

# Ensemble Eurhythmics

JAPAN / Member of KUNITACHI College of Music



## “ Visible Sound ”

Enjoy the contrast of  
“sound, movement & light” vs. “silence, static & shadow” !

We study *Plastique Animée*, enchanted by the art philosophy and dance styles of E.J.=Dalcroze, since 1987.

Our members are diverse i.e. musicians, players, composers, and music teachers. Most of us are graduates who majored in eurhythmics course at KUNITACHI College of Music.

This summer, Our website is now open !

Please also take a look at our Facebook page ! <https://www.facebook.com/ensemble.eurhythmics>

### 1st & 2nd Mov. from 『Sonatine for Oboe and Bassoon』 André JOLIVET

Jolivet is a composer who tried to give musical meaning to the sound of intense dissonance of contemporary. This piece brilliantly represents the primitive music he ever wanted, from verve and subtlety of double reed, long breath phrases, and sharp motif intertwines.

The 1st movement begins with motifs like something wriggling, bursts with a distinctive rhythm, becomes wavy, and gradually stronger.

We will represent a situation of two instruments always playing a contrasting role in the 2nd movement, where the long melodic and pulsing rhythm produces tense silence.

Supervisor, Director

**Eiko NAKADATE**

EE representative,

Executive Director of The Japanese Society for  
Dalcroze-Eurhythmics and Music Education,  
Director of Jaques-Dalcroze Society of Japan  
Former Associate Professor of KUNITACHI College of Music,



Planning, Stage Director:

**Ikuko NAITO**

EE planning staff

Owner and teacher of music school

<https://www.voix-claire.jp/>

**Aya EGAWA**

EE library staff

Pianist, Piano teacher



**Ryota TAKAHASHI**

Graduated from KUNITACHI

College of Music, in spring 2015

Nursery eurhythmics teacher

### No.4 & 8 from 『24 Preludes Op.28』

**Frédéric CHOPIN**

These preludes covers all majors and minors, completed in Majorca in 1839.

We worked on both movement and music performance.

No.4: Expressed long phrases by breathes in the first half, and with a big move in the second half. This experience brought her piano to a higher stage, that she can feel the sound of breath, tension and release during her musical performance.

No.8: We created the performance, considering a big swell and flow with *agitato*, sense of phrase, suppleness of slur, and glitz of demisemiquaver. It was a great achievement to be able to consider the composition of the piece, and to imagine the sound, even during reading the score. We were able to notice changes of chords, which we will not realize by just listening.

### FŪKYŌTANSHI (Ballade ~The Sound of Wind)

**Seiji MOMOI**

(from the composer) From time immemorial, wind give us moisture, but sometimes also threaten us. We have been living while feeling the four seasons by the changes of wind, relieved from the smell of blowing wind, and trembling fear from the momentum of raging wind. I reflected the "sound" of wind and the responding human "feelings" and "breaths", as timbre of Japanese instruments.

(from the performer) When creating the movement, we incorporated the conduct of Japan's traditional culture, to express how to play and the sounds of traditional Japanese instruments. To visualize, we devised the formation, the height of our bodies, and the usage of our hands, to visualize the wildness of the drum, thick melody of the KOTO, delicacy of the flute, and the sparkle of the harp. When expanding into the second half, we would like to express the powerful drum and the oneness of the four who is body clapping.

**Satoru YAHAGI**

Graduated from KUNITACHI

College of Music, in spring 2015

Will enter I.J.D. in September

