Harri Suilamo

Wasure-Gai – *Onnade Calligraphy*

for kantele and koto

2009

Music Finland

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(2009)

Kanteleliiton tilaus / Commissioned by Kantele Association

Harri Suilamo: ***Wasure-gai*** – *Onnade Calligraphy*

konserttikanteleelle ja 25-kieliselle kotolle

Wasure-gai on jatkoa prosessille, jossa olen pyrkinyt luomaan oman erityisen, henkilökohtaisen ja tunnistettavan murteen kanteleilmaisun yleiskielestä. Suhteeni kotoon puolestaan oli sävellysvaiheen aikana suurin piirtein sama kuin kanteleeseen nelisentoista vuotta sitten, jolloin kirjoittaessani ensimmäistä kanteleteostani tulin omistaneeksi huomattavan osan työperiodista soittimen ominaislaadun ja ilmaisumahdollisuuksien kartoittamiseen. Nyt toteutuneessa sävellyshankkeessa kohtasivat kanteleen ja koton toisistaan poikkeavat traditiot sekä oma musiikillinen ilmaisukieleni ja -estetiikkani. Uusi teos syntyi paljolti tämän triangelidraaman kitkasta ja jännitteistä.

Wasure-gai on varhaisemman soolokanteleteokseni *Una goccia d'oblio* (Unohduksen pisara) sisarteos sikäli, että siinä kantele vaeltaa läpi saman viritysreitin, mutta verrokkiinsa nähden päinvastaiseen suuntaan. Sanana Wasure-gai merkitsee "unohduksen simpukkaa" tai "simpukankuorta", johon viitataan melko usein vanhassa japanilaisessa runoudessa. Tällä luontokappaleella oli kyky tuoda lievitystä suruntäyteiseen kaipuuseen ja ikävään, ja esimerkiksi kaukana merillä purjehtivat saattoivat rantautuduttuaan kerätä niitä raastavan koti-ikävän tai lemmentuskansa lohdukkeeksi ja unohdukseksi.

Kirjoitan edelleen nuottini käsin, useastakin syystä, joista vähäisin ei ole kiinnostukseni kalligrafiaan. Linkki japanilaiseen kulttuuriin toi Wasure-gain sävellystyölle tässä suhteessa oman erityisen vivahteensa, mikä heijastuu teoksen alaotsikossa. Vaiheessa, jossa japanilainen kirjoitustaito alkoi itsenäistyä ja eriytyä perinteisestä kiinalaisesta, oli vallalla useita kaunokirjoittamisen murteita. Onnade-kalligrafia oli "naisen käden" kirjoitusta, jolla kirjoitettiin runoja ja päiväkirjoja, ja joka edusti hienostuneisuutta ja lyyristä kauneutta. Sen pehmeät, vapaamuotoiset merkit saattoivat äärimmillään kadottaa tunnistettavuutensa, jolloin ne lähenivät puhdasta kuvataidetta ja estetiikkaa, erotukseksi "miehen kädestä" (otokode), jolla kirjoitettiin virallisissa yhteyksissä, kiinalaisin merkein ja suoraviivaisen kulmikkaasti. Myöhemmin kalligrafian sukupuolittuneisuus rikkoutui, kun myös miehet alkoivat harrastaa onnadea. Sen kiinteä yhteys runouteen ja tunneilmaisuun säilyi ennallaan. (H.S. 2009)

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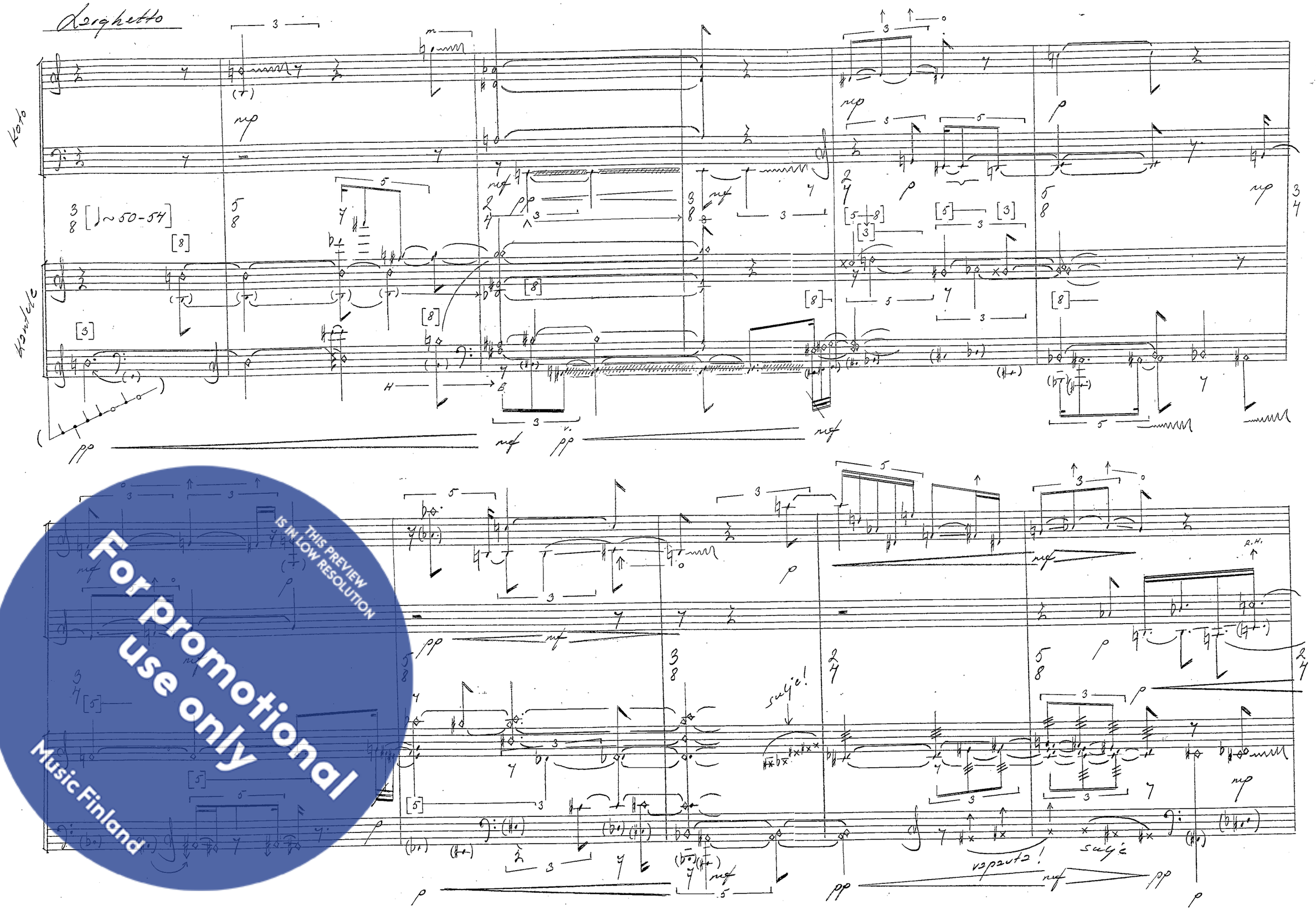
Harri Suilamo: ***Wasure-gai*** – *Onnade Calligraphy*

for concert kantele and 25-stringed koto

Wasure-gai continues a process whereby I have sought to create my own distinctive idiolect in the general expressive language of the kantele. My relationship to the koto at the composing stage was broadly similar to that with which I approached the kantele some fourteen years ago when, composing my first work for that instrument, I wound up devoting a substantial portion of my working time to exploring the characteristics and expressive possibilities of this instrument. This latest composition brings together the disparate traditions of the kantele and the koto together with my own musical expressive language and aesthetic. The new work is largely the outcome of friction and tension within this *ménage á trois*.

Wasure-gai is a sibling work to my earlier kantele solo work *Una goccia d'oblio* (a droplet of forgetfulness) insofar as it allows the kantele to wander along the same tuning route, albeit in the opposite direction. The expression *Wasure-gai* means "a shell of forgetfulness" or simply "seashell" that is a recurring theme in old Japanese verse. This natural item had the ability to relieve sorrowful longing and yearning, and people sailing on distant seas might collect them on faraway beaches to console or forget a racking homesickness or the pain of love lost.

I still write my manuscripts by hand for several reasons, not least of which is an interest in calligraphy. A link to Japanese culture brings its own special nuance to the work of composing *Wasure-gai* in this respect, and this is reflected in the subtitle to the work. There were several variations of calligraphy in existence at the time when the Japanese form began to break free of its Chinese heritage. *Onnade* calligraphy was writing "in a female hand" that was used for poems and journals, and represented refinement and poetic beauty. Its soft, freely formed signs could even lose their symbolic identity, whereupon they became pure art and aesthetics, in contrast with the "male hand" (*otokode*) that was used for official writing, using Chinese signs and straightforward angularity. This calligraphic gender-orientation was subsequently broken when men also began to practice *onnade*, but its intimate connection to poetry and the expression of feelings was preserved. (H.S. 2009 / käännös Daryl Taylor)



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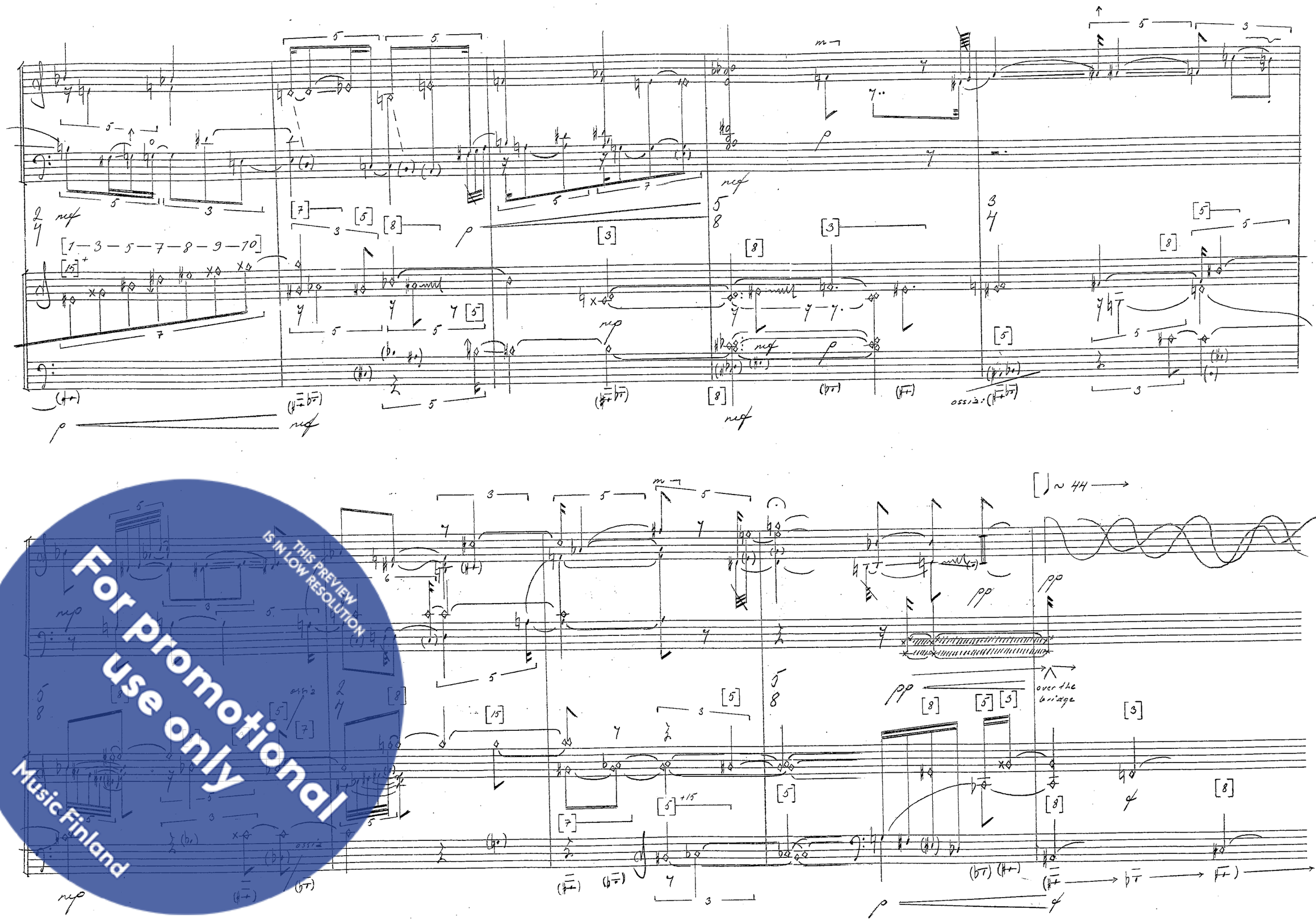

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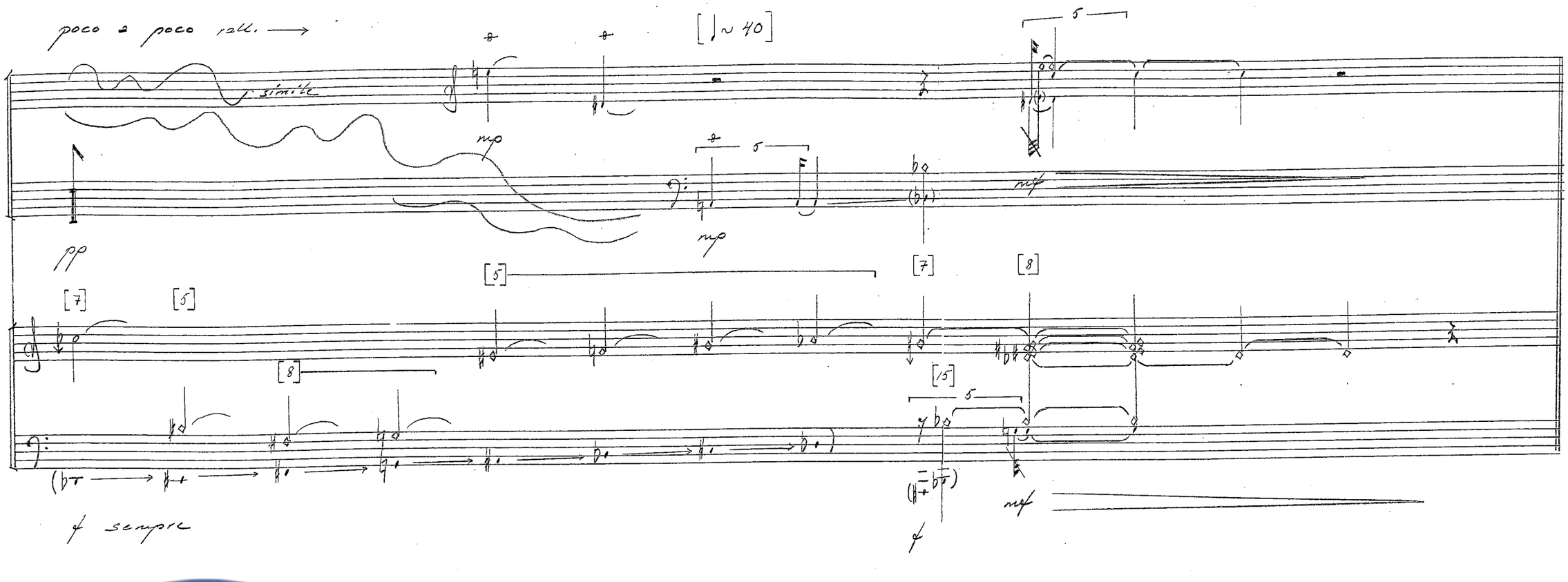

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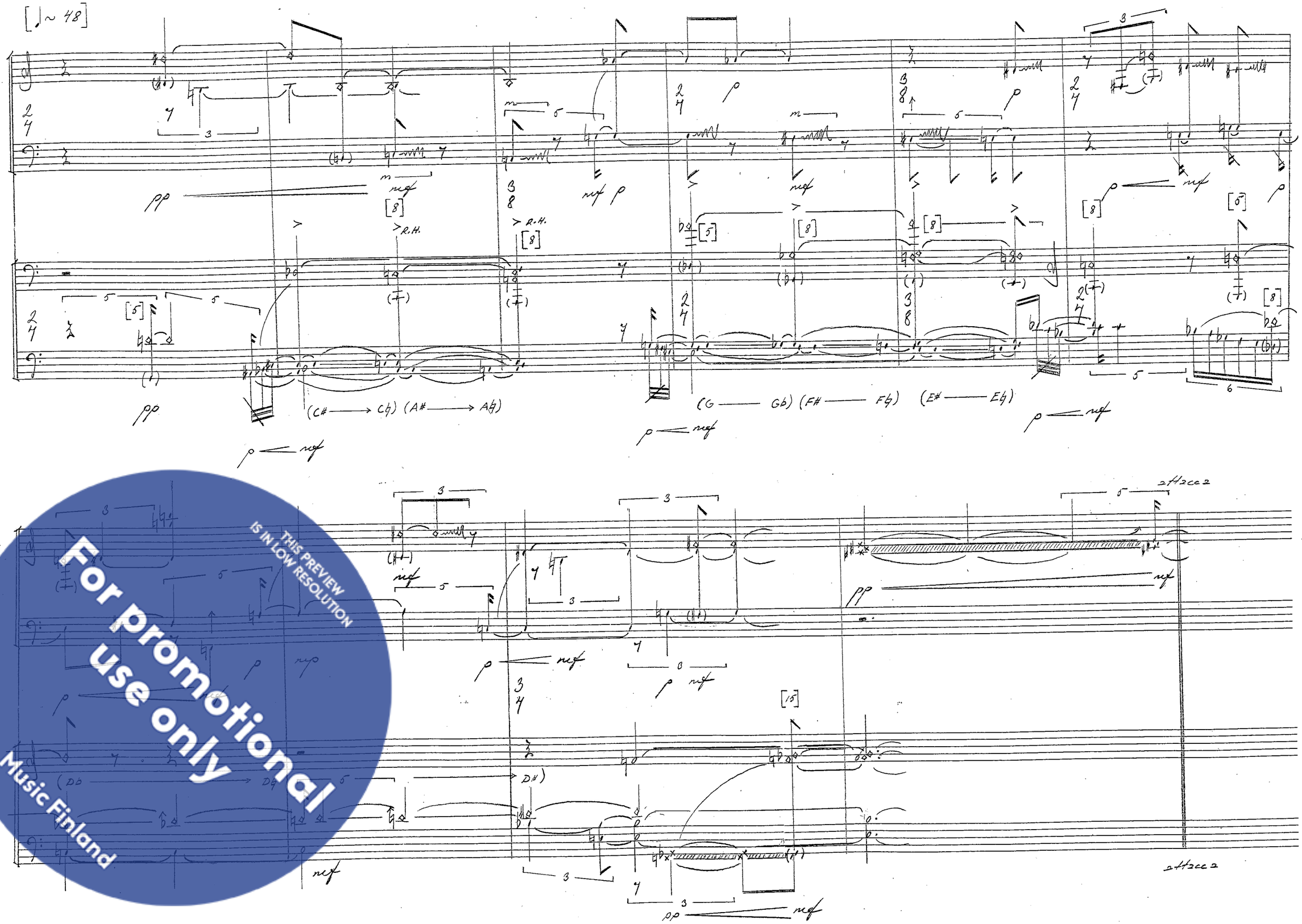

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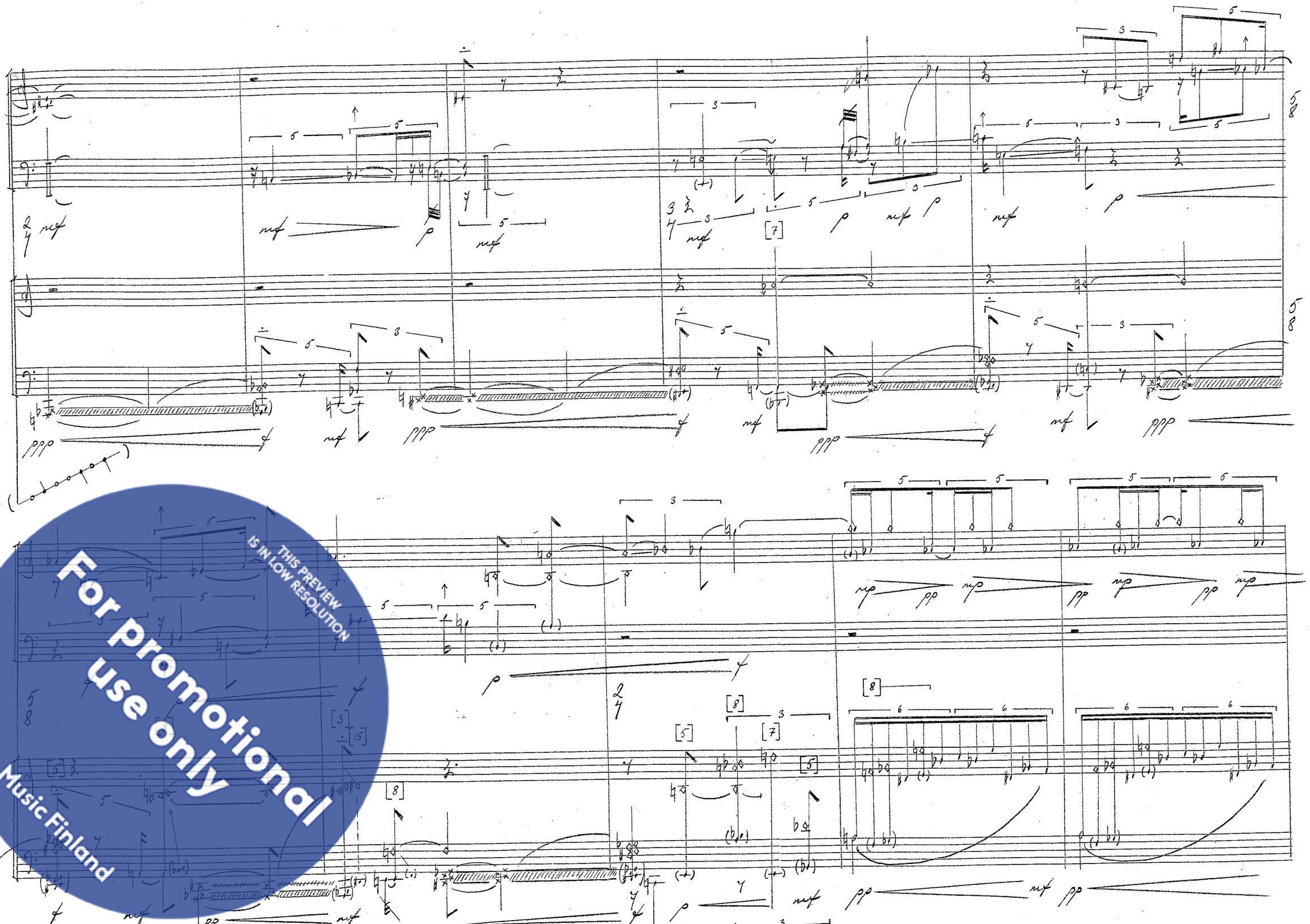

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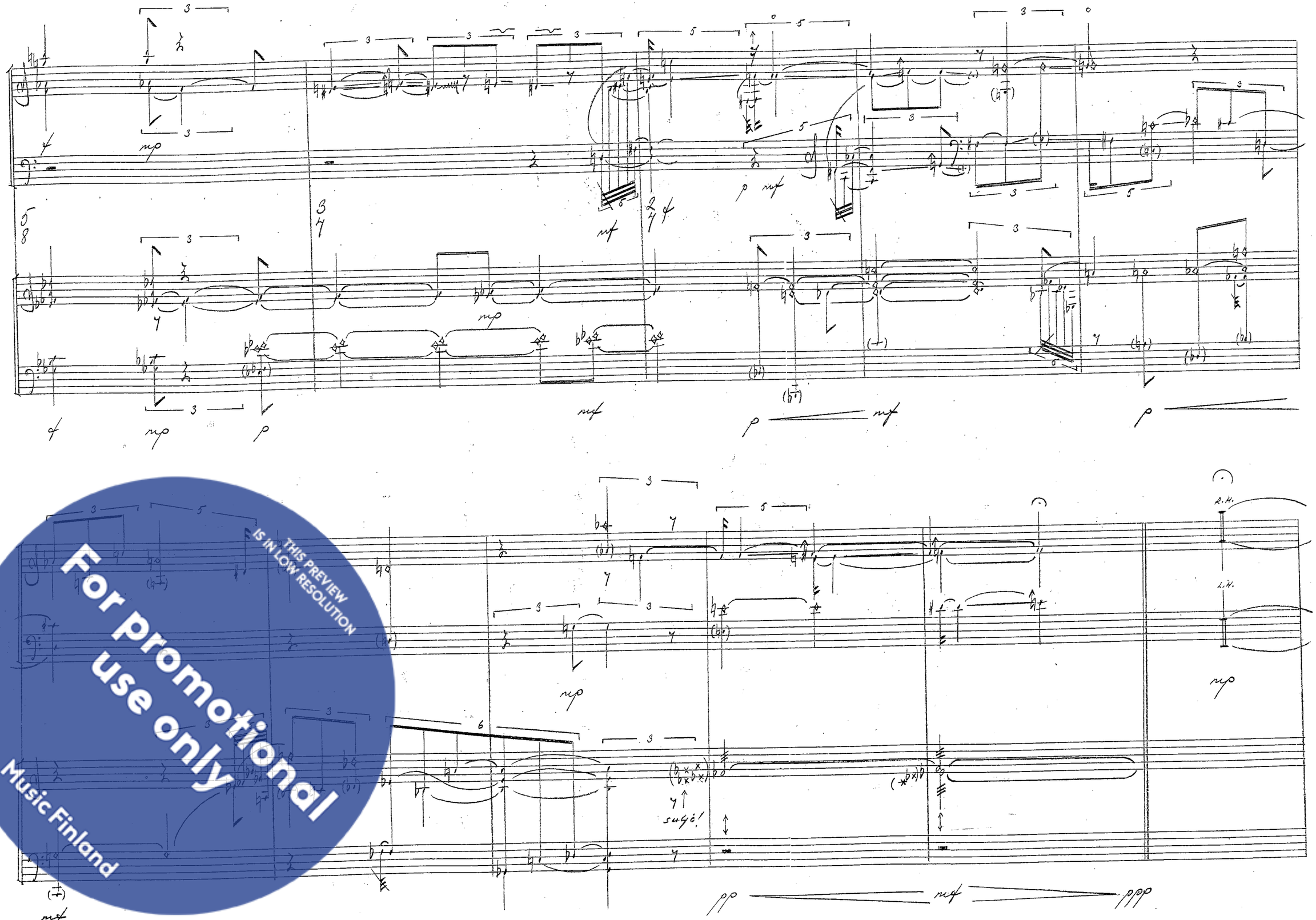

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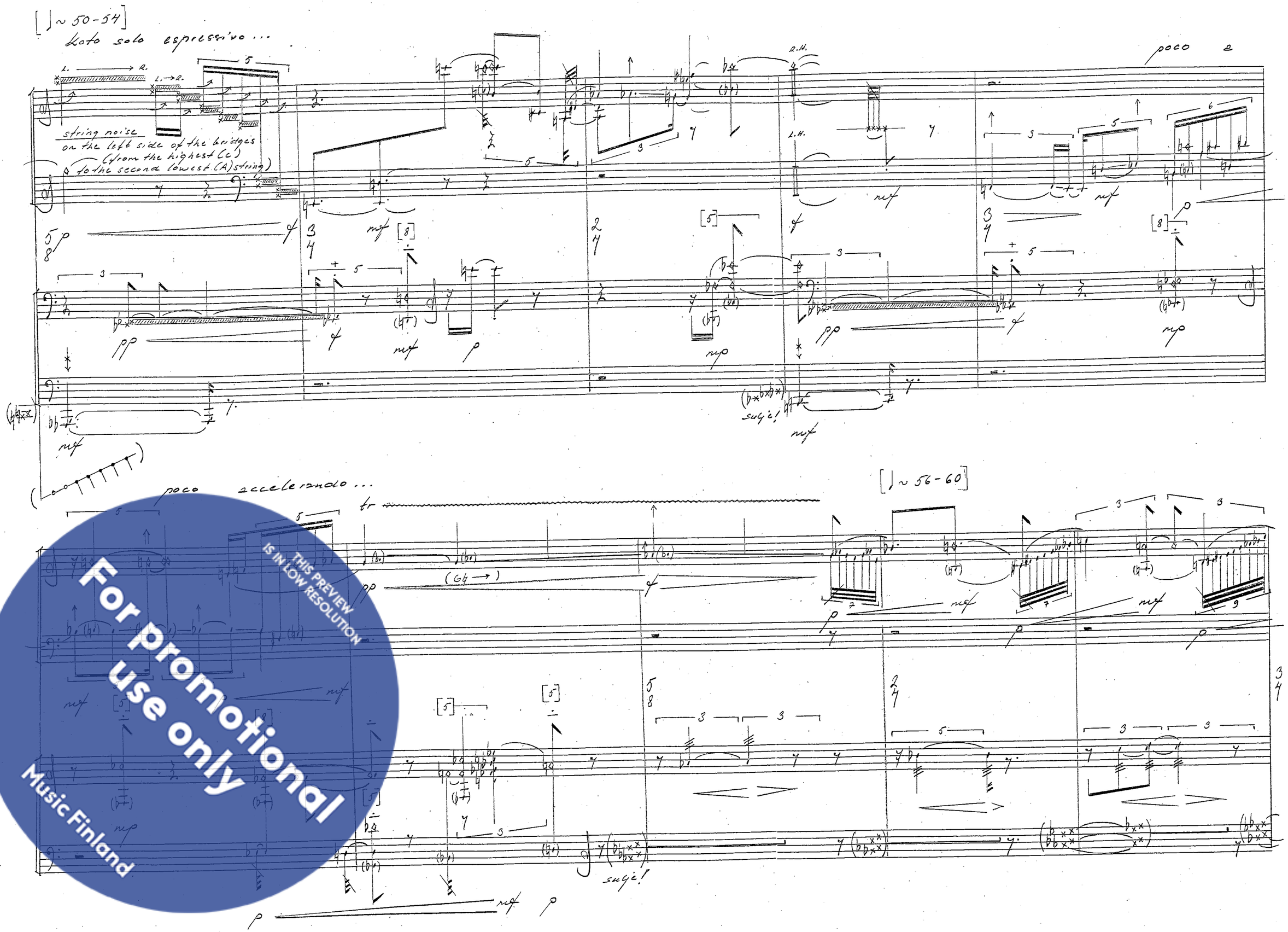

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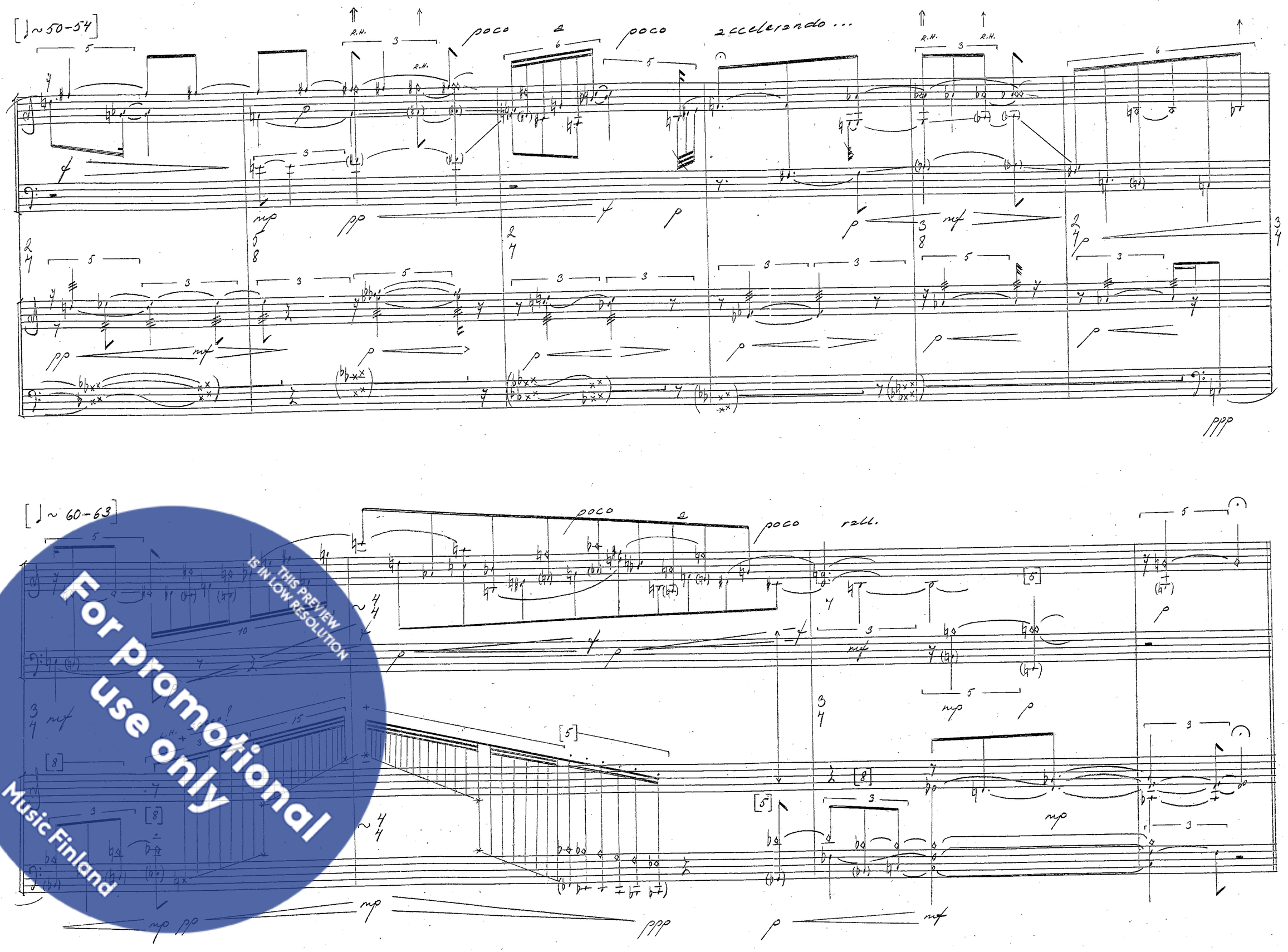

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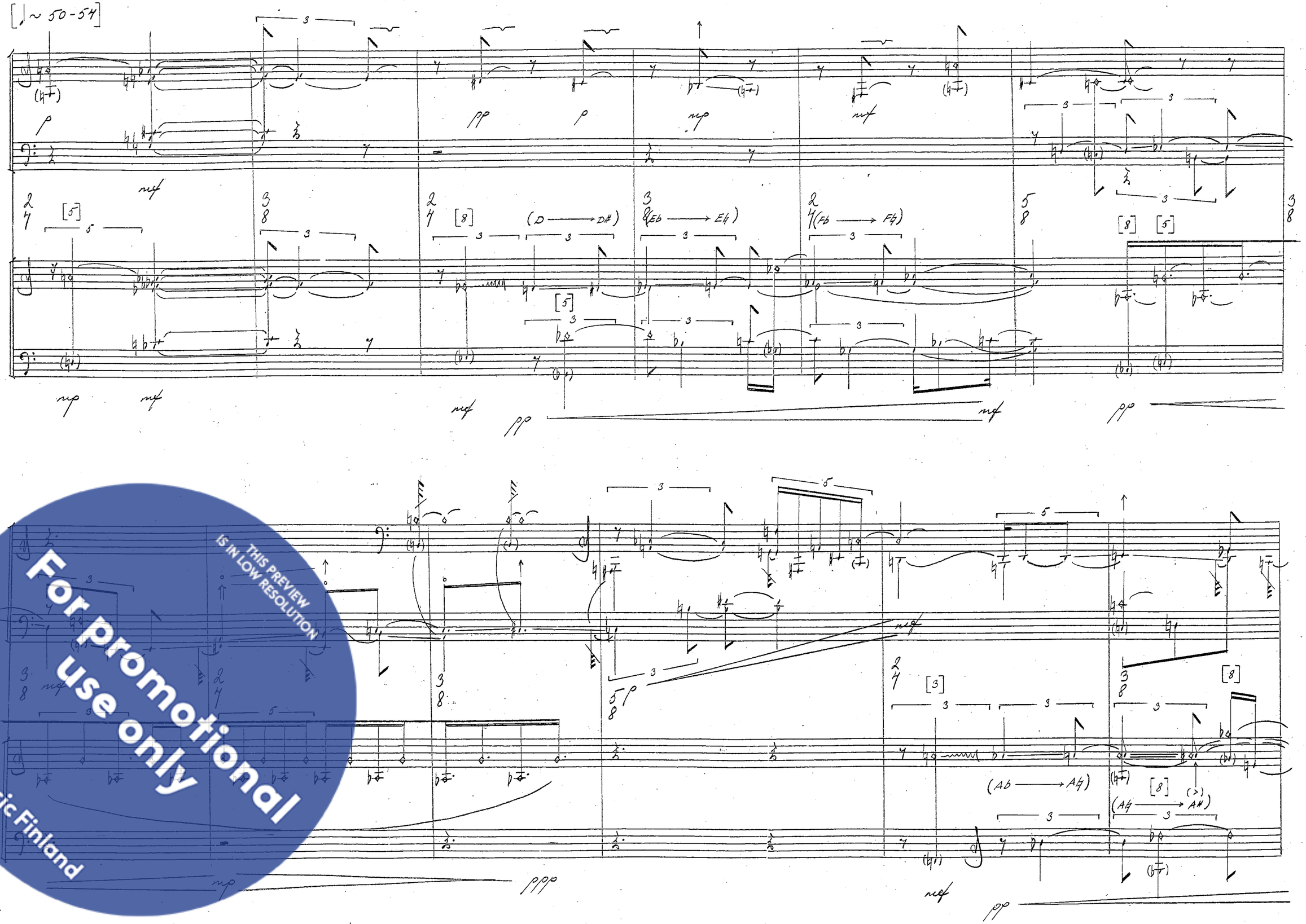

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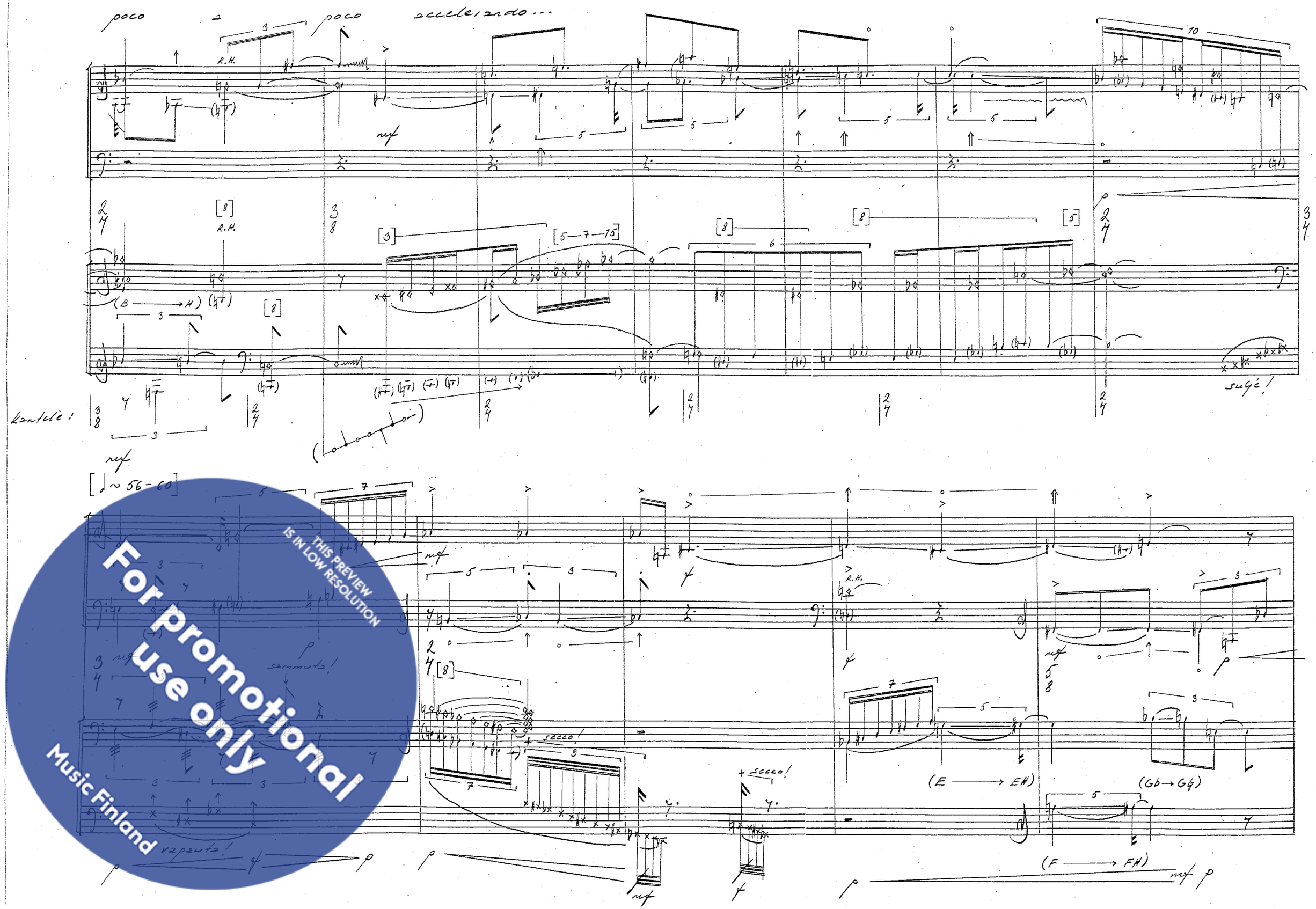

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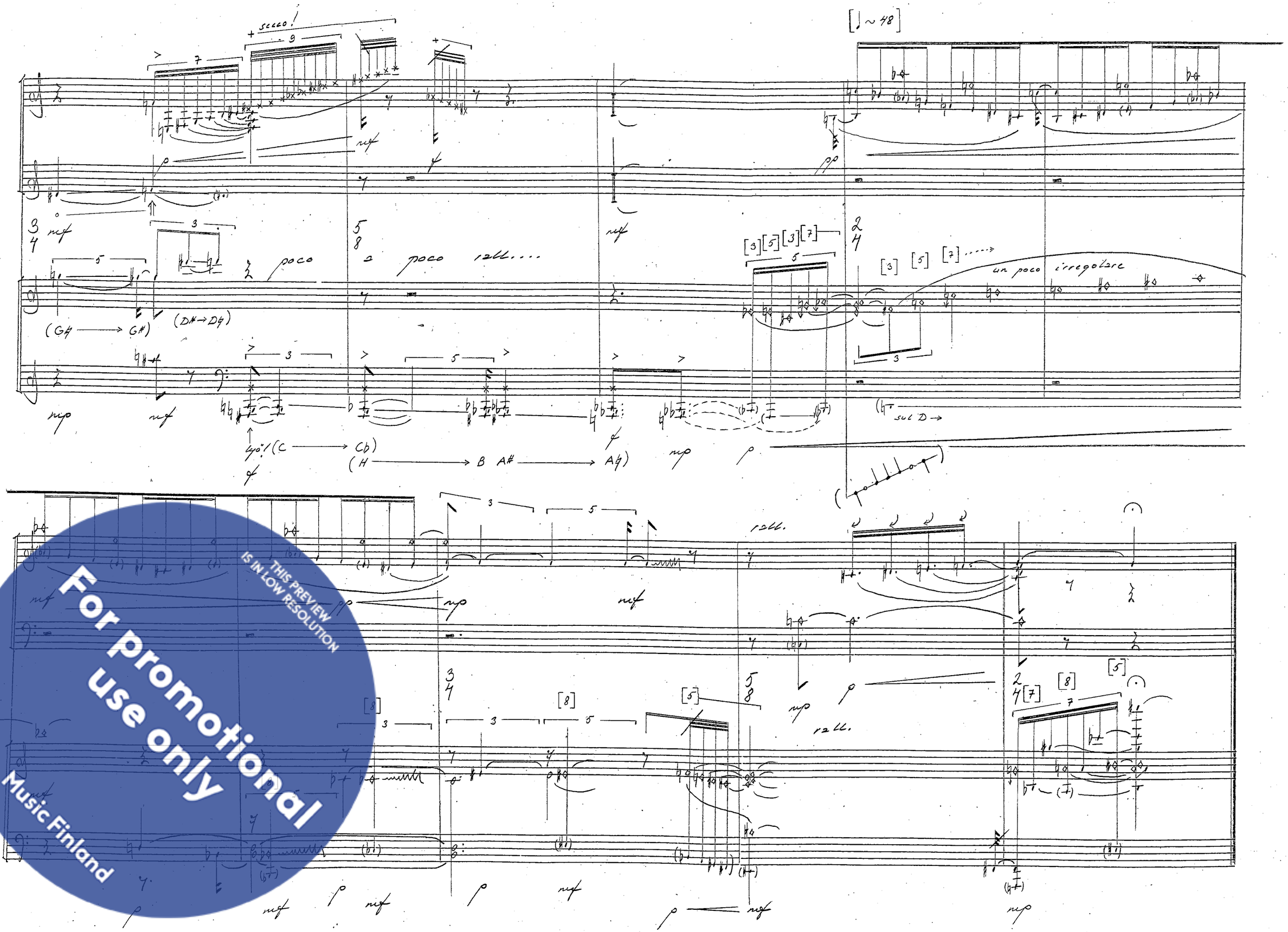

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