

# WAKA

## AND OTHER COMPOSITIONS

CONTEMPORARY MUSIC OF JAPAN  
BASED ON TRADITIONAL JAPANESE THEMES  
AND POETRY COMPOSED BY MICHIKO TOYAMA

FOLKWAYS RECORDS FW 8881 COVER DESIGN BY RONALD CLYNE



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1960



# WAKA

FW 8881

TWO OLD FOLK SONGS WITH KOTO:  
TORIANSE (Let Us Pass) and TAKAI YAMA KARA (From The High Mountain), vocal by Hana Ito  
AOI NO UE: (Princess Hollyhock), music drama for tape and narration  
JAPANESE SUITE: (Julliard Orchestra conducted by Michiko Toyama)  
LULLABY (Komori Uta)  
BOAT SONG (Oiwake)  
RICE HUSKING SONG (Momihi Uta)  
WAKA: music for tape and narration read by Mrs. Beate Gordon  
THE VOICE OF YAMATO: for soprano and orchestra, sung by Miss Rasmussen with Julliard Student Orchestra  
SPRING  
ECHO  
PRAYER  
THE FAIRY LAND OF YAMATO

DESCRIPTIVE NOTES ARE INSIDE POCKET

FW 8881



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### SIDE I

Band 1: WAKA  
Music for tape and narration read by  
Beate Gordon

THE VOICE OF YAMATO  
for soprano and chamber orchestra.

Band 3: The Death of Yakamaro

Band 4: Spring

Band 5: Echo

Band 6: Prayer

Band 7: The Fairy Land of Yamato

### SIDE II

#### TWO OLD FOLK SONGS WITH KOTO

Band 1: a. Torianse (Let Us Pass)  
vocal by Hana Ito

Band 2: b. Takai Yama Kara (From The High Mountain)  
vocal by Hana Ito

Band 3: Aoi No Ue (Princess Hollyhock)  
Music drama for tape and narration

#### JAPANESE SUITE

Band 4: a. Lullaby

Band 5: b. Oiwake

Band 6: c. Rice Husking Song

In year 1952 I was in Paris Conservatory. One afternoon, a rather unusual guest visited our composition class. He was Mr. Pierre Schaeffer of Radiodiffusion Francaise who came to lecture on and demonstrate "Musique Concrète". When Mr. Schaeffer played back all his experimental discs which sounded more like noise than music, there were more disappointment than enthusiasm in the air, but I was one of those who was impressed.

It was not until five years later that I had a chance to try it myself. In 1956 I came to Columbia University with the hope of learning experimental music. Dr. Otto Luening gave lectures on the background of electronic music. Dr. Ussachevsky guided me to experiment at laboratory. Also Nobuo Yoneda of Tokyo University who was at that time in the Mathematics Dept. on a Fulbright scholarship, came to my help as technical assistant and flutist. I was able to complete Waka, my first work, in the Summer of 1958. It was planned to be performed with a narrator on stage. As you may notice, it is partly inspired by "Saibara", a

kind of ancient folk song of 9th century, adapted to the Imperial court music, "Gagaku."

"WAKA" is the name of a special type of a poetry of 31 syllables, composed in five lines. In my tape music, the poetry is taken from an ancient collection by the name of "Hyaku-nin Shu" which means "Hundred Poems" dated from the Kamakura period of the 12th century.



MICHIKO TOYAMA

After working in theory with Nadia Boulanger, in Paris, Michiko Toyama returned to her native country, Japan, in 1948 and taught counterpoint and piano as assistant Professor at the Osaka Academy of Music.

In 1952, she returned to Paris, and studied with Milhaud, Messiaen, and Noel Gallon at Paris Conservatory. In 1955, she came to Tanglewood with a scholarship to study with Roger Sessions, and later, worked on electronic music at the Columbia Electronic Music Laboratory under the guidance of Otto Luening and Vladimir Ussachevsky. She also received friendly advices from Edgar Varese for whom she always had great admiration.

She studied conducting at the Ecole Montoux, and at Columbia University.

At present, she is a research fellow at the Dept. of Electronics, Kyoto University.

大伴家持  
この夕

春の野に  
霧の影に  
心はひとり

The wind rustles the bamboos  
By my window in the dusk.

Waga yado no  
Isasa muratake  
Fuku kaze no  
Oto no kasokeki  
Kono yūbe kamo

YAKAMOCHI

いふに  
たは  
たは

志  
主  
志

Yes, I am in love.  
They were talking about me  
Before daylight,  
Although I began to love  
Without knowing it.

Koi su tefu  
Waga na wa madaki  
Tachi ni keru  
Hito shirezu koso  
Omoi someshi ga

MIBU NO TADAMI

あやま  
よこ  
い  
い

大伴家持

Do not smile to yourself  
Like a green mountain  
With a cloud drifting across it.  
People will know we are in love.

Aoyama wo  
Yoko giru kumo no  
Ichijiroku  
Ware to emashite  
Hito ni shirayu na

春の野に  
霧の影に  
心はひとり  
大伴家持

Mist floats on the Spring meadow.  
My heart is lonely.  
A nightingale sings in the dusk.

Haru no nu ni  
Kasumi tanabiki  
Ura ganashi  
Kono yū kage ni  
Uguisu naku mo

YAKAMOCHI

い  
た  
た  
た

あ  
や  
ま  
よ  
こ  
い  
い  
平兼盛

Although I hide it  
My love shows in my face  
So plainly that he asks me,  
"Are you thinking of something?"

Shinoburedo  
Iro ni ide ni keru  
Waga koi wa  
Mono ya omou to  
Hito no tou made

TAIRA NO KANEMORI

English translations by Kenneth Rexroth, from "One Hundred Poems from the Japanese," reprinted here with the kind permission of the publishers, New Directions Books.

The calligraphy was especially written by Mr. Taiun Yanagita one of the most celebrated Japanese calligraphers.



柿本人麿

This morning I will not  
Comb my hair.  
It has lain  
Pillowed on the hand of my lover.

Asa ne gami  
Ware wa kezuraji  
Utsukushiki  
Kimi ga ta makura  
Fureteshi mono wo

HITOMARO

藤原定家

You do not come, and I wait  
On Matsuo beach,  
In the calm of evening.  
And like the blazing  
Water, I too am burning.

Konu hito wo  
Matsuo no ura no  
Yūnagi ni  
Yaku ya moshio no  
Mi mo kogare tsutsu

FUJIWARA NO SADAIE

赤穂人

The mists rise over  
The still pools at Asuka.  
Memory does not  
Pass away so easily.

Asuka gawa  
Kawa yodo sarazu  
Tatsu kiri no  
Omoi sugu beki  
Koi ni aranaku ni

AKAHITO

堀河公氏

Will he always love me?  
I cannot read his heart.  
This morning my thoughts  
Are as disordered  
As my black hair.

Nagakaramu  
Kokoro mo shirazu  
Kurokami no  
Midarete kesa wa  
Mono wo koso omoie

LADY HORIKAWA

紫式部

Someone passes,  
And while I wonder  
If it is he,  
The midnight moon  
Is covered with clouds.

Meguri aite  
Mishi ya sore to mo  
Wakamu mani  
Kumo kakurenishi  
Yoha no tsuki kana

LADY MURASAKI SHIKIBU

権中納言公経

The flowers whirl away  
In the wind like snow.  
The thing that falls away  
Is myself.

Hana sasou  
Arashi no niwa no  
Yuki narade  
Furi yuko mono wa  
Waga mi narikeri

THE PRIME MINISTER KINTSUNE

THE VOICE OF YAMATO

Songs for soprano, flute, clarinet, bassoon and violoncello

The poetry is taken from the ancient collection known as KOKIN-SHU and MANYO-SHU of the 8th and 10th centuries. The cycle was first performed at a ISCM concert in Paris, in 1937. The word YAMATO means old Japan.

The Death of Yakamaro

To the far land our sovereign rules  
To the land of Kara my lord was crossing  
Were the prayers of his kinsmen all unworthy?  
Was there some fault that was done?  
"When autumn comes, I will return."  
So he said to the mother who had suckled him.  
But the time has passed, and the months gone by  
Will he come today, or perhaps to-morrow?  
Thus his household waited and longed;  
Yet before he had reached the distant land,  
From Yamato, oh, so far away--  
On an Island rough with jagged rocks  
My lord is lying at rest.

Spring

By hundreds and by thousands  
Birds are singing - it is Spring!  
All things are growing, changing--  
Yet I go on unchanged.

Echo

Heartless is the one I love!  
Over and over do I make my plaint  
Until the very mountains give response.

Prayer

I pray to the gods that no sorrow  
May come to the one I love  
But I have no words for my prayers.  
I offer a cupful of rice wine  
And a strand of threaded pearls.  
O Gods of Heaven and Earth!  
From the depths of my heart I pray.

Fairy-Land of Yamato

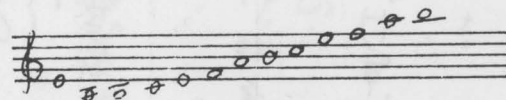
Oh land of reed plains  
Fair land of rich ripe ears  
Oh land divine  
Not in need of words that speak  
Yet must I speak and pray  
That thou may'st prosper  
Thy days unvexed be  
And I as often meet thee  
As wave on shore breaks  
As break the waves  
In myriads upon the shore sands  
So oft such prayer shall mine be  
So oft such boon - imploring.

SIDE II

TORIANSE

TAKAI YAMA KARA (From the High Mountain)

These are 2 old children's songs reset for KOTO accompaniment. The KOTO used here are two, one with 13 strings, the second with 17 strings as bass. A kind of dulcimer or harp, these 13 strings are tuned as follows,



(one of the ten scales of Koto)

The KOTO instrument was also introduced from China as part of the string instruments in "GAGAKU" orchestra and, perfected later, it has become a solo instrument of native folk music.

I

2 old Japanese Folksongs for children - Soprano  
Hana Itô.

Koto 13-strings Masatoki Miyamoto  
17-strings Gasho Fukushima  
(A) TORIANSE

Woman: Let us pass  
Where does this narrow path lead?

Man: It leads to Tenjin Temple

Woman: Please let us pass

Man: You can't pass unless you have a good reason

Woman: My child here is seven years old today.  
We came for a birthday amulet

Man: Enter, enter, it's a long and dangerous way.  
Are you afraid? Pass through!

"From the High Mountain"

When from the high mountain you look to the valley  
below, you can see the flowers, the flowers of  
the melon and the eggplant in bloom  
"Arewa don, don, don, koréwa don don don"  
(tra-la, tra-la ...)

The koto manuscript for "Torianse"  
appears on the next two pages.



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| 4       | ○      | り斗              | ○        | 斗                 | 六<br>六 | 六<br>六 |
| x+/7    | 六      | や斗              | 56       | ○                 | 六<br>六 | 六<br>六 |
| x+/7    | 斗      | せ九              | 4        | ○                 | 斗      | 六<br>六 |
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| 3       | 斗      | り九              | x+/      | 斗                 | 六<br>六 | 六<br>六 |
| /       | (斗九六五) | んせ              | 56       | ○                 | 六<br>六 | 六<br>六 |
| 八七      | —      | —               | 4        | ○                 | 六<br>六 | 六<br>六 |
| —       | —      | —               | ○        | +/                | 六<br>六 | 六<br>六 |
| —       | —      | —               | +/       | ○                 | 六<br>六 | 六<br>六 |
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箏

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中空調子ヨリ斗半音下ル

杜弦

一ニ三四五六七八九十 / 234567

AOI NO UE (PRINCESS HOLLYHOCK) FROM "Tale of Genji."

This piece is based on a 15th century No play. As you may know, the "Tale of Genji" was written by Lady Murasaki in the year 1004. It furnished the plots of many No plays of which Aoi no ue is one of the best known love stories.

In the play, a folded white robe alone is used to symbolize Princess Aoi, who is the heroine, as resting in her sick bed, although she never appears in person in the play.

My intention is to create a new kind of music drama using elements from traditional Japanese music such as "Gagaku", No music, or Buddhist chanting.

This tape contains the beginning and the end of first part. Attracted by the twanging of bow string, Lady Rokujo, embodiment of jealousy, appears as a "living phantom" to torment Princess Aoi. The music ends where Lady Rokujo strikes Princess Aoi at the head of the bed and disappears

The narration in English is omitted at the beginning but it starts as follows.

Courtier:

I am a courtier in the service of the Emperor Shujaku. You must know that the Prime Minister's daughter, Princess Aoi, has fallen sick. We have sent for abbots and highpriests of the Greater School and of the Secret School but they could not cure her. And now, here at my side, stands the witch of Teruhi, a famous diviner with the bow-string. My lord has been told that by twanging her bow-string she can make visible an evil spirit and tell if it be the spirit of a living man or a dead. So he had me send for her and let her pluck her string. (Translated by Arthur Waley. The No Play of Japan.) At this point the music starts.

Then the witch comes in beating a little drum and reciting a mystic formula.

Ten shojo; chi shojo.  
Naige shojo; rokon shojo.

In the No play, only male voice is used.

AOI NO UE  
(Princess Hollyhock)

Music drama for tape and narration.  
Music by Michiko Toyama

Korewa sujakuin ni tsukaetatematsuru shinka nari,  
Satemo sadaijin no onsokujo,  
Aoi no ue no onmononoke,  
motteno fiokani gozasoro hodoni.....

Ten shojo chi shojo Naige shojo Rokkon shojo

Pure above, pure below,  
Pure without, pure within,  
Pure in eyes, in ears, heart and tongue.  
You whom I call,  
Hold loose on your gray colt's neck,  
As you gallop to me over the long sands!

Princess Rokujo's narration:

This world is like the wheels of the little ox-cart;  
Round and round they go...till vengeance comes.  
We are brittle as the leaves of the basho;  
As fleeting as foam upon the sea.  
Yesterday's flower, today's dream.  
From such a dream were it not wiser to wake?  
I am come, I am come to the nitch of your bow to  
tell my sorrow,  
Whence came the noise of the bow-string?

SUITE OF JAPANESE FOLK MUSIC

Speaking of Japanese music, folk-songs are distinguished from sophisticated "Gagaku" music introduced from China as early as the 7th century. Many of these folk-songs date from the EDO period of 18th century. True folk-songs are often very simple and limited on the five-toned scale but have the characteristics of the places of their origin and often require special study. Some of those melodies are accompanied by percussive rhythmic patterns, called "HAYASHI". The accompaniment consists of flute, drum, and "SHAMISEN", which is a type of guitar with 3 strings, (brought from Ryukyu in the 16th century but originally a Chinese instrument.) Some times for example, in the case of a mountaineer-song, the accompaniment usually consists of only the "SHAKUHACHI" alone, a bamboo flute with 5 finger-holes (introduced from China in the 13th century.)

This suite is based on those folk materials but very freely arranged and adapted for Western orchestration. However in the 2nd and 3rd piece, the melodic line is reproduced as in the original.

KOMORI UTA (Lullaby) From olden days, Japanese mothers have sung this lullaby song. There is no one among the Japanese who has not heard this melody. It was originally a very short melody without accompaniment. The lyrics are as follows.

Sleep, go to sleep, my baby!  
Close your little eyes!  
My boy is a good baby.  
Sleep baby, sleep!

OIWAKE (ESASHI BOAT SONG) is believed to be originally an old mountaineer-song of SHINSHU district, (middle part of Japan) Thence exported to HOKKAIDO, the Northern extremity of Japan, possibly by sailors as it later became a boat song. It tells of the longing of the local women folk for their men, away on fishing expeditions around the Northern Island. It was forbidden by law for the women folk to approach that part of island.

MOIHIKI UTA (RICE HUSKING SONG) One of the cheerful folk-song for harvest time, sung in the HIROSHIMA prefecture. The song is as follows.

Let's go!  
Two sisters, "yoyasa!" (Heigh; ho!)  
Let them wear purple! yoyasa!  
Which is which?  
It doesn't matter,  
Let's go! yoyasa! yoyasa!

The Japan Society Inc., of New York, has been of assistance in the preparation of this recording and the accompanying notes.