

MONOCHROMER GARTEN

ROBERTO FABBRICIANI

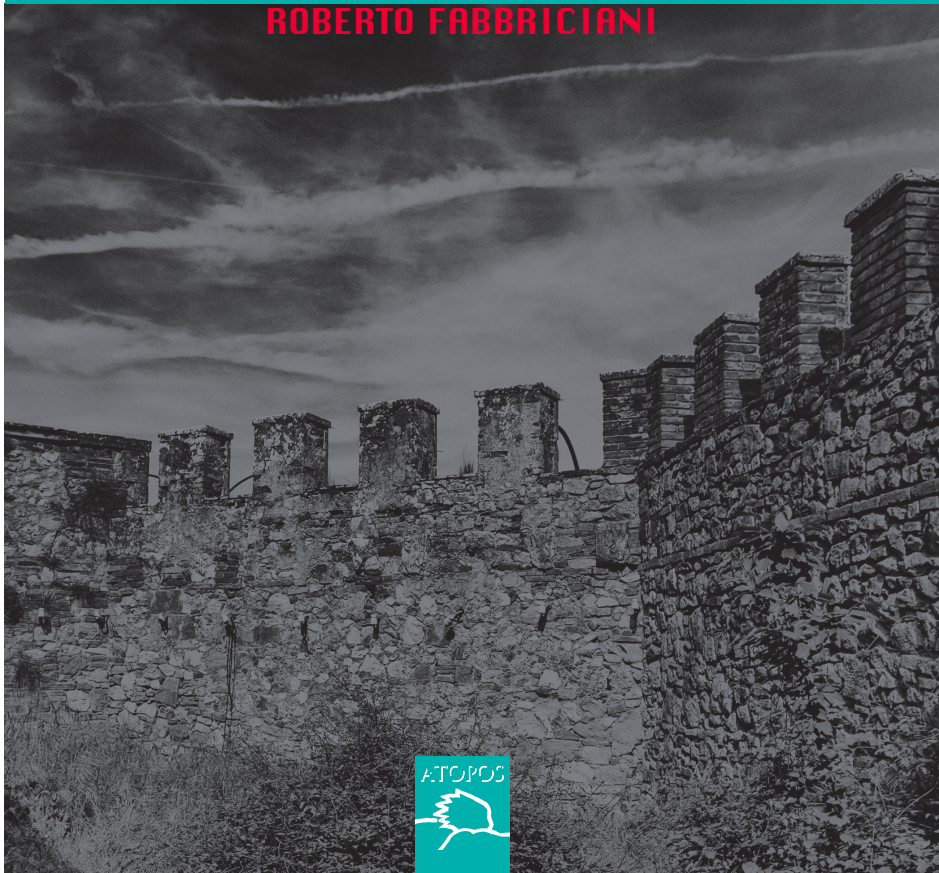


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The flute is perhaps the oldest musical instrument, found in every civilization – each with its own variation according to the sensibility. In Western culture the flute draws a melodic line parallel to the human voice, overcoming its limitations with regard to speed and extension, in a virtuosity of growth, proliferation, and construction typical of western civilization. In Japanese culture the flute probably came from China but was promptly adapted to meet a specific sensibility, which entails concentrating on the single sound, on the silence that surrounds and identifies it, on the timbre and also its breath or noise components.

This CD takes its title from the most recent piece, *Monochromer Garten VIII* for alto flute in G (2016) by Malika Kishino, student of Yoshihisa Taira and “heir” to a multi-generational tradition tied to the flute. In her *Monochromer Garten* series, the composer was inspired by the sight of a temple garden in Kyoto at night, “A work of art in black and white. I discovered the epitome of beauty there”. Another source of inspiration is the list of characteristics of the Japanese arts compiled by Shinichi Hisamatsu (1889-1980), a great philosopher and Zen Buddhist monk: asymmetry, simplicity, sublime austerity, naturalness, subtle depth, freedom from attachment, and tranquillity. Satisfying the seven characteristics, which in their inseparability form a perfect whole, Kishino uses sound materials and time signatures to create *Monochromer Garten VIII*, emphasizing the breathing sounds, the whispering effects and the multiphonic elements of the alto flute, while allowing the tessitura to flow spontaneously.

All seven pieces to some extent respect those seven characteristics of Japanese aesthetics, and in particular those by Kazuo Fukushima: *Requiem* for solo flute (1956) composed after the war and imbued with the feeling of desolation, mourning and loss that prevailed in post-war Japan, but especially *Mei*, composed on commission from the Venice Biennale and performed in 1962 both in Venice and Darmstadt by the great Severino Gazzelloni. *Mei* (暝, dark) drew considerable attention and inspired a series of pieces for flute by contemporary composers, because it proposed a new concept in sound texture, such as breath, and tempo as a succession of separate and autonomous moments marked by pauses loaded with tension, energy; it was dedicated to the memory of Dr. Steinecke, who died in an accident that year. *Rhymes* (1967) by Yori' aki Matsudaira, is explicitly dedicated to Gazzelloni, and is a relatively playful piece, composed using a combinatorial technique developed by the composer in those years and inspired by Robert Rauschenberg's work. *Zoelika* (1980) for two flutes is a later work, in the composer's mature neo-modal style, which harks back to his scientific training in the construction of integral relationships between classes of heights.

Orient orientation for two flutes (1973) by Jō Kondō, composed for “two melodic instruments of the same family”, is an exemplary work in that style that Kondo himself defined as “linear music”. The key concept is that of considering the notes individually without any progressive development, aligning them in such a way that the slightest deviation from an ideal unison creates a line. The music develops evenly, with a sort of simplicity, in a continuous form that has no beginning, end or other interruption.

Synchronie by Yoshihisa Taira for two flutes (1986), is a relatively long and lively piece, articulated in fast synchronous interlocations of the two instruments, animated by the artists' vocalizations, with a vaguely ecstatic expression typical of the composer and a brilliant dramaturgical aspect.

Tōru Takemitsu composed *Air* for solo flute for Aurélie Nicolet's seventieth birthday, and it was the last score he completed before his untimely death. The piece unfolds simply and, although it has a different dramatic weight, it harks back to the musical style of works such as *Mask* for two flutes (1959). *Itinerant* (1989) is more linear and varies progressively; in the tessitura, each group of notes, identified by the occurrence of silences, is a variation of the same intervals and dynamic material, continuously developed to the end of the piece.

In *Vertical Song I* for solo flute (1995), Toshio Hosokawa proposes his idea of a "vertical" tempo, originating with the music of Japanese classical theatre, in which two principles interact - on one side, that of a dilated and internally pulsating tempo, which sometimes leads to a sung line, and on the other, the principle of tempo divided by accented and conclusive sounds, followed by silence. The piece attracted considerable attention and is the first in a "*Vertical*" series.

Jōji Yuasa also makes reference to *nōkan* music, the flute associated with the music for *nō* theatre in *Domain* (1978), where he challenges the consolidated "domain" of the idiomatic language for flute, creating a polychrome illusion by superimposing a layer of isolated and intermittent notes on a layer of continuous notes. This piece is dodecaphonic although not serial music, and uses consolidated multi-phonic techniques and various attack methods, with a wealth of dynamic indications, large intervals and effects related to the pronunciation of a syllable ("tyo", "fow").

Luciana Galliano



photo: Silvia Lelli



ATP 030

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Flauti

1	Yori Aki MATSUDAIRA	Rhymes for Gazzelloni per flauto solo	1966	05:29
2	Yoshihisa TAIRA	Sincronie per 2 flauti	1986	10:32
3	Kazuo FUKUSHIMA	Mei per flauto solo	1962	04:27
4	Kazuo FUKUSHIMA	Requiem per flauto solo	1956	03:03
5	Jo KONDO	Orient orientation per 2 flauti	1973	06:44
6	Toru TAKEMITSU	Itinerant per flauto solo	1989	04:00
7	Toru TAKEMITSU	Air per flauto solo	1996	05:45
8	Toshio HOSOKAWA	Vertical Song I per flauto solo	1995	05:37
9	Yori Aki MATSUDAIRA	Zolka per 2 flauti	1980	08:30
10	Joji YUASA	Domain per flauto solo	1978	08:25
11	Malika KISHINO	Monochromer Garten VIII per flauto in sol	2016	11:40

total time 74:49