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8.555975

Playing Time
54:09

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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)

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

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.