

THE CHARACTER PIECES FOR SOLO PIANO BY KOSAKU YAMADA (1886-1965)

by

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(Under the Direction of Evgeny Rivkin and Dorothea Link)

ABSTRACT

Kosaku Yamada (1886-1965) is the first internationally recognized composer in the history of modern Japanese music. He wrote over 1600 works which cover a wide variety of styles and genres. His oeuvre includes opera, ballets, choral music, orchestra music, chamber music, art songs, folk songs, and music for various solo instruments. In Japan he is widely known for his folk music and children's songs. His piano music, however, generally tend to be overlooked, even though he was one of the first Japanese composer to write for the piano. His piano works total fifty-two in number comprises programmatic suites, variations, nocturnes, sonatas, a sonatine, and piano arrangements. For the most part they are short and technically undemanding, and these lie the reason for their neglects and some of the pieces are merits the lack of attention. However, a group of these, what I call character pieces, are of high artistic value. They are every bit a representative of Yamada's general style as his larger works in other genres, for they demonstrate his unique fusion of Japanese and Western classical music. The purpose of this study is to call attention to these character pieces through the detailed examination of them.

The first character pieces Yamada composed was a suite *Poèmes 1: sie und er*, which also stands as the first piano suite written by Japanese composer. He called the suite a series of

poèmes. This suite illustrates Yamada's new compositional direction; it indicates that he was moving in an entirely new interpretive directions. Starting this suite, he almost completely abandoned his early dependence on classical structure.

This study consists of five chapters. The first presents a biography of Kosaku Yamada. The second gives the overview of his piano music. The third chapter describes his character pieces, except for "Poèmes" *sie und er* (1914), which is discussed in detail in chapter four. An entire chapter is devoted to *sie und er*, because this work is pivotal in Yamada's development as a composer. The fifth chapter presents the conclusion. A list of the complete piano works is provided in the appendix.

INDEX WORDS: Kosaku Yamada, Poèmes, Petits-poèmes, Japanese piano music,
Character pieces

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by

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INTRODUCTION

Kosaku Yamada (1886-1965) is the first internationally recognized composer in the history of modern Japanese music. He wrote over 1600 works in a wide variety of styles and genres. His oeuvre includes opera, ballets, choral music, orchestral music, chamber music, art songs, folk songs, and music for various solo instruments. In Japan he is especially known for his folk music and children's songs. His piano music, however, generally tends to be overlooked, even though he was one of the first Japanese composer to write for the piano. He wrote a total of fifty-two piano works, comprising programmatic suites, variations, nocturnes, sonatas, a sonatine, and piano arrangements. For the most part the pieces are short and technically undemanding, and this may account for their neglect. However, a group of these, which I call the character pieces, are of high artistic value. Furthermore, they are as representative of Yamada's individual style as his larger works in other genres, for they, too, demonstrate his unique fusion of Japanese and Western classical music. The purpose of this study is to call attention to these character pieces.

A full assessment of Yamada's piano works has been possible only since 1991, when the entire piano music was finally available, with the publication of the piano volume in the complete works edited by Nobuko Goto. Neither of the previous two attempts at publishing a complete works edition was successful. The first, undertaken by Shunjusha in 1930, was originally planned in fifteen volumes, but was left incomplete after the appearance of the ninth volume in 1931. The second, published by Daiichi Hoki between 1963 and 1966, was left

incomplete as well. Finally, the eighteen-volume *Kósçak Yamada: The Complete Works*, edited by Nobuko Goto, was completed in 1994 and published by Shunjusha.¹

A number of piano works had appeared in print prior to the complete works editions. The success of Yamada's 1918 and 1919 tour of the United States resulted in contracts with several American publishers. The Composers' Music Corporation in New York published *Japanese Shilhouette*, *Les poèmes à Scriabin*, and *Petits poèmes* in 1919. Carl Fischer in New York published *Three Old Japanese Art Songs for Piano*, also in 1919. In 1922 Oliver Ditson in Boston published *Oto no Nagare* (Tone of stream): *Ten Short Poems for Piano*, and G. Schirmer Inc. published the *Japanese Ballade* in 1922.

In Japan prior to the appearance of the complete works in 1931, only five piano pieces had been published: *Kinder und Onkelchen* (Osaka Kaisei-kan, 1917), *Karatachi-no-Hana for Piano Solo* (Nikkyo Gakufu, 1928), *Nuit calme d'une prairie* (Nikkyo Gakufu, 1928), *Sonatine* (Nikkyo Gakufu, 1928), and *The Weeping Willow* (Nikkyo Gakufu, 1928).

This study consists of five chapters. The first presents a biography of Kosaku Yamada. The second gives an overview of his piano music. The third chapter describes his character pieces, all except for the suite *Poèmes I: sie und er* (1914), which is discussed in detail in chapter four. An entire chapter is devoted to *sie und er*, because this work is pivotal in Yamada's development as a composer. The fifth chapter presents the conclusion. A list of the complete piano works is provided in the appendix.

¹ Yamada changed the spelling of his first name several times. In Japan he spelled it "Kosaku." In Berlin, he changed it to "Koscak" or "Kósçak" to make it sound closer to a German name. For a time he used the spellings interchangeably, but later in his life he reverted to his original name, "Kosaku."

CHAPTER I

KOSAKU YAMADA: A BIOGRAPHY

Kosaku Yamada was born on 9 June 1886 in Tokyo, Japan. He grew up during the Meiji-period (1868-1912), a time of rapid modernization and Westernization of all aspects of life in Japan. Before the reopening of Japan's door to the Western world at the beginning of the Meiji Restoration in 1868, Japan had been totally isolated from Western culture for approximately 250 years. Meiji leaders were eager to ensure Japan's future through the incorporation of outside influences, so the government imported foreign advisors and technology for industrial, commercial, and educational purposes. Among the arts, music was considered to be an important vehicle for change. Western music entered Japan for the first time primarily through English military bands and the work of Western missionaries.

Yamada grew up in an atmosphere saturated in Western culture. His family moved to Yokosuka to open a book store when he was two. Yamada was exposed to Western music for the first time through an American military band that was stationed there. Immediately attracted by the band's music, he often sneaked around the military base to listen to it practice. Another early musical influence was the Christian environment of his family and church. His parents sent all their children to the missionary school where they had access to musical instruments unavailable in public schools. The children also attended Sunday school. His oldest sister, Tsuneko, who would take care of Yamada after their mother passed away, later became a Sunday

school teacher. The house was always filled with music, such as hymns sung by his older sisters. Sunday afternoons in the Yamada home were devoted to small concerts given by his sisters.

A debilitating illness forced his father to close his store. With barely enough money for food and lodging, the family moved back to Tokyo when Yamada was nine. There the family rented a house from the American missionary K.T. Youngman (1841-1910). The house belonged to the missionary school, which Yamada attended for two years. A year later, his father died and Yamada had to leave elementary school to support himself and his family.

At the age of fourteen, Yamada moved to Okayama, 500 miles away from Tokyo, to live with his oldest sister Tsuneko, who had married the British missionary Edward Gauntlet. Although Yamada had become familiar with Western music through songs heard at church and the music of military bands, it was Gauntlet who introduced Western art music to Yamada. His interest was aroused when he heard the music of Germanic composers, including Beethoven, Mendelssohn, and Schubert played by Gauntlet. Mendelssohn's music made a particularly strong impression on Yamada. In the evening, Gauntlet often played organ and Yamada was always willing to turn pages for him because he could study the score while turning pages. This is how he learned to read scores. Once he had mastered reading scores, he was keen to play and started to take organ lessons from Gauntlet. This was his first formal study of the keyboard. Gauntlet was always a positive influence on Yamada after he had lost his father, and he instilled in Yamada the determination to pursue a career in music. During his high school years, Yamada composed his first piece *My True Heart*, a fourteen-measure piece and was written for four-part choir. The work was performed by his high school glee club.

Yamada attended the Tokyo Academy of Music in 1904 and at first studied vocal music. Although the Japanese government encouraged Western music, and although musicians and

music teachers from Europe and the United States were active in Japan, there was as yet no opportunity in Japan for the study of composition. When Yamada entered the Tokyo Academy, his only ambition was to study composition, and he was deeply disappointed to learn that no composition teacher was on the faculty. He chose to study vocal music only because one of the teachers suggested it. All voice majors were required to take an instrument as their minor, and he chose trumpet, like his friend Kunihiro Sotoyama. However, he soon discovered that trumpet was not the instrument for him and changed to flute. He quickly realized that this, also, was the wrong instrument and switched to cello. He studied with August Junker for three years. He became devoted to the instrument, founding a group called the Multi Quartet.

During his years at the Tokyo Academy, Yamada pursued the study of composition on his own. He studied and copied the structure of eighteenth- and nineteenth-century works, especially those of German composers. He wrote numerous small pieces, including vocal, choral, piano, violin, and cello pieces. Even though some of these works show inclinations to move beyond a strict imitation of Western music, most of them are nothing but imitations of early Romantic works.

Yamada was eager to study composition. He realized to do so he would have to go abroad. He tried to raise money by giving concerts. He played cello in the Multi Quartet and sang either as a soloist or a member of choral group. Occasionally, he played his pieces in concert, but in order to play them, he had to pass them off as works by the great German composers, because otherwise no one would have come. At the time there was no interest at all in Japanese composers of Western-style music. Two teachers in the Tokyo Academy, Heinrich Werkmeister and Rudolph Reuter, encouraged him to go abroad for further study. Werkmeister raised funds for Yamada and Reuter wrote a recommendation letter to Max Bruch, who was the

department chair of the *Hochschule der Künste Berlin* at the time. Baron Koyata Iwasaki agreed to support Yamada's studies.

In 1910, after graduating from the Tokyo Academy, Yamada went to the *Königliche akademische Hochschule für Musik* in Berlin (formerly *Hochschule der Künste Berlin*) to study composition with Leopold Carl Wolf. He also received lessons in piano, although he felt ashamed and frustrated by his low level of competence. In his composition studies he progressed from writing small works such as songs, piano music and chamber music to composing large works such as symphonies and operas. Inspired by the summer landscape in Dierhagen, the small town in northern Germany he visited in the summer of 1912, he composed his first symphony *Kachidoki to Heiwa* (Battle and peace), making this the first symphony composed by a Japanese composer. In 1913 he completed his first opera *Ochiaru Tennyō* (The depraved heavenly maiden), again, the first opera composed by a Japanese composer. The story was based on a play by Shoyo Tsubouchi (1859-1935).¹ The premiere was scheduled in Tokyo for July 1914, and Yamada returned to Tokyo in January to prepare for the performance. The outbreak of World War I delayed the opera's premiere--it was not performed until sixteen years later--and also prevented him from going back to Germany.

En route to Tokyo, Yamada had visited Moscow for six days. There he first heard the music of Alexander Scriabin (1872-1915). This encounter opened new paths for him. Deeply impressed with Scriabin's musical world, he composed a set of two piano pieces *Les poèmes à Scriabin* in 1917 as an elegy for Scriabin. Inspired by Scriabin, Yamada started to write programmatic works that expressed his personal emotions. He also started to write articles for music journals about his ecstasy and passion for music.

¹ Tsubouchi was a playwright, novelist, critic, and translator. He wrote the first major work of modern Japanese literary criticism *Shosetsu Shinzui* (The essence of the novel), translated the complete works of William Shakespeare into Japanese, and helped found modern Japanese theater.

In Tokyo Yamada actively promoted his own music. He founded the Tokyo Philharmonic Society Orchestra under the patronage of Baron Iwasaki and conducted its first concert, the first by a Japanese professional orchestra, in May 1915. He presented his orchestral works along with those of other composers in monthly subscription concerts. Yamada held the conductorship for only six months, after which he was succeeded by his student Konoe Hidemaro (1898-1973). Renamed the New Symphony Orchestra, it eventually became the NHK Symphony.²

Yamada also sought to promote his stage works. His inspiration for combining music and modern dance initially arose when he visited the Jacques Dalcroze Dance School in Dresden in the summer of 1913. In the music journal *Ongaku Sekai* in March 1934, he wrote about this encounter:

For the first time, I saw the huge power of art. I felt it. A child of about seven was conducting the group. All the students, from seven to fifty-two years old, were singing under the baton of the little boy. I had never seen a performance filled with such life. There, music was alive. Music was breathing in the hand of the boy and was flowing from his fingertip.³

After his departure from the Tokyo Philharmonic Society Orchestra, Yamada founded the Shingeki (New theater) with theatre director Kaoru Osanai. Between 1916 and 1922, Yamada produced a series of works that he called “choreographic tone poems” in collaboration with the modern dancer Baku Ishii (1886-1962).⁴ This collaboration of dance and music was an attempt to integrate music and physical movements. The choreographic tone poem was not intended to be merely music with dance movements but a comprehensive expression of art though the

² NHK stands for Nihon Housou Kyokai (The Japanese Broadcast Association).

³ Nippon Gakugeki Kyokai, comp., *Konomichi: Yamada Kosaku Denki* (This road: A biography of Kosaku Yamada) (Tokyo: Keigado, 1982), 241. All translations of this and subsequent Japanese sources are my own.

⁴ Taro Akiniwa, *Nihon Shingeki-shi* (The history of Modern Theater in Japan) (Tokyo: Riso-sha, 1956), 320-325.

integration of music and movement. Having just resigned from the Tokyo Philharmonic Society Orchestra, Yamada did not have the use of an orchestra and therefore had to make do with a piano for all his choreographic tone poems. He later orchestrated some of the pieces.

At the same time that he was engaged with his dance activities, Yamada set up the concerts series “Yamada Abend” as a venue in which to premiere his own piano pieces and chamber music. The first concert took place on 30 January 1916. Paul Scholz, the piano professor at Tokyo Academy, premiered *Piano Sonata in G major* (1912), *Theme and Variations for Piano in C* (1912-15), and *Poèmes I: sie und er* (She and he)(1914). The concert was successful and led to a second concert in November. In the second concert, Yamada performed on the piano. He repeated Nos. 3 and 6 from *sie und er*, and premiered selections from *Les petits-poèmes: My Diary* (1915-16), *Ein junger Zentaur* (A young centaur)(1915), and some of the pieces he had composed in 1916, including *Ein Nachtlied* (A night song), *Ein Märchen-Traum* (A dream tale), *Kinder und Onkelchen* (Children and uncle), *Harusame* (A spring rain), *Das Frühmette-Glöcklein* (The chimes of dawn), and *Die blaue Flamme* (The blue flame).⁵ In the third concert 10 July 1917, Yamada premiered pieces which had been composed since the second concert. The pieces included *Poème-variation mélancolique*; *Les poèmes à Scriabin*; *Légende de “Genji;” Nuit calme d’une prairie* (A quiet night on the prairie); *Canotage au clair de lune* (Boating in the moonlight); *Abandonnez-vous à la fortune* (Abandon yourself to fortune); and *Pierrette, petit fleur de camélia* (Pierrette, little camellia).

By this time Yamada was composing prolifically. His works covered a wide variety of styles and genres such as opera, orchestral music, chamber works, songs, piano music, and

⁵ Yamada composed two pieces called *Ein Nachtlied*, one composed in 1914, the other in 1916.

incidental music. The *Gotaiten Hoshuku Zenso Kyoku* (Prelude on the Japanese National Anthem) for chorus and orchestra was written for the coronation of Emperor Taisho in 1915.

The music of Yamada came to international attention after the war when he traveled to the United States. He became the first Asian to conduct the New York Philharmonic Orchestra at Carnegie Hall, performing a program of his compositions on 6 October 1918. The success of the concert led to publishing contracts with the American publishers G. Shirmer Inc., Carl Fischer, Oliver Ditson and Composers' Music Corporation. His second concert at Carnegie Hall took place the following year when he conducted Wagner's works along with his own compositions.

The tour of the United States resulted in the turning point of his compositional career. During the US tour Yamada realized for the first time that, outside Japan, he was considered a Japanese composer, not a composer of Western music. This realization was a shock for him. He had grown accustomed to his fame as the leading composer of Western art music in Japan. However, in America, he was regarded not as a composer of Western music but as a representative of the Japanese musical tradition.

Returning from the United States, Yamada started to draw more and more on his Japanese roots. This eventually led him to transcend the imitation of Western music and to find his own voice. Consequently, Yamada started to concentrate on writing songs for voice and piano in a genre called *kakyoku*, similar to German lieder. He composed more than 700 songs during the 1920s. With *kakyoku*, he tried to combine the tradition of German lieder from Schubert to Wolf with subtle Japanese melodic features, including the use of the Japanese pentatonic scale, the YoNanuki scale.⁶ Throughout his career he was concerned with finding a musical style that would relate closely to the melodic and rhythmic elements in the Japanese

⁶ For a detailed description of the YoNanuki scale, refer to pp.15-16.

language. Yamada set more than 700 poems by the contemporary Japanese poets Hakushu Kitahara (1885-1942) and Rohu Miki (1889-1964). In September 1922 he and Kitahara started a journal *Shi to Ongaku* (Poem and Music) with the aim of finding an ideal union between the two arts.

In 1919 Yamada began to promote performances of dramatic music such as opera, musicals, and music for modern dance. He organized the Nihon Gakugeki Kyokai (Japanese Association for Music Drama) in September 1920. He conducted the third act of Wagner's *Tannhäuser* and Debussy's *L'enfant prodigue* in Tokyo and Osaka. He was by now well recognized for his orchestral works, such as the symphonic poem *Meiji Shoka* (Ode to the Meiji, 1920).

In 1925 Yamada founded the Japan Philharmonic Society and invited thirty-five Russian musicians from Manchuria to give a festival of Russian and Japanese orchestral music in Tokyo and other major cities in Japan. In 1929 *The Depraved Heavenly Maiden* was finally staged at the Kabuki Theatre in Tokyo, sixteen years after its completion. A recording of the opera was released in the same year by Nipponohon.⁷ Two years later Yamada was invited to Paris to write a new opera for the Théâtre Pigalle. Although he promptly fulfilled the commission with *Ayame* (The sweet flag), the opera was not performed. While in France, he was made a Chevalier of the Légion d'Honneur and an honorary member of the Saint-Saëns and Debussy societies. He returned to Japan through Russia, where he conducted several successful concerts of his own works. In 1933 he again went to Russia as a composer and conductor, appearing in various cities. During the trip, he saw the opera *Boris Godunov* for the first time. He was struck by the strong nationalistic subject and decided to provide similar opera for Japan with his opera

⁷ Nipponohon is the first recording company established in Japan. Nihon Columbia (Columbia Japan) is the successor to Nipponohon.

Kurofune (The black ship), the plot of which is based on the arrival of the first Americans in Japan. He spent the following years trying to get this opera and *The Sweet Flag* mounted. *The Black Ship* was finally completed in 1939 and staged a year later. *The Sweet Flag* was not produced until 1971, seven years after his death. His last opera *Hsiang Fei*, which tells of the tragic love of a Chinese emperor and Turkish empress in the eighteenth century, was left unfinished; it was later completed by Ikuma Dan and staged in 1981.

Yamada received numerous honors later in life, among them the Asahi Cultural Prize (1942), the NHK Broadcasting Cultural Prize (1950), the Medal of Honor with Blue Ribbons (1954), and the Japanese government Cultural Order (1956). Until his death he served as president of the Nihon Gakugeki Kyokai (Japan Music Drama Society) and the Nihon Shikisha Kyokai (Association of Japanese Conductors).

In 1947 Yamada had a cerebral hemorrhage, which resulted in partial paralysis. The effect of this condition led him to become less active and he died of a stroke in 1965.

CHAPTER II

OVERVIEW OF YAMADA'S PIANO MUSIC

The Student Works

Yamada composed a handful of piano pieces as a student at the Tokyo Academy and *Hochschule der Künste Berlin*. The pieces that he wrote at the Tokyo Academy are merely study works. The harmonic language consists mostly of tonic and dominant harmonies and the formal structure is extremely rudimentary. His formal training in composition started when he arrived in Berlin. To acquire mastery of the conventional forms, he composed three chaconnes, an etude, thirteen fugues for three voices and five fugues for four voices, several minuets, four rondos, two incomplete sonatas, and two theme-and-variation sets. His interest, however, lay in large-scale compositions, and he completed several large works in 1912, including an orchestral piece *Battle and Peace* and a choral piece accompanied by woodwind orchestra *Aki no Utagoe* (The autumn festival). He also wrote one opera *The Depraved Heavenly Maiden* in 1913. While working on these large works, he wrote almost no substantial piano music. In his autobiography *Wakaki-hi no Kyoshi-Kyoku*, Yamada describes his dislike of the piano music he was required to study:

After the second year of study in Berlin, I started to become frustrated because I was only allowed to copy the design of my teacher's compositions for the first one and one-half years. Can you imagine how many variations, rondos, and chaconnes I had to copy?¹

¹ Kosaku Yamada, *Jiden: Wakaki hi no Kyoshi Kyoku* (Autobiography: A rhapsody of my youth) (Tokyo: Chuo Koron-sha, 1996), 228.

Despite his dissatisfaction with this repertoire, he gained a deeper knowledge of styles, forms, and most of all, expansion of harmonic language. The elements Yamada henceforth started to explore in his piano music are coloristic use of dissonant harmony, more dense and complex texture, and the use of counterpoint.

The Works from 1914 to 1917

Between his departure from Berlin and his return to Tokyo, Yamada stopped for a few days in Moscow and had his epiphanal encounter with Scriabin's music. He wrote in his autobiography after hearing a Scriabin "Poem" in December of 1913 in Moscow:

"Scriabin's music! I listened to it so ardently. Why did I feel I too lived in his special musical world? Because inside his sounds I could see my own face reflected."²

From this point on, Yamada started composing original piano works, beginning with the programmatic suite *Poèmes I: sie und er*. Influenced by Scriabin, he infused his pieces with emotions such as longing, adoration, and ecstasy. His music became freer in his treatment of tonality and dissonance. Key signatures were no longer essential. The music abounds in fourths, tritones, and all kinds of augmented sixth chords. The whole-tone scale and octatonic scale are used both linearly and vertically. Harmony based on the whole-tone scale became especially prominent in the pieces written between 1914 and 1916, including Nos. 2 and 3 from *sie und er*, Nos. 3 and 6 from *My Diary*, and also in a much later work *Frühlingstraum* (A spring dream)(1934). Their harmony frequently blurs the distinction between modality and tonality, elements which are central to Scriabin's piano music.

Scriabin's influence can also be seen in the choreographic tone poems, not just in their musical styles but also in their subject matter. The choreographic tone poems include *sie und er*,

² Ibid., 344.

Ein Nachtlid (1914), *My Diary*, *Ein junger Zentauer*, *Die blaue Flamme*, *Das Frühmette-Glöcklein*, and *Frühlingstraum*. Yamada often wrote the stories for the choreography himself and also provided the instruction for the dance movements. The themes of the stories are related in that they involve inner struggles and the eventual salvation of people seeking a spiritually elevated state. This theme shows the influence of Scriabin's philosophy and mysticism.³ Some choreographic tone poems were composed as music for the stage from the beginning. They include *Ein junger Zentauer*, *Die blaue Flamme*, and *Das Frühmette-Glöcklein*. Other choreographic tone poems were designed as such after they had been composed or even after they had been published, for when he composed Nos. 3 and 6 from *sie und er*, *Ein Nachtlid*, and No. 1 from *My Diary*, he had not yet formulated the genre of choreographic tone poem in clear terms.

One of the more substantial pieces influenced by Scriabin is *Die blaue Flamme*, which was later orchestrated. Yamada describes the piece by saying that "*Die blaue Flamme* is a symbolic poem expressing the sensual part of a human being."⁴ The music is written for modern dance, and its story, also written by Yamada, describes a couple who sought spiritual ecstasy. The man and woman were tied to each other with a rope. A blue fire flamed between them. The rope caught the blue flame and the couple collapsed dead on the spot.⁵ The choreographic movement in this work is expressed through the symbolic and sensual dance of a half-naked couple. This element is also evidence of Scriabin's influence, since he was notable for the implicit sexuality in his music.

³ Tomoe Kai, "Yamada Kosaku no 'Buyo-shi': Daizai ni Arawareta Yamada no Jiko Kiese no Katto to Kido (Yamada Kosaku's choreographic tone poems: the theme of Yamada's struggle and the hope for self realization)," *Ongakugaku* 42, no. 2 (1996): 111-24.

⁴ Nippon Gakugeki Kyokai, comp., *Konomichi: Yamada Kosaku Denki* (This road: A biography of Kosaku Yamada) (Tokyo: Keigado, 1982), 241.

⁵ Nobuko Goto, "Commentary," *Kôsçau Yamada: The Complete Works*, vol.4, *Piano Music*, ed. Nobuko Goto (Tokyo: Shunjusha, 1996), (appendix, page 6).

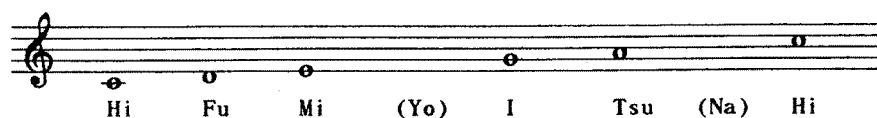
At this time Yamada also became an advocate for the ethnological aspect of Japanese music and tried to reflect it in his piano music. From 1917 Japanese elements, including literature and traditional instruments, became one of the most prominent inspirations in his piano pieces. The programmatic suite *Légende de “Genji”* (1917) is the first piece based on Japanese elements, beginning with its story, which derives from the classic literary work, *Genji Monogatari* (The legend of “Genji”). This extraordinary work of literature was written in the early eleventh century by the female author Murasaki Shikibu. It consists of fifty-four more or less independent chapters knitted into a loosely structured whole. Prince Genji, the shining one, is the main character throughout the book. He is a handsome and charismatic prince born to a minor consort of the emperor. The story is set in the distant past at the turn of the eleventh century when author Murasaki Shikibu lived and wrote. The story of Genji is at least in part a story about the interactions between Genji and the people (mostly women) who he encounters. The story mostly explores the different themes of love, affection, friendship, filial loyalty, and family. In Yamada’s programmatic suite *Légende de “Genji,”* each piece depicts the female characters the prince encounters or the scenes of the encounters.

The main motifs of each movement in *Légende de “Genji”* are mostly constructed on the YoNanuki scale. In the Meiji period, the degrees of the scale were named Hi, Fu, Mi, Yo, I, Tsu, and Na, corresponding to do, re, mi, fa, sol, la, and ti. The YoNanuki scale is a pentatonic scale without Fa (Yo) and Ti (Na) (see Example 2.1). Although Yamada had already used the YoNanuki scale in works before he had composed *Légende de “Genji,”* either their harmonic language is extremely limited or they are not connected to other Japanese elements such as literature. In pieces such as No. 8 from *My Diary* and *Die blaue Flamme*, the YoNanuki scale is used only partially, and in these melodies the YoNanuki scale is presented simply as a fragment

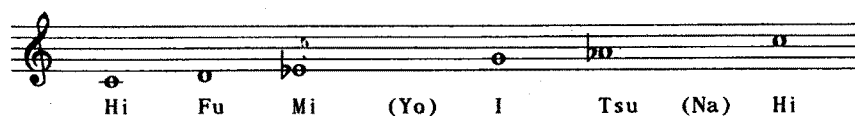
of the diatonic scale. Also, there are pieces whose melodies, based on the YoNanuki scale, are reminiscent of Japanese folk music. Those pieces include No. 9 from *Kinder und Onkelchen*, No. 10 from *My Diary*, and No. 3 from *sie und er*. These melodies are, however, either written in a monophonic texture or accompanied by a limited harmonic language that consists mostly of tonic and subdominant motion. What is special about the *Légende de "Genji"* is the successful integration of melody based on the YoNanuki scale into a Western harmonic structure. *Légende de "Genji"* also exhibits a Japanese aesthetic perception of time, where the music unfolds at an unhurried pace. The serenity is clearly Japanese.

Example 2.1 *YoNanuki scale* (The Japanese pentatonic scale)

YoNanuki scale in the major scale



YoNanuki scale in the minor scale



Even though he had found his artistic voice, Yamada did not completely abandon the Romantic style. In 1917 he composed *Nuit calme d'une prairie*; *Canotage au clair de lune*;

Abandonnez-vous à la fortune; *Pierrette, petit fleur de camélia*; and *Petits-poèmes: Seifuku I and II*. These pieces are distinguished by their harmonic sophistication and delicacy of pianistic nuances. They are small character pieces and their harmonic language is solidly tonal. Chromaticism and dissonance are decorative rather than fundamental. The pieces exhibit a texture of melody and accompaniment in the manner of Chopin's nocturnes. Phrasing relentlessly follows a four-measure structure. The melodies are nicely balanced, repetitions are modeled on variants of a well-established archetype, the eight-measure classical sentence with its two four-measure phrases. The form is mostly simple ABA form. The harmonic scheme is simple. Some pieces are in a single key throughout, such as *Canotage au clair de lune* in Gb major and *Pierrette, petit fleur de camélia* in Eb major. These works in a single key rely almost exclusively on subtle qualities of sound for their effect. With these works, Yamada's concern is to achieve a balance between the sounds of each harmony, not to exploit the tonal tension underlying the formal structure.

The Later Works

While the piano works were instrumental in helping develop his individual style, after 1918 Yamada abandoned the medium in favor of orchestral music. The explanation can be found in a concert program of 30 January 1916 where he stated that "I am the master of instrumental color; therefore, I believe you will be more satisfied to hear my symphonic works than piano music."⁶ Indeed, after his return from the United States in 1918, he composed only nine more piano works in the remaining forty-seven years of his life. One of these, *Three Old Japanese Art Song* (1. *Crane and Tortoise*, 2. *Songs of Plovers*, and 3. *Four Season in Kyoto*),

⁶ Nippon Gakugeki Kyokai, comp., *Biography*, 234.

consists of piano arrangements of Japanese songs and music for *koto*,⁷ a traditional Japanese plucked instrument. The arrangement was minimal: Yamada simply added to the original melodies an accompaniment that emphasizes the interval of the open fifth. Two of the nine later piano works are piano suites for children, *Japanese Silhouette* (1918) and *Yume no Momotaro* (Momotaro in dream) (1921).

The last poème is *Frühlingstraum*. Here, the influence of Scriabin appears in the abundance of dissonance and the blending of modality and tonality. The harmony, however, is reminiscent of the open fifths used in the *Three Old Japanese Art Dances*. With *Frühlingstraum*, Yamada demonstrates his skill in fusing two different harmonic practices which he absorbed through exploring two complete in different musical styles: the piano music of Scriabin and transcriptions of Japanese folk songs and *koto* music. However, he never extended this harmonic practice to further piano pieces.

⁷ The *koto* is a Japanese zither in which thirteen strings are stretched over movable bridges and tuned into a variety of pentatonic tuning.

CHAPTER III

A SURVEY OF THE CHARACTER PIECES

Yamada's piano works seem to have been overlooked because they are mostly short and technically undemanding. The pieces based on Western models, such as the sonatine, preludes, and variations, as well as the piano arrangements of *koto* music and Japanese popular and folk songs were essentially pedagogical works for young students and to some extent merit the lack of attention. However, on account of their poetic nature and expressive piano writing, the character pieces clearly stand out as the most important works in Yamada's piano music.

The character pieces are mostly inspired by extra-musical ideas and are often provided with explicit programs. More importantly, they express Yamada's personal emotions, a fact signaled by his calling them "Poème" and "Petit-poème." The distinction between *poème* and *petit-poème* reflects not only the length but also the nature of the pieces: a *petit-poème* is more intimate and personal than a *poème*. Yamada first gave the title "Petit-poème" to a short piano piece composed on 20 September 1915, which eventually became the first piece of the suite *Les petits-poèmes: My Diary*. In the program note that he provided, Yamada explains that the suite is the translation of a personal diary from words on paper to sounds from the piano. The date of composition serves as the title of each movement.

Most of the character pieces were composed between 1914 and 1918 when Yamada freely explored his own personal tonal world for the first time. The character pieces, which include the *poèmes* and *petits-poèmes*, can be placed in three groups. The first consists of those

pieces that Yamada labelled “Poèmes” and includes the seven-movement suite *Poèmes 1: sie und er*; the five-movement suite *Poèmes 2: Ein junger Zentauer; Die blaue Flamme; Poème-variation mélancolique*; the two pieces called *Les poèmes à Scriabin*; and the three called *Les poèmes à Cranford*. The second group, pieces that Yamada labelled “Petits-poèmes,” consist of the twelve short pieces that make up *Les petits-poèmes: My Diary; Petit-poème 11 “den 18. Aug;” Petit-poème 12; Ein Nachtlid (1916); Ein Märchen-Traum; Die Ernte Träne; Petit poème à la “Nachtlid;” Geishun*; and *Petits-poèmes: Seifuku I and II*. The third group consists of the remaining character pieces not labelled “Poème” or “Petit-poème” but which I nonetheless consider as belonging to that genre. It comprises *Ein Nachtlid (1914); Das Frühmette-Glöcklein*; the seven-movement suite *Légende de “Genji;” Nuit calme d’une prairie; Canotage au clair de lune; Abandonnez-vous à la fortune; Pierrette, petit fleur de camélia; Japanese Ballade*; and *Frühlingstraum*.

Ein junger Zentauer

Ein junger Zentauer is the second suite Yamada composed with the title of Poème. In his manuscript, Yamada did not give the title *Ein junger Zentauer* to the suite; instead, he simply refers to it as *Poèmes 2*, companion to *Poèmes 1: sie und er*. Initially, Yamada intended this suite *Poèmes 2* to be ballet music. The title page of the manuscript bears the subtitle *Ein Ballet in 5 Teilen* (A ballet in five parts) along with a brief description of the stage set.

Characters: Young Centaurs and one beautiful nymph.
 Scene: A scorching hot day; scarlet sky and purple cloud; a spacious place; a forest in the background and whose flowers are withered.¹

¹ Nobuko Goto, “Commentary,” *Kôsçak Yamada: The Complete Works*, vol. 4, *Piano Music*, ed. Nobuko Goto (Tokyo: Shunjusha, 1991), (appendix, page 5).

Yamada later referred to this suite as a choreographic tone poem after meeting the dancer Baku Ishii in 1915.

Ein junger Zentauer consists of five poèmes. Unlike the other poèmes, the dates of composition for the individual pieces are not given. Yamada left only the date 4 July 1915, perhaps the date of completion, on his manuscript.

No. 1 is marked both *Allegretto leggieramente* and *Leicht graziös*. Its scherzo-like character is enhanced by sudden character and dynamic changes between the two thematic areas. The primary theme is pointilistic and the second theme is legato. The piece begins with an outburst of arpeggios marked *plötzlich* (suddenly).

No. 2, marked *Lento*, is in ABA form. The piece is marked *müde und matt* (weary and weak). The consistent harmonic fluctuation between G major and G minor also helps create the eerie atmosphere. The dynamics are mostly soft.

No. 3, marked *Geschwind und lustig*, is in AB form. The piece contrasts the storm and fury of A with the charm and calm of B. A rapid circular figuration pattern in the A section is reminiscent of Debussy's *Feux d'artifice*. The B section has a unifying motive which repeats several times. With each repetition the dynamic level is decreased, creating a huge diminuendo from *ff* to *ppp*.

No. 4, marked *Sehr ruhig*, is the shortest piece in the suite at twenty-seven measures. There is a contrast between antecedent and consequent phrases. The antecedent phrase is based on a three-note motive (F, A-flat, B-flat) and is played in octaves. The consequent phrase features two-part writing in which the accompaniment consists of a chain of thirds. The dynamic is predominantly soft.

No. 5, marked *Kokettisch*, is through-composed. The piece revolves around two tonal centers, B-flat minor and F minor. Chromaticism is the main characteristic of the piece. The rhythmic figuration of measures 17 and 18 links to the rapid figuration pattern of No. 3.

Die blaue Flamme

The Poème *Die blaue Flamme* was written as a choreographic tone poem. The piece, intended to be music for modern dance, was based on a story written by composer. Originally Yamada wrote an orchestral sketch but he completed the work for piano. The piano version was premiered on November of 1916 by the composer. The piece was orchestrated in 1921 and performed under the direction of Osanai in 1922.

The piece, marked *Grave*, is in ABA \square form. This is one of the most complex piano pieces by Yamada, both pianistically and emotionally. It is much longer than most of the other pieces. The piece presents pianistic challenges such as rapid chromatic scales and chains of tremolo and also requires a delicate and subtle interpretation.

The two contrasting sections A and B are differentiated by their harmonic language. Only a few stable triads occur in the AA \square sections. Instead, the sections are dominated by tritones, which derive from the pitches of the whole-tone scale. Although the piece starts and ends with B major triads, its tonal structure not only involves just the key centre of B major, but also the polarity of diatonic stability versus chromatic instability.

The opening of the piece is defined by three strong chords: B-flat major triad in measure 1, and two whole-tone based chords in measures 5 (F-sharp, C, E, B-flat) and 6 (E, B-flat, D, G-sharp) (see Example 3.1). These whole-tone based chords can be spelled enharmonically as the French augmented sixth chords. The three chords reappear at the end of the piece at measures 60-61 in the same order. This repetition helps to unify the piece. The B section is based on

stable triadic harmony. Compared to the outer sections, the B section is much shorter. The B section is prolonged by G-flat major triads and its melody is based on the YoNanuki scale.

Example 3.1, *Die blaue Flamme*, mm. 1-8

Poème-variation mélancolique

Poème-variation mélancolique is a set of 11 variations and coda on the popular song *Kojo no Tsuki* (Old castle in moonlight) composed by Rentaro Taki (1879-1903).² Originally there were only nine variations, and when Yamada finished the ninth variation on 15 January 1917, he wrote the title *Poème-Variationen/ Kojo no Tsuki* on the top. However, he then added two more variations and also wrote the introduction which precedes the Theme. Above the

² This work has five titles: *Variation über das Thema "Kojo no Tsuki;"*; *Variation sur le theme "Kojo no Tsuki;"*; *Poème-mélancolique*; *Poème-variation "Mélancolique;"* and *Poème-variation mélancolique*. Depending on the time, places, and publishers, Yamada often gives titles in several languages, including Japanese, German, French and English.

introduction, Yamada altered the title to *Poème-Mélancholique/ (Variationen)* and erased the original title, *Poème-Variationen*.

Originally, Yamada was asked to write a piano accompaniment for the song *Kojo no Tuski*. This score, for voice and accompaniment, was published by Senoo Music in 1918. The original song by Taki was written in B minor, but when Yamada transcribed it for voice and piano, he transposed it to A minor. He also altered the opening tune from F, F, E, D-sharp, E to F, F, E, D, E (see measure 2 in Example 3.2). The harmonic language of the theme is essentially tonal. The variation techniques used are mainly melodic and rhythmic.

Example 3.2, “Thema” from *Poème-variation mélancolique*, mm. 10-17

Thema ♩ = 72 quasi 8/8

The musical score for 'Thema' from *Poème-variation mélancolique*, measures 10-17, is presented in two systems. The first system covers measures 10 through 13, and the second system covers measures 14 through 17. The tempo is marked as 'Thema ♩ = 72 quasi 8/8'. The melody in the right hand is marked with dynamics: *mf* (measures 10-11), *p* (measures 12-13), and *pp* (measures 14-17). The bass line in the left hand is marked with dynamics: *pp* (measures 10-11), *mf* (measure 12), *p* (measure 13), and *molto riten.* (measures 14-17). The score includes various musical notations such as slurs, ties, and accidentals. The measures are numbered 10, 11, 12, 13, 14, 15, 16, and 17.

Les Poèmes à Scriabin

Yamada composed a pair of nocturnes *Les Poèmes à Scriabin* as an elegy for the composer. Although the two pieces *Poème-nocturne “Passioné”* and *Une nuit inoubliable à Moscou* were published with the inclusive title *Les Poèmes à Scriabin* in New York by the Composers’ Music Corporation in 1919, Yamada did not originally intend the two nocturnes to be a set. The title *Les Poème à Scriabin* was originally given only to the second piece *Une nuit inoubliable à Moscou*. However, when he premiered the two pieces on 10 July 1917, his program notes indicated that both pieces were titled as *Les Poèmes à Scriabin*.

In his autobiography, Yamada mentioned his first encounter with Scriabin’s piano works *Poème* in Moscow. Although Yamada did not specify the title of the work he heard, it was probably the *Poème-nocturne* Op. 61, because he used the same title for his nocturne. Besides, in Scriabin’s *Poème-nocturne*, there is the marking, *de plus en plus passionné*, which seems to have influenced the title of Yamada’s piece.

Yamada recalled his memories of Moscow in the program note he provided for the premiere:

That night, Moscow was deep in snow. I was in one of the rooms at the studio and having a nice conversation with my friends and a number of inspiring artists whom I met there. The same night I heard the music of Scriabin for the first time. The person who was playing the piano was a young student who seemed to be as crazy about the composer as I am. The music was so impressive that it made me think the time I had spent in Berlin was totally meaningless and wasted. Finally I found my “language” which I had been seeking for a long time. I heard my “voice.” I heard it; it sprang from inside.³

The two nocturnes are much more sophisticated than the rest of his character pieces. They abound in subtle complexities: a wide reach over the keys, crystal clear melodies, and

³ Goto, “Commentary,” (13).

transparent harmonies. The first nocturne *Poème-nocturne* “*Passione*,” marked *Lento tranquillo*, is in ABA□ form. The piece features a chromatic lyrical melody accompanied by broken chords. Its harmonic content is primarily triadic but since the melody is chromatic, the occasional dissonance is created. Harmony built from a combination of tritones frequently appears.

The second nocturne *Une nuit inoubliable à Moscou*, marked *Andante non lento*, is through-composed. The piece is reminiscent of the musical language of Scriabin’s late piano works. The texture of the entire piece blurs the boundary between melody and harmony. Because of its dissonance, the piece, especially the first half, is best described as atonal. Mostly harmonies are not functional. The piece is based on an opening three-note motif (G-sharp, A, B-sharp) that Yamada manipulated linearly and chordally.

Les poèmes à Cranford

Les poèmes à Cranford, consisting of three pieces *Après-midi au dessus des arbres*; *The Weeping Willow*; and *On the Negro’s Strain, We Dance!*, was written in the summer of 1918 while Yamada was visiting Cranford, New Jersey. Originally the three pieces were not composed as a set. The title *Les poèmes à Cranford* was given only because they were composed in Cranford. At first the first two pieces were published by Composers’ Music Corporation under the title *Deux poèmes à Cranford* in 1919 when Yamada was in New York for his Carnegie Hall concert. Twelve years later, when Shunjusha published the complete works in 1931 the title *Trois poèmes à Cranford* was given by the editor and the third piece was added.

In *Les poèmes à Cranford*, Yamada tried to capture feelings engendered by looking at the landscapes of New Jersey and to depict the scenes he saw there. The first piece *Après-midi au dessus des arbres*, marked *Lento tranquillo*, is a gentle piece, featuring a flowing melody line in

the top voice, accompanied by broken chords. At the head of the piece, Yamada wrote that “an after noon/ I sat under a tree/ and spoke.”⁴ The second piece *The Weeping Willows*, marked *Amoroso e doloroso*, is a highly sensitive piece, marked *cantabile delicatissimo sotto voce sempre*. The meter changes frequently among 4/4, 5/4, 2/4, and 3/4. The piece is based on an ostinato in the left hand and a melody in the right. The third piece *On the Negro’s Strain, We dance!*, marked *Allegro*, is in ABA□ form. A contrasting middle section appears between the principal dance and its repetition. It features melody and accompaniment and is energized by a consistent, driving rhythm.

Les petits-poèmes: My Diary

The work *Les petits-poèmes: My Diary* was not originally intended to be a suite. Instead, Yamada had simply numbered and dated a handful of pieces he called *Petits-poèmes*. It was his publisher Shunjusha who issued a set of twelve *petits-poèmes* in 1931 under the title of *Les petits-poèmes*. Since then the work has been published as a suite. Nos. 1 and 9 of the *Les petits-poèmes* were published by Oliver Ditson in Boston as part of *Oto no Nagare* (Stream of tone): *Ten Short Poems for the Piano* in 1922.⁵ The subtitle, *My Diary*, was later added by Yamada at the program of the Kosaku Yamada piano recital held on 11 November 1916, in which Yamada performed his own compositions, including No. 1 through No. 8 of *Les petits-poèmes*.

Each piece is short, either one or two pages long. Nos. 7 and 10 contain two pieces, referred to as No. 7 a, b and No. 10 a, b, because they were written on the same days. Since *Les petits-poèmes* is his diary, the pieces written on the same days are grouped together. A brief description of each piece follows.

⁴ Ibid., (11).

⁵ The set also includes Nos. 2, 3, and 5 from *sie und er*, Nos. 1 and 3 from *Ein junger Zentauer*, Nos. 4 and 5 from *My Diary*, *Die blaue Flamme*, *Geishunn*, and *Das Frühmette-Glöcklein*.

No. 1, marked *Lento*, is just thirteen measures long. This is the only piece in *My Diary* with a characteristic title *La joie*. This piece is written in the manner of early Romantic salon pieces.

No. 2, marked *Andante*, is in ABA□ form. The melody is based on the YoNanuki scale. The subtle modal mixture occurs by means of the enharmonic parallel relationship between C-sharp minor to D-flat major. The piece alternates between the two modes in sections.

No. 3, marked *Appassionato*, is in ABA□ form. The piece is freely atonal but hints of a pitch center on F are given occasionally.

No. 4 is marked *Lento*. This slow piece features long conjunct melodies accompanied by block chords. The stable triadic harmonic framework is occasionally interrupted by augmented triads.

No. 5 is marked *Lento*. The slow tempo and the long conjunct melody is reminiscent of the previous piece. No key signature is given although E major is implied.

No. 6, marked *Lento*, is again a slow piece and features long conjunct melodic lines. The diminished seventh chord appears again and again and ends the piece.

No. 7a, marked *Lento*, is a shortest piece at nine measures long. Parallel fifth and third motion is prominent in the right hand.

No. 7b, marked *Andante*, is fourteen measures. It has the same meter as No. 7a. The prominence of thirds in the melody also links it to the previous piece.

No. 8 is marked *Moderato*. G-flat major is implied by the repeated D-flat over the G-flat sustained pedal tone. It is a quiet piece; the dynamic is *ppp* throughout except for the introduction (mm. 1-5) which starts with *ff*.

No. 9 is marked *Adagio*. The melody is based on a three-note motive (F-sharp, G, B). The piece opens with descending octaves tracing a line based on the three-note motive. The opening outburst is enhanced by an accent mark on each octave, and the markings at the opening, *fff* and *energico*.

No. 10a, marked *Andante*, is another short piece of nine measures. There is an abrupt change of mood between the introductory phrase (mm. 1-2), marked *müde und matt* (tired and dull) and theme (mm. 3-9), marked *lustig, heiter* (joyous, happy). The piece ends on an augmented triad (C, E, G-sharp).

No. 10b, marked *Lento*, is in ABA□ form. There is a contrast of texture between the sections with chordal texture found in A and A□ and melody and accompaniment in B. There is no key signature, though F-sharp major is clearly established at the beginning of the B section. Almost no dynamic markings are given, except for one *ppp* at the beginning of the A□ section.

Petit-poème Nos. 11 and 12

Yamada entitled two other pieces “Petits-poèmes” but did not number them. When Shunjusha published Yamada’s complete piano works in 1931, the publisher labelled the two Nos. 11 and 12 “Petits-poèmes” but did not include them in the suite, *Les petits-poèmes: My Diary*. Yamada wrote *Petit-poème No. 11* on 18 August 1916. This work is much longer than the pieces in the suite *My Diary*. Marked *Allegretto*, it is in AB form and presents a clear contrast between sections in texture, dynamic and mood. The joyful A section divides into two thematic areas: the primary theme area (mm. 1-20) features continuous melody accompanied by an arpeggio figure, whereas the texture of the secondary theme (mm. 21-40) is much denser. In the secondary theme area, both melody and accompaniment are in block chords and are often played simultaneously. As the section progresses, the dynamic becomes louder. The structural

tensions between regions related by thirds suggest a two-key scheme in the A section: a tonal center in C-sharp major in the primary theme and in E major in the secondary theme areas. The solemn B section is based on a long sustained chord and its dynamic is soft throughout.

Yamada did not indicate the date of composition for the *Petit-poème No. 12*, but according to the publisher Shunjusha, this seems to be one of the later pieces. Marked *Lento*, the piece is in AB form with a codetta. Again, two sections contrast strongly in tonal center, character, and texture. Frequent changes of dynamics, meter, and phrasing in the A section (mm. 1-14) create an uncanny atmosphere. The tonal center in the section is set around the referential chord, the diminished seventh chord. This chord is presented in the opening two measures. The texture of the section is predominantly homophonic. The piece's tonal center in E is finally established at the beginning of the B section. The B section (mm. 15-22) employs in two-part writing whose melody, based on the YoNanuki scale, is accompanied by a flowing arpeggio figuration.

In 1919, the Composers' Music Corporation in New York published *Petits poèmes*, a set of three petits-poèmes that included *Ein Nachtlied* (1916), *Ein Märchen-Traum*, and *Die Ernte Träne*.

Ein Nachtlied

Ein Nachtlied (1916), marked *Lento tranquillo*, is in ABA \square form. The A section, marked *quasi sognando*, features a melodic third in the right hand over a reiterated sustained open fifth in the left hand. The use of the parallel-third melody in the chromatic scale over unchanged sustained open fifth often leads to bitonal harmonies. The B section, marked *appassionato e doloroso*, features a melody accompanied by broken chords. The harmonies are based on triads. Both the melody and bass outline a descending-third progression.

Ein Märchen-Traum

Ein Märchen-Traum is based on a poem by Yamada. He presented the poem in the program note for a concert at Marunouchi Hoken Kyokai on 11 November 1916. He described the poem as a dream he had on the morning of 21 July. He wrote the poem in German:

Sie war zum sterben,
Ich nahm sie nach Heim.
Und dann, und dann,
Sie ward mein Weib!⁶

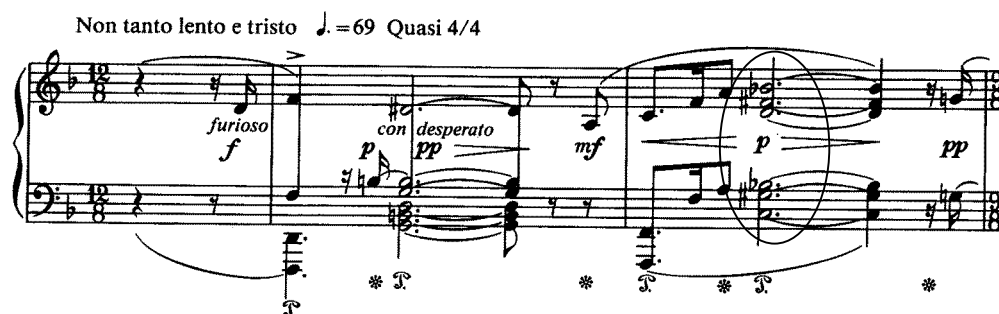
(She was to die for,
I took her home with me,
And then, and then,
She became my wife!)

Ein Märchen-Traum, marked *Non tanto lento e tristo*, is in binary form with a small introduction and coda. Most of the harmonies are based on triads, but occasionally harmonies which are based on the whole-tone scale are used. The first whole-tone based harmony appears in measure 2 of the introduction (see Example 3.3). In his program notes, Yamada said that the A section is a depiction of the poem and the B section expresses his feeling about the dream.⁷ The A section (mm. 5-12) gives a sense of unsettledness because of the repeated shift between F major and D minor. Compared to the A section, the B section (mm. 13-24) is much more reserved in mood. The dynamics are mostly *pp*, and note values in the melody are much longer than those in section A. The left hand repeated note A, which is supported by the pedal tone D, keeps a steady rhythm throughout the section and provides a sense of stillness. The codetta contains fragments of both sections.

⁶ Goto, "Commentary," (15).

⁷ Ibid.

Example 3.3, *Ein Märchen-Traum*, mm. 1-2



Die Ernte Träne

The third piece in the set is *Die Ernte Träne* which is composed on another of Yamada's poems.

Tears of Harvest

In a quiet autumn day,
 In a harvest season,
 Under a clear blue sky,
 People are all gathered and celebrating for the harvest.
 But I don't know how
 But I don't know why
 I can't stop shedding my tears.
 The tears of harvest.
 I don't ask myself "why"
 I just write this dear song of tears down for now.⁸

Die Ernte Träne, marked *Lento dolcemente e dolente*, is a short piece of only sixteen measures. The meter shifts between 3/8 and 4/8 in almost every measure. Melodic sixths and

⁸ Kosaku Yamada, "Tears of Harvest," *Ginzara* 11, (Tokyo: Ginzarasha, 1916), Appendix.

thirds characterize the treble melody, which is accompanied by broken chords outlining the E major tonic triad throughout the piece.

Petit poème à la “Nachtlied”

Marked *Lento*, *Petit poème à la “Nachtlied”* is similar to the other nocturne *Ein Nachtlied* (1916) in its use of parallel thirds in the melodic line over sustained pedal chords. Yamada initially labelled *Petit poème à la “Nachtlied”* “Prelude” but later erased it. He also wrote the time of composition, “6 o’clock PM,” on the title page.

Geishun

It appears that originally *Geishun* was part of the *Les petits- poèmes: My Diary* because in Yamada’s manuscript he titled the piece as *Petit-poème No. 10: Geishun*. However later “No. 10” was erased. Marked *Lento*, it is a short piece in twenty-four measures.

Seifuku I and II

Yamada composed the two petits-poèmes, *Seifuku I* and *II*, on two consecutive days, 21 and 22 July 1917. He wrote the dates at the end of each piece. Although in his manuscript Yamada wrote the date of the second piece as *den 22 Juli 1912*, it must be a simple mistake and the correct year is 1917. The two pieces are dedicated to Etsuko Terasaki.⁹ Both show traces of the influence of Chopin. The first piece, marked *Andante*, is in AA□ form, preceded by an introduction. Since the introduction is highly chromatic, the tonal center Eb major is not determined until the beginning of the A section. The texture in the introduction blurs the boundaries between melody and harmony. The AA□ sections employ in two-part writing as opposed to the introduction. Chopin’s influence is clearly seen in the second piece’s style. It is in a *lento* tempo, in compound meter 6/8, and is marked *Quasi barcarole*. A rhythmically

⁹ Etsuko Terasaki was a good friend of Yamada and wrote several lyrics for his songs.

repetitive accompaniment in a widespread broken chord pattern evokes the motion of a boat on the waves. The harmonic language is purely tonal and the texture throughout is in two parts.

Ein Nachtlid

Yamada composed the nocturne *Ein Nachtlid* (1914) immediately after he had finished *sie und er*. During the 1920s, this nocturne was used for the staging of choreographic tone poems by two choreographers, Baku Ishii and Seiko Takada. For Ishii's staging the nocturne was titled *Kanashiki Kage* (Sad shadow), and for Takada's staging, the title was *Tsukiya no Souin* (The temple under the moon-light).

The piece is marked *Andante amoroso*. Harmonies used are predominantly the tonic and dominant chords throughout. The only exception is the augmented chord in the first motive in measure 1. In the program for the premiere, which the composer himself performed, Yamada wrote this story:

Song of night

The young man saw the shining star with his red eyes caused by too much crying in the middle of nowhere during the trip. Standing, he stared at the star with his eye filled with tears.¹¹

Das Frühmette-Glöcklein

Das Frühmette-Glöcklein was written in 1916 and inspired by Japanese chant. Originally it was untitled, but the date and time of the composition were noted at the end of the piece: *den 24 okt. 1916/ Nacht 12 Uhr*. The performance direction *religioso* is indicated at measure 2. The piece is based on a percussive repeated G-flat in the right hand and a melody in the left hand (see Example 3.4). The right hand's repeated G-flat keeps a steady rhythm throughout the entire

¹¹ Goto, "Commentary," (13)

piece, suggesting the incessant rhythmic pattern of a wooden gong struck by a monk. The tempo marking indicates a tempo similar to that of actual Japanese chant.

Example 3.4, *Das Frühmette-Glöcklein*, mm. 1-6

Lento ♩ = 69

Légende de “Genji”

The suite *Légende de “Genji”* is based on the Japanese literary work *Genji Monogatari* written in the eighth century by Murasaki Shikibu.¹¹ The seven pieces that make up the suite are each associated with the female characters whom Genji encounters or with specific scenes in the story. Yamada commenced this work on 21 March 1917, the day immediately after he had completed the elegy pieces for Scriabin. He dedicated the suite to his friend Etsuko Terasaki. Originally intending it as an orchestral piece for a concert at the house of foreign minister Ichiro Honno on 9 June 1917, Yamada first wrote the sketch as a piano score. The orchestral version of the suite consists of only two pieces and was premiered by an orchestra formed exclusively for

¹¹ For a detailed description of the literary work *Genji Monogatari*, see p. 15.

this event and conducted by him. The traditional Japanese stringed instrument, the *koto*, is included in the orchestration.

Kiritsubo no maki is marked *Moderato*. Kiritsubo is Genji's mother. The piece is essentially tonal. It features thick, simultaneous, rolled chords in both hands. This piece is based on a motive built from the YoNanuki scale: the first four notes (B, G#, F#, E), which are placed at the top of each chord, are fragments of the Japanese pentatonic scale (see Example 3.5).

Example 3.5, *Kiritsubo*, mm. 1-4



Wakamurasaki no maki, marked *Moderato*, is the shortest piece of the suite. Wakamurasaki is the heroine of the story. When she was a little girl, Genji takes her away to raise her as a perfect woman and marries her. Essentially an atonal piece, the opening eight measures are punctuated by clusters of major seconds, an important interval throughout the piece (see Example 3.6). The pitch center is not clearly established because of the absence of strong harmonic material until the chromatically descending line of seconds resolves to D-flat in the bass in measure 17.

Example 3.6, *Wakamurasaki*, mm. 1-4.



The movement *Suetsumibana no maki* depicts the female character *Suetsumibana*, who is described as an unattractive woman with a long red nose. Marked *Andante*, the piece is in AB form, consisting of two contrasting sections. The piece opens with a slow A section, featuring a lyrical melody accompanied by arpeggiated chords. It begins with a melody built from the YoNanuki scale. A change of the mode from F minor to F major, occurs at the end of the section through a shift between A-flat and A. The lively and coquettish mood in the B section is enhanced by frequent changes in dynamic and meter changes. The section contains two different thematic ideas: a series of triads outlining a chromatic scale, and a conjunct melody accompanied by the chromatic, descending scale. Occasionally these motives are interrupted by a chain of trills.

Kouyouga no maki is marked *Lento*. Its lyrical melody is accompanied by flowing arpeggiated eighth notes. The first melodic motive, found in measure 5, is based on the Locrian mode. The melody is repeated and developed in two-part writing throughout the piece. The pitch center is established by a persistent pedal on C. The piece ends with an augmented harmonic fifth.

Hanaen no maki, marked *Lento*, is for the most part based on the YoNanuki scale. This story is associated with the scene of the Festival of the Cherry Blossoms. The piece is divided into two sections. The harmonic progressions in the first section are unpredictable because the whole section is chromatic. The section abounds in dissonant harmonies, such as tritones, augmented triads, and diminished sevenths. As opposed to the previous section, the second section, beginning at measure 31, clearly states its tonal center in E, and its harmony is based mostly on triadic harmony. It features a melody based on the YoNanuki scale, in block chords in the right hand and accompanied by flowing arpeggiated eighth notes in the left hand.

Hanachirusato no maki, marked *Allegro*, is in ABA□ form. The piece depicts the scene in which Genji has an affair with a village woman. The piece is characterized by fluctuating tempos and meter as well as by sudden dynamic changes. It begins with a unison ascending scale played in octaves by both hands. The scale outlines the YoNanuki scale. An abrupt change in character occurs at the B section. Here, two-part writing features a cantabile melody based on the YoNanuki scale, accompanied by broken chords. The chromatic ascending scale played in block chords at measures 25-27 leads to the B section of *Suetsumibana no maki*.

Suma no maki, marked *Lento*, is a quiet piece. Its form is ABB□ with a codetta. The structural notes in the melody derive from on the octatonic scale. The tonal center of D-flat major is implied by the key signature of the A section and is not heard until the cadential point at measure 9. The B section is clearly based on the YoNanuki scale. Its motive is similar to that in the section A in melodic contour and rhythmic shape.

The most prominent feature of the suite is its lack of tonic-dominant progression, a result of the use of melodies built from the YoNanuki scale. Since the fourth and seventh notes are “missing” from this scale, neither V nor V7 chords are strong.

Nuit calme d'une prairie

The nocturne *Nuit calme d'une prairie* is written in the tradition of nineteenth-century German Romanticism. Marked *Pastorale*, the piece emphasizes a lyrical theme in the traditional tonal system. The form is ABA¹ and the texture features melody accompanied by broken chords. The consistent four-measure phrase structures are tediously predictable.

Canotage au clair de lune

Another nocturne *Canotage au clair de lune* is dedicated to Etsuko Terasaki and was premiered on 10 July 1917 by Yamada. He added these notes to the program:

I believe it was ten years ago that my friend and I made a trip to Kansai to give some concerts right after graduating from the Tokyo Academy. One day we took a rowboat for Miyajima, a small island, from Edashima. There was a full moon that night. The full moon was reflected on the surface of the ocean, which was so quiet and peaceful that there were almost no waves at all. The song of insects heard between the islands sounded sad. It was such an unforgettable night.¹²

The piece evokes the image of a full-moon night. It emphasizes simplicity and exploitation of melodic lyricism. Perhaps more than in any other piece, the melody displays Yamada's use of Romantic themes. The form is ABA¹ and its melody is accompanied by a flowing broken-chord figure. The harmonic language of the outer sections is extremely restricted, consisting primarily of the tonic triad. The accompaniment consists of a one-measure ostinato that persists for almost the entire A and A¹ sections. The melody is based on a single motive outlining the descending diatonic scale.

¹² Goto, "Commentary," (18).

Abandonnez-vous à la fortune

Abandonnez-vous à la fortune is also dedicated to Etsuko Terasaki. Marked *Andante*, it is a lyrical piece written in the manner of Romantic salon pieces. The piece is in an AB form, where the A section is monophonic and the B section uses a melody and accompaniment texture. The music flows in a slow tempo from beginning to end and also changes meter from 3/4 to 4/4. The harmonies consist primarily of tonic and dominant chords.

Pierrette, petit fleur de camélia

Pierrette, petit fleur de camélia yet too is dedicated to Etsuko Terasaki. It is marked *Grazioso ma doloroso*. Again, this is a lyrical short piece characterized by extreme simplicity.

Japanese Ballade

The *Japanese Ballade* is the longest of his piano pieces. Marked *Andante melanconico*, it is in ABA□ form. The texture is melody and accompaniment throughout and covers the entire gamut of figuration patterns. The harmony is predominantly tonal. The piece presents no technical challenges. It is hard to understand why G. Schirmer published it in 1922 unless it was hoped the title would appeal to the public.

Frühlingstraum

Frühlingstraum is Yamada's last character piece. This piece is the richest in expressive power among the piano pieces written after 1918. It appears to have been written as dance music, for performance instructions for the dancer are included in the piano score. The piece is in ABA□ form. It opens with an unaccompanied melody which is reminiscent of Yamada's early poèmes and petits-poèmes, in particular, No. 2 of *My Diary* and *Suetsumibana no maki* from *Légende de "Genji."* Although the opening key signature implies D minor, a sense of harmonic ambiguity is present. In fact, the piece ends with a harmony extremely remote from D

minor, a C-sharp open fifth. Four intervals, the major third, the augmented sixth, the dominant seventh, and the augmented third, are prominent throughout the piece. Most harmonies in the A section are constructed from combinations of these intervals (see Example 3.7).

Example 3.7, *Frühlingstraum*, mm. 5-12

The musical score for Example 3.7, *Frühlingstraum*, measures 5-12, is presented in two systems. The first system (measures 5-8) is marked *leidend aber sehr langsam* and features piano (*p*) and pianissimo (*pp*) dynamics. The second system (measures 9-12) is marked *etwas eilend* and *etwas beschleunigend*, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The key signature is one flat (B-flat major or D minor).

An abrupt change of character occurs at section B, which is preceded by a long fermata. An ostinato pattern in parallel fifths serves as an accompaniment for the short B section, which is only 5 measures long (see Example 3.8).

Example 3.8, *Frühlingstraum*, mm. 25-31

For the sake of completeness I will briefly discuss Yamada's pedagogical piano works. The first group is based on Western models and comprises three programmatic suites, one theme and variations, one sonatine, and two preludes. The three programmatic suites are aimed at very young children. The second group consists of piano arrangements of *koto* music and Japanese popular and folk songs and includes *Drei kleine Japanische Tanzweisen*, *Harusame*, *Rokudan*, *Karatachi no Hana for Piano Solo*, *Crane and Tortoise*, *Song of the Plovers*, and *Four Seasons in Kyoto*.

Kinder und Onkelchen

The first suite *Kinder und Onkelchen* was composed in 1916. It was premiered on 11 November 1917. This suite is based on his memories of being with his niece and nephew when he stayed with his sister in the spring of 1916. Each of the ten movements carry titles that evoke different memories: *Mou Okkishitano?* (Are you awake now?), *Mekakushi Gokko* (Let's play

tag), *Youki na Ohanashi* (Fun story), *Saa Issyoni Utaimasho* (Let's sing together), *Kowai Ohanashi* (A ghost story), *Shizuka na Gogo* (The peaceful afternoon), *Yatsuno Yajirobeii*, *Oji no Kokoro* (Uncle's feelings for his niece and nephew), *Yuyake Koyake* (The glow of the sky at sunset), and *Hoshi no Komoriuta* (Lullaby for the stars).

Yume no Momotaro

The second suite is *Yume no Momotaro*. It consists of six movements. It was written in 1921 and dedicated to the violinist Azuma Moriya, a colleague at the Tokyo Academy. The title *Yume no Momotaro* was taken from an old Japanese folk story, and each of the movements is subtitled to represent a scene in the story: *Yumeji* (In a dreamland); *Nagare no Momo* (Flowing peach on the river); *Tanjo no Yorokobi* (Celebration for the birth); *Mori no Tawamure* (Playing in the forest); *Onigashima* (The island of ogres); *Gaisen* (A triumphant return). In the first edition, published by Osaka Kaisei Kan in 1921, Yamada says that "I wrote each movement by following different musical forms with which we are all familiar with."¹³ Those forms are added after each title: "Prelude," "Minuetto," "Waltz," "Rondetto," "Scherzino diabolico," and "Marcia trionfante." Its musical markings and indications are almost exclusively written in Japanese.

Japanese Silhouette

The third suite is the *Japanese Silhouette*. Asked by his publisher to write a work based on Japanese motives, Yamada composed this suite sometime during his visit to the United States between January 1918 and April 1919. The suite was published by Composers' Music Corporation in 1919. The melodies in all four movements of the suite are based on the YoNanuki scale. Each movement carries the title of a greeting: I. *Ohayou* (Good morning); II.

¹³ Ibid., (22).

Konnichiwa (Good afternoon); III. *Konbanwa* (Good evening); IV. *Oyasumi* (Good night).

Later, Yamada arranged this suite for flute, cello and piano.

Theme and Variations for Piano in C

In commemoration of his mother, Yamada composed Theme and Variations for Piano in C. At the top of his manuscript, Yamada wrote:

Variations

Songs which my mother used to love.

Song which we brothers and sisters sung to comfort her at her sick-bed.

Song with which we sobbed before her spirit in the evening when she left us in everlasting sleep.

Tracing back the memory I dedicate it to my beloved mother, now.

Koscak
Dec, 24th, 1912, Berlin.¹⁴

He started the piece while in Berlin and completed it upon his return to Japan on 5 February 1915. Five month later, the piece appeared in the appendix of the musical journal *Ongaku*. It was first published by the Composers' Music Corporation in 1920. The piece begins with a "Thema" based on her favorite hymn melody. The theme is followed by melodically-outlined figuration in ten variations. The opening marking *religioso* signifies that this is a lament for his mother's death. Each variation is supposed to portray a different side of his mother's nature.

Sonatine

The Sonatine in B-flat major, composed in 1917, is in three movements. The work was dedicated to his niece, Yoshiko. All the movements are fairly short; each is only about twenty-five measures long. Their forms are all simple: rounded binary for the first movement; AA□ for

¹⁴ Nippon Gakugeki Kyokai, comp., *Konomichi: Yamada Kosaku Denki* (This road: A biography of Kosaku Yamada) (Tokyo: Keigado, 1982), 120.

the second; and ternary with a codetta for the third movement. Their harmonic language is essentially tonal and are consonant. The first movement, marked *Allegretto*, is a lively piece. The second movement, marked *Andante*, requires the shaping of melodic lines in both hands. The third movement, marked *Allegro molto*, raises the question whether Yamada was aware of the formal structure of the rondo at the time, because he marked *Rondinetto* at the top of the movement despite its actual ternary form.

Preludes

Yamada's last piano works are two preludes written in 1937 and 1951. The Prelude: *Seifuku* was written in 1937 as a wedding present for the son of his close friend, Azuma Moriya, and has never been published separately. The Prelude in G minor was Yamada's last piano piece. Marked *Lento religiosamente*, it presents a steady quarter-note rhythm throughout. A three-part chorale style is employed occasionally when the melody is played in blocked chords.

Yamada made piano arrangements of songs (either current popular songs or Japanese folk songs) and pieces for *koto*. Japanese musical elements are preserved in the arrangements because of the nature of the original compositions. All the pieces in this group are based on the YoNanuki scale.

Drei kleine Japanische Tanzweisen

The suite *Drei kleine Japanische Tanzweisen* is in three movements: *Sarashi*, *Oedo nihon bashi*, and *Kappore*. Yamada wrote the suite while he was in Berlin. Each movement is based on a different type of song: *ji-uta* (a popular folk song usually accompanied by the *shamisen*), *ryuko-ka* (a popular song), and *zokkyoku* (a popular melody sung to *shamisen* accompaniment).¹⁵ Yamada arranged the suite for violin, for orchestra, and for piano.

¹⁵ The *shamisen* is a three-stringed, long-necked Japanese lute. Introduced to Japan in the 16th century, the *shamisen* has become the favorite instrument for accompanying the voice.

Harusame

Harusame, composed in 1916, is an arrangement of a type of song called *ha-uta*, a Japanese traditional song or ballad sung to the accompaniment of the *shamisen*. Yamada also arranged it for violin and piano duo. The piece was first published by the Japanese publisher Jyujiya Gakki Ten in Tokyo on 3 October 1916.

Rokudan

Rokudan is the arrangement of a *koto* piece. The piece's most striking feature is its simplicity. It consists of six sections that appear to be separate because they end with double bars and are numbered individually, but the music is in fact continuous. Yamada constructed the melodies of each section using the minor mode version of the YoNanuki scale. He used the piano in such a way to simulate the *koto* effect in this piece. The *koto* has a limited range in both pitch and volume compared to the piano, and is unable to sustain a pitch. The piece is, therefore, extremely transparent in texture with no dynamic markings.

Karatachi no Hana for Piano Solo

In *Karatachi no Hana for Piano Solo* Yamada used a melody from his song "Karatachi no Hana" and arranged it through a paraphrase technique. The song is based on a poem by Hakushu Kitahara, and Yamada dedicated the piano piece to him. The piece, marked *Andante con molto, malinconicamente*, features a long cantabile line over a flowing arpeggio accompaniment, and employs coloristic changes in harmony.

Three Old Japanese Art Dances

The three pieces *Tortoise and Crane*, *The Piece of Chidori*, and *Four Seasons in Kyoto* were published by Carl Fischer under the title *Three Old Japanese Art Dances* in 1919. Their most prominent feature is the melodic use of the YoNanuki scale. *Tortoise and Crane*, marked

Andante tranquillo, is an arrangement of a *koto* piece. The piece appears to contradict its *dolce delicatissimo* marking with its lively dance-like articulation. *The Piece of Chidori*, marked *Largo tranquillamente*, is another arrangement of a *koto* piece. Bitonal effects in the theme and frequent, abrupt mood changes give an improvisatory character to the piece. The last piece *Four Seasons in Kyoto*, marked *Allegretto*, is an arrangement of a song *ha-uta*. The melody is based on an opening motive built from four notes (E, C, B, A); this motive is prominent throughout the piece.

CHAPTER IV

POÈMES 1: sie und er

This chapter gives a brief compositional background for the programmatic suite *Poèmes I: sie und er*. It then presents an analysis of each poème, including a discussion of the harmonic language and, where appropriate, pitch-class set theory.¹

The suite *sie und er*, consisting of seven poèmes, was composed in 1914. It was written a year after Yamada's return from Berlin and is dedicated to the dancer Kikuo Murakami, who later became his wife. In his manuscript, the work was simply called *Poèmes I*. At the premiere, the suite was referred to as a choreographic tone poem but the title *sie und er* was not yet mentioned. In the program note that he supplied for the premiere, Yamada explained what he meant by a choreographic tone poem.

What you hear today is still incomplete, since you will hear only the music. It is just like listening to the voices of great actors through the gramophone. In order to satisfy the work, my "poème" has to be accompanied by physical movement (dance). I believe I am the pioneer of this new genre of combining the two arts and I have named it *buyoshi* (choreographic tone poem). Even though the "Poèmes" cannot stand without the aid of dance, I would nonetheless like to introduce the suite in this concert, because I would like to show you the process of this new art.²

¹ Pitch-class set theory is described in detail in Allen Forte, *The Structure of Atonal Music* (New Haven, CT: Yale University Press, 1973).

² Nippon Gakugeki Kyokai, comp., *Konomichi: Yamada Kosaku Denki* (This road: A biography of Kosaku Yamada) (Tokyo: Keigado, 1982), 234.

Yamada started to use the title *sie und er* sometime between spring and early summer of 1916. Three of the suite's poèmes, Nos. 2, 3, and 5, were included in the *Oto no Nagare: Ten Short Poems for Piano* published by Oliver Ditson in 1922.

Many years later Yamada wrote about the composition of the suite *sie und er*.

It was March of that year [1914]. I saw the light coming through the air when I was suffering from the pain of giving birth to my new composition. I believe it was the twelfth day of March. I had composed seven pieces within such a short period. It was the programmatic suite, *sie und er*. I don't know how to express such a joy I received when I finished the piece. Until now, no matter how hard I tried, I had never been able to reflect "myself" in my compositions. The works written before this suite were something I borrowed from somebody else. They were not mine. However, in these seven poèmes, I can see "myself" living there. I even experienced a new compositional technique, *taiihou* (counterpoint), through this work.³

By "counterpoint" Yamada means the technique by which he combines or fuses multiple styles within a single composition, a technique he used for the first time in the suite *sie und er*. The styles include Western and Japanese elements, early and late Romantic characteristics, tonal and atonal harmonies, and monophonic and polyphonic textures.

The suite *sie und er* is a programmatic work that portrays the inner struggle and eventual salvation of the man and woman seeking a spiritually elevated state. Yamada provided the following description in the program notes distributed at the premiere.

The story consists of seven verses which correspond to the poèmes of the suite.

This is the dance of a male and female couple.

There was a man. He seemed confused but soon realized that he was still alive. He then saw the woman was standing nearby. The

³ Nobuko Goto, *Kósçak Yamada: The Complete Works*, vol. 4, *Piano Music*, ed. Nobuko Goto (Tokyo: Shunjusha, 1991), (appendix, page 3).

moment the two looked at each other, they were suddenly torn apart. With fear, joy, and happiness mixed together, they tried to nestle up to each other, but other no matter how many times they tried, they were forced to separate. The two finally drew close and embraced each other. Now full of hope, their eyes were shining like candle light.

Now filled with hope, the two were dancing insanely. However, they were always chased by an invisible force. They were finally exhausted by dancing and collapsed on the ground. Again, they were separated.

The two were so tired and regretful. However, they had to find a way to be close to each other. Incense was burning between them, and the couple was cleansed from their sin by the smoke from the incense. When their suffering from pain and fear reached its highest point, they heard the bell of the temple from a distance. They stood up and started to weep.

The outside world rejected the two for what they had done. The couple tried to rejoin the world. However, as they tried, they realized they did not belong to the rest of the world. They knew the way they moved their bodies was too beautiful and too different from other people. They knew that it was sinful to receive pleasure through their own movement.

However, they had to find a place of their own. They sought. They struggled. Then, they dreamed of a world filled with beauty.

The two finally came to a beautiful, peaceful, and quiet place.

Again they saw the shadow which had threatened them. The place they had thought most peaceful was not the place they were seeking. The two had to start a journey to find another place. They were extremely exhausted. They dragged their feet as they walked. Now the two became old. On the way, as they helped each other, they again remembered that “we are still alive.” It was a feeling they had lost for a long time. They then found their spirits burning again. They finally worked out their own salvation and hoped to find the spiritually elevated place which was located in their hearts.³

³ Ibid., (3).

Each piece is fairly short, consisting of only a few pages. Although there are no thematic links between the pieces, certain harmonies, especially one based on the whole-tone scale, play a key role throughout the pieces and provide unification. The most obvious effect of Scriabin's influence is the omission of a key signature.

No. 1

The first poem, marked *Andantino*, is in ABA□ form. This is the first piece Yamada composed after hearing Scriabin's music in Moscow and his influence is apparent in many aspects, particularly the harmonic language. Although there are only a few stable triads in the piece and the melody is highly chromatic, this piece does have a tonal center, which is the clearly stated B major triad at the end.

The A-sharp in the opening four-note descending figure in thirty-seconds notes (D-sharp, C-sharp, A-sharp, and F-double sharp) is changed to B at the beginning of measure 1, where it is supported by a chord in the left hand. This chord, defined as pitch-class set (0, 2, 4, 8), is derived from the whole-tone scale and serves as a unifying factor for much of the suite. Yamada also used this harmony to evoke certain kind of emotions. For example, this first whole-tone based chord appears at the very beginning of the piece, where the man in the story is expressing "confusion." The beginning of the phrases in the A section, the downbeats of measure 4 (0, 2, 4, 6, 8) and measure 6 (0, 2, 4, 8), both consist of fragments of the whole-tone scale (see Example 4.1).

Another feature of these chords is the inclusion of one or two tritones, which have the sonorities but not the function of the French augmented sixth chord. The predominant rhythmic pattern consists of either descending or ascending scale figures in thirty-second notes resolving

to long sustained chords. The use of the whole-tone scale in the melody and harmony and the use of chromaticism results in fluctuating harmonies.

Example 4.1, No. 1, mm. 1-8

(0, 2, 4, 8)

Andantino ♩ = 76

(0, 2, 4, 6, 8)

(0, 2, 4, 8)

6

Am Anfang leise wie möglich,

The B section, measures 8-22, differs from A in texture, harmonic language, and mood. It has a two-part texture, and the melody is accompanied by a consistently flowing arpeggio. The motive appearing in measure 8 is stated sequential three times with a slight alteration of the

last note at the end of measure 10. The contents of both the melody and its accompaniment motive form set (0, 1, 3, 6) and (0, 1, 4, 7), which are fragments of the octatonic scale.

The B section starts *pp*. As the marking indicates *Am Anfang leise wie möglich, dann allmählich beschleunigend und zunehmend bis zum ff*, (as soft as possible at the beginning and then gradually accelerated to *ff*), the section then reaches its climax with *ff* in measures 11-12. The climax is emphasized not only by its dynamics but also by its harmonic style. The climax is the only place based on stable triads, with the progression of dominant to tonic. The motive is then transposed up by a half step at measure 13, and the entire passage is repeated.

The opening theme reappears in diminution at the beginning of the returning A section. Finally, a strong affirmation of the piece's tonal center in B is stated at the end (see Example 4.2).

Example 4.2, No. 1, mm. 24-26

No. 2

No. 2, marked *Allegro vivace*, is in ternary form. This is the longest piece in the suite. In the program for the piece, the couple is dancing “insanely,” and this dancing is captured in the music. Although Yamada dispensed with the key signature, the piece's opening and ending establishes a tonal center of C minor. As with the previous piece, each section is distinguished

by its harmonic content. The outer sections are clearly tonal whereas the middle section is atonal.

The compositional style of section A (measures 1-38) is limited to formal classical writing, including a texture of melody and accompaniment, four-measure phrases, and use of the diatonic scale. The harmony consists primarily of triads. The section is energized by a repeated, driving rhythmic figure in the accompaniment. Five types of accompaniment patterns produce diverse levels of supporting intensity for the melody throughout the section. The primary melodic idea in measure 1 is built from a distinctive rhythmic figure. This rhythmic figure is used throughout the section. The four-measure phrase is formed from a pair of two-measure motives by means of direct repetition or sequential repetition. For example, the opening four measures consist of the primary motive and its repetition (see Example 4.3). In measures 13-16, the second two measures (mm. 15-16) are a sequential repetition of measures 13-14.

Example 4.3, No. 2, mm. 1-4



The B section provides a contrast in character to the first section. Here the music depicts the exhaustion of the couple. Since much longer note values are employed, suddenly the music seems much slower even though there is no tempo change between the sections. Starting on E-flat at measure 39, the strong beat of each measure outlines a chromatic descending scale.

The B section is divided into three small subsections: b1, measures 39-48; b2, measures 49-52; and b3, measures 53-58. The b1 and b2 sections alternate between a melody in octaves and block chords. The melody in the b1 section carries with it an ambiguous tonality. The b1 and b2 sections are based on a few selected pitches that form a set which Yamada manipulated linearly and chordally. The first motive, the opening three notes of the b1 section, is defined as set (0, 1, 4). This is the prominent set class of structural melody of the b1 section. First the set (0, 1, 4) is repeated with a transposition in measures 41-42. This set (0, 1, 4) is also found in the middle section of the previous piece. The augmented triads, defined as set (0, 4, 8), are found in the chords on the downbeat of measures 43, 45, 47, and 48 (see Example 4.4).

Example 4.4, No. 2, mm. 39-48

The musical score for Example 4.4, No. 2, measures 39-48, is presented in two systems. The first system (measures 39-42) features a melody in the right hand and octaves in the left hand. The second system (measures 43-48) features a melody in the right hand and chords in the left hand. The score is annotated with set class labels and dynamics.

System 1 (Measures 39-42):

- Measure 39: Melody (0, 1, 4) [ff]
- Measure 40: Melody (0, 1, 4) [sf]
- Measure 41: Melody (0, 1, 4) [p, sf]
- Measure 42: Melody (0, 1, 4) [p, sf]

System 2 (Measures 43-48):

- Measure 43: Chord (0, 4, 8) [pp]
- Measure 44: Chord (0, 4, 8) [pp]
- Measure 45: Chord (0, 4, 8) [pp]
- Measure 46: Chord (0, 4, 8) [p]
- Measure 47: Chord (0, 4, 8) [p]
- Measure 48: Chord (0, 4, 8) [p]

The second motive is found in measures 49-50. The pitches of the three-note motive in the melody (C-sharp, G, F) are also found in the chord in the left hand in measure 50 (see Example 4.5). The motive defined as set class (0, 2, 6) is an essential component of subsection b2. This is the subset of the opening chord of No. 1. In measure 50, the chord in the right hand is also a member of (0, 2, 6). Since the consequent phrase, measures 50-51, is a transposition of measures 49-50, the entire subsection is based on the set class (0, 2, 6), which is a fragment of the whole-tone scale. The b3 section is a transition to the returning A section.

Example 4.5, No. 2, mm. 49-53

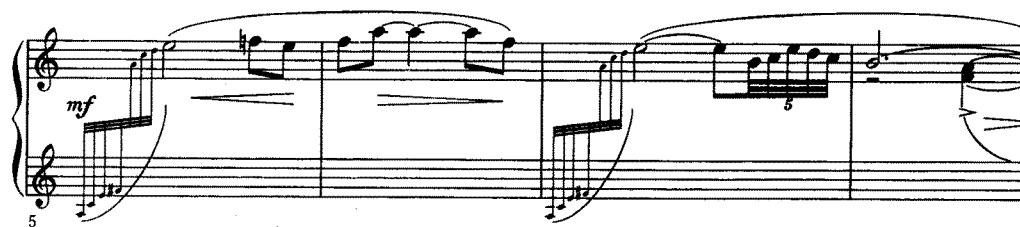
[illegible]

No. 3

No. 3, marked *Lento piangendo*, is in AA□ form with each A preceded and followed by a recurring refrain with a codetta. The melancholic melody and deeply felt sentiment of this piece acts as a foil to the agitation of the preceding and following pieces. Although there is no direct quotation of specific pieces, the main melody is reminiscent of Japanese folk songs simply because the melody is based on the YoNanuki scale. The principal characteristic of No. 3 is its overall melodic conception. The piece consists almost entirely of a single melodic line, with additional voices intermittently filling out the texture and providing harmony. This monophonic texture helps to create a quasi-Japanese sound, since Japanese music traditionally has

emphasized a monophonic texture in order to enhance the ideal of simplicity. The structural notes of the piece's melody belong to the YoNanuki scale in A (A, B, C, E, F). The recurring Ds are in the nature of embellishments (see Example 4.6).

Example 4.6, No. 3, mm. 5-8



Although the harmonic vocabulary of this piece is limited, it is a good example of the synthesis of Western harmony and Japanese melody. The harmonic language, even though harmony is found in only the refrain, is tonal. Since the melody is based on the YoNanuki scale, which does not contain the fourth and seventh scale degrees of the diatonic scale, dominant chords (either V or V7) do not exist. The chords that occur at the ends of the phrases in measure 2 and 4 are prolonged by fermatas and both chords are defined as set class (0, 3, 6), a subset of the octatonic scale. Another feature is the emphasis on the tritone, which is used both linearly and vertically. For example, on the downbeat of measure 2, the tritone is heard in both the vertical sonority and the melody (see Example 4.7).

The contrast between the main theme and the refrain is textual. The main theme is predominantly written as a single line, whereas the melody of the refrain is harmonized. The main theme begins at measure 5. The lyrical melody is presented as a single line in which the

first notes of each sub-phrase are ornamented by an arpeggio outlining A minor with an added fourth and sixth.

Example 4.7, No. 3, mm. 1-2



At the beginning of the codetta, at measure 32, the same chord that appeared in the middle section of No. 2 in measure 50 reappears (compare Examples 4.5 and 4.8).

Example 4.8, No. 3, mm. 31-35

No. 4

The fourth poème is marked *Allegro marziale*. The piece is in AA□ form with a short introduction and a codetta. Its texture consists of a melody accompanied by a broken-chord

pattern. The piece's character as a march would seem to require a percussive staccato, or at least non-legato, articulation in both melody and accompaniment in performance. The harmony consists primarily of triads and seventh within the two key centers of A and D-flat. Traversing these two key areas, the piece uses all twelve tones except for G-natural. This is the only piece in the suite based exclusively on tonal harmony.

This piece is set in the tonal center of A, beginning with A minor in the introduction and ending with A major in the codetta. Since the codetta is a restatement of the introduction, the only difference between them is the modality. Yamada must have become aware of modal mixture, a principle of late nineteenth-century German tonal construction, while studying at Berlin.

The short introduction, only four measures long, consists of a unison phrase based on the A harmonic minor scale. A sequential repetition of the initial motive in measures 1-2 makes up the four-measure phrase. The piece is in AA□ form with A in measures 5-12 and A□ in measures 13-20. The melody is harmonized in thirds in quasi eighteenth-century manner moving between tonic and dominant. The accompaniment, however, maintains an arpeggio pattern outlining only the tonic chord in a twentieth-century disregard of harmonies based on thirds (see Example 4.9). Then the piece abruptly moves to the key of D-flat major, and the theme repeats. This time, however, the accompaniment takes into account the dominant harmonies implied by the melody.

Section A□, measures 13-20, has the same melodic content, melody in thirds, as section A but is played an octave higher. The accompaniment still persists in maintaining the tonic harmony but the arpeggio figuration now includes non-harmonic notes.

Example 4.9, No. 4, mm. 4-9

No. 5

This piece, marked *Lento misteriosamente*, is through-composed with a small introduction and a codetta. The most notable feature of this piece is its fluctuation of dynamics which change in almost every measure, sometimes several times in a measure. This fluctuation of dynamics creates the precarious atmosphere which corresponds to the scene in the story, where the couple is struggling to find a place of their own.

The introduction and codetta are based on the same motivic idea which links to the structure of the previous piece. The main feature is its predominantly monophonic writing; the only exception is the climax in measures 17-20. The climax occurs at the point where the texture is melody and accompaniment. Although its tonal center in F is strongly established at the beginning and end of the piece, its internal harmonic language fluctuates during the course of the

piece. This is caused by the lack of clear harmonic progressions and by the juxtaposition of three different modes: Phrygian, YoNanuki tan (minor) scale, and major scale.

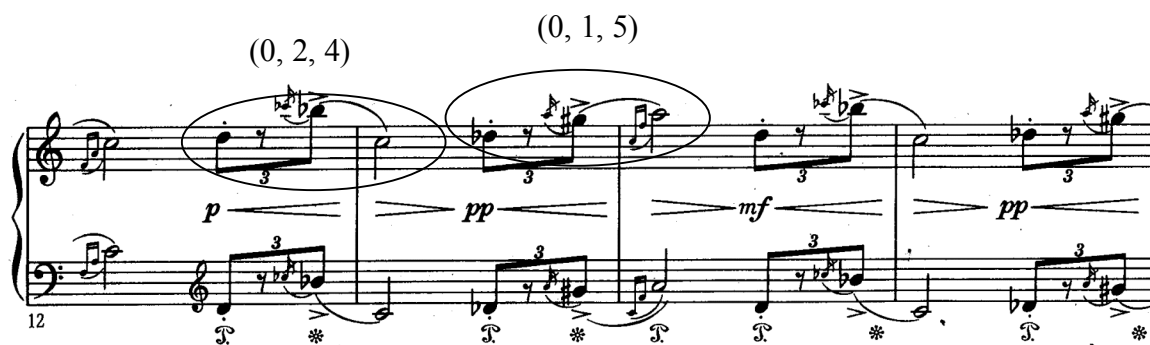
First the Phrygian mode is suggested in the opening melody of five-note scale (see Example 4.10).

Example 4.10, No. 5, mm. 1-2



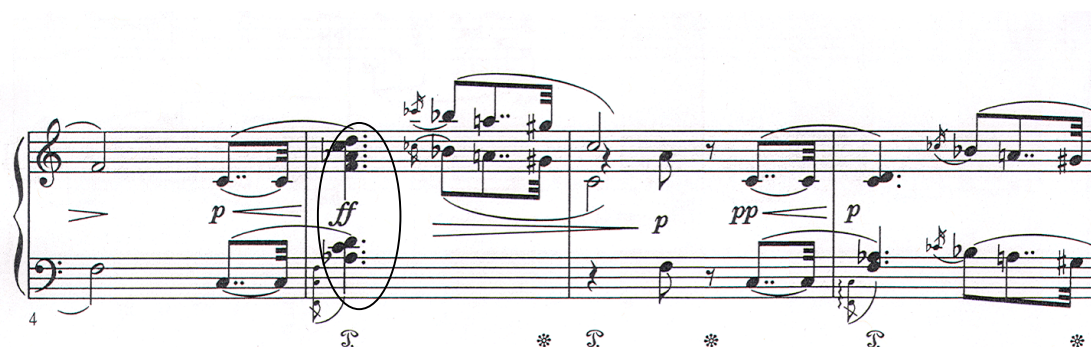
In measures 12-15, there are two three-note motives. The first motive (D, B-flat, and C) in measures 12-13 and 14-15 is defined as set (0, 2, 4), a subset of the whole-tone scale, and the second motive (D-flat, G-sharp, A) in measures 13-14 and 15-16 is set (0, 1, 5) (see Example 4.11). Both motives are a subset of the mode F-Phrygian.

Example 4.11, No. 5, mm. 12-15



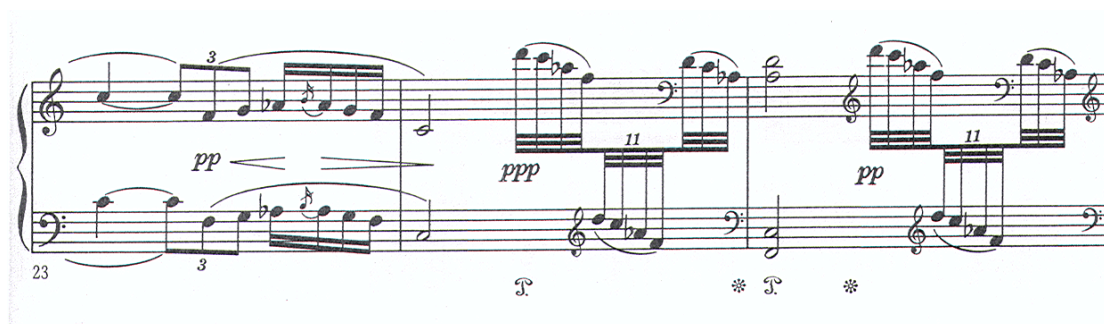
The second scale is the YoNanuki scale in a minor mode which is implied by the referential chord, an F minor triad with an added sixth. This chord appears both linearly and vertically. First, at the beginning of the theme in measure 5, the chord (F, A-flat, C, D) is emphasized by its metric accent and *ff* (see Example 4.12).

Example 4.12, No. 5, mm. 4-7



The flowing descending passage in measures 24-25 is also built from this chord (see Example 4.13).

Example 4.13, No. 5, mm. 23-25



The third scale is the F major scale. This is not presented as the reference of particular motives or chords, but as the tonal center of the climax. Therefore, unlike the other modes that have been discussed, the major scale is apparent only at the climax. The piece's most stable harmony and most dense texture occurs at the climax. The climax is distinct from the rest of the piece due to its concrete tonal center, chordal texture, and homophonic writing.

The piece begins with an ascending melodic line in the F-Phrygian mode, which starts on the upbeat of the preceding measure. This type of opening is reminiscent of the beginning of *poème* No. 1. The first half of the piece consists of four-measure phrases in which two-measure motives are repeated. The climax, in measures 17-20, is the only place where a phrase is composed without any internal mechanical repetition. The music following the climax reverts to repetitive phrasing, but now the phrases are two measures long and repeat one-measure motives.

No. 6

The piece, marked *Andantino*, is cast in ABA□ form. At this point in the story the couple experiences their happiest and most peaceful moment. The piece's main features are a joyful melody over an arpeggiated chordal accompaniment traversing different registers. Its sections are delineated by tempo changes. Yamada uses classical formal features: each section is

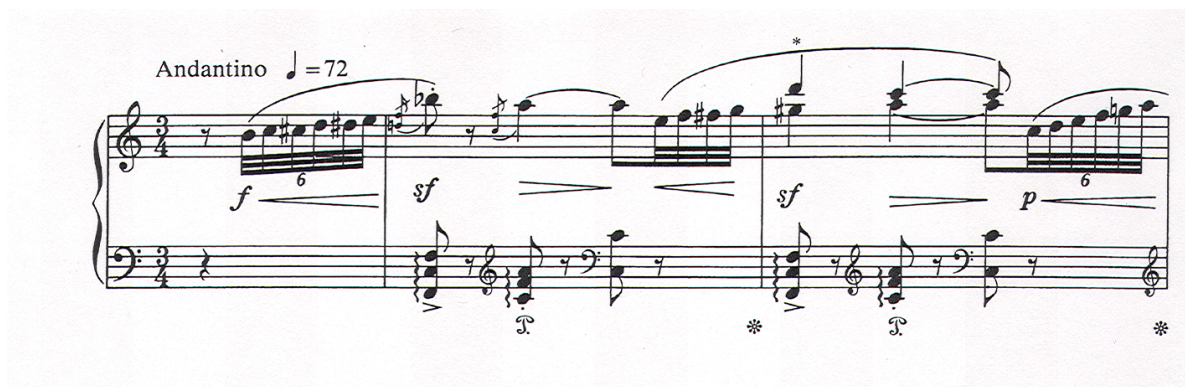
a period, consisting of antecedent and consequent phrases. The returning A section (*tempo primo*) presents an exact restatement of the opening A section.

Although there is no key signature, the F tonal center is concretely established throughout the piece, and its harmony is predominantly based on triads. For the first time in the suite, Yamada establishes tonality with strong statements of tonic and dominant progressions.

Many elements in the piece are related to the previous five pieces. The opening ascending chromatic scale is linked to the opening of poèmes Nos. 1 and 5. The main accompaniment figure, arpeggiated chords, is taken from the climax section of No. 5.

In the opening motive, stated twice in measures 1-2, Yamada enhances the non-chord tones of the first beat by accenting it (see Example 4.14).

Example 4.14, No. 6, mm. 1-2



The texture of section B, measures 9-16, alternates melody in octaves and two-part writing every two measures. Its melody line is smooth and flowing throughout the section, regardless of the textural changes.

No. 7

The last piece of the suite is marked *Andante*. The piece is in AB form preceded by an introduction. It is divided into two sections, with eight measures of introduction and transition

between the sections: introduction, mm. 1-8; section A, mm. 9-26; transition, mm. 21-30; section B, mm. 27-40. Although the harmonic style is predominantly tonal, Yamada does not use functional triadic chord progressions. Rather, the music revolves around tonal centers. This is in many ways the most complex piece of the suite emotionally, because of its delicate nuance and fluctuations of mood.

The opening chord is a tertian chord. The following arpeggio figure is based on the whole-tone scale. The juxtaposition of these two sounds depicts the “desperation” of the two (see Example 4.15). The harmonic fluctuation and faded ending of each phrase create an uncomfortable atmosphere. For the final notes of each phrase (measures 4 and 8), Yamada added the indication *lang* above each note although these notes are already provided with fermata marks. The dynamics of those final notes, *pp* and *ppp*, also help to enhance the “fading” effect.

Example 4.15, No. 7, mm. 1-8

Andante ♩ = 48

f *mf* *p* *pp* *ppp*

zurückhaltend

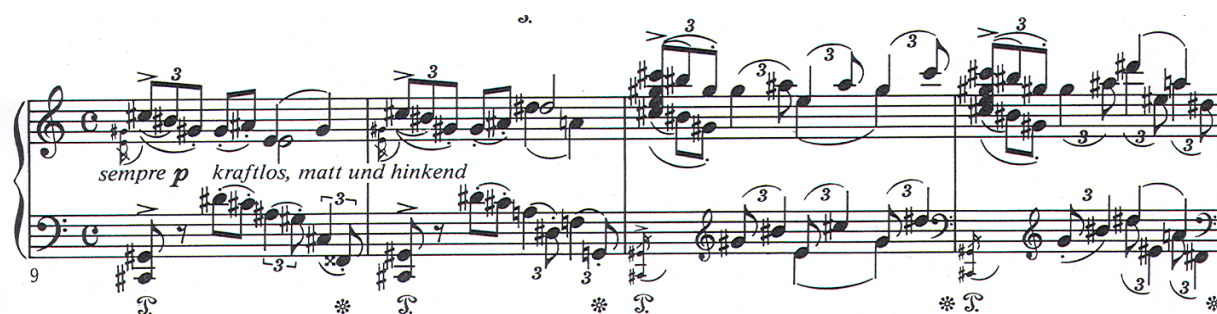
lang

5

The A section (measures 9-26) opens with the indication *kraftlos, matt und hinkend* (weak, dull and lamed)(see Example 4.16). An open fifth, C-sharp–G-sharp, reiterated at the beginning of each measure in the manner of a pedal point, establishes the tonal center of C-sharp. By alternating E and E-sharp within the melody, the section's harmonic context fluctuates between major and minor. The rhythm is maintained by continuous triplets in the accompaniment.

Yamada uses the transition to modulate from the tonal center of C-sharp in the A section to E-flat in the B section. During the transition, in measures 21-24, both the melody (an arpeggiated figure in the left hand) and harmony (arpeggiated chords in the right hand) are outlining the alternation of a D-flat triad with an augmented triad. The E-flat tonal center is first implied by its dominant chord, B-flat, in measure 29. The focal pitch of the transition is D-flat, which is an enharmonic respelling of the tonal center in section A.

Example 4.16, No. 7, mm. 9-12



The two chords in measure 32, (G, C-flat, D-flat, E-flat) and (G, C-sharp, F, B, E-flat), are both based on the whole-tone scale, and are resolved to a B-flat triad by semitone voice

leading in the form of chromatic ascending motion in the melody (C-flat, C, C-sharp, D). In measure 34 the same whole-tone based chords are this time instead resolved to E-flat at measure 35, which is the tonal center of the section and also the final tonic of the piece. Again, this resolution is accompanied by chromatic linear motion in the melody (see Example 4.17). Finally, a strong affirmation of the tonic is provided by the prolongation of the E-flat major triad for last five measures of the piece.

Example 4.17, No. 7, mm. 30-36

The musical score for Example 4.17, No. 7, measures 30-36, is presented in two systems. The first system covers measures 30-33, and the second system covers measures 34-37. The score is in 6/4 time and features a piano accompaniment with various dynamics and articulations. Measures 30-31 are marked 'sfp' and 'f'. Measures 32-33 show a chromatic ascending motion in the melody, circled in red. Measures 34-35 show a resolution to E-flat, also circled in red. Measures 36-37 show a prolongation of the E-flat major triad. The score includes dynamic markings such as 'mf', 'ppp', and 'ff', and articulations like 'ben marcato'.

Yamada unifies the whole suite by restating the opening material of No.1 (the upbeat figure and the first chord of measure 1) at the end of the suite (mm. 31-32) but with the notes spelled differently (compare Examples 4.1 and 4.17).

CHAPTER V

CONCLUSION

Since Yamada's piano pieces are neither long nor technically challenging, they have been overlooked. However, this study has shown that his character pieces, especially, merit greater attentions for they represent Yamada's first achievement in finding the unique fusion of Japanese and Western elements that came to define his individual style.

The first *poème* Yamada composed, *sie und er*, also stands as the first piano suite written by a Japanese composer. He called the individual pieces "poèmes," and supplied an explicit program that reveals the emotional content of each piece. Starting with this suite, Yamada almost completely abandoned his early dependence on classical structure. He further dispensed with key signatures and used non-functional harmonies. The music abounds in dissonant chords, and melodies and harmonies are frequently based on the whole-tone or octatonic scales. Yamada most often employs those harmonies when the extra-musical content suggests emotions such as confusion (No. 1), exhaustion (No. 2), sadness (No. 3), longing (No. 5), and desperation (No. 7). These elements were new and shocking in Japan at the time. On another level, Yamada's music also speaks of a Japanese ethnological spirit which is expressed through Western harmonic language but with the element of the Japanese pentatonic scale, as seen in No. 3 and sporadically in the other pieces. Considering that Japan's exposure to Western music in Yamada's early years had consisted mainly of military band music and classroom songs, this suite was a compositional

accomplishment, and showed the way for subsequent Japanese composers not only in the realm of composition but also in the development of piano idiom.

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APPENDIX

LIST OF WORKS FOR SOLO PIANO BY KOSAKU YAMADA

| Date | Title | Publisher |
|------|--|-----------|
| 1903 | <i>New Year's Eve</i> | DIH |
| 1907 | Gavotte in G major | |
| 1908 | <i>Doukei no Uta</i> | DIH |
| 1909 | Bridal March | DIH |
| | <i>Good Night</i> | |
| | <i>Kansha no Inori</i> | DIH |
| | <i>Lied ohne Worte</i> | |
| | March in G major | |
| | <i>A Melody on an Autumn Day</i> | |
| 1910 | Chaconne in a minor | DIH |
| | Minuet in E-flat major | DIH |
| | Variations | |
| 1911 | Rondo in E major | |
| | Rondo in G major | |
| | Sonata in E major (one movement) | DIH |
| | Sonata in G major | DIH |
| 1913 | <i>Drei kleine Japanische Tanzweisen</i> | SHJ2 |

1. *Sarashi no Kyoku*

2. *Edo*

3. *Kappore*

Erinnerung an meine Kobe-Zeit

| | | |
|---------|---|----------------------|
| 1914 | <i>Poèmes 1: sie und er</i> | OD, DIH, SHJ2 |
| | <i>Ein Nachtlid</i> | DIH, SHJ2 |
| 1915 | <i>Poèmes 2: Ein junger Zentauer</i> | OD, SHJ2 |
| | Theme and Variations for Piano in C | CMC, DIH, SHJ2 |
| 1915-17 | <i>Les petits-poèmes: My Diary</i> | OD, SHJ1, DIH, SHJ2 |
| | <i>Petit-poème 1 "den 20. Sep."</i> | |
| | <i>Petit-poème 2 "den 20. Feb."</i> | |
| | <i>Petit-poème 3 "den 8. Aug."</i> | |
| | <i>Petit-poème 4 "den 9. Aug."</i> | |
| | <i>Petit-poème 5 "den 10. Aug."</i> | |
| | <i>Petit-poème 6 "den 19. Aug."</i> | |
| | <i>Petit-poème 7a "den 20. (Vormittags) Aug."</i> | |
| | <i>Petit-poème 7b "den 20. (Abends) Aug."</i> | |
| | <i>Petit-poème 8 "den 21. Aug."</i> | |
| | <i>Petit-poème 9 "den 20. Okt."</i> | |
| | <i>Petit-poème 10a "den 1. Jan."</i> | |
| | <i>Petit-poème 10b</i> | |
| 1916 | <i>Die blaue Flamme</i> | OD, SHJ1, DIH, SHJ2 |
| | <i>Ein Nachtlid</i> | CMC, SHJ1, DIH, SHJ2 |

| | | |
|------|--|----------------------|
| | <i>Ein Märchen-Traum</i> | CMC, SHJ1, DIH, SHJ2 |
| | <i>Kinder und Onkelchen</i> | OK, SHJ1, DIH, SHJ2 |
| | <i>Petit-poème 11 “den 18. Aug.”</i> | SHJ1, DIH, SHJ2 |
| | <i>Die Ernte Träne</i> | CMC, SHJ1, DIH |
| | <i>Das Frühmette-Glöcklein</i> | OD, SHJ1, DIH, SHJ2 |
| | <i>Impromptu</i> | |
| | <i>Petit poème à la “Nachtlied”</i> | SHJ1, DIH, SHJ2 |
| | <i>Geishun</i> | OD, SHJ2 |
| | <i>Harusame</i> | SHJ, TJG, SHJ1, SHJ2 |
| | <i>Rokudan</i> | TJ, SHJ1, SHJ2 |
| 1917 | <i>Poème-variation mélancolique</i> | SHJ1, TOS, OGT, SHJ2 |
| | <i>Les poèmes à Scriabin</i> | CMC, SHJ1, SHJ2 |
| | 1. <i>Poème-nocturne “Passione”</i> | |
| | 2. <i>Une nuit inoubliable à Moscou</i> | |
| | <i>Légende de “Genji”</i> | SHJ1, SHJ2 |
| | <i>Nuit calme d’une prairie</i> | Nikkyo, SHJ1, SHJ2 |
| | <i>Sonatine</i> | Nikkyo, SHJ1, SHJ2 |
| | <i>Canotage au clair de lune</i> | SHJ1, SHJ2 |
| | <i>Abandonnez-vous à la fortune</i> | SHJ1, SHJ2 |
| | <i>Pierrette, petit fleur de camélia</i> | SHJ1, SHJ2 |
| | <i>Seifuku I</i> | SHJ1, SHJ2 |
| | <i>Seifuku II</i> | SHJ1, SHJ2 |
| | <i>Japanese Ballade</i> | GS, SHJ1, DIH, SHJ2 |

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|-------|--|-------------------------|
| 1918 | <i>Les poèmes à Cranford</i> | |
| | 1. <i>Après-midi au dessus des arbres</i> | CMC, SHJ1, SHJ2 |
| | 2. <i>The Weeping Willow</i> | CMC, Nikkyo, SHJ1, SHJ2 |
| | 3. <i>On the Negro's Strain, We Dance!</i> | SHJ1, SHJ2 |
| | <i>Japanese Silhouettes</i> | CMC, SHJ1, SHJ2 |
| | <i>Three Old Japanese Art Dances</i> | CF, SHJ1, SHJ2 |
| | 1. <i>Crane and Tortoise</i> | |
| | 2. <i>Song of the Plovers</i> | |
| | 3. <i>Four Seasons in Kyoto</i> | |
| 1921 | <i>Yume no Momotaro</i> | OK, SHJ1, SHJ2 |
| ?1922 | <i>Petit-poème 12</i> | |
| 1928 | <i>Karatachi no Hana for Piano Solo</i> | Nikkyo, SHJ1, TOS, SHJ2 |
| 1934 | <i>Frühlingstraum</i> | SHJ2 |
| 1937 | <i>Prelude: Seifuku</i> | SHJ2 |
| 1951 | <i>Prelude in G minor</i> | SHJ2 |

Publisher abbreviation key:**Date**

| | | |
|--------|--|------|
| CF | Carl Fischer | 1919 |
| CMC | Composers' Music Corporation | 1919 |
| DIH | Daiichi Hoki (in the complete works, unfinished) | 1963 |
| GS | G. Schirmer Inc. | 1922 |
| Nikkyo | NikkyoGakufu | 1928 |
| OD | Oliver Ditson | 1922 |

| | | |
|------|---|------|
| OGT | Ongaku no Tomosha | 1957 |
| OK | Osaka Kaisei-kan | 1921 |
| SHJ1 | Shunjusha (in the complete works, unfinished) | 1931 |
| SHJ2 | Shunjusha (in the complete works) | 1991 |
| TJG | Tokyo Jujiya Gakkiten | 1916 |
| TOS | Tokyo Ongaku Shoin | 1943 |