

*Sheva*



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Kenneth Merrill, Piano

*Funded by:*

*Florida State University First Year Assistant Professorship Award*

*Florida State University College of Music Lucille P. and Elbert B. Shelfer Professorship Fund*

*Special Thanks - this recording was made possible through the generous support and guidance*

*from the following individuals:*

*David Frost, Rebecca Davis, Ryoko Takei, Patricia Flowers, Valerie Trujillo, Michelle Pohto, Ron Raines, Ira Siff, Chantal Balestri, Dan Sedgwick, Yoko Igarashi, Hiro Honshuku, Edward Kamens, Joseph Manning, Naomi Manning, Eijiro Kai, Wakako Kawasaki, Holly Decorzent, Ayako Nakura, Dean Timpone, Kunitaka Sato, and Rosemarie Timpone*

## Introduction by Sahoko Sato Timpone

*Songs of Japonisme* surveys the musical influence of the Japonisme movement in the art-song repertoire of the early twentieth century. The works presented here are by both Japanese and Western composers, and the languages represented are Japanese, English, French, German and Czech. These songs are seldom performed, partly due to the effects of World War II, which resulted in the neglect of many composers. Most of these songs have never been recorded before. Among the works on this CD that are recorded for the first time are an alternate version in C Major of Martinů's *Stopy ve sněhu* from *Nipponari* (Czech), Yamada's *The bell of Dōjōji* (English), Matsudaira's *Asakusa Overture* (Japanese with clarinet obbligato) and Komatsu's *C'est un jour de printemps* (French).

The Japonisme movement dates from the arrival of Commodore Matthew Perry in Japan, which opened the relationship between Europe and Japan starting in 1853. Prior to his visit, the country had been closed to most foreign countries for over 200 years. In the decades that followed, Japanese arts and crafts were exported to Western countries and inspired many visual artists, including Monet, Renoir and van Gogh, each of whom incorporated elements of Japanese art into their paintings. Moreover, just as Japanese art became fashionable across Western countries, its influence extended to music. Composers drew from this influence as evidenced in Debussy's *La Mer* which was inspired by Hokusai's woodblock paintings. Its influence on vocal music of early twentieth-century Europe leading up to World War II is reflected in landmark works such as Puccini's *Madama Butterfly* and Gilbert and Sullivan's *Mikado*, both of which are set in Japan. In the genre of vocal art song, Western composers such as Stravinsky, Shostakovich, Marx, Martinů and Santoliquido used the Japanese ancient poetry known as *waka* in their translations into Russian, Czech, German, and French.

With Japan's opening of its doors to the West in the middle of the 19th century came a blossoming of Western cultural influence. By the early 20th century, the height of the Western Japonisme movement, many Japanese composers traveled to Europe and the U.S. to study Western music. Upon returning to Japan, they started their own nationalist artistic movement, which not only included songs that were set to *waka* poetry, but also incorporated many other aspects of traditional Japanese art forms into their Western-influenced compositions. The proliferation of art song compositions in Japan during this time is documented in a 1933 edition of newly composed Japanese art songs compiled by Shūkichi Mitsukuri, which showcased almost one hundred songs representing thirty composers, including the works from Matsudaira and Komatsu which are included in this recording.

*\*Note: Japanese ancient names of waka poems are indicated last name-first name format as in the original Japanese and names of the 20th century authors and composers are indicated as first name-last name format.*

**Sahoko Sato Timpone**, mezzo-soprano, is a native of Tokyo who grew up in Japan, Germany and the U.S. She made her Carnegie Hall debut with the Academy of St. Martin in the Fields and has since performed in many operas and concerts throughout the U.S., Europe and Asia, including the Baltimore, Syracuse, Berkshire and Chautauqua Operas, Opera Maine, the Saito Kinen Festival, the Tokyo Opera Nomori and the Seattle, Oregon, West Virginia, Chautauqua, Singapore, and Sapporo Symphonies. She has performed solo recitals nationally and internationally including Bangkok, Thailand, sponsored by the Nomura Cultural Foundation, as well as in Granada, Spain, where she won the First Miguel Zanetti International Spanish Song Competition. She is a graduate of New England Conservatory and Manhattan School of Music and received the DMA from Rutgers University where she was the recipient of the Irene Alm Memorial Award for excellence in performance and scholarly research. She is currently assistant professor of voice at Florida State University, a position she has held since 2017. She has also been invited as guest artist and faculty member at the Alion Baltic International Music Festival in Estonia and at the Lunigiana International Music Festival in Italy. [www.sahokotimpone.com](http://www.sahokotimpone.com)

**Kenneth Merrill**, pianist, harpsichordist, and conductor, has been on the Vocal Arts coaching faculty at the Juilliard School since 1990 and the voice and opera coaching staff at the Aspen Music Festival and School since 1980. He is also a faculty member of the Manhattan School of Music, where he teaches collaborative piano and vocal repertoire. He has collaborated in concert with such artists as Gérard Souzay, Anna Moffo, John Aler, Anthony Dean Griffey, Charlotte Hellekant, Jennifer Aylmer, Randall Scarlata, Faith Esham, Ruth Golden, Jeanette Thompson, and William Ferguson. Mr. Merrill specializes in many styles, from the early Baroque, the operas of Mozart and bel canto composers, to the operas of Britten. As a conductor of opera, he recently led Mozart's Don Giovanni with the Nevada Opera. He has conducted Handel's Giulio Cesare with the Maryland Opera Studio; Britten's A Midsummer Night's Dream, Thomson's The Mother of Us All, and Wolf-Ferrari's Le donne curiose with the Juilliard Opera Workshop; and Britten's The Rape of Lucretia and The Turn of the Screw, Puccini's Gianni Schicchi, and Poulenc's Les mamelles de Tirésias at the Manhattan School of Music.

**Andy Biskin** is a New York-based clarinetist and composer. He leads several ensembles and has composed scores for film, dance, and theater. He has released six CDs and has been featured on the Brooklyn Academy of Music's Next Wave Festival, the Whitney Museum's Composer Portrait series, and National Public Radio's Fresh Air. [andybiskin.com](http://andybiskin.com)

## Forward by Jun-ichi Sato

This recording features a collection of art songs born through intimate association between music and poetry from an era prior to World War II, a time of mutual admiration between Japan and the Western world.

Beginning around 1868, Japan embarked on a path to modernization by instituting a national policy of imitating the West, not only in its culture but also in its industrial, military, governmental, and legal systems. At the same time, Western music was first incorporated into Japan's elementary school education, primarily through modeling hymns and folk songs as they were taught in American music education. Lacking personnel and resources steeped in Western music, Japan's first step was the creation of a music college to educate music teachers. Most music composed during this period was limited to 'educational songs for children'. However, composers such as Yamada, Nobutoki, and Hashimoto, who had studied abroad and acquired Western compositional skills, quickly advanced beyond mere imitation; instead, they composed vocal art songs in their own distinctive style. At the same time that Japan was incorporating Western ideas, Japanese art and culture began to have an impact on the Western world. This impact is reflected in adoption of the term 'Japonisme', used in the 19th century and into the 20th century to describe the influences of Japanese art not only on the visual arts, but on writing as well. Although French poets such as P. Verlaine and A. Rimbaud were not translated and introduced in Japan until the 20th century, already by 1885, there was a published French translation of '*Kokin Wakashū*' by Judith Gautier available in France.

Many of the texts in this recording are taken from *Kokin Wakashū* as well as *Man'yōshū*, both of which are compilations of Japanese *waka* poetry written over 1000 years ago. The challenges of interpreting 1000-year-old texts to accurately capture the meanings in the various musical forms were considerable. For example, an accurate interpretation of ancient Japanese texts such as the 31-syllable *tanka* poems (a type of *waka* poem) with their 5-7-5-7-7 structure, is difficult even for today's Japanese natives. It is likely that the value of the shortness of *waka* or *tanka* was not understood in late 19th and early 20th century Europe and the United States, so translations, which tended to be lengthy, would have seemed odd to Japanese readers, and likely still seem odd today. It is easy to speculate that, when Yamada was given the English translation of *Ogura Hyakunin Isshu: A Hundred Verses from Old Japan* by William N. Porter (Oxford University Press, 1909), he was unable to relate to it enough to set it to music, and that he went back to the original Japanese. However, when I traced each translated *waka* in this recording, I was delighted to find that each of the translators did, in fact, grasp the true meaning or '*kokoro*' that the ancient Japanese authors imbedded in these short texts, and that they not only captured the essence of the original poems, but they also rendered them in appropriately graceful form. Furthermore, the Western composers on this recording (Marx, Santoliquido and Martínů) took care in these translations, and going beyond just a simple measure of incorporating Japanese old melodies as Puccini did in *Madama Butterfly*, they used their own unique compositional techniques to reveal the world of ancient Japanese texts as artistic songs.

I would like to pay my respects to Sahoko Sato Timpone for her research and singing, as well as to pianist Kenneth Merrill for giving a solid tone to each composer's unique musical sensibility.

*(translated from Japanese by Sahoko Sato Timpone)*

## Asakusa Overture and Western musical influence in Japan

In the 1920s and '30s, the young composer Yoritsune Matsudaira supported himself playing piano at the cabarets and strip clubs of Asakusa, Tokyo's red-light district at the time, where he was free to play anything he wanted, including his own compositions. In a letter from the composer to notable soprano Yumi Nara, he explained that this jazzy piece with clarinet obbligato had its official debut on June 26, 1932, in a concert organized by Eizō Terui. However, it could well have been played first at the venues where he worked. Terui, who promoted new song compositions by avant-garde composers, was known in Japan for introducing the French *mélodies* of Fauré, Debussy and Ravel. For his text, Matsudaira used the following modernist poem, published in 1931 by Akio Nakayama. (Nakayama who was the first translator of Alphonse Daudet's short story, *L'Arlésienne*. This story, turned into a play, was made famous by Georges Bizet's incidental music. While the German influence in early Japanese Western-style music is often acknowledged, this piece along with Komatsu's *C'est un jour* in track 6 and Hashimoto's *Dance* in track 19 shows the evidence of French influence in both literature and music in early 20th century Japan.)

Yoritsune Matsudaira (1907-2001)

### 1 Asakusa Jokyoku 浅草序曲

- Akio Nakayama 中山鏡夫

浅草は夜となれば タンバリンを振り  
色めき立って躍る妖女だ  
彼女の足拍子は金色の都会の言葉を揺する  
似非文明のごて塗り背景の前におどる踊り子だ  
韻を踏み外した詩だ  
夢と逆光線とが戯れるダンス・マカブル  
光 どよめき 足音 片言 赤い絵 青い線  
われらは水族館の魚のように  
黄色い埃の渦巻く この盛り場をめぐる めぐる  
ー恋は魔法使い！  
ー木馬よ グルグル廻れ！  
都会の空の物狂おいしい貿易風の下に  
黄金の帯して踊るー浅草！ 浅草！ 浅草！

### Asakusa Overture

Night falls in Asakusa, arousing and dancing enchantress  
jingling tambourines,  
Her dance beats shake up the mumbling gilded city,  
She dances against the backdrop of an exuberant pseudo culture  
Which is like a poem that has lost its rhyme  
Dreams and backlights prancing in a Dance Macabre of  
Rays, roars, footsteps, smatterings, red images, and blue lines,  
Swimming together like fish in aquariums,  
Round and round we go in this intoxicating den  
which has become a vortex of yellow dust  
Love is a magician, Spin, carousel!  
Under the industrial air of a bewildering urban sky,  
She dances with the golden sash, Asakusa, Asakusa

## Settings of *Ogura Hyakunin Isshu – One Hundred Poems by One Hundred Poets*

*Ogura Hyakunin Isshu* is a compilation of *tanka* poems written from the seventh through thirteenth centuries. It became popular in Japan in the Edo period (1603-1868) when it was used in *karuta* card games, as an educational tool for children. *Tanka*, a type of *waka* poetry, is translated as 'short song' and usually refers to poems with five lines, and 31 syllables that are arranged 5-7-5-7-7. Both Yamada and Nobutoki set these poems to music while they were living abroad. Yamada found the English translations of these poems while he lived in New York from 1917 to 1919. Realizing that translations he was working with were significantly altered from the original Japanese, he decided to compose in the original Japanese, choosing five poems by female poets and naming the set '*Yūin*.' Nobutoki composed these songs between 1920 and 1922 while he was studying in Berlin, and later explained that homesickness was his motivation for composing them. These works were pioneering efforts by prominent composers to incorporate Japanese poetry in its original form using Western compositional techniques.

Kiyoshi Nobutoki (1887-1965) - from *From Ogura Hyakunin Isshu* 小倉百人一首より

### 2 Hisakata no – Ki no Tomonori 紀友則

久方の	Hisakata no	Why
光のどけき	Hikari nodokeki	on a sunny
春の日に	Haru no hi ni	spring day,
しづ心なく	Shizu kokoro naku	like restless hearts,
花の散るらむ	Hana no chiru ran	do the cherry blossoms scatter?

### 3 Hanano iro wa – Ono no Komachi 小野小町

花の色は	Hana no iro wa	Color of the cherry blossoms
移りにけりな	Utsurinikeri na	fades away like spring rain
いたづらに	Itazura ni	cruelly,
わが身世にふる	Wagami yo ni furu	my life passes by vainly
ながめせしまに	Nagame seshi ma ni	and my beauty decays.

#### 4 Hito wa isa – Ki no Tsurayuki 紀貫之

人はいさ	Hito wa isa	It is hard to know
心も知らず	Kokoro mo shirazu	people's hearts,
ふるさとは	Furusato wa	yet in my homeland,
花ぞ昔の	Hana zo mukashi no	the fragrance of the plum blossoms
香にほひける	Ka ni nioikeru	has not changed in years.

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#### Kōsaku Yamada (1886-1965) - from *Yūin* 幽韻

##### 5 Hanano iro wa – Ono no Komachi 小野小町

Same poem as track 3

#### Kiyoshi Komatsu and Arō Naitō (1883-1977)

*C'est un jour de printemps*, written in 1924, uses a French translation of the poem 'Hisakata no' (in Japanese on track 2 of this CD). It is the first song in the song set *Neuf Tankas*, a collection of *tankas* by various poets of both ancient and modern eras. This translation is by Arō Naitō, a French literature scholar, who introduced Debussy to Japan. Kiyoshi Komatsu was a student of Naitō in French literature, but he was also a prominent music critic and composer, although his compositions are mostly forgotten today. According to Komatsu's memoir, he was given these translations by Naitō who encouraged him to set them to music. He also recalls that the Russian composer and pianist, Alexander Tcherepnin, took an interest in this song set during his visit to Japan and brought the score with him to Europe to be performed in Vienna. There it was well received and led to radio broadcasts in both Berlin and Paris.



**6 C'est un jour de printemps...**

Original Japanese poem same as track 2

C'est un jour de printemps  
Un gai soleil remplit l'Azur.  
Pourquoi, les fleurs tombent elles  
Si précipitamment?

**It is a spring day...**

It is a spring day,  
A cheerful sun fills the sky.  
Why do the flowers fall  
So prematurely?

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**Waka Poetry and Western composers**

Toward the end of the 19th century and into the beginning of the 20th century, many ancient Japanese *waka* poems were translated into European languages, attracting Western composers. These translations were often significantly altered from the original, making some of them difficult to trace back to the original poems. Some were even attributed incorrectly, as is the case for Francesco Santoliquido and Bohuslav Martinů's *Vzpomínka* (No. 3 of *Nipponari*).

Written in German in the late-Romantic style, Joseph Marx's *Japanisches Regenlied* (1909) is the earliest composition on this recording. It is a stand-alone song, not part of a song cycle, and there is no trace of Asian musical influence. Marx does, however, use a German translation of a *chōka*, a type of *waka* that is translated as a 'long poem' taken from *Man'yōshū*, a compilation of *waka* poetry published in 759. Also drawn from *Man'yōshū*, Santoliquido wrote his *Petits Poèmes Japonais* in 1919 while he lived in the French colony of Tunisia, after completing his composition studies in Rome. He selected French translations of *tanka* with the theme of spring. (The poems are incorrectly attributed to 'Akahito' on the score). Using pentatonic scales and some distinctive rhythmic patterns, Santoliquido effectively captures the essence of the brief *tanka* poems and gives an exotic Japanese flavor.

Young Martinů wrote both orchestral and piano versions of *Nipponari* in 1912. He used Czech translations by Emanuel z Lešehradu based on German versions of the original Japanese by Paul Enderling. These expanded and romanticized versions hardly resemble the original. Except for the untraceable *Vzpomínka* (No. 3), these poems are taken from *Man'yōshū* and *Kokin Wakashū*. The latter is another compilation of *waka* poetry which was published in the year 905. *Prosněný život* (No. 4) is the same well-known poem '*Hana no iro wa*' as in tracks 3 and 5 on this CD. As with earlier *Petits Poèmes*

*Japonais*, this composition was heavily influenced by French impressionist music, particularly that of Debussy. This CD uses the recently published piano vocal score by Edition Schott (2015). For *Stopy ve sněh* (No.5), it uses the Appendix version.

**Francesco Santoliquido (1883-1971) - *Petits Poèmes Japonais***

**7 I. Tombe doucement... - Unknown**

**Fall gently...**

春雨はいたくな降りそ桜花いまだ見なくに散らまく惜しも - 不明

Tombe doucement,  
o toi pluie du printemps,  
et n'éparpille pas les fleurs des cerisiers  
avant que je les aie vues

Fall gently,  
oh you rain of spring,  
and do not scatter the flowers of cherry tree  
before I have seen them

**8 II. Quand je suis sorti... - Mahito Otomaro**

**When I went out...**

霞立つ野の上の方に行きしかばうぐいす鳴きつ春になるらし - 丹比真人乙磨

Quand je suis sorti sur la lande,  
où la brume s'élevait  
le rossignol chanta  
Le printemps, semble-t-il est venu.

When I went out on the moor,  
as the mist was rising  
the nightingale sang.  
Spring, it has come.

**9 III. Sur les fleurs du prunier... - Unknown**

**On the blossoms of the plum tree...**

梅の花降り覆う雪を包み持ち君に見せんと取れば消につつ - 不明

Sur les fleurs du prunier  
épaisse tombe la neige.  
J'ai voulu la ramasser pour te la montrer  
mais elle a fondu dans mes mains.

On the blossoms of the plum tree  
thick falls the snow.  
I wanted to gather it to show it to you.  
but it melted in my hands.

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**Joseph Marx (1882-1964)**

**10 Japanisches Regenlied - Anonymous**

**Japanese Rain Song**

み吉野の 御金が岳に 間無くぞ 雨は降るいふ 時じくそ 雪は降るいふ

その雨し 間無きが如 その雪し 時じきが如 間もおちず 吾はぞ恋ふる 妹し正香に - 作者未詳

Wo ich ferne des Mikane  
hohen Gipfel ragen seh',  
fällt der Regen endlos nieder,  
nieder endlos fällt der Schnee.

Where in the distance I see  
the mountain top of Mikane,  
the rain falls down endlessly,  
thereafter, endlessly the snow falls.

Ganz so endlos wie der Regen  
und der Schnee vom Himmel taut,  
Ist auch endlos meine Liebe,  
seit ich Dich zuerst erschaute.

Just as endless as the rain  
and as the snow melting from the sky,  
my love also is endless,  
since the first time I looked at you.

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**Bohuslav Martinů (1890-1959)**

***Nipponari, Seven Song Settings of Japanese Poetry for Female Voice and Piano, H. 68 a***

**11 Modrá hodina - Nukata no Ōkimi**

**The Blue Hour**

熱田津に船乗りせむと月待てば 潮もかなひぬ今は漕ぎ出でな - 額田王

Zříš, kterak divně tak,  
líně, mdle měsíc na výšin šplhá lem  
až vyleze až na vrchol, hle.  
Přinese noc a lásky sen!

You see how strangely, lazily, feebly  
the moon climbs the rim till it reaches the top.  
See. It ushers in the night.  
The night and the dream of love.

**12 Stáří - Fujiwara no Kintsune**

**Old Age**

花さそう嵐の庭の雪ならでふりゆくものはわが身なりけり - 藤原公経

Kdys ozdobil můj tmavý vlas  
sníh květu vichrem setřesený.  
Ó, jak to bylo plno krás. Ach.  
Však sníh, jenž zdobí dnes můj vlas,  
květ již netkal větrem zanesený. Ne!  
Den po dni, rok rokem zas.  
Jej tkal den po dni rok s rokem zas. Ach.

My dark hair was once adorned  
with a windblown flower's snow.  
Oh, how beautiful it was. Ah.  
the snow that now adorns  
has no need for wind to blow. No!  
It's woven day by day and year again.  
It's woven...Ah.

### 13 Vzpomínka - Kibi no Makibi

Original poem not traceable

Suggested original poem from *Kokin Wakashū* by Sosei Hōshi

散ると見てあるべきものを梅の花うたてにほひの袖にとまれる - 素性法師

Mně urval vítr listí vše i kvítí.

Máj umřel.

Máj jenž dávno bled již byl a něm.

Jen na rukávě mém

mi zbyla hedvábném

ta sladká vůně květu slívy tkví ti.

### A Memory

The wind has torn all my leaves and flowers.

May has died.

The May that paled long ago and fell silent.

Only the sweet smell

of a plum's flower

lingers on my silken sleeve.

### 14 Prosněný život - Ono no Komachi

Original poem same as tracks 3 & 5

Květiny kvetly barvami chvěly.

vzítí svůj divý proud zřela jsem zářně.

Květiny mřely, kvetly a mřely kvetly

marně ach marně!

### Life in Dreams

Flowers bloomed with vibrant colours

my wondrous raft a lucid sight,

Flowers died, bloomed and died,

in vain, oh in vain!

### 15 Stopy ve sněhu - Shizuka Gozen

吉野山みねのしら雪ふみ分けていりにし人のあとぞ恋しき - 静御前

Na hoře Miyosina,

Tam, kde je věčný led

jsem našla v zářném sněhu

stop jeho milý sled.

V hvězd třpytu překročil tu

vysoký skalní hřbet

a v myslí šla jsem též

s ním jeho cestou v před.

### Footsteps in the Snow

On the Miyosino mountain

in the snow I found his footprints.

And in my mind

I walked on with him.

In the shimmering starlight

he scaled the rocky crest

and in my mind

I followed him on his way ahead

### 16 Pohled nazpět - Ono no Komachi

秋風にあふたのみこそかなしけれ 我が身むなしくなりぬと思へば - 小野小町

Je podzim již a přší, slyš!  
Bez barev, vůně svět je již.  
Co z květů je, co ze mně as?  
Vše dáno větrům na pospas.  
Já k lásce zvala jsem cukrujíc.  
děcko zpozdlílé!  
Ach, kterak slasti polibky zmizely hle!  
ní úsměv v cestu nezaplá!  
Již je dávno podzim,  
přší, slyš. Již je dávno podzim.

### A Look Back

Autumn is already here and it is raining, listen!  
The world is without colour, without scent.  
What has become of the flowers, of me?  
All given up to the wind.  
I billed and cooed inviting love  
from an overgrown child!  
Oh, how the blissful kisses waned,  
look, no smile shines down along my path.  
Autumn has long been here.  
It is raining, listen.

### 17 U posvátného jezera - Ōtsu no Miko

ももづたふ磐余の池に鳴く鴨を今日のみ見てや雲隠りなむ - 大津皇子

Sněží kvítí.  
Závoj mlhy tkají tajemné.  
V sluch křik ti zní,  
kachen v háji lvarském.  
Hejno tmavých stínů tančí v reji kolem.  
Srdce mé má tíž!  
Až příštím rokem kachen  
křik zazní polem, jich neuslyším víc!

### By the Sacred Lake

It's snowing petals.  
A curtain of mysterious mist.  
You hear the cry  
of the ducks in the grove.  
Flocks of dark shadows dancing around.  
My heart is heavy!  
Next year when the ducks begin to call  
I'll hear nothing any more!

## Songs based on the tale of Anchin and Kiyohime

Tracks 18 and 19 are based on a well-known ancient Japanese folk tale. Princess Kiyohime falls in love with a monk named Anchin, but since he does not return her love, out of revenge, she turns herself into a serpent and kills him by burning him inside the bell of the Dōjōji temple. This story appears in many Japanese art forms including a canonic *kabuki* dance piece called *Musume Dōjōji* (*Maiden of Dōjōji*). For *The bell of Dōjōji*, Kōsaku Yamada used the English poem based on this story written by Frederick Martens. It was first performed by the American baritone Clarence Whitehill in 1918 at New York's Carnegie Hall in an orchestral version. For *Dance*, Kunihiko Hashimoto\* used a setting by a French-influenced female poet, Sumako Fukao, who was inspired by the performance in *Musume Dōjōji* of *kabuki* actor, Onoe Kikugorō VI. Written in 1929, *Dance* endures not only as a hybrid of Western and Japanese musical traditions, but also as a masterpiece of Japanese art song literature because of the innovative method of combining both singing and Japanese traditional recitation used in various art forms including *kabuki* theater. This song received its Western orchestral premiere in Paris in 1931 at the Théâtre des Champs-Élysées. The piece was arranged for orchestra and conducted by Piero Coppola and later recorded and released by RCA Victor.

*\*Although a lesser known composer, Hashimoto was a prominent figure as the chair of the composition department at the Tokyo Music School, (now Tokyo University of the Arts) during World War II.*

### Kōsaku Yamada - from *Two Legendary Poems of Old Japan*

#### 18 I. The bell of Dōjōji - Frederick H. Martens

Anchin the monk, beside the marshy pool,  
Met Kiyohime, the lady merciless.  
She smiled and touched his rosary.  
At her caress  
His vows were all unsaid, and she, his heart did rule.  
Vainly he prayed in shaded cloister hall,  
To be delivered from her hateful spell;  
With poppies crowned she entered in his moonlit cell.  
He fled into the night, yet she pursued her thrall.  
Vainly he won Dōjōji's temples shrine,  
Beneath its bell of bronze a refuge sought;  
For Kiyohime the bell-rope cut.  
The monk was caught!  
While o'er the bell she crept like some lithe, clinging vine.  
Her green robe glitt'ring into golden scales,  
She turned a fearsome dragon, breathing fire;  
The bronze bell red-hot glowed, lashed by her tail in ire,  
Ere died away poor Anchin's piteous cries and wails.

Kunihiko Hashimoto (1904-1949)

19 Mai 舞

Dance

- Sumako Fukao 深尾須磨子

(六代目菊五郎の娘道成寺によせて)

{For performance of Kikugorō Onoe the Sixth of *Musume Dōjōji*}

花の うしおの 蜜の 火の

It is of flower, of sea, of honey, of fire,

水の 乳の 快楽の

Of water, of milk, and of pleasure

女性の匂がしないので

The scent of women is missing

男達は寂しがっている

And the men are feeling lonely

もつたいない起死回生の

Of grandiose rejuvenation,

女性の匂がしないので

The scent of women is missing

男と云ふ男達は

And all the men

幽霊よりも青ざめてゐる

look paler than ghosts

さあこの神秘をこがねの冠に

Let us portray this mystery as a golden crown

桜ぞめの袖をひるがへし

Flap cherry blossom tinted sleeves

三千年の香を焚きしめて

Burn the incense of three thousand years

女人禁制の札も古びた

Let us shock the temples

あの僧庵を驚かさうではないか

That hang the 'no women' age-old signboard

何 問答

What? Buddhist riddles?

問答などは無用ぢや

Buddhist riddles are useless!

やれ寂しや

Oh how lonely

やれむなしやなどと

And oh, how futile!

女人に青表紙は禁物でござる

Ethics is a taboo for women.

唯舞いにかぎりますじや

There is nothing but dance

気のぬけた口説なども愚かなこと

Superficial chatter is a silly thing

唯舞じや

Simply dance

猿女君が丹精の

There's nothing better than

女人の舞にかぎりますじや

A lady's dance nurtured by *sarume-no-kimi*

緋の花笠がゆらめけば  
落葉朽葉とみだれ散る  
おきて いましめ  
色即是空  
空即是色

白いおよびのたくみなさばき  
ほぐれた紐はその儘に  
その儘に  
七むつかしいこの世の髭面を  
がんじがらめに搦めとるのだ  
まずは重ねの衣を一重ぬぎ  
二重ぬぎ  
藤むらさき あやめ  
かきつばた  
きぬぎぬのなごりの水色の風

あれ 岩がをどりだした  
石が 小石が  
木が 草が  
山が あの世が  
あれ 緇衣がとんぼがへる

三千年をきたへた秘術の奥義に  
なびかせよ 頒布を 金扇を  
ほころばせよ 裳裾を  
ほころばせよ 美を  
今こそあらゆる男の胸に  
血の色の月をのぼらせよう

When the hat trimmed with red flowers sways  
Leaves wither and waste away, scattering as they fall  
Codes, morality  
Form itself is emptiness;  
emptiness itself is form

Skillful flow of white fingers  
Loosened sash stays that way  
Stays that way  
Tie up the bearded chauvinists in this world  
As tight as possible  
First strip off the topmost of the multi-layered garb  
Then strip off the second  
Wisteria lilac, sweet flag  
Iris  
Pale blue wind with a trace of last night's lovers

Goodness! The rocks started dancing  
The stones, pebbles  
Trees, grass  
The mountains, and the world beyond  
Goodness! The monks are tumbling over!

Drawn to the extremity of the secret  
teaching perfected over three thousand years  
Trailing veils, golden fans  
Unravel the hem  
Unravel the beauty  
Now is the time to raise  
The blood colored moon to the hearts of all men





Kokei Kobayashi, *Scenes from the Legend of Kiyohime 07: Kanemaki (Coiling around the bell)*, 1930, Nihonga, 130.4 x 48.9 cm, Yamatane Museum of Art, Tokyo, Japan (public domain)



*Photo by Silas Brown*

### **Recording Information and Credits**

Date recorded: May 21-24, 2018

Place recorded: Concert Hall - The Performing Arts Center at Purchase College, Purchase, NY

#### **Performers:**

Sahoko Sato Timpone, mezzo-Soprano

Kenneth Merril, piano

Andy Biskin, clarinet

Producer: Nathan Brandwein

Sound Engineer: Silas Brown

Sound Editor: John Bowen

Cover Art: Masako Inkyo “十六夜の月 - Moon on the 16<sup>th</sup> Night of Lunar Month”

Photos: Ron Rinaldi, Yume Koubou Studio, Silas Brown

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Translations:

Sahoko Sato Timpone, Abra Bush, Foster Japanese Songs, Karel Janovický (Naxos Rights US, Inc.)



*Photo by Ron Rinaldi*

## Songs of Japonisme

Early 20th Century Art Songs from Japan and the West  
 Sahoko Sato Timpone, mezzo-soprano - Kenneth Merrill, piano

## Yoritsune Matsudaira (1907-2001)

- [1] Asakusa Overture 浅草序曲 (2:11)  
 (Andy Biskin, clarinet)

## Kiyoshi Nobutoki (1887-1965)

from *From Ogura Hyakunin Isshu* 小倉百人一首より

- [2] Hisakata no 久方の (0:52)  
 [3] Hana no iro wa 花の色は (1:30)  
 [4] Hito wa isa 人はいさ (1:21)

## Kōsaku Yamada (1886-1965)

from *Yūin* 幽韻

- [5] Hana no iro wa 花の色は (2:02)

## Kiyoshi Komatsu (1899-1975)

from *Neuf Tankas*

- [6] C'est un jour de printemps... 久方の (1:14)

## Francesco Santoliquido (1883-1971)

*Petits Poèmes Japonais*

- [7] I. Tombe doucement... (0:27)  
 [8] II. Quand je suis sorti... (0:52)  
 [9] III. Sur les fleurs du prunier... (0:58)

## Joseph Marx (1882-1964)

- [10] Japanisches Regentlied (2:03)

## Bohuslav Martinů (1890-1959)

*Nipponari, Seven Song Settings of Japanese Poetry for  
 Female Voice and Piano, H. 68a*

- [11] Modrá hodina (Andante) (2:19)  
 [12] Stáří (Andante misterioso) (5:19)  
 [13] Vzpomínka (Andantino) (2:20)  
 [14] Prosněný život (Andantino) (3:18)  
 [15] Stopy ve sněhu (Moderato) (2:32)  
 [16] Pohled nazpět (Largo religioso) (4:14)  
 [17] U posvátného jezera (Grave) (2:37)

## Kōsaku Yamada (1886-1965)

from *Two Legendary Poems of Old Japan*

- [18] I. The bell of Dōjōji (4:41)

## Kunihiko Hashimoto (1904-1949)

- [19] Dance 舞 (Dedicated to the performance of  
*Musume Dōjōji* by Kikugorō Onoe VI) (10:33)

Total Timing: 52:06



Recorded: May 21-24, 2018  
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