



European Shakuhachi Society  
Barcelona 2013

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 (II)**

**Saturday, July the 27th 2013, 8:30 p.m.**

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

Oshu Nagashi (*Koten Honkyoku* Chikuho tradition)  
*Shakuhachi: Jim Franklin*

... i no només el vent (Josep M<sup>a</sup> Guix) \*  
*Shakuhachi: Veronique Piron*

Kaji Makura (*Sankyoku* style)  
*Shamisen and voice: Fumie Hihara*  
*Koto: Yoshie Sakai*  
*Shakuhachi: Gunnar Jinmei Linder*

Juniper (Alexandra Gardner) \*  
*Shakuhachi: Kiku Day*

Kamogawa (2003) (John Kaizan Neptune)  
*Shakuhachi: John Kaizan Neptune*

Haru no Gotoku (Tadao Sawai, *Shinkyoku* style)  
*Koto: Fumie Hihara*  
*Shakuhachi: Veronique Piron*

Hon Shirabe (*Koten Honkyoku*, *Dōkyoku* tradition)  
*Shakuhachi: Kakizakai Kaoru*

Shika no Tone (*Koten Honkyoku*, *Dōkyoku* tradition)  
*Shakuhachi: Kakizakai Kaoru and Gunnar Jinmei Linder*

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

This second concert offers us a chance to build on the experience of the first concert of this series and delve deeper into the different periods of the *shakuhachi* solo repertoire and the role of the instrument in an ensemble setting, yet without losing sight of its possibilities regarding contemporary music.

Master Sakai Chikuho (1892-1985) founded his school in 1917. Modern in his approach, keenly interested in integrating the *shakuhachi* in Western instrumentations, yet he managed to compile a very rich *Honkyoku*, which includes pieces from the *komuso*, the mendicant zen monks. This *Oshu Nagashi* ("Begging for alms in Oshu") is an example. Following that is the premiere of Catalan composer Josep M<sup>a</sup> Guix's ... *i no només el vent* ("... and not only the wind"), a work for solo *shakuhachi* based on a *haiku* by poet Hokusai about autumn, a season that in Japan is associated with longing. The piece was composed during the last weeks of life of the composer's father, to whom it is dedicated.

*Kaji Makura* is a *Sankyoku* (chamber music for three instruments) piece, originally composed for solo *shamisen* by Kikuoka Kengyo (1791-1847). We could translate *Kaji Makura* as "Rudder Pillow", since the sung poem tells us about a sleeping courtesan, asleep at the rudder during her journey on a river boat.

American composer Alexandra Gardner premieres *Juniper*, in which she approaches the composition process in a way akin to that of bonsai growing and sculpting, an endeavour both contemplative and caring. Next, we will hear a piece performed by John Kaizan Neptune, master of the Tozan lineage, which was founded in 1896. The Tozan lineage, one of the most widely practiced in Japan, contrasts with the Kinko lineage because of its greater metrical and structural regularity. Almost a century later, in 1891, Sawi Tadao (1937-1997) composed the duet *Haru no Gotoku*, a piece belonging to the *Shinkyoku* (modern music) genre. We will hear this piece in clear contrast with *Hon Shirabe*, a very special piece, the first taught within the Dokyoku lineage and also the least technically complex. And yet, it is also one of the most difficult, precisely due to its simplicity, and a musician could practice it for years and still never cease to find nuances to improve.

Finally, *Shika no Tône* is a rare example of a *Honkyoku* duet. It is a very old piece and very well known in Japan, which describes the calling of the male deer to the females in autumn, portrayed by the dialogue between the two instruments. This piece also entails a chance to hear the dialogue between two masters of different lineages: Dokyoku and Kinko.

Text: David Drudis



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.

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.

FUMIE HIHARA is a master of *koto* and *shamisen*, and holds a performance degree in both instruments by the Tokyo National University for the Arts and Music. Since 2004, she has been a very active performer in Europe, particularly in France, where she has performed in such venues as the Opera House of Lyon, the Bourge Festival, the Palace of Congress and the Guimet Museum, to name a few. Concurrent to her activity as both soloist and accompanist, Hihara has cultivated teaching, composition of new works, organological investigation and historically informed performance of these instruments.

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.

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.

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.

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.

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.

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