



European Shakuhachi Society  
Barcelona 2013

## Canvi en programa · Programme change · Cambio en programa

- Després de l'obra *Haru no Umi*, Kiku Day interpretarà Sō Shingetsu (*Koten Honkyoku*, Zensabō tradition)
- After the piece *Haru no Umi*, Kiku Day will perform Sō Shingetsu (*Koten Honkyoku*, Zensabō tradition)
- Después de la obra *Haru no Umi*, Kiku Day interpretará Sō Shingetsu (*Koten Honkyoku*, Zensabō tradition)

KIKU DAY Danesa d'origen japonès i nord-americà, doctorada en etnomusicologia per la prestigiosa Escola d'Estudis Orientals i Africans (SOAS) de la Universitat de Londres, Day va abandonar els seus estudis de flauta clàssica occidental per estudiar el repertori *Honyoku* amb Okuda Atsuya al Japó durant 11 anys. Des del seu retorn a Europa, Day ha dedicat la seva vida a la pràctica del *shakuhachi jinashi* (la variant més antiga de l'instrument), tant en el marc de la música tradicional com en el de la contemporània. Kiku Day és professora a SOAS i ha estat professora assistent a l'Universitat d'Aarhus.

KIKU DAY Danesa de origen japonés y norteamericano, doctorada en etnomusicología por la prestigiosa Escuela de Estudios Orientales y Africanos (SOAS) de la Universidad de Londres, Day abandonó sus estudios de flauta clásica occidental para estudiar el repertorio *Honkyoku* con Okuda Atsuya en Japón durante once años. Desde su regreso a Europa, Kiku Day ha dedicado su vida a la práctica del *shakuhachi jinashi* (la variante más antigua del instrumento) tanto en su marco tradicional como el de la música contemporánea. Kiku Day es profesora en la SOAS y ha sido profesora asistente en la Universidad de Aarhus.

KIKU DAY A Dane of Japanese and American origin, and a doctor in ethnomusicology by the prestigious School of Oriental and African Studies (SOAS), University of London, Day abandoned her studies in Western classical flute to pursue the Honkyoku repertoire with Okuda Atsuya in Japan for eleven years. Since her return to Europe, Kiku Day has devoted her life to the practice of the *shakuhachi jinashi* (the oldest variant of the instrument) both in traditional and contemporary music settings. Kiku Day teaches at SOAS and has been an assistant professor at the University of Aarhus.

Approaching a new musical style, specially one as foreign to us as traditional Japanese music, invariably requires a certain degree of courage and curiosity, often rewarded by an almost magical contact with a musical culture at first not understood, which engages in an immediate and inevitable dialogue with our own musical experience.

This dialogue often becomes a charm, even a passion. A passion that will bring Japanese masters who have devoted their lives to the study of the instrument to leave their homeland and seek a common ground, both literal and cultural, that will allow them to share their labour of love with other cultures; a passion that likewise brings musicians from all over to leave the comfort of their own homes, both literal and cultural, and pursue a formation in an alien tradition, despite the obvious difficulties that entails. Such is doubtlessly the passion that moved the members of the European Shakuhachi Society to create a network that today allows, among many things, that courses such as this Summer School can be held; and that also moved institutions such as ESMUC, Museu de la Música and Auditori to hold and participate in the event, proof that the love that, it has often been said, Japan feels for Barcelona is actually requited.

In addition, the dialogue between two musical cultures entails an opportunity to benefit. Proof to that would be the five original pieces premiered in this series of concerts, the work of Catalan, European and American composers who have found in the *shakuhachi* and traditional Japanese music a treasure, a boon also shared by those who engage in such dialogue from jazz and other musical cultures. But above all, proof of that opportunity to benefit is the dialogue in which Japanese music has engaged with itself, preserved in the music of the diverse *shakuhachi* lineages that we are about to hear. From the XVIII century onwards, some great masters have expressed their particular mien by establishing a new lineage, which is encoded in a *Honkyoku* repertoire, the set of pieces for solo *shakuhachi* of each school. This set in turn reflects both the technical contributions and the *ethos* of each of these masters, which will in turn be preserved by his disciples for generations to come.

This is the Music of Silence that we will hear today: a treasure cared for by the masters that will perform this evening, full of secrets to unveil, and the pleasure that their discovery entails.

## **MUSIC OF SILENCE (I)**

**Thursday, July the 25th 2013, 8:30 p.m.**

**Venue: Sala 4, l'Auditori**

Yamagoe (*Koten Honkyoku*, Dōkyoku tradition)

*Shakuhachi: Kakizakai Kaoru*

Haru no Umi (Miyagi Michio)

*Koto: Yoshie Sakai*

*Shakuhachi: Michael Soumei Coxall*

Jouissance... (part II) (Benjamin Dwyer) \*

*Shakuhachi: Veronique Piron*

Shimotsuke Kyorei (*Koten Honkyoku*, Kinko tradition)

*Shakuhachi: Gunnar Jinmei Linder*

Despertar (Miquel Oliu) \*

*Shakuhachi: Jim Franklin*

Tsuru no Sugomori (*Koten Honkyoku*, Dōkyoku tradition)

*Shakuhachi: Horacio Curti*

Under the Rose (Frances White) \*

*Shakuhachi: Kakizakai Kaoru*

Bamboo Born (John Kaizan Neptune)

West of Somewhere (John Kaizan Neptune)

*Electric guitar: Daniel Pérez*

*Shakuhachi: John Kaizan Neptune*

*\* Absolute premiere and work written specially for the European  
Shakuhachi Festival*

This evening's concert entails a unique opportunity to experience the many musical facets of the *shakuhachi*. Its matchless timbral range and the love that Japanese musicians have professed it, from Kurosawa Kinko (1710-1771) to Toru Takemitsu (1930-1996) and still today, have allowed the instrument to remain in a perfect amber cocoon and, yet, in a constant state of renewal. Concurrently, the love of foreign musicians and music lovers have allowed it to transcend borders and become universal.

The first three pieces of the concert are an example of three of these multiple facets. *Yamagoe* belongs to the *Honkyoku* repertoire of the Dokyoku lineage. Its title literally means "crossing of the mountain", and it evokes the hardships of the way and the will to overcome them. Consequently, this is a terribly demanding piece rooted in the *komuso* (mendicant zen monks) repertoire. *Haru no Umi* ("Sea of Spring"), on the other hand, is an example of the *Gaikyoku*: "outside music", foreign to the basic repertoire. Composed by Michio Miyagi (1849-1956) in 1926, it is a very well known and loved piece in Japan, inspired by the Seto Inland Sea. In clear contrast, Irish composer Benjamin Dwyer premieres *Jouissance....*, a piece belonging to his yet unpublished *Umbilical*: a re-reading of the history of Jocasta, mother of Oedypus, from the viewpoint of several modern thinkers, and an example of the richness that the *shakuhachi* can contribute to contemporary Western music.

*Shakuhachi* Kinko lineage is the oldest extant. It was founded during the XVIII century by master Kurosawa Kinko, who either composed or arranged the basic repertoire (*Honkyoku*) of his school from the pieces that still rang in Japanese Buddhist temples. *Shimotsuke Kyorei*, "Empty Spirit of Shimotsuke" is an example. Distant in time but not in theme is Catalan composer Miquel Oliu's *Despertar* ("Awakening"), also premiered tonight and dedicated to transition: the awakening to a new state and its subsequent reckoning.

*Tsuru no Sugomori* ("Nesting of the Cranes") is a piece shared by many lineages, and a very demanding piece regarding breathing and digitation techniques, which describe dawn and the flight of the cranes. Its antiquity and programmatic content are in contrast with that by composer Frances White, who references the expression *sub rosa* in this piece inspired by *So Koku*, a

“secret” piece from the Kinko lineage, and the very same idea of secrecy, expressed by the major third that dominates both pieces.

Finally, yet another facet of the instrument we will get acknowledged with this evening is exemplified by these *Bamboo Born* and *West of Somewhere*, by master John Kaizan Neptune. These are works closer to jazz and fusion music, in which the *shakuhachi* demonstrates once again its immense expressive ability.

Text: David Drudis

KAORU KAKIZAKAI is one of master Katsuya Yokoyama's foremost students. He has taken part both as a musician and as a teacher in most of the Kokusai Shakuhachi Kenshukan school since 1994. Kakizakai sensei is also a recurring instructor and musician at the *Rocky Shakuhachi Camp* at Boulder, CO, and at the *Australian Shakuhachi Festival* since its first edition in 1999. Like his master, leading expert in the works of Toru Takemitsu, master Kakizakai has become a reference in the performance of the music of this composer, which he has performed, among others, with the NHK Symphonic and the St. Petersburg Philharmonic in venues around the world.

MICHAEL SOUMEI COXALL studied in Japan under "Living National Treasure" master Goro Yamaguchi from 1979 to 1999, the year of the master's passing. Following that, Coxall resumed his studies with one of the foremost disciples of master Yamaguchi, Kohmei Mizuno, and with Kuniyoshi Sugawara. A renowned performer and a member of the Hibiki Ensemble, he also teaches the instrument at the prestigious School of Oriental and African Studies (SOAS), University of London.

YOSHIE SAKAI *Koto* (cittern) concertist and composer, and a specialist in Japanese traditional arts, she has resided in Spain for over thirty years, where she has since taught about the Japanese culture. She obtained her *koto* degree from the Miyagi School in Ikua, where she also studied *shamisen* (lute) and *jiuta* (accompaniment singing). Later she would also study piano, traverse flute and singing in the Western tradition. During these last years she has performed in Spain, France, Italy and Japan, she has given lectures and master classes in several universities and educational centers, and she has composed music for TV commercials.

VERONIQUE PIRON studied with Yoshikazu Iwamoto in France, and later in Japan with Katsuya Yokoyama, from whom she received her *shihan* (mastery license) in 2002. After that, she studied with Teruo Furuya thanks to a Lavoisier investigation grant. In Japan she also learned *nohkan* and *shinobue* (traditional traverse flutes) with Kohei Nishikawa. She usually resides in Brittany, in Western France, where she teaches in a music school, and since 1996 she also organizes introductory seminars to *shakuhachi* and to Japanese music.

GUNNAR JINMEI LINDER A disciple of master Goro Yamaguchi, head of the Chikumeisha branch of *shakuhachi* Kinko-ryu (the oldest existing lineage) and "National Living Treasure", Linder received his MA degree as *shakuhachi* soloist in 1997 and his traditional license, *shihan*, in 1998. From 1997 to 2005 Linder was professionally active as performer and teacher of *shakuhachi* in Japan, Europe and the US. In 2005 he returned to his home country, Sweden,

where he has resumed his activity as an interpreter and professor at both the University and the Royal College of Music of Stockholm.

**JIM FRANKLIN** A composer and a musicologist, trained in Australia, Germany and the Netherlands, Dr. Franklin came upon the *shakuhachi* in the course of his studies. After his formation period in Australia with Dr. Riley and in Japan with Teruo Furuya and Katsuya Yokoyama, he received his *shakuhachi* mastery degree (*shihan*) in 1996. As a composer, Franklin is active in the field of contemporary and electroacoustic music. He composes for *shakuhachi*, both in solo and in ensemble setting.

**HORACIO CURTI** An ethnomusicologist, a disciple of master Kaoru Kakizakai and *shihan* (master) himself within the Kokusai Shakuhachi Kenshukan since 2004, Curti was the first person in Spain to obtain that degree. His academic and artistic activities have taken him to such countries as Japan, the US, Belgium, the Netherlands, France, the UK, Argentina, Chile and many places in Spain, working together with many institutions and universities. Currently he teaches at ESMUC, SAE Barcelona and Musikeon.

**JOHN KAIZAN NEPTUNE** is a California-born musician who settled in Japan 37 years ago, a master of the Tozan *shakuhachi* lineage since 1977 and a renowned builder of this bamboo instrument as well. Neptune reconciles the performance of traditional music with an intense activity as a *shakuhachi* performer in jazz and fusion settings. He is author of the book *Shakuhachi* and has performed and recorded all over the world. One of his 23 records, *Bamboo*, was named Outstanding Album of the Year by the Japanese Ministry of Education.

**DANIEL PÉREZ** teaches electric guitar at the Catalonia College of Music (ESMUC) and a performer of renown in the Catalan and Spanish jazz scenes, working together with many well-known musicians such as Gorka Benítez, Juan de Diego, David Xirgu, Carme Canela or Perico Sambeat. His flexibility and technical resourcefulness have made him an accompanist of choice for projects both eclectic and demanding these last few years.



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