

ANNE NORMAN

GREG DIKMANS

Shakuhachi

baroque flute

recorder

Breath

of creation

Flutes of two worlds

“ It is probably true quite generally that in the history of human thinking the most fruitful developments frequently take place at those points where two different lines of thought meet. These lines may have their roots in quite different parts of human culture, in different times or different cultural environments or different religious traditions: hence if they actually meet, that is, if they are at least so much related to each other that a real interaction can take place, then one may hope that new and interesting developments may follow. ”

Werner Heisenberg
(physicist and pioneer of quantum mechanics)



Breath of creation

Flutes of two worlds

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An intercourse between two traditions of flute music—European and Japanese

Traditional folk melodies from Japan, Ireland and England

European art music (Bach, Couperin, van Eyck, Vivaldi)

Zen meditations

20th-century compositions

Collaborative improvisations

TOTAL RUNNING TIME 73'00"

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Breath of creation

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1. Variations on Doen Daphne d'over schoone maeght

soprano renaissance recorder (1) (c. 1590-1657)

6'15" Jacob van Eyck

2. Alone in a strange place (1994)

shakuhachi (6)

4'23"

Anne Norman

3. Irish & English folk songs

soprano & bass recorders and shakuhachi (1, 2, 6, 7)

8'22"

arr. Dikmans/Norman

BIRD SUITE

4. (i) Le rossignol-en-amour (the nightingale in love)

baroque flute (4) (1668-1733)

7'18"

François Couperin

5. (ii) Tsuru no sugomori (nesting cranes)

shakuhachi (7)

8'45"

Traditional zen meditation

6. (iii) Music for a bird (1968)

alto baroque recorder (3)

5'40"

Hans-Martin Linde (b.1930)

(iv) Tail feathers

baroque flute and shakuhachi (5, 7)

7. Trad.—Shika no tone (distant cries of deer) 3'09"

8. Vivaldi—Cadenza (from 'Goldfinch' Concerto) 0'57"

9. Trad.—Koden Sugomori (nesting song) 1'22"

10. Clérambault—Ecoutez les sons touchants de la tendre Philomel (from *Ile de Délos*) 1'47"

arr. Dikmans/Norman

11. Japanese folk songs

shakuhachi and percussion (8)

7'51"

arr Anne Norman

12. Sarabande (from Paritita in A minor, BWV 1013)

baroque flute (4)

13. Spaces (1993) 4'02"

bass recorder (2)

5'15"

(1685-1750)

Johann Sebastian Bach

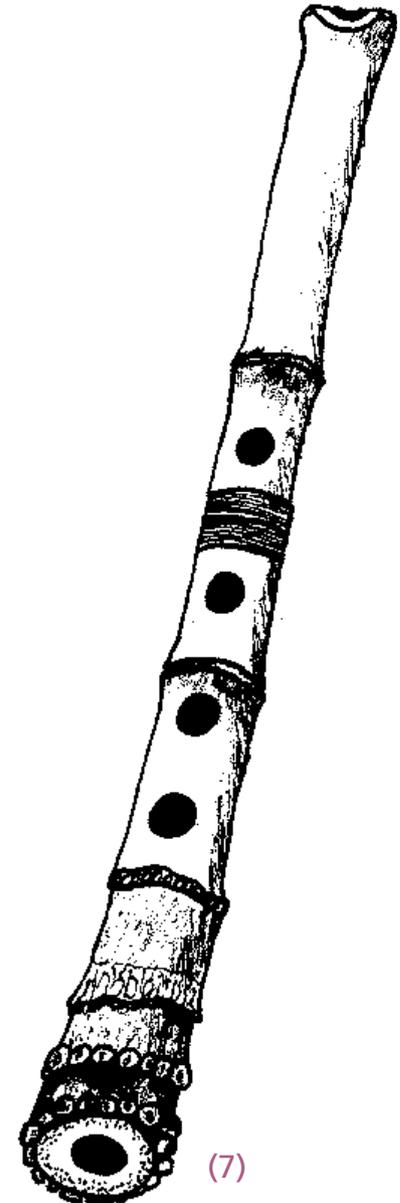
Anne Norman

14. Daphne-bushi (1994)

soprano renaissance recorder and shakuhachi (1, 7)

6'13"

Greg Dikmans and Anne Norman



(7)

Greg Dikmans is a first generation Australian of Dutch and Swiss parents. As a virtuoso of the baroque flute and recorder, conductor, educator and scholar he has been at the forefront of the Early Music movement in Australia since graduating with a Bachelor of Music Degree from Sydney University. He is recognised internationally for his research on early 17th-century recorder music and the performance practice of 18th-century French flute music for which he was awarded a Master of Arts by La Trobe University. Greg is continuing his research into the performance of French music by working towards a PhD at Melbourne University.

In 1984 he returned to Australia from two years study in Belgium and The Netherlands for which he was awarded a Churchill Fellowship and an Australia Council grant. He received the Diploma in Baroque Flute (1st prize) from the Royal Conservatorium in Brussels where his teacher was the world-renowned Bartholt Kuijken.

Greg Dikmans is most widely known as the artistic director of the Elysium Ensemble, which he founded in 1985, and which has established a reputation for its exciting and authoritative performances of Baroque and early Classical music through its annual concert series in Melbourne and numerous national broadcasts for ABC-FM and 3MBS-FM.

Greg has performed extensively throughout Australia for Musica Viva and State Arts Councils, played in S.E. Asia (for the Department of Foreign Affairs) and Europe, made numerous radio and television broadcasts and recorded two discs.

Greg is an associate lecturer at the University of Melbourne and the Victorian College of the Arts teaching principal study baroque flute and recorder, performance practice and directing Renaissance and Baroque ensembles.

Anne Norman is a performer, improviser, composer and teacher of shakuhachi currently residing in Melbourne and working as a freelance artist in music-theatre productions, solo and collaborative recitals, broadcasts and recording work. She is also working on a PhD on the intercultural reception of shakuhachi through the Department of Japanese Studies at Monash University.

Following 14 years of training on western flute (B.Mus. Univ. of Melb.), Anne took up the shakuhachi in 1986 whilst living in Japan. In 1988 she returned to Australia to complete a Masters in Ethnomusicology at Monash, followed by a further two year period in Japan funded by a grant from the Japanese Government, enabling her to further her studies of shakuhachi performance at the Tokyo University of Fine Art and Music. Anne's teachers are Nakamura Shindo of the Ueda school in Kobe, Tajima Tadashi of the Watazumi-do tradition in Osaka, and Yamaguchi Goro of the Kinko school in Tokyo.

Anne has performed both in Japan and Australia with a wide range of performance artists including musicians trained in traditional and contemporary Japanese music, European art music, jazz, avant-garde and musicians of various other cultural heritages. Anne has composed, improvised and performed music for theatre and dance, and has collaborated with visual artists and poets.

In 1993, Anne collaborated on a CD entitled *Jouissance* which explores a recontextualisation of the music of Hildegard and Abelard through the interweaving of Gregorian chant with the sounds of shakuhachi, double bass, Buddhist bells and other percussion. Anne is artistic coordinator of the group **Nadoya**, currently working on a hybrid arts production involving a fusion of music and movement art (neo-butoh) with interactive technology, funded by the Australia Council for the Arts.

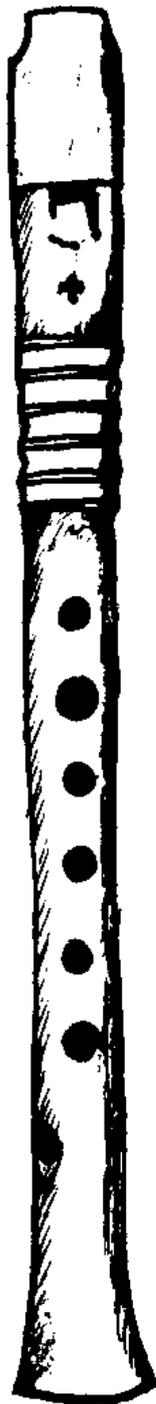
Breath of creation

Flutes of two worlds

The history of the flute extends into remote antiquity and details of its origin are unknown. The first flutes would have been no more than one note whistles, often with special magical powers (hence the concept of 'The Magic Flute'). That a cut reed or dead bone could produce a sound, i.e. possesses a voice, no doubt impressed primitive man. Flutes were probably first used by tribal medicine men to aid them in communicating with the spirit world.

The flute in European culture

Apart from its obvious possibilities for portraying lightness and gaiety and the warbling of birds, the flute has been the instrument most often used for depicting tenderness and longing. In the 17th and 18th-centuries it was often used to imitate the soulful song of the nightingale–Philomel (see notes on *Le Rossignol-en-amour* below). In Greek mythology it was to the nightingale alone that Orpheus (symbol of the power of music to move even the Gods) taught his mournful lament for the loss of Euridice. It is not surprising that John Dowland,



(1)

who led the fashionable cult of the melancholy in Elizabethan England, should have chosen the nightingale as his symbol.

The Shakuhachi in Japanese Culture

The shakuhachi, a bamboo flute originating in China, was taken to Japan over 1,200 years ago. Since then it has undergone several changes in construction and repertoire. During the Tokugawa era (1600-1868) the shakuhachi was practised exclusively by monks of the Fuke Zen sect, who used it as a tool in their religious disciplines. Instead of employing *zazen* (sitting meditation) these monks, called Komuso, practised *suizen* (blowing meditation).

Since the 19th-century the shakuhachi has been played in chamber music combinations with the koto, shamisen and voice, and more recently in combination with Western instruments in musical styles as diverse as orchestral concertos through to jazz and avant-garde experimentation.

1. Variations on Doen Daphne d'over schoone maeght – Jacob van Eyck (c.1590-1657)

We know little of van Eyck's life. He was of noble birth on his mother's side and blind. In 1624 he was appointed *beiermeester* (chime master,

i.e. player of the carillon) of the Utrecht (Holland) cathedral, but appears to have made a name for himself mainly as an organist and recorder player. In 1648 he was given an increase in salary on condition that every now and then he should divert 'the people promenading on the [St. Johns] churchyard with the sound of his little flute.'

Der Fluyten Lust-hof (1649) remains the largest work in European history written for a wind instrument, besides being the only opus of this size not composed in the usual sense, but 'dictated' by the author as he improvised. It comprises some 150 works published in two volumes: an enormous collection of psalms and fashionable songs and dances of the time, a kind of 'hit parade' from the mid 17th-century, given its special place by van Eyck's virtuosity in improvising. *Doen Daphne d'over schoone maeght* is an English folk song which appears in several sources as *When Daphne did from Phoebus fly*.

2. Alone in a strange place – Anne Norman

This work is an arrangement of a transcribed improvisation played by Anne in 1990 during her first week in a language course at Osaka University of Foreign Studies. The improvisation occurred whilst Anne was alone in a hall overlooking a bamboo forest and a valley of rice paddies below the University, experiencing feelings of isolation and distance from loved ones in Australia, as

well as nervous anticipation of her first lesson with the shakuhachi master Tajima Tadashi the following day.

3. Irish & English folk songs – arr. Dikmans/Norman

The drone which underlies this melodic fantasy was generated by combining long notes played on a variety of flutes. Notes were coloured and shaped in ways appropriate to each instrument. The result is a pulsating, breathing background to the melodies and improvisations. Melodies: Is trua nach bhfuil me in eirinn – The Cruel Mother – The Broomfield Hill.

BIRD SUITE

This 'suite' brings together works which have the sounds of birds (real and imaginary) and nature as their inspiration.

4. (i) Le rossignol-en-amour – François Couperin (1668-1733)

François Couperin was the most famous member of a musical family which was active in and around Paris from the 16th-century to the mid-19th. He was employed at the court of Louis XIV as the organist of the king's chapel, as a teacher to the royal family and as a chamber musician. He wrote some of the finest music of the French classical school, including works for solo organ and harpsichord, motets, cantatas and chamber music.

Le rossignol-en-amour (the nightingale in love), marked to be played *Lentement; et très tendrement* (slowly and very tenderly), is a haunting representation of tenderness mixed with melancholy. The nightingale was associated with the story of Philomel who, after being ravished by her brother-in-law (who also cut out her tongue to prevent her telling her sister), was transformed into a nightingale and found peace living on the island paradise of Delos.

5. (ii) Tsuru no sugomori (nesting cranes) – Traditional zen meditation

The pieces in the repertoire that the Komuso (priests of nothingness) created are called *honkyoku* (original or true music). *Tsuru no sugomori* is an extension of this tradition in that it emerges from the idea of *suizen* (blowing meditation) used exclusively for personal spiritual development to become music to be performed for listening enjoyment.

In *Tsuru no sugomori*, several highly distinctive shakuhachi techniques—flutter tonguing, multiple trilling, alternative fingering and harmonics—are employed in repeated patterns to depict the world of nesting cranes.

6. (iii) Music for a bird – Hans-Martin Linde (b.1930)

Hans-Martin Linde is one of the best known recorder and flute players of our time. He also has an international reputation as a conductor, composer and teacher.

Music for a bird is cast in 7 sections of contrasting mood or character, from the tranquil and sweet to the agitated and bizarre. It has obvious influences from the Japanese shakuhachi tradition, as well as employing a number of 'extended techniques' typical of 20th-century recorder music: multi-phonic (chords), micro-tonal pitch fluctuations, glissandi, flutter-tonguing, hand over the labium, sharp attacks and humming and singing into the instrument.

(iv) Tail feathers – arr. Dikmans/Norman

Excerpts from works further demonstrating the influence of birds and nature on music from the Japanese and European traditions.

7. *Shika no tone* (distant cries of deer) is another example of the extended *honkyoku* tradition. It employs both onomatopoeic and abstract sounds to depict the cries of two deer during the mating season.



8. The cadenza from Vivaldi's concerto *Il Gardellino* (The Goldfinch) Op. 10, No. 3.

9. *Koden sugomori* (nesting song) is an older example from the *honkyoku* tradition in the same genre as *Tsuru no sugomori*.

10. Louis Nicolas Clérambault's cantata *Ile de Délos* (1716) contains a reference to the 'touching sounds of the tender Philomel', whom the pitying gods had changed into a nightingale (see *Le rossignol-en-amour* above).

11. Japanese folk songs – arr. Anne Norman

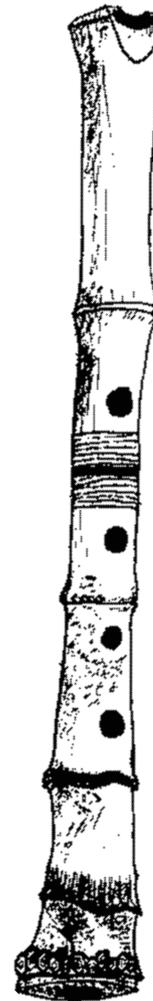
The folk tunes in this suite are linked by percussive sounds evocative of Japan but not traditionally used in a musical context: wind chimes, wooden bells and Buddhist prayer bells. The three tunes quoted are Kuroda-bushi, Komoro Magouta and Soran-bushi.

12. Sarabande (from Partita in A minor, BWV 1013) – Johann Sebastian Bach (1685-1750)

As far as is known Bach had not written for the flute prior to his first visit to Dresden in 1717. It is probable that while there he met and heard the famous French flute virtuoso Pierre Gabriel Buffardin, who was the principal flautist in the

Dresden orchestra from 1715 to 1749. The flute at this time was pre-eminently a French instrument nourished by a French repertoire – a musical tradition characterised by light textures, clearly articulated phrases, and dance-inspired rhythms and forms.

The Partita, which in the surviving manuscript of the original copyist is given the French title *Solo pour la flute traversière par J.S. Bach*, was probably written for Buffardin in 1718. The four movements (Allemande, Corrente, Sarabande and Bourrée Anglaise) are all derived from French dance forms, with the Sarabande functioning rhetorically as the contemplative or reflective movement set between the more serious discourse of the Corrente and the lighter character of the final movement.



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13. Spaces – Anne Norman

Spaces was composed in response to a request from Melbourne musician Jeanette Hajncs for a short work for tenor recorder which reflected performance techniques of the shakuhachi. It is so named for the windows of silence which punctuate the piece. Greg has adapted this work for performance on the bass recorder.

14. Daphne-bushi – Greg Dikmans and Anne Norman

In the first section of *Daphne-bushi* a tension is created between the Japanese folk melody Tanko-bushi (*bushi* being a generic suffix to many Japanese folk songs) and the 16th-century European style divisions superimposed upon it. The practice of playing divisions or *passaggi* on existing vocal works was considered an integral part of tasteful instrumental performance and by the end of the 16th-century the art had developed into a new kind of musical exhibitionism, exploiting the idiomatic possibilities of each instrument.

Following this collision of idioms, the two instruments improvise their way into the modal material of *Daphne*, ending with a final statement of the opening line from van Eyck's variations (track 1), thus rounding off the exploration of the meeting of two cultures encompassed by the *Breath of Creation* CD.

During the recording of this track, Anne experienced flash backs to a holiday in



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Awaji island with friends from Kobe, where they sang and danced Tanko-bushi (a coal-miners song from Kyushu). Worried at the time about the safety of these friends, as it was only a week since the devastating earthquake in Kobe, Anne expressed concerns that she had been distracted and that another take would be necessary. Later listening revealed it to be the best of the two, and hence it appears here on this CD. We therefore dedicate *Daphne-bushi* to the victims of the Kobe earthquake of January 1995.



(2)

front cover design

photo

notes

sketches

sound engineer

assistant sound engineer

administration & inspiration

special thanks to Cathy, Doreen & Peter for love & support, and the Castlemaine Festival for their faith in our project.

Tony Yap

Catherine Cameron

G. Dikmans & A. Norman

Anne Norman

Martin Wright

Vaughan McAlley

Gina Louis

Instruments

- (1) 'Ganassi' soprano recorder (after late 16th-century instrument) by Frederick Morgan (Daylesford, Victoria, Australia)
- (2) Bass recorder (after Kynsker, early 17th-century, Germany) by David Coomber (New Zealand)
- (3) Alto recorder (after Bressan, early 18th-century, England) by Frederick Morgan (Daylesford, Victoria, Australia)
- (4) Transverse flute (after Hotteterre, early 18th-century, France) by Rudolph Tutz (Innsbruck, Austria)
- (5) Transverse flute (after Rottenburgh, mid 18th-century, Belgium) by Rudolph Tutz (Innsbruck, Austria)
- (6) 2.1* Shakuhachi by David Brown (Montsalvat Studios, Victoria)
- (7) 1.8* Shakuhachi by Kono Gyokusui II (Nishinomiya, Japan)
- (8) 1.6* Shakuhachi by Anne Norman (Kobe, Japan)

* 2.1, 1.8 & 1.6 refer to the length of the instrument. One *shaku* equals approx. 30 cm and there are 10 *sun* in a *shaku*. 1.8 is the standard length, meaning 1 *shaku* and 8 *sun*; hence the name SHAKU-HACHI (*hachi* = the number eight).

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