

Yasushi Akutagawa was a leading figure not only in Japanese music but general culture, whose compositions embraced many genres and fields. The 1948 *Trinita Sinfonica*, characterised by catchy melodies and light-footed ostinatos, was composed during his 'Sino-Soviet' period (1947-1957) when cultural exchanges with the USSR and China brought him into contact with the music of Shostakovich and Kabalevsky, among others. The *Ellora Symphony*, a savage bacchanal based on erotic visions of pagan India, belongs to Akutagawa's second creative period (1958-1967), when he embraced the new avant-garde trends promoted by Mayuzumi and Takemitsu. In the 1971 *Rapsodia*, Akutagawa returns to his compositional starting point of ostinato, lyricism and dynamism, only occasionally using avant-garde techniques. The composer himself describes the work as music in which a witch waves a short wand, transforming a Japanese-style *Adagio* into a fierce *Allegro*.

**Yasushi  
AKUTAGAWA**  
(1925-1989)

<b>1</b>	<b>Rapsodia per orchestra (1971)</b>	<b>15:04</b>
<b>2-17</b>	<b>Ellora Symphony (1958)</b>	<b>17:24</b>
 <b>Trinita Sinfonica (1948)</b>		 <b>21:41</b>
<b>18</b>	<b>Capriccio: Allegro</b>	<b>5:08</b>
<b>19</b>	<b>Ninnerella: Andante - poco più mosso - Andante</b>	<b>10:38</b>
<b>20</b>	<b>Finale: Allegro assai</b>	<b>5:56</b>

**New Zealand Symphony Orchestra • Takuo Yuasa**

Recorded at the Lower Hutt Town Hall, Wellington, New Zealand, 29th-31st January 2002  
Producer: Andrew Walton (K&A Productions Ltd.) • Engineer: Eleanor Thomason

Post-Production: Emma Stocker, Andrew Walton

Artistic Advisor & Booklet Notes: Morihide Katayama

Cover Photo: *Endless Flight* (1930) by KOGA Harue (1895-1933)  
[Bridgestone Museum of Art, Ishibashi Foundation]

This recording has been recorded and edited at 24 bit resolution.

**NAXOS**

**DDD**

**8.555975**

**Playing Time**  
**54:09**



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