

BRITTEN AND THE FAR EAST



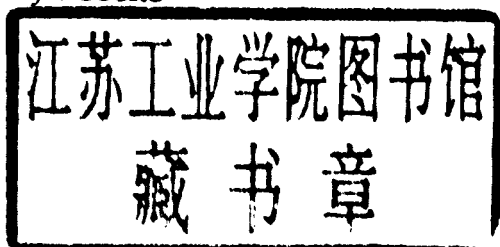
Far East
(n, B.)

Mervyn Cooke

Britten and the Far East

ASIAN INFLUENCES IN
THE MUSIC OF BENJAMIN BRITTEN

Mervyn Cooke



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First published 1998 by The Boydell Press, Woodbridge
in conjunction with
The Britten-Pears Library, Aldeburgh
Reprinted in paperback 2001

ISBN 0 85115 579 0 hardback
ISBN 0 85115 830 7 paperback

Aldeburgh Studies in Music
ISSN 0969-3548
Details of other volumes in the series
are available from the publisher

The Boydell Press is an imprint of Boydell & Brewer Ltd
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK
and of Boydell & Brewer Inc.
PO Box 41026, Rochester, NY 14604-4126, USA
Website: www.boydell.co.uk

A catalogue record for this book is available
from the British Library

Library of Congress Catalog Card Number: 97-32608

This publication is printed on acid-free paper

Printed in Great Britain by
St Edmundsbury Press Ltd, Bury St Edmunds, Suffolk

Aldeburgh Studies in Music

Volume 4

Britten and the Far East



Tea ceremony in Japan, 14 February 1956

For Donald Mitchell

Musical Examples on Compact Disc

1–5 arr. Colin McPhee, *Balinese Ceremonial Music* (11:14)

- 1 'Pemoengkah' (2:41)
- 2 'Gambangan' (2:35)
- 3 'Taboeh teloe' (2:38)
- 4 'Rebong' (unpublished) (2:56)
- 5 'Lagu delem' (unpublished) (1:24)

Performed by Colin McPhee and Benjamin Britten (two pianos)
From 78rpm discs (Schirmer 513/14), recorded in New York in 1941

6–8 Gamelan music from Bali (13:47)

- 6 'Kapi radja' ('Monkey King') (3:00)
- 7 'Tamililingan' ('Bumblebees') (10:47)

Performed by the gamelan gong *kebyar* from Peliatan village, Ubud
From Britten's copy of *Music from Bali*, Argo RG1 (undated: c. 1952)
Courtesy of the Decca Record Company Limited

- 8 'Tabuh teluh' (7:07)

Performed by an unidentified gamelan from Ubud
Recorded for Britten on 23 January 1956 at the studios of Radio Indonesia,
Denpasar, Bali

9–12 Japanese music

- 9–11 Nō play *Sumidagawa* (extracts) (12:29)

From Britten's tape recording, made in Tokyo at his request after
19 February 1956

- 12 Gagaku piece 'Etenraku' (9:35)

From *Japan: Gagaku*, Ocora 559018 HM65 (recorded 1979)
Courtesy of Radio France

13 Indian music

- 13 'Raag Yaman' (19:00)

Performed by Pannalal Ghosh
From Britten's copy of *Pannalal Ghosh*, EALP 1252 (undated)
Courtesy of The Gramophone Company of India Limited

Acknowledgements

This study began life as a Ph.D. dissertation entitled 'Oriental Influences in the Music of Benjamin Britten' (University of Cambridge, 1989) and my first debt of thanks is therefore due to Dr Robin Holloway, who supervised the project from inception to completion, and whose interest and encouragement were a constant inspiration. Dr Donald Mitchell tirelessly shared his enthusiasm for and detailed knowledge of the topic with me throughout my research. His interest in the subject area is so intense and longstanding that this is a book he might himself have written if his many other activities had allowed him breathing space: it is entirely fitting that his name stands at its head. The late Sir Peter Pears gave generously of his time and was able to fill several gaps in our knowledge of Britten's experiences in the Far East during the course of discussions, and I was greatly aided by the efficiency of the staff of the Britten-Pears Library at Aldeburgh (Rosamund Strode, the late Paul Wilson and Dr Philip Reed), who answered many queries during my visits to the Archive. To Dr Reed I owe a particular debt of thanks for allowing me to see an early draft of his edition of Pears's travel diaries, which helped establish numerous details in Chapters 3 and 5. The current Librarian, Professor Paul Banks (General Editor of the Aldeburgh Studies in Music series), read the entire manuscript of this book on more than one occasion and I am greatly indebted to him for his helpful comments and advice. I am also grateful to Ian Rumbold for his painstaking sub-editing of the text, to Michael Durnin for his setting of the music examples, to Jill Burrows for the finesse of her typesetting and to Judith LeGrove for her meticulous checking of source materials and proof-reading.

A number of ethnomusicologists freely shared their specialized knowledge with me. Dr Neil Sorrell (University of York) and Dr Annette Sanger (formerly of The Queen's University, Belfast) both advised me on matters relating to Indonesian gamelan music, while Dr David Hughes (School of Oriental and African Studies, University of London) and Dr Laurence Picken (Jesus College, Cambridge) were kind enough to perform the same task with my Japanese material.

Financial assistance for the project from King's College Cambridge, Fitzwilliam College Cambridge and the University of Nottingham's Department of Music is gratefully acknowledged. I should like to thank both the British Academy and the Britten Estate for substantial grants which made possible my research trip to Thailand, Bali and Japan in the summer of 1986.

ACKNOWLEDGEMENTS

In Japan I was greatly helped by the following individuals and institutions: Mrs Yoko Ito (National Academy, Tokyo), Professor Kazuo Fukushima (Research Archives for Japanese Music, Ueno Gakuen College, Tokyo), Mr Hiroshi Kurosawa, Miss Nutuba (British Council, Kyoto), Otsuki Nōgaku Kaikan (Osaka), Satake Shōten (Kyoto) and Dr Hiroharu Sono (Music Department of the Imperial Household Agency, Tokyo). In Indonesia I was lucky enough to be guided by the Balinese dancer I Gst. Kt. Rai Sukiarttha MC who showed me many facets of Balinese society I would not otherwise have experienced. I am also grateful to Mrs Bernard IJzerdraat in Java for her assistance in correspondence.

In England, America and Australia I am indebted to the following for help on various matters: Dr Peter Alexander, Stephen Allen, Professor James Blades, Henry Boys, Professor Philip Brett, David Burnett (Special Collection, Durham University Library), John Coast, David Corkhill (English Chamber Orchestra), Dr Jenny Doctor (Britten-Pears Library), Francesca Franchi (Archive Office, Royal Opera House), Professor Peter Hill (University of Sheffield), Clifford Hindley, Dr Roy Howat, Yukiko Kishinami, Jason James, Dr Carol Oja (Brooklyn College, New York), the late Mrs Myfanwy Piper, G. Schirmer Inc., Malcolm Smith (Boosey & Hawkes), the late Virgil Thomson, Jenny Vogel, the late Patrick Wilkinson, Jenny Wilson and Rié Yanagisawa. To my wife Mimi, unofficial dedicatee of all I do, I extend warmest thanks for her unstinting love and support throughout the project.

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Glossary of Indonesian and Japanese Terms

Indonesian and Balinese

Note: Modern spellings are used throughout, with the older Dutch-influenced equivalents given in parentheses where appropriate. Instrument names are given in roman type.

<i>ageng</i>	large; of deep pitch
<i>angklung</i>	tuned rattle made from bamboo
<i>angsel</i>	break in musical rhythm and dance movement common in <i>kebyar</i> style (q.v.)
<i>arja</i>	popular music-theatre
<i>baris</i>	male ceremonial warrior dance
<i>barong</i>	mythical creature of good fortune
<i>bungbung</i>	see <i>joged bungbung</i>
<i>calung</i>	see <i>jublag</i>
<i>cengceng</i>	pair of small cymbals
<i>djoged</i>	see <i>joged</i>
<i>djoged bungbung</i>	see <i>joged bungbung</i>
<i>gambang</i>	sacred bamboo xylophone usually reserved for cremation rites
<i>gamelan gong gedé</i>	large ensemble (25–40 players) composed of metallophones and gongs; used for traditional temple ceremonies
<i>gamelan gong kebyar</i>	modified form of <i>gamelan gong gedé</i> ; see <i>kebyar</i>
<i>gamelan pejogedan</i>	xylophone ensemble accompanying <i>joged</i> dance (q.v.)
<i>gamelan semar pegulingan</i>	'gamelan of the God of Love'; obsolescent ensemble revived by McPhee in the 1930s
<i>gangsa</i>	metallophone with keys hanging over resonators (played with one mallet)
<i>gangsa gantung</i>	modified gender (q.v.) found in <i>gamelan gong kebyar</i>
<i>gangsa jongkok</i>	rare form of <i>gangsa</i> (q.v.) in which keys rest on a wooden sounding-trough
<i>gedé</i>	large; of deep pitch

GLOSSARY

gender	metallophone with keys resting over tubular resonators (played with two mallets)
genggong	Jew's harp
giying	common form of gender (q.v.) found in the gamelan gong <i>kebyar</i>
gong ageng	the two largest vertical gongs in the gamelan gong <i>gedé</i> and gamelan gong <i>kebyar</i>
jegogan	largest form of gender (q.v.)
joged (= <i>djoged</i>)	female enticement dance involving audience participation
joged bungbung (= <i>djoged b.</i>)	fertility dance featuring <i>bungbung</i> (bamboo poles used for rice pounding)
jublag	second largest form of gender (q.v.); synonymous with <i>calung</i>
kacapi (= <i>katjapi</i>)	zither
kantilan	'figuration'; smallest type of gender (q.v.)
kebyar	'explosion'; twentieth-century gamelan music notable for vitality and virtuosity; also a dance for a solo boy performer
kecak (= <i>ketjak</i>)	male monkey dance
kempli	small horizontal gong keeping time at secondary level of punctuation
kempur	smallest of three vertical gongs in the gamelan gong <i>gedé</i> and gamelan gong <i>kebyar</i>
kendang	double-headed drum; two usually found in the gamelan gong <i>gedé</i> and gamelan gong <i>kebyar</i>
keras	evil (or unrefined, uncouth) character
ketjak	see <i>kecak</i>
kotekan	four-part figurations performed by reong (q.v.)
kris	'dagger'; sacred male dagger dance
lagu	melody
lanang	'male' (high pitch)
legong	dance for three pre-adolescent girls
manis	gentle character
ngaben	cremation ceremony
ngibing	male dancer in the <i>joged</i> (q.v.)
odalan	semi-annual temple festival
patet (= <i>pathet</i>)	'mode' (Java)
patutan	generic term for Balinese gamelan tuning systems
pelog (Java)	heptatonic tuning system related to Balinese <i>saih pitu</i> (q.v.)
pemungkah (= <i>pemoengkah</i>)	preludial music to the <i>wayang kulit</i> (q.v.)

GLOSSARY

<i>pokok</i>	'stem'; melodic cell forming basis for composition, similar to Javanese <i>balungan</i> ('skeleton')
<i>rebab</i>	two-stringed fiddle, held vertically and played with bow
<i>rejang</i> (= <i>redjang</i>)	female processional dance used as a purification ritual
<i>reong</i>	set of twelve gong-chimes mounted horizontally and played by four performers
<i>reongan</i>	the interlocking accompanimental figuration of the <i>reong</i> (q.v.)
<i>rincik</i>	small cymbals
<i>rindik</i>	xylophone found in the gamelan <i>pejogedan</i> (q.v.)
<i>saih gender wayang</i>	anahemitonic tuning system employed in the <i>wayang kulit</i> (q.v.); related to Javanese <i>slendro</i>
<i>saih pitu</i>	'row of seven'; heptatonic tuning system including various pentatonic combinations; related to Javanese <i>pelog</i>
<i>sangyang dedari</i> (= <i>sanghyang d.</i>)	female trance dance
<i>seka</i>	village music club
<i>selisir gong</i>	common five-note form of <i>saih pitu</i> (q.v.)
<i>slendro</i> (Java)	anahemitonic pentatonic tuning system related to Balinese <i>saih gender wayang</i> (q.v.)
<i>suling</i>	popular bamboo flute
<i>tabuh</i> (= <i>taboeh</i>)	'stroke'; mallet; composition
<i>trompong</i>	solo instrument consisting of ten horizontally mounted gong-chimes
<i>wadon</i>	'female' (low pitch)
<i>wayang kulit</i>	shadow-play performed with leather puppets on a translucent screen

Japanese

<i>aitake</i>	'complementary bamboos'; the harmonic vocabulary of the <i>shō</i> (q.v.)
<i>ashirai</i>	music accompanying the action of the <i>shite</i> (q.v.)
<i>ato-za</i>	rear stage in Nō, reserved for the <i>hayashi</i> (q.v.) and <i>kōken</i> (q.v.)

GLOSSARY

<i>bi</i>	a chord in the <i>aitake</i> (q.v.)
<i>biwa</i>	four-stringed lute, played with wooden plectrum
<i>bō</i>	a chord in the <i>aitake</i> (q.v.)
<i>Bugaku</i>	danced form of Tōgaku (q.v.) and Komagaku (q.v.)
<i>Bunraku</i>	puppet theatre
<i>butai</i>	the Nō stage
<i>chōshi</i>	according to context, variously 'note', 'mode' or 'tuning'; collective term for the Gagaku modes; also the name of a canonic prelude in Bugaku
<i>chū</i>	middle axial pitch in <i>yowa-gin</i> (q.v.)
<i>daishō-mono</i>	category of Nō play without taiko (q.v.), e.g. <i>Sumidagawa</i>
<i>dan</i>	structural unit
<i>de-goto</i>	exit music in Nō
<i>dōgu</i>	Nō props
<i>embai</i>	portamento embellishment technique of the hichiriki (q.v.)
<i>fue</i>	flute (generic term)
<i>fukai</i>	'deep well'; the mask worn by the <i>shite</i> (q.v.) in <i>Sumidagawa</i>
<i>Gagaku</i>	collective term for five different genres of traditional court music
<i>gakusō</i>	correct name for the Gagaku koto (q.v.)
<i>ge</i>	low axial pitch in <i>yowa-gin</i> (q.v.); a chord in the <i>aitake</i> (q.v.)
<i>gyō</i>	a chord in the <i>aitake</i> (q.v.)
<i>hakobi</i>	movement of a Nō actor ('carriage')
<i>hanamichi</i>	apron stage-aisle ('flower way') in Kabuki
<i>hashi-gakari</i>	bridge leading to the Nō stage from the <i>kagami no ma</i> (q.v.)
<i>hataraki-goto</i>	descriptive instrumental music in Nō
<i>hayashi</i>	the Nō orchestra
<i>hayashi-kata</i>	the Nō musicians
<i>hayashi-goto</i>	sections of instrumental music in Nō
<i>hennon</i>	the two exchange notes in each Gagaku <i>chōshi</i> (q.v.)
<i>hi</i>	a chord in the <i>aitake</i> (q.v.)
<i>hichiriki</i>	double-reed instrument employed in Gagaku
<i>hinoki</i>	cypress wood from which the Nō stage is manufactured
<i>hon-butai</i>	the main Nō acting area
<i>ichi</i>	a chord in the <i>aitake</i> (q.v.)
<i>iri-goto</i>	generic term for entrance music in Nō
<i>issei</i>	type of entrance music in Nō
<i>ji-utai</i>	the Nō chorus
<i>jō</i>	high axial pitch in <i>yowa-gin</i> (q.v.)
<i>jo-ha-kyū</i>	tripartite structure conditioning formal units in Nō and Gagaku
<i>jū</i>	a chord in the <i>aitake</i> (q.v.)
<i>Kabuki</i>	traditional popular theatre
<i>kagami-ita</i>	stage pine tree in Nō (lit. 'mirror panel')

GLOSSARY

<i>kagami no ma</i>	off-stage mirror room in Nō
<i>kake-buki</i>	strict imitation in Bugaku canonic prelude <i>chōshi</i>
<i>kakeri</i>	a dance used in war-like or mad scenes in Nō
<i>kakko</i>	twin-headed barrel-drum in Gagaku
<i>kamae</i>	the stance of a Nō actor
<i>Kangen</i>	Gagaku instrumental music
<i>kata</i>	acting; gesture; step
<i>kata-shiori</i>	gesture for weeping in Nō in which one hand is raised to the eye
<i>katarai</i>	accelerating rhythm performed by the kakko (q.v.)
<i>katari</i>	narration
<i>katari-goto</i>	spoken prose in Nō
<i>kiri</i>	concluding piece in Nō
<i>kirido-guchi</i>	sliding door in Nō used by the <i>ji-utai</i> (q.v.)
<i>ko-dōgu</i>	personal props (i.e. held by actor) in Nō
<i>kokata</i>	child actor in Nō
<i>kōken</i>	Nō attendant responsible for stage properties
<i>Komagaku</i>	the 'Right' school of Gagaku, evolved principally from music imported from Korea
<i>koto</i>	thirteen-stringed zither played with three ivory plectra
<i>kotoba</i>	intoned speech in Nō
<i>kotsu</i>	a chord in the <i>aitake</i> (q.v.)
<i>ko-tsuzumi</i>	the Nō shoulder-drum
<i>kū</i>	a chord in the <i>aitake</i> (q.v.)
<i>kudoki</i>	'lament' (Nō)
<i>Kunaicho-Gakubu</i>	Music Department of the Imperial Household Agency (Tokyo)
<i>Kyōgen</i>	comic interludes in Nōgaku (q.v.)
<i>kyōjo-mono</i>	madwoman plays (Nō), e.g. <i>Sumidagawa</i>
<i>machi-utai</i>	'waiting song' (Nō)
<i>mai</i>	dance
<i>mai-goto</i>	instrumental dance music in Nō
<i>michi-yuki</i>	travel song (Nō)
<i>mondō</i>	interrogation of <i>waki</i> (q.v.) by <i>shite</i> (q.v.), or vice versa
<i>monogurui-mono</i>	lunatic plays (Nō), e.g. <i>Sumidagawa</i>
<i>mororai</i>	rhythm of regular repeated strokes performed by the kakko (q.v.)
<i>moro-shiori</i>	gesture for weeping in Nō in which both hands are raised to the eyes
<i>nagashi</i>	accelerating rhythm performed by the kakko (q.v.) in Gagaku
<i>nanori</i>	'name-saying' (Nō)

GLOSSARY

<i>nanori-bue</i>	'name-saying flute'; entrance music in Nô
<i>netori</i>	prelude in Tōgaku and Komagaku
Nippon Gakujutsu Shinkokai	Japanese Classics Translation Committee
Nippon Hoso Kyokai	Japanese broadcasting authority
Nōgaku	'accomplished entertainment'; generic term for Nō and Kyōgen
<i>nōgaku-dō</i>	the Nō theatre (building)
<i>nōkan</i>	bamboo flute with seven fingerholes employed in Nō
<i>nōmen</i>	the Nō masks
<i>ogamu</i>	gesture of worship in Nō, both arms raised horizontally with the fingertips brought together
<i>oi-buki</i>	close stretto in Bugaku canonic prelude <i>chōshi</i>
<i>omote o kiru</i>	a quick movement of the mask from side to side to express anger (Nō)
<i>omote o kumorasu</i>	a movement of the mask downwards to express sorrow (Nō)
<i>omote o terasu</i>	a movement of the mask upwards to express joy (Nō)
<i>omote o tsukau</i>	a slow movement of the mask from side to side to express profundity (Nō)
<i>osae</i>	descending vocal portamento in Nō
<i>otsu</i>	a chord in the <i>aitake</i> (q.v.)
ō-tsuzumi	the Nō hip-drum
<i>ritsu</i>	one of two scale-types into which the <i>chōshi</i> fall
<i>ryō</i>	one of two scale-types into which the <i>chōshi</i> fall
<i>ryōkan</i>	traditional Japanese inn
<i>ryōdō</i>	type of mask worn by a Bugaku dancer
<i>ryūteki</i>	the Gagaku bamboo flute
<i>sayū</i>	abstract movements from side to side in Nō
<i>shakubyōshi</i>	the Gagaku clapperboard, i.e. whip
<i>shamisen</i>	three-stringed banjo played with plectrum
<i>shidai</i>	'next in order'; entrance music in Nō
<i>shijima-goto</i>	'silent pieces' (Nō)
<i>shinobue</i>	popular bamboo flute
<i>shiori</i>	the raising of hands to eyes in Nō to depict weeping (cf. <i>kata-shiori</i> and <i>moro-shiori</i>)
<i>shirabe</i>	'tuning up'; an off-stage instrumental prelude in Nō; the tuning chords on the <i>ko-tsuzumi</i> (q.v.)

GLOSSARY

<i>shirasu</i>	the pebble moat separating stage from auditorium in Nô
<i>shite</i>	principal actor in Nô
<i>shite-tsure</i>	assistant principal actor in Nô
<i>shô</i>	the Gagaku mouth organ
<i>shôdan</i>	structural subdivision in a Nô play
<i>shôko (= shôgo)</i>	the Gagaku gong
<i>shôzoku</i>	Nô costumes
<i>taiko</i>	stick-drum, mounted horizontally
<i>taiko-mono</i>	Nô play accompanied by full four-man <i>hayashi</i> (q.v.)
<i>takai-jû</i>	a chord in the <i>aitake</i> (q.v.); alternative form of <i>jû</i>
<i>Tôgaku</i>	the 'Left' school of Gagaku, evolved from music imported from T'ang Dynasty China
<i>tôyô-dôgu</i>	multi-purpose props in Nô
<i>tsuki-zerifu</i>	'arrival lines' in Nô
<i>tsukuri-mono</i>	stage props in Nô
<i>tsunagi-goto</i>	linking instrumental music in Nô
<i>utai</i>	Nô chant
<i>utai-goto</i>	chanted verse in Nô
<i>waki</i>	secondary actor in Nô
<i>waki-tsure</i>	assistant secondary actor in Nô
<i>waki-za</i>	side-stage in Nô, reserved for <i>ji-utai</i> (q.v.)
<i>yowa-gin</i>	'weak' melodic mode in Nô
<i>yubigawa</i>	parchment or leather thimbles worn by the player of the ô-tsuzumi (q.v.)

Explanatory Note

The following convention is used when referring to rehearsal figures in musical scores:

fig. ⁴86 represents four bars before fig. 86

fig. 19¹⁰ represents ten bars after fig. 19