

October 16, 2017: The immigrant experience in America, continued: Antonín Dvořák, Tōru Takemitsu, Shirish Korde

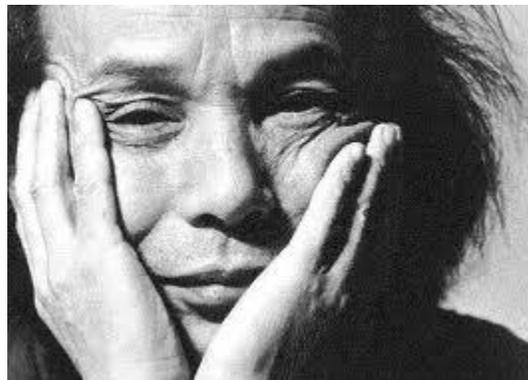
Antonín Dvořák (1841-1904)

American-inspired pieces:

- Symphony No. 9 in E minor, "From the New World," Op. 95 (1893) -- orchestra
- String Quartet No. 12 in F Major, "American," Op. 96 (1893) – string quartet
- Suite in A Major, "American," Op. 98 (1894) – piano; orchestra
- Humoresque, Op. 101 (1894) – solo piano

Tōru Takemitsu (1930-96)

- Self-taught as a composer
- Inspired by music of the West after World War II (Claude Debussy, Anton Webern, Edgard Varèse, Arnold Schoenberg, and Olivier Messiaen)
- Began to unite Japanese and Western ideas in his music after hearing the music of American composer John Cage: "I must express my deep and sincere gratitude to John Cage. The reason for this is that in my own life, in my own development, for a long period I struggled to avoid being "Japanese", to avoid "Japanese" qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition." (Takemitsu, 1989)
- Composed music for over 100 films
- Wrote music inspired by Japan for Western instruments (example: *Itinerant*, 1989, for solo flute)
- Wrote music that blends Japanese and Western instruments (example: *November Steps*, 1967, for shakuhachi, biwa, and orchestra)



Shirish Korde (b. 1945)

- Family is from India; Korde was born in Uganda
- Studied in the US at Berklee College of Music, New England Conservatory of Music, Brown University – studied jazz, analysis, composition, and ethnomusicology
- Teaches at College of the Holy Cross (Worcester, MA)
- His music uses sounds, melodies, and instruments from many different cultures together
  - *Honshirabe* – a transcription of a solo warm-up piece for shakuhachi
  - *Anusvara* (2008) – "Anusvara" means "after sound" in Sanskrit and alludes to Yogic traditions of meditation (the "omm" sound). Korde calls the piece a "sonic meditation" that is influenced by the concepts of sounds found in several of the *Upanishads*, ancient Vedic texts that include concepts central to the development of Hinduism, Buddhism

and Jainism. This work is an alap, or the opening section of a raga in which the notes of the rāg unfold slowly in unmeasured improvisatory passages. A raga is at once both a scale and a melody and each has its own distinct flavor or hue, depending on which notes are included in the ascending and descending forms of the raga and which notes are stressed. The raga used here, Rohini, is a Carnatic (South Indian) raga, and Korde uses the concept of a “meditation” to build phrases that ruminate or meditate on certain pitches of the rāg.

