



Kris DeWild and Rebecca Stuhr
 August 29, 2010, Faulconer Gallery

D'un matin de printemps

Lili Boulanger, 1893-1918

Forlane

Germaine Tailleferre, 1892-1983

(Flute and Piano)

Oboro-zukiyo (Night of a Hazy Moon)

Sadaichi Okano
 Arr. Teruyuki Noda, b. 1940

Phantasy on Themes of Japanese Folk Songs

Josef Molnar

Introduction
 Coal, Miner's Song
 Song of Kusatsu
 Kochi (Shikoku Island) Song
 Fishman's Song
 Interlude
 Haru No Umi (Sea of Spring)

Hanayome Ningyo (Bride Doll)

Sadaichi Okano
 Arr. Teruyuki Noda

(Flute and Harp)

Pause

Sonatine

Alexandre Tansman (1897-1986)

I. Modéré
 II. Intermezzo - Andantino Cantabile
 III. Scherzo (Fox-Trot) - Allegro risoluto
 IV. Notturmo - Lent
 V. Finale - Allegro grazioso

Yoimachigusa (Large-flowered Evening
 Primrose *Oenothera erythrosepala*)

Tadasuke Ohono
 arr. Teruyuki Noda

Jogashima-no-ame (Rain on Jogashima Island)

Tadasuke Ohno
 arr. Tadashi Yanada (1883-1959)
 (flute and piano)

Program Notes:

All of our French composers were born within just a few years of each other. During the years just before and after their births, French composers were responding to Wagner, primarily seeking to move away from the style of music he was composing. This move was cemented with the First World War.

French music has always had a strong national character. The French musical world has always accepted composers and musical styles from other countries, most notably and influentially, the Italian born Lully. These immigrant composers have both adopted the French styles and enriched it with their own personal or national styles. Composition at the end of the 19th century in France saw a strong influence from music from outside of France. The French Exposition in 1889 featured a Javanese Gamelan orchestra. Debussy was struck by its musical sonorities that were so unlike those of Europe. And the intervals and sensibilities of the music of Asia and the Pacific became an important influence on his style. Other French composers of the time, Ravel for instance, worked with early French and European dance forms such as the Pavane and the Minuet. Other popular forms commonly used by composers included the Sicillienne, Berceuse, and in the case of our concert this afternoon, Forlane and Sonatine. After the war, the group *Les Six* looked to the earlier music of France and Europe for their musical structures and inspirations. At the same time that they looked to the past, they also sought to shock. Although the pieces we are performing this afternoon may not shock you, you will find that they contain rhythmic and melodic surprises within the traditional forms within which they have been composed.

In Japan, not long before the French Exposition, the revolution of 1868 took place bringing about the Meiji Era and ending a long period of isolation. The government sought to bring about a rapid modernization, which also meant Westernization. Military band music and Protestant hymns were the first to appear in Japan during this new time of openness, but by 1900 music in the Western classical tradition was popular and performances of piano, violin, vocal music were wide spread. The first Japanese composers of Westernized music chose the song form and that is evident in the selections for today. Soon Japanese composers were incorporating Japanese themes into their Western style music and writing for traditional Japanese instruments. Michio Miyagi, the composer of *Haru no Umi* was one of the first to do so.

Lili Boulanger, was born into a musical family: mother, father and sister all composers and performers. Her father Ernest won the Prix de Rome in 1835. Lili suffered from ill health, bronchial pneumonia and intestinal tuberculosis, which limited her ability to study. As a result, most of her instruction took the form of private tutors. Her sister Nadia is well known as the composition teacher of many if not most noted 20th century composers. But after she failed to win the Prix de Rome, Lili decided to take her own chances with the prize and she entered in 1912 and again in 1913. It was in 1913 she succeeded, making her the first woman to win this international prize for music. The prize provided her with economic independence, but sadly, she died five years later in 1918. Boulanger wrote the piece we open with during these last five years of her short

life. She scored it for both flute and violin, for piano trio, and for orchestra. It is written in the impressionistic style and has influences from Debussy.

Germaine Tailleferre attended the Paris Conservatory in 1904 at the age of 12. She studied along with Honegger and Milhaud and was taken under the wing of Satie in 1917, who proclaimed her his musical daughter. She was the only female member of *Les Six* at its formation in 1919/1920. Tailleferre embraced Stravinsky's neo-classicism but was also influenced by Ravel and Fauré. The Forlane, or Forlana or Furlana is an Italian Folk dance that later evolved into an aristocratic French court dance popular during the late 17th and early 18th century. It is was a couples' courtship dance and is characterized by balanced, four-bar phrase structure, 6/4 or 6/8 meter in a moderate tempo, frequent repetition of phrase segments, simple harmonies, and a drone bass.

Our third French composer, beginning the second half of the program, **Alexandre Tansman**, was born in Poland and earned a doctorate of laws in Warsaw after studying at the Lodz conservatory. Although much of his work contained influences from Polish musical idioms, he adhered to the neo-classical style for the *Sonatine* for flute and piano. While in the piece Tansman looks to classical forms, you will hear in the three fast movements a repeated theme that imitates the music of, at least a European interpretation of, the music of East Asia as well as, in the second movement, American popular music. He studied composition in Paris with Ravel and was friends with the members of *Les Six*. The *Sonatine* was writing in 1925 and reflects Tansman's unique style of composition after exposure to Ravel, Stravinsky, and Chopin.

Josef Molnar, born in 1929, is an Austrian harpist who settled in Japan. He was responsible for creating a school of Japanese harp playing and introduced the European repertoire to that country. He encouraged Japanese composers to write for the harp, and also published the first harp method written in Japanese. Molnar transcribed the piece *Haru no Umi* for flute and harp. **Michio Miyagi** who was born in 1894, during the same period as our French composers, composed this piece. Miyagi was trained as a Koto player and continued to play it throughout his life. He began composing his own music at the same time as Boulanger and Tailleferre were making themselves known. His works were included in the Great Recital of New Japanese Music held in 1920. He composed *Haru no Umi*, The Sea in Spring, in 1929 and it is his most famous piece.

Teruyuki Noda was born in 1940 and studied composition in Tokyo. He won the first prize in the Japanese Music Competition in 1963 and the Italian Broadcasting Corporation Award in 1974. Much of his opus is written in Western compositional style.

We have little information in English available about the remaining composers. In fact, I find different composers associated with at least the named melodies, perhaps popular tunes or folk tunes, these pieces were based on. I can provide a little information about the melodies themselves. You will hear the influence of Western

compositional style that infuses these pieces written and arranged by Japanese composers after the revolution of 1868.

Oboro-zukiyo is a pastoral song that depicts the banks of the river Chikuma. The yellow flowers of the colza plant could be seen everywhere in this area. The poem associated with this tune is "A dreamlike scenery in the spring twilight. A reach of rape blossoms."

Hanayome Ningyo "Why is a bride, in her gorgeous costume, so tearful? The doll of a bride cannot shed even a drop of a tear."

Yoimachigusa "I seem to have been kept waiting in vain. The moon is not going to show herself this evening, either." This traditional Japanese melody is set in style that echoes the style of German *Lieder*.

Jogashima-no-ame This piece was originally written as a solo vocal work and was popular throughout Japan. "It is drizzling on the island of Jogashima. And a boat is just leaving the port in the wet." In this arrangement of the melody you can hear rhythms and harmonies subtly reminiscent of American blues framing a 9/8 segment closer to 19th century Western compositional style.

