



Mardi 15 March 2022, 14:30 - 17:30

Seminar 13 : Works of Daryl Jamieson for shō

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Daryl Jamieson (Kyushu University) : Shō and u: An exploration of physical and generic limitations through a decade of collaboration with Ko Ishikawa

François-Xavier Féron (STMS - CNRS, Ircam, Sorbonne Université, Ministère de la culture) : *Fallings* pour shō (et u), alto et violoncelle de Daryl Jamieson : l'expression d'une pensée interculturelle

Daryl Jamieson (Kyushu University) : Shō and u: An exploration of physical and generic limitations through a decade of collaboration with Ko Ishikawa

Over the past 10 years I have written five chamber or solo pieces for shō and/or u, all of which were written for Ko Ishikawa. These are Spectral (for Kazuo Ohno) (2012), fallen fragments (2015), fallings (2016), Stravaig (2017), and Descnats 1 (2020). Over these five pieces, I have been exploring the limits of what the shō and u can do. Working at the borders of instrumental and conventional limitations, I have been experimenting in order to discover where perceived limits are actual and hard (ie, immutable facts based in the physicality of the instruments), and where those limits are merely conventional and in reality quite porous (and thus able to be transcended).

In this paper, by reexamining this decade-long process of collaboration and experimentation, I will show how my approach has changed/is changing through growing familiarity with the instrument (which I do not yet play myself), with its tradition, and with Ishikawa-san as a performer. I will share some of my conceptual approaches to composition and how they informed my approach to writing for the shō and u, and I will also introduce some of the practical results of these experiments - things that the instruments can and cannot do.

Daryl Jamieson

Daryl Jamieson (MMus GSMD PhD Ebor) was born in 1980 in Halifax, Nova Scotia, Canada. He trained in Canada, the UK, and Japan, and currently splits his time between Fukuoka (in the west of Japan) and Zushi (in the east). His artistic practice is rooted in his practical and theoretical studies of Nō theatre, Japanese traditional instruments, and the New York School lineage of composition. He is interested in intercultural art, collaborative creation, and rooting art in the political and social environment in which we live. He founded the intercultural music theatre company atelier jaku in 2013 in order to provide a platform for presenting his own works and those of like-minded composers. He is an assistant professor at Kyushu University in Fukuoka, Japan. He is published by Da Vinci Editions in Osaka, and the Canadian Music Centre.

Jamieson's work focuses on the perception of time and space. Preoccupations with musical time and the psychogeography of historic locations are heavily influenced by his study and practice of Nō theatre and koto, as well as his study of Japanese poetry and art. His most substantial work to date is a trilogy of musical theatre pieces exploring the transience of matter and sound (each about 45 minutes in length) called the Vanitas Series, which received the 2018 Toshi Ichiyanagi Contemporary Prize. In his citation, Ichiyanagi called the Vanitas Series 'an epic musical work of extraordinarily elegance and contemporary topical perspective'. This series consists of a chamber opera (Matsumushi, 2014), an instrumental musical ritual (fallings [2016] for shō, viola, and cello), and a sung meditation on Kamo no Chōmei's Hōjōki (Is nowhere free of bad tidings? [2017] for shakuhachi, 2 kotos, biwa, and Japanese percussion). [...]

<http://daryljamieson.com/>

François-Xavier Féron (STMS - CNRS, Ircam, Sorbonne Université, Ministère de la culture) : *Fallings* pour shō (et u), alto et violoncelle de Daryl Jamieson : l'expression d'une pensée interculturelle

(French)

Fallings (2016) est le deuxième volet d'une trilogie intitulée Vanitas Series (2014-2017) qui révèle pleinement l'approche interculturelle du compositeur canadien Daryl Jamieson et son tropisme pour la culture traditionnelle japonaise. Dans cette œuvre, deux instruments à corde occidentaux - l'alto et le violoncelle - dialoguent avec l'orgue à bouche japonais - le shō ou le u qui se situe une octave plus bas. Au cours de cette communication, nous reviendrons tout d'abord brièvement sur le parcours de Jamieson qui vit au Japon depuis maintenant plus de quinze ans. Nous nous intéresserons alors à la genèse et à la dramaturgie de la trilogie, avant de nous plonger pleinement dans l'analyse de *Fallings* en révélant ses sources d'inspiration et en montrant comment est explorée l'idée d'effondrement à l'intérieur d'une forme cyclique.

(English)

Fallings (2016) is the second part of a trilogy entitled Vanitas Series (2014-2017) that reveals the intercultural approach and the tropism for traditional Japanese culture developed by the Canadian composer Daryl Jamieson. In this work, two Western string instruments - the viola and the cello - dialogue with the Japanese mouth organ - the shō or u which is an octave lower. During this communication I will first look at briefly the background of Jamieson who is lived in Japan for over fifteen years now. I will then look at the genesis and dramaturgy of the trilogy, before focusing on the analysis of *Fallings*: I will reveal the sources of inspiration and will show how the idea of collapse is explored within a cyclical form.

François-Xavier Féron

François-Xavier FERON est titulaire d'un master en acoustique musicale et d'un doctorat en musicologie (Sorbonne Université). Il a enseigné à l'université de Nantes et a successivement été chercheur postdoctoral au sein du Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT, Montréal) dont il est actuellement membre collaborateur et au sein de l'Institut de Recherche et Coordination Acoustique/Musique (Ircam, Paris). En 2013, il intègre le CNRS en tant que chargé de recherche et rejoint le Laboratoire Bordelais de Recherche en Informatique et le Studio de Création et Recherche en Informatique et Musiques Expérimentales (Labri-SCRIME, Université de Bordeaux). Depuis mai 2018, il est chercheur au sein de l'équipe Analyse de Pratiques Musicales de l'Ircam. Ses recherches se concentrent sur les pratiques musicales aux XXe et XXIe siècles et sont d'essence interdisciplinaire, se rattachant non seulement à la musicologie mais aussi à l'acoustique, à la psychoacoustique ou aux performance studies. Il s'intéresse aux processus de création artistique, au travail d'interprétation (des musiques mixte et acousmatique), à l'analyse des œuvres musicales mais aussi des phénomènes sonores tels que les illusions auditives ou les figures de spatialisation. Parmi les compositeurs qui sont au cœur de ses recherches figurent, entre autres, Gérard Grisey, Giacinto Scelsi, Stefano Gervasoni, Helmut Lachenmann, Jesper Nordin ou John Zorn.

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