



## contents

### The Main Event

- 2 The New La Juan D´Arienzo Graces the Min-On Tango Series

### Interview

- 3 The Leader of La Juan D´Arienzo, Bandoneonist Facundo Lazzari, and Singer Fernando Rodas

### News Update

- 4 Min-On Museum Visitors Enjoy Legends of Tango
- 4 Russian Folk Ensembles Strengthen Russo-Japanese Relations
- 5 The Tohoku Hope Concerts Empower through the Power of Music

### Feature

- 6 Min-On Music Research Institute Launched with Four Distinguished Research Fellows
- 7 From the Editor

### Min-On Information

- 8 From the Min-On Music Museum Collection: Disc Gramophone: "Exposicion"



## The New La Juan D'Arienzo Graces the Min-On Tango Series

This year marks the 45th anniversary of the *Min-On Tango Series*, a long-standing cultural exchange program between Japan and Argentina. Launched in 1970 with a Japan tour of the internationally renowned Orquesta Jose Basso, the series has continued annually with many legendary virtuoso tango artists, including maestros Osvaldo Pugliese and Mariano Mores. In addition to hosting acclaimed musicians, Min-On established in 2004 the Min-On Award, presented to winners of the annual international tango festival and dance competition *The Tango Buenos Aires*. Min-On Award-winning dancers are then given the opportunity to participate in the *Min-On Tango Series* Japan tour. To date, there have been more than 2,400 performances in this popular series across Japan, attracting a total audience of more than 3.6 million people and successfully contributing to friendly relations between Japan and Argentina as well as the popularity of tango worldwide.

In 2015, the 46th installment of the series—*Dramatic Tango—Lightning Rhythm of D'Arienzo*—featured the tango orchestra La Juan D'Arienzo. The

orchestra was named after the legendary composer Juan D'Arienzo, who breathed new life into the art form, leading to the remarkable tango renaissance of the 1940s with his lively, uptempo compositions—the famous D'Arienzo style. After the “King of the Beat” passed away in 1976, D'Arienzo's heir Carlos Lazzari—a legendary bandoneonist who spent 25 years with the orchestra as first bandoneon, soloist, arranger and composer—was authorized to use the band name Orquesta Juan D'Arienzo and inherited the unmistakable performance style of the ensemble. Lazzari led the orchestra on three

trips to Japan for the *Min-On Tango Series* in 1982, 1990 and 1993 before he too passed away in 2009.

In late 2012, the La Juan D'Arienzo tango orchestra was once again reborn, incorporating many new musicians from within the genre at the initiative of the young bandoneon virtuoso Facundo Lazzari, the grandson of Carlos. Keeping the D'Arienzo style alive through their youthful energy and rhythm, the orchestra, consisting of three bandoneons, three violins, a piano and a double-bass, has successfully recreated the repertoire of the legendary orchestra of D'Arienzo and become one of

the most popular tango orchestras in the world. During this year's Japan tour from January 22 through March 12, La Juan D'Arienzo was accompanied by the extraordinary voice of Fernando Rodas, the Min-On Award winners and other world-class dance couples: Carla & Gaspar, Manuela & Juan and Sabrina & Jose. Together they delivered the dramatic and magical sensations of *Dramatic Tango—Lightning Rhythm of D'Arienzo* to tango-loving audiences in 27 cities across Japan, creating yet another chapter in the history of the *Min-On Tango Series*.



Members of La Juan D'Arienzo visited the Min-On Culture Center and presented the music score of 'Eternal Cherry Blossoms'



Fernando Rodas (left) and Facundo Lazzari (right)

Interview with the Artists:

## The Leader of La Juan D'Arienzo, Bandoneonist Facundo Lazzari, and Singer Fernando Rodas

**Min-On:** Please share impressions from your first Japan tour.

**Facundo Lazzari:** So far, we have been deeply moved by the enthusiastic support and applause from the wonderful Japanese audiences at every venue. It has been an absolutely delightful experience for us to perform in front of these joyful audiences.

**Min-On:** Since the launch of the *Min-On Tango Series* in 1970, a number of acclaimed tango artists, including your grandfather, the maestro Carlos Lazzari, have visited Japan. Have you heard anything about their experiences firsthand?

**Fernando Rodas:** Yes, of course. A Japan tour for the *Min-On Tango Series* is a very important event for any tango artist in Buenos Aires. All the members of La Juan D'Arienzo are participating in this tour with a full sense of appreciation.

**Min-On:** The D'Arienzo sound is very popular among tango fans around the world. Do you feel any pressure when performing the repertoire of the legendary D'Arienzo orchestra?

**Lazzari:** Indeed. But often the reverse is true, too. We are always excited to keep alive the unmistakable and popular style of the D'Arienzo sound.

**Rodas:** I feel the other way around. I am always nervous, trying to perform my very best. Fernando and the band members are all quite young, so perhaps their youthful energy allows them to shrug off some of the pressure.

**Min-On:** When and how did you start singing?

**Rodas:** I don't remember exactly, but I was born in Buenos Aires as the youngest of four brothers. Actually, everyone around me, including my brothers, were musicians and singers of folk music—I just naturally started singing with them. Then around the age of 14, I started singing tango.

**Min-On:** How about you, Mr. Lazzari?

**Lazzari:** I started playing the bandoneon when I was 18.

**Min-On:** I heard you were interested in rock 'n' roll before that. What sparked your interest in tango?

**Lazzari:** When I was a teenager, I liked to write poetry. My grandfather discovered this and told me I should listen to tango. At the time, tango was considered music for older people, with themes that drew on collective life experiences. It's true that tango resonates with older people who can relate to these themes. I

his arrangements in detail. Although I sometimes argued with him, I deeply admired him as a maestro of the bandoneon and the D'Arienzo sound.

**Min-On:** Mr. Rodas, as a singer for La Juan D'Arienzo, how do you feel about the D'Arienzo sound?

**Rodas:** D'Arienzo's compositions are all very special. But they are also difficult to sing given the rhythmical variation—the fast and slow tempos. They are challenging pieces, not only for a singer but for any musician or dancer.



Triple bandoneons play the sensational rhythms of D'Arienzo

was 17 years old, but after listening to a variety of tango music, I became fascinated by the D'Arienzo sound and the bandoneon.

**Min-On:** How did your grandfather initiate you into the technical mysteries of the bandoneon and the D'Arienzo style?

**Lazzari:** He was not the type to verbally explain tango in detail. He was always extremely strict with his bandoneon pupils—including myself. That was his style as a teacher. At home, on the other hand, he was a relaxed and kind grandfather. Yet he never played the bandoneon for his family. As a professional artist, he constantly badgered me to manage

**Min-On:** You composed a new piece entitled "Eternal Cherry Blossoms," and presented it to the founder of Min-On, Dr. Ikeda. Would you share your thoughts on the composition with us?

**Lazzari:** I read an essay written by Dr. Ikeda about the cherry trees grown in the yard of his boyhood Tokyo home. The daily bombing during the war transformed Tokyo into a burned-out ruin, and the cherry trees were lost. I was touched by this story—the trees' blossoms symbolized joyful memories of more peaceful days. I composed the piece "Eternal Cherry Blossoms" as a prayer for lasting peace in the world.

## Min-On Museum Visitors Enjoy Legends of Tango

Beginning January 1, 2015, the Min-On Music Museum at the Min-On Culture Center in Shinanomachi, Tokyo, has been hosting a special exhibition entitled *Vibrant Rhythm and Lively Melody—Argentine Tango*.

Tango has become extremely popular both in Japan and around the world as a symbol of Latin passion and sensation, especially after the tradition of Argentinian and Uruguayan tango was included in UNESCO's Intangible Cultural Heritage list in 2009. Yet the exact origins of the music, the dance, and even of the word *tango* are unclear due to a lack of historical documentation. It is generally thought that tango developed in the late 19th century in urban working-class neighborhoods of Buenos Aires in Argentina, and in Montevideo, Uruguay. The evolution of tango with its distinctive music and

dance was derived from the intermixing of European immigrant laborers, descendants of African slaves, and the indigenous people of the region known as *criollos*. Tango reflects a profound sense of loss and longing for their native culture.

This special exhibition showcases over 130 years of tango history through panel displays, original items given to Min-On by legendary tango maestros attending the *Min-On Tango Series*, and Min-On's collection of bandoneons and other instruments. Also, in cooperation with Argentina's National Tango Academy, the World Tango Museum in Buenos Aires has lent seven pieces from their precious collection of historical reference materials and costumes worn by legendary tango artists. Visitors to the Min-On Music Museum can enjoy a touch of Buenos Aires at the special exhibition *Vibrant Rhythm and Lively Melody—Argentine Tango* through July 12, 2015.



Exhibits displaying the colorful atmosphere of Buenos Aires



Green dress: "The Lady of Tango"  
Mercedes Simone's favorite stage dress;  
Dark dress: Dress worn by singer Maria De La Fuente on TV shows in the 1960s

## Russian Folk Ensembles Strengthen Russo-Japanese Relations

Min-On's cultural exchange with Russia began with the invitation of the Soviet National Academy's Novosibirsk Ballet to Japan in 1966, commemorating the 10th anniversary of the normalization of Russo-Japanese diplomatic relations. After Min-On Founder Dr. Ikeda visited the USSR during the Cold War in 1975 and was conferred an honorary doctorate from Moscow State University, he delivered a speech entitled "A New Road to East-West Cultural Activities." Since then, Min-On has promoted over 50 Russo-Japanese cultural exchange initiatives contributing to the two countries' long-standing friendship.

A variety of Russian cultural troupes have visited Japan, including a concert tour by the Russian folk ensembles Primorye and Ryabina in 2003, 2006, 2007 and 2008. They were also dispatched on a Taiwan tour in 2011 to support cultural exchange and Russo-Taiwanese friendship. Primorye, representing the Primorsky region, brings together award-winning Russian vocalists and musicians offering a repertoire of well-known Russian folk songs, while the Kazak dance troupe Ryabina presents celebrated Kazak dance, with performers dressed in vivid ethnic costumes.

From January 31 through February 12, 2015, audiences in seven cities around greater Tokyo watched performances by these popular Vladivostok-based Russian folk ensembles. The lively performances

included a variety of vocal music and Russian folk dance accompanied by music performed on traditional instruments such as the *bayan*, a type of accordion, and the *domra*, a plucked stringed instrument. The friendly Russian cultural troupe garnered enthusiastic applause from capacity crowds at every venue on yet another successful tour.



## The Tohoku Hope Concerts Empower through the Power of Music

Endeavoring to cultivate music appreciation in Japan and worldwide, Min-On has offered a wide range of non-profit public service programs since its foundation in 1963. The *Min-On School Concert Program* was inaugurated in 1973 at the founder's proposal to contribute to the emotional development of schoolchildren in the remote area of Shibetsu, Hokkaido. Since then, Min-On has provided admission-free concerts at primary and secondary schools throughout Japan, giving younger generations an opportunity to enjoy live music from around the globe.

After hosting concerts for over 1.2 million students across Japan, Min-On began planning special concerts for people who have suffered in disaster-stricken areas, believing in the power of music to give hope and courage to all. In 2003, to commemorate the 10th anniversary of the Hokkaido Nansei-oki Earthquake, the first of these concerts was held on the island of Okushiri. Two years later in 2005, a special concert on the 10th anniversary of the Great Hanshin Awaji Earthquake was held in Kobe. Many audience members, especially disaster victims still living in temporary public housing, took great delight in attending these uplifting



live performances.

In the spring of 2012—a year after the Great East Japan Earthquake and the subsequent tsunami which devastated the northeast Tohoku region—Min-On launched a series of concerts entitled the *Tohoku Hope Concerts*. The goal was to “stand close to the people in affected areas, providing spiritual support through the power of music and

lighting up a torch of healing in the people's hearts.” Held through December of 2014, the *Tohoku Hope Concerts* successfully created an inspiring narrative for over 8,400 primary and secondary school students in the three most severely affected prefectures in the Tohoku region. Min-On will continue to organize similar concert activities to help people through the power of music.

### Ikumi Kumagai Singer-songwriter, pianist



“I experienced the Great East Japan Earthquake at my home in Kesenuma, Miyagi prefecture. I witnessed the dark waves sweeping houses and ships away and fierce fires spreading all over my hometown. Staring at the unfolding disaster in disbelief, I could only think ‘what can I do now?’ I even forgot about singing. But one day when I visited an evacuation site, children sheltered there asked me to sing a song, so I sang a *cappella* for them. That experience prompted me to participate in the *Tohoku Hope Concerts*. At the concerts,

the children joyfully clap their hands in time to the music and sing with all their hearts together. Deeply touched by their smiling faces, I am encouraged to strive onward and help revive our beloved hometowns for future generations.”

### Atsushi Sugita Member of a cappella group INSPi

“Immediately following the Great East Japan Earthquake, we started a fund-raising campaign with other musicians and friends in Tokyo and delivered relief supplies to the affected areas. When we heard about the *Tohoku Hope Concerts* from the Min-On Concert Association, we were excited to realize we too could support people in the affected areas through vocal performances.

“A *cappella* is musical performance using just the human voice. As the six-member group INSPi, we try to unite our hearts as well as align our voices in perfect harmony. When you let your voice communicate through

song, people can connect in a very real and sincere way. Believing that singing can unite the people of the Tohoku region, we gave every Hope concert our complete devotion. In particular, we were deeply encouraged by singing the school song with students at each school. After one concert, the student body president told us: ‘Our school building was swept away by the tsunami, but the school song still remained. Even now, we can continue to sing our school song, united with a sense of camaraderie as students of this school.’ From his words, we became sincere believers in the power of song.”



# Min-On Music Research Institute Launched

Since its foundation in 1963, the Min-On Concert Association has hosted nearly 80,000 cultural performances and concerts, welcomed more than 110 million concertgoers, and its network of cultural exchange now spans 105 countries and territories worldwide. Based on these valuable experiences in its half-century history, the establishment of the Min-On Music Research Institute (MOI) was announced on the auspicious occasion of the Min-On Concert Association's 51st anniversary (October 18, 2014). Four research fellows have been appointed to strengthen the academic foundations of "the application of music in peace-building."

To initiate their academic research and

establish a goal for the inaugural year of the MOI, an official launch event was held on February 26 at the NS Building in Shinjuku, Tokyo. To begin the event, Min-On president and MOI director Hiroyasu Kobayashi gave welcoming remarks followed by comments from Mr. Koji Saeki, director general of the Agency for Cultural Affairs of Japan, and the president of Toho Gakuen College, Tokihiko Umezu. The team of researchers then introduced this year's goal of establishing a critical literature review to provide a glimpse into the lives of global citizens endeavoring to make the world a better place through music. Each researcher summarized their work in the respective fields of music psychology, music education, music sociology and music

ecology. The launch event was followed by a reception including a heart-warming performance by a string ensemble.



## Music Sociology: A Focus on Conflict Transformation

By Dr. Craig Robertson, MOI research fellow, coordinator of the Communities and Culture Network at the School of Media and Communication at Leeds University (UK)



I am doing research on the effective application of music in conflict transformation, prejudice reduction and social cohesion. Through my research into music sociology and conflict transformation, inspired by Tia DeNora and others, I have developed a model for "music and social behavioral change," which demonstrates how music, identities,

beliefs, emotions, memories and, ultimately, behavior all influence each other. I use a second model, namely the "inter-group contact model," which defines conditions for successful exchanges (e.g. equal status, cooperation, friendship potential) and the processes involved (learning about the out-group, behavioral change, in-group reappraisal). I believe that failure of any particular project is likely due to a lack of attention or understanding of one or more of these processes. In addition, I would like to emphasize that "repetition is the key to success." Extraordinary musical experiences can provide turning points, but repeated musical contacts would need to be engaged with to promote tangible change. I want to contribute to a better understanding of all this through my research.

## Linking Music, Ecology and Peacebuilding

By Dr. Michael Golden, MOI research fellow, professor of Music Composition and Theory and director of the Creative Arts Program at Soka University of America



This is a brief outline of my current research on the links between music, ecology, and peace-building. Through ethnomusicological studies, we learn that one common element among music cultures from around the world is the understanding that music connects us to our environment. We do not yet have

clear answers to the question of why we engage in "musicking," but this commonality suggests some possibilities. Understanding our musical activities in the context of relationships between living things and their environments can give us a fresh perspective on their significance. Work in ecology-related fields, such as that of Chilean neurobiologist Humberto Maturana, can yield insights into our nature and behavior. If it is true that the violent divisions among us and human violence towards the earth are related, then ecology and peace are clearly related. If music can help foster in ourselves the ecological perspective—understanding of the interconnectedness of all life—we may be able to reverse our destructive behaviors in both environmental and social arenas.

# with Four Distinguished Research Fellows

## Music Education in Peacebuilding: Toward a Cosmopolitan Music Praxis

By Elaine Sandoval, MOI associate research fellow, PhD student at the City University of New York



For several years, I have done research on and worked within the El Sistema movement, which began in Venezuela in the 1970s. This movement strives to make music education more accessible, especially to those who come from under-resourced backgrounds. Through an intensive orchestral education, students have the possibility to

expand their potential as individuals and as citizens, and this serves a positive social purpose. However, on a critical note, my studies in ethnomusicology have also made clear to me that the focus on classical Western music in El Sistema is problematic to social justice and especially peace-building goals. Based on the belief that peace and social justice are inextricable societal goals, I have been developing a framework for music education in peace-building, called “cosmopolitan music education praxis,” and I am inspired by the work of David Hansen among others. Fundamentally, violence and oppression arise from the inability to respect another person’s humanity, and this often begins with the perception of a cultural “other” as being in some way inferior. A cosmopolitan music education would support young people in grappling with the experience of other cultures, recognizing difference, but also respecting difference.

## Music Psychology and Neurochemistry

By Dr. Olivier Urbain, MOI senior research fellow, director of the Toda Institute for Global Peace and Policy Research



When we listen to or play music, or sing along, or clap our hands or tap our feet, (all these musical activities are part of what we call “musicking”), all kinds of things happen in our brain. Recent research in neurochemistry using functional magnetic resonance imaging (MRI) has shown that musical activity can increase the

production of hormones in the brain, for instance dopamine, the hormone of anticipation and hope, and also oxytocin, the hormone of bonding and love. According to a recent article by Mona Lisa Chanda and Daniel Levitin, further research is necessary to find out how music can contribute to peace-building because other activities can also increase the production of dopamine and oxytocin in the brain, and because it is possible to act in a destructive way with hope and anticipation. It is also possible to bond with members of one’s group against members of another group. These are examples of research in the field of music psychology, which is widely applied today—for instance in music therapy. Personally I am very interested in stretching the boundaries of music therapy to establish what can be called “social music therapy,” which can improve human relationships within societies through musical activities.

## From the Editor

» In 2004, in response to Min-On’s endeavors to promote friendly relations between Japan and Argentina and the popularity of tango culture around the world, Argentine’s National Tango Academy in Buenos Aires appointed Min-On Founder Dr. Daisaku Ikeda its first Honorary Ambassador. In 2010, the city of Buenos Aires presented the Founder with the Argentina Bicentennial Commemorative Medal. Then, last year in March, the government’s Ministry of Culture sponsored a special ceremony and commemorative tango concert with a full house audience of more than 1,200 tango enthusiasts at Usina del Arte theatre in La Boca district, the birthplace of Argentine tango. At the event, the minister of culture Hernán Lombardi conferred on the Min-On founder the Order of Cultural Merit of Buenos Aires, which was received by Min-On President Hiroyasu Kobayashi on his behalf. After almost a half-century of the *Min-On Tango Series*, young tango artists around the world are now dreaming about joining its Japan tour. And each

year, the ranks of enthusiastic tango-lovers in Japan eagerly await the next chapter in the series as a special opportunity to enjoy concerts featuring the best young tango virtuosos.

» Even though there may be differences in levels of belief, performing artists and music fans around the world surely share similar experiences that attest to the power of music. Min-On has also observed the power of music at thousands of performances with millions of audience members in attendance during the last half century. The Min-On Music Research Institute has now initiated academic research on the application of music in peace-building. We shall continue to promote a global movement of musical culture based on the firm conviction that humanity should be connected by the power of music and develop mutual understanding and respect among the people around the world, creating a groundswell for global peace.

### From the Min-On Music Museum Collection



**Disc Gramophone: "Exposicion"  
1900, Spain**

*In 1887, a decade after the invention and rising popularity of cylinder phonographs, the German-born American inventor Emile Berliner proposed an alternative technology, which he christened the gramophone.*

*By the turn of the century, Berliner was driving the transition from phonograph cylinders to gramophone records: flat, double-sided discs with a spiral groove running from the periphery toward the center. Different inventors have made various improvements to the gramophone over the years, including modifications to the turntable and its drive system, the needle and stylus, as well as the sound reproduction and equalization systems.*

*This rare "Exposicion" disc gramophone was manufactured in Spain in the 1900s. Its most distinctive feature is the unusual green trumpet-shaped horn. The name "Exposicion" is prominently displayed on the gramophone's simple oak case.*

### The Min-On Concert Association Celebrates the People's Music

The Min-On Concert Association was founded in 1963 by Dr. Daisaku Ikeda, president of the Soka Gakkai International, as a nonprofit, independent nondenominational organization to promote the global exchange of musical culture. Min-On aims to develop mutual understanding and respect among people of different races and nationalities. In 1965 it became an incorporated foundation, which is now supported by more than one million sustaining members nationwide. Min-On literally means "people's music," and its aim is to share the joy of music and to unite people through shared emotion, thus creating an ever-expanding circle of friendship among people around the world.

Today, Min-On sponsors some 1,100 performances each year, attracting a total audience of more than 1.5 million, and making available diverse music of high quality—from classical to modern, from popular to traditional—to as wide a range of music lovers as possible. Min-On also sponsors various musical programs, including free concerts in schools and the Tokyo International Music Competition to encourage the emotional development of young people and foster the growth of new talent.

Since its foundation, Min-On has hosted almost 77,000 cultural performances and concerts, with a total audience of more than 110 million. Through these various musical activities, Min-On has successfully initiated cultural exchanges with 105 countries and regions around the world.

### About The Min-On Music Museum and Music Library

The Min-On Culture Center is home to the Min-On Music Museum and Music Library. The collection includes more than 120,000 vinyl records, CDs, and DVDs, as well as 45,000 musical scores and 33,000 reference books and other materials, all of which are freely available. On display in the museum are a number of antique harpsichords

and classical pianos, various music boxes and gramophones, and a variety of ethnic instruments collected from around the world. The museum also hosts various special exhibitions and cultural activities on different musical themes. Entrance to the museum is free of charge.

### Come and Visit Us!

**Address:** Min-On Culture Center  
8 Shinano-machi, Shinjuku-ku, Tokyo, 160-8588  
**Tel:** 03 5362 3400 **Fax:** 03 5362 3401

#### Exhibit and Shop

**Open:** 11:00-16:00 (Tuesday-Saturday)  
10:00-17:00 (Sunday & public holidays)

**Closed:** Every Monday (If Monday is a public holiday, next day is closed)

#### Music Library

**Open:** 11:00-18:30 (Tuesday, Thursday & Saturday)  
(Closed on public holidays)

**Closed:** August 1-15, Year-end / New Year

