

Toru

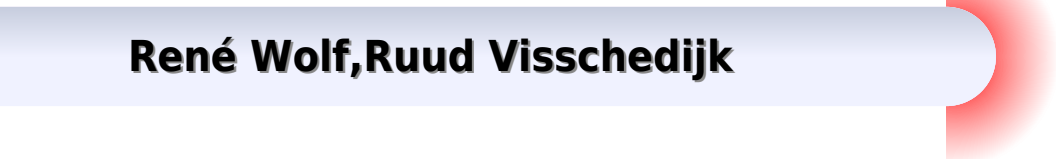
TAKEMITSU

Quatrain II

**pour clarinette en Si $\flat$, violon,
violoncelle et piano**

Music Of Toru Takemitsu

René Wolf, Ruud Visschedijk



Music Of Toru Takemitsu:

Chamber Music by Toru Takemitsu Toru Takemitsu, 2003 *The Music of Toru Takemitsu* Peter Burt, 2001-07-26 This book is the first complete study of Toru Takemitsu's work to appear in English **Creative Sources for the Music of Toru Takemitsu** Noriko Ohtake, 1993 *Music of Toru Takemitsu* Osamu Matsuura, 2002 *The Music of Tōru Takemitsu* Peter Burt, American Council of Learned Societies, 2001 **The Music of Tōru Takemitsu** Peter Burt, 1998 **Toru Takemitsu**, 1993 **Creative Sources for the Music of Tōru Takemitsu** Noriko Ohtake, 1993 This dissertation comprises a study of the composer Toru Takemitsu vis a vis his creative sources for example those extra musical influences that inspire his compositions The work is organized into the following categories 1 his early years 2 influences from composers 3 nature 4 his theory of dream number and water 5 words and music 6 East and West and 7 relationships with other artists including performers The final chapter is devoted to the piano compositions by Takemitsu including a comparative and idiomatic analysis that incorporates discussion of the specific creative influences on each work Aspects of Takemitsu's individuality and the manifestations of his beliefs both musical and philosophical are discussed to discover his complex aesthetic heritage As his own words reveal When I decided to be a composer I did not even know how to notate on scores In this regard no one has taught me These can be learned through reading theory books But more importantly things that have established me as a composer are though those theory books do have a little to do with it things like a book I read a friend I got to know or a picture **Toru Takemitsu** James Siddons, 2001-05-30 Though often misunderstood in the West the works of Toru Takemitsu 1930 1996 deserve attention beyond their native land Although he wrote most of his music for Western instruments in international contemporary concert style to be played by performers trained in the European musical tradition lists and scores of his music have been difficult to obtain Designed for use by musicians scholars and program directors who need compact understandable information on Takemitsu but who are unfamiliar with Japanese language and music this bio bibliography including sections on his works performances films scores recordings and writings will be invaluable to musicians scholars journalists and music directors alike The annotations of the entries are especially useful in determining answers to such questions as what instruments are needed to perform a piece what should be said about a film or composition in a program note what analysis or interpretation of a work is appropriate or has been done before and what Takemitsu himself has said or written about each work Siddons's fully cross referenced volume offers information on approximately 150 compositions 100 film scores 250 audio recordings and 500 bibliographical items while the biography places the composer's life in the milieu of post Pacific War Japan and contemporary music in Japan Europe and the United States *Japanese Identity in the Music of Toru Takemitsu* Matthew Gelband, 2007 *Memoir of Tōru Takemitsu* Asaka Takemitsu, 2010 Toru Takemitsu 1930 1996 was the first Japanese composer to receive international recognition in the field of classical music and is now widely regarded as one of the greatest composers of the late twentieth century Largely self

taught Takemitsu created his own unique sound world one that was not bound by convention In A Memoir of Toru Takemitsu his wife of forty two years reveals a candid behind the scenes glimpse into his fascinating life his legendary music and his final days After rising to prominence in 1957 when Igor Stravinsky praised his Requiem for Strings Takemitsu became best known in the West for his concert music but was also a master composer of music for film television theater and radio drama Through six extensive interviews Asaka Takemitsu reveals previously unknown information regarding the composer s compositional processes and his private life including the difficult period after the war and the subsequent post war art movement in Japan his bond with his friends love of movies and daily routine This inspiring memoir shares an unforgettable story of how a young boy without any musical training or affluence used the power of positive thinking to make his dream of becoming a composer come true *The Power of Silence* René Wolf,Ruud Visschedijk,1996 **A Way a Lone** Hugh de Ferranti,Yoko Narazaki,2002-08 Forms of Temporal Experience in the Music of Toru Takemitsu Tomoko Deguchi,2006

Rain Tree Toru Takemitsu,Noriku Ogawa,1996 **Electroacoustic Music in East Asia** Marc Battier,Kenneth Fields,2020-06-09 This book illuminates the development of electronic and computer music in East Asia presented by authors from these countries and territories China Japan Korea and Taiwan The scholars bring forward the cultural complexities and conflicts involved in their diverse encounters with new music technology and modern aesthetics How electronic music attracted the interest of composers from East Asia is quite varied while composers and artists in Japan delved into new sounds and music techniques and fostered electronic music quite early on political sociological and artistic conditions pre empted the adoption of electronic music techniques in China until the last two decades of the twentieth century Korean and Taiwanese perspectives contribute to this rare opportunity to re examine under a radically different set of cultural preconditions the sweeping musical transformation that similarly consumed the West Special light is shed on prominent composers such as Sukhi Kang Toshio Mayuzumi Toru Takemitsu and Xiaofu Zhang Recent trends and new directions which are observed in these countries are also addressed and the volume shows how the modern fusion of music and technology is triangulated by a depth of culture and other social forces This book was originally published as a special issue of Contemporary Music Review **The Solo Piano Music of Toru Takemitsu** Timothy Victor Koozin,1989 **Music of Japan Today** E. Michael Richards,Kazuko Tanosaki,2021-01-20 Music of Japan Today examines cross cultural confluences in contemporary Japanese art music through multiple approaches from twenty international composers performers and scholars Like the format of the MOJT symposia 1992 2007 held in the United States the book is in two parts In Part I three award winning Japanese composers discuss the construction of their compositional techniques and aesthetic orientations Part II contains nineteen essays by scholars and creative musicians arranged in a general chronological frame The first section discusses connections of the music and ideas of Japanese composers during the time surrounding the Second World War to Japan s politics section two presents recent perspectives on the music and legacy of Japan s most internationally renowned

composer Toru Takemitsu 1930 96 Section three investigates innovative cross cultural uses of Japanese and Western instruments grouped by common instrumental families voice flutes strings shaped by historical traditions physical design and acoustic characteristics and constraints Section four examines computer music by mid career composers and the final section looks at four current Japanese societies within and off shore Japan and their music spirituality and wind band music in Japan avant garde sound artists in Tokyo Japanese composers in the UK and the role of cell phone ringtones in the Japanese music market

Confronting Silence Toru Takemitsu, 1995 Takemitsu's desire to express thoughts in prose as well as music not typical of Japanese composers until recently is more frequently associated with nineteenth century European composers With little interest in program music Takemitsu does not believe that words explain the essence of music Words are important in his own compositional technique however and his interest in writing is certainly more than casual Words stimulate his imagination and give rise literally to images that in turn activate his sensibilities in his search for sound the real essence of music

A History of Twentieth-Century Music in a Theoretic-Analytical Context Elliott Antokoletz, 2014-03-14 A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic stylistic technical and geographic categories and set within the larger political social economic and cultural framework While the organization is topical it is historical within that framework Musical issues interwoven with political cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles The goal of this book is to provide a theoretic analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century Focusing on the wide variety of theoretical issues spawned by twentieth century music A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical analytical essence of musical structure and design

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