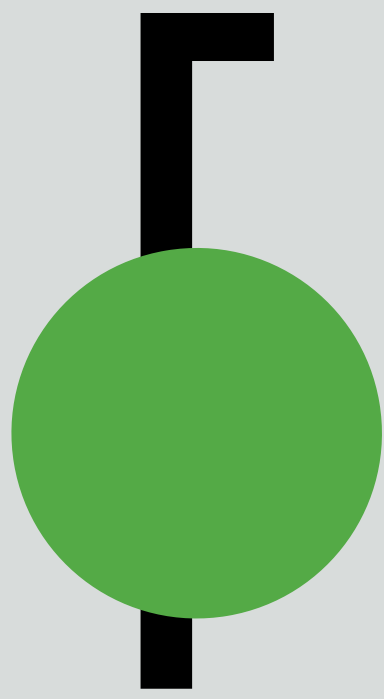
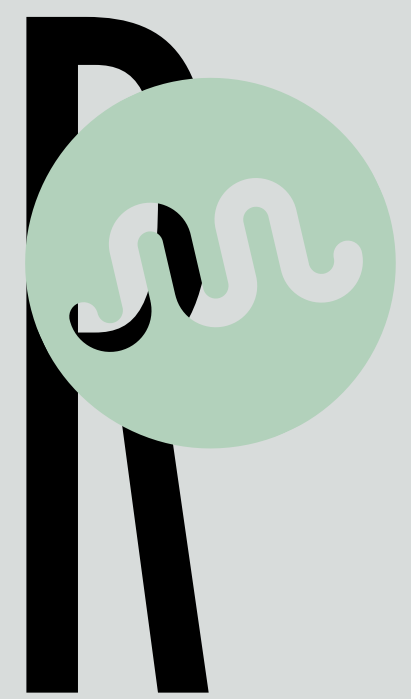
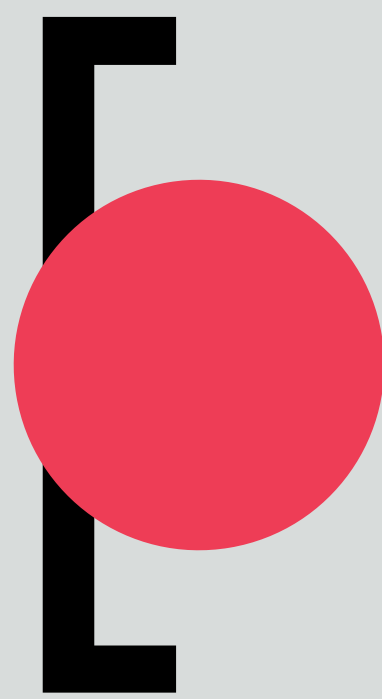
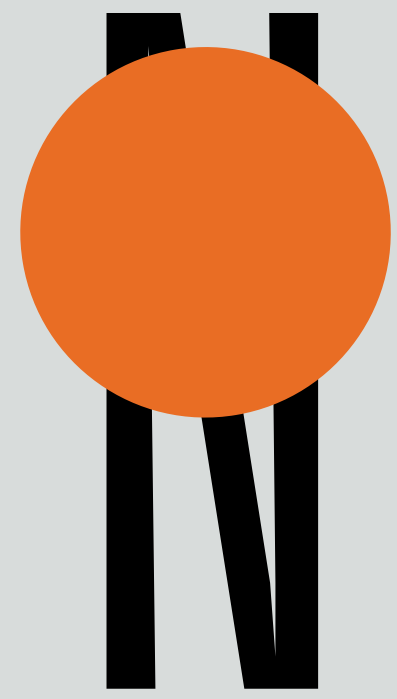
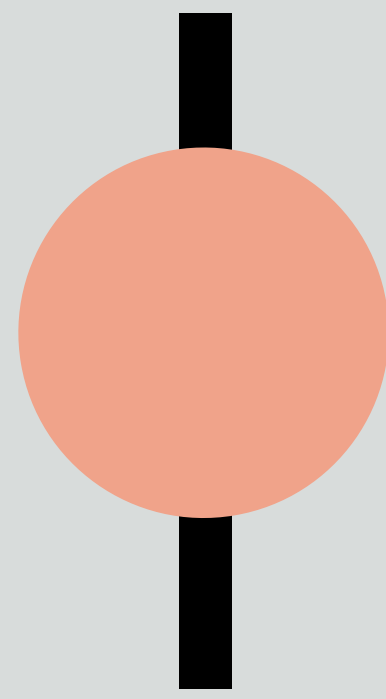


Dai Fujikura



Wayfinder



- 1 Wayfinder - Viola Concerto - (Ensemble Version, LIVE recording)
Ensemble Nomad
Anne Leilehua Lanzilotti, viola
Norio Sato, conductor
- 2 Chirping Bird
Leonie Klein, percussion
- 3 Sandpiper
Joshua Rubin, clarinet
- 4 Yuragi
Dozan Fujiwara, shakuhachi
- 5 Half Moon
Akiko Kubota, biwa
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Yoji Sato, double bass
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Takaaki Shibata, mandolin

Wayfinder

Dai Fujikura

1 Wayfinder

Viola Concerto - (Ensemble Version)

Wayfinder is a viola concerto inspired by Polynesian wayfinding/star navigation and other indigenous navigational concepts for orienting oneself: using sea swells, wind, the sun, cloud colour and shape, and bird migration.

It was written for violist Anne Leilehua Lanzilotti.

Just before writing this concerto, I asked Leilehua what book she was reading right now and what kind of things she was into right now. She told me she has recently moved back to Hawai'i - where she is originally from and she mentioned a book about wayfinding. Leilehua is native Hawaiian, and I was curious to find out more about Hawaiian culture and history.

I immediately got inspired by the idea of wayfinding and I managed to get the book Leilehua was reading in the UK where I live and started reading it.

While I was still living in Japan as a small child, I remember going to Hawai'i for a family holiday. At the time, obviously, all I knew about Hawai'i was that it

is a vacation destination. However, in researching this concerto, I approached this new way of observation and response inherent in wayfinding with joyful curiosity.

In most of my concertos, soloists initiate the musical idea and the orchestra amplifies, expands explores and then comes back to the soloist.

For Wayfinder - viola concerto, I aimed to do the opposite. I imagined that all the sounds and notes played by the orchestra were the stars, sea swells, wind and the sun. The soloist is the one who is on the boat navigating her way, guided by the stars and other elements—wayfinding.

The cadenza of this concerto is at the end of the piece. The solo viola plays the lyrical passage with extreme *sul tasto*—bowing almost in the middle of the fingerboard—to create an unusual, unstable but haunting sound.

The concerto was commissioned with the generous support of Elizabeth & Justus Schlichting.

Dai Fujikura

edited by Anne Leilehua Lanzilotti

2 Chirping Bird

Chirping Bird is the little sister piece of Chattering Birds: it is a solo composed from the materials of Chattering Birds for a percussion duo. This solo version also evolved by collaborating with the percussionist Leonie Klein.

Chattering Birds was commissioned by Leonie Klein, for performance by Isao Nakamura and Leonie herself.

When I was working on the piece, Germany and the UK—our two home countries—were in lockdown due to the pandemic. Therefore, we had hours and hours to discuss and experiment via internet to develop this work. In my composing process, I always aim for something opposite to what one might expect. Two percus-

sionists—star percussionists—in a new music concert. I imagined the most obvious scenario would be a forest of percussion instruments and a lot of loud playing. Often composers do things like that. So I decided to go super small.

How small could I imagine? Leonie and I discussed and experimented for hours. Then we came up with the answer...finger cymbals! Two pairs each, so four pairs in total. I was adamant that we would stick with these except in the last “surprise” section. I wanted to exhaust all the performance possibilities offered by these little fingertip instruments. So Chattering Birds is perhaps simultaneously the smallest yet most epic piece.

Dai Fujikura

edited by Alison Phillips and Anne Leilehua Lanzilotti

3 Sandpiper

I composed Sandpiper purely out of friendship with the flautist Claire Chase.

When the pandemic hit in 2020, many of our freelance musicians began to lose their jobs, and faced real difficulties in surviving as they had literally no income. Sandpiper was written to be premiered as a part of the New Music Solidarity Marathon, an event Claire hosted to raise money for performers of contemporary music who were jobless in the early months of the pandemic. (They raised over \$500,000!)

Just before I wrote the piece, Claire sent me a voice message on the phone. In her message she was outside, in the woods and she also played the flute in that personal message to me. Though I can't remember the music she played, I do remember the birds chirping in the background. Somehow that inspired me.

The version on this album is for clarinet.

Dai Fujikura
edited by Alison Phillips

4 Yuragi

Yuragi is a part of the Shakuhachi Concerto which was commissioned by the Orchestre National de Bretagne.

Aside from taking inspiration from the unique and ancient traditions of the shakuhachi, I was also inspired by undersea photographs by Nicolas Floc'h. I have always been fascinated by the undersea world, and his black and white photos—taken from the perspective of an oceanographer as well as a photographer—captured a world I didn't know before. It is as if there is a breeze of air bubbling between the surface and bottom of ocean, and as if the surface of the water is the sky: like a sort of up-side down world. Or maybe it is us who are in an up-side down world.

Dai Fujikura

edited by Anne Leilehua Lanzilotti

5 Half Moon

Half Moon is a solo for biwa that emerged out of the duo called Moon, written for biwa and viola da gamba.

When I was working on Moon, I was learning about the instrument biwa as I had never written for it before. I was told that traditionally biwa musicians were known to tell the story while they were playing the biwa. They almost never played with any other instrument, always solo performance.

Hence, it made sense to me to compose music from the duo into a solo biwa piece. In this short solo biwa piece Half Moon, I imagine the biwa player telling a story they only hear in their minds.

Dai Fujikura

edited by Anne Leilehua Lanzilotti

6 Blast

Double Bass player Yoji Sato has long been an enthusiastic supporter of my work, playing and recording all of my double bass pieces so far, even though those works were initially written for other musicians.

Blast is the first piece I wrote for Yoji. Although he only asked for a three minute solo double bass piece, this was my first solo double bass piece without scordatura, and that was a challenge! However, while experimenting with Yoji on many different types of double bass playing, the piece grew to be rather epic in length for me.

Double Bass has been always dear to me, especially since one of my composition teachers, Daryl Runswick, is a known jazz bassist. While studying with him in my late teens to early 20s, he introduced me to a variety of double bass music, sparking my interest. I am truly grateful to my teacher for that and the memory remains in my mind and has been growing.

I think in this piece alone, one can hear the kind of music I like to listen to in my everyday life, and also my affection towards the bass and Yoji himself.

Dai Fujikura

edited by Anne Leilehua Lanzilotti

7 Sawari

Sawari is a little sister piece of my shamisen concerto.

Of course, "Sawari" is the most important sound in shamisen music. It is the distortion sound which is created when the shamisen's lowest string touches the neck of the instrument against the vibrating string, which makes the noise.

The other strings, if they resonate with the lowest pitch string, also make this drone like noise, "sawari."

I was told, a good shamisen music means that the "sawari" noise is heard from the beginning to the end of the piece.

When I was writing the Shamisen Con-

certo, I knew about "sawari", the noise. I was conscious about "sawari", to make sure to write music which it appears as often as possible during the piece.

I asked Hidejiro Honjoh on the phone about ideas for the title of this little sister piece to have its own unique character.

Hidejiro answered "How about Sawari"? Isn't such a title strange? I asked Hidejiro to ask his shamisen master, Hidetaro Honjoh whom I also respect.

Hidejiro told me on the phone, "Hidetaro is standing next to me right now and says it is not strange title at all!"

So the piece Sawari was born.

Dai Fujikura

edited by Anne Leilehua Lanzilotti

8 Dawn Passacaglia

I had an idea to make a song that sounds like someone talking when coming out of sleep. Out of this vision came the original version of this piece for voice, Dawn Passacaglia, with text by Harry Ross—who is my long time collaborator.

When I was listening to the performance of the song, somehow it struck me that it might work very well to be played by the violin.

So, in close collaboration with violinist Yuna Shinohara, we tried to figure out how we can make the piece sound as if it was originally written for violin, but at the same time, to have the essence of someone awakening from a dream.

Dai Fujikura

edited by Anne Leilehua Lanzilotti

9 Past Beginnings

I have been interested in the fortepiano ever since I was allowed to play the instrument at the Fryderyk Chopin Institute in Poland several years ago.

So when I received a request from Kae Ogawa to write for fortepiano, I thought, "This is fate!"

What surprised me when Kae played the fortepiano for me before I started composing, was the variety of tones the instrument has. Because it is a period instrument, the timbre is quite different from a modern piano. The low and high tones are so different from each other that one might wonder if there are more than one instrument.

The way the sound decayed when the damper pedal (sustain pedal) was used was also very interesting. In my past works for contemporary piano, I have often specified that the damper pedal is not used. This time, I wanted to make use of the fortepiano's unique speed of sound decay to create a piece that would bring out a variety of expressions.

The most shocking thing was the moderato pedal, another pedal that the forte-

piano has. It produces dramatic changes in tone. I was attracted to the sound colour change that occurs when this pedal is used extensively.

Thus, I mixed these two new sounds for me. As a result, for the first time in a piece of mine, the damper pedal is always used throughout the piece to take advantage of the decay of sound that is unique to the fortepiano. The notes are sounded with and without the moderato pedal, which changes the sound quickly and drastically.

Past Beginnings was completed after having many experimental sessions with Kae. I wanted to make the most of the characteristics of the instrument.

In this recording, I left the noises of the pedals, which are pushed upwards by Kae's knees (right and left). This sound is one of the unique characteristics of fortepiano, in addition to the key sounds which the instrument produces because of the mechanism.

This recording is played on the copy of Anton Walter 1795, Wien by Kawai Musical Instruments Mfg.Co.,Ltd, 1995.

Dai Fujikura

edited by Anne Leilehua Lanzilotti

10 Quill

Quill is my first mandolin piece. I generally like the sound of plucked instruments, but I was fascinated to learn about the history of this specific instrument.

What I found special about the mandolin is the beautiful sound world: a whole perfect world exists in that small body of a mandolin. Exploring the sounds produced by the mandolin is like looking into a miniature world. It made me think about how I was into making such worlds with toys and models when I was a child.

I wanted to create a sense of and protect this fragile, tiny world.

Dai Fujikura

edited by Anne Leilehua Lanzilotti

Credits

Wayfinder - Viola Concerto

Commissioned by Anne Leilehua Lanzilotti with the generous support of Elizabeth & Justus Schlichting

演奏: アンサンブル ノマド、Anne Leilehua Lanzilotti (ヴィオラ)、佐藤紀雄 (指揮)

録音: 2022年7月16日 (土) Born Creative Festival

2022東京芸術劇場コンサートホール

Recorded by Koichi Ishimaru

Chirping Bird

Recording engineer: Markus Nick, (manimedia)

The material from Chirping Bird is originally from Chattering Birds for percussion duo. Chattering Birds was commissioned by Leonie Klein and the city of Karlsruhe with the support of the Ernst von Siemens Musikstiftung and the Hoepfner-Stiftung.

Blast

commissioned by Yoji Sato

Dawn Passacaglia

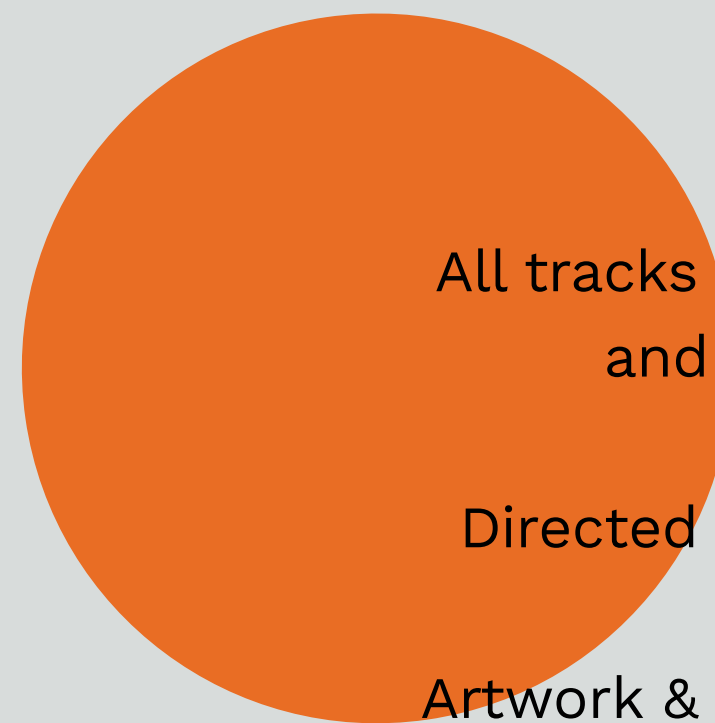
commissioned by Sara Kobayashi,
recorded in Hakuju Hall, by Nagie

Past Beginnings

commissioned by Kae Ogawa

Quill

commissioned by Takaaki Shibata



All tracks composed, edited, mixed
and mastered by Dai Fujikura

Directed by Motoichi Sugita (SMJI)

Artwork & design by Mihail Mihaylov

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Wayfinder

Dai Fujikura



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