

## かさね

松尾芭蕉の「奥の細道」に曾良の句として、“かさねとは 八重撫子の 名なるべし”が載せられている。鄙には珍らしく優雅な名の幼女に出会った感興によるものらしい。この句と、平安時代の貴族たちが衣服を重ね着する「襲（かさね）」のイメージから、この題名を付けた。Ⅰ. 双調 Ⅱ. 黄鐘調 Ⅲ. 平調 Ⅳ. 盤渉調と、雅楽の六調子の中の四つの調子に各々則っている。いつの頃からか、これらの調を春夏秋冬の季節に対応させるようにもなった。「遊び」といえば管絃、すなわち音楽を意味していた平安時代の貴族たちは、音楽によって大きなイヤシを得、無上の遊びとしてそれを味わったらしい。彼らの奏でた音楽の有り様を、私なりの方法で彷彿させたいという試みの一端が、この曲である。

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This quartet looks to the risorgimento of a quintessential and older musical tradition. This recalls a bygone era of both Europe and Japan when such music was known and valued and whose echoes can still be heard in the classic 11th century novel "The Tale of Genji."

"KASANE" is the quartet's main repertoire and typifies the music of the age. Four guitars, multi-layering with shifting tonal colors, represent the various plucked stringed instruments of old Japan.

In Matsuo Basho's seminal work "Oku no Hosomichi" (The Narrow Road to the Interior) the great poet's disciple and travel companion Kawai Sora composed the following Haiku: *Kasane to wa / Yae Nadeshiko no / Na naru be shi*. One day, lost on a moor, the travelers were charmed by a little girl called 'Kasane' running after them: a rare and elegant name for such a rural area. *Nadeshiko* or 'Fringed Pink' is a flower associated with girls whilst *Kasane* means 'layers'. The poet wordplays by adding the prefix *yae-* or 'eightfold or multilayered' to *nadeshiko*; thus "This child Kasane when compared with a flower must be a Yae-nadeshiko." The title of this album derives from Sora's haiku and the image of 'kasane' indicating the multilayered dress of Heian Period aristocracy. Each track is based upon Gagaku's *Riku Choshi* (six main modes): 1. *So-jo*, 2. *Waushiki-cho*, 3. *Hyo-jo*, 4. *Banshiki-cho*. The four modes gradually became associated with the four seasons. In the Heian period, the word *asobi* (leisure, play, pastime) signified playing Kan Gen (pipes and string instruments). The aristocracy of the era apparently derived much pleasure and healing from music. This album comprises an effort, in my own fashion, to recall the music of the Heian Period; in my own way. Track 5, *Taishiki-cho* has an exotic key because *Taishiki* is the name for Islam or the Arab in the Sung or Tang Dynasty. (The 'Taj' in Taj Mahal may be a cognate) Track 6, *Ichikotsu-cho* is positioned in the center of all modes). Japan's national anthem *Kimi Ga Yo*, was composed in the same key. Alas, *Kimi Ga Yo*, as currently rendered, does not sound like a piece of *Ichikotsu-cho* on account of the unmatching harmonies of the accompaniment. *Ichikotsu-cho* was originally a mode employed to invoke a celebratory mood.

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translated by John Maher