the invited section as a result of having been consecutive winners in previous competitions.<sup>86</sup>

In 1955, the eighth competition was held at the Kanayama Gymnasium in Nagoya on November 23. The winners were the Ministry of Agriculture and Forestry Choir in the company section, the Kwansei Gakuin Glee Club in the university section, the Clover Club in the general section, and the Sakuragaoka High School Choir in the high school section.<sup>87</sup>

The Tokyo Gymnasium in Tokyo was the setting for the ninth competition. It was held on November 23, 1956.<sup>88</sup> The Kwansei Gakuin Glee Clubs were winners in both the university and high school sections. At this time, the company choirs were at their height in popularity.<sup>89</sup>

The tenth competition took place at the Osaka Gymnasium in Osaka on November 23, 1957. The number of judges was increased to fifteen. The Kansai Choral Association had winning choirs in the university, company, and private sections.<sup>90</sup>

The next year, the competition was held at the Kooriyama Civic Center in the Fukushima Prefecture on November 23, 1958. The event celebrated the completion of the center, which had a seating capacity of two thousand.<sup>91</sup> Nevertheless, the center was not big enough to hold all of the audience; therefore, the AJCL organized

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*Asahi Shinbun*, 24 November 1953, 7.

<sup>86</sup>Yoshihiko Kusakabe, "Hideo Akiyama," *Gassho Circle* (January, 1955), 48-51.

<sup>87</sup>"The Choral Competition: The Ministry of Agriculture and Forestry Choir was the Winner," *Asahi Shinbun*, 24 November 1955, 26.

<sup>88</sup>Yamamoto, *The 20<sup>th</sup> Anniversary Book*, 3-4.

<sup>89</sup>"Table," *The 50<sup>th</sup> Anniversary Book* (Kyoto: Saikodo, 1997), 150.

<sup>90</sup>Kusakabe, *Harmony* 92, 19-26.

<sup>91</sup>Osamu Shimizu, "The 11<sup>th</sup> All Japan Choral Competition," *Gasshokai* 3, no. 1 (1959), 12-20.

a pre-concert the day before the competition.<sup>92</sup> The number of judges for the competition this year was increased to sixteen.<sup>93</sup> The Industrial Bank of Japan Choir won the first prize and the Daiwa Bank Choir the second prize in the company choir section. The National Railway Kooriyama Men's Glee Club, which won the third prize in the company choir section, surprised the audience by performing in their uniforms.<sup>94</sup>

The twelfth competition took place at the Sapporo Civic Center in Hokkaido on November 23, 1959. Before this time, Hokkaido had not been selected to host national events because of its location and the resulting cold weather. As in the previous competition, a pre-concert was held. For the first time, the competition was broadcast.<sup>95</sup> Fifteen judges selected the winners among twenty-three groups. The Japan Women's University Choir defeated the Kwansei Gakuin Glee Club, the men's glee club which had won in the university section for ten times. Kusakabe points out that the prominence of men's glee clubs had now shifted to women's glee clubs.<sup>96</sup> The Kobe High School Choir won the Komatsu Cup for being the best choir in the competition. The cup was sponsored by Kosuke Komatsu, who the previous year had received the Purple Ribbon Medal.<sup>97</sup>

The Fukuoka Denki (Electricity) Hall in the Fukuoka Prefecture was the setting for the thirteenth competition, held on November 23, 1960. The Tokyo Citizen Choir, which won the third prize in the private section, had been organized by the Board of Education in Tokyo in 1951. Three hundred people were selected by audition from the two thousand and eight hundred applicants.<sup>98</sup> Fifty of the three hundred were selected to participate in the competition.<sup>99</sup> The Kwansei Gakuin Glee

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<sup>92</sup>Osamu Shimizu, "The 12<sup>th</sup> All Japan Choral Competition," *Gasshokai* 4, no. 1 (1960), 32-39.

<sup>93</sup>Yamamoto, *The 20<sup>th</sup> Anniversary*.

<sup>94</sup>Kusakabe, *Harmony* 92, 19-26.

<sup>95</sup>Shimizu, *Gasshokai* 4, no. 1.

<sup>96</sup>Kusakabe, *Harmony* 92, 19-26.

<sup>97</sup>"AJCL News," *Gasshokai* 4, no. 1 (1960), 64.

<sup>98</sup>Kentaro Kaneko, "The Inauguration of the Tokyo Citizen's Choir," *Gasshokai* 4, no. 6 (1961), 22-23.

<sup>99</sup>Toshiaki Okamoto, "The 13<sup>th</sup> All Japan Choral Competition," *Gasshokai* 5, no. 1 (1962),

Club won the Komatsu Cup this year, and the Tokai Male Choir won the Toyama Cup for being outstanding.

The following year, 1961, the fourteenth competition took place at the Nagoya Civic Auditorium in the Aichi Prefecture on November 23. Thirty-one groups performed. The Shikoku Choral Association joined the competition although they did not send any choir to participate in the company section. The Tokyo Choral Association had become independent from the Kanto Choral Association. Therefore, eight associations took part in the competition this year.<sup>100</sup> The Kawai Cup was added to the Komatsu and Toyama Cups this year. It was presented to the Kobe Central Choir.

In 1962, the fifteenth competition was held at the Tokyo Bunka (Cultural) Hall on November 23. The hall, built in 1961 as a part of the celebration of the five-hundred-year anniversary of Tokyo Metropolis, was created to house classical music concerts and ballet performances. The main hall has a seating capacity of two thousand three hundred and three and was the first legitimate music hall in Japan.<sup>101</sup> Approximately, one thousand and five hundred people participated in the competition.<sup>102</sup> The Shikoku Choral Association joined the competition this year, raising the number of regions involved to nine—the number of regions which currently participate.

The Kyoto Hall was the setting for the sixteenth competition, which ran for two days. The high-school and university sections were held on November 23, and the private and company sections were held on November 24. Before the competition began on November 23, an announcement reported the assassination of President Kennedy, and all the participants and audience members offered silent prayer.<sup>103</sup> Shimizu points out those female choirs were the predominant type of choirs in the

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<sup>100</sup>“Table,” *The 50<sup>th</sup> Anniversary Book*, 152.

<sup>101</sup>“Tokyo Bunka Kaikan,” available from <http://www.t-bunka.jp/bunkakaikan/bunkakaikan.html> Internet; accessed on October 1, 2006.

<sup>102</sup>“News,” *Gasshokai* 7, no. 1 (1962), 58.

<sup>103</sup>“Table,” *The 50<sup>th</sup> Anniversary Book*, 152.

high-school section.<sup>104</sup> In the university section, the Japan Women's College became the winner, breaking the consecutive winning of the Kwansei Gakuin Men's Glee Choir from the thirteenth to fifteenth competitions.

The seventeenth competition was held at the Miyagi Prefecture Hall in Sendai on November 23, 1964. Shimizu reports that one third of the participating groups—twelve of thirty-six—performed Japanese compositions.<sup>105</sup> After the event, Shimizu and Isobe expressed concern that the prestigious university choirs such as the Kwansei Gakuin Glee Club, the Doshisha Glee Club, the Keio Wagner Society Glee Club, and the Waseda Glee Club had not participated in the competition.<sup>106</sup> Subscription concerts and concert tours, they believed, had become more important for these choirs than the competition.<sup>107</sup>

In 1965, the eighteenth competition was held at the Okayama gymnasium in Okayama on November 23. Thirty-six groups performed in front of five thousand audiences. The Tokai Male Choir, which participated in the general section, received both the Toyama and Komatsu Cups.<sup>108</sup>

The nineteenth competition took place at the Cultural Center, which was opened right before the competition in the Kagoshima Prefecture, on November 23, 1966.<sup>109</sup> A high-school choir from the Okinawa Prefecture participated for the first time. Isobe reports that twenty-one out of the thirty-seven pieces selected by the participating choirs were Japanese compositions.<sup>110</sup>

After the war the Japanese people, according to Ishimaru, wanted not only

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<sup>104</sup>Osamu Shiimizu and Toshi Isobe, "The 16<sup>th</sup> Competition," *Gasshokai* 8, no. 1 (1964), 14.

<sup>105</sup>"A Note for the Assigned Compositions," *Gasshokai* 9, no. 6 (1965), 26-30.

<sup>106</sup>Osamu Shimizu, and Toshi Isobe, "The 17<sup>th</sup> Competition," *Gasshokai* 9, no. 2 (1965), 22-30.

<sup>107</sup>"The Present Condition of the Competition," *Gasshokai* 7, no. 11 (1963), 12-18.

<sup>108</sup>Akira Nakano, "Gassho Circle Rader," *Gassho Circle* (January 1966), 56.

<sup>109</sup>Kimiharu Sato, "The 19<sup>th</sup> All Japan Choral Competition," *Gassho Circle* (January, 1967), 61-65.

<sup>110</sup>Toshi Isobe, "General Comments on the 19<sup>th</sup> Competition," *Gasshokai* 11, no. 9 (1967), 22-36.

economical recovery but also cultural and artistic revival to console their soul.<sup>111</sup> As a result of this longing, the AJCL was founded. The organization arranged the first choral competition in 1948.

At the beginning the choirs were mostly company choirs and men's glee clubs. Since transportation was a priority during the reconstruction after the war, many of the choirs in the company section, such as the National Railway choirs, were sponsored by transportation groups. Later, the ministry choirs and bank choirs became the main stream in the company section. As the economy recovered, the number of company choirs increased.

In the early competition the Kwansei Gakuin Glee Club was the leading choir in the university section. At the twelfth competition, however, the Kwansei Gakuin Glee Club was defeated by the Japan Women's College Choir. According to Kuwakabe, that competition was the turning point from the men's glee era to the women's glee era.<sup>112</sup> Composers such as Osamu Shimizu or Akira Miyoshi started writing pieces for the male and mixed choirs. In the 1960s, many compositions were written for men's groups. With the increase in the number of women's choral groups in the last half of 1960s, composers began to write compositions for women's groups.<sup>113</sup>

The competition in November, 1966, marked the nineteenth national festival, an event begun in 1948 as a post-war activity. The next festival, the one to be held in November, 1967, would mark the completion of twenty years of successful and developing competition. This achievement merited recognition, one which would be observed as a part of the twentieth anniversary celebration of the founding of the AJCL.

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<sup>111</sup>Kan Ishimaru, Yoshihiko Kusakabe, Toshi Isobe, and Yoshiaki Kimura, "The 50<sup>th</sup> Anniversary Special Project: Part I," *Harmony* 92 (1995), 19-26.

<sup>112</sup>Kusakabe, *Harmony* 92, 19-26.

<sup>113</sup>Ryosuke Hatanaka, Goro Shishido, Yoshio Mizushima, Shukichi Matsuura, and Yoshihiko Kusakabe, "The 50<sup>th</sup> Anniversary Special Project: Part II," *Harmony* 93 (1995), 55-62.

## CHAPTER 5

### THE ALL JAPAN CHORAL COMPETITION: THE NEXT THIRTY YEARS

In 1967, the AJCL celebrated its twentieth anniversary. In November, the memorial festival was held in Tokyo from November 18 to 23. A concert series titled “The History of Japanese Choral Music” was organized on November 18, 20, and 22. One hundred and four compositions by forty-one composers were performed by forty choirs selected nationwide.<sup>114</sup> The first Mother’s Choral Festival was conducted at the Tokyo Koseinenkin Hall on November 19. Twenty-nine groups sang fifty-three selections.

On November 21, the symposium, “Japanese Choral Music Created by Folk Music” was conducted. The importance of Japanese folk choral music was discussed by four panelists: Michio Mamiya, a composer; Yoshiko Kojima, a researcher of folk music; Chuichiro Takeda, a researcher of folk songs; and Nobuaki Tanaka, a choral conductor. A folk singer, Kiichi Hamada, sang several folk songs, and the Tokyo Philharmonic Chorus performed several choral compositions based on Japanese folk music, including Mamiya’s *Composition for Chorus I*. In the program, Tanaka indicates that there are few choral pieces based on Japanese folk music and few performances of Japanese choral music. He states that Japanese composers should write more works based on folk music and that performers need to develop the techniques to sing these pieces.<sup>115</sup>

As a part of the twentieth anniversary celebration of the AJCL, the twentieth choral competition was held on November 23 in Tokyo at the Nihon Budokan, which has seating for twenty thousand people. Prior to the competition, the memorial

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<sup>114</sup>Kaneo Yamamoto, “The Expectation and Schedule for the All Japan Chorus League Twentieth Anniversary Festival,” *Choral Circle* (December 1967), 20-23.

<sup>115</sup>Nobuaki Tanaka, “Symposium on Japanese Choral Music Based on Japanese Folk Music,” *The 20<sup>th</sup> Anniversary Book* (Kyoto: Saikodo, 1967), 36-38.

ceremony started with a fanfare and AJCL's song "We Are Human" accompanied by the Asahi Junior Orchestra. Twenty people were recognized for their service and nine choral groups were mentioned. The ceremony closed with the piece "Song of Night." Thirty-six choirs participated in the competition.<sup>116</sup> Simizu points out that the number of choral groups had increased tremendously since the founding of the AJCL twenty years earlier.<sup>117</sup>

The twenty-first competition took place at the Nagoya City Auditorium on November 23, 1968. Eleven groups—one third of the participating groups—had taken part in the first competition. The top three groups in the university section this year were women's glee clubs. Sato suggests that some of the prestigious men's glee clubs did not participate in the event because they thought it was more important for them to increase their repertoire than to win in the competition.<sup>118</sup>

The twenty-second competition was held at the Osaka Festival Hall on November 23, 1969. In the high-school section, six out of the nine groups were female groups, and a half of the participating choirs in the university section were also women's glee clubs.<sup>119</sup>

The AJCL was incorporated on April 5, 1970. Attendees at the first general meeting discussed the projects for the year and decided to revise the rules of the national competition. Changes included the abolishment of the compulsory pieces. The performance time was limited to ten minutes, and the limit of sixteen members to a choir was eliminated. Proportional representation was introduced; therefore a prefecture which had many choirs could send more than one to the national competition. Choirs could use any instruments for accompaniment. Awards designated in the past as first, second, and third place awards were changed to Gold, Silver, and Bronze Awards to reduce the competition aspect. There were to be thirty

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<sup>116</sup>Hiroshi Hirano, "Listening to All Japan Choral Competition," *Gassho Circle* (January 1968), 36-39.

<sup>117</sup>Osamu Shimizu, "Topic and Person of This Month," *Gassho Circle* (January 1968), 17.

<sup>118</sup>Kimiharu Sato, Yoshihiko Kusakabe, Tsuyoshi Kitagawa, and Shigeki Ehara, "The 21<sup>st</sup> All Japan Choral Competition," *Gassho Circle* (January 1969), 54-55.

<sup>119</sup>"The 22<sup>nd</sup> All Japan Choral Competition," *Gassho Circle* (January 1969), 24.



judges: fifteen professional musicians and fifteen amateur musicians.<sup>120</sup>

The first competition to take place after the revisions in the rules was held at Urawa Saitama Hall in the Saitama Prefecture. It took place on November 23, 1970. As a result of the revision, two groups in high-school and general sections received the Golden Award.<sup>121</sup>

The setting for the twenty-fourth competition was Fukuoka Civic Hall in the Fukuoka Prefecture. It lasted for two days: November 22 and 23, 1971. The seed system was introduced. One group for every twenty-five groups in each branch could participate; therefore more than one group from a branch could participate in the national competition if a branch had a large number of groups. Compulsory pieces were revived. The amount of performance time was limited to twelve minutes for both compulsory and free choice pieces.<sup>122</sup> Nakata comments that for the first time the groups in the high-school section sang no foreign pieces.<sup>123</sup> Three international judges were invited to evaluate. They all commented that the level of choral performance was very high but that emotion was missing from the performances.<sup>124</sup> The Komatsu and Toyama Cups were abolished; instead the Tsugawa Award was presented to all the groups who received the Gold Award.

The twenty-fifth competition was held on November 22 and 23, 1972, at Nagoya Civic Hall. The choirs sang both a compulsory piece and a free piece with the maximum performance time for both pieces being twelve minutes. Among the six hundred and thirty groups participating in the branch competitions, three hundred and eleven groups were high-school choirs; therefore sixteen high-school choirs were sent to the national competition. The Industrial Bank of Japan performed at the event as a guest choir since they had been the winner in the competition for three

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<sup>120</sup>“The Announcement of New Projects,” *Gassho Circle* (June 1970), 44.

<sup>121</sup>“The Catalogue of the Winners,” *Program of the 59<sup>th</sup> JCA National Choral Competition* (November 2006), 30.

<sup>122</sup>“Table,” *The 50<sup>th</sup> Anniversary Book*, 154.

<sup>123</sup>Yoshinao Nakata, Ryosuke Hatanaka, Tatsuo Minagawa, Tatsuya Muratani, and Tomoaki Fujikawa, “Table Talk: The 24<sup>th</sup> All Japan Choral Competition,” *Harmony* 2 (1972), 2-11.

<sup>124</sup>“Interview to Foreign Judges,” *Harmony* 2 (1971), 9.

consecutive years.<sup>125</sup> A judge from the German Choral Association presented a medal from his organization to four groups.<sup>126</sup>

Okayama Budokan was the setting for the twenty-sixth competition, which was held on November 23 and 24, 1973. Five hundred and seventy-seven groups participated in the branch competitions. Three hundred and eighteen groups among them were high-school choirs, with one hundred and fifteen groups from the Tohoku Branch. The Festival Award was presented to the best choir in the competition, the Chugoku Junior College Frauen Chor.<sup>127</sup>

The twenty-seventh festival took place at the Fukushima Prefecture Cultural Center on November 23 and 24, 1974. Five hundred and fifty-six groups participated in the branch competitions, and forty-seven groups performed in the national competition. Three out of the seventeen groups in the high-school section received the Golden Prize. Kobe High School was a winner for the third consecutive year.<sup>128</sup>

The next year, 1975, the competition was held at the Kobe Cultural Hall on November 23 and 24, 1975. Six hundred and twenty-four groups participated in the branch competition, and forty-seven groups took part in the national competition. Four female choirs in the high-school section and three mixed voice choirs in the private section received the Golden Prize.<sup>129</sup>

The Takamatsu Civic Cultural Center in the Kagawa Prefecture was the setting for the twenty-ninth competition on November 22 and 23, 1976. According to Yuyama, some of the performances were unusual: a high-school choir performed with the school's orchestra, some of the company choirs used percussion to accompany their singing, and one choir commissioned a piece for the competition.<sup>130</sup> The grading system was changed. The judges selected the top nine groups instead of giving all the groups ranks.

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<sup>125</sup>Toshi Ikebe, Ryosuke Hatanaka, Tatsuo Minagawa, and Tomoaki Fujii, "Table Talk: The 25<sup>th</sup> All Japan Choral Competition Comments," *Harmony* 6 (1972), 2-13.

<sup>126</sup>"The 25<sup>th</sup> All Japan Choral Competition," *Harmony* 6 (1972), 39.

<sup>127</sup>"The 26<sup>th</sup> All Japan Choral Competition," *Harmony* 10 (1973), 42-43.

<sup>128</sup>"The 27<sup>th</sup> All Japan Choral Competition," *Harmony* 14 (1974), 58-59.

<sup>129</sup>Shin Sekiya, "AJCL News," *Harmony* 18 (1976), 54-55.

<sup>130</sup>Akira Yuyama, Tatsuo Minagawa, and Yoshinao Nakata, "Table Talk: The 29<sup>th</sup> All Japan Choral Competition," *Harmony* 22 (1977), 15-28.

The thirtieth competition was held at the Fumon Hall in Tokyo on November 19 and 20, 1977. This competition was a part of the thirtieth anniversary celebration. Four thousand singers and five thousand audience members gathered. The seed system began, which allowed all of the previous winners of the Gold Award to perform in the competition the following year.<sup>131</sup> Six hundred and fifty-seven groups participated in the branch competition, and forty-eight groups performed in the national competition. Two choirs in the university section received the Gold Prize for the first time.<sup>132</sup>

On November 22 and 23, 1978, the thirty-first competition took place at the Hakodate Civic Gymnasium in Hokkaido. The number of judges decreased to nine; all judges was Japanese.<sup>133</sup> Six hundred and sixty-six groups participated in the branch competitions, and fifty-four groups performed in the national competition. Minagawa reports that the performance level of the high school choirs was excellent.<sup>134</sup>

The thirty-second competition was held at the Kanagawa Kenmin Hall in Yokohama City on November 24 and 25, 1979. Six hundred and eighty-eight groups participated in the branch competition, and fifty-eight groups performed in the national competition.<sup>135</sup> The number of judges increased to eleven, with one being an international judge. One group was eliminated from the competition because their performance time was two seconds over the allotted time.<sup>136</sup>

On November 22 and 23, 1980, the thirty-third competition was held at the Nagoya Civic Hall in the Nagoya Prefecture. Seven hundred and eight groups participated in the branch competition and fifty-six groups performed in the national competition. In the high-school section, three high schools from the Tohoku Branch

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<sup>131</sup>Kan Ishimaru, Jyunpei Masuda, and Tatsuo Minagawa, "Table Talk: The 30<sup>th</sup> All Japan Choral Competition," *Harmony* 24 (1978), 23-38.

<sup>132</sup>Tatsuya Muratani, "AJCL News," *Harmony* 24 (1978), 50-51.

<sup>133</sup>"Table," *The 50<sup>th</sup> Anniversary Book*, 154.

<sup>134</sup>Tatsuo Minagawa, Ryosuke Hironaka, Hirokazu Sugano, and Tatsuya Muratani, "Table Talk: The 31<sup>st</sup> All Japan Choral Competition," *Harmony* 27 (1979), 8-21.

<sup>135</sup>Mitsuru Murata, "AJCL News," *Harmony* 31 (1980), 56-57.

<sup>136</sup>Ryosuke Hatanaka, Koji Gojima, and Hideo Kobayashi, "The 32<sup>nd</sup> All Japan Choral Competition," *Harmony* 31 (1980), 16-31.

received the Golden Award. Kusakabe reports that five choirs received the Golden Award in the private section since their performance levels were very high.<sup>137</sup>

The Sun Place Hall in the Fukuoka Prefecture was the setting for the thirty-fourth competition, which took place on November 21 and 22, 1981. Sixty-one groups performed. No group won the Grand Prize this year; however, two groups who had received the Gold Award for three consecutive years got special recognition. A computer was used for the first time to tally the scores. The groups who were not qualified to receive any award received the Proficient Award. The Tsugawa Award was abolished this year.<sup>138</sup>

The Hiroshima Kenritsu Gymnasium was the location of the thirty-fifth competition. It was held on November 20 and 21, 1982, with sixty-one choirs participating. The eleven judges included two foreigners. All four high schools which received the Gold Award were from the Tohoku Branch. Five choirs which had been winners for three consecutive years were recognized. A new award, Chorus of the World, sponsored by the International Federation on Choral Music was presented to the conductor of the choir which received the Grand Prize. An air ticket to either Europe or America was given to the winner, Keiichi Asai of the Kyoto Echo.<sup>139</sup>

The thirty-sixth competition was held at the Iwate Kenmin Hall in Iwate Prefecture on November 19 and 20, 1983. Sixty-three groups from the seven hundred and five groups performing at the branch levels were selected to participate at the national level. Many choirs sang sacred music. Tsuji points out that many choirs who had used Japanese choral pieces in the past performed Western compositions.<sup>140</sup> The conductor of the Daiwa Bank Choir, Shukichi Matsumura, received the Chorus of the World Award.<sup>141</sup>

The next year, the Osaka Festival Hall was the location of the competition,

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<sup>137</sup>Yoshihiko Kusakabe, Yoshinao Nakata, and Jyunpei Masuda, "Table Talk: The 33<sup>rd</sup> All Japan Choral Competition," *Harmony* 35 (1981), 17-27.

<sup>138</sup>"AJCL News," *Harmony* 39 (1981), 56-63.

<sup>139</sup>"AJCL News," *Harmony* 42 (1982), 54-55.

<sup>140</sup>Masayuki Tsuji, Shinichiro Ikebe, and Ryosuke Hatanaka, "The 36<sup>th</sup> All Japan Choral Competition," *Harmony* 47, (1982), 8-20.

<sup>141</sup>"AJCL News," *Harmony* 47 (1984), 54-55.

which was held on November 23, 24, and 25, 1984. The high-school and private sections were divided into A and B groups. The choirs participating in the A group were to have from sixteen to forty singers. The choirs in the B group were to have forty or more members. On the first day of the competition, the high-school groups sang, on the second day the university and company sections sang, and on the last day the private groups performed. Since choirs whose numbers were small were able to attend, seventy-nine groups participated.<sup>142</sup> According to Kusakabe, advance tickets sold quickly, and scalpers tried to sell the tickets which originally cost 1,500 yen (\$12) for as much as 10,000 yen (\$90).<sup>143</sup> The Chorus of the World Award was presented to Masayuki Tsuji.

The thirty-eighth competition was held at the Nagano Kenmin Hall in Nagano Prefecture on November 22, 23, and 24, 1985. Seven hundred and twenty-one groups participated in the branch competitions, and seventy-nine groups performed in the national competition.<sup>144</sup> According to Royce Saltzman, one of the judges and the president of the IFCM, the performance level was very high but choirs needed to sing *a cappella* more instead of relying on piano accompaniment.<sup>145</sup> The Chorus of the World Award was eliminated.

The thirty-ninth competition took place at the Ehime Kenmin Cultural Hall in Ehime Prefecture on November 22, 23, and 24, 1986. Eighty-two groups participated in the competition. Maeda points out that choirs in the high-school section had improved technique.<sup>146</sup> Kyoto Echo, which had been a winner for seven consecutive years, received the Grand Prize.<sup>147</sup>

The Hitomi Memorial Hall of Showa Women's College in Tokyo was the location of the fortieth competition. It was held on November 21, 22, and 23, 1987. The required number of choir members for the A and B groups was changed. Choirs in the A group were to have from sixteen to thirty-two singers. Choirs in the B group

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<sup>142</sup>"AJCL News," *Harmony* 51 (1985), 56-57.

<sup>143</sup>"The Kansai Page," *Harmony* 51 (1985), 51.

<sup>144</sup>"AJCL News," *Harmony* 55 (1986), 68-69.

<sup>145</sup>Royce Saltzman, "The 38<sup>th</sup> All Japan Choral Competition," *Harmony* 55 (1986), 9.

<sup>146</sup>Tsugio Maeda, "The 39<sup>th</sup> All Japan Choral Competition," *Harmony* 59 (1987), 6.

<sup>147</sup>"Judgment Table," *Harmony* 59 (1987), 24-25.

were to consist of thirty-three or more singers. In the high-school section, the performance time was limited to ten minutes. Eighty-eight groups participated: eleven groups in the high school A section, twenty-two groups in the high-school B section, eleven groups in the company section, twelve groups in the general A section, twenty-two groups in the general B section. A Polish judge, Włodmierz Sandecki, presented the Chopin Award to the OMP Choir.<sup>148</sup>

The forty-first competition was held at Niigata Kenmin Hall on November 18, 19, and 20, 1988. Eighty-six groups performed. Kyoto Echo, which had now been a winner for nine consecutive years, received the Grand Prize again.<sup>149</sup> In April, 1988, the Asian Choral Association was founded, and five Chinese musicians visited the competition to encourage the exchange of choral music. While they were there, they discussed opportunities for musical exchange between Taipei and Beijing with a Taiwanese serving as a judge for the competition.<sup>150</sup>

The location of the competition the next year was the Fukuoka Sun Palace Hall in the Fukuoka Prefecture. The event took place on November 24, 25, and 26, 1989. Eighty-eight groups performed, including eighteen first-time participants. Keiichi Asahi was recognized as a special conductor who led the Kyoto Echo to win for ten consecutive years.<sup>151</sup>

In 1990, the forty-third competition took place at the Sapporo Koseinenkin (Social Security Pension) Hall in Hokkaido on November 23, 24, and 25, 1990. Ninety-three groups performed. A German judge, Martin Behrmann, described his surprise at the scale of the competition and excellence of Japanese modern choral compositions; however, he suggested the need for the musicians to study melody and harmony.<sup>152</sup>

The board of directors of the AJCL discussed the establishment of a junior-high-school section in the national competition for several years. The goal of this

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<sup>148</sup>“AJCL News,” *Harmony* 63 (1988), 80-81.

<sup>149</sup>“Judgment Table,” *Harmony* 67 (1989), 30-31.

<sup>150</sup>Tsugio Maeda, “The Exchange was Conducted in the Competition: The 21<sup>st</sup> Century is an Asian Century,” *Harmony* 67 (1989), 38.

<sup>151</sup>“Judgment Table,” *Harmony* 71 (1990), 28-29.

<sup>152</sup>Martin Behrmann, Interview by Yozo Sato, *Harmony* 75 (1991), 20.

expansion was to increase the involvement of Japanese young people in the Japanese musical culture and to develop their aesthetic sentiments. They decided to begin this competition with the first three years being a trial period, and they established the following regulations for the trial competition. 1. Groups who were not members of the AJCL could participate in the competition for three years; after that time, however, they had to become members of their prefecture's association to participate. 2. A group should consist of more than twelve people; there was no maximum number of people for a group. 3. There was no assigned piece. 4. The performance time was limited to eight minutes. 5. Groups would be evaluated in two sections: a mixed-voice section and a equal-voice section. 6. The performing groups needed to be recommended by the director of the appropriate branch association; the number of recommended groups should be the same number of the prefectures in the branch, except for the Hokkaido and Tokyo branches, which could recommend two groups each.<sup>153</sup>

On October 27, 1991, the first junior-high-school section was held at Beethoven Hall. Yoshimura notes that it was hard to predict the response to the competition but that the tickets were sold out a month before the competition and the performance level was higher than he had expected.<sup>154</sup> Twenty-two equal-voice groups and twenty-three mixed-voice groups participated in the competition. Seven Japanese judges evaluated the performances. Yoshimura reports that there was a female student conductor who was remarkable; her group received the Gold Award. All of the groups received a Gold, Silver, or Bronze Award. Other awards in the competition were the Minister of Education Award, the Japan Broadcasting Association Award, the Kawai Award, and an award presented by the mayor and superintendent of schools of the prefecture in which the competition was held. The state purpose of the competition, according to Sato, was for the exchange of information and the development of the repertoire and style of performance rather

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<sup>153</sup>Yozo Sato, "The Establishment of the Junior High-School Section," *Harmony* 77 (1991), 20-21.

<sup>154</sup>Nobuyoshi Yoshimura, "AJCL News," *Harmony* 79 (1992), 47.

than for competition in technique.<sup>155</sup>

The month after the first junior-high-school competition, the forty-fourth All Japan Choral Competition was held at the Okayama Symphony Hall in Okayama Prefecture on November 22, 23 and 24, 1991. Participants included thirty-eight groups in the high-school section, eleven groups in the university section, ten groups in the company section, and thirty-one groups in the general section. Hatanaka notes that choirs in the university section had improved in technique.<sup>156</sup> Yoshimura reports that for the first time in the history of the competition, three groups in the university section received the Golden Award.<sup>157</sup>

The second junior-high-school competition took place at the Fuchu-no-Mori Arts Theater in Tokyo on November 1, 1992. Twenty-nine groups participated in the equal-voice section, and twenty groups participated in the mixed-voice section. Hirose reports that many Hungarian *a cappella* pieces were selected as well as pieces by Japanese composers influenced by Kodály.<sup>158</sup>

The forty-fifth competition was held at the Sendai Sun Plaza Hall in the Miyagi Prefecture on November 21, 22, and 23, 1992. The Proficient Award was abolished, and all groups received a Golden, Silver, or Bronze Award. As a result, thirty-one groups among the eighty-seven participating groups received the Gold Award. The seed system, which was begun in 1977 to avoid having the same winners in a branch, was changed since the performance level had gotten higher and the number of the seed groups had increased. The number of seed groups was limited to two groups in each section.<sup>159</sup>

The Oomiya Sonic City Hall in Saitama Prefecture was the location of the third junior-high-school competition on October 31, 1993. Twenty-eight equal-voice groups and twenty-one mixed-voice groups participated. Kondo reports that there were

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<sup>155</sup>Yozo Sato, Koichi Ohara, Hiroshi Koizumi, and Tokuhide Niimi, "The 1<sup>st</sup> All Japan Junior High-School Choral Competition," *Harmony* 79 (1992), 6-13.

<sup>156</sup>Ryosuke Hatanaka, Tokuhide Niimi, and Tatsuya Muratani, "The University Section," *Harmony* 79 (1992), 21.

<sup>157</sup>Nobuyoshi Yoshimura, "AJCL News," *Harmony* 79 (1992), 46.

<sup>158</sup>Ryohei Hirose, Koichi Ohara, and Yoshihiko Kusakabe, "The 2<sup>nd</sup> Junior High School Competition," *Harmony* 83 (1993), 6-13.

<sup>159</sup>Nobuyoshi Yoshimura, "AJCL News," *Harmony* 79 (1992), 46.



thirty-four female conductors among the forty-nine conductors.<sup>160</sup> Ohara comments that the repertoires, which were based on Hungarian and Japanese folk music, had broadened.<sup>161</sup>

The Osaka Festival Hall in the Osaka Prefecture was the setting of the forty-sixth competition held on November 19, 20, and 21, 1993. Twelve A groups and eighteen B groups participated in the high-school section. Eleven groups took part in the university and the company-choir sections. Fifteen A groups and seventeen B groups performed in the general section. Yoshimura reports that separate tickets were distributed for the morning and afternoon sessions in order to avoid the empty house in the morning; this arrangement was successful in filling the house at all times of the day.<sup>162</sup>

On October 30, 1994, the fourth junior-high-school competition took place at the Act City Hamamatsu in Shizuoka Prefecture. Eighteen groups among forty-nine groups received the Golden Award. Sekiya reports that there was a tendency for choirs to choose the same pieces.<sup>163</sup>

The forty-seventh competition was held at the Kanazawa-City Kanko Hall in the Ishikawa Prefecture on November 25, 26, and 27, 1994. One thousand four hundred and sixty-nine groups took part in the branch competitions. Thirty-six groups performed in the high-school section, eleven groups in the university and company sections, and thirty-two groups in the general section.<sup>164</sup> Yoshimura reports that only three men's glee clubs participated.<sup>165</sup>

The fifth junior-high-school competition took place at the Hitomi Memorial Hall at Showa Women's College in Tokyo on October 29, 1995. Thirty-nine groups took part. Takashima comments that the repertoire was varied and included many *a cappella* performances and modern pieces. She reports that seven out of

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<sup>160</sup>Yasukazu Kondo, Koichi Ohara, and Shin Sekiya, "The Junior High School Section," *Harmony* 87 (1994), 18-26.

<sup>161</sup>Ohara, *Harmony* 87, 18-26.

<sup>162</sup>Nobuyoshi Yoshimura, "The All Japan Choral Festival in Osaka Finished," *Harmony* 87 (1994), 64.

<sup>163</sup>Shin Sekiya, "The Junior High School Section," *Harmony* 91 (1995), 20.

<sup>164</sup>"Tables of the 47<sup>th</sup> All Japan Choral Competition," *Harmony* 91 (1995), 53-55.

<sup>165</sup>Nobuyoshi Yoshimura, "AJCL News," *Harmony* 91 (1995), 67.

twenty-three groups in the equal-voice section selected pieces by Kodály.<sup>166</sup>

On November 17, 18, and 19, 1995, the forty-eighth competition was held at the Kagawa Kenmin Hall in the Kagawa Prefecture. Participating groups numbered thirty-one in the high-school section, ten in the university section, eleven in the company section, and twenty-seven in the general section.<sup>167</sup>

The next year, the high-school and junior-high-school sections were combined and held as a part of the national competition. The compulsory piece had no maximum performance time, but the free piece selected by a group had to be performed within six and a half minutes. The seed system was eliminated. Each prefecture could recommend one group to participate at the national level for every twenty five groups taking part at the regional level.<sup>168</sup>

The junior high school and high school of the forty-ninth competition was held at the Kyoto Concert Hall on October 26 and 27 in 1996. Thirty-five groups participated in the high-school section. In the junior high school section, thirty-five groups took part; with twenty-five of these being equal voice groups. Kinoshita comments that the increase in the number of *a cappella* pieces was a result of the good acoustic concert halls which had been built in local regions.<sup>169</sup> Yoshimura reports that the advanced tickets were sold out on the first day of sales. One hundred and thirty people stayed in line all night to get the tickets sold at the hall on the day of the performance.<sup>170</sup>

The competition for the university, company and private sections was held at the Utsunomiya Cultural Hall in the Tochigi Prefecture on November 23 and 24, 1996. It was organized as a part of the memorial events of the one-hundredth anniversary of the Utsunomiya Municipal System.<sup>171</sup> The choirs in the company section and A-group choirs in the private section performed on the first day, and the

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<sup>166</sup>Midori Takashima, Kenji Otani, and Shin Sekiya, "The Junior High-School Section," *Harmony* 95 (1996), 16-24.

<sup>167</sup>"The 48<sup>th</sup> All Japan Choral Competition," *Harmony* 95 (1996), 48-49.

<sup>168</sup>Nobuaki Yoshimura, "AJCL News," *Harmony* 95 (1996), 56-57.

<sup>169</sup>Makiko Kinoshita, Fujio Furuhashi, and Nobuyoshi Yoshimura, "The Junior High-School Section," *Harmony* 99 (1997), 27-33.

<sup>170</sup>Nobuyoshi Yoshimura, "AJCL News," *Harmony* 99 (1997), 52-53.

<sup>171</sup>Yoshimura, *Harmony* 99, 53.

choirs in the university section and the B-group choirs in the general section performed the second day. The number of the judges was set at nine for all sections. The maximum performance time for all groups was twelve minutes, and free choice pieces had to be performed within eight and a half minutes.<sup>172</sup> The Grand Prize was eliminated.

The AJCL celebrated its twentieth anniversary and the twentieth national competition in 1967. The competition continued to flourish and to adjust to new interests and changing situations to assure its development. Beginning in 1971, the competition was held for two days, and foreign judges were invited. The instruments that were used for accompaniment broadened to include not only piano but also orchestra, percussion, and Japanese instruments.

In 1970, the AJCL was incorporated. The regulations of the competition were amended drastically. The Gold, Silver, and Bronze Awards replaced the first, second, and third awards. Proportional representation was introduced, and, as a result, the number of participants and receivers of the Golden Award increased.

In 1983, the competition was held for three days. The high-school and general sections were divided into two groups: the A group, for choirs with a small number of singers, and the B group, for choirs with a larger number of singers. As a result, more groups participated. High-school choirs started challenging themselves with technically difficult pieces in order to win. Akira Miyoshi's compositions were often performed because of this development.<sup>173</sup>

In 1991, the junior-high-school section was introduced. According to Tanabe, it was the most successful section in the competition in 2006.<sup>174</sup> Since 1992, all of the groups have received the Gold, Silver, or Bronze Award. The number of small ensemble groups has increased, and the performance level has gotten higher.<sup>175</sup>

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<sup>172</sup>Nobuyoshi Yoshimura, "AJCL News," *Harmony* 95 (1996), 56-57.

<sup>173</sup>Shoji Abe, Kan Ishii, Megumi Ounaka, Shin Sekiya, and Yoshihiko Kusakabe, "The 50<sup>th</sup> Anniversary Special Project: Part III," *Harmony* 94 (1995), 21-28.

<sup>174</sup>Masayuki Tanabe. Interview by author, Tokyo, 25 December 2006.

<sup>175</sup>Fumiya Amamori, Fumiaki Kuriyama, Masayuki Tsuji, Akira, Miyoshi, and Yoshihiko

Then in 1996, the junior-high-school and high-school sections were combined, and competition was held for four days: two days for the junior-high-school and high-school section, and two days for the university, company and general sections.

In 1997, the AJCL arrived at another milestone: the completion of fifty years of existence and fifty years of national competition. Such an achievement called for a special event.

CHAPTER 6  
THE ALL JAPAN CHORAL COMPETITION:  
THE FIFTIETH ANNIVERSARY TO THE PRESENT

This fiftieth anniversary competition in 1997 was organized for five days, and one hundred and forty-six groups performed. The competition in the high-school and junior-high-school sections was held at the Hitomi Memorial Hall in Tokyo on November 1 and 2, 1997. The other sections were conducted at the Sumida Triphony Hall in Tokyo on November 22, 23, and 24. The university section was divided into A and B groups with choirs in the A group consisting of more than twelve and less than thirty-two singers and choirs in the B group consisting of more than thirty-three singers. The purpose of the division was to encourage as many university choral groups as possible to participate in the competition.<sup>176</sup> Six choirs participated in the A group and ten in the B group. As a result of the competition's being an anniversary event, the number of choirs recommended by each prefecture to participate in the private section was increased by two for choirs in the A group and by one in the B group. Consequently, twenty-eight choirs in the A group and twenty-six groups in the B section group took part in the competition. According to Tanabe, two thousand eight hundred and seventy-seven choirs had participated in the competition during the fifty years of its existence. The most frequent participant was the Hitachi Factory Choir in the company section; the group had performed thirty-five times.<sup>177</sup>

In 1998, the junior-high-school and high-school sections were held at the Hamamatsu Act City Hall in the Shizuoka Prefecture on October 31 and November 1. Thirty-eight junior high-school groups and thirty-two high-school groups

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<sup>176</sup>Nobuyoshi Yoshimura, "Miscellaneous Thoughts about Competition," *Harmony* 119, (2002), 6-7.

<sup>177</sup>Masayuki Tanabe, "AJCL News," *Harmony* 103 (1998), 62.

participated.

The Fukuoka Sun Palace in the Fukuoka Prefecture was the setting for the fifty-first competition for the university, company, and private sections. It took place on November 21 and 22, 1998. Eighteen university choirs, ten company choirs, and thirty-one general choirs participated. In the private section, a mother's choir received the Gold Award for the first time. Tanabe reports that twenty-four of the one hundred and twenty-nine groups in the national competition this year were first-time participants.<sup>178</sup>

The junior-high-school and high-school sections of the fifty-second competition in 1999 were held at the Okayama Symphony Hall in the Okayama Prefecture on October 30 and 31. Thirty-eight junior-high-school choirs and thirty-two high-school choirs participated. Sekiya comments that some of the choirs screamed instead of taking advantage of the good acoustics of the concert hall and appeared to suffer through the competition rather than enjoy the music.<sup>179</sup>

The choirs in the university, company and general sections performed on November 20 and 21 at the Hiroshima Koseinenkin Hall. Eighteen choirs performed in the university section, eleven choirs in the company section, and thirty choirs in the general section. The Kyoto Echo and the Azumi Girls High School were recognized as winners for twenty consecutive years. Minagawa expressed concern that the performance level of the choirs in the university section was very low compared to the level of the choirs in the junior-high-school and high-school sections.<sup>180</sup> Two international judges suggested the need for discussion about the results of the competition instead of just reporting the tallied points.<sup>181</sup>

On October 28 and 29, 2000, the junior-high-school and high-school sections of the fifty-third competition were held at the Kooriyama Civic Cultural Hall. Forty choirs from the six hundred and fifty-two choirs participating in the junior-high-school section at the regional level and thirty-one choirs from four

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<sup>178</sup>Masayuki Tanabe, "AJCL News," *Harmony* 107 (1999), 32.

<sup>179</sup>Shin Sekiya, "The Junior High School Section," *Harmony* 111 (2000), 69.

<sup>180</sup>Tatsuo Minagawa, "The University Section," *Harmony* 111 (2000), 70.

<sup>181</sup>"Interviews: Erkki Pohjola and Eskil Hemberg," *Harmony* 111 (2000), 86-87.

hundred and forty-two choirs participating in the high-school section at the regional level were selected to take part in the national event. Niimi and Asai report that in some cases the teachers had not chosen pieces which suited their choir but that the technique of the choirs in the junior-high-school section had improved.<sup>182</sup> Eight choirs in the junior-high-school equal voice section received the Golden Award. Seki comments on the variety of the pieces performed by the choirs in the high-school section at this competition.<sup>183</sup>

Kirara, the concert hall in Sapporo, was the setting for the university, company, and private sections for the fifty-third competition, which was held on November 25 and 26, 2000. Seventeen choirs from fifty-three participating in the university section at the regional level in the university section, ten choirs from twenty-six choirs participating in the company section at the regional level, and twenty-eight choirs from three hundred and eighteen choirs participating in the general section at the regional level were chosen to take part in the national competition. In the general A group, seven out of fourteen choirs received the Golden Award.<sup>184</sup>

The next year, 2001, competition in the junior-high and high-school sections was held at the Nagoya Civic Hall on October 27 and 28, 2001. Thirty-nine junior-high-school choirs and thirty-two high-school choirs participated. An American judge, Michael Anderson, comments that he was impressed with the level of the performances and with the JCA's organization of the event.<sup>185</sup>

On November 24 and 25 the Kooriyama Civic Cultural Hall was the setting for the university, company, and private sections of the fifty-fourth competition. Seventeen choirs participated in the university section, eleven choirs in the company section, and twenty-eight choirs in the private section. Yoshimura points out that there had been no effect to increase the number of participants so far from the division of the university choirs into A and B groups. He also reports that *a cappella*

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<sup>182</sup>Tokuhide Niimi and Kiichi Asai, "The Junior High School Section," *Harmony* 115 (2001), 68-74.

<sup>183</sup>Shin Sekiya, "The High School Section," *Harmony* 115 (2001), 63.

<sup>184</sup>"The 53rd All Japan Choral Competition," *Harmony* 115 (2001), 126-127.

<sup>185</sup>Michael Anderson, Interview by Yoshihiro Egawa, *Harmony* 119 (2002), 54.

pieces had become a mainstream: only thirty-seven percent of the pieces used piano accompaniment.<sup>186</sup>

The junior-high-school and high-school sections of the fifty-fifth competition took place at the Kobe International Hall in the Hyogo Prefecture on October 26 and 27, 2002. Thirty-eight groups participated in the junior-high-school section and thirty-two groups in the high-school section. Yoshimura reports that many of the junior-high-school choirs chose to sing North European *a cappella* pieces.<sup>187</sup> Two judges of the high-school section point out that the choirs tended to select technically difficult pieces to win in the competition instead of concentrating on musical expression.<sup>188</sup> At the end of the competition, a guest choir from a Taiwanese elementary school performed Taiwanese folk music.

The competition for the university, company, and private sections was held at the Biwako Hall in the Shiga Prefecture on November 23 and 24, 2002. Sixteen groups performed in the university section, ten groups in the company section, and twenty-nine groups in the private sections. Yoshimura points out the increase in men's glee choirs both in and outside of the competition.<sup>189</sup>

In 2003, a number of the regulations for the competition were revised. The number of choral groups in the country had increased, but the number of singers in the groups had decreased; therefore, to keep the small chorus groups participating in the competition, Article VIII of the regulation decreased the minimum number of singers in a group from twelve to eight. Article IX was revised to require a group who participated in the national competition to be a member of its prefecture association. Article X was changed to allow a chorus consisting of both junior-high-school and high-school participants to take part in the competition and for alumni to join choirs participating in the company section. Article XI, as changed, allowed the choral

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<sup>186</sup>Nobuyoshi Yoshimura, "Miscellaneous thoughts about the Competition," *Harmony* 119 (2002), 6-7.

<sup>187</sup>Nobuyoshi Yoshimura, "Miscellaneous Thoughts about Competition," *Harmony* 123, (2003), 6-7.

<sup>188</sup>Tadashi Isoyama and Jyunnosuke Yamamoto, "The High School Section," *Harmony* 123 (2003), 8.

<sup>189</sup>Yoshimura, *Harmony* 123, 6-7.



conductors, accompanists, and soloists of the choirs in the junior-high-school and high-school choirs to be persons approved by the school principal rather than only school teachers or students. Article XV was altered to state that groups whose performance went over the assigned limit would be disqualified. Article XVII was revised to forbid changes in the pieces performed, the order of the pieces, and the accompanying instruments from that reported to the officials prior to the competition. Article XXVII was added. It states that when a group violates any regulation, the group's performance will be discontinued and the group will not be eligible for any prize.<sup>190</sup>

The Kyushu Koseinenkin Hall was the setting for the junior-high-school and high-school competition in 2003. It was held on November 1 and 2. Thirty-nine groups participated in the junior-high-school section and thirty-three groups in the high-school section. Yoshimura reports that in the junior-high-school equal-voice section all the pieces were Japanese compositions except one while in the mixed-voice section fifteen out of twenty-two pieces were European compositions.<sup>191</sup>

The Mie Prefecture Choral Association had its first national event in 2003. The university, company, and private sections of the fifty-six competition were held at the Mie General Cultural Center on November 22 and 23. The mothers' chorus groups that belonged to the Mie Prefecture Choral Association organized booths for foods and prefecture products in front of the concert hall since there were not many restaurants in the area.<sup>192</sup> Eighteen groups performed in the university section, ten groups in the company section, and twenty-seven groups in the general section. A New Zealander judge, David Hamilton, suggested that the evaluation should consider balance, pitch, diction, and musicality.<sup>193</sup>

The Fuchu-no-Mori Arts Theater in Tokyo was the setting for the junior high-school and high-school sections of the fifty-seventh competition. The event

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<sup>190</sup>"The Revision of the Regulation," *Harmony* 124 (2003), 36.

<sup>191</sup>Nobuyoshi Yoshimura, "Miscellaneous Thoughts about Competition," *Harmony* 127 (2004), 10-11.

<sup>192</sup>Kyoko Miura, "Gold Award Udon Noodle Warmed Our Hearts," *Harmony* 127 (2004), 11.

<sup>193</sup>David Hamilton, Interview by Yoshihiro Egawa, *Harmony* 127 (2004), 42.

was held on October 30 and 31, 2004. Thirty-nine junior high-school groups and thirty-four high-school groups participated. Yoshimura reports that the choirs exhibited skill in performing *a cappella* pieces.<sup>194</sup>

The Ehime Kenmin Cultural Hall was the location for the university, company, and general sections of the fifty-seventh competition on November 20 and 21, 2004. Seventeen university choirs, eleven company choirs, and thirty-one general choirs participated.<sup>195</sup> An earthquake had hit the Niigata Prefecture on October 23; therefore, donations were collected at the competitions. Approximately eighteen thousand dollars was presented by the Ehime Prefecture Choral Association to the Niigata Prefecture Choral Association.<sup>196</sup>

The next year, 2005, the junior high school and high school sections of the fifty-eighth competition were held at the Hiroshima Koseinenkin Hall on October 29 and 30. Six hundred and fifty junior-high-school choirs and five hundred and seven high school choirs had participated in the branch competitions. Fourteen junior-high-school choirs and twelve high-school choirs received the Golden Award at the national competition. Yoshimura reports that not only had the level of the performance gotten better but also the number of the groups had increased.<sup>197</sup>

The university, company, and general sections of the fifty-eighth competition took place at the Niigata City Performing Arts Center in Niigata Prefecture on November 19 and 20, 2005. Seventeen choirs participated in the university section, nine choirs in the company section, and twenty-nine choirs in the general section. Yoshimura reports that there had been a discussion about whether the company section should be combined with the private section since the participating groups in company section were decreasing.<sup>198</sup>

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<sup>194</sup>Nobuyoshi Yoshimura, "Miscellaneous Thoughts about Competition," *Harmony* 131 (2005), 6-7.

<sup>195</sup>"The 57<sup>th</sup> All Japan Choral Competition," *Harmony* 131 (2005), 38-39.

<sup>196</sup>"Thank You for Your Donation for the Niigata Chuetsu Earthquake," *Harmony* 131 (2005), 41.

<sup>197</sup>Nobuyoshi Yoshimura, "Miscellaneous Thoughts about Competition," *Harmony* 135 (2006), 6-7.

<sup>198</sup>Yoshimura, *Harmony* 131, 11.

The AJCL celebrated its sponsorship of fifty years of national competition in 1997, and the competition has continued to the present. The Asahi Shimbun has supported the AJCL's festival since its inception. Since it is the biggest newspaper company in Japan, its association with the competition has brought a great deal of recognition to AJCL and the event.

The competition has rotated among regions, and the regional associations and the head office have grown stronger because of this arrangement. Regulations have been revised according to the needs of the time in order to increase the number of participants. The organization has invited international musicians to assist with the competition, and their opinions have improved the content of the competition. These activities have provided for the past accomplishments and growth of the competition. It seems reasonable to predict that continued flexibility and adaptation will assure the competition's continued success.

## CHAPTER 7

### THE CHORAL WORKSHOP

In 1960 Akira Nakano, the assistant manager at the Tokyo headquarters of the Asahi Shimbun Company, where the AJCL's office was located at the time, was working in the project section of the company. Although the company had supported the AJCL throughout the organization's history, the only events conducted by the company and the organization were the competitions. Nakano suggested to Sadako Hattori, an officer of the Asahi Shimbun Company, that AJCL and the Asahi Shimbun Company join together to sponsor workshops for choral conductors.<sup>199</sup>

The first of these workshops was held from August 17 to 20, 1960, in Fukushima Prefecture. Two hundred and seventy people from the Fukushima Prefecture and a hundred and forty people from other prefectures participated. The subject matter included choral history in Europe from the sixteenth to the nineteenth centuries, vocal techniques including a session on techniques for singing Gregorian chant and a session on singing methods for Italian folk songs, conducting techniques, techniques for administering choral groups, and counterpoint arrangement. One session consisted of a choral practice of a Russian song by Rimsky-Korsakov. Nakano reports that eighty percent of the participants who attended the last day and answered the questionnaire were satisfied with the workshop.<sup>200</sup>

The second workshop took place the following year in Nagano Prefecture from August 9 to 12, 1961. A hundred people from the Nagano Prefecture and a hundred and eighty people from other prefectures participated. The subject matters were

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<sup>199</sup>Akira Nakano, Takao Tomioka, Sadao Ishizu, Masaru Sekiguchi, and Nobuyoshi Yoshimura, "Table Talk: 50 Years with the Asahi Shimbun Company," *Harmony* 98 (1996), 6-12.

<sup>200</sup>Akira Nakano, "The First Workshop for Choral Conductors," *Gasshokai* 4, no. 10 (1960), 38-41.

polyphony *a cappella* choruses, a specific vocal technique, the use of harmony with chorale texts, administration techniques for choral groups, conducting techniques, and choral arrangement. The workshop also had a choral practice divided into sections for men and women. After all the events were over, approximately a hundred people enjoyed a bus tour of the national park, Shiga Highland. According to Nakano, organizers for this workshop considered comments made on the questionnaire conducted the previous year, and, as a result, participants had fewer complaints about this year's workshop.<sup>201</sup>

The next year the third workshop was held in Nagasaki Prefecture from August 26 to 29, 1962. The Seibu Choral Association co-sponsored the event with the Asahi Shimbun Company and the AJCL. Approximately three hundred people participated. Many people who belonged to the Chugoku Choral Association, which was founded in that year, joined the workshop. In addition to sessions covering the regular subjects such as conducting and vocal techniques, the workshop included a practice of Greek Orthodox hymns. The Asahi Shimbun Company had sponsored concert tours in Japan by the Harvard University Men's Glee and the Hawaii University Choir earlier in the year. Movies taken during these concerts were shown at the event. An entire youth hostel, which had a spa which accommodates a hundred people, was reserved for workshop participants. Nakano reports that, even though the spa a screen divided the sections for men and women at the spa, a mixed chorus broke out spontaneously every night in the bath rooms.<sup>202</sup>

Gifu Prefecture was the location of the fourth workshop, which was held from August 20 to 23, 1963. Approximately four hundred and thirty people participated. The program included sessions on rehearsal techniques, Gregorian chant singing methods, choral arrangement, vocal techniques, the *bel canto* method, choral conducting techniques, and administration techniques for choral groups. A local choir, a folklore preserve group, performed at the workshop. Approximately fifty

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<sup>201</sup>Akira Nakano, "The Second Workshop for Choral Conductors," *Gasshokai* 5, no. 10 (1961), 25.

<sup>202</sup>Akira Nakano, "The Third Workshop for Choral Conductors," *Gasshokai* 6, no. 10 (1962), 42-43.

people enjoyed a bus tour to Norikura Mountain.<sup>203</sup>

The fifth workshop was held at Sapporo Girls' School in Hokkaido from August 8 to 11, 1964. A special program on Ainu music, music of the native people Ainu who live in Hokkaido, was conducted. In addition to regular classes such as those on vocal and conducting techniques, a session on the interpretation of choral music was taught by Osamu Shimizu, a composer, and Nobuaki Tanaka, a choral conductor.<sup>204</sup>

The next year, 1965, the sixth workshop was located at the University of Koyasan in Wakayama Prefecture from August 21 to 24. Since Koyasan is a sacred mountain in Shingon Buddhism, which was founded in 816 by a monk named Kukai, one session covered the topic Buddhist chant.<sup>205</sup> The program also included choral rehearsals and sessions on vocal and conducting techniques.

Asahi Hall in Tokyo was the setting for the seventh workshop. It was organized from August 8 to 11, 1966. This workshop emphasized vocal techniques, and four professional singers performed as models. Four hundred and twenty-two people participated in women's, men's, or mixed voiced groups. The workshop closed with a lecture on Baroque music.<sup>206</sup>

The eighth workshop was located at the Iwate Educational Hall in Iwate Prefecture from August 8 to 11, 1967. Since Iwate Prefecture is in the Tohoku region, a lecture of folk music from Tohoku was conducted. Sessions on the history of Japanese choral music and on the pronunciation of Japanese were also taught.<sup>207</sup>

The next year, 1968, the ninth workshop was held at Unzen in Nagasaki Prefecture from August 4 to 7. The Nagasaki Prefecture is in the Kyushu region; therefore, a lecture on the folk music of Kyushu was presented. Two vocal classes were conducted: theory and practice. Five hundred people participated in the workshop.<sup>208</sup>

Kawaguchi Lake Precision Hall in the Yamanashi Prefecture was the setting

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<sup>203</sup>"The Fourth Workshop for Choral Conductors," *Gasshokai* 7, no. 10 (1963), 43.

<sup>204</sup>"The 5<sup>th</sup> Choral Workshop," *The 30<sup>th</sup> Anniversary Book* (Kyoto: Saikoto, 1978), 69.

<sup>205</sup>"The 6<sup>th</sup> Choral Workshop," *The 30<sup>th</sup> Anniversary Book* (Kyoto: Saikoto, 1978), 69.

<sup>206</sup>Akira Nakano, "Choral Workshop," *Gassho Circle* (October 1966), 64-67.

<sup>207</sup>"The 8<sup>th</sup> Choral Workshop," *The 30<sup>th</sup> Anniversary Book* (Kyoto: Saikoto, 1978), 69.

<sup>208</sup>Mieko Hayashi, "From All Japan Chorus League," *Gassho Circle* (October 1968), 62.

for the tenth workshop, which was held from August 9 to 12, 1969. The event included an open conducting lesson during which Nobuaki Tanaka worked with ten conductors as they led a model choir and a lecture on performance practices in the Classical to the Romantic period. Four hundred and two people attended the workshop.<sup>209</sup>

In 1970, the twelfth workshop was held in two places: the Hokusei School in Hokkaido and the Okudogo Third Hall in Shikoku. The Hokkaido workshop took place from July 25 to 27 and the Shikoku workshop from August 1 to 3. The Hokkaido workshop introduced folk music in Hokkaido, and the Shikoku workshop centered on Japanese choral compositions. A German Singer, Gerhald Hüsck gave instruction on vocal techniques and singing methods at both workshops.<sup>210</sup>

The Tokyo Olympic Center in Tokyo was the setting for the twelfth workshop. It was held from August 2 to 5, 1971. The workshop emphasized the music and style of Giovanni Palestrina's choral compositions. A German conductor, Ervin Born presented a lecture on interpretation and performance.<sup>211</sup>

The thirteenth workshop was held in Tokyo on August 7, 1972. Three hundred and seventy-one people participated. The workshop was presented in concert style. Compositions by Janáček, Debussy, and Brahms were sung by the Japan Women's University Choir and the Keio Wagner Society after lectures were given on the pieces. The Tokyo Philharmonic Chorus performed Japanese compositions by Mamiya, Minami, and Nobutoki with Mamiya and Minami discussing their compositions.<sup>212</sup> The workshop sponsored the publication of the music score called Choral Masterpieces No.1, which included pieces selected for the national competition, and the program included instruction on these pieces.<sup>213</sup>

Zao in Yamagata Prefecture was the location of the fourteenth workshop, which took place July 27 to 30, 1973. Two hundred and seventeen participants were divided

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<sup>209</sup>Mieko Hayashi, "From All Japan Chorus League," *Gassho Circle* (October 1969), 62.

<sup>210</sup>"The 11th Choral Workshop," *The 30th Anniversary Book* (Kyoto: Saikoto, 1978), 70.

<sup>211</sup>"The 12th Choral Workshop," *The 30th Anniversary Book*, 70.

<sup>212</sup>Kaneo Yamamoto, "The Workshop by the Concert Style," *Harmony* 5 (1972), 32.

<sup>213</sup>"The 13th Choral Workshop," *The 30th Anniversary Book*, 71.

into three groups: a mixed choir, a male chorus, and a female chorus. The groups practiced the pieces which were assigned for the year's competition using a text book which included all the songs for the competition.<sup>214</sup> On the second night, the group was taught the local Bon Dance (a dance to welcome ancestors' souls in July).<sup>215</sup>

The fifteenth workshop was held in Kanazawa in the Ishikawa Prefecture on August 10 and 11, 1974. Three hundred and eighty people participated—one hundred and sixty people more than participated in the previous year. In addition to hearing lectures on choral history and pronunciation in choral texts, the group rehearsed spiritual songs. On the second day, the participants were divided into mixed, male, and female choral groups. They practiced pieces after listening to a model choir perform the works. Attendees participated in Mochituki, a traditional event which celebrates the New Year with the eating of sticky rice cake.<sup>216</sup>

The following year, 1975, the sixteenth workshop took place in Tokyo from August 1 to 3. The Tokyo Choral Association supported the event. Although the weather was extremely hot at the time, four hundred and twenty people participated. The focus of the workshop was the basic techniques for choral singing and the interpretation and performance of choral pieces. The workshop concentrated on the pieces selected for the year's competition. In addition to lectures on the Gregorian chant and vocal and conducting techniques, a session on the pronunciation of French for singing was held. A beer party organized by the Tokyo Choral Association provided entertainment for the workshop participants.<sup>217</sup>

The seventeenth workshop was held at the National Daisen Youth Hostel in Hokkaido from August 6 to 8, 1976. One hundred and thirty-six people attended. Participants rehearsed Japanese, Latin, and spiritual songs and went to vocal and pronunciation classes. The participants also received instruction from Ainu, indigenous inhabitants of Hokkaido, on the instrument mukkuri (mouth harp) and

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<sup>214</sup>"The 14<sup>th</sup> Choral Workshop in Zao in July," *Harmony* 7 (1973), 32-33.

<sup>215</sup>"Report: The Choral Workshop," *Harmony* 9 (1973), 40.

<sup>216</sup>"Report: The Choral Workshop," *Harmony* 13 (1974), 30-31.

<sup>217</sup>Koji Toyama, "Four Hundred People in Heat Waved Tokyo," *Harmony* 17 (1975), 43.



on the Ainu's native dance.<sup>218</sup>

In 1977, the AJCL received a subsidy from the Agency for Cultural Affairs, and the workshop became one of the projects supported through those funds. Sessions were organized by nine branch associations and held at twenty cities. They were conducted twice a year: one sometime from the end of July to September and another in March. Composers, conductors, and singers served as instructors and visited the cities from Hokkaido to Okinawa to conduct seminars. The arrangement made it possible for more people to participate, with one thousand and five hundred people participating in 1977.<sup>219</sup> From that year until 1995, the workshop continued to be organized by the nine branch associations and held for either one or two days during the summer. The subject matters covered a wide range of topics and included the interpretation of pieces selected for the national competition by the AJCL. The meeting places included high-schools, universities, and community centers in the different cities.<sup>220</sup> According to Tanabe, the branch workshops continued until 1995, when the subsidy from the Agency for Cultural Affairs was reduced to support only competitions and the branch workshops were discontinued.<sup>221</sup>

Beginning in 1990, the AJCL resumed the national workshops for choral conductors they had sponsored from 1960 to 1977. According to Tanabe, the idea to restart the workshops was the idea of Shin Sekiya, who had heard that many people had enjoyed them.<sup>222</sup> The AJCL held the event in Gifu Civic Hall in the Gifu Prefecture from May 3 to 5, which was during Japan's Golden Week, a week of successive holidays from the end of April to early May. The Agency for Cultural Affairs subsidized the project. The slogan of this workshop was "Let's Soak in Chorus!" The workshop was opened not only to conductors and but also to people who were interested in chorus. One thousand and five hundred people

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<sup>218</sup>Tatsuya Muratani, "Report: The Choral Workshop," *Harmony* 21 (1976), 59.

<sup>219</sup>"AJCL News," *Harmony* 25 (1978), 48.

<sup>220</sup>"Report from the Branches," *Harmony* 30 (1979), 48-49.

<sup>221</sup>Masayuki Tanabe. Interview by author, 25 December 2006.

<sup>222</sup>Masayuki Tanabe. Interview by author, 25 December 2006.

participated.<sup>223</sup> They stayed in three Japanese style inns. The first day the participants attended one of four two-hour sessions: a rehearsal for a mixed choir, a rehearsal for a female choir, a lecture on polyphony, or a session on administration of choirs. A social gathering was held in the evening at each inn. The second day, a male choir rehearsal was held in place of the administration class. In the afternoon, the composer Tokuhide Niimi spoke to all the workshop participants on his works, including his new piece “Divertimento of Sea.” In the evening, three hundred people attended a reception and sang songs from the standard repertoire—“Zao,” “Soshun (Early Spring),” and “Daichi Sanko (Praise Earth)” by Makoto Sato—without music scores. During the morning of the third day, the pieces taught in the seminars were performed in the Civic Hall, and the three hundred people attending the event sang favorite songs under the direction of Nobuyoshi Yoshimura without rehearsing.<sup>224</sup>

The next workshop took place at Yaizu Cultural Center in Shizuoka Prefecture from May 3 to 5, 1991. One thousand and five hundred people participated. Two new lectures, “Gregorian Chant” and “How to Read Latin in Religious Music,” took the place of the polyphony class held the previous year. The composer Ryohei Hirose discussed his piece “Umidori no Uta (Song of Birds in the Sea).” The workshop closed with all of the participants joining in singing seven songs including one with sign.<sup>225</sup>

The next year, 1992, the workshop was held at the Astel Plaza Hall in Hiroshima on May 2 to 4. More than one thousand and five hundred people participated. The Latin class continued, and Koichi Suwaki gave a lecture on choirs in the Western countries. Shinichiro Ikebe was the guest composer for the workshop. He spoke on his pieces the “Folksong of the Orient” and “Ibun Bocchan (based on a story *Bocchan* written by Soseki Natsume).” A new class, Chorus Seminar, was introduced. Participants were divided into men and women groups and practiced for four hours, and then they got together and sang as a mixed chorus.<sup>226</sup>

The Fukushima City Music Hall was the location for the 1993 workshop. It was

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<sup>223</sup>“The Chorus Workshop in Gifu,” *Harmony* 73 (1990), 61-63.

<sup>224</sup>Tomio Sawajima, “The Chorus Workshop in Gifu,” *Harmony* 73 (1990), 3-5.

<sup>225</sup>“The 2<sup>nd</sup> Chorus Workshop in Shizuoka,” *Harmony* 77 (1991), 65-67.

<sup>226</sup>“The 3<sup>rd</sup> Chorus Workshop in Hiroshima,” *Harmony* 81 (1992), 66-67.

held May 1 to 3. One thousand people participated. Topics of the lectures were “The Pipe Organ and Chorus,” “The Choral Circumstances in North European Countries and the Three Baltic Countries,” and “The Expansion of the Repertoire for Elementary and Junior High-School Students.” An organist, Takashi Sakai, discussed the attraction of organ playing and played the concert hall’s pipe-organ, which was made in Denmark. Chifuru Matsubara, a choral conductor who lived in Finland, introduced North Western and Baltic choral pieces using an overhead projector and compact discs, and the choral conductor Shin Sekiya spoke on more than twenty pieces school teachers could use. The composer Midori Takashima taught her own compositions. Workshop participants performed together in the closing concert.<sup>227</sup>

The next workshop was held at the Sapporo Education Cultural Hall and the Sapporo Kita Ichijo Church from May 1 to 3, 1994. One thousand people participated. The lectures given by Matsubara and Sekiya the previous year were continued. A German class and a class on the works of Bach were added to the program. A session on Gregorian chant was given at the church. At the closing ceremony, ten people who had participated in the workshops for five years were recognized.<sup>228</sup>

The 1995 workshop was located at Kirishima International Music Hall in the Miyazaki Prefecture from May 3 to 5. More than one thousand and six hundred people attended. Kenji Otani taught a conducting master class. The program included lectures on twentieth-century choral music and on polyphony. The composer Yujiro Fukushima talked about his piece “Play Song of Nanto.” On the second day of the events, traditional regional dishes were served by mothers who belonged to choral groups in Kirishima.<sup>229</sup>

The next workshop was held at the Kyodo Cultural Hall in Tokushima Prefecture from May 3 to 5, 1996. More than two thousand people participated. Otani taught a conducting master class, and Yoshio Mizushima discussed conducting

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<sup>227</sup>“The 4<sup>th</sup> Chorus Workshop in Fukushima,” *Harmony* 85 (1993), 30-31.

<sup>228</sup>“The 5<sup>th</sup> Chorus Workshop in Sapporo,” *Harmony* 89 (1994), 78-79.

<sup>229</sup>“The 6<sup>th</sup> Chorus Workshop in Kirishima,” *Harmony* 93 (1995), 81-83.

techniques for Gregorian chant in another conducting class. Saeko Hasegawa, a choral conductor, instructed elementary and junior high-school students on the way to enjoy singing with a gentle voice. Hasegawa also gave the lecture “Ensemble Laboratory” on polyphonic compositions. The composer, Akira Miyoshi, presented the lecture “What is Expression?” During the closing concert, workshop participants sang Miyoshi’s piece “The Four Seasons Songs” with Miyoshi and one of his students accompanying his composition on two pianos.<sup>230</sup>

The Cosmo Square International Exchange Center in Osaka was the setting of the 1997 workshop. It was held from May 3 to 5 and was organized as the first event of the 50<sup>th</sup> Anniversary Celebration of the AJCL. The center has a hotel, restaurants, meeting rooms, and halls, and the workshop used the entire facility. Twenty-four instructors taught the one thousand and nine hundred people who participated.<sup>231</sup> In addition to the regular choral seminars and the conducting master class, special colorful classes were organized: Church Mode and Jazz, Making Music with the Computer, Using Electric Instruments with Chorus, and Chorus Symposium. A session titled “Let’s Talk with Instructors” was conducted in rooms on the sixth to the fifteenth guest-room floors starting at 9 p.m.; some participants enjoyed talking until 3 am. At the closing concert, a couple of songs were sung using sign language, and seven people who had attended all of the past workshops since 1990 were recognized.<sup>232</sup>

The following year the workshop was held at the Sendai City Youth Cultural Center in Miyagi Prefecture from May 3 to 5, 1998. Two thousand people participated. Two new seminars—“Chorus and Piano” and “Vocal Technique”—were presented in addition to the regular seminars. For the symposium, four panelists—Yozo Sato, Shinichiro Ikebe, Fumiya Amamori, and Nobuyoshi Yoshimura—discussed “Go back to the Basics of Chorus and View the 21<sup>st</sup> Century.”<sup>233</sup>

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<sup>230</sup>“The 7<sup>th</sup> Chorus Workshop in Tokushima,” *Harmony* 97 (1996), 85-87.

<sup>231</sup>Masayuki Tanabe, “The 8<sup>th</sup> Chorus Workshop in Osaka,” *Harmony* 101 (1997), 24.

<sup>232</sup>Nobuyoshi Yoshimura, “The 8<sup>th</sup> Chorus Workshop in Osaka,” *Harmony* 101 (1997), 66-67.

<sup>233</sup>Masayuki Tanabe, “The 9<sup>th</sup> Chorus Workshop in Sendai,” *Harmony* 105 (1998), 24, 85.

The next year, the workshop was held at the Harmony Hall in the Fukui Prefecture from May 2 to 4, 1999, at a concert hall built by the Fukui Prefecture in 1997. More than two thousand and two hundred people participated. The workshop began with the lecture concert “Finno-Ugric Choral Music” by Chifuru Matsubara, who introduced choral music by Sibelius, Madetoja, and Tormis. Fukui is the only prefecture which manufactures harp. Therefore, at two of the seminars, the pieces “Greek Dictionary” by Eben and “The Ceremony of Carols” by Britten were instructed with accompaniment by the harps. The other seminars were titled “Singing Classical Choral Music,” “Singing Japanese Popular Songs,” “Northern European *A Cappella* Pieces”, and “How to Read a Diagram Music Score.”<sup>234</sup>

The next workshop took place May 3 to 5, 2000, at Niigata City Performing Arts Center in Niigata Prefecture. The Center, which was built in 1998, consists of three halls: a symphony hall, a theater, and a Noh theater.<sup>235</sup> Two thousands people attended the workshop, which had the theme “Expand the Possibility of Chorus.” The workshop began with a pipe organ performance in the symphony hall. Two lectures were conducted using the pipe organ, and Tatsuo Minagawa taught the history and structure of the pipe organ at the seminar on organ and chorus. Ryuichi Higuchi gave instruction on the B Minor Mass at the Bach seminar. In the Noh theater, the composer Minoru Miki discussed his compositions, which use the Japanese instruments the koto (thirteen string instrument) and the shakuhachi (bamboo flute). In the closing concert, the participants sang the Mozart’ Coronation Mass with the Niigata Central High-School Orchestra. At the end of the concert, the “Hallelujah Chorus” by Händel and “Daichi Sanko (Praise Earth)” by Makoto Sato were sung with the audience using the book *Choir Book 1*, which was produced for the workshop.<sup>236</sup>

The next year, 2001, the workshop was held at Yonago Convention Center in Tottori Prefecture from May 3 to 5. More than one thousand people attended. Two

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<sup>234</sup>“The 10<sup>th</sup> Chorus Workshop in Fukui,” *Harmony* 109 (1999), 72-72, 93.

<sup>235</sup>Ryutopia, <http://www.ryutopia.or.jp/npac.html> Internet; accessed on November 6, 2006.

<sup>236</sup>“The 11<sup>th</sup> Chorus Workshop,” *Harmony* 113 (2000), 84-85.

new classes were introduced: Small Ensemble and Individual Voice Lesson. Those participating in the small ensemble class were assigned to one of six groups, where they worked with madrigal, jazz, or *a cappella* music. Participants in the individual voice lesson each had thirty minutes. The composer Ko Matsushita discussed his composition “Aitakute (Miss You).” Classes for junior and high school students and a class to learn compositions by Mozart and Mendelssohn were also organized. The event closed with the singing of the popular song “Furusato (Hometown)” written by Teichi Okano, who was from Tottori prefecture.<sup>237</sup>

The 2002 workshop took place in Hakodate, Hokkaido, from May 3 to 5. The first Greek Orthodox Church built in Japan is in Hakodate, a town famous for its many churches. The main theme of the workshop was “Chorus at Church.” Polyphony was taught at a Catholic church, Renaissance Music and Modern Choral Music was sung at an Anglican church, and Gospel music was performed at a Protestant church. The program included instruction on compositions by Sabuto Takada and Midori Takashima as well as sessions on pop music and *Enka* (a genre of Japanese popular song characterized by melancholy). The workshop was opened to the public during the three days.<sup>238</sup>

The Isacc Stern Hall in Miyazaki Prefecture was the setting of the following year’s workshop, which was held from May 3 to 5, 2003. Two thousand people participated. A seminar using pipe organ in the Isacc Stern Hall was held, and Schütz’s work was taught by Kunio Imai. The workshop had seminars on various types of music, such as pop music and sacred music, and a session on the work of József Karai. The composer Ko Matsushita discussed his pieces in his work *Etude*. As a special event, a lottery was organized, and three hundred and twenty gifts, which were donated from local companies, were awarded to attendees at the workshop. More than half of the products were shochu (Japanese vodka.) During the closing concert, each seminar class performed pieces the participants had studied, and all the people attending the workshop sang Toshi Isobe’s “Harukana Tomoni (a

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<sup>237</sup>“The 12th Chorus Workshop in Yonago,” *Harmony* 117 (2001), 76-77.

<sup>238</sup>“The 13th Chorus Workshop in Hakodate,” *Harmony* 121 (2002), 80-81.

Distant Friend)” together.<sup>239</sup>

In 2004 the workshop was held at the Kochi City Culture-Plaza Cul-Port from May 2 to 4. More than two thousand people attended the event. The conductor Kunio Imai helped to organize the workshop. Robert Sund, a music director of the Swedish male-voice choir *Orphei Dränger*, taught seminars in which all of the workshop participants took part. The event was arranged so that all the participants were able to take part in Sund’s seminars. Four other instructors served as translators and also conducted seminars. The workshop started with the session “Open Singing” at which Sund, Matsushita, and Imai served as instructors. During the workshop, attendees studied six of Sund’s works. Sund also taught pieces by Monteverdi, Farmer, Faure, Busto, Coates, Morly, and Mendelssohn, and Idar. Matsushita introduced his piece “Jizake [Regional Sake] Rap”; the work includes the names of Kochi’s Sake. The workshop closed with the singing of spiritual songs and the piece “Sunshine in My Soul” by Coates by all the participants with Sund conducting.<sup>240</sup>

The following year, 2005, the workshop was not organized because of the World Choral Symposium held in Kyoto in 2005.

Since the start of the workshops in 1960, the vocal and conducting technique classes have been the core programs. The workshops also include sessions by composers who teach their own pieces to the participants. Over the years the location of the national workshop has rotated among the prefectures, and the study of the music of the host regions has been one of the attractions for the participants. Since 1990 many new concert halls have been built in the country, and the subject matter of the workshops is often adapted to the resources of the venue. The content has also varied according to the needs and interests of the time; it has included not only Japanese choral music and traditional Western choral music but also choral works accompanied by electric music, gospel, jazz pieces, and even pop music. The diverse and interesting content has kept participants returning to the workshop over

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<sup>239</sup>“The 14<sup>th</sup> Chorus Workshop in Miyazaki,” *Harmony* 125 (2003), 72-74.

<sup>240</sup>“The 15<sup>th</sup> Chorus Workshop,” *Harmony* 129 (2004), 80-81.

the years.



## CHAPTER 8

### THE MOTHERS' CHORAL FESTIVAL

In 1948, the Ministry of Education had encouraged the establishment of the PTA (Parent-Teacher Association) at elementary, junior-high, and high-schools. That year, eighty-two percent of the schools established a PTA. Two years later, ninety-five percent of the school had a PTA. One of the organization's goals was to achieve children's happiness and healthy growth. In order to accomplish this aim, the teachers and parents joined together to organize choirs and sports clubs.<sup>241</sup> As a result, a number of PTA choirs were founded after the war. These groups joined with the other choral groups in Japan to support the growth of the Japanese choral society and increase its popularity.

Because of strong economic growth in Japan after the war, the government founded the Japan Housing Public Corporation in 1955 to promote urbanization. From 1955 to 1965, numerous Danchi (apartment complexes) were built in the suburbs.<sup>242</sup> The majority of inhabitants were young married couples; from these residents, mothers' choral groups consisting of housewives emerged. They rehearsed during the day time either at an assembly hall or in one of the apartments. While they practiced, their children played together. In 1959, the first Danchi choral concert was held in Tokyo; six choral groups participated. In the second concert in 1962, eighteen groups joined the concert. The increase in number reflected the growing popularity.<sup>243</sup>

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<sup>241</sup>"The Basic Knowledge about PTA," available from <http://yonsunachu-pta.hp.infoseek.co.jp/pta.html> Internet; accessed on September 28, 2006.

<sup>242</sup>"100 Sceneries of Danchi Dwellings," available from <http://danchi100k.com/rekisi/rekisi2.html> Internet; accessed on September 28, 2006

<sup>243</sup>Tadashi Sawada., Kazuko Haba., Akiko Ishizawa., Mieko Tokue., Hiroshi Sato., and Fumi Nomura. "Table Talk: Danchi Families Sing," Interview by Hideo Akiyama, *Gasshokai* 5, no. 9 (1961), 14-23.

By the 1960s, women were attempting to find their identity outside of their family.<sup>244</sup> The PTA Choral groups and apartment complex choral groups had been organized, and other mothers began to form choruses as well. In these groups they enjoyed music and established friendships. By the 1970s, radio and television included performances by mothers' choruses in their programming and thereby contributed to the mothers' chorus boom.<sup>245</sup>

In 1967, the AJCL celebrated its twentieth anniversary. At the suggestion of Isobe, a national festival for mothers' choruses was held as one of the twentieth anniversary events.<sup>246</sup> On November 19, the first Mothers' Choral Festival took place at the Kosei Nenkin (Social Security Pension) Hall in Tokyo—eleven years after the idea of a festival for mothers' choruses was first conceived.<sup>247</sup> In spite of the concern about whether there would be enough participation in the event, numerous mothers' choirs throughout the country applied. The advanced tickets were sold out immediately. One thousand and three hundred mothers participated.<sup>248</sup> Fifty three songs were performed with eighty-three percent of the pieces being Japanese compositions.<sup>249</sup>

The second Mother's Choral Festival was held at the Hibiya Auditorium in Tokyo on November 30, 1968. Thirty-four groups performed including fourteen groups from Tokyo and one from Okinawa. According to Isobe, some of the chorus groups had conductors who had led their choirs to the national competition by the AJCL; therefore the level of the performances was improved.<sup>250</sup>

The setting for the third Mothers' Choral Festival on November 2, 1969 was the

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<sup>244</sup>Yoko Kunihiro, *The City and Women's Sociology*. (Tokyo, 1993), 52-53.  
<http://www.ritsumei.ac.jp/acd/gr/gsce/db1990/9311ys.htm> Internet accessed on October, 27, 2006.

<sup>245</sup>Yoshihiko Kusakabe, "Chorus on the Wave," *Harmony* 25 (1978), 62-63.

<sup>246</sup>Toshi Isobe, "Onsa," *Gassho Circle* (March 1968), 13.

<sup>247</sup>Kan Ishii, "The 6<sup>th</sup> Mothers' Chorus Festival," *Harmony* 46 (1982), 27.

<sup>248</sup>Kimiharu Sato, "The National Mothers' Chorus Festival," *Gassho Circle* 3 (January 1968), 34-35.

<sup>249</sup>Kaneo Yamamoto, "The Schedule and Hope for the 20<sup>th</sup> Anniversary of the AJCL," *Gassho Circle* (December 1967), 20-23.

<sup>250</sup>Isobe, *Gassho Circle*, 13.

Kanda Kyoritsu Auditorium in Tokyo. Twenty-nine groups participated.<sup>251</sup> A committee was established with Hideo Akiyama as the central person to research the conditions of mothers' choral groups in the nation.<sup>252</sup>

In 1970, the name, Mothers' Choral Festival was changed to the Housewives' Choral Festival. The event was held in Osaka and Tokyo: at the Sakai Civic Center in Osaka in November 5 and at the Kanda Auditorium in Tokyo on November 29 and 30.<sup>253</sup> There is no record about the details.

The following year, 1971, the name of the festival was changed again, this time from the Housewives' Choral Festival to Mama-san (Mom) Choral Festival. The Ryukakusan Pharmaceutical Company cosponsored the event with the AJCL.<sup>254</sup> Akiyama states that the festival was supposed to take place in all nine branches but that all of the branches were not ready.<sup>255</sup> Consequently, the festival was held in only three regions: Tohoku, Kanto, and Kansai. In the Tohoku region, eighteen groups consisting of a total of five hundred and sixty-three singers performed at the Iwaki Civic Center on October 17. In the Kanto region, thirty-two groups consisting of nine hundred and sixty-three singers performed at the Kanda Kyoritsu Auditorium on November 28. In the Kansai region, twenty-two groups consisting of one thousand and sixty-three singers performed at the Akashi Civic Center on November 28.<sup>256</sup>

In 1972, the sixth festival was held at the Kooriyama Civic Center in the Tohoku region on October 10, at the Kanda Kyoritsu Auditorium in the Tokyo and Kanto regions on November 26, and at the Nara Cultural Hall in the Kansai region on November 26. Twenty-three groups participated in the festival in Tohoku, thirty-seven groups from the Tokyo and Kanto regions participated in Tokyo, and

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<sup>251</sup>Kimiharu Sato, "Gasshokai Radar," *Gassho Circle* (December, 1969), 61.

<sup>252</sup>Etsuji Tsukada, "Gasshokai Radar," *Gassho Circle* (June 1970), 62.

<sup>253</sup>"Table," *The 50<sup>th</sup> Anniversary Book*, 154.

<sup>254</sup>"Head Office News: The Mama-san Chorus Festival Held in Four Places," *Harmony* 1 (1971), 25.

<sup>255</sup>Hideo Akiyama, "The 5th Mama-san Chorus Festival," *Harmony* 3 (1972), 35.

<sup>256</sup>"Head Office News," *Harmony* 2 (1971), 28.

twenty-three groups participated in Kansai.<sup>257</sup>

The next year the Mama-san Choral Festival was held at the Aizu Wakamatsu Civic Center in the Tohoku region on October 14, 1973, and at the Kanda Kyoritsu Auditorium in Tokyo for the Tokyo and Kanto regions on November 25, 1973. The Kansai regional festival was held at the Kobe Cultural Hall on February 17, 1974.

On August 11, 1975, the Kansai Branch Association proposed to the festival committee that the Kansai branch organize the next national mothers' choral festival. It was a part of the 1975 All Japan Choral Festival, which was called "The Mothers' Choruses Have Come," and was held in Kobe in the Hyogo prefecture on February 9. The Asahi Shinbun Company and the AJCL sponsored the event, and the cultural department of the Ministry of Education, Kobe City, and Hyogo prefecture supported it.<sup>258</sup> Twenty-eight groups representing the regional associations performed. The Kwansei Gakuin Glee Club and the Kobe Central Chorus, both of whom had won national competitions, were invited to perform. The festival closed with the song "Mother Forever," written for the festival, and "Sayonara (Good-bye)" by Hachidai Nakamura.<sup>259</sup> Three hundred and fifty mothers from the nation gathered at the Arima Spa for the evening prior to the day of the festival and sang songs and danced. This event was called the Eve Party. Kusakabe reports that there was a long line in front of the public phones after the festivities because the mothers were anxious about their families and were thus calling home.<sup>260</sup>

In 1976, the Mama-san Choral Festival was held at the Fukuoka Civic Hall in Fukuoka prefecture on June 20. This festival, as the previous year's, was conducted as a part of the All Japan Choral Festival. Eight groups from the Kyushu region and one group from Tokyo participated. Ishii comments that the AJCL wondered if the festival should take place in two places since the participants were primarily people

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<sup>257</sup>"AJCL News: The Mama-san Choral Festival Held in Three Places," *Harmony* 6 (1972), 39.

<sup>258</sup>"AJCL News: The All Japan Choral Festival Was Succeeded!!" *Harmony* 15 (1975), 52.

<sup>259</sup>Yoshihiko Kusakabe, "The National Choral Festival '75: The Mothers' Chorus Has Come," *Harmony* 15 (1975), 39.

<sup>260</sup>Yoshihiko Kusakabe, *Harmony* 15, 39.

in the region where the festival was held.<sup>261</sup>

The 1977 Mama-san Choral Festival took place at the Tokyo Bunka Hall in Tokyo on November 23 as one of the thirtieth anniversary events of the AJCL. Thirty-four groups from the country participated. Three hundred and fifty mothers sang “Mizu no Inochi (Life of Water)” by Saburo Takada under the direction of Shin Sekiya at the end of the festival.<sup>262</sup>

Because of the growth of the mothers’ choral population, an All Japan Mama-san Choral Festival was planned for August 27, 1978. It was held at the Toranomom Hall in Tokyo. The Asahi Shinbun Company and the AJCL organized the event, the cultural department of the Ministry of Education sponsored it, and the Kewpie Corporation cosponsored it. The goals of the festival were to encourage the further development of the mothers’ choral groups and to offer a place for the groups to perform. The qualifications for participation in the national festival were that more than a half of the group had to be housewives and that the group had to consist of more than twenty female singers. A group had to be recommended by the director of the branch in order to participate.<sup>263</sup> Twenty-three groups among two hundred and thirty-two groups were selected in the preliminary festivals in sixteen branches. The festival program was divided into three parts from twelve to six o’clock and the groups and guest choirs performed separately as well as together. Five groups were selected by five judges to receive the Sunflower Awards.<sup>264</sup> The criterion for this award was that a group produces a mother-like atmosphere, express joy, and has good technique.<sup>265</sup> Murakami comments that the festival was an important step for the AJCL as the organization’s three main projects—competition, workshops, and festivals— were now balanced.<sup>266</sup>

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<sup>261</sup>Kan Ishii, “AJCL Report,” *Harmony* 21 (1976), 62.

<sup>262</sup>Tatsuya Muratani, “AJCL News,” *Harmony* 24 (1977), 51.

<sup>263</sup>Tatsuya Muratani, “The First National Mama-san Chorus Festival,” *Harmony* 25 (1978), 50.

<sup>264</sup>“AJCL News: The First All Japan Mothers’ Chorus Festival Was Held at the Toranomom Hall,” *Harmony* 26 (1978), 50-51.

<sup>265</sup>Hiroki Kondo, “The First All Japan Mothers’ Chorus Festival Was Held at the Toranomom Hall,” *Harmony* 26 (1978), 62-64.

<sup>266</sup>Murakami, *Harmony* 25, 50.

The second All Japan Mama-san Choral Festival was held at the Tokyo Bunka Hall in Tokyo on August 18, 1979. It took place on a Saturday since the housewives could not leave the house on Sunday when their husbands were at home. The festival was organized in fifteen branches, where branch festivals were held from the end of May to the middle of June. Two hundred and eighty-nine groups participated in the branch festivals, and twenty-eight groups received invitations to perform in the national festival. The national event on August 18 was divided into three sections held from ten in the morning to four in the afternoon. All the groups performed separately and also sang together with all of the choruses. Each group was awarded a Sunflower, Margaret, or Violet prize. The Sunflower award was given to the groups which were musically excellent and who created a mother-like atmosphere. The Margaret prize was presented to the groups which sang joyfully. The Violet prize was given to the groups which had a unique stage manner and imaginative costumes. On the evening of August 17, seven hundred people gathered for the Eve Party and enjoyed activities such as dancing and a beer-drinking competition. Records of the performances as well as T-shirts celebrating the festival were sold.<sup>267</sup>

Beginning with the third festival, the name became the All Japan Mothers' Choral Festival. Ishii explains that this name change came about because the word *Mama-san* suggested the image of a lady who runs a bar in the Ginza area of Tokyo, a place which has a number of high-class bars.<sup>268</sup> The branch festivals were held in eighteen cities. Twenty-eight groups participating in the branch festivals were invited to perform at the Kyoto Kaikan (Hall) on August 24, 1980. A total of four thousand people enjoyed the performances by one thousand and four hundred mothers. The awards included the Rainbow Award, the Idea Award, the Honobono (Heartwarming) Award, and the Venus Award as well as the Sunflower Award. The Rainbow award was presented to the groups whose stage direction and ideas were outstanding. The Idea Award was given to the groups whose selection of music and

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<sup>267</sup>Mitsuru Murata, "AJCL News," *Harmony* 30 (1979), 52-53.

<sup>268</sup>Yoshihiko Kuwakabe, Kan Ishii, Jyutaro Yamamoto, Yoshiro Nakamura, and Yoshiko Mari, "The Second Golden Age of Choral Music Came by Mothers' Power," *Harmony* 97 (1996), 57-64.

stage design was unique. The Heartwarming Award went to the groups who showed outstanding effort. The Venus Award was presented to the group which received the Sunflower, Idea, and Rainbow Awards and was recommended by the judges.<sup>269</sup> The president of the AJCL, Ishi, commented that there was a tendency to be competitive, but that he hoped that the mothers would find joy in music.<sup>270</sup>

Regional festivals for the fourth festival were conducted in twenty cities from May to July in 1981 with four hundred and four groups participating. Thirty groups were selected to participate in the national festival held at the Fumon Hall in Tokyo on August 9. The song “Himawari no kaze (Wind of the Sunflower)” was composed by Kan Ishii, the president of the AJCL, as a commemorative piece. A mothers’ choral group organized by the Tokyo branch performed the song; afterward people in the house joined in singing it. The Mothers’ Choral awards were presented to the groups.<sup>271</sup>

In 1982, the fifth festival was held at the Kobe Bunka (Cultural) Hall in the Hyogo Prefecture and was supported by Kobe City and the Kobe Board of Education in addition to the cultural department of the Ministry of Education. Thirty-three groups of the four hundred and forty-seven participating groups were selected for the final festival. The Sunflower Prize was awarded to ten groups, with the most outstanding of these receiving the Grand Prize, and the other groups receiving Mothers’ Choral Awards. Eight hundred mothers gathered for the Eve Party held at the Kobe Port-Pier Hotel on the evening before the performance.<sup>272</sup>

The sixth festival took place at the Nagoya Civic Hall in the Aichi Prefecture on August 21, 1983. The Aichi prefecture and its Board of Education and Nagoya City and its Board of Education along with the cultural department of the Ministry of Education supported the event. Four hundred and fifty-two groups participated in twenty cities. Thirty-one groups were recommended for participation in the national festival in Nagoya. The Sunflower Award and the Mothers’ Choral awards were

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<sup>269</sup>“AJCL News,” *Harmony* 33 (1980), 48.

<sup>270</sup>Kan Ishii, “The 3<sup>rd</sup> All Japan Mothers’ Choral Festival,” *Harmony* 34 (1980), 34.

<sup>271</sup>Hiroko Tamura, “AJCL News,” *Harmony* 38 (1981), 50-51.

<sup>272</sup>Masayuki Tanabe, “AJCL News,” *Harmony* 42 (1981), 50-51.

given as in the previous year; the Grand Prize, however, was not presented to any of the groups. The Eve Party was held at the Nagoya Castle and eight hundred mothers enjoyed the exchange.<sup>273</sup>

The next year the seventh festival was held at the U-port Postal Life Insurance Hall in Tokyo on August, 1984. Five hundred groups consisting of seventeen thousand mothers participated in the branch festivals held in twenty cities prior to the event. Thirty-three groups were invited to perform at the national festival. Eleven groups received the Sunflower Award, and a group who sang their local folk songs received the Grand Prize. Nine hundred attended the Eve Party at the Tsubaki-so on the evening before the performance.<sup>274</sup>

The eighth festival was held at the Osaka Festival Hall in Osaka Prefecture on August 25, 1985. The house was already full with three thousand people before the concert started at 10 am.<sup>275</sup> Thirty-three groups performed, and nine hundred mothers participated in the Eve Party.<sup>276</sup> Ishii reports that the variety in the choirs' performances had increased and that the mothers' ability to enjoy themselves was well established.<sup>277</sup>

The festival the following year took place at the Kanagawa Kenmin Hall on August 24, 1986. Thirty-four groups performed. Ishii comments that the groups performed in two different styles: orthodox style and show style. The groups performing in the orthodox style wore formal costumes and used traditional methods to make good music. The groups performing in the show style sang with movement and showed their pleasure in singing. Ishii points out that the performances revealed the different characters of the groups.<sup>278</sup>

In 1987, the year of the AJCL's fortieth anniversary, the tenth festival was held in conjunction with the first Boys and Girls Choral Festival. Five hundred and

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<sup>273</sup>"AJCL News," *Harmony* 46 (1983), 52-53.

<sup>274</sup>"AJCL News," *Harmony* 50 (1984), 62-63.

<sup>275</sup>Yoshihiko Kusakabe, "Mother's Performance," *Harmony* 57 (1985), 6.

<sup>276</sup>"AJCL News," *Harmony* 54 (1985), 56.

<sup>277</sup>Kan Ishii, Hiroshi Sakamoto, Tomoko Nakayama, Koichi Hattori, and Tsugio Maeda, "The 8<sup>th</sup> All Japan Mothers' Chorus Festival," *Harmony* 52 (1985), 41-47.

<sup>278</sup>Kan Ishii, "The 9<sup>th</sup> Mothers' Chorus Festival," *Harmony* 58 (1986), 12.



forty-six groups, more than double the number of the participants in the first festival held in 1978, participated in the local festivals in twenty-three cities. Thirty-six groups performed in the national Mother's Choral Festival on August 23 at the Fukuoka Sun Palace Hall in the Fukuoka Prefecture. The Grand Prize was awarded to two groups. Ishii comments that the performance level had gotten better and better during the first ten years of the festivals.<sup>279</sup> One thousand mothers gathered for the party held in conjunction with the festival.<sup>280</sup>

Hokkaido Koseinenkin (Social Security Pension) Hall in Sapporo was the location of the eleventh festival, which took place on August 7, 1988. Five hundred and forty-two groups participated in the local festivals in twenty-two cities. Two groups of the thirty-six groups who performed in the national festival received the Grand Prize. A group which consisted of people more than sixty years old received a special award.<sup>281</sup>

The following year the festival was held at the Hiroshima Koseinenkin Hall in the Hiroshima Prefecture on August 27, 1989. Five hundred and twenty-nine groups participated in the local festivals, and thirty-five groups performed in the national festival. A typhoon delayed the arrival of a group from Shikoku since the ferry boat was cancelled. The festival was successfully closed with the choral suit "Sea, Love, and Flower," composed by Kazuo Kobayashi. The piece was commissioned by the Hiroshima Choral Association for the festival.<sup>282</sup>

The thirteenth festival took place at the Koriyama Civic Center in the Fukushima Prefecture on July 29, 1990. Because of the increase in the participating groups, the number of the groups in each branch who were recommended to participate in the national festival was increased. Five hundred and ninety-four groups joined in the local festivals, and forty-three groups performed in the national festival, which started at 10 am and ended at 8 pm. The Sunflower Award was presented to sixteen groups, and the Mothers' Choral Festival Award was presented

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<sup>279</sup>Kan Ishii, "The 10<sup>th</sup> Mothers' Chorus Festival," *Harmony* 62 (1987), 12.

<sup>280</sup>"AJCL News," *Harmony* 62 (1987), 60-61.

<sup>281</sup>"AJCL News," *Harmony* 66 (1988), 60-61.

<sup>282</sup>"AJCL News," *Harmony* 70 (1989), 30.

to twenty-seven groups. The Grand Prize was awarded to a group from Fukushima. The Eve Party was held at a spa hotel; one thousand and two hundred mothers attended the big dance party.<sup>283</sup>

The Ehime Kenmin Cultural Hall in Matsuyama was the setting for the fourteenth festival held on August 11, 1991. Sato, the president of the AJCL, notes that the hall, one of the most luxurious concert halls in the country, was built during the period when the building of classical concert halls was at a peak: from the last half of 1980 to the first half of 1990.<sup>284</sup> Thirty-eight groups performed. One of the judges had heart problems at the end of the festival; however, he recovered with the treatment of a nurse who was standing by. Yoshimura notes that the festival progressed smoothly as a result of the efforts of Yoshiko Mari, who had served as a host from the first festival forward.<sup>285</sup>

The fifteenth festival was held at the Tokyo Arts Theater on August 8, 1992. The advance tickets released in May were sold out in three days. The applicants for the advance tickets sold in July were seven times as many as the fixed number. Forty groups performed, and one thousand and two hundred people participated in the Party. Sato comments that mothers' choruses had become a part of the culture over the past fifteen years.<sup>286</sup>

In 1993, the Mothers' Choral Festival, the sixteenth, was held on August 21 and 22 at the Kanazawa City Tourist Center in Ishikawa Prefecture. Forty-nine groups performed. The name of the festival party was changed from Eve Party to The Party. Nine hundred mothers attended. The Gojinjo Daiko (traditional Japanese drum which is considered to be a cultural emblem of the Ishikawa Prefecture) was played at the event and impressed the mothers.<sup>287</sup>

The seventeenth festival took place at the Kyoto Hall in the Kyoto Prefecture

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<sup>283</sup>"AJCL News," *Harmony* 74 (1990), 32, 70-71.

<sup>284</sup>"The World Concert Halls," available from <http://www.haydnphil.org/jp/newsletter/hallwrld.htm> Internet; accessed 17 October 2006.

<sup>285</sup>"AJCL News," *Harmony* 78 (1991), 30-31.

<sup>286</sup>Yozo Sato, Hiroshi Aoshima, and Harue Kunieda, "The 15<sup>th</sup> All Japan Mothers' Chorus Festival," *Harmony* 82 (1992), 46-54.

<sup>287</sup>"AJCL News," *Harmony* 86 (1993), 44-45, 78-79.

on August 21 and 22, 1994. The festival was organized as one of the events to celebrate Kyoto City's twelfth-hundred anniversary. The advanced tickets were sold out. Ten thousand people worked for the festival. Fifty-two groups performed. Their repertoire varied from a piece accompanied by traditional Japanese instruments to modern pieces. At The Party the night before the festival, the mothers were very pleased to see traditional Japanese dance performed by Maiko (trained dance girls who later become Geisha girls in Kyoto).<sup>288</sup>

The eighteenth festival was held at the Gunma Music Center on August 26 and 26, 1995. Fifty-seven groups performed including two groups from a devastated area where the Hanshin Earthquake had hit on January 17. The two groups received a square piece of thick paper which had the officers' and juries' autographs.<sup>289</sup>

The Kumamoto Kenritsu Theater in the Kumamoto Prefecture was the location of the festival on August 24 and 25, 1996. Six hundred and sixty-five groups participated in the branch festivals, and fifty-four groups performed in the national festival. The event opened and ended with traditional folk dances performed by high-school students in the region. Attendees at The Party enjoyed singing together and eating refreshments, which were reported to be abundant this year in contrast to past years.<sup>290</sup>

The twentieth festival was held at the Sapporo Concert Hall in Hokkaido on August 23 and 24, 1997. The concert hall, which used the latest acoustic technology, was completed only a month before the festival. Six hundred and ninety-one groups participated in the branch festivals, and fifty-six performed in the national festival. Nineteen groups received the Sunflower Award and thirty-seven the Mothers' Choral Festival Award. Of the groups who received the Sunflower Award, only nine sang in the formal style. According to Sekiya, a judge, the performances of the groups could be clearly divided into two types: a show choir style with movement and an orthodox choir style without movement.<sup>291</sup>

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<sup>288</sup>"AJCL News," *Harmony* 90 (1994), 36-37, 90-91.

<sup>289</sup>"AJCL News," *Harmony* 94 (1995), 36.

<sup>290</sup>"AJCL News," *Harmony* 98 (1996), 26, 86-87.

<sup>291</sup>Shin Sekiya, "The 20<sup>th</sup> Mothers' Chorus Festival," *Harmony* 102 (1997), 68.

The following year, 1998, the twenty-first festival took place at the Kurashiki Civic Center in the Okayama Prefecture on August 22 and 23. Six hundred and eighty-five groups participated in the branch festivals, and fifty-four groups performed in the national festival. The festival was organized as the last event of the AJCL's fiftieth anniversary and was called the Chorus Jamboree. The first day finished at 4:00 pm. The mothers then went downtown in Kurashiki and performed in a park and at the Kurashiki station. Audiences sang along with the chorus members. At the end of the day, five thousand people gathered in the Tivoli Park, which had opened in 1997, and sang traditional Japanese songs around a camp fire. Tanabe comments that this festival was significant because the AJCL had social activities for the public<sup>292</sup>.

The twenty-second festival was held at the Iwate Civic Hall in Morioka on August 21 and 22, 1999. Seven hundred and twelve groups participated in the branch festivals, and fifty-seven groups performed in the national festival.<sup>293</sup> The Grand Prize Award was eliminated because the AJCL wanted the singers to enjoy the festival and share good performances rather than compete with others. Twenty groups received the Sunflower Award.<sup>294</sup> Kusakabe states that the performances at the festival were more sophisticated than in the past.<sup>295</sup>

In 2000, seven hundred and eleven groups participated in the branch festivals, and fifty-six groups performed in the twenty-third festival, which was held at the Kagawa Kenmin Hall in Takamatsu, Shikoku. At The Party, a well-known Bon dance in Shikoku, "Awa Odori," was taught to the mothers.<sup>296</sup> The Bon dance was originally used on the dates July 13 to 16 to welcome spirits during the Bon Festival. Since the end of the Muromachi era (1392-1573), however, it has also been used as an amusement.<sup>297</sup>

The twenty-fourth festival took place at Aubade Hall in the Toyama Prefecture

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<sup>292</sup>Masayuki Tanabe, "AJCL News," *Harmony* 106 (1998), 24-25.

<sup>293</sup>Masayuki Tanabe, "AJCL News," *Harmony* 110 (1999), 26-27.

<sup>294</sup>"Photo Reports," *Harmony* 110 (1999), 98-99.

<sup>295</sup>Yoshihiko Kusakabe, "The 22<sup>nd</sup> Mothers' Choral Festival," *Harmony* 110 (1999), 68-75.

<sup>296</sup>Masayuki Tanabe, "AJCL News," *Harmony* 114 (2000), 36-37.

<sup>297</sup>*Kojien*, [Electronic Dictionary] (Sharp 2003).

on August 25 and 26, 2001. It was the first festival held in the Toyama Prefecture. Seven hundred and thirty eight groups participated in the branch festivals, and fifty-eight groups performed in the national festival.<sup>298</sup> At The Party, another well known bon dance, “Owara Kaze no Bon,” was taught to the mothers.<sup>299</sup> The original purpose of this dance was to soothe the wind deity and to pray for a rich harvest.<sup>300</sup>

The next year, 2002, the setting for the twenty-fifth anniversary festival was the Tokyo Cultural Hall. It was held for three days from August 23 to 25. The reason for holding the festival for three days was to give groups which had never participated in the festival to take part. Ninety-two groups performed; forty-six of them were first-time participants. Five men’s glee choirs guests at the festival.<sup>301</sup>

The twenty-sixth festival was held at the Arts Theater Lake Biwa Hall in the Shiga Prefecture on August 23 and 24, 2003. Fifty-six groups participated. A Korean guest serving on the screening committee, Jacob Youngmok Chang, proposed to have an exchange between mothers in Korea and Japan.<sup>302</sup>

On August 28 and 29, 2004, the twenty-seventh festival took place at the Yokosuka Arts Theater in Kanagawa. The opera theater, which has a seating capacity of two thousand, was built in 1994; it is located on the site of a former American Enlisted Men’s Club, which was the birthplace of jazz in Japan.<sup>303</sup> Seven hundred and fifty-three groups participated in the branch festivals, and sixty-one groups performed in the national festival. Twenty groups received the Sunflower Award. A main attraction at The Party was a janken (rock-paper-scissors) game. A 50 yen coin (having the approximate worth of 45 cents) which had a hole in it was tied with a string and given to each person. The winner in each game got the loser’s coin. Eventually the last winner received more than 20,000 yen (\$200).<sup>304</sup>

The twenty-eighth festival was held at the Nagasaki Brick Hall on

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<sup>298</sup>“Photo Reports,” *Harmony* 118 (2001), 122-123.

<sup>299</sup>Kyoko Miura, “AJCL News,” *Harmony* 118 (2001), 42-43.

<sup>300</sup>*Kojien*.

<sup>301</sup>“The 25<sup>th</sup> Mothers’ Chorus Festival,” *Harmony* 122 (2002), 90-91.

<sup>302</sup>“AJCL News,” *Harmony* 126 (2003), 20-21.

<sup>303</sup>“Yokosuka Arts Theater,” available from <http://www.yokosuka-arts.or.jp/gekijyo/index.html> Internet; accessed on October 21, 2006.

<sup>304</sup>“The 27<sup>th</sup> Mothers’ Choral Festival,” *Harmony* 130 (2004), 78-79.

August 27 and 28, 2005, the sixtieth anniversary of the dropping of the a-bomb in Nagasaki. The Brick Hall was built in 1998 on the place which housed the arsenal targeted by the a-bomb.<sup>305</sup> Three hundred and twenty thousand bricks from Holland were used to build the hall, which seats two thousand and two people.<sup>306</sup> Sixty-three groups performed for two days to a full house.<sup>307</sup>

The number of groups performing in the Mothers' Choral Festival had increased from twenty-three in 1978, the first year of the event, to sixty-three in 2005. Yamamoto, explaining the phenomenal growth, points out that in the early years of the festival housewives stayed at home and took care of their family, participating in the festival when they could arrange to spare the time from their responsibilities in the home.<sup>308</sup> Over time, Mori states, mothers became more independent and had more freedom to sing.<sup>309</sup>

During the almost thirty years of the festival's existence, the awards and activities have changed. The repertoire has become more varied and has included works sung with Japanese traditional instruments, Italian opera choruses, and *a cappella* pieces. Most pieces, however, are still Japanese compositions.

The performance style of the groups has become more sophisticated, and the singing techniques have improved. Kusakabe claims that the mothers' choruses have revolutionized Japanese choral society by adding expression to performances.<sup>310</sup> He notes, too, that the strong support of participants in the choruses, who now make up more than thirty percent of the JCA membership, has played an important role in the organization's growth and success.<sup>311</sup>

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<sup>305</sup>"The 28<sup>th</sup> Mothers' Choral Festival," *Harmony* 134 (2005), 134-135.

<sup>306</sup>Nagasaki Brick Hall, available from <http://www1.city.nagasaki.jp/brick> Internet; accessed on October 21 in 2006.

<sup>307</sup>Kyoko Miura, "AJCL News," *Harmony* 134 (2005), 51.

<sup>308</sup>Yamamoto, *Harmony* 97, 57-64.

<sup>309</sup>Yoshiko Mari, *Harmony* 97, 57-64.

<sup>310</sup>Kusakabe, *The 40<sup>th</sup> Anniversary Book*, 23-30.

<sup>311</sup>Kusakabe, *Harmony* 97, 57-64.

## CHAPTER 9

### OTHER FESTIVALS FOR MOTHERS' CHORUSES

Only a limited number of choral groups could perform in the national Mothers' Choral Festival. Thus, Ishii reports, in 1987 the AJCL organized another event that would allow the mothers in the choral groups to develop friendships at the national level and to enjoy themselves through music: the Mothers' Cantat.<sup>312</sup> This event was a part of the AJCL's celebration of its fortieth anniversary. Since 1987, local choral associations have continued the festival, incorporating aspects of their local culture into the occasions.

The first cantat was held at the Nara Cultural Hall in the Nara Prefecture and Education Hall from July 31 to August 2, 1987. The Asahi Shimbun Company promoted the event, and the Kewpie Corporation cosponsored it. Seven hundred people participated—two hundred and fifty more than expected. Three different classes were held: a chorus clinic, a class on vocal technique, and an instant chorus clinic. The Choral clinic was divided into three classes. Each class had two clinicians. Eight groups were instructed for thirty minutes each by the clinicians. The vocal technique class and the instant choral clinic class were divided into four classes. In the instant choral clinic classes, each instructor taught several songs, including a piece written for the fortieth anniversary of the AJCL by Akira Yuyama, "Uta no Inochi" (The Life of Song). Activities for the Mothers' Cantat included a party like The Party held during the Mothers' Choral Festivals. The event concluded with a concert in which the participants in the clinics demonstrated what they had learned. The concert ended with a performance of the anniversary song, "The Life of Song."<sup>313</sup>

The second Mothers' Cantat was located at the Yamaguchi Civic Hall and

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<sup>312</sup>Ishii, *The 40<sup>th</sup> Anniversary Book*, 30.

<sup>313</sup>"The Mothers' Cantat in Nara," *Harmony* 62 (1987), 43-49.

Yamaguchi Prefecture Education Hall from July 23 to 25, 1988. Nine hundred and fifty people attended, and twenty-eight groups participated in clinics. The designation instant choral clinic (Japanese term) was changed to choral seminar. Four instructors taught songs to classes. Among the instructors were Shinichiro Ikebe and Akira Yuyama; these two worked with their own compositions in the seminar and conducted the pieces in the closing concert. The vocal technique classes were divided into four sections: soprano I, soprano II, mezzo, and alto. Executive members of the Yamaguchi Choral Association planned and carried out a flower theme. Groups were named after flowers—sunflower, morning glory, thistle, and lily—and flowers were used to decorate the classrooms.<sup>314</sup>

On July 22 and 23, 1989, the third cantat took place at the Aomori Cultural Hall in the Aomori Prefecture. The festival was shortened from three to two days. Five hundred and seventy people participated. The names of the seminar classes related to significant aspects of the Aomori Prefecture: Asunaro, a tree which grows in Aomori Prefecture; Oirase, a river in Aomori; Momiji, the word for the maple trees which are a tourist attraction in the Aomori Prefecture; and Ringo, an apple which is a famous product of the Aomori Prefecture. A clinician worked with a couple of groups in each of the clinics. The vocal technique class was divided into soprano, mezzo, and alto sections. The party included a performance of the Tsugaru-jyamisen (a three stringed instrument played with folk music in Aomori prefecture).<sup>315</sup>

The fourth cantat was held at the Asahikawa Cultural Hall and the Civic Cultural Hall in Hokkaido on August 4 and 5, 1990. The names of the seminar class were Tokibi (corn), Jyagaimo (potato), and Kabocha (pumpkin)—products with which the mothers identified. Five groups participated in each clinic, and each clinic had two instructors. One of the instructors, Tokuhide Niimi, a composer, worked on his pieces with groups and played the piano accompaniment. The vocal technique classes were conducted in three sections—soprano, mezzo, and alto—and held for two hours. During the closing concert, three conductors conducted pieces with which

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<sup>314</sup>“The Mothers’ Cantat in Yamaguchi,” *Harmony* 66 (1988), 43-49.

<sup>315</sup>“The Mothers’ Cantat in Aomori,” *Harmony* 70 (1989), 20-23.



they had taught in the seminars. Ogiwara, the president of the Asahikawa Choral Association, states that the Cantat served to refresh the local choral activities.<sup>316</sup>

Later in August 1990, the mothers' choral movement moved to the international level. The Commemorative Foundation for the International Garden and Greenery Exposition held an exposition in Osaka, Japan, that year. The theme of the show was "Harmonious Coexistence of Nature and Mankind." Eighty-three countries participated, and 23,120,000 people attended.<sup>317</sup> One of the events of the exposition was an International Women's Chorus Rally held on August 25. The International Women's Association Osaka, Japan Choral Association, and Kansai Choral Association organized the rally. Osaka Prefecture, Osaka City, and the Osaka 21<sup>st</sup> Century Plan sponsored it, and Daiei Incorporation cosponsored it. Twenty-two groups from Japan and seven groups from West Germany, the United States, Russia, Poland, China, Korea, and Malaysia performed. Each group was required to sing at least one song related to flowers and green. At the end of the concert, all the participants on the stage sang "Sakura" (Cherry blossoms) and "Natsu no Omoide (A Memory of Summer)," with the audience joining in the singing. According to Kusakabe, this first international mothers' choral event accomplished its aim of promoting goodwill among nations.<sup>318</sup> Mothers from around the world had joined together to share their love of music.

The Nagasaki Civic Hall in the Nagasaki Prefecture was the setting for the fifth Mothers' Cantat, which was held on July 27 and 28, 1991. Eight hundred and eighty-eight people participated. The names of the seminar class were Holland (the only country which Japan had contact with during the isolation), the Glover garden (the place which served as the setting for the story of *Madam Butterfly*), the Meganebashi (a sightseeing spot in Nagasaki), and Dejima (a man-made island which accommodated the Portuguese population during the period of Japan's

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<sup>316</sup>"The Mothers' Cantat in Asahikawa," *Harmony* 74 (1990), 56-59.

<sup>317</sup>"The International Garden and Greenery Exposition,"  
<http://www.expo90.jp/english/index.html> Internet accessed on 28 October, 2006.

<sup>318</sup>Yoshihiko Kusakabe, "The International Women's Chorus Rally," *Harmony* 74 (1990), 24-25.

isolation). At this cantat, each of the four clinics had its own instructor with the clinic lasting an hour. The vocal technique class was conducted by four instructors. Four conductors worked on pieces with the singers during the seminar and conducted the pieces in the closing concert. Nagasaki's traditional dish, *Shippoku Ryori*, (a dish which combines Japanese, Chinese and Western style dishes) was served at The Party. The male board members and conductors organized an instant men's chorus and sang at the event. The donation of 200,000 yen (\$1,600) was collected for a memorial for the forty-four people who were killed in June, 1991, when the Unzen Fugendake in Nagasaki erupted.<sup>319</sup>

The next year, 1992, the sixth cantat was held at the Kenmin Cultural Hall in Mito City, Ibaragi Prefecture, on July 25 and 26. One thousand and two hundred people participated. The average number of people in a class was three hundred. Nineteen groups participated in clinics by four conductors. The names of the classes were derived from children's songs by the poet Ujo Noguchi—Nanatsunoko (seven crows), Aoime no Ningyo (a doll with blue eyes), Shabondama (soap bubbles), and Akai kutsu (red shoes)—since Noguchi was from Mito City. Four voice classes emphasized breathing techniques. At the choral seminars, participants worked on new compositions by Tokuhide Niimi and Shinichiro Ikebe.<sup>320</sup>

The Kochi Kenmin Hall in Shikoku was the location of the seventh cantat on July 24 and 25, 1993. Sixteen groups participated in clinics led by four conductors. The names of the classes were Muroto, Shimanto, Katsurahama, and Ashizuri—sightseeing spots in Shikoku. The vocal technique class was held in three sections: soprano, mezzo, and alto. Three conductors worked on their selected pieces in seminars and conducted the pieces in the closing concert. For The Party, Kochi's special dish, *Sawachi Ryori* (row fish, sushi, tempura and fruits in a huge dish), was served. The mothers participated in a traditional dance, Naruko Odori. (Naruko is a tool used to threaten the birds who come to the rice field. The people dance using the tool.) The Kochi Choral Association organized the national event for the first time,

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<sup>319</sup>"The Mothers' Cantat in Nagasaki," *Harmony* 78 (1991), 20-23.

<sup>320</sup>"The Mothers' Cantat in Ibaragi," *Harmony* 82 (1992), 18-20.

and, as a result of the event, the number of members of the mothers' choral groups in the area increased.<sup>321</sup>

The eighth cantat was held at the Salamanca Hall in the Gifu Prefecture on July 23 and 24, 1994. The Salamanca Hall had opened in April of 1994 and had several conference rooms. Eight hundred people participated in the cantat. The names of the classes were Ichii (a tree of the Gifu Prefecture), Renge (a flower of the Gifu Prefecture), Raicho (grouse—a bird of the Gifu Prefecture), and Salvia (the flower of the Gifu City).<sup>322</sup> Three clinicians worked with twelve groups. The vocal technique class was divided into four classes: soprano, mezzo, alto, and vocal instruction. In the seminar, four instructors each worked on a couple of pieces which they conducted at the closing concert. The Party included instruction on Gujo Odori (a spiritual dance which is a cultural symbol of the Gifu prefecture). During the closing concert, Osataiko Odori (a dance accompanied by a Japanese drum which is also a cultural symbol of the Gifu prefecture) was performed. The dance was originally a prayer for rain.<sup>323</sup>

The Okayama Symphony Hall was the setting for the ninth cantat, which was held on July 22 and 23, 1995. The hall, which has 2,000 seats, was opened in 1991. Seven hundred and fifty people participated in the cantat. The association was concerned about the decrease in the number of the participants—an effect of the earthquake which hit the Hyogo prefecture, which is next to Okayama, in January prior to the event and killed more than 6,000 people. The names of the classes were Inu (dog), Kiji (pheasant), Saru (monkey), and Oniga-shima (island where a devil lives); these names came from the fairy tale “Momo Taro” (A Boy Born from a Peach), a well-known story for children which originated in Okayama, which has peaches as a main product. The number of groups with which the four conductors worked was reduced from four to three so that each group had more time with the conductors. Four vocal technique classes and four seminar classes were conducted. Attendees at

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<sup>321</sup>“The Mothers’ Cantat in Kochi,” *Harmony* 86 (1993), 24-25, 44, 55.

<sup>322</sup>Each prefecture has the symbol of a tree, flower, bird, and song and each city has the symbol of tree, and flower (and bird).

<sup>323</sup>“The Mothers’ Cantat in Gifu,” *Harmony* 90 (1994), 36, 43, 77.

The Party enjoyed the short play of “Momo Taro” performed by the instructors, who wore costumes of stuffed dolls.<sup>324</sup>

The tenth cantat was held at the Tendo Civic Hall and Cultural Hall in the Yamagata Prefecture on July 27 and 28, 1996. Eight hundred people participated. The names of the classes were Oshidori (mandarin duck—the bird of the prefecture), Benibana (safflower—the flower of the prefecture), Sakuranbo (cherry tree—the tree of the prefecture), and Kamoshika (antelope—the animal of the prefecture). Four instructors conducted clinics for twelve groups. The vocal technique class was divided into four sections. Four conductors worked on selected pieces during the seminar. The closing concert included performances of these pieces, and the local choirs performed Minao Shibata’s theater piece “Manzainagashi.” The Party included instruction on Yamagata’s famous dance, Hanagasa Odori—which was originally a prayer for a rich harvest; during the dance participants hold straw hats decorated with safflower, the prefecture’s flower. Attendees at The Party danced together.<sup>325</sup> The vice-director of Yamagata Choral Association, Yukio Ishizawa, reports that it took two years to prepare for the national event, the first one to be held in Yamagata.<sup>326</sup>

The location of the eleventh cantat was the Miyazaki Kenritsu Arts Theater. It took place on July 26 and 27, 1997. The name of the concert hall, which was built in 1993, was changed to Isaac Stern Hall in 2002 since Stern was the first music director of the Miyazaki Music Festival, started in 1996. The hall’s pipe organ, one of the biggest pipe organs in Japan, has four thousand and thirty-five pipes. More than eight hundred people participated in the cantat. A new class, a voice clinic, was incorporated into the event. Two voice instructors provided vocal advice to the choral groups. Local mothers sang the last movement of Beethoven’s 9<sup>th</sup> Symphony at The Party.<sup>327</sup>

The twelfth cantat was held in Otaru, Hokkaido, on July 25 and 26, 1998. The

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<sup>324</sup>“The Mothers’ Cantat in Okayama,” *Harmony* 94 (1995), 36, 46, 71.

<sup>325</sup>Masayuki Tanabe, “AJCL News,” *Harmony* 98 (1996), 26.

<sup>326</sup>Yukio Ishizawa, “After Finishing the Cantat in Tendo,” *Harmony* 98 (1996), 30.

<sup>327</sup>“The Mothers’ Cantat,” *Harmony* 102 (1997), 22, 61-62.

seminars were conducted in Hotel Piano at Kiroro Resort, one of six resorts YAMAHA has developed in Japan. The closing concert was held at the Otaru Civic Hall. Five hundred people participated in the event. Since the participants were fewer than in the past, the regular classes, choral clinic, vocal technique, and seminars were coordinated. The Otaru Choral Association, the first association in Hokkaido, was celebrating its fiftieth anniversary, and the Cantat was held as an anniversary event. Nakamura reports that the other branches in Hokkaido assisted the Otaru Choral Association in planning and conducting the event and that the cooperative effort proved effective in the grassroots development of the association.<sup>328</sup>

On July 24 and 25, 1999, the thirteenth cantat took place at the Ichikawa Cultural Hall in the Chiba Prefecture. Eight hundred and fifty people participated. In addition to the regular classes, a new class, a rhythm lecture, was conducted. The instructor directed various rhythms such as waltz, tango, and hip-hop using electronic devises. The lecture was very successful. Tanabe reports that at the closing concert, a performance by the orchestra of Chiba Girls' High-School, one of the best high-school orchestras in Japan, spell bound the audience.<sup>329</sup>

The fourteenth cantat took place on July 22 and 23, 2000, at the Itami Hall and Aiphonic Hall in the Hyogo Prefecture. The Aiphonic Hall, which has a capacity of 500, was opened in 1991. The Itami Hall, which has a capacity of 1,500, was opened in 1998. The two halls, both authentic concert halls, stand next to each other. Four choral groups had a clinic lead by three clinicians in each of the two halls. The voice seminar was divided into six classes: two soprano, two mezzo, and two alto sections. The theme of the seminar was vibration, one of the most difficult elements for the mothers' choral groups to control. The time of the four seminar classes was shortened, and three other singing classes were added. Two composers, Ko Matsushita and Makiko Kimura, taught their compositions, and the conductor, Seki Shin gave instruction on a piece by Akira Miyoshi. A rhythm class, a popular class

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<sup>328</sup>"The Mothers' Cantat," *Harmony* 106 (1998), 24, 27, 58.

<sup>329</sup>"The Mothers' Cantat," *Harmony* 110 (1999), 26, 63.

the previous year, was also held. The day before the event, some of the attendees at the festival toured Kewpie Corporation, which is a cosponsor of the Mothers' Choral Festival and the Mothers' Cantat with the JCA, and Konishi Sake Brewing Company, the oldest sake brewing company in Japan. According to Tanabe, the participants learned the process and the recipe Kewpie Corporation uses to make mayonnaise and enjoyed tasting sake at the Konishi Brewing Company.<sup>330</sup>

Seven hundred people participated in the fifteenth cantat, which was held in Shikoku at the Tokushima Kyodo Cultural Hall on July 21 and 22, 2001. The choral clinic was conducted for nine groups by three instructors. There was no vocal class, but the seminar, which was instructed by three composers, two conductors, and a rhythm instructor, was held three times. The composers taught their own compositions, and other instructors worked on pops and rap music. At The Party attendees danced Tokushima's special dance, Awa Odori.<sup>331</sup>

The Ishikawa Kenritsu Music Hall was the location of the sixteenth cantat, which was held on July 20 and 21, 2002. More than seven hundred people participated. Three new seminars were introduced: one on stage direction, one on twentieth century music, and one on Gregorian chant. At the stage direction class, an instructor from a musical theater taught stage performance for singing songs. Up to this time twentieth century music and Gregorian chant had not been part of the repertoire for the mothers; the JCA organized classes on these types of music to challenge the mothers' choruses and expand their diversity.<sup>332</sup> At The Party, Shin Sekiya, who received the order of the Rising Sun from the government in recognition of his distinguished service, was celebrated.<sup>333</sup>

The setting for the seventeenth cantat was the Aster Plaza in the Hiroshima Prefecture. It took place on July 26 and 27, 2003. More than eight hundred people participated. A new seminar on conducting techniques was held. Twelve conductors worked with a model choir and taught private lessons. The stage direction class was

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<sup>330</sup>"The Mothers' Cantat," *Harmony* 114 (2000), 36, 70-71.

<sup>331</sup>"The Mothers' Cantat," *Harmony* 118 (2001), 86-87.

<sup>332</sup>Kyoko Miura, "The 16<sup>th</sup> Mothers' Cantat in Kanazawa," *Harmony* 122 (2002), 80-83.

<sup>333</sup>Kyoko Miura, "JCA News," *Harmony* 122 (2002), 34.

held again. The vocal seminar was organized in a question-and-answer style. At 8:45 a.m. on July 27, two hundred volunteer participants visited the Hiroshima Peace Memorial Park with the president of the JCA, Nobuyoshi Yoshimura, and sang “Natsu no omoide (Memory of Summer)” by Yoshinao Nakata.<sup>334</sup>

The eighteenth cantat was held at the ALVE in the Akita Prefecture on July 24 and 25, 2004. ALVE was built by the Akita City and is a “combined building” which houses a hotel, shopping center, restaurants, concert hall, and public utilities. It was opened only eight days before the cantat began. Four hundred people participated in the event. Four instructors conducted clinic and seminar classes. Participants in the stage direction class learned choreography to the song “Miagetegoran, Yoru no Hoshi o (Look Up at the Stars at Night).” At The Party, the Nishimonai Odori, a dance which is considered to be a part of Akita’s folklore culture and which was originally designed to console the spirits, was danced by the attendees, and a traditional Akita dish was served.<sup>335</sup>

Since the World Symposium of Choral Music was held in Kyoto from July 27 to August 3, 2005, the Mothers’ Cantat was not held that year.

The JCA works with local association to hold the Mothers’ Cantats and tries to offer the best atmosphere possible for the events. Participants have opportunities to be instructed in works by the composers of works, and the content changes to adapt to current trends and to interests of the participants. Popular instructors and pieces are selected for the event. The rhythm class allows the mothers to learn popular and up-beat songs. The stage direction class develops the expressional skill of the mothers for their performances.

Activities are designed to appeal to the participants. Sight-seeing tours and instruction in traditional dances are organized for the mothers’ enjoyment, and traditional dishes from the region are served at The Party. The locations for the events are usually concert halls which have been built recently. Mothers from the

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<sup>334</sup>“The 17<sup>th</sup> Mothers’ Cantat in Hiroshima,” *Harmony* 126 (2003), 72-75.

<sup>335</sup>“The Mother’s Cantat in Akita,” *Harmony* 130 (2004), 30, 68-71.

entire nation participate not only to learn singing but to develop friendships and to learn about and enjoy the culture of different regions.



## CHAPTER 10

### THE JAPAN CHORAL MUSIC CENTER & LIBRARY

At a general meeting on May 18, 1975, the AJCL discussed a proposal by Kan Ishii to build a choral music center. Ishii pointed out that the choral center not only would play a role as a music library but also would result in an increase in the choral population.<sup>336</sup> In July, a committee to plan the project was formed, and Kan Ishii and Hidenori Itoga were nominated as chairmen. At the general meeting on May 23, 1976, the proposal was approved as a part of the organization's thirtieth anniversary celebration, and a campaign to raise funds was begun nationwide.<sup>337</sup>

According to Ishii, some questioned why the branch associations should help to raise funds since the choral center would be built in Tokyo.<sup>338</sup> Minagawa reports that Ishii visited the branch associations many times to persuade them of the value of having a choral center.<sup>339</sup> In November, 1978, Tsugio Maeda was named the first director of the center, and by 1979 the equivalent of four hundred thousand US dollars had been collected for the project.

The Japan Choral Music Center and Library opened in Ebisu, Tokyo, on February 2, 1979, although the treasury still needed the equivalent of one hundred sixty thousand US dollars to complete the funding.<sup>340</sup> Minagawa claims that it was Ishii's dream and passion that made the project a reality.<sup>341</sup> Following many congratulatory addresses at the grand-opening party, a choir under the direction of Akira Yuyama sang the song "Utaibito no Furusato" (Home for Singers) composed by

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<sup>336</sup>Kan Ishii, "Four Year Dream Comes True," *Harmony* 25 (1978), 40-43.

<sup>337</sup>"History of Japan Choral Music Center," *Harmony* 108 (1999), 63.

<sup>338</sup>Ishii, *Harmony* 25, 40-43.

<sup>339</sup>Tatsuo Minagawa, Shigeaki Suzuki, Kazuyoshi Fujii, and Yoshihiro Egawa, "The 20<sup>th</sup> Anniversary of the Choral Music Center Table-Talk," *Harmony* 108 (1999), 56-63.

<sup>340</sup>"AJCL News," *Harmony* 28 (1979), 50.

<sup>341</sup>Minagawa, *Harmony* 108 (1999), 56-63.

Yuyama.<sup>342</sup>

The center is located on the sixth and seventh floors of the Yanaginuma Building, which is in front of Japan Railway (JR) Ebisu station in Shibuya-ku. The sixth floor houses the choral library, office, and audio sets. The seventh floor has a hall which has a seating capacity of sixty and a grand piano.

The center started with the goal of making a profit. In April, 1979, a series of lectures on subjects such as music history, vocal techniques, Japanese pronunciations, and choral rehearsals began. According to Minagawa, Hiroko Tamura, the librarian, ordered materials and recordings, organized seminars, and translated for foreign judges at the national competition. A year after the opening, Tamura began a project called Exchange Concert, which collects tapes of choir concerts held throughout the nation, dubs the tapes, and shares them with people who were unable to attend the concerts.<sup>343</sup>

In 1982, the center joined with the Music Library Association of Japan to share music materials with other music libraries and organizations. In 1990, Tatsuo Minagawa became the director. He accepted the position on the condition that the center would not be a profit-making organization; as a result, the JCA now sponsors the choral center. Minagawa suggested the formation of an International Exchange Committee, which the center established in 1992. This committee has as one of its goals to introduce Japanese choral music to foreign countries. In December, 1993, the committee created a music book of one hundred Japanese choral pieces which they donated to the International Center for Choral Music in Belgium. Since 1993, the center has conducted auditions for singers for the World Youth Choir (WYC.) According to Egawa, the host country bears the cost of housing, food, and in-country transportation of the participants in the WYC with the participants paying their own airfare to the country. The JCA, however, bears a part of the airfare of the Japanese youth in the program.<sup>344</sup>

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<sup>342</sup>“Finally Opened!” *Harmony* 28 (1979), 61-63.

<sup>343</sup>Minagawa, *Harmony* 108, 56-63.

<sup>344</sup>Yoshihiro Egawa, interview by author, Tokyo, Japan, 1 December, 2006.

In 1994, Minagawa became the honorary director, and Yozo Sato became the acting director. The next year, 1995, the AJCL voted to issue the WYC an invitation to Japan as a project of the 50<sup>th</sup> Anniversary Celebration of the AJCL. In May, 1996, Masayuki Tsuji assumed the position of director of the center, and Kazuyoshi Fujikawa became the director of the International Exchange Committee (IEC). In August, it established a planning committee for the WYC '97 Japan Tour. It also received a request to send three guest lectures to the 4<sup>th</sup> World Choral Symposium to be held in Sydney, Australia, in August, 1996. Nobuaki Tanaka, Akira Miyoshi, and Tatsuo Minagawa represented Japan as lecturers. The first Asian South Pacific Regional Meeting was organized in Sydney by Ronald Smart, the former president of the IFCM during the Symposium.

According to Egawa, the World Youth Choir was invited to Japan and had rehearsals in Hamamatsu, Shizuoka Prefecture from July 22 to August 5, 1997. Eighty-three people from thirty-two countries participated. The rehearsals were conducted for three hours in the morning and afternoon and an hour and a half in the evening under the direction of Nobuaki Tanaka and Robert Sund. While staying in Hamamatsu, they experienced aspects of Japanese culture such as the tea ceremony, flower arranging, and the koto (a thirteen stringed instrument). From August 6 to 19, the concert tour took place in Hamamatsu, Nagoya, Nagano, Kyoto, Hiroshima, Iwakuni, Ichinoseki, and Tokyo. The tour was supported by Nihon Electric Corporation (NEC); Toyota; Chubu Power Company; Seiyu; Mitsui Marine Cultural Foundation; Rohm Foundation; the Ministry of Foreign Affairs; the Agency of Cultural Affairs; autonomies of Hamamatsu-city, Yamaguchi Prefecture, and Ichinoseki-city; and branch associations of Shizuoka, Aichi, Kansai, Hiroshima, Yamaguchi, Iwate, and Tokyo.<sup>345</sup> Five Japanese songs were included in the program: "Give Me Water" from *Scenery from Hiroshima* by Hikaru Hayashi; "Sakura" by Toru Takemitsu; and "Kiso-bushi," "Awa-odori," and "Soran-bushi" by Akira Miyoshi. In an interview, Tanaka mentioned that the exchange would be the

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<sup>345</sup>Yoshihiro Egawa, "The World Youth Choir in Japan '97," *Harmony* 102 (1997), 49-51.

base for future exchange.<sup>346</sup>

The anniversary celebration memorial party was held at the Hotel New Otani in Tokyo on May 17, 1997. Testimonials were given for ten accomplished deceased people, for thirty-two contributing people, for seven cooperating companies, for two hundred and thirty-eight members who had participated in the administration of the organization for more than twenty years, for fifty-five individuals who had participated in the administration of the organization for more than ten years, and for nine hundred and ninety-nine choirs which had belonged to the AJCL more than twenty years.<sup>347</sup> Seven thousand 50<sup>th</sup> anniversary memorial books were published. The next year, 1998, a sixty-minute documentary video consisting of films and pictures of the competition and festivals was released.

In November, 1997, the Second IFCM Asian South Pacific Regional Meeting was held in Japan. Representatives from Australia, Hong Kong, New Zealand, Malaysia, Singapore, Taiwan, and Japan reported on the activities in their regions and discussed the next symposium in Singapore, to be held in 2001.<sup>348</sup>

In 1998, Kazuyoshi Fujikawa became the director of the center and Saeko Hasegawa the director of the IEC. At this time, the center started to digitalize the catalogue of the materials in the center to make them available on the internet.<sup>349</sup>

In February, 1999, the Japan Choral Music Center and Library celebrated its twentieth anniversary. A memorial symposium was held at the center on February 20. Three composers—Yoriaki Matsudaira, Akira Miyoshi, and Tokuhide Niimi—discussed the theme “Future Japanese Music from a Cultural Point of View.” Sixty people attended the discussion. After the symposium was over, the Twentieth Anniversary Celebration Party was held at the Ebisu Garden Place, Tokyo.<sup>350</sup>

The second symposium was organized at the center on February 27, 2000. The theme “Suggestions for Japanese Choral Music in the Future” was discussed by

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<sup>346</sup>Kyoko Ijyuin, “Interview with Nobuaki Tanaka,” *Harmony* 102 (1997), 54.

<sup>347</sup>Yasukazu Kondo, *The 50<sup>th</sup> Anniversary Book*, 168.

<sup>348</sup>Koichi Suwaki, “The IFCM Asia Pacific Regional Meeting in Tokyo,” *Harmony* 103 (1998), 79.

<sup>349</sup>Egawa, *Harmony* 108, 56-63.

<sup>350</sup>“Photo Report 1,” *Harmony* 108 (1999), 121.

three composers, Atsuhiko Gondai, Midori Takashima, and Ko Matsushita.<sup>351</sup>

The Asia South Pacific Symposium on Choral Music, which has as its objective to research and understand choral music in the Asia South Pacific regions, was held for the first time in Singapore in 2001. The choral group, Kyoto Echo and the composer Ko Matsushita were invited. Yoshihiro Egawa served as a representative of the International Exchange Committee (IEC) for the purpose of reporting the event.<sup>352</sup>

The JCA was officially approved to organize the 7<sup>th</sup> World Choral Symposium in Kyoto at the annual board meeting of the IFCM and established an executive committee at the choral center in 2001. The choral center functioned as a hub of the World Choral Symposium in 2005.

The choral center has organized workshops since its beginning. Workshops are now held in the spring and summer and on both weekdays and weekends from October to March. The weekday classes are mainly for mothers, and weekend classes are for directors. The contents of the lectures are varied and cover such topics as conducting technique, vocal techniques, and analysis of compositions, music history, rhythm exercise, and piano accompaniment for choral pieces. Usually ten to thirty people participate in the classes. Students and people under twenty-two years of age get a 10 percent discount on the workshop fee. Since 1979, twenty-eight thousand and eight hundred people have participated in the workshops.<sup>353</sup>

As of 2006, the library, which is open Tuesday through Friday from 1:00 p.m. to 6:00 p.m. and Saturday from 10:00 a.m. to 5:00 p.m., contained 25,000 music scores, 1,500 books, 4,000 CDs, 1,600 cassette tapes, 2,300 concert programs, and 33 journal titles. Visitors holding a valid library card, which is free of charge, may use materials of the library. Scores, concert programs, periodicals, and CD liner notes in the open stacks are available upon advance request. Library users may also listen to CDs and cassette tapes.

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<sup>351</sup>Yoshihiro Egawa. Interview by author, 22 December 2006.

<sup>352</sup>Yoshihiro Egawa, "Asia South Pacific Symposium on Choral Music 2001," *Harmony* 118 (2001), 66-67.

<sup>353</sup>Yoshihiro Egawa. Interview by author, 26 December 2006.

The Japan Choral Center and Library functions as a center for reference and information about choral activities in the nation. It also encourages and coordinates choral activities with other countries, such as the Asian Pacific regional meeting, the Japan tour of the World Youth Chorus, and the world symposium in 2005. Ishii's dream of a vibrant center for choral activity in Japan has become a reality.

CHAPTER 11  
THE INTERNATIONAL FEDERATION FOR CHORAL MUSIC (IFCM)  
AND  
THE JAPAN CHORAL ASSOCIATION (JCA)

In 1979, the European Federation of Youth Choirs (EFJC) held the European Cantat in Lucerne, Switzerland. According to Iijima, during the festival, a couple of representatives of the American Choral Directors Association (ACDA) and Iijima, Itoga, Ishii and several other representatives from Japan discussed the possibility of organizing an international choral association.<sup>354</sup> In March, 1980, representatives of the ACDA, the Asociacion Interamericana de Directores de Coros (AIDC), and the EFJC held a meeting to discuss the details. Representatives of the AJCL (the current JCA), however, were not able to attend; therefore, another meeting was organized at the Tübingen University, West Germany, in July, 1980. Paul Wehrle, vice-president of the EFJC, and Christoph Kühlewein, secretary general of the EFJC, asked Hidenori Itoga, vice-president of the AJCL, to lead all the Asian countries in organizing an Asian Cantat in Japan.

Wehrle also requested that persons from the AJCL attend the ACDA National Convention to be held in the United States in New Orleans in March 1981.<sup>355</sup> At a meeting after the convention, representatives from choral associations around the world discussed the foundation of the International Federation for Choral Music. Six people—one each from the ACDA, the AIDC, the AJCL, the German Choral Association (DCV), the Scandinavian Choral Directors Association, and the EFJC—were selected to serve on a council to plan the

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<sup>354</sup>Takashi Iijima, Hidenori Itoga, Kan Ishii, and Shouei Nakasone, “The Start of the International Federation for Choral Music,” *Harmony* 38 (1981), 16-19.

<sup>355</sup>Hidenori Itoga, “International Meeting at the Tübingen University, West Germany,” *Harmony* 35 (1981): 11.

organization. According to Iijima, the meeting in New Orleans concluded with the following declarations: to found the International Federation of Choral Music and to publish an international journal for the purpose of sharing choral activities and information among the participating countries.<sup>356</sup>

In July, 1981, council members met in Loughborough, England, to discuss the goals and regulations of the IFCM and decided to hold the official founding of the organization in Belgium in August, 1982. Royce Saltzman from the United States was appointed the provisional president, and Kan Ishii from Japan was appointed the vice-president. Ishii was also assigned to be the organization's representative in the Asian countries.<sup>357</sup>

The purpose of the IFCM is as follows: 1. to strengthen cooperation between national and international organizations and individuals interested in all aspects of choral music; 2. to encourage the formation of choral organizations in counties and regions where none exists; 3. to foster and promote international exchange programs for choirs, conductors, composers, and students of choral music; 4. to promote, coordinate, and encourage choral festivals, seminars, competitions, and meetings organized by its members; 5. to facilitate the dissemination of choral repertoire, research, recordings, and other appropriate materials; 6. to encourage the inclusion of choral music in general education and to promote the exchange of information on pedagogy and training.<sup>358</sup>

From July 30 to August 8, 1982, the European Cantat was held in Namur, Belgium. Immediately after the festival was over, the IFCM general meeting was held on August 8 and 9; the sectional meeting was conducted on August 10. Representatives from twenty-five countries participated in the general meeting, and thirty-three countries joined the IFCM: England, France, West Germany, Spain, Switzerland, Holland, Italy, Austria, Belgium, Denmark, Sweden, Norway, Island, Greece, Bulgaria, Hungary, Poland, Israel, Egypt, America, Canada, Chili, Brazil,

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<sup>356</sup>Takashi Iijima, "Now, Widen a Choral Circle," *Harmony* 42 (1982), 37.

<sup>357</sup>*Harmony* 38, 16-19.

<sup>358</sup>IFCM, <http://ifcm.net/> Internet; accessed on November 19, 2006.



Columbia, Ecuador, Bolivia, Mexico, Guatemala, Peru, Puerto Rico, Uruguay, Venezuela, and Japan. At the meeting, the representatives were appointed to various positions. Paul Wehrle was appointed the president, and Royce Saltzman, Kan Ishii, and Waldo Aranguiz were designated vice-presidents. The head office, it was decided, would be in the United States in Oklahoma.<sup>359</sup>

Tatsuo Minagawa and Tatsuya Muratani attended the sectional meeting as Japan's representatives. Muratani reports that at the meeting countries were encouraged to publish journals, to exchange journals with other countries, to exchange music with other countries, and to report choral activities and information related to their countries.<sup>360</sup>

The IFCM approved four projects suggested by the AJCL. 1. An Asian Cantat would be organized in Japan in 1984 and an Asian Choral Federation would be established. 2. An International University Cantat would be conducted in Japan in 1985. 3. An international choral competition would be held in Japan either in 1986 or 1987. 4. The International Cantat would be held in Japan in 1989.<sup>361</sup> In April, 1982, the IFCM National Committee was established in Nagano. This committee planned and executed the Asian Cantat in Nagano in 1984 and organized the Asian Choral Federation in 1988. Records show that the committee presented a round air ticket to a conductor of the choir receiving the Grand Prize in the national competition from 1983 to 1985. After some years, however, the committee disbanded. There are no records telling why and when the group was dissolved or reporting whether the International University Cantat, the international choral competition, or the International Cantat in Japan was held.

#### The Asian Cantat in Nagano, 1984

One of the projects approved at the IFCM's meeting in 1982—the Asian

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<sup>359</sup>The IFCM web site. The current head office is in France and the International Center for Choral Music (ICCM) is in Namur, Belgium.

<sup>360</sup>Tatsuya Muratani, "The International Federation for Choral Music General Meeting for the Foundation," *Harmony* 42 (1982), 2-5.

<sup>361</sup>Takashi Iijima, *Harmony* 42 (1982), 37.

Cantat—took place in Nagano from July 19 to 24, 1984. On July 19, concerts with Japanese choirs and choirs from foreign countries were held in six cities: Matsumoto, Okaya, Ina, Ueda, Komoro, and Iida. On July 20, a welcome concert was held at the Nagano Citizen Hall. The Geino Yamashiro-gumi—a unique choral group that performs not only Japanese folk music but also folk music such as Bali’s ritual music, *kechak*, and Bulgarian and Gruziya’s folk music—performed *Narutaki*, a famous Kabuki play written by Shoji Yamashiro, at this event. On July 21, a concert was held at the Nagano Kenmin Hall. Choral groups from Switzerland, South Korea, The Philippines, West Germany, and Australia and several Japanese choirs performed. On July 22, the street from the Nagano station to the Zenko-ji temple, a Zen temple originally built in 642, was opened to pedestrians (approximately two kilometers). Choral performances were conducted on three stages set up beside the street. On July 23, “petite” concerts were held at the three halls inside the Nagano Civic Hall; twenty groups from Iceland, Holland, Switzerland, Hong Kong, America, and Japan presented performances. Workshops, called ateliers (studio classes), were conducted in six sessions. On July 24, the participants of the ateliers presented what they had learned at the Nagano Kenmin Hall. During the event twenty songs, including Japanese folk songs, were introduced in an open singing session.<sup>362</sup> Two thousand and five hundred people (six hundred from foreign countries and one thousand and nine hundred from Japan) participated in the event.<sup>363</sup>

### The Asian Choral Federation (ACF)

When the IFCM was founded, the AJCL proposed that it would establish the Asian Choral Federation. In 1984, on the last day of the first Asian Cantat in Nagano, representatives gathered and discussed the foundation of the ACF. In 1985, they assembled again in Taiwan for a second meeting. At this time, China had not agreed to participate. In 1988, however, Li Yizhi, the director of the China Chorus

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<sup>362</sup>“The World Choral Festival: The First Asian Week in Nagano,” *Harmony* 50 (1984), 25-31.

<sup>363</sup>Paul Wehrle, “Message,” *The World Choral Festival in Nagano Memorial Book* (Okaya: Itsutsuya, 1985), 4.

Conductor Institute of China National Musicians Association, sent a letter to Kan Ishii, the president of the AJCL, saying that China would participate in the federation. The letter read as follows.

Mr. Kan Ishii:

We appreciate the good news about the foundation of the Asian Choral Federation. We agree and support this keystone for friendship among the Asian countries and for encouragement of the exchange of culture and arts. We have decided that the China Chorus Conductor Institute of China National Musicians Association will be a member of the Asian Choral Federation and appoint our director, Li Yizhi, as our delegate for the preliminary and general meetings for the foundation.

We hope that the current coordination will continue.  
We would like to have you in Beijing whenever it is convenient.

Sincerely,  
The China National Musicians Association  
The China Chorus Conductor Institute,  
1988. 1. 21.<sup>364</sup>

On April 3, 1988, eighteen ambassadors from China, Taiwan, South Korea, and Japan gathered at the Asahi Hall in Tokyo for a general meeting for the purpose of founding the ACF. The agreement of the ACF was signed by representatives Li Yizhi from China, Ching-Chang Chiu from Taiwan, Nah Young Soo from South Korea, and Kan Ishii from Japan. The agreement read as follows.

In order to promote friendly ties and exchanges among Asian choral people as well as to encourage the further development of choral music in the Asian region, we, the undersigned, joined together in Tokyo, Japan, on April 3, 1988, and agreed to found an Asia-wide organization called the "ASIAN CHORAL FEDERATION (A.C.F)."<sup>365</sup>

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<sup>364</sup>Tsugio Maeda, "The Foundation of the Asian Choral Federation," *Harmony* 65 (1988), 6-11.

<sup>365</sup>Maeda, *Harmony* 65, 6-11.

Kan Ishii was nominated for the position of president. Membership required that a choral organization belong to either a country or a region in Asia. Planned projects included the organization of choral festivals, competitions, and workshops in Asian countries and regions; the sending of directors and choirs each other; the exchange of music information and materials; and the publication of a journal twice a year.

In the past there had been political tension between China and Taiwan and between North Korea and South Korea. At the meeting, the representatives from China and Taiwan shook hands in a promise to cooperate in exchanges, and the Chinese representative suggested encouragement of musical exchange between North Korea and South Korea.<sup>366</sup>

According to Muratani, Tsugio Maeda, the vice-president of the AJCL, played an important role in the success of the founding of the ACF. Maeda took his choir to Taiwan, South Korea, and Hong Kong and supported the foundation with not only time but also money.<sup>367</sup>

Unfortunately, there is no record about the activities of the ACF after its establishment nor any records indicating when and why the organization disbanded. According to Egawa, the ACF did not survive because the participating countries other than Japan did not have strong supporting organizations.<sup>368</sup>

In 1992, the AJCL formed an International Committee charged with the responsibility of contacting the IFCM. The next year, the president of the IFCM proposed and conducted a conference for Asian countries at the World Choral Symposium in Sydney. Korea, Taiwan, Singapore, Philippine, Malaysia, Australia, New Zealand, and Japan participated.<sup>369</sup> After several meetings, the group planned the Asian South Pacific Symposium on Choral Music 2001. It was held in Singapore from August 13 to 17, 2001. Sponsored by the IFCM, the National Arts

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<sup>366</sup>Maeda, *Harmony* 65, 6-11.

<sup>367</sup>Tatsuya Muratani, "The Vice-President, Maeda's Services for the Foundation of the ACF," *Harmony* 65 (1988), 30.

<sup>368</sup>Yoshihiro Egawa. Interview by author, 25 December 2006.

<sup>369</sup>Egawa. Interview by author.

Council of Singapore, and the Young Musicians' Society, the symposium had as its objective to encourage the development of choral music in Asian and Oceanian countries.<sup>370</sup> In 2004 the IFCM and the Korean Choral Institute held the Asian Pacific Choral Summit on May 22 in Pusan, Korea. At the Summit an International Advisory Committee was established to support international choral events held in the Asian Pacific area.<sup>371</sup> According to Egawa, the IFCM officially recognized the committee.<sup>372</sup>

### The 7th World Symposium on Choral Music in Kyoto, 2005

In 2005, the Japan Choral Association (JCA) joined with the IFCM to organize the 7<sup>th</sup> World Symposium on Choral Music. It was held in Kyoto from July 27<sup>th</sup> to August 3, 2005. Approximately six thousand people from forty-nine countries participated. Thirty-one lecturers from seventeen countries and thirty-two choral groups from nineteen countries took part. Twenty-eight thousand people attended the performances.

Minagawa had been impressed with the world symposium held in Vancouver, Canada, in 1993 and had suggested at a board meeting that the JCA organize an international event which, he believed, would improve the level of Japanese choral groups and encourage the recognition of Japanese choral music by the Western world. Minagawa succeeded in securing an agreement for such an event by Yozo Sato, a former president of JCA, and Nobuyoshi Yoshimura, the president of JCA at the time.

Five years later, in 1998, the JCA founded the World Choral Symposium Small Committee charged with researching the possibilities for a symposium. The committee presented a model plan at the general meeting in 1999, and the JCA made the decision to hold the symposium in 2005. The JCA announced its decision to organize a world choral symposium at the meeting of the IFCM Board of Directors in

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<sup>370</sup>Yoshihiro Egawa, "The Asia South Pacific Symposium on Choral Music 2001," *Harmony* 118 (2001), 66-67.

<sup>371</sup>Koichi Suwaki, "IFCM News," *Harmony* 129 (2004), 59.

<sup>372</sup>Egawa. Interview by author.

July 1999. At the general meeting in May 2000, the JCA selected Kyoto as the venue. In November the secretary-general of the IFCM, Jean-Claude Wilkin, visited Kyoto for planning purposes.<sup>373</sup>

In 2001, the IFCM held its annual board meeting in Marktoberdorf, Germany. In attendance at the meeting were the vice-president of the IFCM, Yozo Sato; a director of the IFCM, Koichi Suwaki; a choral conductor, Saeko Hasegawa; the Deputy Secretary General of the JCA, Yoshihiro Egawa; and two people representing the Japan National Tourist Organization. Hasegawa read the proposal by the president of the JCA, Yoshimura, that the JCA hold the World Symposium in Kyoto in 2005. The IFCM unanimously approved the offer to hold the 7<sup>th</sup> World Symposium in Kyoto.<sup>374</sup> In September, Eskil Hemberg, who was the president of IFCM, and Jean-Claude Wilkin, the secretary-general of the IFCM, visited Kyoto.

The next year, 2002, the JCA made the official request to organize the world symposium at the Board of Directors of the IFCM. During the year, the JCA established the executive committee in January and the arts committee in August. During the 6<sup>th</sup> World Symposium held in the United States in Minneapolis, the announcement that the 7<sup>th</sup> World Symposium would be held in Japan was made. The arts committee selected the lecturers for the symposium and sent the official invitations to them, and the JCA committed the theme song to Ryuichi Sakamoto in 2003. The following year, the choirs to be invited were chosen, and the official invitations were mailed to them. Registration on JCA's home page started on August 2004.<sup>375</sup>

The Symposium was organized by the IFCM and the JCA; co-organized by the Kyoto Prefecture, the Kyoto-City, the Asahi Shimbun Company, the Kyoto-city Cultural Promotion Foundation; supported by the Ministry of Foreign Affairs, the Agency of Cultural Affairs, and the Keirin; and sponsored by the Rohm Corporation.

On July 27, 2005, the opening concert consisted of Japanese music, starting

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<sup>373</sup>“History of the 7<sup>th</sup> World Choral Symposium Executive Committee,” *Summary Report* (Symposium Executive Committee: Tokyo, 2006), Appendix 6-1.

<sup>374</sup>Yozo Sato, “The Report of the IFCM Board Meeting,” *Harmony* 118 (2001), 63.

<sup>375</sup>*Summary Report*, Appendix 6-1.

with the traditional court music “Etenraku,” performed by the Gagaku musicians with children’s choirs. A Buddhist chant, “Shomyo”, was rendered by the monks of the Enryakuji temple, and a Gion-bayashi (music played for the Gion festival in Kyoto which was started in the ninth century to cause the plague to cease) was played by the Kikusuiboko preserve group. The Kyoto Echo, directed by Keiichi Asai, premiered the pieces “Shomon III” by Shinichiro Ikebe and “Saitarobushiko” by Teruaki Suzuki. Minao Shibata’s theater piece “Hokuetsugifu” was sung by the Tajimi Boys and Girls Choirs, directed by Nobuaki Tanaka. Ro Ogura’s “Hotaru-koi,” Ko Matsushita’s “Kiriboshikari-uta,” and Akira Miyoshi’s “Soran-bushi” were performed by the combined choirs. The concert ended with the song “Cantus Ominibus Unus (Song Unites People)” by Ryuichi Sakamoto, who received an academy award for composing “The Last Emperor,” which was directed by Bernardo Bertolucci.

Thirteen concerts were held at the Kyoto Symphony Hall, and thirty-two workshops were organized at the Kyoto International Conference Hall. The friendship concerts were conducted in Kyoto, Osaka, and Kobe regions. On July 31, the International Kodomo (Children) Choir Festival was held at the Kyoto Symphony Hall. Six groups from Japan and groups from China, South Korea and America performed wearing colorful traditional costumes and uniforms. The concert closed with the piece “Dona Nobis Pacem,” written by Ko Matsushita for the festival, sung by all the children.

After the children’s festival, the JCA Mothers’ Chorus Concert was held at the same hall. The concert began with a medley of songs for mothers sung by the Kyoto Boys Choir and Junior High and High-School students belonging to the Kyoto Prefecture Choral Association. One representative group from each branch association and a group from the Kyoto Prefecture Choral Association sang Japanese choral music. The concert closed with the theme song, “Cantus Omnibus Unus.”<sup>376</sup>

The closing concert, called “Heaven and Earth,” was held at the Kyoto Symphony Hall on August 3. The Kyoto Symphony Orchestra performed Toshio

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<sup>376</sup>“The World Choral Symposium in Kyoto,” *Harmony* 134 (2005), 76-81.

Mayuzumi's "Nehan (Nirvana) Symphony" with combined Japanese men's choirs; Naoto Otomo directed. In the last half of the concert, German conductor Frieder Bernius conducted "Schicksalslied (The Song of Fate)" by Brahms and "Psalm 42" by Mendelssohn. The pieces were sung by the BBC Singers and the World Symposium Festival Choir.<sup>377</sup>

Among the controversial issues related to the Symposium was that of language. The workshops were conducted in English; however, two thirds of the participants were Japanese, and 90 percent of them were not able to understand English. Suwaki states that the language issue is the most difficult problem in having an international event, especially in Asian regions.<sup>378</sup>

Maria Guinand, who was on behalf of the president of the IFCM, comments that the success of the Kyoto symposium was a result of the strength of the JCA's organization and publicity. She adds that the symposium raised the prominence of Asian music on the international level.<sup>379</sup> Kusakabe comments that the most productive aspects of the symposium were the exposure of Japanese music to both foreign and Japanese participants and the introduction of folk music from Africa, South America, and South Eastern Asia to Japanese audiences.<sup>380</sup>

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<sup>377</sup> *Harmony* 134, 18.

<sup>378</sup> *Harmony* 134, 41-43.

<sup>379</sup> *Harmony* 134, 12.

<sup>380</sup> *Harmony* 134, 49.



## CHAPTER 12

### THE JUNIOR CHORAL FESTIVAL

As an event of the AJCL's 40<sup>th</sup> Anniversary Celebration in 1987, the children's choral festival was organized. Ishii points out that the children's choral movement was becoming active, especially outside of the school.<sup>381</sup> He explains that the purpose of the festival was to offer an opportunity for those children involved in choral groups to perform. The event would allow them to increase their musical knowledge and to interact with people in other regions.<sup>382</sup>

The pre-festival was held as a trial at the Kanagawa Kenmin on August 23, 1986, in conjunction with the 9<sup>th</sup> Mothers' Choral Festival. The event was organized by the AJCL and the Asahi Shimbun Company; sponsored by the Cultural Department of the Ministry of Education, Kanagawa prefecture, Kanagawa Board of Education, Yokohama City, Yokohama Board of Education, TKV broadcasting corporation, and Kanagawa Newspaper; and cosponsored by the Kewpie Corporation. Twenty-one groups participated and received either the Soyokaze (Breeze) Award or the Aozora (Blue Sky) Award. The Soyokaze Award was for outstanding groups and the Aozora Award for the rest of the participating groups.

The first festival was held at the Fukuoka Sun Palace Hall on August 22, 1987. The AJCL and the Asahi Newspaper organized it, and the Kewpie Corporation served as the sponsor. The event began with a performance by a hand-bell choir consisting of junior and high school female students from Fukuoka. Twenty-one groups participated in the festival. Ten groups received the Aozora Award, and eleven groups received the Soyokaze Award.

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<sup>381</sup>Kan Ishii, "The 1<sup>st</sup> Boys and Girls Choral Festival," *Harmony* 62 (1987), 6.

<sup>382</sup>Ishii, *The 40<sup>th</sup> Anniversary Book*, 27.

The second festival took place at the Hokkaido Koseinenkin (Social Security Pension) Hall in Sapporo on August 6, 1988. Nine groups from Hokkaido and ten groups from other regions of the country participated.<sup>383</sup> Ishii reports that the level of performance was higher than in the first festival.<sup>384</sup>

The setting for the event the following year was the Hiroshima Koseinenkin Hall in Hiroshima. The event was held on August 26, 1989. At 8:45 am of that day, the two thousand children who were participating in the festival visited the Hiroshima Peace Memorial Park and placed flowers and a string of one thousand paper cranes they had made at the Children's Peace Monument. During the ceremony, a child from a choral group from Nagasaki spoke, and the mayor of Hiroshima responded with a message calling for peace. Following the singing of "A Song of Peace in Hiroshima," composed by Minoru Yamamoto, the children went to the concert hall and performed.<sup>385</sup>

On July 28, 1992, the fourth festival was held at the Kooriyama Civic Cultural Center in the Fukushima Prefecture. Nineteen groups participated. Although there was some concern as to how many people would come to the festival since there were few children's choirs in Kooriyama, the house was full from the start of the event.<sup>386</sup>

The next festival, the fifth, took place at the Ehime Kenmin Cultural Hall in Matsuyama on August 10, 1991. Twenty-four groups participated. The day before the festival, there was a social gathering for the leaders of the children's chorus so that they could exchange opinions and ideas.<sup>387</sup>

On August 7, 1992, the sixth festival was held at the Tokyo Arts Theater. Twenty four groups participated. The festival closed with the theater piece "Hokuetsugifu" by Minao Shibata sung by all the children.<sup>388</sup> Hasegawa reports that the repertoire was varied and that the children's behavior when they were listening

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<sup>383</sup>"AJCL News," *Harmony* 66 (1988), 60.

<sup>384</sup>Kan Ishii, "The 2<sup>nd</sup> Boys and Girls Choral Festival," *Harmony* 66 (1988), 7.

<sup>385</sup>Nobuyoshi Yoshimura, "AJCL News," *Harmony* 70 (1989), 30.

<sup>386</sup>Nobuyoshi Yoshimura, "AJCL News," *Harmony* 74 (1990), 32.

<sup>387</sup>"The 5<sup>th</sup> Junior Choral Festival," *Harmony* 78 (1991), 65.

<sup>388</sup>"Photo report," *Harmony* 82 (1992), 60.

to the other groups was well-mannered.<sup>389</sup>

The following year, the seventh festival took place at the Tokyo Arts Theater on August 8, 1993. This festival was held independently from the Mothers' Chorus Festival, and the name was changed to the Junior Chorus Festival. The cosponsor changed from the Kewpie Corporation to the Fuji Electric Corporation, and the participants received a part of their travel expenses. Twenty-two groups took part in the event. During the program, the audience and choir members sang the canon (round) "Dona Nobis Pacem." Awards were given to four conductors/leaders in addition to the presentation of the Aozara Award and the Soyokaze Award to participating choral groups.<sup>390</sup>

The eighth festival was held at the Fuchu no Mori Arts Theater in Tokyo on August 6 and 7, 1994. The Arts Theater, whose capacity is 2,000, is in a park which was built in 1991 on the site of a former American military base.<sup>391</sup> The festival lasted two days. Two new sessions were conducted on the first day: "Seminar for Instructors" and "Studio for Children." The choral conductor, Chifuru Matsubara, introduced North European music in the studio session for children and taught them a piece by the Estonian composer Tormis. On the second day, twenty-four groups performed, with all of the groups listening to the performances of the other groups. A guest boys' choir from Germany, Regensburg Domsapten, performed and, according to Hasegawa, impressed the Japanese children.<sup>392</sup>

In 1995, the Fuchu no Mori Arts Theater was the setting for the ninth festival. It was held on August 8 and 9. A Finnish conductor, Errki Pohjola, was invited to discuss children's choirs in the world and to talk about the Finnish children's choir for which he was the conductor, Tapiola, at the seminar for directors. He also taught a Finnish choral suite during the studio session for children to a group of singers selected from the participating choirs. Twenty-five groups took part in the festival.

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<sup>389</sup>Saeko Hasegawa, "The 6<sup>th</sup> Junior Choral Festival," *Harmony* 82 (1992), 55.

<sup>390</sup>"The Junior Choral Festival '93," *Harmony* 86 (1993), 44, 77.

<sup>391</sup>"Fuchu no Mori Park," [http://homepage2.nifty.com/nanato/i/town/x\\_keiouseen/mori.htm](http://homepage2.nifty.com/nanato/i/town/x_keiouseen/mori.htm)  
Internet accessed on October 29, 2006.

<sup>392</sup>Saeko Hasegawa, "The Junior Choral Festival '94," *Harmony* 90 (1994), 36, 99.

Two guest choirs were invited to perform: the Hungarian girls' choir "Cantemus" and the Estonian girls' choir "Ellerhen."<sup>393</sup>

The next year the festival, the tenth festival, was again held at the Fuchu no Mori Arts Theater in Tokyo. It took place on August 3 and 4, 1996. A session called "One Point of Advice" was conducted by three instructors who worked with twenty-five groups for fifteen minutes each and gave advice on the piece they then performed on the second day of the festival. The studio for the children was conducted by two instructors: Matsubara, who discussed folk music by Tormis, and Hasegawa, who taught Kodaly's "Ave Maria" to seventy-five children who were selected from the twenty-five groups. This group then performed the piece at the festival with a guest choir from Hungary, Angerica Girls' Choir. Hasegawa comments that singing Kodaly's piece with a Hungarian choir was an authentic and valuable experience for the Japanese children.<sup>394</sup>

The eleventh festival took place at the Kamakura Arts Hall in the Kanagawa Prefecture on August 2 and 3, 1997. The hall, which has a capacity of 1,500, had opened in 1993.<sup>395</sup> The one-point-advice session of the festival was provided by three instructors and was held on the stage as a dress rehearsal. For the studio session, Hasegawa instructed the children on pieces by Bartok and Mozart, and Matsubara worked with pieces by Johansson and Vodnansky. The guest choirs—the Little Singers of Tokyo (LSOT), which was founded in 1951 by Hasegawa's father, Shinichi Hasegawa, and the LSOT Senior choir—were directed by the three choral conductors, Hasegawa, Matsubara, and Masahiro Takeda.<sup>396</sup>

The location of the twelfth festival was the Fuchu no Mori Arts Theater. The event was held on August 1 and 2, 1998. Twenty-four groups performed. The AJCL carried out four new projects. A guest instructor, Hungarian Arany János, worked on Kodaly's piece in the studio session. He also participated in a forum during which he

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<sup>393</sup>"The 9<sup>th</sup> Junior Choral Festival," *Harmony* 94 (1995), 89.

<sup>394</sup>Saeko Hasegawa, "The Junior Choral Festival '96," *Harmony* 98 (1996), 60-62.

<sup>395</sup>"Kamakura Arts Hall," [http://kamakura-arts.jp/institution/hall\\_1.html](http://kamakura-arts.jp/institution/hall_1.html) Internet accessed on October 29, 2006.

<sup>396</sup>"The Junior Choral Festival '97," *Harmony* 102 (1997), 22, 64-65, 97.

discussed the Hungarian choral situation and commented on the importance of choral groups, explaining that it is impossible to create a good society without arts and that chorus is a way for children to experience the finest art.<sup>397</sup> Ko Matsushita presented the program “Let’s Sing Together,” during which he lead all the people in the house in the singing of “Dona Nobis Pacem” and “Viva la Musica.” The guest boys’ choir Regensburg Domsaptzen from Germany was again invited to perform in the festival. The group sang sacred music. At the opening and closing sessions, the children sang “Believe,” the theme song of NHK TV program *Ikimono Kiko*.<sup>398</sup>

The next year, the festival was held again at the Fuchu no Mori Arts Theater. It took place on August 7 and 8, 1999. Twenty-one groups participated. In place of the one-point-advice session and studio-for-children session, a sight-singing class was conducted by Nancy Telfer, a Canadian composer and music educator. She introduced her own teaching method in the seminar designed for instructors. The Yamazaki-Nabisco provided snacks and soft drinks at a friendship reception during which children exchanged their cards with one another. A brochure which introduced the participants in the festival was printed and distributed.<sup>399</sup>

The Fuchu no Mori Arts Theater was also the location of the fourteenth festival, held on August 5 and 6, 2000. Twenty-two groups participated. The one-point-advice session was revived. In it three instructors— Saeko Hasegawa, Chifuru Matsubara, and Kyoko Ijyuin—offered guidance on the arrangement of children on the stage, the conductor’s standing position, the order of pieces, and musical balance with soloists. Nancy Telfer participated in the program again and demonstrated how to teach sight singing for children, working with a model choir consisting of children from the chorus groups participating in the festival. The festival again included a friendship reception and had a brochure on the choirs participating in the event.<sup>400</sup>

The fifteenth festival was also held at the Fuchu no Mori Arts Theater. It took place on August 5 and 6, 2001. The Tokyo Choral Association cooperated with the

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<sup>397</sup>Saeko Hasegawa, “The Junior Choral Festival ’98,” *Harmony* 106 (1998), 60-62.

<sup>398</sup>Hasegawa, *Harmony* 106, 60-62.

<sup>399</sup>“The Junior Choral Festival ’99,” *Harmony* 110 (1999), 26, 64-67, 97.

<sup>400</sup>“The Junior Choral Festival 2000,” *Harmony* 114 (2000), 36, 72-75, 105.

Yamazaki-Nabisco Corporation in sponsoring the event. Nineteen groups participated. A studio-for-children session was once again held. Rozgonyi Ęva, a guest conductor from Hungary, provided instruction on Koday's piece Pünkösdlö. She also presented a lecture for the instructors, "How to Make Pure Sound in a Chorus." A guest choir from Taiwan sang Taiwanese native folk music at the concluding concert.<sup>401</sup>

The sixteenth festival took place at the Yokosuka Arts Theater in the Kanagawa Prefecture. It was held on August 3 and 4, 2002. An Israelite conductor, Naomi Faran, was invited to teach Hebrew songs at a studio session. She also conducted her choir, the Moran Female Choir, during the festival. A Taiwanese children's choir, Rong-Shin, was another guest choir. Twenty-seven groups, including the guest choirs, performed and three conductors among them received an Instructor Award.<sup>402</sup>

The seventeenth festival was held at the Edogawa-ku General Cultural Center in Tokyo on August 2 and 3, 2003. The eighteen participating groups were divided into three studios. They learned various songs in each class and performed the pieces to each other after an hour and half lesson. An English guest, Bob Chilcott, who had been a member of Kings' Singers, was invited to serve as one of the instructors. He conducted the piece "Hymn to Freedom" and sang a solo at the closing of the festival. Four impressive choir leaders received an Instructor Award.<sup>403</sup>

The Edogawa-ku General Cultural Center in Tokyo was the setting for the eighteenth festival held on August 7 and 8, 2004. At the opening of the festival, all the people in the house sang "Only One Flower in the World" by Noriyuki Makihara. Several changes were made in the content of the festival. The one-point-advice session was abolished, and the time was devoted to the studio-for-children session in order for the children to learn more new pieces. Jennifer Tam, a conductor of the Singapore Youth Choir, gave instruction on Chinese pieces; the choral conductor

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<sup>401</sup>"The Junior Choral Festival 2001," *Harmony* 118 (2001), 88-91, 121.

<sup>402</sup>Kyoko Miura, "JCA News," *Harmony* 122 (2002), 34.

<sup>403</sup>Taeko Kuwabara, "The Junior Choral Festival," *Harmony* 126 (2003), 76-79.

Taeko Kuwabara worked on pieces by Akira Miyoshi; and Ko Matsushita, a composer, taught his pieces, which have accompaniment by two recorders. Kazuo Narita instructed the children on how to use sign language with their singing in a session titled “Sing Joyfully.” Twenty-one groups participated in the festival. No prizes were given at the festival. Instead all participating choirs received the Junior Chorus Festival Award. Two international choral groups from South Korea and Taiwan performed. The Korean choir presented folk music of their country with members wearing their country’s traditional costume. The festival concluded with a performance by the Taiwanese Men’s Choir. When the group sang the popular Japanese song “Look up the Night Stars” by Taku Izumi, the audience cheered.<sup>404</sup>

As of 2006, one hundred and fifty-three junior choirs belong to the JCA (former AJCL). The junior chorus festival has played a significant role in promoting singing and teaching the joy of singing to the children of Japan. The JCA constantly reviews and revises the content of the festival, introducing new projects from time to time. The research and effort makes the festival successful and offers the promise that it will continue to thrive.

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<sup>404</sup>Ko Matsushita, “The Junior Choral Festival, 2004,” *Harmony* 130 (2004), 72-77.

## CHAPTER 13

### PUBLICATIONS

#### The Choral Magazine *Harmony*

The first choral journal in Japan—*Gasshokai (Choral Society)*—was published in December, 1956, by the Tokyo Ongaku-sha. This monthly journal introduced choirs; gave results of national competitions; reported on festivals and workshops; and included table-talks by composers, conductors, and students. The publication was discontinued in 1966. In January 1966 the Ongaku-no-tomo sha began publishing the journal *Gassho (Choral) Circle*. It lasted until December 1970. According to Kusakabe, neither of the journals was profitable.<sup>405</sup>

In 1971 Ishii, the president of the AJCL, urged the organization to publish a journal since there was no periodical about choral society at the time.<sup>406</sup> The Board of Directors selected Tatsuya Muratani from the Tokyo Choral Association, Yoshihiko Kusakabe from the Kansai Choral Association, and Tomoaki Fujii from the Chubu Association to be compilers for a choral magazine sponsored by the AJCL.<sup>407</sup> The first issue of *Harmony*, named by Toshi Isobe, came out in September, 1971. On the opening page Ishii stated that the magazine would be a bond for people from all regions in the country who enjoyed singing.<sup>408</sup>

Two thousand copies of the first issue were printed in two colors. The number of pages was thirty-two. One copy cost 120 yen (approximately one dollar). Half of the copies did not sell. The charge for the eleventh issue was 280 yen (approximately

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<sup>405</sup>Yoshihiko Kusakabe, “The History of Harmony,” *Harmony* 50 (1984), 36.

<sup>406</sup>Yoshihiko Kusakabe, Hiroshi Ito, Shin Sekiya, Tatsuya Muratani, and Kyoko Ijyuin, “The History of Harmony,” *Harmony* 100 (1997), 6-14.

<sup>407</sup>Tomoaki Fujii, “Postscript,” *Harmony* 1 (1971), 32.

<sup>408</sup>Kan Ishii, “Contributed to the First Issue of Harmony,” *Harmony* 1 (1971), 1.



two dollars and fifteen cents). The number of pages increased to sixty-four with the sixteenth issue.

In 1976, *Harmony* began being printed in four colors. Ijyuin explains the publication of issues twenty-one and twenty-two went way over the budget with the selling cost remaining the same; therefore, only two magazines were published in 1977. She adds that she compiled the magazines herself to reduce the cost; she not only edited the magazine but also designed the layout.<sup>409</sup> The cost increased to 400 yen (approximately three dollars and thirty cents) beginning with the twenty-fifth issue in 1978. When the magazine celebrated the fiftieth issue, one hundred and forty thousand copies were published.<sup>410</sup> From issue fifty-two to issue seventy-one the cost per copy was 550 yen (approximately four dollars and fifty cents). In 1987, the number of pages increased to eighty with the fifty-ninth issue. Issue number seventy-nine in 1992 had a hundred pages. The cost of each issue was raised to 660 yen (approximately five dollars) that year. Since 1997, the cost has remained fixed at 680 yen (approximately five dollars and sixty cents.) The total number of pages increased to one hundred and forty with issue number one hundred and thirty-five in 2006.<sup>411</sup>

Beginning with the fifth issue, Muratani and Shin Sekiya became the editors. The editor changed from Sekiya to Tsugio Maeda in 1985. In 1989, Yoshihiko Kusakabe took the place of Maeda. In 1993, Fumiaki Kuriyama became a board member. Tatsuji Seki and Masayuki Tsuji joined the board later that year. In 1994, Kusakabe took the place of Muratani as a director of the magazine, and Yuji Sakamoto joined the board. In 1996, Sanji Sumiyoshi replaced Tsuji. Adding to the diversity of the board, a composer, Shinichiro Ikebe joined the board in 1998. In 2000, Shinsuke Kishi replaced Kusakabe as a director. Ko Matsushita, also a composer, joined the board in 2002. Isao Nagauchi, the current director, replaced Kishi in 2004.

The editorial board conducts meetings four times a year to discuss the topics

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<sup>409</sup>Kyoko Ijyuin, *Harmony* 100, 6-14.

<sup>410</sup>Kusakabe, *Harmony* 50, 36.

<sup>411</sup>The Japan Choral Association, *Harmony* available from <http://www.jcanet.or.jp/harmony/index.htm>; Internet; accessed 17 November, 2006.

for articles in the *Harmony*. The spring issue focuses on the analysis of the compulsory pieces for the national competition. The summer issue gives a report on the national choral workshop. The autumn issue covers the Mothers' Choral Festival and Junior Choral Festival. The winter issue describes the results of the national competition. Every issue includes table talks on current matters and future plans of the organization as well as reports from each branch and the head office. Information on international competitions and festivals and on foreign composers and choral conductors also appears in the magazine.

Since 1993, the magazine has articles on Japanese composers which include interviews with the composers and a list and description of their choral works. An interview with people who are not directly involved in the field of music—such as educators, architects, and stage directors—has been a part of each issue since 1998. People who are creators in various fields discuss their passion for their creations.<sup>412</sup> Since 2000 the magazine has included articles on choral associations in different prefectures. There have been reports with accompanying photos on approximately ten choral groups since the inception of this feature.

Another important feature of *Harmony* is the publication of award-winning compositions by amateurs. In 1971 the JCA started a competition for choral pieces written by amateurs. The winner of the award, called the Creative Choral Song Award, receives 100,000 yen (approximately \$833) and is recognized at the national competition. The composition is published in an issue of *Harmony*.

In 1990, the Asahi Composition Award replaced the Creative Choral Song Award. Originally for a work to be illegible for the award it had to be a Japanese choral piece for mixed, female, or male chorus with or without piano accompaniment and had to be between ten and twenty minute long.<sup>413</sup> From 1999 to the present, the rules have required the composition to be a choral suite. The first place winner receives 500,000 yen (approximately \$4,166) from the Asahi Shimbun Company, who sponsors the award. The piece is used as one of the compulsory pieces in the

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<sup>412</sup>Yuji Sakamoto, "Cross Angle," *Harmony* 120 (2002), 5.

<sup>413</sup>"Head Office News," *Harmony* 4 (1972), 37.

national competition and is published in the JCA's publication *Popular Song Series*. The second-place winner of the competition receives A Fine Work Award and gets 100,000 yen (approximately \$833). The piece appears in *Harmony*.

### *The Popular Song Series*

From 1948, when the first national competition was organized, until the twenty-second competition in 1969, a choral song book of the compulsory pieces selected for the national competition was published by the Kawai Publisher. After the JCA was incorporated, the name of the choral song book was changed to *The Popular Song Series*. This text is published by the JCA.<sup>414</sup>

Twelve pieces are selected each year for inclusion in *The Popular Song Series* using certain criterion. Two foreign pieces must be included in each section: one from the Renaissance and another from the Baroque period. Each piece should be from three to three and a half minutes long and should be arrangements for four mixed parts, four male parts, or three female parts. The voice range should be natural, and the content of the pieces should be orthodox, rich text, stylish, and unique.<sup>415</sup> The pieces included should vary in their difficulty level.

The Asahi Award is an award given to a composer for a suite. The winner receives 1,000,000 yen (approximately \$8,333.) One piece from the suite is selected as a compulsory piece for the national competition. This piece appears in *The Popular Song Series*, and the entire suite is published by the Kawai Publisher.<sup>416</sup>

### Anniversary Books

The JCA has published twentieth, thirtieth, fortieth, and fiftieth anniversary books. The twentieth anniversary book contains the programs of the memorial festival held in Tokyo from November 18 to 23, 1967. The titles of the songs and a list of the participating choirs as well as messages from the major contributors to the

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<sup>414</sup>Masayuki Tanabe. Interview by author, 25 December 2006.

<sup>415</sup>"Popular Song Series Editorial Board," *Harmony* 128 (2004), 48.

<sup>416</sup>Masayuki Tanabe, "AJCL News", *Harmony* 106 (1998), 25.

AJCL are included. The thirtieth anniversary book published in 1977 consists of memorandum of the AJCL, a table of the results of the first to the thirtieth national competitions, and the content of the workshops from 1960 to 1977. Those two books are no longer in print.

The fortieth anniversary book published in 1987 comprises a table talk by ten members of the AJCL looking back at the decade from 1977 to 1987. It includes histories of all of the branch associations and the results of the thirtieth to the thirty-ninth national competitions and the results of the mothers' choral festivals from 1978 to 1988.

The fiftieth anniversary book was published in 1997. In addition to the results of the national competitions, it includes descriptions of the mothers' choral festivals, the scores used in the boys and girls choral festivals from 1986 and the junior choral festival from 1993, the content of the Mothers' Cantats from 1987, and a list of the workshops from 1990. The book also contains a chronological table of events conducted by the JCA during the fifty years of its existence.

# CHAPTER 14

## COMMITTEE STRUCTURE, MEMBERSHIP, AND FINANCIAL INFORMATION

The JCA has one president and three vice-presidents. The organization consists of twelve committees. The president and vice-presidents have control over three committees each. Each committee has a chairperson, one to three administrators, and one or two board members, and conducts meetings two to four times in a year. The general meetings are held three times in a year: Spring (the third Saturday in May), Autumn (the day before the national competition), and Winter (the third Sunday in February.)<sup>417</sup> Table 1 gives the names of the 2006-2007 officers and the committees under each.<sup>418</sup>

Table 1. Table of the JCA's Committees

2006–2007			
President	Director of the Choral Center)	Officers in Charge (2006–2007)	Committees
Keiichi Asai		President Keiichi Asai	60th Anniversary Project Committee
			Election of Juries Committee
			Asahi Shimbun Company
		Vice-President Shinsuke Kishi	Committee for Junior Chorus
			Committee for Seminars
			Editorial Board for <i>Harmony</i>
		Vice-President Yoshiro Nakamura	Committee for Mothers' Chorus
			Committee for Project and Finance
			Choral Center Committee
		Vice-President	Committee for the National Competition

<sup>417</sup>Masayuki Tanabe. Interview by author, 9 March 2007.

<sup>418</sup>"Table of the JCA's Committees," *Harmony* 137 (2006), 42.

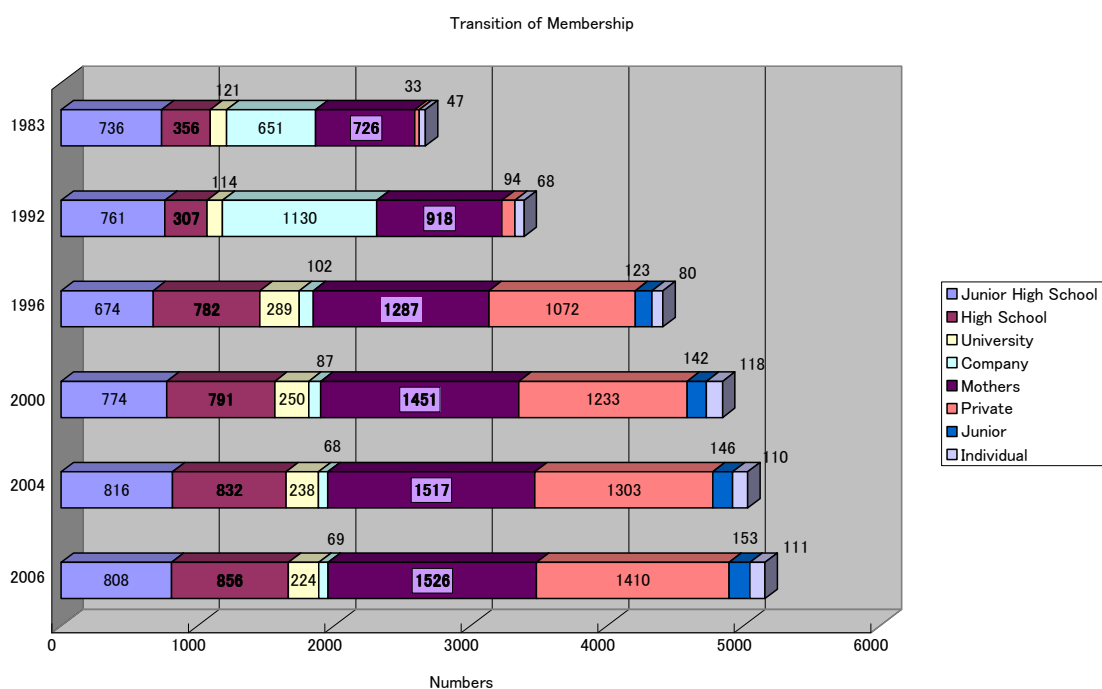
Table 1. Continued

	Kunio Imai	International Committee
		Editorial Board for <i>Popular Song Series</i>

The JCA consists of fifty-four prefectural associations belonging to nice branch associations. As of 2006, five thousand one hundred and fifty-six groups are members of the organization. The membership is approximately double that which was in 1983. Fifty to one hundred new group members per year have joined during the last couple of years.

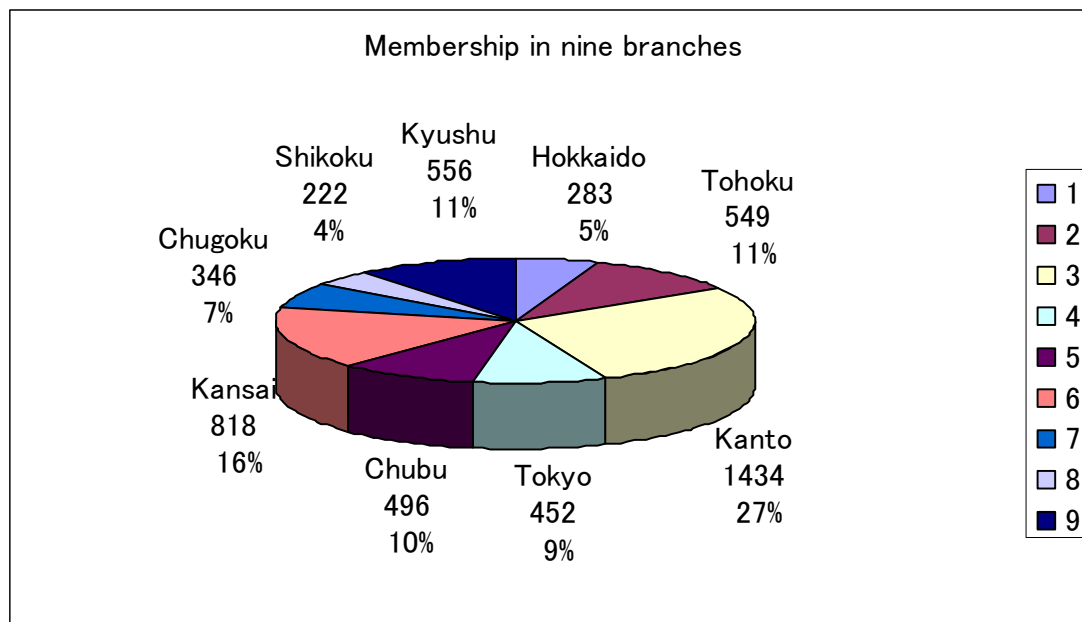
The organization consists of eight sections: Junior High School, High School, University, Company, Mothers, Private, Junior (children), and Individual. The number of members in the junior high school, high school, and mothers sections has tended to increase or remain stable in the last fifteen years while the number of members in the university and company sections has tended to decrease.

Table 2. Transition of Membership



The ratio of membership in each branch as of 2006 is as follows: Kanto 28%, Kansai 16%, Kyushu and Tohoku 11%, Chubu 10%, Tokyo 9%, Chugoku 7%, Hokkaido 5% and Shikoku 4%. The branches that have increased in memberships since 2004 are Kanto, Kansai, Tohoku, Chubu, Tokyo, and Hokkaido while the ones that have decreased in memberships are Shikoku, Kyushu, and Chugoku. The reason has not been researched.<sup>419</sup>

Table 3. Membership in Nine Branches



The ten prefectural associations that have the greatest number of memberships are Tokyo, Saitama, Kanagawa, and Osaka. According to Tanabe, the Kanagawa Prefectural Association had nurtured the children's chorus groups in their prefectures. Consequently, that prefecture has the most memberships in that section. In junior high school and high school sections, the Fukushima, Saitama, Tokyo, and Chiba Prefectural Associations have the most memberships.<sup>420</sup>

<sup>419</sup>Masayuki Tanabe. Interview by author. 21 March, 2007.

<sup>420</sup>Masayuki Tanabe, "JCA's Membership and Finance," *Harmony* 137 (2006), 44-45.

Table 4. The Top Ten Prefectural Associations in Memberships Listed by Categories

## The Top Prefectural Associations of Membership Listed by Categories

Order	Total		Children		Junior High School		High School	
1	Tokyo	452	Kanagawa	14	Fukushima	77	Saitama	63
2	Saitama	365	Saitama	12	Saitama	51	Fukushima	54
3	Kanagawa	343	Osaka	11	Tokyo	41	Tokyo	45
4	Osaka	270	Nara	10	Iwate	36	Iwate	37
5	Chiba	190	Mie	8	Chiba	35	Chiba	37
6	Hyogo	184	Hiroshima	8	Sapporo	28	Miyagi	35
7	Aichi	181	Aichi	6	Tochigi	28	Aichi	28
8	Fukushima	164	Hyogo	6	Fukuoka	25	Kanagawa	27
9	Kyoto	142	Oita	6	Okinawa	25	Mie	27
10	Hiroshima	124			Hyogo	24	Hyogo	24
11	Sapporo	124			Miyagi	24		

Order	University		Company		Mothers		Private	
1	Tokyo	32	Tokyo	12	Saitama	148	Tokyo	196
2	Kyoto	23	Osaka	12	Kanagawa	146	Kanagawa	112
3	Osaka	22	Sapporo	3	Tokyo	93	Osaka	91
4	Aichi	14	Chiba	3	Osaka	91	Saitama	85
5	Hyogo	14	Ibaragi	3	Hiroshima	65	Hyogo	69
6	Okayama	10	Aichi	3	Chiba	55	Kyoto	62
7	Miyagi	8	Hiroshima	3	Shizuoka	53	Aichi	57
8	Sapporo	7			Nara	49	Fukuoka	38
9	Fukuoka	7			Gunma	47	Sapporo	38
10	Kanagawa	6			Hyogo	46	Chiba	37

Finance

The largest part of the revenue of the JCA comes from income from projects. The project income comes mainly from events and publications, which make up 66.9% of the revenue. The event income comes from registration fees for the national competitions, mothers' choral festivals, and junior choral festivals and from financial support from cosponsors of the events. The publication income comes from subscription fees for the magazine *Harmony*, money collected from selling the



*Popular Song Series*, and revenue generated by advertisements in the publications. The membership fees collected from regular and supporting members make up 11.7% of the association's income. The membership fee for regular members is 3,000 yen (approximately \$25) per group and the fee for supporting members' fee is 40,000 yen (approximately \$333). The supporting membership system started when the JCA was incorporated in 1975. In 2006 JCA had two hundred and seventy-eight supporting members. Supporting members receive the quarterly magazine *Harmony* and tickets for the national competition, mothers' choral festival, and junior choral festival and have their names mentioned in the event programs.

The association's expenditures are mainly used for projects. Personnel and meeting costs account for 23% of the total expenditures. The special reserve fund is designated for the renovation of the choral center and for the international exchange program.

Table 5. Statement of Accounts from April 1, 2004, to March 31, 2005

Statement of Accounts from April 1, 2004 to March 31, 2005				\$1=120 yen
Subject	General Account	Ratio %	WSCM [World Symposium on Choral Music] Account	Total
Income				
<b>Fundamental Property</b>	\$8	0.00%	0	\$8
<b>Group Memberships</b>	\$305,275	11.70%	0	\$305,275
Regular Members	\$127,275	5.80%	0	\$127,275
Supporting Members	\$128,000	5.90%	0	\$128,000
<b>Projects</b>	\$1,497,542	68.60%	\$1,795,942	\$3,293,492
Events	\$734,683	33.60%	0	\$734,683
Publications	\$727,975	33.30%	0	\$727,975
Choral Center	\$2,475	0.10%	0	\$2,475
Other projects	\$32,458	1.50%	0	\$32,458
Symposiums	0	0%	\$1,795,942	\$1,795,942
<b>Donations</b>	\$417	0.00%	0	\$417
<b>Grants</b>	\$45,625	2.10%	0	\$45,625

Table 5. Continued				
<b>Miscellaneous income</b>	\$2,667	0.10%	0	\$2,667
<b>From the previous account</b>	\$219,558	10.10%	0	\$219,558
Table 5. Continued				
<b>Deposits for international exchange projects</b>	\$162,242	7.40%	0	\$162,242
<b>Total income in current term(A)</b>	\$2,183,333	—	\$1,795,942	\$3,979,283
<b>Balance of previous account</b>	\$133,225	—	\$58,525	\$191,750
<b>Total income (B)</b>	\$2,316,558	—	\$1,854,467	\$41,710,033
<b>Expenditures</b>				
<b>Service charges</b>	\$498,350	23%	0	\$498,350
Personnel costs	\$340,825	15.90%	0	\$340,825
Affairs for administration	\$20,450	1.00%	0	\$20,450
Meetings	\$93,283	4.40%	0	\$93,283
Taxes	\$32,525	1.50%	0	\$32,525
Miscellaneous expenses	\$11,267	0.50%	0	\$11,267
<b>Projects</b>	\$1,196,342	55.80%	\$1,634,903	\$2,831,258
Events	\$527,950	24.60%	0	\$527,950
Publications	\$388,158	18.10%	0	\$388,158
International exchanges	\$17,817	0.80%	0	\$17,817
Choral Center	\$142,742	6.70%	—	\$142,742
Other projects	\$4,417	0.20%	0	\$4,417
Symposiums	\$115,258	5.40%	\$1,634,903	\$1,759,167
<b>Grants</b>	\$120,967	5.60%	0	\$120,967
<b>Purchase of fixed assets</b>	\$2,683	0.10%	0	\$2,683
<b>From the previous account</b>	0	0.00%	\$219,558	\$219,558
<b>Special Reserve Fund</b>	\$325,000	15.20%	0	\$325,000
<b>Total expenditure (C)</b>	\$2,143,342	—	\$1,854,467	\$3,997,817
<b>Balance (A–C)</b>	\$39,992	—	—\$58,525	—\$18,533
<b>Next account (B–C)</b>	\$173,217	—	0	\$173,217

## CHAPTER 15

### OTHER CHORAL ORGANIZATIONS IN JAPAN

JCA and other choral organizations in Japan share the same mission: to promote and develop choral music in Japan and throughout the world. Participants in JCA have been founders, presidents, conductors, composers, and active members of other choral organizations in Japan, and JCA has worked closely with the other organizations and helped them to grow. Among these organizations are the Japan Choral Conductors Association, the Japan Male Chorus Association, Ongakuju, Chuo Gasshodan, the Japan Junior Choral Society, the All Japan Boys and Girls Choral Association, and several university choral associations.

#### The Japan Choral Directors Association

The Japan Choral Directors Association (JCDA) was founded in 1963 by twelve choral conductors. As of 2006, the JCDA holds two hundred and eight choral conductors. The purpose of the organization is for choral conductors not only to improve technique and to exchange information and but also to direct and train choirs. The JCDA has provided a series of concerts such as “Unknown Great Pieces” and “Concerts According to the Christian Calendar.” They organize workshops, seminars, and a Gregorian chant study group. The JCDA has published a series of choral compositions which includes standard and new arranged pieces, and introduces new choral pieces. The JCDA has been the companion to the JCA and the members of the JCDA have played important roles as the directors and guest performers of the JCA.<sup>421</sup>

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<sup>421</sup>Keiichi Shimizu, “The 40<sup>th</sup> Anniversary of the JCDA,” *Harmony* 126 (2003), 58-59.

### The Japan Male Chorus Association

The Japan Male Chorus Association was founded in 1971 assigned Osamu Shimizu as an honorary president. As of 2007, the JAMCA has seventy-eight membership including individual and supporting members. The JAMCA has organized concerts and events to promote men's choral activities. Since 1997, they have published a quarterly correspondence "JAMCA Tsushin" to exchange information and a series of popular songs for male chorus. The JAMCA became a member of the IFCM in 2000. They organized a Male Choral Festival in Tokyo in 2004 in which six hundred members joined.<sup>422</sup>

### The Ongakuju

The Ongakuju was founded in 1996 to promote musical activities by Fumiaki Kuriyama. Kuriyama has produced *Tokyo Cantat* that concerts and seminars are held in several cities and Tokyo as the center for more than a week. The top level of international and national guest conductors and musicians are invited to the event to provide a better quality of choral music. Approximately 10,000 people participated in the event in 2002.<sup>423</sup> The JCA and JCDA have supported the event.<sup>424</sup>

### The Utagoe

In 1947, Seki organized the Chuo Gasshodan (The Central Choir) and trained the leaders. The leaders have conducted choral activities called the Utagoe Circle in the nationwide and the organization holds four hundred membership groups as of 2007 and publishes a newspaper "Utagoe Shinbun" and quarterly magazine "Japanese Utagoe." The goal of the movement was to protect the lives of labors, farmers, young people, and women and to support democracy and peace. The Utagoe has organized concerts more than two hundred places per a year to appeal peace and

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<sup>422</sup>Harumichi Kawase, "Introduction of JAMCA," available from <http://www.ma.ccnw.ne.jp/kawase/jamca/html> Internet; accessed on February 15, 2007.

<sup>423</sup>Miyuki Katayama, "Tokyo Cantat 2002," *Harmony* 121 (2002), 78-79.

<sup>424</sup>Ongakuju, available from <http://www.ongakuju.com> Internet; accessed on February 15, 2007.

anti-nuclear.<sup>425</sup>

### The Japan Junior Choral Society and All Japan Boys and Girls Choral Associations

In 1966, the Western Japan and Eastern Japan Boys and Girls Choral Associations were founded. According to Yoichi Iwasaki, the president of the All Japan Boys and Girls Choral Association (AJBGCA), the both choral associations were integrated in 1981 and the AJBGCA was established. They had provided a national festival in Tokyo and a city in Western part of Japan until 1989.<sup>426</sup> However, the Western and Eastern associations were not on the same lines and divided again. The Western choral association has kept the name of the AJBGCA and Eastern choral association became the Japan Junior Choral Society. Both organizations have provided a festival in March and had more than fifty membership groups.<sup>427</sup>

### The University Choral Associations

The Tokyo Six University Choral Association was organized in 1951 and has provided a subscription concert since 1951. The organization consists of six glee clubs of Tokyo, Keio, Waseda, Meiji, Hosei and Rikkyo Universities.<sup>428</sup>

The Tozai (Eastern and Western) Four University Choral Association was founded in 1951 and has organized a subscription concert since 1952. The organization consists of two historical men's glee clubs, Keio and Waseda in Tokyo, and Kwansei Gakuin and Doshisha in Kansai.<sup>429</sup>

The Kanto University Choral Association was founded in 1961. The organization consists of three mixed chorus groups from the Saitama University, Yokohama National University, and Tokyo Medical and Dental University, and one

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<sup>425</sup>Utagoe, available from <http://www.utagoe.gr.jp> Internet; accessed on February 15, 2007.

<sup>426</sup>Yoichi Iwasaki. Interview by author, October 2, 2006.

<sup>427</sup>Boys and Girls Choral Groups, available from <http://freett.com/akky737/kbsg/general/dantai.htm> Internet; accessed on February 17, 2007.

<sup>428</sup>The Tokyo Six University Association, available from <http://www.tokyobig6.org/> Internet; accessed on February 15, 2007.

<sup>429</sup>Kouichi Hirata, available from <http://yamakodou.blog54.fc2.com/blog-entry-8.html> Internet; accessed on February 15, 2007.

glee club of Tokyo University of Science. They have conducted a subscription concert since their foundation.<sup>430</sup>

The Mixed Chorus Association of Six Universities in Tokyo was established in 1959. The organization consists of six mixed chorus groups from the Aoyama, Keio, Tokyo, Hosei, Meiji, and Waseda universities. They have organized a subscription concert.<sup>431</sup>

The Mixed Chorus Association of Universities in Kansai was founded in 1964. The organization consists of mixed chorus groups from Osaka, Kansai, Kwansei Gakuin, Kobe, Doshisha, and Ritsumei universities. They have conducted a subscription concert, retreat, and exchange repertoire concert.<sup>432</sup>

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<sup>430</sup>The Kanto University Choral Association, available from <http://2csx.jp/~kanren> Internet; accessed on February 15, 2007.

<sup>431</sup>The Mixed Chorus Association of Six Universities in Tokyo, available from <http://homepage3.nifty.com/ghob/rokuren.html> Internet; accessed on February 15, 2007.

<sup>432</sup>The Mixed Chorus Association of Universities in Kansai, available from <http://www.geocities.co.jp/CollegeLife-Club/7272> Internet; accessed on February 17, 2007.

## CHAPTER 16

### CONCLUSION

After returning from a trip to Europe, Kosuke Komatsu (1884-1966) founded the National Music Association to promote social music in Japan and organized a choral competition in 1927. During World War II, however, the competition was interrupted, and a new singing movement occurred. To increase a fighting spirit, many patriotic songs were written and sung, and to increase morale and thus productivity, many company choirs were organized. Singing became customary nationwide, Yamamoto states, since people were forced to sing war songs. This war-time musical activity was the base on which regional choral associations formed immediately after the war. Chorus groups thus, Yamamoto points out, penetrated into society through the backyard.<sup>433</sup>

The All Japan Chorus League (AJCL) was established immediately after the war, and the AJCL organized a national competition in 1947 which was sponsored by the Asahi Shimbun Company. In 1960, the Asahi Shimbun Company conducted a workshop for choral conductors as another project for the AJCL. In 1967 the AJCL celebrated its twentieth anniversary, and the first National Mothers' Chorus Festival took place in Tokyo as a result of the increase in the number of PTA chorus groups and apartment complex choral groups. The success of the festival encouraged the AJCL to organize a workshop for mothers, the Mothers' Cantat, in 1987. As an event of the AJCL's fortieth anniversary celebration in 1987, the children's choral festival was organized to provide a place for children to learn and to interact with people in other regions through chorus. Those four events—the national competitions, the workshops, the mothers' choral festivals and Cantat, and the children's choral festivals—are the main projects of the JCA, which has developed with the projects.

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<sup>433</sup>Yamamoto, *The 20<sup>th</sup> Anniversary Book*. 17.

The purpose of the JCA is, according to the bylaws, to promote and develop choral music, cultivate and train choirs, and contribute to the development of musical culture. The followings are the activities (as revised in 1966) to achieve the group's purpose:

1. The organization of choral competition;
2. The soliciting of original choral compositions from the public and the commissioning of composers for selected pieces;
3. The publication of choral music;
4. The organization of workshops, lessons, and choral concerts;
5. The cultivation of choral directors;
6. All other projects which are recognized to be necessary.

The organization consists of fifty-four associations in the prefectures; these associations belong to nine branch associations. The head office has twelve committees, each of which has responsibility for specific activities. As of 2006, the JCA has five thousand one hundred and fifty-six group members.

A number of factors have contributed to the success of the JCA. First of all, the JCA has been supported by the Asahi Shimbun Company, which is the largest newspaper company in Japan, since the organization's inception. The organization's association with this company has resulted in good coverage of its activities by the mass media. Second of all, the rotation of the competitions, workshops, and festivals among regions has caused the regional associations and the head office to become strong. The rotating system has developed a solid structure for the entire organization. Third, the regulations and activities of the competitions, workshops, and festivals have been revised and new projects have been introduced according to the needs of the time. As a consequence the number of participants in the events has increased.

The JCA has promoted international exchange. Its activities—such as the competitions, workshops, and festivals—have motivated people to learn not only Japanese but also Western choral music. International guests invited by the JCA have provided Japanese people with new experiences in making music. The JCA has



encouraged people to participate in international festivals and symposiums and has sent Japanese musicians to introduce Japanese choral music at international events. By participating in the IFCM, the JCA plays an important role in promoting choral activities in the Asia Pacific regions. The association's organization of the World Choral Symposium in Kyoto in 2005, showed the world the strength of JCA and the choral movement in Japan.

The JCA celebrates its sixtieth anniversary in 2007. Although the organization has grown over the years of its existence, it now faces some difficulties. The building which houses the choral center is dilapidated. The number of company choirs has decreased because of the present recession. Also, the birthrate has declined, and the number of universities has declined; therefore, the number of university choirs in the competitions has not increased although the organization loosened the regulations.

The present president of the JCA, Keiichi Asai, declared his hope to improve the organization in his greeting when he became the president in 2006. He suggested the formation of a national fathers' (or male) choral festival, a national competition of mothers' choirs vs. fathers' choirs, a national small ensemble festival, and a national university choral festival.<sup>434</sup> These projects seem feasible and could strengthen the organization.

Asai's proposal for a national male choral group is a realistic one. There are efforts being made to reverse the trend in the decline of the men's glee club movement. The Saitama Choral Association organized a fathers' choral festival in 1989; in 1994 the Kanto Branch Association assumed the leadership role for these festivals.<sup>435</sup> A men's glee festival in Kansai, called *Bacchus Festa*, was founded in 1999 by the Kansai Choral Association and Itami-city. In 2004, forty-three groups participated. A men's glee festival in Tokyo called *Tokyo Dan Fes* was conducted in 2001 by forty-three men's chorus groups.

There is also support for the establishment of a national small ensemble

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<sup>434</sup>Keiichi Asai, "Introduction of the New Executives," *Harmony* 137 (2006), 36-37.

<sup>435</sup>Shuichi Kodaka, "Fathers' Choral Festival," *Harmony* 102 (1997), 18-19.

festival. According to a survey conducted by the JCA in 1997, twenty-nine prefectures already had small ensemble choral festivals or competitions. Minagawa proposed at that time that the JCA should organize a national competition for small ensembles and should encourage composers to write Japanese compositions for these groups.<sup>436</sup>

Over its sixty years of existence, the JCA has revised and added projects to meet the needs of the time. As a result the organization has developed steadily. It seems reasonable to anticipate that continued flexibility and sensitivity to the musical interests of the people will promote the organization's continued development in the future.

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<sup>436</sup>Tatsuo Minagawa, "Future in Small Ensemble," *Harmony* 101 (1997), 19.

APPENDIX A  
THE PRESIDENTS OF THE JCA

President:

1. Kosuke Komatsu	1948-1955
2. Kunihiro Toyama	1955-1960
3. Kosuke Komatsu	1960-1964
4. Osamu Shimizu	1964-1970
5. Kan Ishii	1970-1989
6. Yozo Sato	1989-1998
7. Nobuyoshi Yoshimura	1998-2006
8. Keiichi Asai	2006-

APPENDIX B  
CONSTITUTION

## **Corporate Juridical Person Japan Choral Association**

### **Articles of Incorporation**

Approved on April 1, 1970  
Revision approved on May 5, 1982  
Revision approved on July 25, 1985  
Revision approved on July 29, 1998  
Revision approved on July 23, 2004

## **Corporate Juridical Person Japan Choral Association**

### **Articles of Incorporation**

Approved on April 1, 1970  
Revision approved on May 5, 1982  
Revision approved on July 25, 1985  
Revision approved on July 29, 1998  
Revision approved on July 23, 2004

## **Chapter 1 General Provisions**

### **(Name)**

**Article 1** The name of this Corporate Juridical Person shall be the Japan Choral Association.

### **(Principal Office)**

**Article 2** The principal office of this Corporate Juridical Person shall be located at c/o Asahi Shimbun, 5-3-2 Tsukiji, Chuo-ku, Tokyo.

### **(Branches)**

**Article 3** This Corporate Juridical Person shall have nine branches including Hokkaido, Tohoku, Kanto, Tokyo, Chubu, Kansai, Chugoku, Shikoku, and Kyushu Branches.

## **Chapter 2 Purposes and Activities**

### **(Purposes)**

**Article 4** The purposes of this Corporate Juridical Person are to disseminate and improve choral music, thus contributing to the development of art and culture of Japan.

**(Activities)**

**Article 5** In order to attain the purposes of the preceding article, this Corporate Juridical Person shall engage in the following activities:

- (1) Holding choral competitions, choral festivals, training courses, workshops, etc.
- (2) Fostering leaders of choral groups.
- (3) Promoting and disseminating composition of choral music.
- (4) Publishing songbooks.
- (5) Subsidizing chorus diffusion activities.
- (6) Other activities necessary to achieve the purposes.

**Chapter 3 Membership**

**(Categories of Members)**

**Article 6** This Corporate Juridical Person shall have the following Members:

- |                       |   |
|-----------------------|---|
| (1) Regular Member    | A person representing a choral association of each prefectural unit or any other choral association approved by the General Assembly, who pays dues that are provided separately by the General Assembly. |
| (2) Supporting Member | An individual or an organization that supports the intended activities and pays dues that are provided separately by the General Assembly.  |
| (3) Honorary Member   | A person who has given distinguished service to this Corporate Juridical Person and who is nominated by a resolution of the General Assembly.   |

**(Admission)**

**Article 7** A person wishing to become a Member shall submit an application in the prescribed form together with dues for the approval of the Board of Directors. However, no such procedure for admission shall be required for a person who has been nominated as the Honorary Member, who will become a Member only based on his or her own consent and shall not be required to pay dues.

2 Dues which have been paid shall not be refunded under any circumstances.

**(Loss of Membership)**

**Article 8** A Member shall lose his or her membership when any of the following applies:

- (1) The Member resigns membership.
- (2) The Member dies or has an adjudication of disappearance, or the association which the Member belongs dissolves.
- (3) The Member is dismissed.

**(Withdrawal)**

**Article 9** When a Member wishes to resign membership, the Member shall submit a notice of withdrawal with a reason attached to it to the President.

**(Dismissal)**

**Article 10** Where any of the following conditions applies to a Member, the President may dismiss the Member by the resolution of the General Assembly:

- (1) The Member harms the reputation of this Corporate Juridical Person or engages in conduct that is in violation of the purposes of this Corporate Juridical Person.
- (2) The Member infringes the obligations of the Member.
- (3) The Member does not pay his or her dues for a period of two years or more.

**Chapter 4 Officers and Secretariat****(Executive Officer)**

**Article 11** The following Executive Officers shall be positioned in this Corporate Juridical Person:

- (1) Board Director 20 to 25 persons (Including one President, three Vice Presidents, and six to nine Managing Directors)
- (2) Inspector Two or three persons

**(Appointment of Executive Officer)**

**Article 12** The Board Directors and the Inspectors shall be appointed from the Regular Members and men of learning and experience by the General Assembly, and shall be commissioned by the President. Provided, however, that the number of men of learning and experience shall not exceed one half of the total number of Board Directors.

2 The President, the Vice Presidents, and the Managing Directors shall be appointed by mutual vote among the Board Directors.

3 The total number of persons including any specific Board Director, his or her family members, and any other persons who have special relationship with the Board Director shall not exceed one third of the current number of the Board Directors.

4 No person may concurrently serve as an Board Director and an Inspector.

**(Duties of Board Director)**

**Article 13** The President shall preside over the duties of this Corporate Juridical Person and shall represent it.



2 The Vice President shall assist the President and shall act on behalf of the President and perform his duties in accordance with instructions previously issued by the President when the President should be absent or otherwise unavailable to preside.

3 The Managing Director shall assist the President and the Vice Presidents, who shall undertake daily affairs based on resolutions of the Board of Directors and manages the matters resolved by the General Assembly.

4 Board Directors shall comprise the Board of Directors, who shall resolve and implement not only the affairs set forth in this Articles of Incorporation but also affairs other than those coming under the authority of the General Assembly.

#### **(Duties of Inspector)**

**Article 14** The Inspector shall perform the duties stipulated in the following items concerning duties and assets of this Corporate Juridical Person:

- (1) The Inspector shall audit the financial condition of this Corporate Juridical Person.
- (2) The Inspector shall audit conduct and performance of the Board Directors.
- (3) The Inspector, upon finding any unconformity with regard to financial condition or performance of the work, shall report this to the Board of Directors, the General Assembly, or the Minister of Education, Culture, Sports, Science and Technology.
- (4) When necessary, the Inspector may call a Board of Directors meeting or a General Assembly meeting to make a report under the preceding item.

#### **(Term of Office of Executive Officer)**

**Article 15** The term of the Executive Officers of this Corporate Juridical Person shall be two years and they shall not be prevented from being reappointed.

2 The term of the Executive Officer appointed to fill a vacancy or appointed by reason of an increase in the number of directors shall be for the remaining balance of the term of office of the predecessor or of the other Executive Officers currently in office.

3 Even in instances where the Executive Officer's term of office has expired, he or she must continue fulfilling the duties of his or her position until his or her successor assumes office.

#### **(Dismissal of Executive Officer)**

**Article 16** In the event that an Executive Officer falls under any of the following items, the President may dismiss the Executive Officer by the resolution of at least three quarters of each of the current number of Board Directors and Regular

Members. In this case, the Executive Officer facing dismissal shall be given the opportunity to offer an explanation of his or her actions prior to the decision of the Board of Directors and the General Assembly.

- (1) When the Executive Officer is considered incapable of implementing his or her duties owing to physical or mental trouble.
- (2) When the Executive Officer neglects his duties or commits any other act which is regarded as misconduct as an Executive Officer.

**(Special Rule Where Representative Is Executive Officer)**

**Article 17** When a Regular Member serves as an Executive Officer of this Corporate Juridical Person, he or she shall resign the position of Executive Officer when he or she loses his or her qualification as a Regular Member.

2 When an Executive Officer of this Corporate Juridical Person who is a Regular Member leaves office due to resignation, death, or any other reason, the President may appoint, with the approval of the Board of Directors, the person who is representing his or her choral association as a substitute Executive Officer.

**(Remuneration for Executive Officers)**

**Article 18** Executive Officers may be paid remuneration.

2 The remuneration of Executive Officers shall be determined by the President through the approval of the Board of Directors.

**(Secretariat and Staff Members)**

**Article 19** In order to manage affairs of this Corporate Juridical Person, the Secretariat and necessary staff members shall be provided.

2 The Secretariat shall have one Secretary General and other staff members.

3 The staff members shall be assigned by the President.

4 The Managing Director may concurrently serve as the Secretary General.

5 The staff members shall be paid a salary.

**Chapter 5 President Emeritus, Advisor, and Consultant**

**(President Emeritus)**

**Article 20** The President Emeritus may be positioned in this Corporate Juridical Person.

2 The President Emeritus shall be elected by the resolution of the General Assembly.

**(Advisor and Consultant)**

**Article 21** The Advisor and the Consultant may be positioned in this Corporate Juridical Person.

2 The Advisor and the Consultant shall be nominated by the Board of Directors and commissioned by the President.

3 The Advisor and the Consultant shall serve as the consultative body to the Board of Directors or to the President.

4 The terms of the Advisor and the Consultant shall be two years and they shall not be prevented from being reappointed.

**Chapter 6 Meetings**

**(Convening of Board of Directors Meetings, etc.)**

**Article 22** The Board of Directors meetings shall be convened at least twice a year by the President. However, when the President deems it necessary or when one third or more of all the current Board Directors requests a convening of a Board of Directors meeting by presenting a matter to be discussed at the meeting, the President is responsible for calling an Extraordinary Board of Directors meeting within a period of three weeks from the date of the request.

2 The President shall serve as the Chairperson of the Board of Directors.

**(Quorum, etc. of the Board of Directors Meeting)**

**Article 23** If two thirds of all the current Board Directors are not present, no Board of Directors meeting can be valid and no resolution can be passed. However, the Board Directors may be considered present if they express in advance their intent regarding the said issue on the agenda in writing.

2 Unless otherwise provided elsewhere in this Articles of Incorporation, the issues on the agenda of the Board of Directors meeting shall be decided by a majority vote of the Board Directors present. In the case of a tie vote, the Chairperson's vote shall be the deciding vote.

**(Composition of General Assembly)**

**Article 24** The General Assembly consists of the Regular Members in accordance with Item 1 of Article 6.

**(Convening of General Assembly)**

**Article 25** The President shall call an Ordinary General Assembly meeting once a year within two months of the end of the business year.

2 When deemed necessary by the Board of Directors, a Provisional General Assembly may be called by the President.

3 In addition to the preceding item, when one fifth or more of all the current Regular Members requests convening of a General Assembly meeting by presenting a matter to be discussed at the meeting, the President is responsible for calling a Provisional General Assembly meeting within a period of three weeks from the date of the request.

4 When calling a General Assembly meeting, the date, hour, place, and matters to be discussed at the meeting shall be notified in writing no later than one week prior to the date of the meeting.

**(Chairperson of General Assembly Meeting)**

**Article 26** The chairperson of each meeting shall be elected by mutual vote among the Regular Members present.

**(Resolutions of General Assembly Meeting)**

**Article 27** Other than the provisions that are stipulated in this Articles of Incorporation, the General Assembly meeting shall decide the following matters:

- (1) Matters concerning the activities plans and the budget of income and expenses
- (2) Matters concerning the business report and the settlement of accounts
- (3) Matters concerning the Summary Table of the Increase and Decrease of Net Worth, the List of Property, and the Balance Sheet
- (4) Other important matters concerning operation of this Corporate Juridical Person which are considered necessary by the Board of Directors

**(Quorum, etc. of General Assembly)**

**Article 28** If a majority of all the current Regular Members is not present, no General Assembly meeting can be valid and no resolution can be passed. However, the Regular Members who express in advance their intent regarding the said issue on the agenda in writing and those who delegate proxy voting to other members may be considered present.

2 Unless otherwise provided elsewhere in this Articles of Incorporation, the issues on the agenda of the General Assembly meeting shall be decided by a majority vote of the Regular Members present. In the case of a tie vote, the Chairperson's vote shall be the deciding vote.

**(Notification to Members)**

**Article 29** The proceedings and resolutions of the General Assembly meeting are delivered to all Members.

**(Minutes)**

**Article 30** Minutes shall be kept of all meetings, which must be signed and sealed by at least two other attendees who are designated by the Chairperson and the said

meetings.

## **Chapter 7    Assets and Accounting**

### **(Composition of Assets)**

**Article 31**    The assets of this Corporate Juridical Person shall consist of the following:

- (1) Assets listed in the List of Property as of the date of establishment
- (2) Membership fees
- (3) Gains from assets
- (4) Income from undertakings
- (5) Donations of money and property
- (6) Other income

### **(Types of Assets)**

**Article 32**    The assets of this Corporate Juridical Person shall consist of two types including the Fundamental Property and the Operating Property.

2    The Fundamental Property shall consist of the following:

- (1) Assets listed in the Fundamental Property category in the List of Property at the time of the establishment.
- (2) Assets donated specifically to be included in the Fundamental Property.
- (3) Assets whose transfer to the Fundamental Property is decided by resolution of the Board of Directors.

3    The Operating Property shall consist of assets other than those in the Fundamental Property.

### **(Administration of Assets)**

**Article 33**    The assets of this Corporate Juridical Person shall be administered by the President.    Cash contained in the Fundamental Property shall be stored by the President using reliable methods such as establishing time-deposit through the approval of the Board of Directors.

### **(Restrictions on Disposal of Fundamental Property)**

**Article 34**    The Fundamental Property shall not be transferred, exchanged, used as collateral, or transferred into the Operating Property.    However, in the event of unavoidable circumstances during the performance of this Corporate Juridical Person, only a portion of it may be disposed of, provided that two thirds or more of the current numbers of the Board Directors and the Regular Members has so resolved, and provided that this action has been approved by the Minister of

Education, Culture, Sports, Science and Technology.

**(Payment of Expenses)**

**Article 35** The expenses required to perform the activities of this Corporate Juridical Person shall be paid from the Operating Property.

**(Business Plans and Budget of Income and Expenses)**

**Article 36** The business plans and the budget of income and expenses of this Corporate Juridical Person shall be prepared by the President. These documents shall be approved by the Board of Directors and the General Assembly, and shall be submitted to the Minister of Education, Culture, Sports, Science and Technology prior to the start of each fiscal year. Any revision to the business plans or to the budget of income and expenses shall also follow the same procedure.

**(Provisional Budget)**

**Article 37** Notwithstanding the provisions of the preceding article, when the budget is not formulated due to compelling circumstances, the President may, through the approval of the Board of Directors, appropriate the income and expenses in accordance with the budget for the previous fiscal year until a new budget is formulated.

2 The income and expenses referred to in the preceding clause shall become the income and expenses for the new budget.

**(Settlement of Accounts)**

**Article 38** The settlement statements of this Corporate Juridical Person shall be prepared by the President. Together with the List of Property, Balance Sheet, Business Report and Summary Table of the Increase and Decrease of Net Worth, Report on Changes in Membership, and the Inspectors' opinion, these documents must be approved by the Board of Directors and by the General Assembly, and must be reported to the Minister of Education, Culture, Sports, Science and Technology each year within three months after the end of the fiscal year.

2 When there are surplus funds in the settlement of accounts of this Corporate Juridical Person, upon the resolution of the Board of Directors and the approval of the General Assembly, all or a portion of this surplus shall be transferred to the Fundamental Property or carried forward to the next fiscal year.

**(Long-Term Borrowing)**

**Article 39** When this Corporate Juridical Person seeks to borrow funds, with the exception for the repayment of short-term borrowings with income from the current fiscal year, borrowings must be subject to approval by two thirds or more of each of the current number of the Board Directors and the Regular Members, and then approval by the Minister of Education, Culture, Sports, Science and Technology.

**(Assumption of New Responsibilities, etc.)**

**Article 40** With the exception of matters falling under the provisions of Article 35 and of the preceding article and matters determined by the budget of income and expenses, in the event that this Corporate Juridical Person seeks to assume new important responsibilities or waiver of important rights, the action must be approved by the Board of Directors and the General Assembly.

**(Fiscal Year)**

**Article 41** The fiscal year of this Corporate Juridical Person shall begin on April 1 of each year and end on March 31 of the following year.

**Chapter 8 Revision to Articles of Incorporation and Dissolution**

**(Revisions to Articles of Incorporation)**

**Article 42** Revisions to these Articles of Incorporation will not be permitted unless three quarters or more of each of the current number of the Board Directors and the Regular Members approves the said revisions and the Minister of Education, Culture, Sports, Science and Technology authorizes the said revisions.

**(Dissolution of Corporate Juridical Person)**

**Article 43** This Corporate Juridical Person may be dissolved only by the approval of three quarters or more of each of the current number of the Board Directors and the Regular Members and, by authorization of the Minister of Education, Culture, Sports, Science and Technology.

**(Disposal of Remaining Assets)**

**Article 44** Assets remaining after dissolution of this Corporate Juridical Person shall be donated to a non-profit organization having similar purposes as this Corporate Juridical Person through the approval of at least three quarters of each of the current number of the Board Directors and the Regular Members, and through approval of the Minister of Education, Culture, Sports, Science and Technology.

**Chapter 9 Miscellaneous Provisions**

**(Provision of Documents and Books, etc.)**

**Article 45** The following documents and books shall be retained in the places of operation of this Corporate Juridical Person. However, this does not apply if any documents and books which supersede them are retained in accordance with any other regulation.

- (1) Articles of Incorporation
- (2) List of Members
- (3) List and curriculum vitae of Executive Officers and the other Staff Members
- (4) List of Property

- (5) Asset Register and Debt Register
- (6) Books and documentary evidence concerning income and expenses
- (7) Documents concerning proceedings of the Board of Directors meetings and the General Assembly meetings
- (8) Documents exchanged with government and other public offices
- (9) Budget of Income and Expenses, and Business Plans
- (10) Income and Expenditure Account Statement, and Business Report
- (11) Balance Sheet
- (12) Summary Table of the Increase and Decrease of Net Worth
- (13) Other necessary documents and books

2 The documents under Item 1 to 5 of the preceding clause, the documents under Item 7 of the same clause, and the documents under Item 9 to 12 of the same clause must be retained on a permanent basis. The books and the documents under Item 6 of the same clause must be retained for at least 10 years, and the documents and the books under Item 8 and Item 13 of the same clause must be retained for at least one year.

3 The documents and the list of Executive Officers under Item 1, Item 2, Item 4, and Item 9 to Item 12 of Paragraph 1 shall be open to the public.

### **(Bylaws)**

**Article 46** Bylaws governing enforcement of this Articles of Incorporation shall be separately provided through resolution of the Board of Directors and the General Assembly.

### **Supplementary Provisions**

1 Regardless of the provisions of Article 12, the Board Directors and the Inspectors at the time of establishment of this Corporate Juridical Person shall be as follows:

Board Director (President)	Osamu Shimizu
Board Director (Vice President)	Kan Ishii
Board Director (Vice President)	Kaneo Yamamoto
Board Director (Managing Director)	Hideo Akiyama
Board Director (Managing Director)	Toshiaki Okamoto
Board Director (Managing Director)	Kenjiro Kano
Board Director (Managing Director)	Kenichiro Todo
Board Director (Managing Director)	Kazuo Yamane
Board Director (Managing Director)	Toshi Isobe
Board Director (Managing Director)	Tomoaki Fujii
Board Director	Yoshihiro Segawa
Board Director	Yoshio Kamimoto



Board Director	Yuten Tatebe
Board Director	Tsuyo Miura
Board Director	Minoru Uchimoto
Board Director	Hitoshi Nagai
Board Director	Shiro Ohta
Board Director	Hidenori Itoga
Board Director	Takao Fujiwara
Board Director	Takeichiro Yasunaga
Board Director	Yoshio Tsuruoka
Board Director	Akira Nakano
Board Director	Tomoyoshi Saito
Inspector	Eiichi Uchida
Inspector	Hiroyuki Katagiri

2 All the Members and the rights and duties that heretofore belong to the Japan Choral Association shall be succeeded by this Corporate Juridical Person.

## APPENDIX C

### REGULATIONS OF THE JCA NATIONAL CHORAL COMPETITION

Posted on June 10, 2004

## **Regulations of the JCA National Choral Competition**

### **Chapter 1 General Provisions**

#### Article 1 (Name)

The official title of the Competition shall be the “Nth JCA National Choral Competition”. (Hereinafter referred to as the National Competition)

#### Article 2 (Organizer)

- 1 The Corporate Juridical Person Japan Choral Association (hereinafter referred to as the “JCA”) and the Asahi Shimbun Company shall be the organizers.
- 2 The organizers may include a municipality of the host community.

#### Article 3 (Sponsorship)

Sponsors shall be concerned government ministries, municipalities and board of education of the venue, and others, which the JCA Board of Directors decides.

#### Article 4 (Date)

- 1 Junior High School/High School Divisions  
As a general rule, to be held on the last Saturday and Sunday of October each year
- 2 College and University/Company/Private Divisions  
As a general rule, to be held for two days including a national holiday around November 23 each year

#### Article 5 (Venue)

As a general rule, the venue of the competition shall be rotate among nine branches, which shall be decided by the JCA Board of Directors.

#### Article 6 (Jury)

- 1 A jury shall consist of at least nine persons for each category.
- 2 The method of appointing the jury shall be separately provided.

### **Chapter 2 Divisions, Categories, and Numbers of Performers**

#### Article 7 (Divisions)

There shall be five performing divisions, which include Junior High School, High School, College and University, Company, and Private.

#### Article 8 (Categories, Number of Performers)

The category and the number of performers for each of the divisions shall be as

follows:

1	Junior High School Division, Mixed-voice chorus performers	Minimum	of	8
2	Junior High School Division, Equal-voice chorus performers	Minimum	of	8
3	High School Division, Group A (Small Formation)	8 or more and 32 or less		
4	High School Division, Group B (Large Formation)	33 or more		
5	College and University Division, Group A (Small Formation)	8 or more and 32 or less		
6	College and University Division, Group B (Large Formation)	33 or more		
7	Company Division	Minimum of 8		
8	Private Division, Group A (Small Formation)	8 or more and 32 or less		
9	Private Division, Group B (Large Formation)	33 or more		

The numbers of performers do not include a conductor, accompanist, and solo singer. Provided that, if the conductor, accompanist, or solo singer joins as a performer to sing, he or she shall be included in the number of performers.

### **Chapter 3    Entry Qualification**

#### **Article 9 (Entry Qualification)**

The performing choral groups must be member organizations of the JCA (hereinafter referred to as the Regular Member Association), which are nominated at each Branch Competition by the Branch Director to be a representative of the specific Division or which are seeded choral groups.

#### **Article 10 (Qualification of Performing Choral Groups for Each Division)**

Qualification of the performing choral groups for each Division shall be as follows:

- 1    Junior High School Division
  - (1) A choral group consisting of students attending the same junior high school
  - (2) A joint choral group consisting of students from two or more different junior high schools, which is functioning on a steady basis and is authorized by the President and the Branch Director of the said Regular Member Association
  - (3) Two or more choral groups may enter from the same junior high school.
  - (4) Each performing member may enter only once in the same class (mixed-voice, male-voice, female-voice).
- 2    High School Division
  - (1) A choral group consisting of students attending the same high school
  - (2) A joint choral group consisting of students from two or more different high schools, which is functioning on a steady basis and is authorized by the President and the Branch Director of the said Regular Member Association
  - (3) Two or more choral groups may enter from the same high school.
  - (4) Each performing member may enter only once in the same class (mixed-voice, male-voice, female-voice).

- (5) A choral group consisting of students attending the same unified lower-upper secondary school. However, a junior high school student in a choral group entering the competition as a unified lower-upper secondary school is considered as a high-school student according to the rule.

### 3 College and University Division

(1) A choral group consisting of students attending the same college or university

(2) A choral group consisting of students from two or more different colleges or universities, which is functioning on a steady basis and is authorized by the President of the Board and the Branch Director of the said Regular Member Association

(3) Two or more choral groups may enter from the same college or university.

(4) Each performing member may enter only once in the same class (mixed-voice, male-voice, female-voice).

### 4 Company Division

A choral group consisting of officers, employees, etc. who belong to the same business entity, government office, etc.

### 5 Private

A choral group which does not fall under any of the above four divisions

### Article 11 (Conductor, Accompanist)

No qualification shall be required for a conductor, accompanist, and solo singer. However, such conductors, accompanists, and solo singers of the Junior High School Division and the High School Division shall be limited to those that are approved by the headmaster of the said school.

In addition, when a conductor, accompanist, or solo singer joins as a chorus member to sing, he or she must meet the entry qualification set in Article 10.

### Article 12 (Seeded Choral Group)

1 The seeding system shall apply to choral groups of the College and University Division, the Company Division, and the Private Division.

2 Among those that have gained the Gold Award in each of the categories at its National Competition for the fiscal year, maximum two organizations may be selected as the seeded choral groups.

3 The seeded choral groups may enter the National Competition for the following fiscal year as a JCA nominee without going through the screening at the Prefectural and Branch Competitions.

4 The seeded choral groups must still enter the Prefectural and Branch

Competitions as the organizations not subject to screening.

- 5 The seeded choral groups may not change their Categories from the ones of their performance at the National Competitions for the preceding fiscal year.

## **Chapter 4 Performance**

### **Article 13 (Performing Piece)**

The performing choral groups of the Junior High School Division shall be evaluated based on their performance of a free piece.

The performing choral groups of the High School, College and University, Company, and Private Divisions shall be evaluated based on their performance of a compulsory piece and a free piece.

In this case, the order of performance shall be a compulsory piece and a free piece.

### **Article 14 (Compulsory Piece, Free Piece)**

Performance of the compulsory piece and free piece shall be as follows:

- 1 One performed piece must be chosen as the compulsory piece from the “Good Choral Song Series” of the said fiscal year published by the JCA, which must be performed by everybody.
- 2 No restrictions are imposed on the free piece with regard to its selection and the number of performed pieces.

### **Article 15 (Performing Time)**

The performing times shall be as follows. If the performing time is exceeded, the choral group shall be disqualified from the competition.

- 1 Junior High School Division  
The total performance time, from the start to the end of performance including intervals between pieces, must not exceed 8 minutes.
- 2 High School Division  
The total performance time, from the start of performance of the free piece to the end of performance including intervals between pieces, must not exceed 6 minutes 30 seconds.
- 3 College and University, Company, and Private Divisions  
The total performance time, from the start of performance of the free piece to the end of performance including intervals between pieces, must not exceed 8 minutes 30 seconds.

#### Article 16 (Accompaniment Instrument)

No restrictions are imposed on the use of accompaniment instruments. However, as for instruments other than those which are provided by the Organizer, the choral group using them shall be responsible for their preparation and shall bear the expenses required.

#### Article 17 (Prohibition of Change of Piece, Order of Performance, and Accompaniment Instrument)

No change shall be made in the piece, order of performance, and accompaniment instrument throughout the period of the Prefectural, Branch, and National Competitions.

#### Article 18 (Order of Appearance)

Order of appearance shall be determined by drawing of lots by Branch Directors at the JCA Spring Board of Directors meeting for the fiscal year in which this Competition is held.

### **Chapter 5 Choral Group Representing Branch**

#### Article 19 (Number of Choral Groups Nominated from Branch Competition to National Competition)

- 1 The maximum numbers of choral groups allowed to be nominated from one Branch Competition shall be as follows according to the numbers of participating choral groups in the Prefectural Competitions under the control of the Branch Competition:

- (1) Junior High School Division, High School Division, Private Division

Total number of choral groups participating in Prefectural Competitions per branch	Up to 25 choral groups	2 choral groups
--	------------------------	-----------------

Total number of choral groups participating in Prefectural Competitions per branch	26 to 50 choral groups	3 choral groups
--	------------------------	-----------------

Total number of choral groups participating in Prefectural Competitions per branch	51 to 75 choral groups	4 choral groups
--	------------------------	-----------------

Total number of choral groups participating in Prefectural Competitions per branch	76 to 100 choral groups	5 choral groups
--	-------------------------	-----------------

Total number of choral groups participating in Prefectural Competitions per branch	101 to 125 choral groups	6 choral groups
--	--------------------------	-----------------

Henceforth to be determined in accordance with the above

However, each Category (mixed-voice chorus, equal-voice chorus, Group A, Group B) must have at least one choral group.

- (2) College and University Division

Total number of choral groups participating in Prefectural Competitions per branch	Up to 4 choral groups	1 choral group
Total number of choral groups participating in Prefectural Competitions per branch	5 to 25 choral groups	2 choral groups
Total number of choral groups participating in Prefectural Competitions per branch	26 to 50 choral groups	3 choral groups
Total number of choral groups participating in Prefectural Competitions per branch	51 to 75 choral groups	4 choral groups
Total number of choral groups participating in Prefectural Competitions per branch	76 to 100 choral groups	5 choral groups
Total number of choral groups participating in Prefectural Competitions per branch	101 to 125 choral groups	6 choral groups

Henceforth to be determined in accordance with the above policy

However, when the number of participating choral groups is five or more, each Category (Group A, Group B) must have at least one choral group.

(3) Company Division

Total number of choral groups participating in Prefectural Competitions per branch	Up to 25 choral groups	1 choral group
Total number of choral groups participating in Prefectural Competitions per branch	26 to 50 choral groups	2 choral groups
Total number of choral groups participating in Prefectural Competitions per branch	51 to 75 choral groups	3 choral groups
Total number of choral groups participating in Prefectural Competitions per branch	76 to 100 choral groups	4 choral groups
Total number of choral groups participating in Prefectural Competitions per branch	101 to 125 choral groups	5 choral groups

Henceforth to be determined in accordance with the above policy

- 2 Seeded choral groups are not included in the numbers of participating choral groups or in the numbers of nominated choral groups listed above.

Article 20 (Prohibition of Change of Category)

A performing choral group may not change its Category throughout the period of the Prefectural and Branch Competitions from that at the time of the Branch Competition at which it is nominated by the Branch Director to represent the Branch

**Chapter 6 Costs of Performance, Evaluation and Awards**

Article 21 (Costs of Performance)

No entry fee is required. However, costs which may be required for the performance



shall be borne by the performing choral group.

#### Article 22 (Evaluation and Awards)

- 1 As a general rule, evaluation is performed according to the majority system (Shin Masuzawa Method).
- 2 All the choral groups performing at the National Competition shall be evaluated by Division and by Category, which shall be awarded either the Gold, Silver, or Bronze award.
- 3 In addition to the above, the Special Award may be presented

### **Chapter 7 Others**

#### Article 23

In the event of any violation of the performance qualification, the performance may be suspended or the award may be cancelled.

#### Article 24 (Revision and Cancellation of Regulations)

These Regulations may be revised or cancelled by a resolution of a majority of the members present at the JCA Board of Directors meeting.

#### Article 25 (Supplementary Provisions)

- 1 These regulations shall be effective as of April 1, 1987 (as of November 22, 1990 for the Junior High School Division).
- 2 Revised on May 16, 1992  
Revised on May 22, 1993  
Revised on November 16, 1995 Revision of Junior High School Division performance qualification (membership obligation). Unification of regulations (Junior High School Division, other Divisions) Change in performance time, and others  
Revised on May 18, 1996 Revision of provisions for sponsorship and venue and revision of words  
Revised on February 16, 1997 Revision to introduce A/B Group System for College and University Division  
Revised on May 16, 1998 Deletion of the preferential item for the 50th Competition and revision of words  
Revised on February 16, 2003 Review of the entire composition of Regulations. Revision of performance qualification, the number of performers, etc.  
Revised on February 15, 2004 Revision of performance qualification for unified lower-upper secondary schools

#### <Bylaws>

#### Article 1 (Selection of Jury)

Jury Selection Committee whose members shall be appointed by the JCA Board of Directors shall select the juries from the candidates nominated in advance by the Board Directors and the Regular Members of JCA.

Article 2 (Selection of Compulsory Piece)

Compulsory Pieces shall be determined by the Good Choral Song Series Editorial Committee delegated by the JCA Board of Directors.

## APPENDIX D

### REGULATIONS OF THE JCA'S MOTHERS' CHORUS FESTIVAL

## **Regulations of the JCA Mothers' Chorus Festival**

### **[Purposes]**

The purposes of these regulations are to cover the basic matters concerning the JCA Mothers' Chorus Festival, to clarify the theme of the Festival, and to facilitate the smooth operation of the Festival.

## **Chapter 1 Regulations Governing the National Festival**

### **Article 1 (Organizer)**

The organizers shall be "the Corporate Juridical Person Japan Choral Association and the Asahi Shimbun Company".

### **Article 2 (Sponsorship)**

"The Agency for Cultural Affairs, municipality and board of education of the venue" may serve as sponsors.

### **Article 3 (Co-Sponsorship)**

"Q.P. Corporation" shall be the co-sponsor.

### **Article 4 (Time of Competition)**

- 1 It shall be held in August each year.
- 2 Date and time of the Festival shall be determined by the Executive Committee, which shall then be subject to the approval of the Japan Choral Association.

### **Article 5 (Venue)**

- 1 The venue shall be determined by the Executive Committee, which shall then be subject to the approval of the Japan Choral Association.
- 2 As a general rule, the venue shall be a place suitable for a concert, which can accommodate about 2,000 people.

### **Article 6 (Friendship Party)**

A friendship party shall be held in the evening of the first day.

### **Article 7 (Participating Group)**

The participating group shall be as follows:

- (1) The participating group shall satisfy the following requirements, which shall be nominated by the JCA Branch Director of its region.
  - a The participating group shall be a choral group which has participated in a Branch Preliminary Festival.

- b The participating group shall be a member organization of the Prefectural Regional Choral Association (hereinafter referred to as the Prefectural Association) of its region at the time of application for the Branch Preliminary Festival.
  - c The participating group shall be a women's choral group primarily consisting of 12 or more adult women (not including the conductor and accompanist).
- (2) The number of choral groups allowed to be nominated from each Branch as a group participating in the National Festival shall be as follows according to the number of participating choruses in the Branch Competition:

Up to 30 choral groups	Number of choral groups nominated	3
31 to 45 choral groups	Number of choral groups nominated	4
46 to 60 choral groups	Number of choral groups nominated	5
61 to 75 choral groups	Number of choral groups nominated	6
76 to 90 choral groups	Number of choral groups nominated	7
91 to 105 choral groups	Number of choral groups nominated	8
106 to 200 choral groups	Number of choral groups nominated	9
201 to 300 choral groups	Number of choral groups nominated	10
301 or more	Number of choral groups nominated	11

- (3) In addition to the number provided in the Item above, the Prefectural Association responsible for holding the National Festival for the fiscal year may nominate one additional choral group under the special category.

#### Article 8 (Awards)

The awards for this Festival shall be as follows:

##### (1) Sunflower Award

This award shall be presented to about one third of the performing groups, which are recognized as outstanding.

##### (2) Mothers' Chorus Award

This award shall be presented to the outstanding groups other than those under the preceding Item.

#### Article 9 (Award Selection)

Award selection shall be made by selectors.

#### Article 10 (Selectors)

- 1 There shall be five selectors and they shall be appointed by the Japan Choral Association.

- 2 One of the five committee members shall be elected from the JCA's Executive Directors.

Article 11 (Performing Piece)

No restrictions are imposed on the performing piece.

Article 12 (Performing Time)

The performing times shall not exceed eight minutes including intervals between pieces.

Article 13 (Accompaniment)

No restrictions are imposed on the accompaniment.

Article 14 (Admission Fee)

An admission fee is required.

Article 15 (Entry Fee)

No entry fee is required.

Article 16 (Executive Committee)

The composition and role of the Executive Committee shall be as follows:

- (1) The Branch responsible for holding the Festival shall organize the Executive Committee.
- (2) The Executive Committee shall have one Chairman, a few Vice-Chairmen, and a few Committee Members.
- (3) The Executive Committee shall perform the following duties:
  - a The Executive Committee shall prepare the Festival Schedule based on the basic plan and determines specific details regarding operation of the Festival.
  - b Preparation of the Festival
  - c Operation of the Festival
- (4) In the event that a question arises regarding interpretation of any matter which is considered critical in the process of preparation and/or operation of the festival, regarding these regulations, or regarding any decision of the JCA, the Executive Committee must consult with the JCA.
- (5) Issues which involve relationship with outside parties shall be dealt with by the Head Office.

#### Article 17 (Accounting)

The accounting procedure shall be as follows:

- (1) The cost of the Festival shall be paid from subsidy income, admission fee income, and other incomes.
- (2) The accounting procedure of the Festival shall be implemented by the Executive Committee under the instruction of the Japan Choral Association.
- (3) The budget document and settlement document of the Festival shall be prepared by the Execution Committee and shall be reported for approval to the Japan Choral Association. The budget document shall be submitted by the end of January of the Festival year and the settlement document shall be submitted within two months after the end of the Festival.

### Chapter 2 Regulations Governing Branch Preliminary Festival

#### Article 1 (Name)

- 1 The official title of the Competition shall be the “Nth JCA Mothers’ Chorus Festival ( ) Branch Preliminary Festival”.
- 2 When two or more venues are involved in one branch, the official title shall be the “Nth JCA Mothers’ Chorus Festival ( ) Branch ( ) Preliminary Festival” (for example, Kansai Branch Nara Preliminary Festival) name of prefecture.

#### Article 2 (Organizer)

1. The organizers shall be “the Corporate Juridical Person Japan Choral Association ( ) Branch and the Asahi Shimbun Company”.
- 2 When two or more venues are involved in one branch, each Prefectural Association may be added to the organizers.

#### Article 3 (Sponsorship)

“The municipality and the board of education of the venue, cultural organizations involved in mothers’ chorus, etc.” may serve as sponsors.

#### Article 4 (Co-Sponsorship)

“Q.P. Corporation” shall be the co-sponsor.

#### Article 5 (Special Remarks on Organizer, Sponsorship, and Co-Sponsorship)

- 1 Although the organizers, sponsorship, and co-sponsorship as above provided is desirable, the municipality and the board of education of the venue may as well be included in the organizers.

- 2 Organizer, sponsorship, or co-sponsorship other than those provided above shall be subject to the approval of the Japan Choral Association.

#### Article 6 (Period of Competition)

- 1 The Branch Preliminary Festival shall be held during the period between the middle of May and one month prior to the National Festival.
- 2 When any choral festival, etc. has to be held on the same day, the time shall be clearly defined.

(For example, the Mothers' Chorus Festival is held from 10:00 to 14:00 and the choral festival from 15:00 to 19:00.)

#### Article 7 Conditions of Holding Festival

When a single branch holds Festivals in two or more venues, the number of participating groups must be 10 or more for each of the venues.

#### Article 8 (Entry Qualification)

The entry qualification shall be as follows:

- (1) The participating group shall be a women's choral group whose members are primarily adult women.
- (2) The participating group shall be a member organization of the Prefectural Association that belongs to the Corporate Juridical Person Japan Choral Association.
- (3) The participating group may enter any competition held by the same said Branch but only once.

#### Article 9 (Performing Piece)

No restrictions are imposed on the performing piece.

#### Article 10 (Performing Time)

The performing time shall be determined by the Organizer. However, in the case of the National Festival, the Regulations Governing the National Festival shall be observed. (The performing time for the National Festival must not exceed eight minutes including intervals between pieces.)

#### Article 11 (Accompaniment)

No restrictions are imposed on the accompaniment. However, the Organizer shall provide one piano.

#### Article 12 (Determination of Entry Fee, etc.)

For the time being, the entry fee, admission fee, and application for entry shall be



determined by the Organizer.

#### Article 13 (Cost of Performance)

Cost of travel, accommodation, etc. in relation to performance shall be borne by the performing organization.

#### Article 14 (Selector and Commentator)

The Selectors and Commentators shall be as follows:

(1) The Selectors and Commentators shall be appointed within the Branch.

(2) The Selectors shall also include the Commentators.

#### Article 15 (Nomination of Organizations to Participate in National Festival)

Nomination of organizations to participate in the National Festival shall be as follows:

(1) The organization nominated to the National Festival shall be a member organization of the Prefectural Association of its region at the time of application for entry to the Branch Preliminary Festival.

(2) The nomination procedure shall be determined by each Branch and be notified to the participating choral groups.

(3) The number of choral groups allowed to be nominated to participate in the National Festival shall be as follows according to the number of participating choral groups in the Branch Preliminary Festival:

Up to 30 choral groups	Number of choral groups nominated	3
31 to 45 choral groups	Number of choral groups nominated	4
46 to 60 choral groups	Number of choral groups nominated	5
61 to 75 choral groups	Number of choral groups nominated	6
76 to 90 choral groups	Number of choral groups nominated	7
91 to 105 choral groups	Number of choral groups nominated	8
106 to 200 choral groups	Number of choral groups nominated	9
201 to 300 choral groups	Number of choral groups nominated	10
301 or more	Number of choral groups nominated	11

(4) In addition to the number provided in the item above, the Prefectural Association responsible for holding the National Festival for the fiscal year may nominate one additional choral group under the special category.

#### Article 16 (Subsidy)

1 The Japan Choral Association shall provide subsidy to each of its branches, deemed as a part of expenses to cover a part of expenses of holding the Branch

Preliminary Festival.

- 2 The amount of the subsidy shall be determined by the Japan Choral Association Board meeting.

#### Article 17 (Program)

- 1 There will always be a program provided.
- 2 The program cover, Table 2 (addresses from the President of the Japan Choral Association and the Asahi Shimbun Company), and Table 4 (advertisement of Q.P. Corporation) shall be in accordance with the instructions of the Japan Choral Association.
- 3 The placing of an advertisement in the program must be approved by the Secretariat of the Head Office beforehand. (Especially, advertisement from a food manufacturer, broadcasting station, etc. shall be subject to the approval of the Japan Choral Association.)

#### Article 18 (Souvenir)

- 1 When Q.P. Corporation, the co-sponsor, offers souvenirs to the performers, etc, appropriate facilities shall be extended.
- 2 If such souvenirs cannot be distributed because of regulations of the venue, the Secretariat of the Head Office must be notified beforehand.

#### Article 19 (Preparation of Signboard)

- 1 Signboards shall always be prepared including a hanging signboard for the stage and a standing signboard at the entrance of the venue, on which the official title, organizers, sponsors, and co-sponsors shall be all included.
- 2 When the instruction above cannot be observed due to the regulations of the venue, notification shall be submitted to the Japan Choral Association for approval.

#### Article 20 (Report on Branch Preliminary Festival)

- 1 Each Branch Director must submit the “Implementation Plan for Branch Preliminary Festival” for the year by the last day of January.
- 2 Each Branch Director must submit the “Letter of Nomination for Organizations to Participate in National Festival” not later than one week after the end of the Branch Preliminary Festival to the Japan Choral Association and to the National Competition Execution Committee. Three copies of the program of the Branch Preliminary Festival shall be submitted along with it.

Article 21 (Revision and Cancellation of Regulations)

An approval of the JCA Board of Directors is required to revise and/or cancel these Regulations.

Article 22 (Supplementary Provisions)

These regulations shall be effective as of November 19, 1983.

The nomination condition for the National Festival shall be revised on November 23, 1989.

Revised on November 20, 1992

Revised on May 21, 1994

Revised on February 22, 1998 (Nomination of one group by the Prefectural Association responsible for holding the National Festival)

Revised on May 16, 1998 (Readjustment of provisions)

Revised on May 15, 1999 (Cancellation of the Grand Prix of the National Festival)

Revised on May 18, 2002 (Cancellation of subsidy on travel expenses for the National Festival)

Revised on February 15, 2004 (Revision in the number of groups nominated to the National Festival)

Revised on February 20, 2005 (Change in the title of the awards)

APPENDIX E  
APPROVAL MEMORANDAM

Office of the Vice President For Research  
Human Subjects Committee  
Tallahassee, Florida 32306-2742  
(850) 644-8673 . FAX (850) 644-4392

#### APPROVAL MEMORANDUM

Date: 2/13/2007

To: Mihoko Tsutsumi

Address: 1380 Ocala Road, K-4, Tallahassee, FL 32304  
Dept.: MUSIC SCHOOL

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research  
A History of the Japan Choral Association

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Exempt per 45 CFR § 46.101(b)2 and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 2/12/2008 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects

involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: Andre Thomas, Advisor  
HSC No. 2006.150

### **INFORMED CONSENT FORM**

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled "A History of the Japan Choral Association."

This research is being conducted by Mihoko Tsutsumi who is a prospective Ph. D in Music Education of Florida State University School of Music and overseen by Dr. Andre Thomas who is a professor in Choral Activities.

I understand the purpose of this research project is to better understand how the Japan Choral Association has developed. I understand that if I participate in the project I will be asked to answer questions about the association. I understand my participation is totally voluntary and I may stop participation at anytime. All of the study will be kept confidential to the extent allowed by law.

I understand that my answer will be note-taken by the researcher. I understand that the interview will take no longer than two hours. I understand that there is no benefit and there is minimal risk involved if I agree to participate in this study. I am also able to stop my participation at any time I wish.

I understand that this consent may be withdrawn at any time without prejudice, penalty or loss of benefits to which I am otherwise entitled. I have been given the right to ask and have answered any inquiry concerning the study. Questions, if any, have been answered to my satisfaction.

I understand that I may contact with Dr. Andre Thomas, Florida State University, (850)644-2730 and the researcher, Mihoko Tsutsumi, (850)574-0763, for answers to questions about this research or my rights. If I have questions about my rights as a subject/participant in this research, or if I feel I have been placed at risk, I can contact the Chair of the Human Subjects Committee, Institutional Review Board, through the Office of the Vice President for Research, at (850) 644-8633.

I have read and understand this consent form.

(Participant)\_\_\_\_\_ (Date)\_\_\_\_\_

FSU Human Subjects Committee Approved on 02/13/07 Void After 02/11/08 HSC #  
2006.150

APPENDIX F  
AGREEMENT OF COPYRIGHT



差出人 : kidsweb <kidsweb@web-japan.org>

 | [論文資料](#) | [受信トレイ](#)

送信日時 : 2007 年 1 月 19 日 5:54:08

宛先 : love\_mihoko@hotmail.com

件名 : Re:Regions of Japan Map

Dear Ms. Tsutsumi,

・

Thank you for your interest. ・ You have our permission to use the map as you have described.

Please use it only for the dissertation and do not publish them or put them on the Internet. ・ The copyright belongs to ・ “Kids Web Japan.”

Thank you.

・

Webmaster,

Kids Web Japan

## REFERENCES

### Books

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## BIOGRAPHICAL SKECH

Mihoko Tsutsumi was born on February 21, 1960, in Kumamoto, Japan. She had an early music education. She began taking piano lessons at the age of five, ear training and sight-singing instruction at the age of twelve, and voice lessons at the age of fourteen. She graduated from Horikawa Public Music High-School in Kyoto and from Osaka College of Music in Osaka as a voice performance major. She studied opera at the Kansai Nihonkai Opera Corporation in Osaka, where she sang in the opera chorus. She taught sight-singing and chorus at the music high-school where she graduated from 1986 to 1989.

Tsutsumi moved to Canada in 1989 and studied English and voice at the McGill University, Montreal, for two years. She went back to Japan in 1991 and taught voice, piano, chorus, and English until 1999. She came to the United States in 2000 and received a master's degree in Music Education at Columbus State University in Columbus, Georgia. She completed a master's degree in Choral Conducting at Florida State University in 2004 and will obtain her Ph.D. in Music Education with an emphasis in Choral Conducting at the Florida State University in the summer of 2007.

Tsutsumi has studied voice with Mari Kobayashi, Shoichiro Tahara, Jan Simons, and Yvonne Ciannella; piano with Midori Ishibashi, Jyunko Iwasaki, Mayumi Yoshitomi, Tamiko Muramatsu, Betty-Ann Diaz, and Carolyn Bridger; and choral conducting with André J. Thomas. She has performed as a solo singer, piano accompanist, and choral conductor.