

European Shakuhachi Festival Prague, 2010  
*August 29<sup>th</sup>, 20:00*

Contemporary and Avant Garde Music for Japanese Instruments

--Program--

*Hisagi*, Shakuhachi I: Yamamoto Shinzan, Shakuhachi II: Aizawa Rozan

*Shinubi*, Shakuhachi: Shimura Zenpo

*Hira*, Shamisen, Kikuko Sato, Koto: Watanabe Haruko, Shakuhachi: Gunnar Jinmei

Linder

*Mirage*, Shakuhachi: Yamamoto Shinzan, 1<sup>st</sup> Violin: Magdalena Malá, 2<sup>nd</sup> Violin:

Bohumila Domnosilová, Viola: Kateřina Lískovcová, Cello: Irena Morisáková,

Director: Ondřej Komárek

--INTERMISSION--

*Kôan*, Shakuhachi: Jean-Francois Lagrost:

*Salz*, Shakuhachi: Jim Franklin

*Hitori Mondô*, Shakuhachi: Christopher Yohmei, Voice: Klara Matousek, 1<sup>st</sup> Violin:

Magdalena Malá, 2<sup>nd</sup> Violin: Bohumila Domnosilová, Viola: Kateřina Lískovcová,

Cello: Irena Morisáková, Director: Ondřej Komárek

**Piece Explanations:**

*Hisagi*, composed in 2005 by Yamamoto Shinzan is a shakuhachi duet in seven movements. *Hisagi* refers to a broad-leaf deciduous tree (*Catalpa ovata*) that is known for its bright Autumnal colors. This piece expresses the feelings of fall.

*Shinubi* was commissioned by Kiku Day in 2007 for a *jinashi* shakuhachi. The compiser, Takahashi Yûji, is one of Japan's most interesting composers. He is an accomplished pianist and improviser, and he also writes for Japanese instruments. Shimura Zenpo, who has also played other of Takahashi's works with *jinashi* shakuhachi, performed the Japan premier of this piece in 2009. The title, *Shinubi*, is taken from the poem of a *Manyôshû* poet, Kakimoto Hitomaro and indicates a requiem for the dead.

*Hira* was composed for shamisen, koto and shakuhachi in 1923 by the prolific *koto* performer/composer Miyagi Michio. It is based on a traditional *sankyoku* piece but has

much interesting use of counterpoint by the three instruments. The lyrics are taken from the Spring poetry of Taira Kanemori.

**Mirage**, for shakuhachi and string quartet, was composed by shakuhachi player/composer Elizabeth Brown. It was premiered by the composer and the Grainger Quartet during the World Shakuhachi Festival 2008 at Verbrugghen Hall, Sydney Conservatorium of Music Sydney, Australia.

**Salz** was composed by Jim Franklin in 1999. It is of intermediate to advanced level, and at one point rises well into the *daikan* (3rd) octave. It was commissioned by the Deutschen Evangelischen Kirchentag 1999 (German Lutheran Church Convention 1999), where Jim Franklin played the premiere performance. This piece is an attempt to create a piece with melodic structures more familiar to European tonalities than the *honkyoku*, while at the same time retaining something of the phrasing, feel and spirit of the *honkyoku*.

**Hitori Mondo**, for shakuahchi, voice and string quartet, was composed by Vlastislav Matousek and was inspired by a quote from the 19<sup>th</sup> century shakuhachi player/researcher Hisamatsu Fûyô, “Thirty-nine pieces must be thirty-six pieces. Thirty-six pieces must be eighteen pieces. Eighteen pieces must be three pieces. Three pieces must be one piece. One piece must be no piece. No piece must be spirit and breath, and the spirit and breath must be emptiness”.