

Hideki Kozakura

I arise from dreams of thee (2003)

for violin, violoncello and piano

## "I Arise from Dreames of Thee" *for violin, cello and piano*

first performed, Trio Fibonacci: Julie-Anne Derome (violin), Gabriel Prynne (cello), André Ristic (piano)  
Trio Fibonacci Japan Tour at Nagoya Collage of Music  
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It was a particular holiday in 1999, when spring was just around the corner. I saw a film, "Les Miserables" at the old and famous cinema, just behind the Kabuki Theatre in Tokyo. The film was a very typically Hollywood production, which was excellent, but not for fans of the book. The story was taken in a different direction, and was not profound. However there is one scene I shall never forget in which Cosette tries to talk from her room to her lover, Marius, who waits and waits outside the building. This scene was closely associated with Romeo and Juliet by W. Shakespeare, that comes back to haunt to me.

Lately, my girlfriend gave me an English anthology. I don't often read poems, but one of Shelly's pieces of poetry (an English Romantic poet who rebelled against English politics and conservative values), called "Indian Serenade" attracted my attention. It evokes several scenes of the film with which I was fascinated. I Arise from Dreams of Thee for three players was written for Trio Fibonacci. The beginning of the famous phrase from Indian Serenade is given as the title of this work. However this work does not depict the poem. It is based on my inspiration from the poem, and formed the basis of the world where I imagined myself, and where the work is set. This is a story of a woman who keeps love hopelessly to herself, similar to Shelly's poem. The work is in five movements and each movement has its own particular character. In order to give you a clear picture, the following titles are given.

- 1: I met her by the murky lakeside- Vc/Pf
- 2: My sweetheart dances in beauty- Vn/Vc/Pf
- 3: Witch's Sabbath is heard from over the lake- Vn/Vc/Pf
- 4: I would love you to come with me- Pf solo
- 5: How could I greet thee?- Vn/Vc/Pf

The group of piano, violin and violoncello is one of the most common and traditional forms found in classical chamber music. We find many well-known and good works in music history. One of the main themes of my work is how I could create something innovative and rich, blending sounds by using, in a sense, an antique instrumental combination. Not having a conventional idea, each movement uses a different combination in each attempt. Piano is one of the easiest instruments with which I can express my feelings through music, and it predominates the whole work. Violin and violoncello are controlled mainly in a high register, making the low register played by piano conspicuous. Complexity and mass sounds, as with many of my works are consciously not seen in this piece. The piano part of "I Arise from Dreams of Thee" requires several special techniques, for example; pizzicato playing, muted tone etc. And the sounds that are obtained from these techniques are far removed from love and elves. If anything, it has a devilish sound. Love can be an evil spirit! The humans are sometimes controlled by a devil that is invisible, and become blind. You will hear the shadow sounds produced by the contrast between special and normal techniques, which will lead you to a mysterious world. Five movements, except for the last one, have an ambiguous end. Music is something you enjoy during the movement, but it will never allow you to come to a stop.

# I met her by the murky lakeside

Hideki Kozakura

♩ = 80

Violoncello

*pp* *poco s.p.* *pp* *p*

Piano

*ppp* *pp*

una corda

touch string at proper node for 2nd partial harmonics  
tre corda

Vc.

*mf* *pp*

no.

*mf* *pp*

put paper clip on the strings of B1

10 *molto sul.pont.*

Vc. *mf*

3 3 \* 5

3 3 3 3 3 3 3 3

pizz.

3

10 *mf*

5

3 6 7

*mp*

\* strike the string keenly

mute strings with fingers in precise rhythm

13

Vc. *p*

sul D-A

3 5 5 5 6 5 7 3 5

13

3 3 3 3 6 7 7

3 6 3 6

7 7

touch 5th partial nodes

Vc.

17

5 3 6 3

7no.

17

5 5 7 5 5 5 5 5 5 5 5 5 6

Detailed description: This image shows a page of musical notation for a violin and piano duo. The violin part (top staff) begins at measure 17 with a rest, followed by a melodic line in measures 18, 19, and 20. It features several ornaments (marked with '5') and phrasing marks (brackets and slurs). The piano part (bottom two staves) also begins with a rest in measure 17. The right hand (treble clef) plays a complex, rhythmic pattern of sixteenth notes with many ornaments (marked with '5') and a phrasing mark of '7'. The left hand (bass clef) plays a simpler accompaniment with some ornaments (marked with '5'). The piece concludes at measure 20 with a double bar line.