

“‘Recollections of Puccini’: Tamaki Miura’s Final Recording of *Madama Butterfly*”

Table 1: Post-War Performances of Miura¹

Date	Location	Remarks
1945/10	Tokyo	Recital for the U.S. First Cavalry Division Performance included <i>The Star-Spangled Banner</i>
1945/12/1 & 7	Tokyo, Hibiya Kōkaidō	Recital of <i>Die Winterreise</i> (performed twice each day)
1946/1/26 & 27	Mito	Recital for the U.S. 82nd Mechanized Battalion Performance included: “Connais-tu le pays” from <i>Mignon</i> (Ambroise Thomas) <i>The Last Rose of Summer</i> (Thomas Moore) <i>By the Waters of Minnetonka</i> (Thurlow Lieurance) <i>Old Folks at Home</i> (Stephen Foster) “Les oiseaux dans la charmille” from <i>Les Contes d’Hoffman</i> <i>La paloma</i> (Sebastián de Iradier) <i>Kin’nya mon’nya</i> (Japanese popular song [zokkyoku]) <i>Nasu to kabocha</i> (Japanese popular song [zokkyoku]) “Un bel dì” and “Con onor muore” from <i>Madama Butterfly</i>
1946/3/21	Tokyo, Hibiya Kōkaidō	Recital of <i>Die schöne Müllerin</i> (performed twice) Performed <i>Home Sweet Home</i> (Henry Bishop) as an encore

¹ Tanabe, 402–403; Yoshimoto, 236–42; and “Mme. Miura Dead; Japanese Singer,” *The New York Times* (May 27, 1946). The titles translated into Japanese in Tanabe and Yoshimoto are translated back into their original forms. Miura prepared her own translation of the Schubert song cycles for her performances and presumably sang *The Star-Spangled Banner* in English. However, it is not clear from the Japanese sources whether Miura sang the remaining foreign-languages arias and songs and in Japanese translation or in their original forms. According to the discography included in *Densetsu no purima*, Miura had recorded *Home Sweet Home* and the arias from *Madama Butterfly* in original languages.

Table 2: Post-War Recordings of Miura²

Date	Content	Remarks
1946/4/5	excerpts from <i>Die Winterreise</i> "Der Lindenbaum" "Frühlingstraum" "Letzte Hoffnung" "Der Leiermann"	Recorded in the auditorium at Daitō Gakuen Broadcasted on 1948/5/26
1946/4/9	excerpts from <i>Madama Butterfly</i> Synopsis of the opera (spoken) "Un bel dì" "Humming Chorus" Recollections of Puccini (spoken) "Con onor muore"	Recorded at the studios of Japan Broadcasting Corporation (NHK) Broadcasted on 1946/4/13
1946/4/16	<i>The Last Rose of Summer</i> <i>Home, Sweet Home</i> <i>My Old Kentucky Home</i> (Stephen Foster) <i>Kin'nya mon'nya</i> <i>I Passed by Your Window</i> (May H. Brahe)	Recorded at Daitō Gakuen Hospital Broadcasted on 1948/5/26

² Tanabe, 403; Yoshimoto, 245; and Takahashi, 238–9.

Translation of the Transcript of “Recollections of Puccini”³

A person named John Luther Long from Philadelphia in America wrote the words to this [opera called] *Madam Butterfly*.⁴ Afterward, Puccini-San made the music by weaving in Japanese music beautifully like a tapestry. I traveled the world singing *Ochō Fujin* two thousand times. Those who sang the opposing role included Enrico Caruso, Beniamino Gigli, Hipólito Lázaro, Moshura Fittsu [?], Riccardo Martin, and others.

When I sang at the Teatro Constanzi, currently the Royal Theater [Teatro Reale], in Rome, Puccini-San said to me “Miura Tamaki is indeed an ideal *Ochō Fujin*.” He then invited me to his place, and when I arrived, Puccini-San [said to me], “Madam Miura, at this piano, I composed *Madam Butterfly* fifteen minutes, fifteen years ago.” When I looked around the room as he said that, [I noticed that] it was decorated throughout with Japanese things. Puccini-san asked me to sing something Japanese, so I sang from *Sanjūsangendō*:

Waka no ura ni wa meisho ga gozaru,
chin chin.
[Ichi ni Gongen]
[ni ni Tamatsushima,]
[san ni Sagarimatsu,]
[shi ni Shiogama yo.]
Yōi yōi yōi to na.

There are many sights to see in Waka no ura,
chin chin.
[First is Gongen,]
[second, Tamatsushima,]
[third, Sagarimatsu,]
[fourth, Shiogama.]
“Yōi yōi yōi” thus went.

Puccini-San liked the part that goes “yōi yōi” a lot and asked me to do it again. When I sang “yōi yōi,” Puccini-San played it on the piano and eventually a large piece of music was made out of it. I was asked to go upstairs for a meal, but Puccini-san’s “yōi yōi” continued to resonate as great music. Later Puccini-San came upstairs and sat at the table, but he coughed and said “Io muoio,” [that is to say] “I will die from this disease.” I thought to myself that I did not want a disease to kill such a great composer like him. Puccini-San died four years later.

I feel that the Japanese people should never forget the names of these two people, John Luther Long from America who created the story of Butterfly and Giacomo Puccini who created the music. This is because I was able to travel the world by following the light that these people have lit. At the same time, [they] made Japanese music known throughout the world.

³ Transcribed from “Puccini no omoide ~ *Sanjūsangendō*,” *Densetsu no purima, Miura Tamaki*, Vintage, SYC-1001, 1993, compact disc. Translation is mine.

⁴ Throughout the recording, Miura refers to the opera and its title character in Japanese transliteration of the English title as “Madamu Batafurai” and in Japanese translation as “Ochō Fujin.” In the translation, I have maintained the distinction Miura made between the two by using the English title for the former and the Japanese for the latter.

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Recorded Examples

1. Tamaki Miura, "Puccini no omoide ~ *Sanjūsangendō*," with Klaus Pringsheim, Tokyo Hōsō Kangengakudan, and Tokyo Hōsō Gasshōdan, in *Densetsu no purima, Miura Tamaki*, Vintage, SYC-1001, 1993, compact disc.
2. Kiyariondo" [Lumberjacks' worksong] from *Sanjūsangendō munagi yurai* [The Ridge Pole of *Sanjūsangendō* Temple], performed by Takemoto Jūnosuke (narrator) and Tsuruzawa Sanshō (*shamisen*) included in the CD accompanying A. Kimi Coaldrake, *Women's "Gidayū" and the Japanese Theatre Tradition* (London: Routledge, 1997).