

Closing address, the End of Prize-Awarding Activities

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The Koizumi Fumio Prize for Ethnomusicology finishes its thirty-one years of activity with this meeting. Although it is regrettable that we cannot continue, we think that the Prize has fulfilled its social responsibilities for ethnomusicology even under the severe economic condition of Japan. We, committee members, are extremely glad that the final awards were received by a researcher and research institutes most appropriate to the ideals of the Koizumi Prize.

Committee member ODAKA Akiko provides a detailed history of the Prize from 1989 to the present in the Award pamphlet (Japanese pp. 30-41, English pp. 36-41) for your information.

In the summer of 1989, the late Mrs. KOIZUMI Mieko convened some of the present committee members at her house. She explained her intention to establish a new trust at Yasuda Trust and Banking Company (presently Mizuho Trust and Banking Company) for the Koizumi Fumio Prize for Ethnomusicology. The Company as trustee has long devoted itself to the management of the Prize. Mr SAWAIKE Kouichi of the Company has endeavored to open this final meeting and is now acting as master of ceremonies.

Here, I would like to mention the two commissioners of the prize. The first, the late Professor SIBATA Minao, was a composer and musicologist. As a colleague of Koizumi Fumio at Tokyo University of Arts, he fully understood Koizumi's work and enthusiasm for ethnomusicology. Since Sibata's passing, Professor EBISAWA Bin has worked hard as the second commissioner. Although Ebisawa is an internationally-famed researcher of W.A.Mozart and Jean-Jacques Rousseau, he and Koizumi were tightly connected by a relationship of mutual trust.

Some prizes from academic associations, for example, the Tanabe Hisao Prize of the Society for research in Asiatic music (Japan) and the Charles Seeger Prize of the Society for ethnomusicology (USA) are awarded to members of their respective associations. The Koizumi Prize, however, is not a prize of association. Its aim is to honor persons who have made magnificent contributions to ethnomusicology. For achieving this, we ask opinion leaders around the world to write letters of recommendation in

either English or Japanese.

Following this procedure, the committee selected the late Professor John Blacking (Queen's University Belfast) and the Ethnomusicology Research Group in Japan as awardees in the first year of the Prize. I sent a fax to John explaining the newly founded Koizumi Prize and the results of our selection. In the fax, I asked John to come to Tokyo for the first Award Ceremony to be held on Koizumi's birthday. In a fax, he explained the difficulty of traveling due to his physical condition and appointed the late Professor TSUKADA Ken'ichi (John was his doctoral adviser) as his representative. Soon after our communications, John passed away on the 24th of January 1990. The name of the Koizumi Prize was mentioned in his obituaries carried in British newspapers.

John Blacking carried out research mainly in the Republic of South Africa. Starting from the description of the excellent musicality of the Venda people of South Africa who had suffered discrimination under apartheid, he continued considering human musicality in general. Treating the music of Benjamin Britten, he claimed that ethnomusicology could and should deal with all the musics in the world. This was quite unconventional in the 1970s. It was unfortunate that he could not attend the concerts of Min-On which offered occasions to listen to a variety of musical styles.

Like him the researchers awarded the Koizumi Prize introduced new research methods and new ideas into musicology. Some constructed bridges between ethnomusicology and other branches of musicology, such as the semiology of music and research in music education. Others shed light on neglected music genres. Nearly all awardees came to Japan. They participated in the Award Ceremonies and delivered stimulating lectures.

The Koizumi Prize was given not only to individual researchers but also specialists in performance and composition. The late maestro TÔGI Suenobu (in the 2nd year), for instance, was highly evaluated for his efforts at disseminating *gagaku*, the court music of Japan, in the USA. Similarly, the Opera Theatre konnyakuza (in the 25th year) was given the award for its endeavors at creating opera works in the Japanese language. The contributions of Richard Emmert (in the 31st year) were considered as vitalizing the *nô* tradition by composing and performing new *nô* works.

The Koizumi Prize has honored institutions contributing to the transmission and dissemination of music. They include Collection for

Organology at Kunitachi College of Music (2nd year), Hamamatsu Museum of Music Instruments (26th year), Min-On Concert Association (31st year) and Koizumi Fumio Memorial Archives at Tokyo University of Arts (31st year). In my opinion these four institutions have contributed to a well-balanced understanding of music. Here I would like to express my deepest gratitude and respect to the innovative ideas and enthusiasm of the founders of these four institutions.

Some individual awardees have passed away. Their work and contributions, however, are transmitted to the next generations.

It is my sincere wish that the Koizumi Fumio Prize for Ethnomusicology remains in people's memory. It is this memory that realizes the wish of Koizumi Fumio and Koizumi Mieko.

(Committee member, Professor Emeritus: Seitoku University, Professor Emeritus: Ochanomizu University)