



日本作曲家選輯

8.572479

DDD

Toshio
HOSOKAWA
Flute Music

Kolbeinn Bjarnason, Flute
Caput Ensemble • Snorri Sigfus Birgisson



Toshio Hosakawa (b. 1955)

Flute Music

"Calligraphy as an ascetic practice in search of a human cosmic awareness and an awakening to the roots of our existence. This is what calligraphy is: Cosmic immensity."



Photo © Kaz Ishikawa

These words about calligraphy can be found in the diary of the avant-garde Japanese calligrapher, Yuichi Inoue. I have continued to compose musical works, conceiving of music as a calligraphy of space and time. What I mean here by "calligraphy" is the form of a musical note. You could also call it the shape of a song, the shape of its core melody. The idea that the melodic shape of eastern music has a calligraphic form was suggested to me by my composition teacher, Isang Yun. Without seizing hold of the melody as a structural element in a combination of several notes, like the brickwork of western architecture, just one single note is born beyond the space-time of silence, grows like a plant and decays, like the form of an oriental writing brush. The glissando, the various forms of vibrato, the tone color changes often used and seen in the melody of eastern songs are the means of keeping alive the flow of life of this one single note.

In one stroke of the writing brush appears the breath of life, the power and depth of the person who draws the

stroke. It is an expression of the original power of life, and it is proof that the person lives.

If the "brush stroke" of my music differs from that of my teacher, Isang Yun, it might be in the attention my calligraphy pays to the place on which the stroke is drawn, to the canvas and its blank spaces, under the deeper influence of Japanese calligraphy. Japanese calligraphy places value not only on the subject being drawn but also on the blank space behind it, the power of the places where nothing is drawn. The appearance of the visible brush stroke is improved by means of the blank space in its background where nothing is drawn. In musical terms, the musical note is given greater expressive power by means of the inaudible blank space, or silence.

For me the flute is the instrument which can most deeply realise my musical ideas. The flute can produce a sound by means of the breath, and can be a vehicle by which the breath transmits the sound's life-power.

In Japan from ancient times we have had a tradition of various flutes such as the *ryuteki* of *gagaku*, *noh* wind instruments, and the bamboo *shakuhachi*. My flute music no doubt is influenced by various forms of this tradition. The breath noise you sometimes hear in it, which sounds just like the wind of the natural world, is a noise that was until the nineteenth century forbidden in western flute music. In the Japanese tradition, however, this noise is something used positively as a way to approach a more natural breath.

In *Vertical Song I* for flute solo (1995), I looked not for a song which developed by stretching out each individual note horizontally but for a song which tried to rise up vertically above time. The following lines from Rilke provide illumination:

*A tree ascended there, Oh pure transcendence!
Oh Orpheus sings! Oh tall tree in the ear!*¹

Sen I for flute solo (1984) is a work from my earliest period which followed the process of a calligraphic brush stroke being drawn on the blank space of music.

In *Fragmente II* for alto flute and string quartet (1989), the *fis* note flows throughout the work from start to finish. The calligraphy of the alto flute is drawn on the canvas of a harmony formed with this *fis* at its centre.

Lied for flute and piano (2007) is a “song without words”, a prototype for the form of my songs, sung with the flute. The flute can be taken as the prolongation of the voice. The piano symbolizes the universe which spreads out in the background of the song.

In a flute concerto *Voyage V* (2001), the flautist can be taken as a human being and the ensemble as the universe and world surrounding him. Exchanging one type of flute for another, he wanders through the journey

of life. The process by which he tries to attain harmony with nature by experiencing different kinds of discord with the world is then depicted with sound.

Performed as a final encore, *Kuroda-bushi* for alto flute is an arrangement of well-known Japanese folk-songs, and in it can be heard the calligraphic form of the melody of such songs.

The accomplished Icelandic flautist Kolbeinn Bjarnason not only plays western flute music but is a musician who has studied *shakuhachi* music in Japan. This recording in which he featured my flute music accurately grasped the deep essence of the music I have been pursuing, and gave it new life.

Toshio Hosokawa

¹ From *The Sonnets to Orpheus I* by Rainer Maria Rilke, translated by Stephen Mitchell.

Kolbeinn Bjarnason



composers as Toshio Hosokawa, Hiroyuki Itoh, Noriko Miura, Brian Ferneyhough, Doina and Diana Rotaru, Hans-Henrik Nordström and Simon Mawhinney, among others. His recordings of the complete flute music of Ferneyhough have received international acclaim. He is a co-founder of Caput Ensemble.

Kolbeinn Bjarnason was born in Reykjavík in 1958 and studied philosophy and literature at The Icelandic University and flute at Reykjavík College of Music. He continued his studies with the Austrian flute player Manuela Wiesler and several other leading flautists. Fascinated by the world of Japanese music he decided to take *shakuhachi* lessons with Ralph Samuelsson in New York and Teruhisa Fukuda in Tokyo. He has been specializing in Japanese music for 25 years, performing new works, lecturing and making radio programmes on new and traditional Japanese music. Bjarnason has worked with most Icelandic composers, including Sveinsson, Hallgrímsson, Thórarinnsson, Hauksson and Björnsson, who have dedicated their works to him. He has worked with such disparate

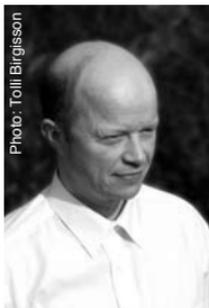
Caput Ensemble



the long list of composers that have worked with the ensemble demonstrates the immense diversity of late twentieth and early twenty-first century music. Caput is supported by the Icelandic Ministry for Culture and the City of Reykjavík.

Melkorka Ólafsdóttir, Flutes **5** • Eydís Franzdóttir, Oboe **5** • Gudni Franzson, Clarinet **5**
Rúnar Óskarsson, Clarinet **5** • Brjánn Ingason, Bassoon **5** • Emil Fridfinnsson, Horn **5**
Eiríkur Örn Pálsson, Trumpet **5** • Sigurdur Thorbergsson, Trombone **5** • Steef van Oosterhout, Percussion **5**
Frank Aarnink, Percussion **5** • Elísabet Waage, Harp **5** • Valgerdur Andrésdóttir, Piano **3** **5** / Celesta **5**
Sif Tulinius, Violin **4** **5** • Zbigniew Dubik, Violin **4** **5** • Thorunn Ósk Marinósdóttir, Viola **4** **5**
Sigurdur Halldórsson, Cello **4** **5** • Bryndís Björgvinsdóttir, Cello **5** • Hávardur Trygvason, Double bass **5**

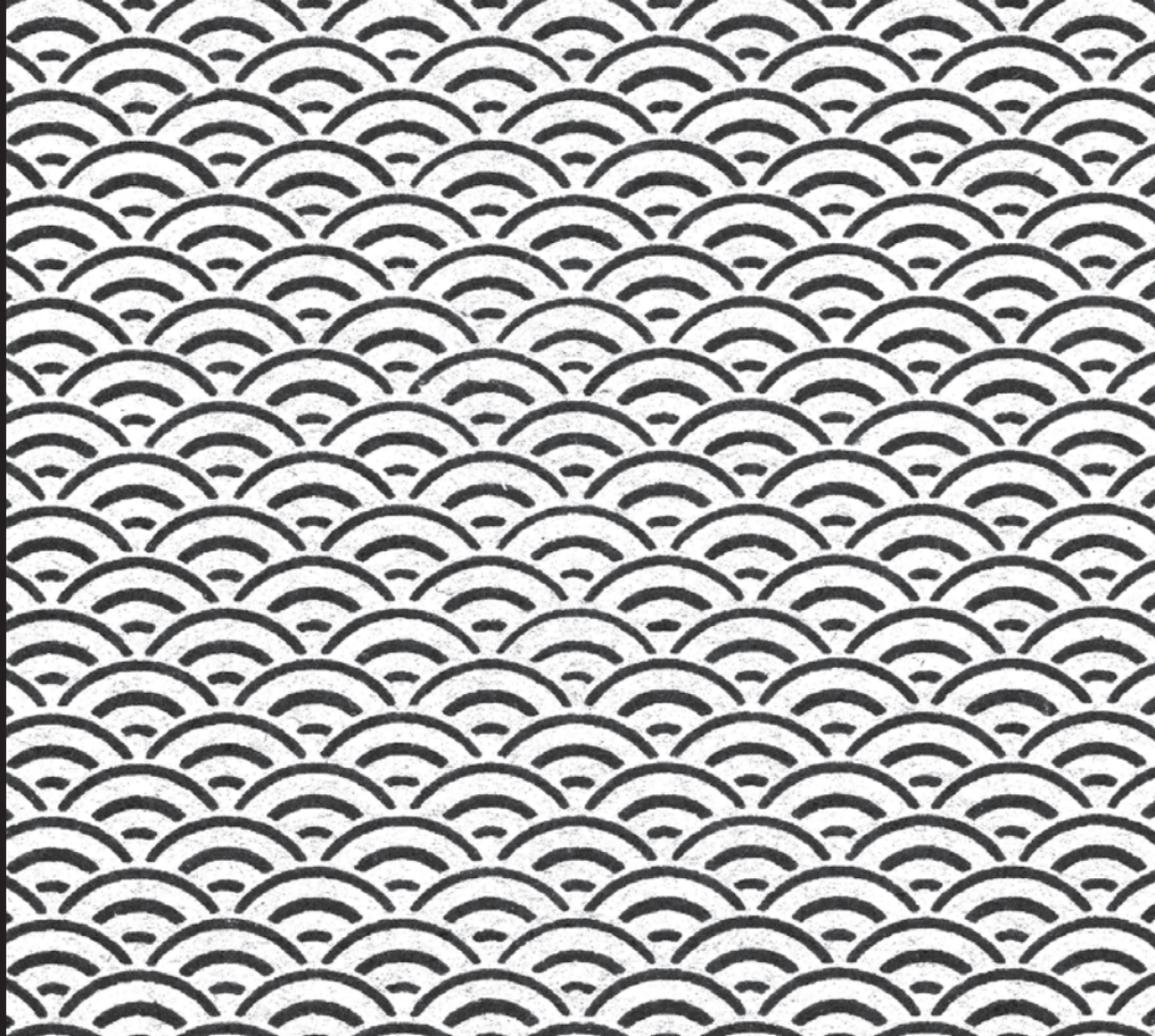
Snorri Sigfus Birgisson



The conductor Snorri Sigfus Birgisson was born in Copenhagen in 1954. His early musical studies were with Gunnar Sigurgeirsson and then at the Reykjavík College of Music, where his teachers were Hermína Kristjánsson, Jon Nordal, Arni Kristjánsson (piano), and Thorkell Sigurbjörnsson (composition). He went on to piano studies with Barry Snyder at the Eastman School of Music (1974-1975), and studies in composition with Finn Mortensen, and electronic music and sonology with Lasse Thoresen and sonology with Olav Anton Thommessen in Norway in the following year. He studied composition with Ton de Leeuw in Amsterdam from 1976-1978. Since 1980 Birgisson has been living in Reykjavík, where he is an active composer, performer and music teacher. He has composed solo works, chamber works, symphonic pieces and choral music.

J
A
P
A
N
E
S
E

C
L
A
S
S
I
C
S



The Berlin-based Japanese composer Toshio Hosokawa conceives of music as 'a calligraphy of space and time' and regards the flute as the instrument that can most deeply realise his musical ideas, the performer's breath embodying the living power of sound enhanced by the equally expressive silence which surrounds it. The accomplished Icelandic flautist Kolbeinn Bjarnason, who has also studied *shakuhachi* music, conveys the essence of Hosokawa's 'musical calligraphy', shaping sound and silence into deeply spiritual soundscapes for solo flute and within haunting instrumental textures.

Toshio HOSOKAWA

(b. 1955)

Flute Music

- | | | |
|---|-------------------------------|-------|
| 1 | Vertical Song I (1995) | 8:22 |
| 2 | Sen I (1986) | 11:47 |
| 3 | Lied (2007) | 6:29 |
| 4 | Fragmente II (1989) | 9:26 |
| 5 | Voyage V (2001) | 17:29 |
| 6 | Kuroda-bushi (2004) | 3:50 |

(Trad., arr. T. Hosokawa for alto flute)

Kolbeinn Bjarnason, Flute 1-5 / Alto flute 6
Members of Caput Ensemble 3-5 • Snorri Sigfus Birgisson 5

With thanks to the City of Reykjavík, Icelandic Ministry of Culture and Education

Recorded at Fella- og Hóla-church, Reykjavík, Iceland, on 5th November, 2008 (tracks 2, 3),
 6th November, 2008 (tracks 1, 6), 3rd December, 2008 (track 5), and on 11th December, 2008 (track 4)

Producer: Bjarni Rúnar Bjarnason • Engineers: Georg Magnússon and Páll S. Gudmundsson

Editors: Georg Magnússon, Gudni Franzson and Bjarni Rúnar Bjarnason

Publisher: Schott Music Co. Ltd., Japan • Booklet notes: Toshio Hosokawa

Cover by Kalligraf (iStockphoto.com)

8.572479

DDD

Playing Time
57:23



www.naxos.com

Made in Germany

Booklet notes in English

© & © 2010 Naxos Rights International Ltd.