SONGS OF JAPONISME - EARLY 20TH CENTURY
ART SONGS FROM JAPAN AND THE WEST

TIMPONE, SAHOKO SATO
COLLEGE OF MUSIC
FLORIDA STATE UNIVERSITY
TALLAHASSEE, FLORIDA
Songs of Japonisme – Early 20th Century Art Songs from Japan and the West

Synopsis:

Songs of Japonisme, is a lecture recital presentation that surveys the musical influence of the Japonisme movement in the art-song repertoire of the early twentieth century. The works performed are by both Japanese and Western composers, such as Yamada, Nobutoki, Marx, Santoliquido and Martinů. This presentation is to showcase some of these composers’ neglected works, performed in five languages, English, French, German, Japanese and Czech.
Songs of Japonisme – Early 20th Century Art Songs from Japan and the West
Sahoko Sato Timpone, mezzo-soprano
Megumi Kurachi, piano

Yoritsune Matsudaira (1907-2001)
  Asakusa Overture 浅草序曲 (video presentation)
    Kenneth Merrill, piano
    Andy Biskin, clarinet

Kiyoshi Nobutoki (1887-1965): From Ogura Hyakunin Isshu 小倉百人一首より
  Hisakata no 久方の
  Hana no iro wa 花の色は
  Hito wa isa 人はいさ

Kōsaku Yamada (1886-1965): from Yūin
  Hana no iro wa 花の色は

Kiyoshi Komatsu (1899-1975): from Neufs Tankas
  C’est un jour du printemps… 久方の

Francesco Santoliquido (1883-1971): Petits Poèmes Japonais
  I. Tombe doucement…
  II. Quand je suis sorti…
  III. Sur les fleurs du prunier…

Joseph Marx (1882-1964)
  Japanisches Regenlied

Bohuslav Martinů (1890-1959): Nipponari, Seven Song Settings of Japanese Poetry for Female Voice and Piano, H. 68 a
  Modrá Hodina – The Blue Hour (Andante)
  Stáří – Old Age (Andante)
  Vzpomínka – A Memory (Andantino)
  Prosněný život – Life in Dreams (Andantino)
  Stopy Ve Sněhu – Footsteps in the Snow (Moderato)
  Pohled Nazpět – A Look Back (Largo Religioso)
  U Posvátného Jezera – By the Sacred Lake (Grave)

Kōsaku Yamada: from Two Legendary Poems of Old Japan
  I. The Bell of Dōjōji

Kunihiko Hashimoto (1904-1949)
  Dance 舞 (Dedicated to the Performance of Musume Dōjōji by Kikugorō Onoe VI)
    (video presentation)
      Kenneth Merrill, piano
Introduction

*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.

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 program.

*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*

Program Notes, Text and Translations

*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, 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 obligato 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)**

**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
- 恋は魔法使い！
- 木馬よ グルグル廻れ！
都会の空の物狂おしい貿易風の下に
黄金の帯して踊る- 浅草！浅草！浅草！
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!

© Sahoko Sato Timpone

**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

Hisakata no – Ki no Tomonori 紀友則
久方の光のどけき春の日にしづ心なく花の散るらむ

<table>
<thead>
<tr>
<th>Hisakata no</th>
<th>Why</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hikari nodokeki</td>
<td>on a sunny</td>
</tr>
<tr>
<td>Haru no hi ni</td>
<td>spring day,</td>
</tr>
<tr>
<td>Shizu kokoro naku</td>
<td>like restless hearts</td>
</tr>
<tr>
<td>Hana no chиру ran</td>
<td>do the cherry blossoms scatter?</td>
</tr>
</tbody>
</table>

Hanano iro wa – Ono no Komachi 小野小町
花の色は移りにけりなたづらにわが身世にふるながめせしまに

<table>
<thead>
<tr>
<th>Hanano iro wa</th>
<th>Color of the cherry blossoms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Utsurinikeri na</td>
<td>fades away like spring rain</td>
</tr>
<tr>
<td>Itazura ni</td>
<td>cruelly</td>
</tr>
<tr>
<td>Wagami yo ni fura</td>
<td>my life passes by vainly</td>
</tr>
<tr>
<td>Nagame seshi ma ni</td>
<td>and my beauty decays</td>
</tr>
</tbody>
</table>

Hito wa isa – Ki no Tsurayuki 紀貫之
人はいさ心も知らずふるさとは花ぞ昔の香ににほひける

<table>
<thead>
<tr>
<th>Hito wa isa</th>
<th>It is hard to know</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kokoro mo shirazu</td>
<td>people’s hearts</td>
</tr>
<tr>
<td>Furusato wa</td>
<td>yet in my homeland</td>
</tr>
<tr>
<td>Hana zo mukashi no</td>
<td>the fragrance of the plum blossoms</td>
</tr>
<tr>
<td>Ka ni nioikeru</td>
<td>has not changed in years</td>
</tr>
</tbody>
</table>

© Sahoko Sato Timpone

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

Hanano iro wa – Ono no Komachi 小野小町
Poem same as Hanano iro wa by Yamada
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.

Kiyoshi Komatsu (1899-1975) - from *Neuf Tankas*

*C'est un jour du printemps…* It is a spring day…

Original Japanese poem same as track 2

<table>
<thead>
<tr>
<th>Original</th>
<th>French Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>C’est un jour du printemps</td>
<td>It is a spring day,</td>
</tr>
<tr>
<td>Un gai soleil remplit l’Azur</td>
<td>A cheerful sun fills the sky</td>
</tr>
<tr>
<td>Pourquoi, les fleurs tombent elles</td>
<td>Why do the flowers fall</td>
</tr>
<tr>
<td>Si précipitamment?</td>
<td>So prematurely?</td>
</tr>
</tbody>
</table>

© Sahoko Sato Timpone

*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 chôka, 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 with Yamada and Nobutoki. As with earlier *Petits Poèmes Japonais*, this composition was heavily influenced by French impressionist music, particularly that of Debussy. This program 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***

I. *Tombe doucement…* - Unknown 不明
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

<table>
<thead>
<tr>
<th>French</th>
<th>Japanese</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Tombe doucement,</em></td>
<td>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</td>
</tr>
<tr>
<td><em>o toi pluie du printemps,</em></td>
<td></td>
</tr>
<tr>
<td><em>et n’éparpille pas les fleurs des cerisiers,</em></td>
<td></td>
</tr>
<tr>
<td><em>avant que je les aie vues</em></td>
<td></td>
</tr>
<tr>
<td><em>Fall gently,</em></td>
<td></td>
</tr>
<tr>
<td><em>O you, the rain of spring,</em></td>
<td></td>
</tr>
<tr>
<td><em>And do not scatter the flowers of cherry trees</em></td>
<td></td>
</tr>
<tr>
<td><em>Before I have seen them</em></td>
<td></td>
</tr>
</tbody>
</table>

II. *Quand je suis sorti…* - Mahito Otomaro 丹比真人乙麿
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

<table>
<thead>
<tr>
<th>French</th>
<th>Japanese</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Quand je suis sorti sur la lande,</em></td>
<td>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</td>
</tr>
<tr>
<td><em>où la brume s’élevait</em></td>
<td></td>
</tr>
<tr>
<td><em>le rossignol chanta Le printemps,</em></td>
<td></td>
</tr>
<tr>
<td><em>semble-t-il est venue.</em></td>
<td></td>
</tr>
<tr>
<td><em>When I went out on the moore,</em></td>
<td></td>
</tr>
<tr>
<td><em>As the mist was rising</em></td>
<td></td>
</tr>
<tr>
<td><em>the nightingale sang.</em></td>
<td></td>
</tr>
<tr>
<td><em>Spring, it has come.</em></td>
<td></td>
</tr>
</tbody>
</table>

III. *Sur les fleurs du prunier…* - Unknown 不明
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

<table>
<thead>
<tr>
<th>French</th>
<th>Japanese</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Sur les fleurs du prunier</em></td>
<td>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</td>
</tr>
<tr>
<td><em>épaisse tombe la beige.</em></td>
<td></td>
</tr>
<tr>
<td><em>J’ai voulu la ramasser pour te la montrer</em></td>
<td></td>
</tr>
<tr>
<td><em>mais elle a fondu dans mes mains</em></td>
<td></td>
</tr>
<tr>
<td><em>On the blossoms of the plum tree</em></td>
<td></td>
</tr>
<tr>
<td><em>Thick falls the snow.</em></td>
<td></td>
</tr>
<tr>
<td><em>I wanted to gather it and show it to you.</em></td>
<td></td>
</tr>
<tr>
<td><em>But it melted in my hand</em></td>
<td></td>
</tr>
</tbody>
</table>

© Abra Bush
Joseph Marx (1882-1964)

**Japanisches Regenlied – Anonymous 作者未詳**

日本の雨の 間無く 雨は降る その雨 その雪の 時じきが如 その雨 その雪の 時じき おちず

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 thaut,
Ist auch endlos meine Liebe
Seit ich dich zuerst erschaut

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.

© Sahoko Sato Timpone

Bohuslav Martinů (1890-1959)

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

**Modrá Hodina - Nukata no Ōkimi 額田王**

熟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

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.

**Stáří - Fujiwara no Kintsune 藤原公経**

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

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. Ah.

**Vzpomínka - Kibi no Makibi**

散ると見であるべきものを梅の花うたてにほひの袖にとまれる

Original poem not traceable
Suggested original poem from *Kokin Wakashū* - Sosei Hōshi 素性法師

© Sahoko Sato Timpone
Mně urval vtr listí vše i kvítí.  
Máj umřel.  
Máj jen dávno bled již byl a něm.  
Jen na rukávě měm  
mi zbyla hedváběm  
ta sladká vůně květu slivy tkví ti.  
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.

Prosněný život - Ono no Komachi 小野小町
Life in Dreams
Original Japanese poem same as Hana no iro wa by Yamada and Nobutoki

Květiny kvety barvami chvěly.  
vzití svůj dívý proud zřela jsem zářně.  
Květině mřely, kvety a mřely kvety  
marně ach marně!  
Flowers bloomed with vibrant colours,  
my wondrous raft a lucid sight  
Flowers died, bloomed and died,  
in vain, oh in vain.

Stopy Ve Sněhu - Shizuka Gozen 静御前
Footsteps in the Snow
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
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

Pohled Nazpět - Ono no Komachi 小野小町
A Look Back
秋風にあふたのみこそかなしれ 我が身むなしくなりぬと思へば
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.

U Posvátného Jezera - Ōtsu no Miko 大津皇子
By the Sacred Lake
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

Prosněný život - Ono no Komachi 小野小町
Life in Dreams
Original Japanese poem same as Hana no iro wa by Yamada and Nobutoki

Květiny kvety barvami chvěly.  
vzití svůj dívý proud zřela jsem zářně.  
Květině mřely, kvety a mřely kvety  
marně ach marně!  
Flowers bloomed with vibrant colours,  
my wondrous raft a lucid sight  
Flowers died, bloomed and died,  
in vain, oh in vain.

Stopy Ve Sněhu - Shizuka Gozen 静御前
Footsteps in the Snow
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
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

Pohled Nazpět - Ono no Komachi 小野小町
A Look Back
秋風にあふたのみこそかなしれ 我が身むなしくなりぬと思へば
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.

U Posvátného Jezera - Ōtsu no Miko 大津皇子
By the Sacred Lake
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

Prosněný život - Ono no Komachi 小野小町
Life in Dreams
Original Japanese poem same as Hana no iro wa by Yamada and Nobutoki

Květiny kvety barvami chvěly.  
vzití svůj dívý proud zřela jsem zářně.  
Květině mřely, kvety a mřely kvety  
marně ach marně!  
Flowers bloomed with vibrant colours,  
my wondrous raft a lucid sight  
Flowers died, bloomed and died,  
in vain, oh in vain.

Stopy Ve Sněhu - Shizuka Gozen 静御前
Footsteps in the Snow
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
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

Pohled Nazpět - Ono no Komachi 小野小町
A Look Back
秋風にあふたのみこそかなしれ 我が身むなしくなりぬと思へば
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.

U Posvátného Jezera - Ōtsu no Miko 大津皇子
By the Sacred Lake
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
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!

© Karel Janovický 2015 Naxos Rights US, Inc.

**Songs based on the tale of Anchin and Kiyohime**

Next two works 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 Fuka, 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**

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 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 redhot glowed, lashed by her tail in ire,
Ere died away poor Anchin’s piteous cries and wails.

Kunihiro Hashimoto (1904-1949)
Mai 舞
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 Musume Dōjōji by Onoe Kikugorō

VI

花の うしおの 蜜の 火の
水の 乳の 楽楽の
女性の匂がしないので
男達は寂しがつている
もつたいない起死回生の
女性の匂がしないので
男と云ふ男達は
幽霊よりも青ざめてゐる
さあこの神秘をこがねの冠に
桜ぞめの袖をひるがへし
三千年的香を焚きしめて
女人禁制の札も古びた
あの僧庵を驚かさうではないか

It is of flower, of sea, of honey, of fire,
Of water, of milk, and of pleasure
The scent of women is missing
And the men are feeling lonely
Of grandiose rejuvenation,
The scent of women is missing
And all the men
look paler than ghosts
Let us portray this mystery as a golden crown
Flap cherry blossom tinted sleeves
Burn the incense of three thousand years
Let us shock the temples
That hang the 'no women' age-old signboard

何 問答
問答などは無用だや
やれ寂しや
やれむなしやなどと
女人に青表紙は禁物でござる

What? Buddhist riddles?
Buddhist riddles are useless!
Oh how lonely
And oh, how futile!
Ethics is a taboo for women.

唯舞いにかぎりますじゃや
気のぬけた口説なども愚かなこと
唯舞じや

There is nothing but dance
Superficial chatter is a silly thing
Simply dance
猿女君が丹精の
女人の舞にかぎりますじゃや

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

白いおよびのたくみなさばき
ほぐれた紐はその儚に
その儚に
七むつかしいこの世の鬣面を
がんじがらめに掴めとるのだ
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　絹衣がとんぼがへる

三千年をきたへた秘術の奥義に
なびかせよ　飴を　金扇を
ほろぼせよ　裳裾を
ほろぼせよ　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

There’s nothing better than
A lady’s dance nurtured by sarume-no-kimi

When the hat trimmed with red flowers sways
Leaves wither and waste away, scattering as they
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

© Foster Japanese Songs