



Mutsumi's American tour schedule:

- 4/3 8:30 PM ITHACA COLLEGE School of Music - BEELER ROOM
- 4/8 2:00 PM Park Central Presbyterian Church, Syracuse
- 4/9 SUNY OSWEGO -Time and Place TBA- probably 12-2 or 2-4
- 4/10 1:00 PM MOHAWK VALLEY COMMUNITY COLLEGE
(MVCC) – UTICA Alumni College Center - Room 116- 1101 Sherman
Drive
- 4/11 7:00 PM SUNY OSWEGO Sheldon Hall -- 7:00 p.m. pre-talk 7:30
PM Concert
- 4/12 12-2 PM SUNY POTSDAM - CRANE MUSIC SCHOOL Master
Class/recital Snell Music Theater

Guest Artist Series

2017–2018 Season

Sara M. Snell Music Theater

Tuesday, April 12, 12:00 PM

Mutsumi Tsuzaki, xylophone
Mihoko Tsutsumi, piano

Recalling Xylophone Days
The Return of A Legenday Xylophone

Program to be selected from the following:

Csárdás	Vittorio Monti (1868–1922)
Eine Kleine Nachtmusik I. Serenade-Allegro	W.A. Mozart (1756–1791)
Cello Concerto No. 1 C dur (for cello) III. Allegro Molto	Franz Joseph Haydn (1732–1809)
Liebesleid	Fritz Kreisler (1875–1962)
Caprice sur l'opéra "CARMEN"	Georges Bizet (1838–1875) arr. Y. Matsuzono

Valse Brillante	George Hamilton Green (1893–1970) arr. Bob Becker (b. 1947)
Estrellita	Manuel Maria Ponce (1882–1948)
Tango Etudes (Xylophone solo) No. 6	Astor Piazzolla (1921–1992)
KODAMA for Xylophone Solo	Hiroake Takaha (b. 1979)
“Rhapsodie Japonaise” (as conceived by Yoichi Hiraoka)	Koichi Kishi arr. H. Spialek

Mihoko Tsutsumi, piano

Dr. Tsutsumi is Assistant Professor of Voice and Director of Choral Activities at the State University of New York at Oswego.

The Story of the Deagan #266 Artist Special “Hiraoka” Xylophone

The complete history of this famous xylophone, can be found in “RECALLING XYLOPHONE DAYS,” by Mutsumi Tsuzaki. (Available for purchase.)

A legendary xylophone that swept America in the 1930s is now in Japan.

Yoichi Hiraoka’s xylophone was so famous in America that people even used to say, “The youth of America awake to the sound of Yoichi Hiraoka’s xylophone.”

The sound of the xylophone that was lost in World War II will return to America in April 2018. Hiraoka’s xylophone that won the heart of America will return across the Pacific to sing there once again.....

How did Mutsumi finally come to America? Destiny !! by Bill Youhass

In about 2013, while was still the owner of Fall Creek Marimbas, my friend and internationally renowned percussionist, Bob Becker, told me he knew of a woman in Japan, Mutsumi Tsuzaki, a friend of Bob’s friend, the concert marimbist/percussionist Yurika Kimura, who wanted to buy a Deagan #266 Artist Special xylophone that Fall Creek had for sale.

He said she “collects” them. I thought that was crazy! Who would ever collect such big xylophones? But, after much discussion, I understood that Mutsumi was always looking for instruments that could be used as a substitute for Hiraoka's xylophone, since Hiraoka's instrument is over 80 years old. Several weeks later, we shipped the Deagan xylophone to Mutsumi in Kyoto.

In 2015 I went to Japan to hear several concerts. Mutsumi invited me and Yurika to visit her for lunch at her home in Kyoto. She had three #266’s, including the one she had bought from Fall Creek, and asked me to tune two of them to match her Hiraoka xylophone. I was truly honored that she would trust me to tune her prized instruments. When I first played a few notes on that instrument, I knew it was the best xylophone I had ever heard. Mutsumi and I stayed in touch and hoped one day Mutsumi could come to America with her Hiraoka xylophone.

Only after that, did I gradually began to learn more about who this remarkable woman really was.

Then, early in 2017 Mihoko Tsutsumi and Mutsumi magically found each other on Facebook! Mihoko had been Mutsumi’s teacher at her music high school in Japan! They had not seen each other in all that time. She then invited Mutsumi to come to America and play a concert at SUNY Oswego. Mutsumi told me about Mihoko and we immediately got in touch and were able to arrange 6 concerts and a workshop from April 3-12.

As an aside, Mutsumi had arranged for me to do the tuning of her xylophones at the KOROGI marimba company in Sabae owned by Osamu Saito. When I arrived at the train station in Sabae, I was warmly greeted by Osamu. It was the first time we had seen each other since my last visit, 33 years before!

1941

In spite of efforts of Mayor LaGuardia of New York and many friends from the New York Philharmonic Orchestra, Hiraoka was forced to return to Japan. He continued to perform and tour throughout Japan.

1961

Several members of the New York Philharmonic invited Hiraoka to return to New York and appear again on the global stage, telling him he was still remembered there.

1962

Selects the seven additional low bars at Deagan. Gave a recital at Carnegie Hall, among many others.

1963

Yamaha builds new frame and resonators for his now extended “#266.” Yoichi immigrated to the United States with his family.

1965

In July, Yoichi gave (the) premier performance of Alan Hovhaness’s *Fantasy on Japanese Wood Prints* with the Chicago Symphony Orchestra conducted by Seiji Ozawa.

After that, under the baton of conductor Andre Kostelantz, he performed this piece with the Japan Philharmonic Orchestra, the Philadelphia Orchestra, the Minneapolis Symphony Orchestra, the Los Angeles Philharmonic Orchestra, the St. Louis Symphony Orchestra, and the New York Philharmonic Orchestra. He then spent his life performing in Japan during spring and autumn and the United States during summer and winter.

1981

Yoichi passed away on July 13 in Los Angeles at the age of 73. His funeral was held in both Japan and the United States. At the U.S. funeral, author John Ball gave a speech to represent his friends. At the Japanese funeral, a telegram was received from the U.S. Embassy.

Hiraoka’s parents purchased a Deagan Artists’ Special Xylophone No.266 for him. He took the xylophone to America in 1930, but it went missing. The xylophone that he used for the rest of his life was purchased in 1935 at Deagan in Chicago. It was originally a Deagan Artists’ Special Xylophone

No. 264, a four-octave instrument ranging from C to C. He selected the bars himself.

When he went back to America in 1962, he also visited the Deagan factory. Where he carefully selected seven bars to extend the lower range of his xylophone. After he brought the xylophone back to Japan, he ordered a frame and resonators to be built for his four-and-a-half-octaves of bars. The instrument then became a Deagan Artists’ Special Xylophone No. 266 with a Yamaha frame and resonators in 1963.

THIS is the xylophone Mutsumi Tsuuzaki plays to this day.

Mutsumi Tsuuzaki



Mutsumi Tsuuzaki was born in Kyoto in 1967, the daughter of two *furoshiki* artisans. At age 5, she started playing the marimba. Mutsumi joined the school orchestra at Doshisha Junior High School, where, smitten by the sound of *Beethoven’s Seventh Symphony*, she decided to become a musician.

Having graduated from Kyoto Municipal Horikawa Senior High School music course, she went on to complete the Kyoto City University of Arts Graduate School of Music Masters Course at the top of the music course in 1992. The university awarded her the Masters’ Prize.

Mutsumi began her career as a marimba soloist in 1991. She had already been actively carrying out commissions for composition and arrangement, and had developed a unique repertoire. She was actively involved in various performance formats in duos with dance or a range of instruments such as piano, violin, accordion, koto, and recorder, as well as a marimba trio, chamber music, and performance with orchestras.

In February 2005, Mutsumi played the *Concerto for Xylophone and Orchestra* (1944), a piece composed by Kyosuke Kami and premiered by xylophone maestro Yoichi Hiraoka, at the Tokyo Philharmonic Orchestra’s

subscription concert, conducted by Michiyoshi Inoue on the maestro's own xylophone. After the concert, she acquired the xylophone and around 600 scores as well as mallets. Ever since then, Mutsumi has been working as a performer and a writer to reinstate the xylophone as the world's only concert xylophonist in the field of classical music.

In 2007, her recital to mark the 100th anniversary of Hiraoka's birth was broadcast on NHK-BS, and she made a topical appearance on the popular long-running program "Tetsuko no Heya" (TV Asahi). Her CD "1935" became a selected disc for the magazine *Record Geijutsu*, and enjoyed positive reviews. Reviewer Jiro Hamada wrote "Ms. Tsuzaki's performance produces an immediate familiarity that captures the heart, giving the listener a sense of dignity and refinement without flattery," while Tsutomu Nasuda wrote "Ms. Tsuzaki plays with lively fluidity, combining a modern crispness with sophistication. The result is neither simple nostalgia nor a period pastiche, but an album that overflows with originality and a sense of Ms. Tsuzaki herself."

She has performed concerts not only in concert halls, but in public spaces such as temples, shrines, and libraries, as well as nursery schools and elementary schools.

To date, Mutsumi has performed as a soloist with the Sapporo Symphony Orchestra, the Tokyo Philharmonic Orchestra, Tokyo Symphony Orchestra, the Kyoto Symphony Orchestra, and the Osaka Philharmonic Orchestra.

She is also known for her extensive collection of antique *kimonos* and *obis*, numbering some 600 pieces. Her collection and lifestyle have been featured in newspapers, magazines, radio programs, and TV shows. The "Mutsumi Tsuzaki Select Exhibition – Favorites" comprising mainly the Tsuzaki collection along with Mutsumi's personal selection of pieces from antique through modern art as well as handcrafts. The exhibition has been held in Kyoto, Tokyo, Miyazaki, and Osaka.

Mutsumi is also active as an author. She has published four collections of essays and one non-fiction work. Her work "Xylophone Days—Yoichi Hiraoka 'The Musical Life of a Spontaneous Genius'" published by Kodansha in 2013 detailing the history of the xylophone and the life of Yoichi Hiraoka was highly acclaimed and received the 24th Hidekazu Yoshida Prize as well as the 36th Suntory Prize for Social Sciences and Humanities, Life and Society Category.

Today she writes a fortnightly column in the Thursday evening edition of the *Sankei Shimbun* newspaper.

In addition to performance and writing, Mutsumi also gives lectures on the culture of Kyoto and the achievements of Yoichi Hiraoka.

Awards

1993 Aoyama Music Award for "Mutsumi Tsuzaki Two-Night Continuous Marimba Concert"

1998 Osaka Cultural Festival Award for "Mutsumi Tsuzaki Marimba Recital"

2004 Kyoto Prefecture Akebono Award "Presented to women who have made outstanding achievements in pioneering activities in their field"

2007 Todo Music Prize "Presented to promising up-and coming musicians to promote music in Kyoto"

2014 Asahi Kansai Square 21 Award "Presented to youth conducting activities based in Kansai"

2015 Mutsumi was awarded at the "67th Kyoto City Commendation for Distinguished Service in Education" by the Kyoto City Board of Education for her contribution to promoting lifelong learning as a Member of Kyoto City Assembly Committee on Social Education over eight years since 2007.

YOICHI HIRAOKA – (Briefly)

1928

Yoichi gave his first recital at the Imperial Hotel Entertainment Hall in Tokyo. He became an active player, including appearances on NHK radio broadcasts.

1930

Went to USA.

1931

For 10 years and nine months played every morning on NBC radio in New York at 7:45 AM.

1935

Hiraoka buys the Deagan #264 at the Deagan factory in Chicago.

1936

First of four Town Hall recitals. By now he was doing some 18 broadcasts/week including appearing on Paul Whiteman's program - *Musical Varieties*. He also played recitals including Town Hall Concerts with members of the NY Philharmonic String Quartet and concerts with the NBC SYMPHONY and NEW YORK PHILHARMONIC.