YOICHI HIRAOKA: HIS ARTISTIC LIFE AND HIS INFLUENCE ON THE ART OF XYLOPHONE PERFORMANCE

Akiko Goto, B.A., M.M.

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APPROVED:

Mark Ford, Major Professor
Eugene M. Corporon, Committee Member
Christopher Deane, Committee Member
John Holt, Chair of the Division of Instrumental Studies
Benjamin Brand, Director of Graduate Studies in the College of Music
James Scott, Dean of the College of Music
Mark Wardell, Dean of the Toulouse Graduate School

Yoichi Hiraoka was an amazing Japanese xylophone player who had significant influence on the development of the xylophone as a solo instrument. The purpose of this dissertation is to collect and record evidence of Mr. Hiraoka, to examine his distinguished efforts to promote the xylophone, to investigate his influences on keyboard percussion literature, and to contribute to the development of the art of keyboard percussion performance as a whole.

This dissertation addresses Yoichi Hiraoka’s artistic life, his commissioned pieces, and his influence on the art of xylophone performance. Analyses of two of his most influential commissioned works, Alan Hovhaness’ *Fantasy on Japanese Wood Prints* and Toshiro Mayuzumi’s Concertino for Xylophone Solo and Orchestra, are also included to illustrate the art of the xylophone, and to explain why Hiraoka did not play all of his commissioned works.
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CHAPTER I
INTRODUCTION

Purpose

Yoichi Hiraoka was an amazing Japanese xylophone player who had significant influence on the development of the xylophone as a solo instrument. The purpose of this dissertation is to collect and record evidence of Mr. Hiraoka, to examine his distinguished efforts to promote the xylophone, to investigate his influences on keyboard percussion literature, and to contribute to the development of the art of keyboard percussion performance as a whole. To illustrate the state of the arts in the 1960s in terms of composition, I will analyze Hiraoka’s commissioned works, Alan Hovhaness’ Fantasy on Japanese Wood Prints and Toshiro Mayuzumi’s Concertino for Xylophone Solo and Orchestra.

Significance and State of Research

Japan has produced many great marimba players beginning in the 1960s. Japanese marimba players consistently win or place at international marimba competitions, and there are many professional Japanese marimbists who are active internationally such as Keiko Abe, Momoko Kamiya, Mika Yoshida, and Makoto Nakura. Additionally, there are many marimba and xylophone studios throughout Japan where young students learn to play keyboard percussion instruments. Therefore, it is no surprise that the marimba and xylophone are popular instruments in Japan. General
Japanese audiences are familiar with these instruments and their music. Many performers have contributed to the growth of this art form, but xylophone virtuoso Yoichi Hiraoka was an early inspiration for popularizing the marimba and xylophone in Japan.

After World War II, Hiraoka impacted the musical growth of keyboard percussion instruments around the world. Hiraoka commissioned new works for the xylophone from Japanese and American composers creating original literature to promote this instrument. Up until the 1960s, the traditional body of literature for xylophone was mainly transcriptions of music for violin, opera, and orchestra. Most of Hiraoka’s commissioned compositions are still important repertoire for the xylophone and are often played on marimba as well. Interestingly enough, Hiraoka performed only three of his commissions.

There is very little documentation on Hiraoka’s contributions with special attention to his commissioned works. To provide evidence for this research, I will use published books, journals, and newspaper articles that refer to Yoichi Hiraoka. Articles written by Yoichi Hiraoka himself are also included (see bibliography). I will also collect and utilize concert programs of Hiraoka’s concerts and other performers’ concerts that mention important facts about his commissioned works. In this dissertation, I will discuss Yoichi Hiraoka’s artistic life, his commissioned pieces, and his influence on the art of xylophone performance. To illustrate the art of the xylophone and to provide the reasons why Hiraoka did not play all of his commissioned works, I will analyze two of his most influential commissioned works, Alan Hovhaness’ *Fantasy on Japanese Wood Prints* and Toshiro Mayuzumi’s *Concertino for Xylophone Solo and Orchestra*. 
Yoichi Hiraoka was born in August 16, 1907 in Suma, Hyogo, Japan. His father, Toranosuke Hiraoka, was a businessman and took part in managing companies. Hiraoka’s family first moved to Dalian, China for his father’s business and later moved to Amagasaki, Hyogo, Japan. During that time, Hiraoka’s family owned a hand-winding phonograph, and Yoichi listened to many works of music. Yoichi’s most favorite pieces were Theodor Michaelis’s *Die Schmied im Walde* [The Forge in the Forest], a program music for small orchestra, and Charles Gounod’s *Sérénade* sung by Tamaki Miura, a well-known Japanese soprano singer. According to his parents, Yoichi had a very good ear for sounds and music since he was a child, and he could even tell which train was coming after he listened to its whistle. When he was six years old, one of his sisters, Shizuko, taught him how to play the piano.¹

In 1914, Yoichi entered Osaka Kaikosha Elementary School (currently Otemon Gakuin Elementary School), a private elementary school. He attended this school from home in Amagasaki. When Yoichi was in the fourth grade of elementary school, the Hiraoka family moved to Tokyo. He transferred to Keio Yochisha Elementary School, another private elementary school. This elementary school required students to take English classes. Since he had never studied English until then, he studied with a tutor in

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addition to his class studies. He also took piano lessons with Mr. Seitaro Ezawa, a
singing class teacher at the elementary school. In those days, singing classes were the
only classes for music education in the national elementary school curriculum, and there
was no music education class in secondary schools or high schools.

In April 1920, Yoichi entered Keio Futsubu School, a private boy’s secondary
school. After becoming a secondary school student, he studied piano with James Dun.
One day just after Yoichi completed Ferdinand Beyer’s *Elementary Instruction Book for
the Pianoforte*, Dun called Yoichi to his home and told him that he would not teach
piano to Yoichi anymore. Dun stated that Yoichi’s fingers were not only too short, but
that Yoichi’s palms could not open widely enough for him to play an octave in each
hand. Moreover, Dun said he did not think Yoichi’s hands would become much bigger
as he grew. Therefore, Dun thought Yoichi could not become an advanced pianist.

Yoichi was very disappointed at giving up playing the piano. He loved to play
music, so he then practiced the harmonica. However, while he was a seventh grade
student, he happened to hear a xylophone when he went to Komparukan, a movie
theater in Kyobashi-ku (currently Ginza), Tokyo. At that time, movies were still silent,
and therefore, a narrator and live musical accompaniment was necessary. Before and
after each movie, the musical ensemble, directed by violinist Eijiro Hatano, performed
Hatano’s *Komparu March* there. During the trio section of the *Komparu March*, the
xylophone was a featured instrument. Yoichi was fascinated by the xylophone as soon
as he heard its sound. After seeing the xylophone performance and listening to its

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2Ibid., 252-54.
sound, Yoichi became excited, not only about the instrument itself, but also about the prospect of not being limited in learning how to play the instrument with short fingers. He then asked his sister Shizuko to take him to the Komparukan every week. Yoichi quickly memorized the *Komparu March* from the beginning to the end, and he played this piece on the piano with his arranged accompaniment. It was at this time that he found a xylophone in a show window of the *Nippon Gakki* music store. It was a two-and-a-half octave xylophone without resonators. It had to be assembled and mounted on a table to play. The price was five yen, so he asked his mother to purchase this instrument for him.\(^5\) When he bought the xylophone, a book that included practice exercises came along with the instrument. After receiving the xylophone, he started to study with the book.\(^6\) He also practiced the *Komparu March* on this instrument. Playing the xylophone was very interesting for him, and soon the number of works in his repertoire increased to approximately fifteen pieces.\(^7\)

Yoichi graduated from Keio Futsu-Bu School in March 1924. He entered Keio University in the following month and majored in Economics. In the next year, his closest sister, Shizuko, passed away. Shizuko saved some money before her passing and left it to Yoichi and Ryoji, their younger brother. Yoichi’s parents granted him permission to use the money to buy a new xylophone in memory of Shizuko. Having broken two bars on the previous instrument after only one year, the new instrument had

\(^5\)Ibid., 257-58.
\(^7\)Hiraoka, *Watashi no rirekisho*, 258-59.
a three-octave range and resonators. He practiced more enthusiastically, and his repertoire increased to about thirty pieces.\(^8\)

At the Keio University, there was a jazz band that was called *Red and Blue*. Yoichi was sometimes asked to play in the band. He played the melody of each tune with the band on the xylophone. He also played solo xylophone pieces between the jazz band pieces. He earned money from these performances, and so it can be said this was his first step as a professional musician. As he performed more, he not only became interested in playing more but also gained more confidence as a performer. Since Yoichi was a child, his mother had told him that he must have something to become the best in the world. In those days, he felt that playing the xylophone might be his way to become the best in the world.\(^9\)

In 1928, while Yoichi was still a student at the university, he was encouraged to give a solo xylophone recital.\(^10\) He gave his debut recital at Teikoku Hotel Engeijo (Entertainment Hall at the Imperial Hotel) in Tokyo on Saturday, May 12.\(^11\) Although this 800-seat\(^12\) hall was a part of the hotel and located on the second and the third floors, each floor of the hall had an independent entrance. Many international musicians, including violinist Jascha Heifetz, gave recitals there.\(^13\) At the recital, Yoichi played Pablo de Sarasate’s *Zigeunerweisen*, William Stobbe’s *The Mocking Bird Fantasia*,\(^14\) Antonio Bazzini’s *La Ronde des Lutins*, Felix Mendelssohn’s *Concerto for Violin* and

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\(^8\)Ibid., 262-63.  
\(^9\)Ibid., 263.  
\(^10\)Ibid., 263-64.  
\(^11\)Yomiuri Shimbun (Tokyo), 11 May 1928, p. 10.  
\(^12\)Hiraoka mentions that the number of seats in this hall was approximately 450 in Watashi no rirekisho, 264. Hiraoka may not have clearly remembered all of the details when he wrote the book.  
\(^14\)Hiraoka, Watashi no rirekisho, 264.
Orchestra op. 64, and others. Paul Rosenstand, a Danish pianist in Japan, provided the piano accompaniment.\textsuperscript{15} Nobuko Suzuki, a singer, also appeared and assisted in this recital.\textsuperscript{16} Because of the success of the recital, Yoichi garnered a strong reputation as a performer, thereby further increasing his confidence.\textsuperscript{17}

Yoichi decided to have another series of recitals at a larger venue before he would graduate from the university. He held his recitals at the Nippon Seinenkan Hall, the largest hall in Tokyo in those days, in the fall of 1928 and in the spring and fall of 1929. At each recital, the hall was filled to capacity. For these recitals, Yoichi’s parents also did their best to support him financially. Both his father and mother performed Yokkyoku, a singing art form based on a type of traditional Japanese drama called Noh. In Yokkyoku, the Japanese flute called Shinobue and the Japanese hourglass-shaped drum called Tsuzumi play important roles. However, Yoichi’s parents sold these instruments in order to purchase the best xylophone available at the time for his recital.\textsuperscript{18} It was a Deagan four and a half octave xylophone.\textsuperscript{19}

Yoichi also performed on radio programs in those days. For example, he appeared in a music program for children, Kodomo no jikan, on October 27, 1928 to perform William Stobbe’s The Mocking Bird Fantasia, David Popper’s Govott, and Pablo de Sarasate’s Zigeunerweisen.\textsuperscript{20} He appeared on the same program on December 26, 1929 to play Franck W. Meacham’s American Patrol, Louis-Claude Daquin’s Le coucou,

\textsuperscript{15}Shimada, 11.
\textsuperscript{16}Yomiuri shimbun (Tokyo), 11 May 1928, p. 6.
\textsuperscript{17}Hiraoka, Watashi no rirekisha, 264.
\textsuperscript{18}Ibid.
\textsuperscript{19}Eiichi Asabuki, “Hiraokasan, omedeto gozaimasu” [Congratulations Mr. Hiraoka], in program for Yoichi Hiraoka’s Golden Jubilee Xylophone Recital (May 12, 1977).
\textsuperscript{20}Yomiuri Shimbun (Tokyo), 27 October 1928, p. 6.
Yoichi’s performance was broadcasted not only from Tokyo but also from Osaka. In August 1929, Yoichi performed for JOBK, a radio station of the Japan Broadcasting Corporation Osaka branch.

In March 1930, Yoichi graduated from the Keio University; his next plan was to go to the United States. Yoichi’s father, Toranosuke Hiraoka, often visited the United States for his business and liked America. Toranosuke’s favor influenced Yoichi, and before he graduated from the university, Yoichi made a resolution to go to the United States. Yoichi knew that his family’s economic situation would not allow to help him any more. Therefore, he had to make money to go to the United States and to support himself there. While he was thinking what he should do, Polydor, a record company, offered Yoichi a recording contract in 1929 as a result of the reputation of his recitals.

At that time, Polydor asked Yoichi to make recordings. Yoichi’s first disc, Georges Bizet’s Carmen Selection (Polydor 102), was released on December 18, 1929. Fortunately, this recording sold very well. It sold several thousands of discs in the first month. Not only was this unusual for xylophone music, but classical music as well. Therefore, Polydor offered Yoichi another opportunity to record several pieces at one time. Yoichi thought this was a good chance to make money to go to the United States. He met the director of Polydor and explained his situation. Yoichi said that he

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21 Ibid., 26 December 1929, p. 10.
22 Hiraoka, Watashi no rirekisho, 265-66.
23 Ibid., 264-65.
24 Ibid., 265.
25 Nihon Polydor Chikuonki Shohkai, Geppo Polydor Record, (January 1929): 2, 6. In Watashi no rirekisho, 265, Hiraoka mentions that he first recorded two pieces, Gabriel Marie’s La cinquantaine (The Golden Wedding) and William Stobbe’s The Mocking Bird Fantasia. However, according to Nihon Polydor Chikuonki Shohkai, Geppo Polydor Record (February 1930): 2, his second disc (Polydor 157), which includes these two pieces, was released one month later than Carmen Selection. Hiraoka may not have clearly remembered all of the details when he wrote the book.
would record as many works as was necessary to make money up to one thousand yen for a one-way ticket to go to the United States.\(^{26}\)

However, Yoichi faced a difficult incident. His mother passed away on December 8, 1929. Up to the time she passed away, his mother had said that Yoichi should go to the United States. Therefore, Yoichi did not postpone or cancel his trip to the United States but instead prepared to go. Although he could make enough money for a one-way ticket to go to the United States, it was not enough money to live there. Therefore, he held his Farewell Recital to make some money before his departure.\(^{27}\) He had that recital at Nippon Seinenkan Hall on May 14, 1930. At this recital, xylophonist Eiichi Asabuki and the Aeolian Orchestra assisted. This orchestra consisted of mainly alumni of Keio University’s Wagner Society Orchestra, and was conducted by Soujiro Kikuchi.\(^{28}\)

Eiichi Asabuki was two years younger than Yoichi, and they had been acquaintances because both of them went to the same schools since elementary school and belonged to the tennis club together at the secondary school.\(^{29}\) Asabuki started playing xylophone when he was thirteen years old after listening to a recording of *William Tell Fantasie* played by William H. Reitz. He learned how to play the xylophone by himself, and later he studied with Yoshio Hoshide, a percussionist in the *Rikugun Konoe Ongakutai* (Army Imperial Guards Band) in Japan. Since Asabuki already had better technique on the xylophone than that of Hoshide, Hoshide gave him musical guidance and showed or gave him imported sheet music for xylophone including *The Mocking Bird Fantasia, William Tell Fantasie, American Patrol, and Variations on Long,

\(^{26}\)Ibid., 265.  
\(^{27}\)Ibid., 265-66.  
\(^{28}\)Shimada, 13.  
\(^{29}\)Ibid., 10-11.
Long Ago. Hoshide recommended Asabuki to JOAK Radio (currently NHK in Tokyo), and Asabuki broadcasted his xylophone performance earlier than Yoichi Hiraoka in 1927.\(^{30}\) By 1929, Asabuki had released his first record.\(^{31}\) Since Eiichi’s father was very rich, Asabuki owned a Deagan’s Artists’ Special Xylophone No. 264 after he started playing on radio.\(^{32}\) Soon after Asabuki bought this xylophone, Yoichi visited Asabuki at home to see this instrument.\(^{33}\) Asabuki not only performed the xylophone but also studied composition, and had written a solo piece, *Comin’ through the Rye Fantasia*, for Yoichi for Yoichi’s Farewell Recital.\(^{34}\)

In addition to Yoichi’s solo, Yoichi and Asabuki played a duet accompanied by the orchestra at Yoichi’s Farewell Recital. The pieces they played at the concert were Johann Sebastian Bach’s *Concerto for Two Violins* and Asabuki’s arrangement of *The Mocking Bird Fantasy* for two xylophones.\(^{35}\) The hall was filled to capacity at Yoichi’s Farewell Recital, and Yoichi raised the money he needed to move to New York for a few months. Yoichi left Japan on June 6, 1930 from Yokohama on the ship *Chichibu Maru* with a xylophone and his saved money.\(^{36}\)

Artistic Life in the United States (1930-1942)

Before arriving in Los Angeles, the *Chichibu Maru* anchored at Honolulu and San Francisco. In San Francisco, Yoichi saw a movie, *The King of Jazz*, featuring Paul

\(^{30}\)Ibid., 4-6
\(^{31}\)Shimada, 20.
\(^{32}\)Ibid., 9.
\(^{34}\)Shimada, 13.
\(^{35}\)Ibid.
Whiteman. Yoichi had known the name of Paul Whiteman previously, but he was still surprised at symphonic jazz played by the big ensemble conducted by Whiteman. Yoichi dreamed to play with such an orchestra.\(^{37}\)

Yoichi reached Los Angeles. In those days, it was hard to enter to the United States especially for Japanese people. U.S. immigration usually only allowed visitors to stay for six months, and this was not enough for Yoichi. Knowing that, Yoichi’s father arranged for a nominal position for Yoichi as a newspaper reporter before he left Japan. However, an officer of the U.S. immigration said he could not allow him to stay without a time limit. Yoichi and the immigration officer discussed this issue for almost one hour, and finally Yoichi got permission to enter and stay in the United States without limitations.\(^{38}\)

During his stay in Los Angeles, Yoichi took an audition for a vaudeville stage show at the RKO Theater in Hollywood. This audition was held in front of an audience, and there was another xylophonist at the audition. She played a jazz arrangement with comical gestures. On the other hand, Yoichi played Franz Liszt’s *Hungarian Dance No. 2*. Yoichi’s performance received an ovation. However, the manager said that the music that Yoichi played did not suit their show. Therefore, he did not get the job.\(^{39}\)

About ten days later, Yoichi got on the Santa Fe Railroad to go to New York, his original destination. On his way, he stopped in Chicago to transfer to the New York Central Railway. He stayed there for two nights and visited Deagan, the xylophone company and factory. By the middle of July 1930, he finally reached New York.\(^{40}\)

\(^{37}\) Ibid., 268-69.
\(^{38}\) Ibid., 269.
\(^{39}\) Ibid., 269-70.
\(^{40}\) Ibid., 270-71.
In New York, Yoichi stayed at the YMCA on the West Side since it was convenient and inexpensive. The next day, he started to look for a job. While he was looking for his job, he realized that he needed to give a recital at Town Hall or Carnegie Hall in New York. Hopefully, he would get good reviews in newspapers and be recognized as a full-fledged musician. He also realized that he needed the support of a big concert management to do so. Therefore, he went to many concert management offices. As a result, he found that the xylophone was not regarded highly as a musical instrument. Before he came to the United States, Yoichi believed that the xylophone was regarded as one of the premier solo musical instruments in the United States since there were world-class premier xylophone makers in the United States. However, this was not the case. There were very few xylophone players, and almost all were percussionists who played the xylophone as a part of their job. Moreover, most of their performances were not in concert halls but in vaudeville shows and at movie theaters. There, they did not play classical music at all but only jazz. These were not serious musical performances but rather entertainment based on flashy visual presentations. For example, Yoichi saw a xylophonist dancing and doing comedy; another played with three or four mallets in one hand to show how he could do very difficult things (although he actually played with just two mallets – one in each hand); another played not only a xylophone but everything on stage rhythmically while dancing; and another held the mallets with his feet to play the xylophone like tap-dancing. As a result, people regarded the xylophone as a novelty instrument. Therefore, no concert manager would pay serious attention to Yoichi. All of them refused to represent him.\(^\text{41}\)

\(^{41}\text{Ibid., 271-72.}\)
In September 1930, Yoichi remembered that his father told him to meet Mr. Joyner, his father’s friend and the president of a big company. When Yoichi met Joyner and told him what he would like to do, Joyner advised Yoichi to go to a radio station and meet John Elwood, the vice president of National Broadcasting Company (NBC). Yoichi visited with Elwood, and after he listened to Yoichi, Elwood called a program director. They decided they would have an audition for Yoichi. At the audition day, they said Yoichi could play anything he would like to for fifteen minutes, and they introduced Yoichi to Carolyn Gray, an NBC staff pianist. The audition was held after rehearsing with Carolyn for about thirty minutes. They told Yoichi that they would let him know the results later.42

Yoichi got a call from NBC several days later. He passed the audition and was asked to perform on Metropolitan Echoes at 1:30 P.M. on October 5 at WJZ, one of two NBC networks. Besides Yoichi, a baritone and a soprano singer performed on the program. Yoichi received his first U.S.A. payment from this radio program, a total of $32.50; $25 for the performance and $7.50 for the cost of transporting the instrument.43

Until the end of 1930, Yoichi had another six or seven opportunities to perform for radio shows, and he also played the xylophone at the Nippon Club at Christmas. However, Yoichi thought this situation was not enough to make money to live in New York. He wanted to become a regular performer for NBC. To become so, he went to NBC every day and sat outside of the program division hoping they would remember his face. It was rare to see the program director, but he would say hello whenever the program director went in and out of the office. Finally, the director’s secretary arranged

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42Ibid., 276.
43Ibid., 276-77.
a time for Yoichi to meet the director. At the meeting with the director, Yoichi insisted that there were many Japanese people in New York and they were proud of Yoichi, as he was the first Japanese artist to appear at NBC. Since they looked forward to listening to Yoichi’s performance, Yoichi asked the director to give him a chance to play on an evening program. In addition, Yoichi asked the director to make him a regular performer if that performance was well received. A couple of days later, Yoichi received a call from NBC. They informed him that a regular comedian had become ill and asked Yoichi to fill in for him to play. Yoichi gratefully accepted and was immediately scheduled at 7:30 P.M. on March 1. He did his best, and fortunately, there was a good review for his performance on that radio show in the *Daily News* the next day. In the afternoon of that day, he was called back to NBC. The director said that they would like to contract Yoichi as an NBC musician. The director also told Yoichi that he would have a regular show every morning except Sunday beginning March 15, 1931. Thus, Yoichi finally became an NBC artist on March 2, 1931.44

Before performing regularly for the NBC radio show, the program director required one thing of Yoichi, not to play the same piece within three months. So in order for Yoichi to learn new material, the director allowed Yoichi to use a small studio to rehearse for three hours after every broadcast. At that time, all broadcasts were live performances. Yoichi woke up at 6:00 A.M. by a wake-up call from a telephone operator at NBC, went to NBC at 6:30 A.M., rehearsed with his pianist about one hour, and performed every morning. There were many good pianists for accompaniment at NBC. Of those, Leo Russotto and Vladimir Brenner taught Yoichi enthusiastically and strictly how he should interpret and play music. Leo Russotto was an Italian-American pianist

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44Ibid., 277-78.
and composer, and his father was a musician as well. He taught Yoichi how to play music based on his view as a composer. Vladimir Brenner was once a pianist at the Russian Royal Court and was sometimes invited as a concerto soloist for the NBC Symphony Orchestra conducted by Arturo Toscanini. Brenner mainly taught Yoichi how to interpret music with dynamics, contrast of rhythmic characteristics, and phrasing. After the rehearsals that follow the radio program at NBC, Yoichi studied music at home on a used piano, which he worked hard to purchase, playing with one finger per hand to imitate xylophone mallets. In addition, he often visited ethnic restaurants. There were many ethnic restaurants in New York, and each displaying the music and dance traditions native to their home countries. Thus, Yoichi was exposed to the music of Russia, Latin America, and Romany styles to name a few. He was then able to incorporate these idioms into his playing.45 Yoichi performed three tunes every morning. He had about four hundred pieces as his constant repertoire in 1938.46 The number of works Yoichi broadcasted through his regular program was more than 1,000. In his later life, Yoichi said that he had learned to play various pieces because of this program.47

In regards to repertoire, in an article written in 1938, Yoichi states:

In my experience of ten years of concentrated study on the problems and possibilities of the xylophone, I have found that there is no type of classical music which cannot not be artistically and effectively performed on my instrument. There are, however, many individual works which do not lend themselves to it – just as there are works which cannot be sung, or played on a violin, or on a piano. As a general rule, polyphonic music of more than two voices should not be attempted on the xylophone, because the construction of the instrument makes sustained tone difficult to maintain. But neither can one play three or four voices on the flute. . . .

. . . On the other hand, any works that is suitable for a single voice, such as a song, a violin, violoncello, or a flute selection, and piano pieces of one or two

47Asahi Shimbun (Tokyo), 20 June 1975, evening p. 9.
voices, are excellent for the xylophone use. Especially fine are the early classics, written for harpsichord or clavier. The “Two-Part Inventions” of Bach, the gigues, gavottes, and sarabandes of the Bach suites, the minuets of Mozart, the melodies of Gluck, Couperin, and Purcell, the sonatas of Haydn; all of these lend themselves wonderfully well to xylophone use. Indeed, the less sustained quality of the xylophone’s tone gives back the real feeling of the earlier instruments of the clavier type a great deal more faithfully than does the piano. Fast moving pieces are also good, because there is less need for sustained tone in them; and coloratura songs and arias are particularly lovely.48

Besides expanding his repertoire, Yoichi developed his touch and techniques on the xylophone. He also made a study of mallets. Yoichi writes:

Tone is regulated by the kind of hammers used. The larger ones, with the soft rubber (or felt) heads, produce a more mellow tone than the brilliant sound of the small hammers with hard rubber heads. Since these smaller, harder hammers make for greater brilliancy of tone, they are especially useful in the upper registers. Sometimes, depending on the needs of the piece, the player must change his hammers while playing.49

Later, he also explained that his choice of the mallets depended on the number of audience at a concert.50

Yoichi performed for the fifteen-minute program at 7:30 A.M. every morning in weekdays at WJZ, the key station of NBC’s Blue Network. His show was the first program of weekdays and started after the sign-on announcement. In the program, an announcer introduced each selection of music before Yoichi performed. However, Yoichi introduced a program by himself one morning when the assigned announcer, Charles O’Conner, played a trick on him. O’Conner announced that Yoichi would introduce the music by himself on that day, and O’Conner then went to the control room where the director and engineer were working.51

49 Ibid.
In March of 1934, three years after he had become an NBC artist, Yoichi received a telegram from Japan. It said that Toranosuke Hiraoka, Yoichi’s father, had passed away. In the telegram, it was written that Toranosuke had said in his will that Yoichi did not have to come back to Japan due to his death. Until then, Yoichi and Toranosuke had exchanged letters. Toranosuke always encouraged Yoichi and said that he should study music and gain a professional reputation.\(^5^2\)

Yoichi bought a new xylophone in 1935. He went to Deagan, a keyboard percussion maker, in Chicago to choose keyboards.\(^5^3\) He selected a Deagan’s Artists’ Special Xylophone No. 264\(^5^4\) that had a four-octave range.\(^5^5\) Since Yoichi mentioned that the range of his instrument was four and a half octaves in 1938,\(^5^6\) it is assumed that he used both instruments at the time.

In 1936, NBC started to test programs for broadcasting on television. Yoichi also performed on these first television shows. NBC asked him to perform in a *kimono*, a Japanese traditional costume. However, Yoichi refused because it was difficult to play the xylophone in a *kimono*.\(^5^7\)

Yoichi played for NBC radio shows for more than ten years. In addition to his regular morning shows from Monday through Saturday, Yoichi occasionally performed for programs on Sunday.\(^5^8\) \(^5^9\) Aside from his regular morning appearances on NBC, he was frequently asked to perform on other programs in the afternoon and evening. He

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\(^{52}\) Hiraoka, *Watashi no rirekisho*, 281.
\(^{54}\) Mutsumi Tsuuzaki, e-mail message to author, April 26, 2013.
\(^{55}\) Hiraoka, “Bokuno gakkini tsuite.”
\(^{56}\) Hiraoka, “The Modern Marimba and Its Relation to the Xylophone,” 569.
\(^{57}\) Ibid., 284.
\(^{58}\) *Morning Herald* (Hagerstown, Maryland), 25 July 1931, p. 11.
\(^{59}\) *Burlington Hawk-Eye* (Burlington, Iowa), 26 September 1931, p. 9.
even appeared for special occasions such as Christmas Eve\textsuperscript{60} and Memorial Day.\textsuperscript{61} At his busiest, Yoichi played more than fifteen times in a week. The most memorable performance for him was the broadcast for the opening of the Tokyo Hoso Kaikan [Tokyo Broadcasting Hall] of NHK, Nihon Hoso Kyokai (Japan’s state radio broadcasting company), at Uchisaiwai-cho in Tokyo.\textsuperscript{62} It was a live broadcast at 8:10 P.M. in Japan (7:10 A.M. in New York time) from an NBC studio in New York on Sunday, May 14, 1939.\textsuperscript{63} He received telegrams and letters from his sisters and brother after this performance. All of them were very pleased to be listening to and watching Yoichi’s xylophone performance. Yoichi was also very happy that they had listened to his music. Another memorable performance for him was an opportunity to play in front of the crew and officers of the Japanese training ships, Yakumo and Iwate. When they entered New York, NBC invited those crews and officers to a performance at the broadcasting station. The NBC Symphony Orchestra played for them, and Yoichi played Gunkan March [Warship March] accompanied with this orchestra.\textsuperscript{64}

In 1937, Yoichi played with Paul Whiteman’s Symphonic Jazz Orchestra. He was chosen as a soloist for Paul Whiteman’s special program on NBC. When Yoichi was playing with them, he remembered he saw the movie, The King of Jazz, featuring Paul Whiteman, in San Francisco when Yoichi came to the United States in 1930. He performed Ferde Grofé’s “On the Trail” from the Grand Canyon Suite and another piece with this orchestra conducted by Whiteman.\textsuperscript{65}

\begin{footnotes}
\item[60] Wisconsin State Journal (Madison, Wisconsin), 23 December 1934, p. 5.
\item[62] Hiraoka, Watashi no rirekisho, 283
\item[63] Yomiuri Shimbun (Tokyo), 14 May 1939, p. 6.
\item[64] Hiraoka, Watashi no rirekisho, 283.
\item[65] Ibid., 283-84.
\end{footnotes}
Another significant performance was when Yoichi played as a soloist with the NBC Symphony Orchestra for the first time. He played the first movement of Johann Sebastian Bach’s *Violin Concerto* and Pablo de Sarasate’s *Zigeunerweisen*.\(^{66}\) In addition, Yoichi appeared as a soloist at the Young People’s Concert of the New York Philharmonic-Symphony Orchestra at Carnegie Hall on March 18, 1939. He performed the second and the third movements from *Eine kleine Nachtmusik* by Wolfgang Amadeus Mozart with string orchestra under the baton of Ernest Schelling at the concert.\(^{67}\) Yoichi came back to play at a concert of this series at Town Hall on February 17, 1941. He performed Trepak from Tchaikovsky’s *Nutcracker Suite* and Enesco’s *Rumanian Rhapsody, Op. 11, No. 1, in A*, which was arranged by Leo Russotto for Yoichi, with Philharmonic-Symphony Orchestra and Rudolph Ganz, the conductor, this time.\(^{68}\) Yoichi also played the xylophone in various occasions such as Japan Night at International House in New York in December 1937\(^ {69}\) and Day of Japan at International Exposition in New York on June 2, 1939.\(^ {70}\)

One day, after Yoichi’s life had advanced smoothly as an NBC artist, he received a call from Morris Novik, a manager at the Unity House in Pennsylvania. He asked to Yoichi to perform there.\(^ {71}\) Unity House was built in Forest Park, Pennsylvania as vacation and education facilities for members of the International Ladies’ Garment

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\(^{66}\)Ibid., 284.


\(^{70}\) *Tokyo Asahi Shimbun*, 4 June 1939, evening p. 2.

\(^{71}\) Hiraoka, *Watashi no rirekisho*, 284-85.
Workers’ Union.\textsuperscript{72} It had an open-air concert hall, and they held concerts on Saturday nights, Independence Day, and Labor Day.\textsuperscript{73} Once Yoichi played there, he was invited to perform three or four times every summer. One summer, besides Yoichi, the Philharmonic-Symphony String Quartet, a string quartet from members of the New York Philharmonic-Symphony, performed at the Unity House. Yoichi and the quartet played Wolfgang Amadeus Mozart’s \textit{Eine kleine Nachtmusik} together at a concert. After this, Yoichi and the quartet became friends, and they played together at parties and small concerts in New York. They arranged several chamber works by Wolfgang Amadeus Mozart and Johannes Brahms for this instrumentation as their repertoires. Among the quartet, Joseph Reilich, a violinist, and David Katz (later he changed his last name to Kates), a viola player, became Yoichi’s good friends. Later, David introduced Yoichi to Andre Kostelanetz, and this introduction created an opportunity for Yoichi to play with the Minneapolis Symphony Orchestra, the Los Angeles Philharmonic, and the St. Louis Symphony conducted by Kostelanetz.\textsuperscript{74}

Five and a half years had passed since Yoichi came to the United States. Due to his good reviews from his performances at the NBC radio show, his opportunities to play the xylophone were increasing, and his economic conditions became stable. However, he was not satisfied. He thought he needed to give a solo recital and to receive good reviews from music critics of newspapers in New York to be recognized as a good musician. One day, he met a director of NBC Artists’ Service.\textsuperscript{75} NBC Artists’

\begin{footnotesize}
\begin{enumerate}
\item Hiraoka, \textit{Watashi no rirekisho}, 285-86.
\item Ibid., 287.
\end{enumerate}
\end{footnotesize}
Service was one of the biggest concert management companies in the United States in those days, and the office that took care of payment of artists who performed at NBC.\textsuperscript{76} Yoichi told the director that he wanted to give a recital and become a concert artist as well, and the manager agreed. Yoichi had his recital in Town Hall, which had 1,500 seats, on December 21, 1936. In the first half of this recital, Yoichi played solo pieces with piano accompaniment with Vladimir Brenner on the piano. During the second half, Yoichi played Mozart’s \textit{Eine kleine Nachtmusik} with the Philharmonic-Symphony String Quartet (see Figure 2.1 for the whole program). There was a full audience. Japanese people in New York and all of Yoichi’s American friends including Novik and people of the International Ladies’ Garment Workers’ Union backed him up.\textsuperscript{77}

\begin{figure}[h]
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\includegraphics[width=\textwidth]{figure2.1.png}
\caption{Program of Yoichi Hiraoka Recital on Monday, December 21, 1936\textsuperscript{78}}
\end{figure}

The next morning, there were concert reviews about Yoichi’s recital in the \textit{Herald Tribune} and \textit{The New York Times}. The evening newspapers, \textit{World Telegraph}, \textit{Sun},

\textsuperscript{76}George Ansbro, 46.
\textsuperscript{77}Ibid., 287-89.
and Post, also published concert reviews as well. Yoichi received good comments from all of them.\(^79\) One of them, *The New York Times*, reviewed his recital as an “unusual recital” and states:

> There was no hint in Mr. Hiraoka’s expert performance of the vulgar noises pounded out of the xylophone by the rank and file of showy players in the music halls. The young Japanese artist had but to announce a few phrases of his opening Handel number to make this definitely known. For his tone was as delicate, sensitive and subtle in its nuances as, for example, Segovia’s on the guitar. And for grace of musical line, feeling for pattern and perfection of detail his peers are not numerous among musicians of the day.\(^80\)

After this recital, Yoichi held other three recitals in Town Hall on November 24, 1937,\(^81\) December 19, 1938,\(^82\) and January 14, 1940. He built a solid reputation through these performances. After his forth recital at the Town Hall, *The New York Times* praised his phrasing in the slow movement of Handel’s violin sonata and crispness and color of its last movement especially.\(^83\) Vladimir Brenner and the New York Philharmonic-Symphony String Quartet assisted him at all of these recitals (see Figures 2.2, 2.3, and 2.4 for complete programs).\(^84\)

After the success of his first recital, Yoichi married Shizuko Yamaguchi, a Japanese-American, in March of 1937.\(^85\) They had their first daughter, Yoko, in December 1937 and their first son three years later.\(^86\)

\(^{79}\)Ibid., 289.

\(^{80}\)N. S., “Unusual Recital by Yoichi Hiraoka,” *New York Times*, 22 December 1936, p. 34.


\(^{84}\)Hiraoka, *Watashi no rirekisho*, 290.

\(^{85}\)Ibid., 292.

\(^{86}\)Ibid., 293-94.
Figure 2.2: Program of Yoichi Hiraoka Recital on Wednesday, November 24, 1937

Yoichi Hiraoka, xylophone recital. Town Hall, 8:30 P. M.
Adagio and Allegro from Sonata in A.
Gavotte from "Iphigénie en Aulide" (Gluck)
Menuet; Tambourin, from "Ballet Suite" (Handel)
Contratella (Rameau)
Menuet in F. (Beethoven)
Le Cucu (Haydn-Hiraoka)
Theme and six variations, from piano sonata in A (Mozart-Walmsley-Hiraoka)
Xylophonic transcription of violin concerto in E (Bach)
Assisted by Phil-Sym String Quartet.
"Echigo-Ushi"—The Song of Minsters (Traditional Japanese)
Cradle Song (Hauer)
Rondino (Kreisler)
Second Hungarian Rhapsody (Liszt)

Figure 2.3 Program of Yoichi Hiraoka Recital on Monday, December 19, 1938

Yoichi Hiraoka, xylophone recital. Town Hall, assisted by the Phil-Sym String Quartet. 8:30 P. M.
Sarabande, Gavotte in D (Bach)
Menuet in A (Gluck)
Allegro, largo and Presto, from Sonata in D (Leclair)
Xylophonic transcription of violin sonata in B flat (Mozart)
Suite in B minor (Bach)
Danse Tzigane (Naches)
Ave Maria (Schubert)
Leyenda (Alberti)
Danse Macabre (Saint-Saëns)

Figure 2.4: Program of Yoichi Hiraoka Recital on Sunday, January 14, 1940

Yoichi Hiraoka, xylophone recital, assisted by the Phil-Sym Quartet. Town Hall, 8:30 P. M.
Minuet (Haydn)
Allegro, largo and allegro, from Sonata in E (Handel)
Gavotte in D (Gossec)
Concerto in G minor (Bach)
Capriccio (Mendelssohn)
Norwegian Dance; Dance of the Swan (Grieg)
Dance of the Mirlitons; Trepak (Tchaikovsky)
Quartet in F (Mozart)
Voices of Spring (Strauss)
Traditional Japanese Melody
Cradle Song (Brahms)
Danse Tzigane (Naches)

89 "Programs of the Week" in New York Times, 14 January 1940, section 9, p. 6.
Yoichi's name became known amongst people in the United States, and many critics evaluated musical elements of his performance. One article in a newspaper in 1937 mentions that “the Nipponese virtuoso is believed the only xylophone player who uses the instrument known among musicians as the ‘woodpile’ to interpret serious music.”\(^9^0\)

A newspaper article written in 1938 mentioned that Yoichi had dance-like body movements during his performance.\(^9^1\) It was true that Yoichi performed passionately. He played the xylophone using his whole body, and moved frequently as if he was jumping. Beads of sweat dripped from his face onto the keyboard during his performance.\(^9^2\)

During April and May of 1940, Yoichi had three recording sessions for two albums from Decca. One album was *Xylophone Recital of Classical Music* (166 Decca), which consisted of four discs (23168-23171 Decca). Another was *Japanese Folk Music* (172 Decca), which also consisted of four discs (23173-23176 Decca). Vladimir Brenner played the piano for these recordings (see Figures 2.5 and 2.6 for complete contents).\(^9^3\) The first album was released in October 1940, and the other was issued in July 1941.\(^9^4\)


\(^9^2\) Shimada, 62.


In addition to the Decca recordings, an anthology of his transcribed and arranged pieces, *Xylophone Album*, was published by Edward B. Marks Music Corporation in 1941. Yoichi selected eleven pieces for the anthology (see Figure 2.7 for complete contents).95

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Yoichi’s own life went smoothly. However, relationships between Japan and other countries were becoming strained. Japan left the League of Nations, and a war between Japan and China occurred in 1937. As Japan became defiant, relations between the United States and Japan began to falter. As the reputation of Japan became worse, jobs for Japanese artists became scarce in the United States. Nevertheless, when Yoichi had a recital in New York, he had a full audience. He was not, however, able to gain great popularity in other cities. The number of Yoichi’s concerts did not increase even though he received good reviews from critics in New York. In spite of that, the people in NBC did not show any prejudices and antipathies to Yoichi.96 In this situation, Yoichi was worried about his future. He did not want to go back to Japan because he was not yet satisfied with the results of his career. Once Yoichi tried to look for opportunities to live in South America, where there were many Japanese people and their descendants. However, negotiations did not go smoothly.97 Yoichi tried to prepare for the worst situation. He went to the program director at NBC

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96 Hiraoka, Watashi no rirekisho, 294-95.
97 Ibid., 295.
for advice. The director said that they could understand Yoichi’s situation and that they had respect for him as a great artist. He promised that they would take care of Yoichi until a war started. However, they would not be able to let him play any more if war was declared.98

Japan attacked Pearl Harbor in Hawaii at 7:49 A.M. in Hawaii time on December 7, 1941. On that day, Yoichi broadcasted over NBC from 10:45 to 11:00 A.M. in New York, and it was his last performance there.99 Later that day, Yoichi went to play the xylophone in a big room at the Diplomat Hotel on Forty-third Street100 for a meeting of the International Ladies’ Garment Workers’ Union.101 He finished his thirty-minute-performance at 5 P.M. without any problems.102 While he was loading his instrument through a lobby, he heard one man making a speech on stage in the room. The man said that Japanese airplanes had bombed in Hawaii. However, Yoichi believed that people were discussing how they would deal with the situation if it would happen.103 He also saw people rushing to a newsstand to pick up an extra copy of the newspaper. However, Yoichi did not take it seriously because he was familiar with such a scene as a part of life in New York.104 Some of his friends were supposed to come to Yoichi’s home that evening. Yoichi called one of them after he put his instrument in his car; it was not until then that he knew what he had heard about Pearl Harbor was fact.

98Ibid.
99Program for Yoichi Hiraoka’s First Recital after Coming Back to Japan (December 20, 1942).
100“Kaisen zen-ya 6,” Yomiuri Hochi (Tokyo), 6 December 1942, p. 3.
101Hiraoka, Watashi no rirekisho, 296
102“Kaisen zen-ya 6,” Yomiuri Hochi (Tokyo), 6 December 1942, p. 3.
103Hiraoka, Watashi no rirekisho, 296.
104“Kaisen zen-ya 6,” Yomiuri Hochi (Tokyo), 6 December 1942, p. 3.
Knowing Americans did not release this news to the audience until Yoichi finished his performance, Yoichi was impressed by their considerations.\textsuperscript{105}

When Yoichi was back at his home in Kew Gardens, Long Island, his family was upset. Yoichi’s friends, who worked for a trading company, were supposed to come to his home. However, they did not arrive, nor did they call. Yoichi called them, but at each number he called, an American’s voice answered that he was not there anymore. The radio broadcasted that the FBI was picking up Japanese people all over New York. In the late evening, the mayor of New York announced through radio broadcasting that all Japanese must stay home and should not go outside.\textsuperscript{106}

NBC dropped Yoichi from their program on the evening of December 7, 1941.\textsuperscript{107} The next morning, after an announcer apologized for Yoichi’s absence, a pianist, who had served Yoichi as his accompanist, substituted for him.\textsuperscript{108} On Yoichi’s behalf, his neighbors, the New York Philharmonic-Symphony Orchestra members, and Fiorello La Guardia, the mayor of New York, petitioned NBC to bring Yoichi back. Mayor La Guardia made Yoichi perform a selection at the beginning of his broadcasting program, \textit{To the People of the City of New York}, over WNYC on Sunday, March 1, 1942, and said that all Yoichi’s friends would guarantee his loyalty to the United States. Yoichi’s neighbors, twenty-eight tenants at the same apartment community where Yoichi lived, signed a petition to David Sarnoff, president of the Radio Corporation of America. They emphasized Yoichi’s loyalty to the United States and said that he was devoted to democratic causes. To testify these facts, the petition mentioned names of

\begin{itemize}
  \item \textsuperscript{105}Hiraoka, \textit{Watashi no rirekisho}, 296-97.
  \item \textsuperscript{106}Ibid., 297.
  \item \textsuperscript{108}Ansbro, 85.
\end{itemize}
organizations to which Yoichi had performed at their benefit concerts such as the Red Cross, the United Service Organizations, the New York Institute for the Education of the Blind, and others. In addition to his neighbors, twenty-six members of the New York Philharmonia-Symphony vouched for Yoichi. However, NBC answered they could not change the employment policy against enemy aliens.

Yoichi and his family stayed home for a few months. They were afraid to be taken and packed their belongings. An officer of the Ministry of Finance came once to check Yoichi’s property, but the FBI never came. Before long, Yoichi knew there was not much risk in going out for a short time, except when inside the city of New York. However, knowing that the pianist he respected, Artur Schnabel, would play Ludwig van Beethoven’s *Emperor* (Piano Concerto No. 5), Yoichi went to the Town Hall only once. Although he entered into the hall secretly, ushers and about twenty audience members recognized that it was Yoichi. Each of them was pleased to know he was safe.

While at home with his family, Yoichi had read an article in a newspaper that exchange-ships would be arranged to exchange Japanese citizens who lived in the United States with American citizens who lived in Japan. Yoichi faced the difficult decision of what he and his family should do. The United States was the country that he admired from the time when he was a child, where he lived for more than a decade, and where he had many close friends. His wife and children were born in the United States, and they had citizenships from this country. On the other hand, Japan was the country where Yoichi grew up. His status in the United States was as a visitor. Since so much

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time had passed since he left Japan, he was worried about the current state of his home

country.\textsuperscript{112}

During this time, Morris Novik from the Unity House called him. He suggested
Yoichi and his family stay at a mountain villa built in the Unity House until the end of the
war. He also said that Fiorello La Guardia, the mayor of New York, would take care of
them by providing a living fee. This suggestion moved Yoichi, and he almost accepted
the offer. However, if a person who worked for public office such as the mayor of New
York hid people of an enemy country, he would lose his political credit. Therefore,
Yoichi refused this offer and decided to go back to Japan. One evening, Yoichi and his
wife, Shizuko, discussed what they should do. Since Yoichi could not play music in the
United States under the current circumstances, Japan was the only country where he
could perform. However, since Shizuko and their children were citizens of the United
States, they would be considered safe. They discussed Shizuko and the children
staying with Shizuko’s family, but after consideration, Shizuko told Yoichi that she would
come with him. Therefore, they applied to the Department of State to leave for Japan.
They received an admission telegram to go on an exchange-ship. It also said that they
should go to the Hotel Pennsylvania in New York on the morning of June 6. Yoichi sent
back a telegram to confirm that he would be able to bring his xylophone and music; he
did receive permission to bring them with him.\textsuperscript{113}

In this situation, Yoichi performed as a guest artist at a concert in Town Hall on
May 22, 1942. It was the eighth annual choral concert presented by the Cultural Division

\textsuperscript{112}Ibid., 298-99.
\textsuperscript{113}Ibid., 299-300.
of the International Ladies’ Garment Workers’ Union. Yoichi performed transcriptions of pieces composed by Franz Schubert, Johann Sebastian Bach, and George Enescu.114

On June 6, 1942, Yoichi and his family went to the Hotel Pennsylvania in New York, where there were already many Japanese waiting to leave. On the third day, luggage check began, and cash in hand was limited to $200. People were allowed to bring some luggage back to Japan. However, metals, papers, and records in their belongings were inspected completely, and most of them were confiscated. Although Yoichi had permission to bring back his xylophone and music to Japan, three FBI inspectors who could read music checked his music very carefully. Yoichi had a lot of music, and most of which was piano accompaniment. Since several pianists wrote down their fingerings and memorandum on music, Yoichi had to explain what those markings were. Ultimately, it took three days to check the music.115 Handwritten music such as Eiichi Asabuki’s *Comin’ through the Rye Fantasia*, which was composed for Yoichi’s Farewell Recital in Japan, was not allowed to be brought out of the United States and was confiscated since it was thought that it could include codes for spying.116

The Japanese were not allowed to meet anyone at the Hotel Pennsylvania. However, an officer called Yoichi and said that there were individuals who had received special permission to meet Yoichi. The individuals were Leo Russotto, a pianist at NBC, David Katz, a viola player in New York Philharmonic-Symphony String Quartet, and others. They visited, and as they left, they gave Yoichi an envelope. It was a farewell gift from members of New York Philharmonic-Symphony and NBC Symphony Orchestra. Yoichi thanked them for their friendship and warmth. In addition, an officer of the

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115Ibid., *Watashi no rirekisho*, 300-01.
116Shimada, 13.
Department of State suggested that Yoichi stay in the United States. Yoichi felt the kindness of the American people, and he made a resolution that he would come back to the United States if he survived the war.\footnote{Hiraoka, \textit{Watashi no rirekisho}, 301.}

After staying at the Hotel Pennsyl\-vania for about ten days, the Japanese people got on a Swedish exchange-ship, the \textit{Gripsholm}. There were not only common people but also a Japanese diplomatic group, Japanese military officers, and Japanese news reporters.\footnote{Ibid., 302.} They left New York on June 18\footnote{Shunsuke Tsurumi, Norihiro Kato, and Sou Kurokawa, \textit{Nichibei kokansen [Exchange Ship for Japanese and Americans]} (Tokyo: Shinchosha, 2006), 15.} to wait for a consul general in Hawaii. The ship stopped by Rio de Janeiro, Brazil to pick up Japanese people living in South America. The ship then went through the Atlantic Ocean and around the coast of Cape Town of Africa until they reached Lourenço Marques (currently Maputo), capital of Mozambique under the rule of Portugal. Japanese living in the United States and Americans and Europeans living in Japan transferred to other ships here.\footnote{Hiraoka, \textit{Watashi no rirekisho}, 302.} Aboard the \textit{Gripsholm}, Yoichi often played the xylophone as an attraction. Hiroko Amemiya, a daughter of a branch manager of Nippon Yusen Kabushiki Kaisha (also known as NYK Line) in Peru, played the piano accompaniment.\footnote{Tsurumi, Kato, and Kurokawa, \textit{Nichibei kokansen}, 327-28.} At Lourenço Marques, the exchange of people and luggage went smoothly. Yoichi and people coming from the North American Continents transferred to \textit{Asama Maru}. People from the South Continents basically transferred to the \textit{Conte Verde}. Yoichi performed the xylophone aboard the \textit{Asama Maru} as well.\footnote{Ibid., 340.} The ships went by Singapore, where Yoichi received telegrams from three recording companies. Each of them said they would like to make an

\footnote{Ibid., 161.}

\footnote{Ibid., 302.}
exclusive contract with Yoichi. He also received another telegram from his sister. It said that she reserved a room at the Imperial Hotel for Yoichi and his family. Until then, Yoichi had been worried about his future in Japan, but he was relieved to read these telegrams.\textsuperscript{124}

Artistic Life in Japan (1942-1963)

Yoichi returned to Japan on August 20, 1942, more than twelve years after he left Japan. His brother and two younger sisters came to Yokohama to pick up Yoichi and his family. When he and his family reached the Imperial Hotel, his older sister and remaining two younger sisters waited there. He busily introduced his wife and children to them. On that day, representatives from each of the three recording companies also came to see him. As a representative of Japan Victor Company, director Noriichiro Ishizaka came with Yoshie Fujiwara, a famous Japanese opera singer. Yoichi had met Fujiwara in New York, and he was one of the artists he respected most. Then, a composer, Masao Koga, visited him for Nippon Phonograph Company, which was also known as Columbia. Yoichi had also met Koga in New York. From Polydor, an executive director came to greet him. Yoichi had released his recording from Polydor twelve years before. After consideration of their contract conditions, Yoichi decided to sign a contract with Victor.\textsuperscript{125}

Besides his meetings with the recording companies, he also met people of NHK, \textit{Nihon Hoso Kyokai} (Japan Broad Casting Corporation). They asked Yoichi to play for radio shows broadcasting to the United States. Yoichi told the NHK representative and an officer of the Cabinet Information Board that he would perform if they would never

\textsuperscript{124} Hiraoka, \textit{Watashi no rirekisho}, 303-04.
\textsuperscript{125} Ibid., 305.
put Japanese propaganda in that music program. Yoichi expected that Japan would lose if this war lasted long. He also assumed that people who were involved with propaganda would be punished after the war. He would like to avoid that situation for other musicians who performed with him. After many complications, they accepted Yoichi’s demand. So Yoichi’s first job after coming back to Japan was to perform for broadcasting to foreign countries at NHK.\textsuperscript{126} He played for twenty minutes from 2 P.M. on every Monday, Wednesday, and Friday for these broadcasts.\textsuperscript{127} Yoichi usually played a solo with piano accompaniment for these shows. However, it was not only the way. Yoichi and Eiichi Asabuki played a duet on October 18, 1944. Fourteen years had gone by since they played together at Yoichi’s Farewell Recital.\textsuperscript{128}

During World War II, playing music that related to enemy countries was prohibited. Not only jazz but also classical music pieces that were composed by American and British composers were not allowed to be performed. Therefore, musicians could only play works mainly by Japanese, German, and Italian composers. They also could play Russian pieces because Russia had maintained its neutrality in the war at that time.\textsuperscript{129} Since the purpose of this broadcasting was originally propaganda for Americans, to play American music was welcomed for this program. Yoichi and Asabuki performed William Stobbe’s \textit{The Mocking Bird Fantasia} and \textit{Rakoczi March}, a Hungarian folk tune that Hector Berlioz quoted in his \textit{La damnation de Faust}.\textsuperscript{130} Yoichi also played for domestic broadcasts often at NHK. He sometimes performed with orchestra accompaniment. For example, Yoichi performed \textit{Rumanian

\begin{footnotesize}
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\item[\textsuperscript{126}] Ibid., 305-06.
\item[\textsuperscript{127}] \textit{Asahi Shimbun} (Tokyo), 21 October 1942, evening p. 2.
\item[\textsuperscript{128}] Shimada, 31.
\item[\textsuperscript{129}] Ibid., 30.
\item[\textsuperscript{130}] Ibid., 31.
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Rhapsody with the Nippon Kokyo Gakudan (Japan Symphony Orchestra) conducted by Noboru Kaneko on October 9, 1942.\textsuperscript{131} He also mentioned the Tokyo Hoso Kangengakudan (Tokyo Radio Orchestra) as an orchestra that accompanied him for domestic broadcasting.\textsuperscript{132}

As for a living space, Yoichi and his family could not stay in the hotel for very long. Therefore, they moved to a rented house in Akasaka.\textsuperscript{133}

Japan Victor presented Yoichi’s welcome back recital, “Yoichi Hiraoka’s First Recital after Coming Back to Japan,” at Hibiya Kokaido (Hibiya Public Hall) in Tokyo with a full audience\textsuperscript{134} on December 20, 1942. Manfred Gurlitt assisted him as a pianist and a conductor, and the Tokyo Kokyo Gakudan (Tokyo Symphonic Orchestra) accompanied him at this recital. A famous Japanese tenor, Yoshie Fujiwara, appeared as a guest artist as well (see Figure 2.8 for full program).\textsuperscript{135}

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\item \textsuperscript{131} Yomiuri Hochi (Tokyo), 9 October 1942, p. 4.
\item \textsuperscript{132} Hiraoka, Watashi no rirekisho, 306.
\item \textsuperscript{133} Ibid.
\item \textsuperscript{134} Ibid.
\item \textsuperscript{135} Program for “Yoichi Hiraoka’s First Recital after Coming Back to Japan”
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Although Yoichi performed very actively as an NBC artist and a soloist with symphony orchestras in the United States, it was almost impossible to listen to his performances in Japan since people did not know that Yoichi had released recordings in the United States. Therefore, not only xylophone players, but also many Japanese people in the music world were interested in how he would perform. Eiichi Asabuki attended this recital and was amazed by the broadness of Yoichi’s repertoire. Asabuki also noticed that Yoichi played in octaves very often, that he performed with four mallets, that his tremolo was coarse (which Asabuki wondered whether Yoichi did it on
purpose), and that Yoichi demonstrated certain techniques to catch audiences’ hearts.\textsuperscript{136}

Yoichi’s next recital was held in Osaka, and his appearances gradually spread throughout Japan. In those days, entertainment in Japan was very limited. The authorities prohibited anything that related to England, the United States, and other enemy countries. English and American movies were not allowed. They did not allow Japanese movies to be put on the screen if they had inappropriate scenes. However, one of the few things that the military authorities did not complain about was concerts of classical music. Therefore, there were many concerts of classical music throughout Japan. As Yoichi’s recordings were released, his name became well-known. Thus, Yoichi became comfortable approximately a year later after coming back to Japan.\textsuperscript{137}

Japan Victor released a series of recordings of Yoichi, Yoichi Hiraoka Album, in 1942 and 1943. The first volume, \textit{Eine kleine Nachtmusik}, was released on December 15, 1942.\textsuperscript{138} The second volume, consisting of three discs, was released in April 1943. This album included Pyotr Il’yich Tchaikovsky’s \textit{Danses de cygnes} in \textit{The Swan Lake}, Johannes Brahms’ \textit{Wiegenlied} [Lullaby], Enrico Toselli’s \textit{Serenata}, Vittorio Monti’s \textit{Csardas}, and two more pieces. Saburo Takemura, a pianist, accompanied Yoichi.\textsuperscript{139} The third volume, \textit{Aisokyoku} [Favorite Pieces], was released in July 1943. In this two-disc album, Koji Taku served piano accompaniment for \textit{Ave Maria} and \textit{Arioso}, and Yoichi played \textit{Rumanian Rhapsody} with Tokyo Kokyo Gakudan (Tokyo Symphony

\footnotesize\textsuperscript{136}Shimada, 31.
\footnotescript{138}Advertisement on the Program of “Yoichi Hiraoka’s First Recital after Coming Back to Japan” (December 20, 1942).
\footnotescript{139}\textit{Yomiuri Hochi} (Tokyo), 3 April 1943, evening p. 1.
Orchestra). The fourth volume, *Collection of Marches*, was released in October 1943. Besides Tokichi Setoguchi’s *Aikoku koshinkyoku* [Patriotic March] and *Gunkan March* [Warship March], Yoichi recorded Franz Schubert’s *Marches militaires*, Johann Strauss I’s *Radetzky-Marsch*, Carl Teike’s *Alte Kameraden*, and Giuseppe Veridi’s March in *Aida* with the Nippon Victor Orchestra for this three-disc album.

On June 16, 1943, Yoichi had his second solo recital in Tokyo after coming back to Japan. It was held at Hibiya Kokaido, and he played music of Handel, Haydn, Bach, Mozart, Saint-Saëns, Liszt, and Strauss. In addition, Yoichi had a concert with Nihon Gengaku Shijusodan (Japan String Quartet) at Nippon Seinenkan on July 1 this year.

In 1943, there were two concerts in commemoration of the independence of the Philippines in Manila, and Yoichi was invited to play there with Kosaku Yamada, a composer, Teruko Tsuji, a soprano singer, and Ruriko Tominaga, a pianist. He played with the Manila Symphony Orchestra. Knowing Yoichi could speak English and had played at NBC in New York for eleven years, members of the orchestra trusted him very much. These Japanese musicians visited Japanese soldiers in the Philippines and played for them as well. In addition, when the Japan-Thailand Cultural Accord was concluded in January 1943, Yoichi performed at a concert to celebrate it. The Society for International Cultural Relations, the Japan Thailand Association, and Kokusai Gakuyukai [International Students’ Association] jointly sponsored the concert. Besides Yoichi, the Toho Orchestra and Toho Dancing Team performed there as well.

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140 Ibid., 18 July 1943, evening p. 1.
141 Ibid., 16 October 1943, evening p. 1.
142 *Asahi Shimbun* (Tokyo), 8 June 1943, p. 3.
143 Ibid., 15 June 1943, p. 3.
145 *Asahi Shimbun* (Tokyo), 31 January 1943, p. 3.
also played when the Foreign Minister of Thailand came to Japan on July 14, 1943. The concert was held to welcome the foreign minister by the Society for International Cultural Relations, Japan-Thailand Culture Hall, and Nihon Hoso Kyokai (Japan Broadcasting Corporation). In addition to Yoichi, Yoshie Fujiwara, a tenor, Chieko Hara, a pianist, Michio Miyagi, a Koto player, Seifu Yoshida, a Shakuhachi player, the Nippon Kokyo Gakudan, and Toho Dancing Team performed at the concert at Teikoku Gekijo.\textsuperscript{146}

In April 1944, Yoichi performed \textit{Concerto for Xylophone and Orchestra} composed by Kyosuke Kami. Yoichi and the Tokyo Hoso Kangengakudan (Tokyo Radio Orchestra) conducted by Kyosuke Kami premiered the piece to broadcast on April 11, 1944.\textsuperscript{147} Then, this concerto was performed again at Kyosuke Kami Composition Recital by Yoichi Hiraoka and the Tokyo Kokyo Gakudan (Tokyo Symphony Orchestra) at Hibiya Kokaido on April 22, 1944.\textsuperscript{148} This piece consists of three movements. While the first and the second movements of this concerto need a four-and-a-half octave range for the xylophone, the third movement requires only three octaves range.\textsuperscript{149} Although Yoichi came to own a four-and-a-half octave xylophone later (in 1963), he did not own one at the time of these performances.\textsuperscript{150} Additionally, Kami noted the completion date of this work on the last page of the score; it was April 10, 1944, only one day before the broadcasting.\textsuperscript{151} Kami might have given the xylophone part to Yoichi as he completed each movement, and Yoichi might have changed the register of several measures of the

\textsuperscript{146}Ibid., 15 August 1943, p. 3.
\textsuperscript{147}Program for Orchestra Nipponica Third Concert (July 13, 2003).
\textsuperscript{148}Program for Kyosuke Kami Composition Recital (April 22, 1944).
\textsuperscript{149}Kyosuke Kami, "Concerto for Xylophone and Orchestra," score, 1944, Archives of Modern Japanese Music, Tokyo.
\textsuperscript{150}Hiraoka, "Bokuno gakkini tsuite" [About My Instrument], in program for Hiraoka \textit{Mokkin jinsei} Recitals (March 24-June 24 and September 5-December 16,1977).
\textsuperscript{151}Kami, "Concerto for Xylophone and Orchestra," score.
first and the second movements to fit them to his xylophone. However, it is generally assumed that Yoichi performed only the third movement of this concerto at both the performances. In addition, only the piano reduction score and the xylophone part, which has some handwritten marks, of the third movements remained at Hiraoka family estate after Yoichi passed away. It is also possible that the xylophone part of the first and the second movements might be merely lost.

In 1944, Yoichi also performed a month of concerts in Manchukuo, a part of Japan at that time. He performed at Hsinking (currently Changchun), Haerbin, Dalian, Mukden (currently Shenyang), and several small towns. At Haerbin, he played at a hall in a big hotel, Modern, and all the members of the orchestra were Japanese-Russians. They were excellent players who had taken refuge.

Yoichi was dedicated in the work, *Matsuribayashino shudainiyoru kyoshikyoku* [Rhapsody Based of the Theme of Matsuribayashi], by Wen-Ye Jiang, a Taiwanese composer who was known as Bunya Koh in Japan. This work was written for xylophone accompanied by piano, and consists of three movements. Jiang was born in 1910 in Taiwan and was a Taiwanese by birth. However, since Taiwan was a territory of Japan at the time, he had citizenship in Japan. He moved to Japan in 1923 and went to China to serve as professor at the Teachers' College in Beijing in 1938. He went back and forth between Japan and Beijing to see his family at the time. However, when Japan surrendered in 1945, he lost his nationality as a Japanese and could not come back to Japan.

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152 Mutsumi Tsuuzaki, e-mail message to author, April 24, 2013.
154 Wen-Ye Jiang, “*Tanukibayashino shudainiyoru kyoshikyoku,*” score, composed year unknown, collection of Mutsumi Tsuuzaki, Kyoto, Japan.
Japan after that. Although the composed year of *Matsuribayashino shudainiyoru kyoshikyoku* is unknown, it is assumed Jiang composed it before the end of the war from his biographical background.

As the war situation became worse, it became harder to travel inside of Japan. In addition, air raids became more frequent in 1944. Nevertheless, Yoichi’s concerts were scheduled one after another. He had good luck, and he presented his concerts with few interruption from air raids. Audiences stayed to attend Yoichi’s concert. When Yoichi had a concert at Tokyo Gekijo in Tsukiji, Tokyo, there was a raid warning thirty minutes before the concert. The audience was standing in a long line to buy tickets. The raid warning was lifted an hour later. Yoichi and other musicians in the green room believed the audience had gone home, but the audience came into the hall as soon as the front doors of the theater were opened. They had waited for the “all clear” sign under the eaves of the theater.

At the beginning of 1945, Yoichi performed in a hall at the Kanaya Hotel in Nikko, Tochigi for almost one hundred students of Gakushuin, a private school in Tokyo. In the audience, there were the Crown Prince and his brother, both of whom also attended this school. The students had evacuated from Tokyo.

According to a newspaper, Yoichi visited and performed at affected districts from air raids in those days as a member of “volunteer musical corps” with other leading

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157 Ibid., 309.
musicians such as Kosaku Yamada, Yoshie Fujiwara, and Teruko Tsuji. They performed in factories that were damaged by air raids in Tokyo as well.¹⁵⁸

In July of 1945, Yoichi finally witnessed a heavy air raid in Sendai, Miyagi. After an afternoon concert in Sendai, he stayed at an inn. There was a raid warning during their dinner. This warning was lifted later, and everyone slept. However, after mid-night, a heavy air raid started suddenly as soon as another warning siren blew. Yoichi quickly put on his clothes and with other musicians, escaped from the inn, which was bombed directly. When Yoichi, his manager, and the piano tuner brought Yoichi’s xylophone packed in five suitcases to the road in front of the inn, a B29 bomber flew directly over their heads. They unfolded a mattress, which they had brought from the inn, put it over their heads and dove underneath it. Yoichi was under the edge of the mattress. When he looked at the sky through a space between the mattress and him, he saw many incendiary bombs loudly coming towards them. At that moment Yoichi thought he would die, but those incendiary bombs split into two parts around them and destroyed houses just before and after them. After their narrow escape from death, they still had to run away from other air raids with their baggage and his instrument. Since incendiary bombs became more frequent, they put Yoichi’s xylophone in an air-raid shelter covered with a galvanized iron sheet on unoccupied land, that they had reached by chance. They then went to an area where there were few houses, that had not been attacked, and they stayed there all night. The next morning, Yoichi went to the place where they hid his xylophone. Nearby houses were burnt down. Miraculously, his xylophone was safe and sound.¹⁵⁹

¹⁵⁸ Asahi Shimbun (Tokyo), 14 June 1945, p. 2.
¹⁵⁹ Hiraoka, Watashi no rirekisho, 311-12.
That evening, Yoichi and other musicians went to Hokkaido for other concerts. They arrived at Sapporo at 2 P.M. the next day. As soon as they checked into a hotel, there was another raid warning. After this, for two and a half days, there were air raids on all of Hokkaido, and all of the ferryboats between Hokkaido and Honshu (the main island) were destroyed. As a result, all concerts scheduled in Hokkaido were cancelled, but they could not go back to their homes in Tokyo. There was news in Tokyo stating that Yoichi and other musicians were missing. During their stay in Hokkaido, Yoichi and the other musicians visited schools, military facilities, and coal mines and performed about ten concerts there.\textsuperscript{160}

Knowing ferries (brought from another place) would run between Hokkaido and Honshu, Yoichi and the other musicians went to Hakodate to catch the ferry. As they were preparing to board around 1 A.M., there was another air raid warning. This time, airplanes attacked Aomori (the northern part of Honshu), and did not come to Hokkaido. The ferry left Hakodate at 2 A.M. and went forward into darkness. They safely reached Aomori. Aomori was destroyed, but the Aomori train station was safe. They could get on the express train to Ueno, Tokyo, and arrived in Tokyo on August 7. The following day, there were air raids covering a wide area throughout the Kanto Plain (Tokyo and surrounding areas). Every running train became a target, and many passengers were injured. If Yoichi had come back to Tokyo on the next day, he may not have survived.\textsuperscript{161}

After Yoichi came back from Hokkaido, he knew that this war would not last for much longer. A few days after coming back to Tokyo, he had a meeting at a broadcasting station to discuss programming for a domestic broadcast. When Yoichi

\textsuperscript{160}\textit{Ibid.}, 312.
\textsuperscript{161}\textit{Ibid.} 312-13.
suggested putting Tokichi Setoguchi’s *Aikoku Koshinkyoku* [Patriotic March] on the program, a person in charge of that program asked him not to perform the tune. In those days, to perform not only American but also French, Italian, and German music was prohibited. Yoichi asked him why he should not play a Japanese piece. That person told him in a low voice that people had a meeting with the Emperor in the Imperial Palace, and that depending on the decision it would be clear if he would be able to play or not. These words implied that Japan might surrender. At that moment, Tadashi Hattori, a conductor and Yoichi’s junior at Keio, came into the room and brought Yoichi to a small studio. After making sure there was no one around them, Hattori told Yoichi he had heard that Japan would surrender. They told each other not to lose the hope so they could make it until the end of the war.\(^\text{162}\)

On August 14, 1945, the radio announced that there would be a special broadcasting at noon on the next day. Yoichi knew that the war would end. At noon on the next day, August 15, everyone in his family sat down in front of a radio and listened to the announcement about the end of the war by the Emperor. After this broadcast, Yoichi had complicated emotions. He was sad that Japan surrendered. However, he was soon pleased that the war was over and that he was still alive.\(^\text{163}\)

In addition to everyone in Yoichi’s family being safe, they had their second daughter, Yoshiko, in September 1943. However, Yoichi lost his elder sister and brother during this war.\(^\text{164}\)

It was September 1945 that Yoichi played the xylophone on a stage for the first time after the war. It was a concert series called *Meirohna ongakuno tsudoi*, and it was

\(^{162}\text{Ibid., 313-14.}\)

\(^{163}\text{Ibid., 314.}\)

\(^{164}\text{Ibid., 315.}\)
held for five days, from September 6 to 10, twice a day, at 1 P.M. and at 4 P.M.,\(^{165}\) at Hibiya Kokaido [Hibiya Public Hall], which survived the attacks.\(^{166}\) Besides Yoichi, violinist Kiyoshi Sakurai, singers Yoshie Fujiwara, Taro Shoji, Teruko Tsuji, Soichiro Namioka, and others also performed at these concerts.\(^{167}\) Nippon Geinoh-sha was a promoter of this concert series, and pieces that were played were decided by the results of voting by the audience.\(^{168}\) This was the first concert in Japan after the war, and the concerts were well attended.\(^{169}\) Yoichi also presented his own recital at Hibiya Kokaido on September 12, 1945.\(^{170}\) It was the first solo recital in Japan after the war.\(^{171}\)

Yoichi also had a duet recital with Eiichi Asabuki on November 6, 1945 at Hibiya Kokaido.\(^{172}\) They played Wolfgang Amadeus Mozart’s *Divertimento in D Major*, Jacque Offenbach’s “Barcarolle” from *Les contes d’Hoffmann*, William Stobbe’s *The Mocking Bird Fantasia* as duet pieces. Yoichi played Byron Brooke’s *Gee Whizz!*, a gallop which Yoichi brought from the United States, for an encore.\(^{173}\) Sonoko Tanaka and Yoko Matsukuma accompanied them on the piano.\(^{174}\) At that time, Yoichi met Sonoko Tanaka, a pianist, who accompanied him for the next thirty years.\(^{175}\)

Even after the war, classical music was still very popular in Japan. Japanese people believed that Japan would become a highly cultured nation. Cultural activities began to flourish. Music cultural associations were born all over the country, and Yoichi

\(^{165}\) *Yomiuri Hochi* (Tokyo), 22 August 1945, p. 2.
\(^{166}\) Hiraoka, *Watashi no rirekisho*, 316.
\(^{167}\) *Asahi Shimbun* (Tokyo), 5 September 1945, p. 2.
\(^{168}\) “Dokusha Soudanshitsu,” *Ongaku Chishiki* 3, no. 3 (November 1945): 16.
\(^{169}\) Hiraoka, *Watashi no rirekisho*, 316.
\(^{170}\) *Yomiuri Hochi* (Tokyo) 9 September 1945, p. 2.
\(^{172}\) *Asahi Shimbun* (Tokyo) 27 October 1945, p. 2
\(^{173}\) Shimada, 36.
\(^{174}\) *Asahi Shimbun* (Tokyo) 27 October 1945, p. 2.
\(^{175}\) Hiraoka, *Watashi no rirekisho*, 318.
became busy playing music again. His concerts were held at town halls and schools all over Japan. However, traveling in those days was as difficult as during the war. In one instance, Yoichi was able to get on the train with his xylophone, but there were so many people on the train that his piano accompanist and other musicians could not get on the train too. Whenever he had a concert in provincial area, people gave him a rucksack of rice as a present. Since food was scarce at that time, it helped him and his family very much.\textsuperscript{176}

Radio stations were also fond of classical music just after the war. There was notice from GHQ in September 1945 that all news, lectures, commentary, and songs in Japanese must be censored; all media materials had to be submitted as manuscripts in English translation before broadcasting. The only exceptions were weather reports and previous notices of programs. As a result, the percentage of programs of classical music increased, and names of classical musicians, including Yoichi, appeared on radio program guides in newspapers every day.\textsuperscript{177}

Yoichi never refused a performance for his own reasons until February 9, 1946. He was supposed to perform for Takamatsuomiy (a brother of the Emperor) and his family on that day, but Yoichi’s first son at seven years old passed away suddenly because of illness on that morning. This was a shock for Yoichi and his family, and he could not perform.\textsuperscript{178}

At the time, Yoichi had lived on the second floor of the house of Harumasa Sasa, a senior of Yoichi at Keio. Since Sasa had belonged to the baseball club at Keio,

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\item[176] Ibid., 316-17.
\item[178] Ibid., 317.
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students of the baseball club and cheering party at Keio University came and stayed there often. Therefore, Yoichi and the baseball club students became friends. In 1948, there was a ninetieth anniversary ceremony at Keio, and Yoichi volunteered to compose a tune for this anniversary. After he wrote the melody with piano accompaniment, he also wrote the lyrics. This song was named *Keio sanka* [Song in Praised of Keio] and is still sung at baseball games between Keio and its rival, Waseda, and at the graduation ceremony. After this, Yoichi was asked to compose a cheering song for the cheering party. This resulted in *Victory March*, and Kou Fujiura wrote the lyrics. Yoichi also composed *All Keio no uta* [Song for All Keio] and *Yochishasei no uta* [Song of Keio Yochisha Elementary School Students], and he became an adviser for the cheering party of Keio University. These songs are still sung among students and alumni of Keio.\(^\text{179}\)

In 1947, the Ministry of Education in Japan directed to use the xylophone as an educational instrument at elementary schools all over Japan. Thus, elementary schools in Japan started to utilize this instrument at music class activities.\(^\text{180}\) Interest in the xylophone increased. However, many teachers were not able to teach students how to play the xylophone. Therefore, persons who could play the xylophone were requested to come to schools to teach or to perform as good models. These circumstances made xylophonists very busy, and Yoichi, the most famous xylophonist in Japan, was not an exception.\(^\text{181}\) Since elementary school students began using the xylophone in classrooms, there was a great demand for the instruments. Musical instrument

\(^\text{179}\)Ibid., 325-26.


\(^\text{181}\)Yoshihisa Mizuno, interview by author, 17 September 2007, Tokyo.
manufacturers were not the only companies to produce xylophones; lumber companies also began making the instruments. One such company that began to make xylophones and marimbas during this time was Miyakawa Marimba.182

Miyakawa Marimba was a part of Nihon Mokuzai Kogyo (The Wood Industrial Company of Japan) and was located in Kuroiso, Tochigi. They started to make portable xylophones for elementary school students in 1947.183 However, they stopped making them around 1949 to make higher quality marimba models.184 Yoichi had served as an adviser to help develop the instruments they made,185 and he taught them about the tuning methods he learned in the United States.186 Yoichi wrote a recommendation about their instruments for an advertisement of Miyakawa Marimba in his method book, Saishin mokkin kyoshitsu [Modern Method for Xylophone and Marimba Playing], published in 1959.187 He later became an outside director of this company in 1961.188 If Yoichi’s instruments had problems with intonation at the time, Tadahisa Tokiniwa, a tuner employed at Miyakawa Marimba, went to Yoichi’s location to retune them.189 This company had a studio in Hacchobori, Tokyo, and Yoichi rehearsed there with Sonoko Tanaka, a pianist.190 He also taught there on occasion. When Yoichi was not available, his students such as Yoshihisa Mizuno or Michiko Takahashi substituted for him.191

Although Yoichi did not teach at home usually, a young Keiko Abe took a lesson with

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182 Fujii and Senzoku Marimba Research Group, 1.
184 Ibid., 152.
185 Ibid., 140.
186 Ibid., 153-54.
188 Ibid., 155.
189 Ibid., 149.
190 Ibid., 196.
191 Mizuno.
Yoichi at his home once. Takeshi Miyakawa, the president of Nihon Mokuzai Kogyo, helped Abe to realize it. Miyakawa introduced her to Yoichi and arranged the lesson.¹⁹² When Nihon Mokuzai Kogyo, the company which owned Miyakawa Marimba, closed in 1962, all Miyakawa Marimba staff members, manufacturing machines, and materials were transferred to Columbia Records. Columbia Records soon transferred this section to another company, Kosth; the staff moved as well. They made the “Columbia Miyakawa Marimba” with the same materials and designs as the original Miyakawa Marimba.¹⁹³

At that time, Yoichi performed for Americans in Japan as well. For example, he played at Stilwell Theater on April 29, 1949. The Special Services Section of General Headquarters (GHQ), Far Eastern Commission (FEC) presented this program. Besides Yoichi, many artists introduced various styles of art there, such as traditional Japanese dance, koto performance, violin performance, water juggling, and pops orchestra performance.¹⁹⁴ Yoichi also played at benefit concerts for orphans including two concerts at Yomiuri Hall on January 7, 1948 for the Elizabeth Sanders’ Home,¹⁹⁵ and a concert held with Yoshie Fujiwara at Hibiya Kokaido on April 24, 1949 for an orphanage belonging to a Catholic church in Den-en Chofu, Tokyo.¹⁹⁶

There was a concert, A Night of Three Xylophone Virtuosi, at Imperial Theatre on August 27, 1949. Yoichi, Eiichi Asabuki, and Sadao Iwai appeared on this concert. The three of them performed, and each player presented a different musical personality. Iwai

¹⁹²Keiko Abe, interview by author, 27 October 2007, Tokyo, Japan.
¹⁹³Tsukui, Ohkaki, and Tokiniwa, 155-56.
¹⁹⁴Pacific Stars and Stripes (Tokyo), 30 April 1949, p. 2.
¹⁹⁵Pacific Stars and Stripes (Tokyo), 30 December 1948, p. 2.
¹⁹⁶Yomiuri Hochi (Tokyo), 7 May 1949, p. 2.
was another xylophonist heralded as a genius.\textsuperscript{197} Iwai spent his boyhood in Shanghai, and he was popular as a gifted young xylophone there. He also performed in Taiwan.\textsuperscript{198} After he went back to Japan in 1948, he was often referred to as “another Hiraoka.” Iwai continued to perform until his early death at the age of thirty-seven in 1954.\textsuperscript{199}

In radio broadcasting, NHK started a program, \textit{Tanoshii Gakkishitsu} [Joyful Musical Instrumental Room], in September 1949. It was a thirty-minute program that started at 2 P.M. every weekday. On this program, music with a variety of musical instruments was broadcast. Xylophone music was on the air for half of the program on Tuesdays, and wind instruments shared the other half. Yoichi Hiraoka and Eiichi Asabuki took turns, each playing once a month. This radio program lasted for approximately three years.\textsuperscript{200}

In May 1950, Eiichi Asabuki founded the Tokyo Xylophone Club. Asabuki served as the president of this group, and Yoichi became the adviser. This group was founded to encourage people to study xylophone and give them chances to perform. Asabuki also believed that the Tokyo Xylophone Club would become a public relations entity for people in Japan.\textsuperscript{201} They had their first concert on November 25, 1950, at an auditorium of Nagatacho Elementary School in Chiyoda, Tokyo. Eight players, including a young Keiko Abe, played there.\textsuperscript{202} This club originally started with nine members, all of whom were students of Asabuki. From the next year, instructors, students, and fans of the xylophone from all over Japan entered this club, and the number of members

\textsuperscript{197}Shimada, 36.
\textsuperscript{200}Shimada, 37-38.
\textsuperscript{201}Ibid., 38.
\textsuperscript{202}Tokyo Xylophone Club First Concert Program (November 25, 1950).
increased. Later the number of club members from outside of Tokyo became almost as high as the number living in Tokyo. Therefore, this organization changed their name to the Japan Xylophone Association in November 1957. Yoichi continuously held a post as one of the advisers of this association.

In 1950, Lawrence Lacour and his family introduced marimbas for the first time to Japan. As part of a mission trip, they toured and performed as a marimba ensemble at many places within Japan. Both Yoichi Hiraoka and Eiichi Asabuki were invited to their reception party on June 24 and were invited to play the marimba there. Asabuki was interested in the soft resonance and low voice of the marimba. He also noticed that the marimba was well suitable for ensemble performance. Therefore, Asabuki planned to shift from the xylophone to the marimba from that day forward. On the other hand, Yoichi insisted that xylophone had a clearer tone and better projection. As a result, Yoichi never switched to the marimba and played the xylophone until the end of his life.

In 1950, Yoichi and Eiichi Asabuki jointly published *Xylophone dokuso meikyokushu* [A Collection of Solo Pieces for Xylophone], anthology for xylophone accompanied with piano. This anthology not only consists of arrangements of classical music, a Japanese folk song, and a Hawaiian song, but also includes two of Asabuki’s original compositions.

In addition to this anthology, Yoichi and Asabuki jointly published a method book, *Mokkin kyoshitsu: 100 Basic Exercises for Xylophone and Marimba*, in 1951. In the

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203 Shimada, 40.
204 Ibid., 52.
205 Ibid., 54.
preface to this book, Yoichi says that this method book was created to meet requirements of elementary school teachers who could use this as a book of reference to xylophone. Therefore, this book mentions not only exercises and performance techniques but also posture, grip, how to take care of an instrument, and among other things. Although every exercise in this book needs only 2-1/2 octave range, thirty-two keys from F to C, this book emphasizes the importance of fundamental skills.\(^{207}\) In addition, this book explains how to arrange practically or adopt pieces that were not originally composed for xylophone. For example, it says that using violin pieces is convenient since the ranges of the xylophone and the violin are similar. In the case of arranging from music written for orchestra, it is recommended that xylophonists play most of the first violin part and incorporate other parts such as flute as well. As for piano music, the xylophonist should perform the melody written for the right hand in the original, and the piano accompanist should be assigned to play the other notes. Adding notes that are not written in the original for the accompaniment is occasionally needed. Vocal music can be played the same as written in the original, but it is often too simple to perform as an instrumental work. Therefore, it is suggested that the xylophonist expands the range, plays harmonies with double stops, and adds variations to the xylophone part. In all cases, the xylophone should not play from the beginning to the end of the piece. Introduction and interludes between strains should be played by only accompaniment. Moreover, the xylophone should not play the melody at all times. It is effective if the accompaniment plays the melody sometimes while the xylophone is performing *obbligato* or a variation.\(^{208}\)

\(^{207}\)Ibid., 2-47.
\(^{208}\)Ibid., 16-17.
Although activities of Music Cultural Associations flourished just after the war, their activity declined after just a few years. The reason for this is that activities of another organization, *Kinrosha Ongaku Kyogikai* (Workers' Music Conference, also know as “Ro-On”), spread all over Japan. After World War II, organizing labor unions was encouraged in Japan. People made labor unions in each company, and together these unions started a system to organize big concerts for their workers who liked music. The number of Yoichi’s concerts in one year reached more than eighty including concerts held by Ro-On.

In 1951, Yoichi also made a contract with Mitsukoshi, one of the biggest chain department stores in Japan, for broadcasting. This contract lasted to the end of Yoichi’s life. Mitsukoshi sponsored a fifteen-minute radio program of Yoichi’s performance, *Asano melody* and later *Yuubeno ongaku*, on every Saturday (on Sunday at some period) from TBS Radio. After Yoichi became ill in his later life, the program often rebroadcasted these former recordings. This radio program even continued after Yoichi had passed away to respond to enthusiastic fans of Yoichi by using recorded materials from past programs.

Shortly before making the contract with Mitsukoshi, Yoichi went to the United States. Yoichi met an American showman whose last name was Richardson after one of his performances at a party in Japan. Richardson said that he would bring several Sumo wrestlers to the United States and that he would also bring Yoichi, if Yoichi

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210 Shimada, 45.
212 Ibid.
214 Only his last name was given in *Watashi no rirekisho*. Any additional references to Richardson was not found in other references.
agreed to play at first-class nightclubs. Yoichi left Japan on June 30, 1951 from Yokohama on the ship President Willson, with four Sumo wrestlers. Yoichi played the xylophone at concerts on the ship.

Yoichi went to Los Angeles, but Richardson devoted himself to Sumo wrestling and left Yoichi alone at the Miyako Hotel in Los Angeles for three months. In the end, he sent a letter to Yoichi, stating that he was so busy that he could not take care of Yoichi and would dissolve their contract. He did not pay for Yoichi’s returning expenses, which made Yoichi indignant. He felt that other Japanese people would be despised if he admitted this, so he negotiated with Richardson through a lawyer. Ultimately, Richardson compromised and paid Yoichi the money requested a month later.

However, the interactions with Richardson were the only bad things that occurred during his stay in the United States. He attended and enjoyed a concert of Jascha Heifetz and a recital of Andrés Segovia. In addition, Yoichi gave his recital at Wilshire Ebell Theatre, which had 1,500 seats, in Los Angeles on October 7, 1951, and received good reviews from critics at newspapers such as Los Angeles Times, Los Angeles Daily News, and Los Angeles Examiner. At this recital, Yoichi played “Allegro” from Eine kleine Nachtmusik by Wolfgang Amadeus Mozart, Minuet and Tambourine by Jean-Philippe Rameau, Ave Maria by Franz Schubert, Suite No. 2 in b-minor by Johann Sebastian Bach, Carmen Suite by Georges Bizet, and Rumanian Rhapsody No. 1 by Georges Enesco in addition to Japanese tunes, works of Luigi

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215 Hiraoka, Watashi no rirekisho, 318.
216 Yomiuri Shimbun (Tokyo), 30 June 1951, evening p. 2.
217 Hiraoka, “America kara kaette” [Coming back from the United States], Ongaku no Tomo 10, no. 6 (1952): 68.
218 Hiraoka, Watashi no rirekisho, 318.
219 Hiraoka, “America kara kaette,” 67-68.
220 Program for Yoichi Hiraoka Xylophone Recital (April 27, 1952).
Boccherini, Fritz Kreisler, and Johannes Brahms. Sara Compinsky, a pianist, accompanied this recital, and Yoichi played Bach’s Suite with a string quartet.\footnote{W. H., “Xylophone Played by Japanese,” \textit{Los Angeles Times}, 8 October 1951, part 3, p. 8.}

Besides this recital, Yoichi received a full membership of the American Federation of Musicians (AFM) during this stay. This union of musicians strongly controlled the music commercial world in the United States, especially after 1941. Any musicians who were not members of the AFM could not play at any venues including television stations, on radio shows, the theatre, or night clubs. In addition, a foreigner could not become a member in those days. However, James C. Petrillo, the president of the AFM, himself established the new rule for Yoichi and recommended him for a full membership.\footnote{Hiraoka, “America kara kaette,” 68.}

Yoichi was the first member of the AFM who was not a citizen of the United States.\footnote{Hiraoka, \textit{Watashi no rirekisho}, 318.}

In June 1951, just before Yoichi went to the United States, Sukemoto Ito dedicated his composition, \textit{Xylophone Quartet}, to Yoichi as the celebration of Yoichi’s returning to the United States. This piece consists of four movements and has unique instrumentation of xylophone, violin, viola, and cello.\footnote{Sukemoto Ito, “Xylophone Quartet,” score, 1951, collection of Mutsumi Tsuuzaki, Kyoto, Japan.}

Yoichi not only performed music but also worked hard to introduce the xylophone and its technique to audiences. On April 27, 1952, he had his recital at Imperial Theatre in Tokyo. The subtitle of this recital was “A Xylophonic Study of Music Making and Various Playing Technique,” and Yoichi played various kinds of music and showed many possibilities of the xylophone to audience. For instance, he performed classical music in the first section. He performed Mozart’s \textit{Larghetto} as an example of playing in octaves and Bach’s \textit{Gavotte} as an unaccompanied piece. He played \textit{Carmen Suite} by
Bizet as opera music on xylophone in the second section. In the third section, he first played semi classics such as *Leyenda* by Albeniz as an unaccompanied piece, *Tambourine Chinois* by Kreisler, and *Voices of Spring* by Strauss. Then, he performed *Yamadera no osho san*, which was composed and arranged by Ryoichi Hattori with jazz rhythm, *Stardust*, and *Bumble Boogie* as “xylophonic jazz.” He finished the recital with *Cradle Song* by Schubert and *Zigeunerweisen* by Sarasate.225

Another example of his endeavor to promote the xylophone was that he talked about the xylophone and its techniques during concerts, at which the majority of the audience did not play this instrument.226 In addition, one program displays six pictures that introduce his four-mallet technique. Four of them show how to change intervals of mallets when a player has two mallets in each hand. The others show how to play when there is a “black key” note in an inner voice (see Figure 2.9).227 These photos served as a good practical reference for people who played the xylophone.

Figure 2.9: Pictures introducing four-mallet technique in a concert program

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225 Program for Yoichi Hiraoka Xylophone Recital (April 27, 1952).
226 Program for Yoichi Hiraoka Xylophone Recital held by Kitakyushu Ro-On (August 17-18 and 20-22, 1957).
227 Program for Yoichi Hiraoka Xylophone Recital held by Nagoya Ro-On (May 13-14 and 16, 1959).
According to a newspaper in January 1953, Yoichi was very popular in provincial areas of Japan after coming back from the United States in the previous year. Although the number of his concerts around Tokyo was few, his schedule would be full until April with concerts in Kyushu area. The newspaper states that the reason of his popularity was that audience could amuse themselves by seeing his performance and easily understand his music.\(^{228}\)

In 1954, La orcestra de Juan Canaro, a tango band, came from Argentina to Japan.\(^{229}\) After this tango band presented their concerts in Japan successfully, nine of the members remained in Japan in their effort to create more performance opportunities. Although they had returning tickets, they did not have enough money to stay in Japan. Empathizing with their situation, Yoichi and his family took care of them until April of the next year. Since their guests consumed quite a bit of their food, Yoichi and his family ran into financial difficulty. However, Yoichi felt that it was a positive experience for him because he learned about the Argentine tango and studied the Spanish language.\(^{230}\) Finally, they guaranteed Yoichi that he could play tango in Buenos Aires.\(^{231}\)

From June 1957, Yoichi took over a radio program, Penguin Time, from Eiichi Asabuki.\(^{232}\) This fifteen-minute nation-wide program began at 7:15 A.M. every day of the year. Although live performances were still common for broadcasting in those days, this

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\(^{228}\) Asahi Shimbun (Tokyo), 22 January 1953, evening p. 2.  
\(^{229}\) Hiraoka, “Rainen wa motto tango no repertoire wo fuyashitai” [I would like to increase the number of tangos in my repertoire next year], interview by Joji Kanematsu, Chunanbei Ongaku (November 1973): 43.  
\(^{230}\) Hiraoka, Watashi no rirekisho, 318-19.  
\(^{231}\) Hiraoka, “Rainen wa motto tango no repertoire wo fuyashitai,” 43.  
\(^{232}\) Shimada, 43-44.
program used a recorded performance at the studio. Yoichi played for this program for about a year.

In 1959, Yoichi published a method book, *Saishin mokkin kyohon* [Modern Method for Xylophone and Marimba Playing]. In addition to fundamentals including grip, posture, and strokes at the beginning of the book, this book has three sections. There are one hundred basic exercises in the first section, and the second section consists of ten small pieces such as Louis-Claude Daquin’s *Le coucou* and Nikolay Andreyevich Rimsky-Korsakov’s *Flight of the Bumble Bee*. In addition to those pieces, Yoichi’s composition, *A Little March*, is included. The last section is Franz Joseph Handel’s *Harmonious Blacksmith* that is included as a piece that incorporates all of the contents of this book. In addition, as an appendix of this book, Yoichi briefly explains how to play with four mallets. Although even beginners can use this method book, the contents of this book are more advanced than that of his previous method books. The most significant feature of this method book is that there are many exercises for playing in octaves. In one hundred exercises, fifteen of them are written as practices for double stops set in octaves. In addition to these exercises, there are five exercises for octave tremolos, and four of the exercises are designed to practice playing in octaves with varying rhythmic patterns that alternate stickings.

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233 Ibid., 42-43.
234 Ibid., 44.
In 1960, Sankei Gakuen, a cultural school, started xylophone/marimba classes. Yoichi sometimes taught there. Besides Yoichi, there were other instructors such as Yoshihisa Mizuno and Noriko Kurokami.236

Chikuma Shobo, a publishing company in Japan, released a series of books with records titled Sekai ongaku zenshu [Collections of Music around the World]. Yoichi recorded eight pieces and wrote listening guides for one volume of this series in 1961. One of the pieces he recorded for this volume was Rickshaw by Earl Hatch, a marimba player and composer. This piece was the first unaccompanied original work for Yoichi. Yoichi received this piece from Hatch through one of Hatch’s student, who worked as an American military officer stationed in Japan. Yoichi wrote that this piece had a meaning as an original composition for xylophone/marimba to develop the new field for the instrument.237

In addition to his performances in Japan, Yoichi played in Okinawa, which was occupied by the United States at the time. He presented four solo concerts there in November 1961.238

Since the war was over, Yoichi and his wife discussed going back to the United States. However, his concert schedule was too tight, and they could not leave Japan. Meanwhile, more than fifteen years had passed. The New York Philharmonic-Symphony came to Japan with Leonard Bernstein in 1961 and held concerts. There were Yoichi’s old friends such as David Kates (i.e., David Katz) still in the orchestra. Yoichi invited them to his new house in Aoyama, Tokyo and thanked them for their farewell present when Yoichi had left the United States. They asked him why he did not

236 Program for An Evening of Marimba by Students of Yoshihisa Mizuno (August 30, 1969).
come back to the United States. Yoichi said he would have loved to go back and actually sent letters to managers in New York, but it was hard to make definite plans since Japan was far from the United States. They said that Yoichi should come to New York to make some definite plans.\textsuperscript{239} Knowing Yoichi was planning to come to New York, Mrs. La Guardia, widow of the former mayor of New York, Morris Novik, and others joined to support him. Jose Bethancourt, another xylophone player at NBC before the war, sent a letter to Yoichi offering the use of his own xylophone to Yoichi. Bethancourt arranged to ship his instrument to New York after retuning it at Deagan.\textsuperscript{240}

Yoichi left for New York on November 8, 1962.\textsuperscript{241, 242} At an airport in New York, David Kates and Leo Russotto came for him, and as soon as they met Yoichi, they said they had reserved Carnegie Hall for Yoichi’s recital. Yoichi was surprised at this.\textsuperscript{243} Although Yoichi would like to have his recital in New York, he had believed he could not have it this time since it took at least one or two months to prepare a recital. Carroll Bratman, a former percussionist who ran an instruments service company at the time, allowed Yoichi to use his studio to rehearse without charging him.\textsuperscript{244}

Yoichi had his recital at Carnegie Hall on November 27, 1962.\textsuperscript{245} This recital was planned by Mrs. La Guardia, comrades at NBC, and friends at New York Philharmonic-Symphony.\textsuperscript{246} Before the war, Vladimir Brenner played the piano at Yoichi’s recitals.

\textsuperscript{239}Hiraoka, \textit{Watashi no rirekisho}, 319-20.
\textsuperscript{241}Ibid.
\textsuperscript{242}Hiraoka mentions that he left Japan for New York on December 8, 1962, in the liner notes of the live recording disc, \textit{Yoichi Hiraoka’s Carnegie Hall Recital}. However, it is assumed that correct date was November 8, 1962 since he had the recital on November 27, 1962.
\textsuperscript{243}Hiraoka, \textit{Watashi no rirekisho}, 320.
\textsuperscript{244}Hiraoka, “Liner Notes for Yoichi Hiraoka’s Carnegie Hall Recital.”
\textsuperscript{246}\textit{Asahi Shimbun} (Tokyo), 30 November 1962, evening p. 5.
However, Brenner had retired and lived in San Francisco at this time. Thus, Leo Russotto played the piano. The New York Philharmonic-Symphony String Quartet assisted him again for this recital.\(^{247}\) An organist, Milton Kraus, and a percussionist at the New York Philharmonic-Symphony, Saul Goodman, also joined to assist him.\(^{248}\) Yoichi played his strongest repertoire including works such as Wolfgang Amadeus Mozart’s *Eine kleine Nachtmusik* and a Japanese folk song, *Oyedo nipponbashi*, which was included in “Group of works for xylophone with ensemble” section of his program (see Figure 2.10 for full program). There was a full audience, and they gave Yoichi many ovations. There were also good reviews in the newspapers the next morning. At this time, Yoichi also confirmed a contract with a concert agency,\(^{249}\) Eric Semon Associates.\(^{250}\)

Figure 2.10: Program of Yoichi Hiraoka Recital on Tuesday, November 27, 1962\(^{251} \)\(^{252}\)

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\(^{247}\) Hiraoka, *Watashi no rirekisho*, 290.

\(^{248}\) Raymond Ericson, “Yoichi Hiraoka Performs on Xylophone.”


\(^{251}\) This Week’s Concert and Opera Programs in *New York Times*, 25 November 1962, section 2, p. 12.

\(^{252}\) In this article, Milton Kraus is introduced as a pianist, but he played the organ at this recital.
These events helped Yoichi make up his mind about coming back to the United States, and after he went back to Japan, he told this to his wife. He said that he did not want to be a rootless person this time, and that he wanted to settle down in America. Therefore, he asked the Embassy of the United States if he could have the right of permanent residency. They said that a person could have it soon if that person’s spouse is an American. He applied for the right of permanent residency in the United States in spring of 1963, and it was granted in two weeks.\textsuperscript{253}

Departure to the United States was set for September 3, 1963 from Yokohama by a ship, \textit{President Cleveland}. He sold his house in Aoyama, Tokyo and prepared to leave Japan. However, the Embassy of the United states said that they could not issue his visa in the middle of August since they had found a trace of tuberculosis, which he had suffered many years before, in his X-ray photograph. They said they could issue a visa after comparing that X-ray photograph with another X-ray photograph that had been taken three years before, ultimately showing no trace of progress. He sent the X-ray photograph that had been taken five years before. He received his visa on morning of the departure day, September 3, 1963, and left for the United States.\textsuperscript{254}

\textbf{Artistic Life as a Traveling Artist between the United States and Japan (1963-1981)}

Yoichi and his family moved to the United States in 1963, and Yoichi received his citizenship five years later in 1968. The reason why he chose to live in the United States permanently was to pioneer a new field in music. Yoichi was also interested in extending his life as a musician. He was too busy to continue his schedule of more than

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{253}Hiraoka, \textit{Watashi no rirekisho}, 321.
\item \textsuperscript{254}Ibid., 321-22.
\end{itemize}
\end{footnotesize}
eighty concerts per year in Japan. In addition, in Japan, he was usually required to play his forte repertoire and pieces that were simply crowd-pleasers. He toured Japan under the sponsorship of big organizations with membership systems. The arrival of new members was frequent in such organizations, and the audience usually consisted of new comers. This situation caused stereotyped programming, and Yoichi was worried that he might lose his stamina. Living in the United States, he would no longer have these obligations.

To open new fields in music, he asked the advice of David Kates in New York Philharmonic. Kates said Yoichi needed a concerto with a big symphony orchestra. Kates introduced Alan Hovhaness to Yoichi, and they went to see him about new possibilities for the xylophone. Alan Hovhaness had been in Japan several times, and he gladly undertook this commission. Hovhaness visited Yoichi’s place several times and completed *Fantasy on Japanese Wood Prints*. Yoichi was fond of this piece, and premiered it at an open-air concert\textsuperscript{255} at Ravinia Festival with the Chicago Symphony Orchestra conducted by Seiji Ozawa on July 4, 1965.\textsuperscript{256} The Chicago Daily News reviewed this performance stating that “The audience favorite was xylophonist Yoichi Hiraoka’s jaunty performance of Hovhaness’ ‘Fantasy on Japanese Wood Prints.’ The little Japanese percussionist jigged his way through the wildly syncopated work and drew a standing ovation for his efforts.”\textsuperscript{257}

\begin{footnotes}
\item[255]Ibid., 322-23.
\end{footnotes}
Kates also introduced Andre Kostelanetz, a conductor, to Yoichi. Yoichi and Kostelanetz went on to premiere *Fantasy on Japanese Wood Prints* in Japan\(^{258}\) on September 30, 1965 with the Japan Philharmonic Orchestra at Tokyo Bunka Kaikan in Ueno, Tokyo.\(^{259}\) Yoichi and Kostelanetz also performed this piece in Nagoya on the next day with Tokyo Symphony.\(^{260}\) After they came back to the United States, they performed this piece together with the Philadelphia Orchestra, Minneapolis Symphony Orchestra, Los Angeles Philharmonic Orchestra, St. Louis Symphony Orchestra, among others (see Appendix C). A milestone in Yoichi’s career was with three concerts of Hovhaness’ work with the New York Philharmonic, and another concert with the Philadelphia Orchestra. In addition, there were two open-air concerts at the Hollywood Bowl with an audience of 20,000\(^{261}\) with the Hollywood Bowl “Pops” Orchestra,\(^{262}\) which was actually the Los Angeles Philharmonic Orchestra when they perform at the Hollywood Bowl, conducted by Kostelanetz on July 29 and 30, 1966.\(^{263}\)

In addition to the performances with major orchestras in both Japan and the United States, Yoichi had a chance to record Hovhaness’ *Fantasy on Japanese Wood Prints* under the baton of Andre Kostelanetz. They had a recording session for this piece on May 9, 1966,\(^{264}\) and it was included in a LP, *Exotic Nights* (Columbia CL-2581).\(^{265}\) This recording was also put in another LP record, *Andre Kostelanetz Conducts*

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258 Hiraoka, *Watashi no rirekisho*, 323.
259 Program for Japan Philharmonic Symphony Orchestra 105\(^{th}\) Subscription Concert on September 30, 1965.
261 Hiraoka, *Watashi no rirekisho*, 323.
265 Ibid., 51.
the Music of Alan Hovhaness (Columbia M-34537), when the record company made a collection of works by Alan Hovhaness in 1976.\footnote{Ibid., 72.}

One year before he premiered Fantasy of Japanese Wood Prints, Yoichi was invited to “Staff Day” of the United Nations in New York to perform in front of the diplomats of the United Nations member countries and the staff\footnote{Asahi Shimbun (Tokyo), 27 September 1964, p. 14.} at the General Assembly Hall of United Nations on September 25, 1964.\footnote{Evening Independent (Massillon, Ohio), 16 September 1964, p. 29.} He played his strong repertoire including a Japanese folk song.\footnote{Asahi Shimbun (Tokyo), 27 September 1964, p. 14.} Besides Yoichi, musicians who were invited to this were amongst the world-renowned, such as Marian Anderson and Marni Nixon.\footnote{Evening Independent (Massillon, Ohio), 16 September 1964.} For Yoichi, who had just established his permanent residence in the United States, the performance experience at the United Nations became influential for his later life as a musician.\footnote{Hiraoka, Watashi no rirekisho, 323.}

In 1966, Yoichi formed “The Hiraoka Chamber Ensemble” with three Japanese female musicians and toured in the United States. In addition to Yoichi, the members of the ensemble included Hiroko Yajima, a violinist; Michiko Fujii, a cellist; and Satomi Tsuji, a pianist. Yoichi performed Joseph Haydn’s menuetto and allegro movements, Johannes Brahms’ Wiegenlied [Lullaby], Georges Enesco’s Rumanian Rhapsody No. 1 which was arranged by Leo Russotto, Japanese music selections, and others with this ensemble.\footnote{The Ruston Daily Leader (Ruston, Louisiana), 8 July 1966, pp. 1-2.}

Yoichi not only performed in the United States but also frequently came back to Japan to perform. A few years after he returned to the United States, Japanese fans
asked him to come back to play. Many of Yoichi’s fans were in Osaka, and the Kajimoto Concert Management in Osaka undertook his management. The majority of his concerts were held by Minshu Ongaku Kyokai (People’s Music Organization, often abbreviated as Min-On) a member system organization to offer concerts, during this time. Under these circumstances, Yoichi frequented back and forth between the United States and Japan.\(^{273}\)

Yoichi’s schedule shows he stayed in Japan for two months of spring in the first year. In following years, it became a three-month stay, followed by being asked to play later that fall. Ultimately, Yoichi came to stay in Japan between a half to two-thirds of the year, standing in the spring and fall in Japan and summer and winter months in the United States.\(^{274}\) In 1975, the number of Yoichi’s yearly concerts in Japan reached about one hundred.\(^{275}\)

In an interview held at the beginning of May 1967, Yoichi stated his schedule during his third return to Japan would be as follows: he would have a week of recordings until May 7. From May 11, he would perform at six cities, such as Kobe and Osaka, as a tour organized by Ro-On. On May 22 and 23, he would perform at Yokohama. Then, there would be a concert for NTV and Tokyu Golden Concert. At Tokyu Golden Concert, he would perform with the Japan Philharmonic Orchestra conducted by Akeo Watanabe. There would be concert tours after that. He would play at three cities in Shikoku and six places in Kyushu until June 18. He would perform at six cities including Nagoya, Osaka, and Kyoto from June 23 to June 27, then at Tokyo on June 29. He would have another tour around Tohoku area and Hokkaido from July 1

\(^{273}\) Hiraoka, Watashi no rirekisho, 324.

\(^{274}\) Ibid.

\(^{275}\) Asahi Shim bun (Tokyo), 20 June 1975, evening p. 9.
to 11 and perform at seven cities there. After tours, there would be a Concert for the Youth held by Min-On in Tokyo with Tokyo Symphony Orchestra conducted by Kazuyoshi Akiyama. He would then have his recital at Ueno Bunka Kaikan on July 19, and would conclude his performance in Osaka with Osaka Philharmonic Orchestra conducted by Takashi Asahina on July 26. Besides these concerts, he would have four TV programs and a concert for a radio.276

On the other hand, Yoichi actively toured in the United States as well. For example, Yoichi toured and performed in eighteen cities in 1970. He said that he would have four contracts to perform at universities around Phoenix, Arizona in the beginning of November 1971 after he went back to the United States from Japan.277 In 1972, although Yoichi was in Japan from at least July to the end of November, he went back to the United States twice during this staying to perform in St. Louis and San Diego.278 In 1975, during his stay in Japan, Yoichi went back to the United States in July to perform with the Philadelphia Orchestra and an orchestra around Los Angeles.279

Yoichi told that the secret of his health and stamina was eating and swimming. He was a heavy eater,280 and he swam 400 or 500 meters per a week.281 He also explained that playing the xylophone itself might be good exercise as well.282

Yoichi was devoted to establishing new repertoire for the xylophone in those days. Yoichi brought something new when he came to Japan. When Yoichi visited Japan the first time after he had moved to the United States, he brought Leo Russotto’s

277 Yomiuri Shimbun (Tokyo), 1 May 1971, evening p. 5.
278 Ibid., 16 July 1972, p. 27.
279 Asahi Shimbun (Tokyo), 20 June 1975, evening p. 9.
280 “Genki desu,” Yomiuri Shimbun (Tokyo), 16 July 1972, p. 27.
Concertino Classico in G minor for Xylophone in the Style of Eighteenth Century. At his second tour in 1965, Yoichi performed the Japanese premiere of Alan Hovhaness' Fantasy on Japanese Wood Prints for Xylophone and Orchestra. At his third staying in 1967, Yoichi performed Rhapsodie Japonaise for Xylophone.283 This piece is based on four short tunes, Kagokaki, Hanami, Taketori monogatari, and Ryu, written by a Japanese composer, Koichi Kishi. Kishi was born in 1909, and he entered to Osaka Kaikosha Elementary School one year later than Yoichi. A significant characteristic of Kishi's music is blending Eastern musical elements with Western ones. Yoichi edited and arranged those four tunes, which were originally one vocal song and three violin tunes, to suit the xylophone and made them into one piece.284 Yoichi asked an arranger, Hans Spialek, for his help for orchestration to be able to play with orchestra accompaniment as well.285 This piece was premiered in Japan in May 1967 with the Japan Philharmonic Orchestra conducted by Akeo Watanabe at Tokyu Golden Concert. During the Japan tour in this year, he also performed this Rhapsodie with the Tokyo Symphony Orchestra conducted by Kazuyoshi Akiyama on July 15, at the Concert for the Youth held by Min-On besides he played with the Osaka Philharmonic Orchestra on July 26, under the baton of Takashi Asahina.286 This piece stayed in Yoichi's repertoire after this, and he performed the piece at concerts in both the United States and Japan.287 For example, Yoichi played this piece at a concert of the Montclair Starlite

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285 Program for Yoichi Hiraoka Xylophone Recital (July 19, 1967).
287 Wada, 1.
Series in California on April 26, 1973, and at a concert with the Osaka Philharmonic Orchestra in Osaka, Japan in November 1978.

Urato Watanabe composed Yamato no genso [Fantasy on Ancient Japan "Yamato"], a concerto for xylophone and orchestra, and dedicated this piece to Yoichi. This piece was published by the Japan Federation of Composers in 1970. In addition to this piece, other composers dedicated their works or arrangements to Yoichi. For instance, Kozaburo Hirai dedicated his arrangement of Kompira fune-fune, a Japanese traditional song, to Yoichi. The year Hirai arranged this song for Yoichi was unknown, but Yoichi told that he would meet Hirai for the first time within several days at an interview that was held on May 4, 1967. Therefore, it is assumed that Hirai arranged the piece after that meeting.

In 1972, Yoichi published his new anthology, Ensokaiyo mokkin meikyokushu [Xylophone Music for Concerts]. This book is a collection of Yoichi’s arrangements, which are originally piano, vocal, and orchestral pieces (see Table 10 for list of full contents). Yoichi once mentioned how to arrange music for xylophone in Mokkin kyoshitsu: 100 Basic Exercises for Xylophone and Marimba, a method book which Yoichi and Eiichi Asabuki jointly published in 1951, and this new anthology further demonstrated his arranging concepts. For example, in his arrangement of Franz Joseph Haydn’s Piano Sonata in C Major, Yoichi added chord-tones and counter melodies to

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288 Montclair Tribune (Calif.), 19 April 1973, p. 3.
289 Wada, 1.
294 Hiraoka and Asabuki, Mokkin kyoshitsu: 100 Basic Exercises for Xylophone and Marimba, 16-17.
the piano accompaniment that did not exist in the original music. In addition, he put a variation in the xylophone part on the repetition of the melody instead of playing the same melody twice in Léon Jessel’s *Parade of the Wooden Soldiers*.

Figure 2.11: Contents of Yoichi Hiraoka ed., *Ensokaiyo mokkin meikyokushu* (Zen-on Music Publishers, 1972)

Piano Sonata in C Major, I (F. J. Haydn)  
Piano Sonata in C Major, III (F. J. Haydn)  
Theme and Six Variations from Piano Sonata No. XVI (M. A. Mozart)  
Concertino (Theme and Variations) (C. M. v. Weber)  
Samson et Dalila (Saint-Saëns)  
Valse Bluette (R. Drigo)  
A Scene from the Opera “Madam Butterfly” (G. Puccini)  
*Parade of the Wooden Soldiers* (L. Jessel)  
The Humming Bird (G. H. Green)  
The Moonlight Madonna (Z. Fibich)  
Cradle Song (C. Trenèt)  
Itsuki Lullaby (Japanese folk song)  
Ballet Egyptian (A. Luigini)

Yoichi was interested in not only classical music but in other styles of music as well. This is reflected in the programming of his performances. For instance, when Ryoichi Hattori, a composer, planned to have a concert of semi-classical music, a genre of music that was not recognized in Japan. Fans of classical music loved only classical music, and popular music lovers were just interested in popular music. Therefore, Ryoichi Hattori wanted to establish a semi-classical genre in Japan and make Japanese audiences familiar with this music. Yoichi performed at Hattori’s first *New Pops Concert* at Hibiya Kokaido on June 4, 1962. Another example of Yoichi’s performance of non-classical music was his appearances at concerts of *This is Tango!* Yoichi performed two

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296 Ibid., 74-75.  
standard tangos, *La cumparsita* and *Organito de la tarde*, at '71 This is Tango! on July 16, 1971 at Hibiya Yagai Ongakudo.\(^{298}\) He appeared again at '73 This is Tango! on August 3, 1973 at Hibiya Dai Ongakudo.\(^{299}\) In his recital at Tokyo Mitsukoshi Gekijo on November 4, 1973, Yoichi performed the following six tango tunes with Tatsunosuke Saito, a bandoneon player: *Organito de la tarde, Adios pampa mia, Yira, yira, La cumparsita, El huracan, and El amanecer*. Although Yoichi liked tango before he met the members of *La orcestra de Juan Canaro* in 1954, Yoichi explained that the experience with them influenced him very much.\(^{300}\) Yoichi also performed Japanese folk songs frequently in both Japan and the United States. He often played *Oyedo nipponbashi*, a Japanese traditional song, throughout his life as a xylophonist. For example, he performed this tune in his first recital at Town Hall in New York,\(^{301}\) and his Golden Jubilee Xylophone Recital in 1977.\(^{302}\) In addition to world folk music, Yoichi also occasionally played popular songs. For instance, he played *Beautiful Sunday* and *Setono hanayome*, a Japanese popular song, at a performance at Mitsukoshi department store.\(^{303}\) Although he performed various kinds of music, Yoichi rarely played jazz, especially in front of Americans.\(^{304}\) There was evidence on a program that Yoichi played *Stardust* and *Bumble Boogie* in Japan.\(^{305}\) However, he did not play swing music at all; Yoichi felt that a person could not play jazz well unless he/she was born and grew up in the United States.\(^{306}\)

\(^{298}\)Ibid., 13 July 1971, evening p. 7.

\(^{299}\)Ibid., 31 July 1973, evening p. 9.

\(^{300}\)Hiraoka, “Rainen wa motto tango no repertoire wo fuyashitai,” 43.

\(^{301}\) *New York Times*, December 20, 1936, Section 11, p. 8.

\(^{302}\)Program for Yoichi Hiraoka’s Golden Jubilee Xylophone Recital (May 12, 1977).

\(^{303}\)Asahi Shimbun (Tokyo), 18 March 1977, p. 2.


\(^{305}\)Program for Yoichi Hiraoka Xylophone Recital (April 27, 1952).

Yoichi also regarded communication with his audience at his performances as an important element. For example, there was a section in his concert on July 21, 1971 where he played pieces that the audience had requested.\(^{307}\) In addition, his excellent stage presence was reputable amongst his audience.\(^{308}\)

When Yoichi traveled, he carried his xylophone packed into six cases. He owned a second frame and resonators that he kept in Japan. Therefore, he brought only his set of bars when he went to Japan.\(^{309}\) He played a Deagan xylophone, which he bought in 1935, and the range of his instrument was extended to four-and-a-half octaves in 1963.\(^{310}\) It was tuned once every three years.\(^{311}\)

In 1977, Yoichi played the xylophone at the residence of the Japanese Crown Prince, the Royal Highness, and their three children. He even took requests at this performance. The Crown Prince had remembered seeing Yoichi perform in Nikko, thirty-two years prior.\(^{312}\)

1977 was the year of Yoichi’s fiftieth anniversary as a xylophone performer, spanning back to when he had played the xylophone for the first time in a concert of Blue and Red, a jazz band at Keio University. When Yoichi wondered if he should do an event to celebrate the fiftieth-year anniversary, Min-On asked him to do a concert tour.\(^{313}\) These recitals were titled “Yoichi Hiraoka Mokkin jinsei (Xylophonic Life)” and he

\(^{307}\) Asahi Shimbun (Tokyo), 8 July 1971, evening p. 10.
\(^{308}\) Yomiuri Shimbun (Tokyo), 10 November 1958, p. 5.
\(^{310}\) Hiraoka, “Bokuno gakkini tsuite.”
\(^{311}\) Asahi Shimbun (Tokyo), 15 April 1979, p. 31.
\(^{312}\) Hiraoka, Watashi no rirekisho, 310.
\(^{313}\) Ibid., 324.
performed at eighty-eight Japanese cities throughout the recital series. Yoichi started the first half of this tour on March 24 and continued to June 24. The second half of the tour was held from September 5 through December 16. Each concert in this tour consisted of three sections. Yoichi performed his staple repertoire such as *Oyedo nipponbashi*, a Japanese folk song, William Stobbe’s *The Mocking Bird Fantasia*, William Shakespeare Hays’ *My Dear Old Sunny Home*, Serenade from Wolfgang Amadeus Mozart’s *Eine kleine Nachtmusik*, Franz Schubert’s *Ave Maria*, Pablo de Sarasate’s *Zigeunerweisen*, and his own composition, *Oyasuminasai* [Good Night] in the first section. There was a list of one hundred pieces in the program, and he played requested pieces by audience in the third section (see Appendix B). Besides performing his forte repertoire, Yoichi played together in local music groups such as choirs, Japanese traditional music groups, and even rock bands in the second section. The number of total musicians of this concert tour was more than 5,000, and the number of audience members was more than 100,000.

In addition, Yoichi had another celebration recital, Yoichi Hiraoka’s Golden Jubilee Xylophone Recital, on May 12, 1977 at Hibiya Kokaido. This concert was held under the auspices of the “League to Celebrate Yoichi Hiraoka’s Fiftieth Anniversary of His Musical Life” which consisted of forty-two members including conductors, composers, music critics, and musicians. This recital was also supported by TBS radio and Mitsukoshi as the twenty-fifth anniversary of Yoichi’s radio programs, *Asano melody* and *Yuubeno ongaku*. Again, there were three sections in this recital. Yoichi played the

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314 Program for Yoichi Hiraoka *Mokkin jinsei* Recitals (March 24-June 24 and September 5-December 16, 1977).
315 *Asahi Shimbun* (Tokyo), 7 March 1977, evening p. 4.
316 Program for Yoichi Hiraoka *Mokkin jinsei* Recitals.
memorable pieces of his life in the first section such as *Oyedo nipponbashi, Komparu March* by Eijiro Hatano, *The Mocking Bird Fantasia* by William Stobbe, the first movement from *Eine kleine Nachtmusik* by Wolfgang Amadeus Mozart, *Ave Maria* by Franz Schubert, and *Zigeunerweisen* by Pablo de Sarasate. In the second section of the recital, Yoichi performed his composed pieces, such as *Victory March, Yochishasei no uta* [Song of Keio Yochisha Elementary School Students], *All Keio no uta* [Song for All Keio], *Keio sanka* [Song in Praised of Keio], and *Oyasuminasai* [Good Night] with singers. Yoichi performed with the Tokyo City Philharmonic Orchestra in the third section. He played Gallop from *the Comedians* by Dmitry Borisovich Kabalevsky, *Gee Whizz!* by Byron Brooke, *Swanee River Fantasia* by Ryoichi Hattori, *Xylophone Concerto for Children: Based on Theme of “Koinobori”* by Ryoichi Hattori, *La cumparsita* by Gerardo Matos Rodríguez, *El día que ma quieres* by Carlos Gardel, and *Rhapsodie Japonaise for Xylophone* by Koichi Kishi. In these pieces, Ryoichi Hattori’s *Xylophone Concerto for Children: Based on Theme of “Koinobori”* was especially written for and premiered at this recital under the baton of the composer himself.318

Besides music, Yoichi had always enjoyed fishing, dogs, and reading. He bred Borzoi, and one of his breeding dogs even won the grand champion and the Prime Minister Award in Japan. After he resided in the United States permanently, one of his dogs became an American champion.319

Yoichi felt something unusual in his stomach in mid-June of 1978. He ate a lot by nature and had suffered a chronic gastric catarrh about fifteen years prior. Thus, he assumed he was suffering with the same disease. However, it did not feel like the same

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318 Program for Yoichi Hiraoka’s Golden Jubilee Xylophone Recital (May 12, 1977).
disease this time. Yoichi went to a doctor and had an X-ray of his stomach taken. First, the doctor told him that he had a deep gastric ulcer and that it needed to be cut off. However, Yoichi’s wife asked her four brothers, all of whom were doctors, and they told him there was good medicine in the United States for gastric ulcers. So Yoichi explained this to his doctor and asked him if he should use medication or have surgery. He also insisted to the doctor that he should know the truth. Did he have cancer or not? If he indeed had cancer, which stage of cancer was he suffering? What was the likelihood of him surviving after surgery? After a long pause, the doctor told him that he had beginning stage of cancer. However, according to the doctor, after his stomach cancer would be removed, there would be only a five percent possibility of recurrence. Knowing this, Yoichi decided to have the surgery.320

Yoichi had cancer surgery on August 1, 1978. The doctor told him that he removed his whole stomach. Yoichi stayed in the hospital for a month and left on August 31. Ten days later, on September 10, Yoichi was already performing a few pieces, spanning a length of thirty minutes in Ogikubo, Tokyo. In the middle of September, he performed a one-and-a-half-hour concert in Osaka with the Osaka Philharmonic Orchestra. He believed what the doctor said and had a strong will to overcome cancer.321

The Japanese government bestowed upon Yoichi the Orders of the Sacred Treasure medal in November of 1978 for his long time dedication to promoting friendly relations between Japan and the United States through music. By that point, he had lost

320Ibid., 328-30.
321Ibid., 330.
about 30 kilogram (about 66 pounds) because of his hard work after surgery. Yoichi attended the conferring ceremony with his wife and also met the Emperor of Japan.\(^{322}\)

In 1980, Yoichi was feeling fine and was able to perform for two hours in a concert without any problem. The Japanese American Cultural and Communication Center in Los Angeles was under construction at that time. The first building was completed, and the second building, a theater, was set to begin construction. Yoichi gave a fundraising concert to help build this building on July 12, 1980 and collected about $15,000. He stated that he would also like to dedicate his life to nurturing the friendship between the United States and Japan. He also stated that he would like to be playing the xylophone at the moment the year changed from 1999 to 2000.\(^{323}\)

Yoichi planned to have his recital at Shinjuku Bunka Center in Tokyo on May 27, 1981. The Japan Cancer Society was supposed to support this concert. One of purposes of this recital was to celebrate Yoichi’s fifty-fifth anniversary as a xylophonist, and another aim was to encourage people not to be afraid of cancer through Yoichi’s recovery. He said that he would like to donate a part of earnings of this concert for research and study of cancer.\(^{324}\) However, the concert was postponed. Yoichi relapsed into cancer at the beginning of that year.\(^{325}\)

Yoichi passed away on July 13, 1981 at his home in Los Angeles because of cerebral apoplexy. He was seventy-three years old.\(^{326}\)

\(^{322}\)Ibid.  
\(^{323}\)Ibid., 331.  
\(^{325}\)Ibid. 13 July 1981, p. 11.  
\(^{326}\)Ibid.
CHAPTER III

COMMISSIONED WORKS BY YOICHI HIRAOKA

Yoichi Hiraoka commissioned the following five works for xylophone: *Concertino Classico in G minor for Xylophone in the Style of Eighteenth Century* (1964) by Leo Russotto, *Fantasy on Japanese Wood Prints* (1965) by Alan Hovhaness, *Concertino for Xylophone Solo and Orchestra* (1965) by Toshiro Mayuzumi, *Lauda Concertata per Xilofono ed Orchestra* (1976) by Akira Ifukube, and *Xylophone Concerto for Children: Based on Theme of “Koinobori”* (1977) by Ryoichi Hattori. Yoichi commissioned those concerti for his recitals or concerts. Yoichi performed the Russotto, Hovhaness, and Hattori, but he never performed the Mayuzumi and Ifukube. In addition to these pieces, some people have believed that Yoichi had commissioned *Sonata* for xylophone solo (1965) by Thomas B. Pitfield.¹

Commissioned Works and Their Background

1. *Concertino Classico in G minor for Xylophone in the Style of Eighteenth Century* (1964) by Leo Russotto

   Leo Russotto was a pianist, and he was one of accompanists of Yoichi when Yoichi played the xylophone for NBC radio shows in 1930s and 1940s. Since Yoichi thought he needed a new piece for his recital in Japan, Yoichi commissioned

Concertino Classico in G minor for Xylophone in the Style of Eighteenth Century.\textsuperscript{2} When Yoichi commissioned the work from Russotto, Yoichi presented his idea that Mozart would have composed like this if there were a xylophone at the time.\textsuperscript{3} Russotto completed a piano reduction version of this work on April 25, 1964,\textsuperscript{4} and Gacques Press finished orchestration on October 25, 1964.\textsuperscript{5} Yoichi premiered this piece on November 14, 1964 at Kyoto Kaikan Daini Hall with Sonoko Tanaka, a pianist, during his first tour in Japan after moving in the United States,\textsuperscript{6} and performed it again at his recital at Tokyo Bunka Kaikan on July 19, 1967.\textsuperscript{7} He also played this piece with Yomiuri Nippon Symphony Orchestra under the baton of Shigenobu Yamaoka on September 17, 1968.\textsuperscript{8}

2. Fantasy on Japanese Wood Prints for Xylophone and Orchestra, Op. 211 (1965) by Alan Hovhaness

When Yoichi decided to promote the xylophone as an artistic instrument, David Kates advised him that this instrument needed a concerto with a symphony orchestra. Kates recommended Alan Hovhaness, an Armenian-American composer, to Yoichi, and Yoichi and Kates visited him to ask about new possibilities for the xylophone. Hovhaness had been in Japan several times, and he undertook this commission pleasantly. Hovhaness visited Yoichi’s place several times and completed Fantasy on

\textsuperscript{2}Yoshihisa Mizuno, Interview by author, 17 September 2007, Tokyo.
\textsuperscript{3}Naomi Monma, “Program Notes” for Yoichi Hiraoka Xylophone Recital (July 19, 1967).
\textsuperscript{4}Leo Russotto, “Concertino Clássico (Xylophone Concertino en Style du 18\textsuperscript{e} Siècle),” piano reduction score, 1964, Collection of Mutsumi Tsuuzaki, Kyoto, Japan.
\textsuperscript{5}Leo Russotto, orchestration by Gacques Press, “Concertino Classico for Xylophone and Orchestra (In the Style of Eighteenth Century),” score, 1964, Collection of Mutsumi Tsuuzaki, Kyoto, Japan.
\textsuperscript{6}Program for Yoichi Hiraoka Xylophone Recital held by Kyoto Ro-On on November 14, 1964.
\textsuperscript{7}Program for Yoichi Hiraoka Xylophone Recital on July 19, 1967.
\textsuperscript{8}Yomiuri Shimbun, 16 August 1968, p. 14.
Japanese Wood Prints. Yoichi was very fond of this piece, which was filled with characteristics of Japanese music. Yoichi premiered it on July 4, 1965 at Ravinia Festival with the Chicago Symphony Orchestra conducted by Seiji Ozawa.

In addition to Hovhaness, David Kates introduced Andre Kostelanetz, a conductor, to Yoichi. With Kostelanetz, Yoichi performed this piece with another major orchestras in both Japan and the United States (see Appendix 3 for the list of their major performances). A live performance of Fantasy on Japanese Wood Prints conducted by Kostelanetz was given on March 12, 1966, by the New York Philharmonic and was broadcasted live by a radio station, WQXR. Yoichi and Kostelanetz also recorded this piece. The recording was included in a LP record, Exotic Nights (Columbia CL-2581) and another LP record, Andre Kostelanetz Conducts the Music of Alan Hovhaness (Columbia M-34537).

However, it seems that Yoichi and Kostelanetz did not play the entire piece. The New York Philharmonic Performance History Search keeps two scores of this piece that were used by Andre Kostelanetz, and both of those scores show they did not play from the first measure of rehearsal number 18 to the third measure of rehearsal number 24.

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9 Hiraoka, Watashi no rirekisho, 322-23.
11 Hiraoka, Watashi no rirekisho, 323.
13 Ibid., 72.
15 Ibid., ID2722.

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The exact cut is executed in the recording as well.\textsuperscript{16} As a result of this cut, sixty measures were excluded, and its duration was one minute and forty seconds.\textsuperscript{17} The reason for this omission why cannot be found in any references. However, repetitions of phrases continue throughout these measures, and the content of music does not develop very much. Therefore, it is possible that this is why Yoichi and Kostelanetz decided not to perform these measures.

When Yoichi performed this piece, he inserted his own musical ideas to make the xylophone sound effective. For example, Hovhaness wrote the xylophone part at the beginning of the piece as a series of single notes with a tremolo to form a melodic line. However, Yoichi performed this phrase in octaves with tremolo. He also added tremolo to sustain the last note of the phrase of the xylophone part before rehearsal number 1, where the composer does not indicate tremolo. Similarly his interpretations often appear in the recording of this piece.\textsuperscript{18}

3. \textit{Concertino for Xylophone Solo and Orchestra} (pub. 1965) by Toshiro Mayuzumi

In an interview before Yoichi moved into the United States in 1963, Yoichi said that Mayuzumi was composing a xylophone concerto for him at the time and that the concerto would be premiered with New York Philharmonic conducted by Leonard Bernstein in the beginning of 1964. Yoichi also stated that this piece was supposed to

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become a collection of old Japanese music and that it would be completed by the end of September 1963. However, the premiere with the New York Philharmonic never happened and Yoichi never played this piece.

This concertino was actually premiered by Yoshihisa Mizuno on marimba with piano accompaniment in October 1965 at the second concert of the Tokyo Marimba Group. Mizuno privately knew Mayuzumi through studio works for motion pictures. When Mizuno asked Mayuzumi to compose a new piece for him for the concert, Mayuzumi told him about this concertino. According to Mayuzumi, after he completed this concertino, he sent it to Yoichi. However, Yoichi sent it back to him since he did not like the piece.


Although it is not known when he started his composition, Akira Ifukube finished his ninety-two sketches for *Lauda Concertata* before the end of 1972. He then completed the condensed score in 1975, and finished the full score on July 19, 1976 as *Lauda Concertata per Xilofono ed Orchestra*. This piece was composed for Yoichi Hiraoka’s Fiftieth Anniversary of Musical Life Celebration Recital in 1978 in San Francisco. Akira Ifukube was born and grew up in Hokkaido, and one of the characteristics of his works is using motifs based on the music of Ainu, a race native to Japan.

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20Yoshihisa Mizuno, “Program Note for Concertino for Xylophone and Orchestra by Toshiro Mayuzumi” in Program for the Japan Xylophone Association Fifth Marimba Festival (July 15, 1968).
23Shigeo Kimura, “Program Note” for Shinsei Nihon Symphony Orchestra 10th Year Anniversary and 36th Subscription Concert (September 12, 1979).
Japanese in Hokkaido. Ifukube had his opinion that no composer could reach art itself without composing based on the uniqueness of the person’s ethnicity, and he disagreed that European music was the only high form of art. It is assumed that this was why Yoichi chose Ifukube when Yoichi asked for another concerto. However, Yoichi never performed this music.

When the Shinsei Nihon Symphony Orchestra (currently Tokyo Philharmonic Orchestra) was considering Keiko Abe, a marimba virtuoso, as a soloist for their ten-year anniversary and thirty-sixth subscription concert, the orchestra and Abe decided to ask Ifukube the possibility of commissioning a new concerto. Ifukube told the manager of the orchestra that there was a xylophone concerto that had never been played. After the orchestra and Abe decided to premiere this piece, Ifukube revised the xylophone concerto to suit the marimba. For example, Ifukube changed registers since the ranges of the xylophone and marimba are different. He also changed the solo part, which was originally written for two mallets at the beginning of the piece, to be played with four mallets. Abe’s suggestions also helped Ifukube’s revision. Abe felt the solo marimba part was thin at the first rehearsal with the orchestra, so she invited Ifukube to her practice room to discuss the marimba part. Lauda Concertata per Orchestra e Marimba was premiered at the ten-year anniversary and thirty-sixth subscription concert of the Shinsei Nihon Symphony Orchestra on September 12, 1979 by the orchestra and Keiko Abe under the baton of Kazuo Yamada at Tokyo Bunka Kaikan.

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24 Fujita.
26 Fujita.
27 Abe.
As to the reason why Yoichi never played this piece, Keiko Abe says that it is not certain. However, Abe says that the sound of this music might not be Yoichi’s preference.\textsuperscript{29}

5. \textit{Xylophone Concerto for Children: Based on Theme of “Koinobori”} (1977) by Ryoichi Hattori

This piece was composed especially for Yoichi Hiraoka’s Golden Jubilee Xylophone Recital on May 12, 1977 at Hibiya Kokaido. A song, \textit{Koinobori}, is one of \textit{Monbusho shoka}, which are taught in music classes at elementary schools in Japan. In short, this concerto was intended to have children as audience members. This piece was premiered by Yoichi Hiraoka as a xylophone soloist and the Tokyo City Philharmonic Orchestra conducted by Ryoichi Hattori himself.\textsuperscript{30}

6. \textit{Sonata} (1967) by Thomas B. Pitfield

Among percussionists, it has been believed that Thomas Pitfield’s \textit{Sonata} for xylophone solo was written for Yoichi Hiraoka.\textsuperscript{31} It is assumed that the reason why people considered this connection is that Yoichi Hiraoka’s name is included with parenthesis on the cover of the published music. In addition, “ed. by Yoichi Hiraoka” is printed below the composer’s name on page two. However, “for Eric Wooliscroft” is written above the title on the same page.

\textsuperscript{29}Abe.
Eric Wooliscroft was principal percussionist of the Hallé Orchestra.  

He was one of the closest friends of Thomas Pitfield, and a member of a group that gave a recital consisting music of Thomas Pitfield. Therefore, it is natural to regard that the Sonata for Xylophone solo was composed not for Yoichi Hiraoka, but for Eric Wooliscroft. In fact, John Turner, another close friend of Pitfield, states that this xylophone sonata was written for Eric Wooliscroft.

Another argument for the theory that this piece was written for Wooliscroft and not Yoichi is that Sonata is the only piece on this list that is for unaccompanied xylophone solo, and it is not a concerto. Moreover, when Yoichi commissioned a piece, he usually chose a composer whose musical ideas are based on Japanese or Asian music (except Leo Russotto, Yoichi’s close friend and his piano accompanist). In fact, in an interview held in 1963, Yoichi stated that he would like to have at least three commissioned concerti that had Japanese tastes. Since Sonata is neither a concerto nor music based on music from Japan or Asia, it can be said that this piece was not commissioned by Yoichi. It is assumed that Yoichi Hiraoka was asked to edit this piece by the publisher and that Yoichi’s stickings, mallet choices, and his performance suggestions were included in footnotes to help solve technical issues for xylophonists.

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34 Turner, 4.
Analysis of Yoichi Hiraoka’s Two Commissioned Works


When Hiraoka commissioned a new work from Alan Hovhaness, he requested a xylophone concerto with symphony orchestra to promote the xylophone as an artistic instrument. Alan Hovhaness accepted this idea and composed *Fantasy of Japanese Wood Prints*.\(^{36}\) Hovhaness changed his compositional character within his lifetime several times. Rosner Arnold states that the music of Hovhaness can be classified into five periods, with turning points in 1943, the early 1950s, around 1960, and about 1971. *Fantasy on Japanese Wood Prints*, written in 1965, is classified as one of the works in his fourth period. In this period, one of the significant characteristics of Hovhaness’ music is to use materials from the Far East, especially Japanese music.\(^{37}\) *Fantasy on Japanese Wood Prints* is a clear example of this influence.

For example, he uses only B-C-E-F-A for the melody of the xylophone part in the beginning (Figure 3.1). These five notes that Hovhaness uses in Example 1 are the same pitches of the descending feature of “In scale,” which consists of E-F-A-B-C. “In scale” is one of two scales found in Japanese traditional music, and the ascending feature of this scale consists of E-F-A-B-D when E functions as the tonic (Figure 3.2).\(^{38}\)

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Figure 3.1: Alan Hovhaness, *Fantasy on Japanese Wood Prints*, mm. 1-8, Xylophone

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Figure 3.2: In scale

At rehearsal number 2, Hovhaness uses only E-F-A-B-C-D# in the xylophone part. Except for the D#, these five notes are exactly the same as the descending feature of the “In scale” (Figure 3.3).

Figure 3.3: Alan Hovhaness, *Fantasy on Japanese Wood Prints*, rehearsal number 2, Xylophone

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There is another similar example from rehearsal number 7 to the end of the rehearsal number 9 (Figure 3.4).

Figure 3.4: Alan Hovhaness, *Fantasy on Japanese Wood Prints*, rehearsal number 7, Xylophone

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Hovhaness uses only A-Bb-B-natural-D-E-F here. With the exception of B-natural, these tones are elements of the descending “In scale” when A is the tonic. In short, it can be stated that Hovhaness used a modified “In scale,” which consists of five tones of the “In scale” and another added tone, in this piece. At rehearsal number 2, D# is added to the descending E “In-scale,” and B-natural is inserted into the descending A In-scale. This tendency to use a modified “In-scale” flourishes throughout this music and causes the work to have a strong Japanese flavor.
Another characteristic of Far Eastern music in Hovhaness’ work is the effect of sliding tones in the woodwind parts. At rehearsal number 1, oboes and clarinets are indicated to play “slide,” (Figure 3.5), and flutes have the same indication at rehearsal number 3. This portament is a common performance practice of Hichiriki, a Japanese oboe. Glissandi of trombones at rehearsal number 29 are classified in the same character.

Figure 3.5: Alan Hovhaness, *Fantasy on Japanese Wood Prints*, rehearsal number 1, Oboes and Clarinets

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From rehearsal number 34 to the end of this piece, Hovhaness uses two bass drums. Both of them play repeated two-measure phrases (Figure 3.6).

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This simple rhythmic pattern and the timbre of the bass drums are associated with Japanese O-daiko, the Japanese large drum. Almost all Japanese Taiko drumming patterns are in an even meter, but some of them are in an odd meter. Hovhaness writes rhythmic patterns for the O-daiko, similar to Ondeko drumming. Ondeko, Taiko drumming music of Sado Island in Japan (Figure 3.7), is played in 3/4 meter with two O-daikos playing two-measure rhythmic patterns.

While the first O-daiko is playing this pattern repeatedly, the second O-daiko does not play throughout. It plays sometimes in unison with the first part and sometimes plays just on downbeats. Although Hovhaness might not have known this particular Ondeko

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pattern of drumming, he clearly planned to put an image of Japanese drumming in this section.

Apart from Far Eastern elements, Hovhaness’ xylophone part is written in stepwise melodic motion. This makes this piece familiar for both the performers and audience. It is assumed that this is one of the reasons why Yoichi liked *Fantasy on Japanese Woodprints* by Alan Hovhaness and performed it many times.

2. *Concertino for Xylophone Solo and Orchestra* (1965) by Toshiro Mayuzumi

When Yoichi commissioned a xylophone concertino from Mayuzumi, he planned to premiere the piece with the New York Philharmonic conducted by Leonard Bernstein. Hiraoka expected Mayuzumi to compose a work filled with characteristics of Japanese traditional music as it would be the first Japanese xylophone concerto performed at a world famous stage. Therefore, Mayuzumi used Japanese musical influences in his *Concertino for Xylophone Solo and Orchestra*. For example, the xylophone melody in the second movement is written with the pentatonic scale consisting of D-E-F#-A-B (Figure 3.8). These are the same pitches that consist of an ascending feature of the “Yo scale,” E-F#-A-B-D when E is the tonic (Figure 3.9). “Yo scale” is another scale of traditional Japanese music, and this pentatonic scale is often used in folk songs.

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42Kishibe, 19-20.
Figure 3.8: Toshiro Mayuzumi, *Concertino for Xylophone and Orchestra*, rehearsal number 12, Xylophone

![Musical notation](image)

Figure 3.9: Yo scale

![Diagram](image)

Mayuzumi uses Japanese folk rhythmic elements as well. The rhythmic pattern that is played by the xylophone and orchestra at rehearsal 8 (Figure 3.10) is similar to the beginning of the Shishi (lion dance) section of Kanda Bayashi, a folk drumming tune from Kanda in Tokyo, Japan (Figure 3.11). The sound of the first measure of Kanda Bayashi is exactly the same as Mayuzumi’s concertino at rehearsal 8. See Example 11 (the dead stroke is a non-resonant drum stroke).
While Mayuzumi used materials of Japanese traditional folk music, he also utilizes different musical techniques as well. For example, Mayuzumi uses the octatonic scale. He composed the string parts with D-E-F-G-Ab-Bb-B-natural-C# at rehearsal number 3 (Figure 3.12).
Mayuzumi uses the whole tone scale as well. Pitches in the bass line from the second measure to the fourth measure at rehearsal number 4 are C-D-E-Gb-Ab-Bb (Figure 3.13). Throughout this entire section, the bass line pitches are chosen from the whole tone scale.

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Figure 3.13: Toshiro Mayuzumi, *Concertino for Xylophone and Orchestra*, mm. 2-4 at rehearsal number 4, bass line

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Mayuzumi also used traditional Japanese materials in non-traditional ways. In the beginning of the second movement, chords played by trumpets and horns move in parallel motion, and the highest notes of chords form the melody (Figure 3.14). The first chord consists of C, E, F#, and B, and these notes are part of the ascending feature of the “In scale” when the tonic is B (B-C-E-F#-A-B). On the other hand, Mayuzumi forms the melody, played by the first trumpet, with only G, A, B, and D. These notes are derived from the ascending pattern of the “Yo scale” when the tonic is A (A-B-D-E-G-A). Therefore, Mayuzumi uses the “In scale” and “Yo scale” simultaneously. This process is never used in traditional Japanese musical language.

Figure 3.14: Toshiro Mayuzumi, Concertino for Xylophone and Orchestra, the beginning of the second movement

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In the beginning of the first movement, while xylophone, clarinet, and violins are playing G and A, the piccolo plays motif that is consisted of Ab-Eb-D and the oboe responds with Eb-Ab-A after that (Figure 3.15). This oboe motif, containing intervals of perfect forth and minor second, is retrograde inversion of the previous piccolo motif. In addition, while the xylophone is playing two-measure rhythmic motif, rests between
piccolo and oboe become shorter and shorter. There are four beats between their motifs from measure 2 to 4, then two beats from measure 5 to 6, one beat at measure 7, and finally they play together at measure 8. Therefore, Mayuzumi constructs phrases by rhythmic contents.

In the first movement of this concertino, Mayuzumi often uses the motif played by the piccolo at beginning to delineate phrases. For example, at rehearsal number 6, he composed the xylophone part with this motif (Figure 3.16). The first three notes, Bb-F-E,
have the same interval of the motif; the next three notes, B-F#/F, are a half-step higher than the previous one. The sequence is continued in the exact manner throughout this measure. For the next three measures, each motif starts a major seventh above the previous note.

Figure 3.16: Toshiro Mayuzumi, *Concertino for Xylophone and Orchestra*, the first movement, rehearsal number 6, Xylophone

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Between each motif are short chromatic scales that connect one motif to another. The rhythmic interval between each motif again becomes shorter and shorter. In the second and third measure of rehearsal 6, there are four beats to reach to the next motif. The interval between each motif becomes two beats in the fourth measure, and it becomes merely a sequence of motifs in the fifth measure.

Another significant element in this concertino is that Mayuzumi often uses chromatic scales. Figure 3.16 already showed how Mayuzumi connects motifs with chromatic scales to make phrases of melody. Another example of using chromatic scales is that string parts from measure 5 of rehearsal number 17 to the down beat of
rehearsal number 18 in the third movement. In these measures, string parts are constructed with just chromatic scale elements (Figure 3.17).

Figure 3.17: Toshiro Mayuzumi, *Concertino for Xylophone and Orchestra*, the third movement, mm. 5 of rehearsal number 17 to the downbeat of rehearsal number 18, Strings

In addition, Mayuzumi frequently uses major seconds in harmonic lines. For example, at the beginning of the first movement, the xylophone plays a rhythmic motif with double stops of major seconds (Figure 3.15). These elements are also presented at rehearsal number 8 (Figure 3.10). Major seconds are also present in the harmonies of the orchestral accompaniments. From the third measure to the fifth measure of the third
movement, the first and second flutes, as well as the first and second clarinets, play intervals of a major second (Figure 3.18).

Figure 3.18: Toshiro Mayuzumi, *Concertino for Xylophone and Orchestra*, the third movement, mm. 1-5, Flutes, Clarinets, and Cellos

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While flutes and oboes are playing major second intervals, violoncellos move with chromatic motion again in these measures. These elements intensify the sound of this concertino.

In short, Mayuzumi’s *Concertino for Xylophone Solo and Orchestra* effectively combines musical characteristics of Japanese traditional music with modern modes and techniques. Because of this compositional manner, the sound of this concertino includes a progressive modernist approach and dissonance. According to one of Yoichi Hiraoka’s former students, Yoshihisa Mizuno, Yoichi liked only the melody of the second movement of this work, however, he was displeased with the rest of the piece.44

44Yoshihisa Mizuno, interview by author, 17 September 2007, Tokyo.
Hiraoka’s Attitude towards Xylophone and Its Music

Yoichi Hiraoka worked hard to promote xylophone as an artistic instrument. He believed that the xylophone had the ability to express music as a solo instrument rather than just a vaudeville instrument. His repertoire changed as time went by. However, he knew more than one hundred works in his later life, and they are divided into six categories: arrangements of classical music, arrangements of folk tunes, arrangements of popular music, ready-made xylophone pieces, his own compositions, and his commissioned works.

As arrangements of classical music, Yoichi often played music originally written for vocal, strings, wind instruments, piano, and even orchestra. Among these arrangements, pieces written in slow tempos are included. To express this music, he played melodies with octave tremolos. According to Eiichi Asabuki, Yoichi was one of the first xylophone players who used this technique. Therefore, it can be said that Yoichi extended the possibility of expression on a xylophone and expanded its literature with this technique.

Yoichi’s repertoires on arrangements of folk tunes and popular music show his interests in various music. He did not adhere to only classical music. He tried new genres and mastered them. When Yoichi first heard the sound of a xylophone at a movie theatre, he was attracted by the xylophone solo in *Komparu March*, non-classical
piece. Therefore, it might be natural for him to like non-classical music as well. In his repertoire on arrangements, Japanese folk tunes and popular music were included. To be able to perform Japanese music was especially important when Yoichi played in the United States, and even Japanese people in Japan liked to listen to these tunes.

Yoichi often performed original pieces for xylophone such as William Stobbe’s *The Mocking Bird Fantasia*, Byron Brooke’s *Gee Whizz!*, and Earl Hatch’s *Rikshaw* as well. He let audiences know that there were good original pieces written for xylophone. Later in his life, Yoichi often closed his recitals in Japan with his own composition, *Oyasuminasai* [Good Night]. It is one example of his intentions to communicate with his audience as well.

Yoichi commissioned five concerti with orchestra accompaniment. This helped to promote the status of the xylophone as a serious artistic musical instrument. As a result of his commissioning, he was invited to be a soloist by many major orchestras. Although he intended to promote the xylophone as an artistic instrument, he did not like to play scholastic works that were composed with modernist technique such as atonality or music with octatonic or wholetone scales. Instead, Yoichi preferred tonal music, and pieces that had accessible melodies.

In his later life, the marimba became more popular than the xylophone. However, Yoichi said that sound of the marimba is not bright enough as a solo instrument, and he stayed with the xylophone until the end of his life.

In short, Yoichi Hiraoka was a soloist. He did not play the marimba at all because he believed that xylophone was superior to the marimba in regard to clearness and projection of sound as a solo instrument. In addition, he liked music that he could sing
on the xylophone. This reflected in his choice of repertoire and his decision regarding whether he would play a piece even when he commissioned the work himself.

Hiraoka’s Influence on Audience, Performers, Music Industries, and Composers

Yoichi Hiraoka rendered distinguished services to broaden the xylophone’s popularity in both the United States and Japan through his performances on the radio shows, concerts, and recordings. He let ordinary people know what a xylophone was and how it sounded. The broadness of his repertoire attracted audiences. In general, people who liked classical music were not interested in popular music so much, and popular music lovers tended to keep their respectful distance from classical music, especially in Japan at the time. However, when he played a variety of classical, semi-classical, folk, and popular music, Yoichi let them have a chance to be interested in another genre of music. This brought many audiences to his concerts as well. In addition, he had showmanship. He played the xylophone very passionately, and his actions during performances were energetic. Therefore, the audience was attracted by his performance visually as well. Later in his life, Yoichi included a section in his concerts for requested pieces from the audience. This made audiences feel like they had joined in the concert. Yoichi also performed original pieces written for the xylophone. Thus, he not only introduced the xylophone itself and played music that was easy to understand, but also let audiences know there were good original works for the xylophone.

In addition to audience, Yoichi Hiraoka influenced keyboard percussion performers. There are many people who started to play keyboard percussion
instruments after he/she attended Yoichi’s recital and/or listened to his performance on his radio/television show.\textsuperscript{1, 2} In addition, Yoichi published method books and anthologies. Moreover, he taught xylophone at the studio at Miyakawa Marimba, Sankei Gakuen, and occasionally at his home. He also served as a supervisor of the Japan Xylophone Association since it was founded. Through these activities, Yoichi influenced people to not only be keyboard percussion players, but to also develop their technique and musical expression on xylophone. As mentioned earlier in this chapter, Yoichi often used octave tremolo when he played slow melodies, and it is assumed that he was one of the earliest performers who used this technique. Until then, people believed only fast lively music suited the xylophone. Yoichi then added slow melodious pieces to the repertoire of the xylophone. It is hard to play slow melodies expressively on the xylophone without the octave tremolo technique, and contemporary xylophone and marimba players continue to follow this manner. He also performed unaccompanied solos with four mallets. It was rare in these days, and other performers were inspired by him.

Yoichi Hiraoka had used Deagan xylophones since 1925. However, when Miyakawa Marimba started to make keyboard percussions, Yoichi served as their adviser and helped in the development and advertisement of their instruments. Since this company was the first manufacture to make higher quality keyboard percussion instruments in Japan, other musical instruments companies in Japan were influenced by their developments and instruments.

\textsuperscript{1}Hiroyuki Iwaki, “Hiraoka Yoichi San” [Praise of Yoichi Hiraoka], in Program for Yoichi Hiraoka’s Golden Jubilee Xylophone Recital (May 12, 1977).
\textsuperscript{2}Takayoshi Yoshioka, “Influence, Inspirations and Interests” Percussive Notes 38 (October 2000): 47.
Yoichi Hiraoka commissioned not only five concerti from Reo Russotto, Alan Hovhaness, Toshiro Mayuzumi, Akira Ifukube, and Ryoichi Hattori but also original works and arrangements were dedicated to him by composers such as Jiang Wen-Ye (also known as Bunya Koh in Japan), Sukemoto Ito, Urato Watanabe, and Kozaburo Hirai. He was also asked to perform new works such as Concerto for Xylophone and Orchestra by Kyosuke Kami. These were results of Yoichi Hiraoka’s endeavors to promote the xylophone. His popularity also attracted composers to write music for the xylophone.

Hiraoka’s Influence on Keyboard Percussion Literature

Yoichi Hiraoka commissioned five concerti for xylophone and orchestra. In addition to them, Urato Watanabe wrote Fantasy on Ancient Japan “Yamato,” a concerto for xylophone and orchestra, and dedicated it to him. These commissions and a dedication produced artistic literature, which are still played. Until Yoichi Hiraoka started to commission pieces, repertoire for xylophone players primarily consisted of arrangements of classical music, including works for vocal, strings, wind instruments, or orchestra, and short original pieces. Even though he played those pieces, he seriously investigated how he should perform, and he arranged them to pursue more artistic content and expressions.

In the preface to his Xylophone Album, an anthology published in 1941, Yoichi Hiraoka states:

There is a widespread prejudice against the xylophone, even among music lovers and players themselves. This seems to spring from the belief that the
xylophone is an instrument that cannot sing, that it is good only for a semi-comic role in a vaudeville act. Some question whether it is a musical instrument. These ideas do this instrument an injustice – one that will be vindicated only when people realize the potentialities of the xylophone.

. . . We must prove to people that the xylophone can sing. I know that it can.\(^3\)

This statement shows how Yoichi’s heart had ached for the bias against both the xylophone itself and its potentiality as a musical instrument. He worked hard to develop musical expression on the xylophone, to promote the xylophone as an artistic musical instrument, and to establish his status as a solo xylophonist.

Currently, keyboard percussion instruments are universally accepted. Many composers have written new artistic works for the marimba including concerti. Instrument and mallet manufacturers have strived to develop finer instruments and mallets. There are many keyboard percussion players and instructors, and numerous organizations presents marimba competitions. Yoichi Hiraoka is one of the most important historical figures who influenced the current state and popularity of keyboard percussion. His dedication to the xylophone continues influence the art of keyboard percussion today.

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\(^3\)Yoichi Hiraoka, *Xylophone Album* (New York: Edward B. Marks Music, 1941), 2.
APPENDIX A

CHRONOLOGICAL LIST OF EVENTS IN YOICHI HIRAOKA’S LIFE
1907  August 16  Born in Suma, Hyogo, Japan

   Moved to Dalian, China for his father’s business, and later moved to
   Amagasaki, Hyogo, Japan

1914  April  Entered Osaka Kaikosha Elementary School on Osaka

1917  April  Moved to Tokyo, and transferred to Keio Yochisha Elementary
   School

   Took piano lessons with Seitaro Ezawa

1920  April  Entered Keio Futsu School

   Studied piano with James Dun, but be expelled from his lesson because of
   Yoichi’s short fingers and small hands

   Meet the sound of xylophone at Komparukan, a movie theatre, and parents
   bought a xylophone for him

1924  March  Graduated from Keio Futsu School

   April  Entered Keio University (majored in Economics)

1927  Played the xylophone in Red and Blue, a jazz band at the Keio University

1928  May 12  Debut recital at Teikoku Hotel Engeijo in Tokyo

   Fall  His second recital at Nippon Seinenkan Hall in Tokyo

   First performance on radio program

1929  Spring and Fall, Gave his third and fourth recitals at Nippon Seinenkan Hall

   December 18  Released his first recording

1930  March  Graduated from the Keio University

   May 14  Had Farewell Recital at Nippon Seinenkan Hall

   June 6  Left Japan to the United States

   July  Arrived New York

   September  Visited National Broadcasting Company (NBC), and passed the
   audition
October 5    First performance from NBC

1931 March 2    Contracted as an NBC musician

March 15    Started his regular program at NBC

Besides radio shows, also performed at many concerts

1936 December 21    First recital in Town Hall in New York

1937 March    Married Shizuko Yamaguchi

November 24    Second recital in Town Hall

1938 December 19    Third recital in Town Hall

1939 March 19    Appeared as a soloist of the New York Philharmonic-Symphony Orchestra for the first time at the Young People’s Concert at Carnegie Hall

1940 January 14    Fourth recital in Town Hall

October    Xylophone Recital of Classical Music, the first recording album from Decca, was released

1941 July    Japanese Folk Music, the second album from Decca, was released

Published Xylophone Album, an anthology of his transcribed and arranged pieces, by Edward B. Marks Music Corporation

December 7    (Japan attacked Pearl Harbor) Last performance from NBC

1942 June 18    Left the United States by an exchange-ship

August 20    Arrived Japan

Started to performed for broadcasting to foreign countries at NHK

Also played for domestic broadcasts at NHK

December 15    First volume of Yoichi Hiraoka Album, Eine kleine Nachtmusik, was released from Victor

December 20    “Yoichi Hiraoka’s First Recital after Coming Back to Japan” at Hibiya Kokaido in Tokyo
1943  April    Second volume of Yoichi Hiraoka Album was released

June 16  Second recital in Tokyo after coming back to Japan at Hibiya Kokaido

July     Third volume of Yoichi Hiraoka Album, *Aisokyoku*, was released

October  Fourth volume of Yoichi Hiraoka Album, *Collection of Marches*, was released

Performed with the Manila Symphony Orchestra in Philippines

1944  April 11  Premiered *Concerto for Xylophone and Orchestra* by Kyosuke Kami

Performed a month of concerts in Manchukuo

1945  Besides concerts halls, performed at schools, factories, military facilities, coal mines, and others as well

(August 15  Japan surrendered)

September 6-10 Performed at *Meirohna ongakuno tsudoi*, the first concert in Japan after the war, at Hibiya Kokaido

September 12 Presented a recital, the first solo recital in Japan after the war, at Hibiya Kokaido

November 6  Duet recital with Eiichi Asabuki at Hibiya Kokaido

Became busy to perform at concerts and radio stations

1948  Composed a song, *Keio sanka*, for a ninetieth anniversary ceremony at Keio

After this, composed other songs for Keio

1949  Started to serve as an adviser of Miyakawa Marimba

(1961-62, Served as an outside director)

August 27  Had a concert, *A Night of Three Xylophone Virtuosi*, with Eiichi Asabuki and Sadao Iwai at Imperial Theatre

September  Started performing in a radio program, *Tanoshii Gakkishitsu*, once a month for about three years

1950  May    Became the adviser of Tokyo Xylophone Club (changed their name to Japan Xylophone Association in November 1957)
June 24 Had a chance to play the marimba at the reception party of Lawrence Lacour, but never switched to the marimba

Published anthology for xylophone, *Xylophone dokuso meikyokushu*, with Eiichi Asabuki by Sinko Gakufu Shuppansha

1951 June 30 Left Japan to Los Angeles

October 7 Recital at Wilshire Ebell Theatre in Los Angeles

During this stay, received a full membership of the American Federation of Musicians


Made a contract with Mitsukoshi for broadcasting a radio program, *Asano melody* (later, *Yuubeno ongaku*)

1954 Took care of *La orcestra de Juan Canaro*, a tango band from Argentina, and learned about the Argentine tango

1957 June Performed at a radio program, *Penguin Time*, for about a year

1959 Published a method book, *Saishin mokkin kyohon*, by *Ongaku no Tomo sha*

1962 November 27 Recital at Carnegie Hall in New York

1963 Spring Applied for the right of permanent residency in the United States

September 3 Left Japan to move to the United States

1964 September 25 Invited to perform for “Staff Day” of United Nations in New York

Spring Toured in Japan for two months with Leo Russotto’s *Concertino Classico in G minor for Xylophone in the Style of Eighteenth Century*

1965 July 4 Premiered Alan Hovhaness’ *Fantasy on Japanese Wood Prints* with the Chicago Symphony Orchestra conducted by Seiji Ozawa

September 30 Japan premiere of *Fantasy on Japanese Wood Prints* with the Japan Philharmonic Orchestra conducted by Andre Kostelanetz during the second Japan tour after moving to the United States
After this, performed *Fantasy on Japanese Wood Prints* with many major orchestras conducted by Andre Kostelanetz

1966  Formed “The Hiraoka Chamber Ensemble” and toured in the United States

1967  March-July  The third concert tour in Japan after moving to the United States with *Rhapsodie Japonaise for Xylophone*, edited and arranged by Yoichi Hiraoka based on Koichi Kishi’s works

After this, had concert tours in Japan every year

1968  Received his citizenship of the United States

1972  Published an anthology of arrangements, *Ensokaiyo mokkin meikyokushu* from Zen-on Music Publishers

1977  May-June and September-November  Had a concert tour, “Yoichi Hiraoka *Mokkin jinsei,***” at eighty-eight Japanese cities to celebrate the fiftieth-year anniversary as a xylophone performer

    May 12  Golden Jubilee Xylophone Recital, another celebration recital

1978  August 1  Had cancer surgery

    September 10  Started to perform at concerts again

    November  Be bestowed the Orders of the Sacred Treasure medal by the Japanese government

1981  July 13  Passed away at his home in Los Angeles because of cerebral apoplexy
APPENDIX B

100 PIECES FOR REQUEST AT YOICHI HIRAOKA’S MOKKIN JINSEI RECITALS
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</tr>
<tr>
<td>21. Sérénade (Notturno d’amore) in Les millions d’arlequin (Riccardo Drigo)</td>
<td>22. Ständchen op. 21 (Jonny Heykens)</td>
</tr>
<tr>
<td>23. “Ständchen” in Schwanengesang D. 957 (Franz Schubert)</td>
<td>24. Spanish Serenade (Georges Bizet)</td>
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</table>

<table>
<thead>
<tr>
<th>Lullabies</th>
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<tr>
<td>27. “Berceuse” in Jocelyn (Benjamin Godard)</td>
<td>28. Berceuse (Charles Trenet)</td>
</tr>
<tr>
<td>31. Lullaby in Shimabara (Japanese folksong/ arr. by Norihiko Wada)</td>
<td>32. Yurikago (Kozaburo Hirai)</td>
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<table>
<thead>
<tr>
<th>Rhapsodies, Romany Music, and others</th>
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<tbody>
<tr>
<td>33. Ungarische Rhapsodie No. 2 and No. 6 (Franz Liszt)</td>
<td>34. Russian Gypsy Melodies (arr. Yoichi Hiraoka)</td>
</tr>
<tr>
<td>35. Malagueña (Ernesto Licuona)</td>
<td>36. Rhapsodie roumaine No. 1 (George Enescu)</td>
</tr>
<tr>
<td>37. Rhapsodie Japonaise for Xylophone (Koichi Kishi/ ed. by Yoichi Hiraoka)</td>
<td>38. Zigeunerweisen (Pablo de Sarasate)</td>
</tr>
<tr>
<td>39. Csardas (Vittorio Monti)</td>
<td>40. Malagueña (Ernesto Licuona)</td>
</tr>
</tbody>
</table>

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40. Danza ritual del fuego in *El amor brujo* (Manuel de Falla)

**Music in Operas**
41. Prélude, Aragonaise, Habañera, Danse bohème, and Chanson du Toréador in *Carmen Suites* (Georges Bizet)
42. “March” in *Aida* (Giuseppe Fortunino Francesco Verdi)
43. “Prelude,” “Parigi, o cara, noi lasceremo,” and “Brindisi ‘Libiamo, libiamo, ne’ lieti calici’” in *La traviata* (Giuseppe Fortunino Francesco Verdi)
44. “Gavotte” and “Connais-tu le pays?” in *Mignon* (Ambroise Thomas)
45. “Intermezzo,” “Minuettoo,” and “Farandole” in *L’Arlé sienne* (Georges Bizet)

**Marches**
46. *Marches militaries in D major* (Franz Schubert)
47. *Alte Kameraden* (Carl Teike)
49. *Colonel Bogey* (Kenneth Joseph Alford/ arr. Yoichi Hiraoka)
50. *Parade der Zinn soldaten* (Leon Jessel)
51. *Comedian’s Gallop* (Dmitry Borisovich Kabalevsky)

**Waltzes**
52. *The Waves of the Danube* (Iosif Ivanovici)
53. *An der schönen, blauen Donau* (Johann Strauss, II)
54. *Frühlingsstimmen* (Johann Strauss, II)
55. *Merry Widow Waltz* (Franz Lehár)
56. *Les patineurs* (Emil Waldteufel)
57. *The Sleeping Beauty Waltz* (Pyotr Il’ich Tchaikovsky)

**European Music**
58. *La capinera* (Julius Benedict – Italian song)
59. *Santa Lucia, Ciribiriban, and Vieni Sul Mar* (Italian songs)
60. *Les feuilles mortes (= Autumn Leaves) and Lilas blancs* (French songs)
61. “Das gibt’s nur einmal” in *Der Kongraß* (German movie music)
62. *El relicario and El Gáto montés* (Spanish paso doble)
63. *El relicario* (Continental tango)

**Latin-American Music**
64. *La cumparsita, Organito de la tarde, El amanecer, and Adios pampa mia* (Argentine tangos)
65. *Carnival March* (Brazilian)
66. *Rumba Tambah* (Cuban rumba) and *La Cucaracha* (Mexican folk song)
67. *Estrellita* (Mexican folk song)
68. *Mexican Hat Dance* (Mexican folk song)

**American Music**
69. *Home on the Range* (David Guion)
70. *My Grandfather’s Clock* (Henry Clay Wark/ arr. by Yoichi Hiraoka)
71. On the trail from *Grand Canyon suite* (Ferde Grofé)
72. *Down South* (W. H. Myddleton)
73. *Swanee River Fantasia* (Stephen Foster/ arr. by Ryoichi Hattori and Yoichi Hiraoka)
74. *Baby Elephant Walk* (Henry Mancini)
75. *American Patrol* (Franck W. Meacham)
76. *Stardust* (Hoagy Carmichael)
77. *Old Black Joe* (Stephen Collins Foster)
78. *Beautiful Dreamer* (Stephen Collins Foster)

**Japanese Music**

79. *Oyedo nipponbashi* (arr. by Kosaku Yamada)
80. *Kappore* (arr. by Kosaku Yamada)
81. *Echigo jishi* (arr. by Yoichi Hiraoka)
82. *Harusame* (arr. by Yoichi Hiraoka)
83. *Yakko-san* (arr. by Yoichi Hiraoka)
84. *Defune* (Haseo Sugiyama)
85. *Habu no minato* (Shinpei Nakayama)
86. *Hamabe no uta* (Tamezo Narita/ arr. Yoichi Hiraoka)
87. *Asane* (Ryutaro Hirota)
88. *Kono michi* (Kosaku Yamada)
89. *Karatachi no hana* (Kosaku Yamada)
90. *Yashi no mi* (Toraji Ohnaka)
91. *Shikararete* (Kosaku Yamada)
92. *Narayama* (Kozaburo Hirai)
93. *Yamadera no osho-san* (Ryoichi Hattori/ arr. by Yoichi Hiraoka)
94. *Toryanse* (Japanese children’s song/ arr. by Yoichi Hiraoka)
95. “*Tanukibayashi*” *Fantasy* (Shinpei Nakayama/ arr. by Yoichi Hiraoka)
96. *Nanatsu no ko* (Nagayo Motoori/ arr. by Hikaru Hayashi)
97. *Mukashi banashi* (Ryutaro Hirota/ arr. by Yoichi Hiraoka)
98. *Tsuki no sabaku* (Suguru Sasaki/ arr. by Yoichi Hiraoka)
99. *Dreaming of Home and Mother* (John P. Ordway/ arr. by Yoichi Hiraoka)
100. *My Dear Old Sunny Home* (W. S. Hays/ arr. by Yoichi Hiraoka)

(As to 99 and 100, many Japanese believed these were Japanese songs since they were included in anthology for singing class of junior high school with Japanese lyrics written by Kyuken Indo.)
APPENDIX C

FANTASY ON JAPANESE WOOD PRINTS,

YOICHI HIRAOKA, XYLOPHONE SOLOIST; ANDRE KOSTELANETZ, CONDUCTOR,

LIST OF MAJOR PERFORMANCE
1965 September 30 with Japan Philharmonic Orchestra at Tokyo Bunka Kaikan in Ueno, Tokyo (Japan premiere)¹

October 1 with Tokyo Symphony in Nagoya²

1966 January 30 with Minneapolis Symphony Orchestra at “Adventures in Music” concert³

March 12 with New York Philharmonic⁴

July 29 and 30 with Hollywood Bowl Orchestra (Los Angeles Philharmonic Orchestra) at Hollywood Bowl⁵

1972 May 17, 18, and 20 with New York Philharmonic at “Promenades”⁶

August 13 with St. Louis Symphony Orchestra at Mississippi River Festival⁷

1975 July 22 with Philadelphia Orchestra at Fairmount Park in Philadelphia⁸

¹ Program for Japan Philharmonic Symphony Orchestra 105th Subscription Concert (September 30, 1965).
² Edward Downes, “Notes on the Program” for New York Philharmonic (March 12, 1966), D.
⁴ Program for New York Philharmonic Subscription Concert (March 12, 1966).
⁵ Independent (Long Beach, Calif.), 23 July 1966, 10.
⁸ Bucks County Courier Times (Livittown, Penn.), 1 July 1975, A14.
APPENDIX D

YOICHI HIRAOKA’S INSTRUMENT AND MALLETs
Mutsumi Tsuuzaki, a xylophonist/marimbist in Kyoto, Japan currently owns xylophone, its cases, mallets, and sheet music that were used by Yoichi Hiraoka.

Figure D.1: Xylophone Owned by Yoichi Hiraoka

Photo by Ai Hirano, Used by permission from Mutsumi Tsuuzaki, ownership holder.

Yoichi Hiraoka used Deagan xylophones from 1925. His first Deagan xylophone was Super Lite-Wate 834 (3 octaves, C to C). Then, his parents bought a Deagan Artists’ Special No. 266 (4-1/2 octaves, F to C) for him in 1928 or 1929.¹ His next xylophone, which he used until the end of his life, is very unique. Purchased in 1935, it was originally a Deagan Artists’ Special No. 264, a four-octave range instrument from C to C. When he went to New York in 1962, he also visited the Deagan factory in Chicago. He chose and bought seven bars there to extend the lower range of his xylophone. After he brought them back to Japan, he kept them for six months to make them adjust to the climate in Japan. Hiraoka asked Yamaha to make a frame and resonators for his four-and-a-half

¹Mutsumi Tsuuzaki, e-mail message to author, June 2, 2013.
octave xylophone. This instrument became the Deagan Artists' Special No. 266 with Yamaha’s body and resonators after 1963. On the front of the instrument frame, Yamaha, Deagan, and Yoichi Hiraoka are written from left to right. The length of this instrument is 2.22 meters (ca. 7.28 feet), and the height is 90 centimeters (ca. 2.95 feet). All keyboards were tuned in “quint tuning,” in which system, overtones are tuned an octave and a fifth higher than the fundamental pitch.3

Hiraoka actually had two sets of this type of instrument. He owned one set in the United States and another set in Japan. When performing in Japan, he only used keyboards brought from the United States. He used six cases to carry his xylophone. The total of the weight including the cases was about 130 kilograms (286.6 pounds).4

Mallets

The following is the list of mallets that Tsuuzaki was given from Hiraoka’s estate.

---

3 Mutsumi Tsuuzaki, interview by author, October 18, 2007, Kyoto, Japan.
4 Hiraoka, “Bokuno gakkini tsuite.”
<table>
<thead>
<tr>
<th>Brand</th>
<th>model</th>
<th>head</th>
<th>left quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Deagan</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2002 rubber</td>
<td>soft</td>
<td>2 pairs + 2</td>
<td></td>
</tr>
<tr>
<td>2002-1/2 rubber</td>
<td>medium soft</td>
<td>7 pairs + 1</td>
<td></td>
</tr>
<tr>
<td>2003 rubber</td>
<td>medium hard</td>
<td>5 pairs + 1</td>
<td></td>
</tr>
<tr>
<td>2012 rubber</td>
<td>hard</td>
<td>0 pair + 1</td>
<td></td>
</tr>
<tr>
<td>2014 rubber (originally yarn)</td>
<td>hard</td>
<td>1 pair + 2</td>
<td></td>
</tr>
<tr>
<td>2015-1/2 yarn</td>
<td>medium soft</td>
<td>1 pair</td>
<td></td>
</tr>
<tr>
<td>2016 rubber (originally yarn)</td>
<td>soft</td>
<td>2 pairs + 1</td>
<td></td>
</tr>
<tr>
<td>2018 yarn</td>
<td>soft</td>
<td>1 pair (unused)</td>
<td></td>
</tr>
<tr>
<td>2024 cord</td>
<td></td>
<td>2 pairs</td>
<td></td>
</tr>
<tr>
<td>Uncertain</td>
<td></td>
<td>0 pair + 1</td>
<td></td>
</tr>
<tr>
<td><strong>Miyakawa</strong></td>
<td>No. 1</td>
<td>rubber</td>
<td>5 pairs + 2</td>
</tr>
<tr>
<td>No. 2</td>
<td>rubber</td>
<td>8 pairs</td>
<td></td>
</tr>
<tr>
<td>No. 3</td>
<td>rubber</td>
<td>3 pairs + 1</td>
<td></td>
</tr>
<tr>
<td>No. 4</td>
<td>rubber</td>
<td>2 pairs + 1</td>
<td></td>
</tr>
<tr>
<td>No. 5</td>
<td>rubber</td>
<td>2 pairs</td>
<td></td>
</tr>
<tr>
<td>No. 13</td>
<td>rubber</td>
<td>2 pairs + 1</td>
<td></td>
</tr>
<tr>
<td>Uncertain</td>
<td>rubber</td>
<td>2 pairs</td>
<td></td>
</tr>
<tr>
<td>10&lt;sup&gt;th&lt;/sup&gt; J.X.A. Concert 1959</td>
<td>cord</td>
<td>0 pair + 1</td>
<td></td>
</tr>
<tr>
<td><strong>W. Dorn</strong></td>
<td>No. 1</td>
<td>rubber</td>
<td>1 pair</td>
</tr>
<tr>
<td>No. 2</td>
<td>rubber</td>
<td>3 pairs + 1</td>
<td></td>
</tr>
<tr>
<td>No. 3</td>
<td>rubber</td>
<td>1 pair</td>
<td></td>
</tr>
<tr>
<td><strong>Kosth</strong></td>
<td>No. 61</td>
<td>rubber</td>
<td>1 pair</td>
</tr>
<tr>
<td>No. 1155</td>
<td>cord</td>
<td>1 pair</td>
<td></td>
</tr>
<tr>
<td>Uncertain</td>
<td>rubber</td>
<td>1 pair</td>
<td></td>
</tr>
<tr>
<td><strong>Yamaha</strong></td>
<td>No. 3</td>
<td>rubber</td>
<td>medium-hard</td>
</tr>
<tr>
<td>No. 4</td>
<td>rubber</td>
<td>hard</td>
<td>3 pairs</td>
</tr>
<tr>
<td><strong>Treat Dane</strong></td>
<td>Medium yarn</td>
<td>shaft – fiber glass</td>
<td>1 pair</td>
</tr>
<tr>
<td></td>
<td>Hard yarn</td>
<td>shaft – fiber glass</td>
<td>1 pair</td>
</tr>
<tr>
<td><strong>Musser</strong></td>
<td>M2</td>
<td>rubber</td>
<td>1 pair</td>
</tr>
<tr>
<td>M6</td>
<td>rubber</td>
<td>1 pair</td>
<td></td>
</tr>
<tr>
<td>M7</td>
<td>rubber (originally yarn?)</td>
<td>1 pair</td>
<td></td>
</tr>
<tr>
<td><strong>Suzuki</strong></td>
<td>SP421 rubber</td>
<td>1 pair</td>
<td></td>
</tr>
<tr>
<td>SP422 rubber</td>
<td>1 pair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SP423 rubber</td>
<td>1 pair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SP430 cord</td>
<td>0 pair + 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SP433 cord</td>
<td>1 pair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SP440 yarn</td>
<td>1 pair</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SP441 yarn 1 pair
SP442 yarn 1 pair

Deagan/Terry Gibbis Soft cord 5 pairs + 1
Medium cord 3 pairs
Loud cord 2 pairs
Hard cord 1 pair

Jose Bethancourt Andante rubber shaft – wood 1 pair
Brand uncertain A 1 pair
Brand uncertain B 1 pair
Brand uncertain C 1 pair
Brand uncertain D 2 pairs
Uncertain, unmatched 0 pair + 7

In addition, there were a hand made mallet, a timpani mallet (Soul Goodman No. 1), a felt mallet, a cork head, three come off yarn heads, and a broken shaft were included when Mutsumi Tsuuzaki was received them.\(^5\)

\(^5\)Tsuuzaki, interview by author.
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