

**Performing and contextualising
the late piano works of Akira Miyoshi:
a portfolio of recorded performances
and exegesis**

Tomoe Kawabata

Portfolio of recorded performances and exegesis
submitted in fulfilment of the requirements for the degree of

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Table of Contents

Abstract	iv
Declaration	v
Acknowledgements	vi
Format of the Submission	vii
List of Musical Examples	viii
List of Tables and Graphs	xii
Part A: Sound Recordings	
Contents of CD 1	2
Contents of CD 2	3
Contents of CD 3	4
Contents of CD 4	5
Part B: Exegesis	
Introduction	7
Chapter 1 Background, formal structure and musical elements	35
1.1 Miyoshi's compositional approach for solo piano in his early years	35
1.2 Miyoshi's late works	44
Chapter 2 Understanding Miyoshi's treatment of musical elements	69
2.1 Tempo shifts	69
2.2 Phrasing and rhythmic techniques	79
2.3 Dynamic shifts and the unification of musical elements	86
Chapter 3 Dramatic shaping of <i>En Vers</i>	92
3.1 Opening tempo	92
3.2 Phrase length	93
3.3 Quickening of tempo	94
3.4 Melody	94

3.5 Rhythmic sense	95
3.6 The entrance of loud dynamics	95
3.7 Tempo and rhythm in climactic sections	96
3.8 Tempo of the reprise	96
3.9 Shortening of phrases	97
Conclusion	98
List of Sources	
A: Musical scores	103
B: Discography	106
C: Bibliography	109

NOTE:

4 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.

Abstract

While the music of Japanese composer Akira Miyoshi (1933-2013) has become well-known within Japanese musical circles in the past 20 years, it has yet to achieve international recognition. The aim of this research is to bring the piano works of Miyoshi to international attention through live performance and recording, and, in the complementary exegesis, to guide performers through the interpretative process of Miyoshi's piano works with a focus on one particularly challenging aspect, that of musical drama. In order to explore Miyoshi's expression of musical drama in the greatest depth, this research focuses on his late piano works as follows: *En Vers*, *Phénomène sonore I pour deux pianos*, *Phénomène sonore II pour deux pianos*, *Pour le piano I – mouvement circulaire et croisé* and *Pour le piano II – mouvement circulaire et croisé*.

With musical drama at its core, this research documents the pianist's interpretative process for performing Miyoshi's late piano works. The primary outcomes of this doctoral investigation are the candidate's own performances of piano works by Miyoshi and other composers who influenced him. These are documented in the set of four CD sound recordings. By carefully combining works of Miyoshi with representative works by other composers, a meaningful context in which to experience each work is created.

The exegesis consists of three parts. First, it introduces important aspects of Miyoshi's music that must be grasped in order to perform his late piano works. This includes an understanding of the musical ideas in Miyoshi's significant early works *Sonate pour piano* and *Suite In Such Time* and other late works *Berceuse* and *Cahier sonore pour piano à 4 mains* that help to place his later development in context. The influence of Japanese and non-Japanese composers (such as Dutilleux, Ravel, Debussy, Prokofiev, Ikenouchi, Yashiro, Takemitsu, Otaka and Ikebe) is also identified to illuminate other musical elements relevant to understanding Miyoshi's compositional aesthetic. Second, it examines the compositional treatment of musical drama in the late piano works and describes the candidate's own working process of transferring this knowledge into an interpretation at the piano. Finally it presents performance suggestions that are developed from the preceding discussion.

Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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Tomoe Kawabata
Adelaide, Australia
23 May 2016

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Format of the Submission

The submission consists of two parts:

Part A (Sound Recordings) represents the primary performance focus of the project and is presented in the form of four CD recordings (240 minutes in duration). The CDs contain the works recorded as part of the project.

Part B is an exegesis that investigates research questions that were raised during the project. It is a detailed critical commentary on the specific issues and challenges together with the strategies developed to solve them.

Since the primary focus of the project is upon the recorded outcomes, the examiner may wish to commence an exploration of the submission by listening to the CDs which represent the overall artistic view of the repertoire.

List of Musical Examples

- Ex. 1: Akira Miyoshi. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1962, the first movement, bars 1-5. 36
- Ex. 2: Akira Miyoshi. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1962, the second movement, bars 1-6. 36
- Ex. 3: Henri Dutilleux. Sonate pour piano. Paris: Durand, 1957, the second movement, bars 1-4. 37
- Ex. 4: Akira Miyoshi. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1962, the second movement, bars 55-66. 37
- Ex. 5: Henri Dutilleux. Sonate pour piano. Paris: Durand, 1957, the second movement, bars 39-49. 38
- Ex. 6: Akira Miyoshi. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1962, the third movement, bars 1-5. 38
- Ex. 7: Henri Dutilleux. Sonate pour piano. Paris: Durand, 1957, the third movement, bars 28-39. 39
- Ex. 8: Akira Miyoshi. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1962, the third movement, bars 269-276. 39
- Ex. 9: Henri Dutilleux. Sonate pour piano. Paris: Durand, 1957, the third movement, bars 1-4. 40
- Ex. 10: Akira Miyoshi. Suite *In Such Time*. Tokyo: Ongaku no tomo sha, 1967, *Lions live in far and away lands*, bars 15-22. 41
- Ex. 11: Japanese children's song, *Kagome-kagome*. 41
- Ex. 12: Akira Miyoshi. Suite *In Such Time*. Tokyo: Ongaku no tomo sha, 1967, *For his mamma*, bars 36-40. 41
- Ex. 13: Tomojirō Ikenouchi. Sonatine pour piano. Tokyo: Ongaku no tomo sha, 1967, the first movement, bars 1-12. 42
- Ex. 14: Tomojirō Ikenouchi. *En Bis* pour piano à 4 mains. Tokyo: Nippon Kindai Ongaku-kan, 1958, the second movement, bars 92-99. 42
- Ex. 15: Akio Yashiro. Pieces pour piano. Tokyo: Ongaku no tomo sha, 1978, *The dream boat*, bars 1-4. 43
- Ex. 16: Akio Yashiro; Tomojirō Ikenouchi; Ikkō Toyama; Teruyuki Noda; Takashi Funayama; Akira Miyoshi. *Hito to sakuhin*. Tokyo: Ongaku no tomo sha, 1979, Sonatine, bars 1-3. 43
- Ex. 17: Akio Yashiro. Pieces pour piano. Tokyo: Ongaku no tomo sha, 1978, Nocturne, bars 117-122. 44

Ex. 18: Claude Debussy. <i>Images II</i> . Paris: Durand & Fils, 1908, <i>Cloches à travers Les feuilles</i> , bars 1-5.	47
Ex. 19: Claude Debussy. <i>Images II</i> . Paris: Durand & Fils, 1908, <i>Et la lune descend sur la temple qui fut</i> , bars 1-6.	47
Ex. 20: Claude Debussy. <i>Images II</i> . Paris: Durand & Fils, 1908, <i>Poissons d'or</i> , bars 1-4.	48
Ex. 21: Akira Miyoshi. Pour le piano I – <i>mouvement circulaire et croisé</i> . Tokyo: Zen-On Music Company Limited, 2004, bars 1-4.	49
Ex. 22: Tōru Takemitsu. <i>Piano Distance</i> . Paris: Salabert, 2005, bars 1 - 6.	49
Ex. 23: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 1-9.	51
Ex. 24: Akira Miyoshi. <i>Phénomène sonore I</i> for two pianos. Tokyo: Ongaku no tomo sha, 2000, bars 25-32.	51
Ex. 25: Akira Miyoshi. <i>Phénomène sonore II</i> for two pianos. Tokyo: Ongaku no tomo sha, 2000, bars 16-21.	52
Ex. 26: Akira Miyoshi. Pour le piano I – <i>mouvement circulaire et croisé</i> . Tokyo: Zen-On Music Company Limited, 2004, bars 1-9.	52
Ex. 27: Akira Miyoshi. Pour le piano II – <i>mouvement circulaire et croisé</i> . Tokyo: Zen-On Music Company Limited, 2004, bars 1-8.	53
Ex. 28: Maurice Ravel. <i>Gaspard de la nuit</i> . Paris: Durand & Fils, 1909, <i>Le Gibet</i> , bars 1-7.	53
Ex. 29: Akio Yashiro. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1999, the first movement, bars 10-15.	54
Ex. 30: Atsutada Otaka. <i>Kyō-sō</i> pour deux pianos. Tokyo: Zen-On Music Company Limited, 2007, bars 17-22.	54
Ex. 31: Akira Miyoshi. <i>Berceuse</i> for piano. Tokyo: Kawai shuppan, 2009, bars 1-4.	55
Ex. 32: Akira Miyoshi. <i>Berceuse</i> for piano. Tokyo: Kawai shuppan, 2009, bars 11-17.	56
Ex. 33: Akira Miyoshi. <i>Phénomène sonore I</i> for two pianos. Tokyo: Ongaku no tomo sha, 2000, bars 1-4.	56
Ex. 34: Akira Miyoshi. Pour le piano II – <i>mouvement circulaire et croisé</i> . Tokyo: Zen-On Music Company Limited, 2004, bars 20-22.	57
Ex. 35: Tōru Takemitsu. <i>For Away</i> pour piano. Paris: Salabert, 2005, bars 1 - 2.	58
Ex. 36: Akio Yashiro. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1999, the third movement, bars 15-19.	59

Ex. 37: Akio Yashiro. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1999, the third movement, bars 78-81.	59
Ex. 38: Atsutada Otaka. <i>Rapsodie</i> pour piano. Tokyo: Zen-On Music Company Limited, 2006, bars 1-9.	60
Ex. 39: Akira Miyoshi. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1962, the first movement, bars 1-10.	61
Ex. 40: Akio Yashiro. Sonate pour piano. Tokyo: Ongaku no tomo sha, 1999, the first movement, bars 1-9.	62
Ex. 41: Shin-ichirō Ikebe. Sonatine pour piano. Tokyo: Zen-On Music Company Limited, 1999, the first movement, bars 1-12.	63
Ex. 42: Akira Miyoshi. <i>Phénomène sonore I</i> for two pianos. Tokyo: Ongaku no tomo sha, 2000, bars 74-81.	64
Ex. 43: Sergei Prokofiev. Piano Sonata No.7. London: Boosey & Hawkes, 1985, the first movement, bars 42-51.	64
Ex. 44: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 73-83.	65
Ex. 45: Sergei Prokofiev. Piano Sonata No.7. London: Boosey & Hawkes, 1985, the third movement, bars 150-160.	65
Ex. 46: Akira Miyoshi. <i>Pour le piano I – mouvement circulaire et croisé</i> . Tokyo: Zen-On Music Company Limited, 2004, bars 45-51.	67
Ex. 47: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 117-123.	68
Ex. 48: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 81-94.	72
Ex. 49: Akira Miyoshi. <i>Phénomène sonore II</i> for two pianos. Tokyo: Ongaku no tomo sha, 2000, 5-15.	74
Ex. 50: Akira Miyoshi. <i>Phénomène sonore II</i> for two pianos. Tokyo: Ongaku no tomo sha, 2000, 16-18.	75
Ex. 51: Akira Miyoshi. <i>Phénomène sonore II</i> for two pianos. Tokyo: Ongaku no tomo sha, 2000, 31-37.	76
Ex. 52: Akira Miyoshi. <i>Phénomène sonore II</i> for two pianos. Tokyo: Ongaku no tomo sha, 2000, 65-75.	78
Ex. 53: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 10-18.	81
Ex. 54: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 34-38.	81

Ex. 55: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 43-52.	82
Ex. 56: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 53-64.	83
Ex. 57: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 111-123.	85
Ex. 58: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 48-55.	90
Ex. 59: Akira Miyoshi. <i>En Vers</i> pour piano. Tokyo: Zen-On Music Company Limited, 2008, bars 1-9, with dynamic suggestions.	93

List of Tables and Graphs

Table 1: Main works for investigation	13
Table 2: Additional works	14
Table 3: Piano works by Miyoshi	27
Table 4: Phrase structure of <i>En Vers</i>	80
Graph 1: Tempo shifts of <i>En Vers</i>	71
Graph 2: Tempo shifts of <i>Phénomène sonore II</i>	71
Graph 3-1: Dynamic shifts in <i>En Vers</i>	87
Graph 3-2: Dynamic shifts in <i>Phénomène sonore I</i>	88
Graph 3-3: Dynamic shifts in <i>Phénomène sonore II</i>	88
Graph 3-4: Dynamic shifts in <i>Pour le piano I</i>	88
Graph 3-5: Dynamic shifts in <i>Pour le piano II</i>	89
Graph 4: Relationships between tempo, dynamics and phrase lengths in <i>En Vers</i>	89