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JAPAN

FRITSCH, INGRID. *Wax Cylinder Recordings of Japanese Music (1901–1913)*. The Berlin Phonogramm-Archiv, New Series Historical Sound Documents, CD 1. Artur Simon, Series Editor; Susanne Ziegler, Coeditor. Berlin: Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Ethnologisches Museum, Abteilung Musikethnologie, Phonogramm-Archiv, 2003. CD + booklet of 96 pages. Illustrations, musical examples. Price €15.00; Order number: BphA-WA 1. (German and English)

Students of Japanese music have long known of the existence of early recordings scattered around the globe, with one hundred thirty-two wax cylinders of Japanese music presently stored at the Berlin Phonogramm-Archiv. This CD presents twenty-five selections from these cylinders, recorded between 1901 and 1913. To date only a few of the pieces included have been available inside or outside Japan. This CD will thus be welcomed by musicologists and indeed by anyone curious about how Japanese music sounded a century ago.

The first four tracks offer music recorded by Otto Abraham and Erich von Hornbostel in November 1901, when the troupe of Kawakami Otojirō (1864–1911) and his wife, the legendary singer-dancer-actress Sada Yakko (1872–1946), arrived in Berlin on their second tour of Europe. These pieces and the following two tracks are from the collection that Abraham and Hornbostel used as the basis of their landmark study “Studien über das Tonsystem und

die Musik der Japaner" (*Sammelbände der Internationalen Musikgesellschaft* 4/2: 302–60, 1903). Besides enjoying the selections for what they are, listeners can now finally hear the evidence that Hornbostel had at his disposal for penning his remarkable study (his transcriptions are reproduced on pp. 38–52 of the booklet accompanying this CD).

Band 1 of the CD comprises three pieces of accompanimental music (mostly shamisen and percussion) and singing from the troupe's kabuki-like potpourri "The Geisha and the Knight." This is followed on band 2 by two koto pieces played by theater musicians for Sada Yakko's death scene in the play "Kesa." Whereas the sound quality for the first three pieces is surprisingly good, the soft pitches and long pauses of the koto pieces are marred by a good deal of background noise and will be difficult to use for research purposes. Band 3 features a highly virtuosic and well recorded shamisen solo of the *ōzatumama* genre, probably played by Kineya Kimisaburō. This is followed by what appears to be Sada Yakko's unique interpretation of "Tsuru-kame" accompanied on koto.

At roughly the time that Kawakami and Sada were touring Europe, Murayama Tsunetarō (a medical student) and Gotō Rokuya (a student of economics, 1874–?) recorded shakuhachi music and popular songs for Abraham and Hornbostel. Gotō's shakuhachi recordings have been lost, but Murayama's interpretation of "Rokudan" can be found on band 5 of this CD. Gotō appears on band 6 singing three short ditties, two of which make fun of the Chinese. Though far from "politically correct" in today's Japan, such songs give a good impression of what the "man on the street" was singing shortly after the turn of the century.

Band 7 continues with popular music, offering forty-five valuable seconds of the song "Kappore" performed by a group of eight female singers ("geisha") and recorded in 1909 at the Berlin "Wintergarten-Variété" by Erwin Fischer, a former assistant in the Phonogramm-Archiv. "Kappore," which is today practically extinct, was a shamisen dance song that derives from the songs of quasi-religious performers (*gamin*) who roamed the streets during the late Edo period. Such songs found their way into the variety hall and the repertory of musical troupes and remained in fashion from the late Edo period until the early twentieth century (see GROEMER 1999).

Bands 8 and 9 present rare early recordings of scaled-down versions of gagaku from the collection of Erwin Walter and Heinrich Werkmeister, both of whom resided in Japan and recorded music from 1911–1913. Access to court music was difficult in those days, when nearly everything surrounding the emperor was kept in a state of secrecy. These recordings of "Etenraku" and "Bairo" are thus bound to be of some value for studying how gagaku has changed over the last century. But it is bands 10 to 19 that present material of even greater interest: ten "Oiwake" folk songs (*min'yō*) recorded by Walter in Niigata prefecture. Walter believed that these songs were dying out. In fact, they turned to become some of the best known *min'yō* in Japan today. Here again a comparison of the rare recorded old versions with the countless available recordings of new ones is highly instructive. Today, for example, *oiwake* songs are almost always accompanied on shakuhachi, but in these early recordings some remain unaccompanied while others are outfitted with shamisen accompaniment (as is the "Oiwake" that was recorded by a member of the Kawakami troupe in 1900; see the 1997 CD *Yomigaeru Oppekepee*). The recording quality is good enough to allow one to appreciate the melodic outlines and a certain amount of ornamentation. In addition, since some of the songs are recorded more than once, comparison of versions permits one to gain some insight into the degree of variation acceptable in performances. Walter's interest in the "folk music" of Niigata also led him to record a solo shakuhachi performance of the *min'yō* "Matsuzaka" (band 20), which unfortunately fades to near inaudibility in the middle of the piece.

The CD closes with a sampling of a variety of genres all recorded by Walter: a pilgrim's song (the *goeika* "Chichi haha"), a Chinese poem set to music (the *shigin* "Bensei"), Noh chant-

ing and accompaniment (“Hagoromo”), and two pieces from the classical shakuhachi repertory (“Kokū” and “Tsuru no sugomori”) perhaps played by Higuchi Taizan.

Recordings such as the ones reissued on this CD are perhaps not of sufficiently high quality to allow one to lie back in the easy chair and partake in sheer aesthetic delight, but for the scholars or other listeners who wish to make good use of their facility of imagination these wax cylinders are real treasures. The explanatory notes by Ingrid Fritsch, well known for her outstanding work on Japanese shakuhachi music and the various groups of Japanese blind musicians, are a model of what such work can be. The engineers, too, have done more than one might expect, providing faithful reproductions of antiquated sources that now stand a good chance of survival. A further publication of the Japan collection of Lachmann (1924–1925) and Schünemann (1924) has been announced. An additional ten years of technological development no doubt meant far more than it does now and I look forward to hearing what has so long remained tantalizing but out of reach.

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GONICK, GLORIA GANZ. *Matsuri! Japanese Festival Arts*. With contributions by Yo-ichiro Hakomori, Hiroyuki Nagahara, Herbert Plutschow. UCLA Fowler Museum of Cultural History, Textile Series, No. 6. Los Angeles: UCLA Fowler Museum of Cultural History, 2003. 256 pages. Maps, illustrations, list of *matsuri*, glossary, bibliography, index. Cloth US\$75.00; ISBN 0–930741–91–9. Paper US\$40.00; ISBN 0–930741–92–7. (Distributed by University of Washington Press, Seattle WA 98145–5096 USA)

Sometimes a book title clinches the content’s atmosphere in a single word. *Matsuri!* (with exclamation mark) is precisely such a title. Together with the cover’s bright colors the title well reflects the sentiment of someone who is just about to join in the gaudy commotion of a *matsuri* and shouts this word.

Matsuri! is not a description or an analysis of a particular *matsuri* (festival). Although many common features of *matsuri* are introduced they provide mainly the background or context for a discussion of the book’s main topic: the textiles used at *matsuri*, their colors, design, types, and last but not least their cultural history. The book was published on the occasion of an exhibit under the same title at the UCLA Fowler Museum held from 13 October 2002 to 9 February 2003. Responsible for the exhibit was Gloria Ganz Gonick, the editor and main author of this volume. “The book has been an ambitious undertaking exploring several aspects of *matsuri* from an interdisciplinary perspective,” writes Director Marla C. Berns in her foreword (8). The ambition has produced an admirable result. It highlights an aspect of *matsuri* that inevitably strikes the eye of every participant and onlooker alike but is hardly ever addressed, namely what people wear, their “close art” (11), and reveals some astonishing historical aspects of features often considered to be “typically Japanese.” Frankly