

Titolometa	Ryuichi Sakamoto - Playing for the Isolated
Artista	Ryuichi Sakamoto
Descrizione	<p>Ryuichi Sakamoto: Playing the Piano for the Isolated with Special Guest - Hidejiro Honjoh 2020.04.02 // Tokyo Setlist: Ryuichi Sakamoto M1. Andata Hidejiro Honjoh M2. honj II M3. Orikaebaya (Music by Hidejiro Honjoh) M4. Vermillion study (Music by Hiroya Miura) M5. Nocturne No.2 (Music by Kyoko Hirai) Ryuichi Sakamoto & Hidejiro Honjoh M6. improvisation - 20200402 Ryuichi Sakamoto M7. 1900 (Music by Ennio Morricone) M8. Minamata - Main Theme M9. Gui M10. Mizu no Naka no Bagatelle M11. Bibo no Aozora M12. Aqua M13. Energy Flow M14. Merry Christmas, Mr. Lawrence -ending- M15. Perspective</p> <p>-----</p> <p>1st speech</p> <p>RS: Good evening I'm Ryuichi Sakamoto. I forgot to take off my mask! Everyone, are you well' Are you safe? Are you staying at home? As you know, the new coronavirus is spreading around the world. Large Cities around the world are also in dire straits with the lockdown. Economic activities are also being halted. I hope you will all diligently continue to wear masks, wash hands and gargle. Dont go out and come in contact with others. Social distancing is really important. Please do it. That said... being at home all time the time can be tough. That's why ... today... We're doing this with the hope that this can give you a little bit of solace. To do a live performance like this in these times iso f course with you all in mind. But there are also about twenty people in this studio. Peoples operating camera and doing sound. This is a studio in Tokyo but we're keeping the door open for ventilation purposes. We're right under the highway so we're getting a lot of noise. In fact we got some noise earlier. I'd like to think of these sound as part of the music and enjoy playng this show. Yesterday, we made sure to sterilize and clean this studio thoroughly. For today's performance, we have a specialized doctors here. And we are working under their recommendations. We're implementino as many strategies we could think of. A lot of events in the entertainment industry are being canceled. It's not only musicians and artists who work these events. But also staff members such as stagehands, lighting people, camera people and many others. And the job of these people are disappearing. So how do we mantain and rebuild? And how do we rebuild after this pandemic is over? I'd like to continue thinking about these serious questions with you. And as you see, I've talked for a long time. Now, I would like to introduce you to my young friend And master shamisen player, Hidejiro Honjoh. Shamisen isn't an instrument that many of us get hear often, right? Here's Hidejiro. First, I'd like him to play music that's unique to shamisen. Then afterwards, we'll play together on the piano and shamisen. It's an unusual pairing. It's rare, right? Unusual, right? To play with a piano. We'd like to try later. First, is Hidejiro Honjoh's solo section.</p> <p>-----</p> <p>2nd speech</p> <p>RS: That was the first song. This was actually a song by me. It's one of the songs that I wrote for Hidejiro When he asked me to write songs for the shamisen. HH: Yes, it's a song that you wrote for me in 2019. RS: It world premiered in London. HH: Yes was July. Yes RS: Well... thank syou. HH: Thank you! RS: Thanks for playng it repeatedly. What's up next? Next is... HH: It's called "Orikaebaya" I wrote this for today. RS: You composed it?</p>

HH: Yes! It's mainly composed out of traditional shamisen phrases. It's a process I've attempted.
 RS: I see! So, it's like a collage of traditional shamisen songs.
 HH: Yes, with feelings of prayer. The original is called "Torikawasu" which means to exchange. I'm calling this "Orikaebaya" from "orizuru" or paper cranes.
 RS: That's deep. Please do play.

3rd speech

RS: You've sprinkled in some phrases that I've heard before. Didn't the shamisen come from China through the southern lands of Okinawa?
 HH: That's one of the theories.
 RS: Oh, there are others?
 HH: Yes, another says that it came through further north from the Noto Peninsula. There's still a lot of mystery around it.
 RS: I see. It's often said that it came to the mainland through Okinawa where they have the sanshin.
 HH: yes
 RS: And the sanshin became shamisen. That's common. Regardless, it's said that it came from China.
 Though we're uncertain about its path. But even beyond that, I wonder what's beyond the silkroad.
 HH: One possibility that my teacher told me was Nefer in Egypt.
 RS: All the way to Egypt! It was something I heard. Amazing. Yes
 That said, it's amazing but also not surprising. After all, humans traveled from Africa. It's hard to say if our ancestors who come from Africa had instruments back then. But they sang, danced or clapped and some kind of music. At some point, instruments were made and homo sapiens spread around the globe. So instruments also traveled around like humans did. They may have taken thousand of years to get around. It makes me think that... this instrument has a very old tradition and history to it. The piano on the other hand is only 100 to 150 years old.
 HH: It's that too.
 RS: At least in this form. The piano took this shape maybe in the early 20th century, or the second half of the 19th century. So your instrument is much more senior.
 HH: With only three strings.
 RS: Only three!
 HH: It's portable too.
 RS: That's true
 HH: Like guitar
 RS: I have so much admiration. What next? In line with you talking about the roots of the shamisen...
 HH: The previous piece tracked the development of the shamisen from Kyushu down south. And it ended with a song from Fukushima. Now I want to travel to Tohoku.
 RS: The northern roots.
 HH: Yes, it's a place that incorporates the Tohoku style of playing. Like you the composers of this live in New York. His name is Hiroya Miura.
 RS: Ah, yes
 HH: It's a new shamisen piece also written in 2019.
 RS: Let's listen to the piece from the northern route.

4th speech

RS: Now... what's up next?
 HH: That song you just heard moves somewhere between the C and C# of the piano. It purposefully has many microtones written into the score. The next one has no microtones. It would be played beautifully on a piano too. But it was written for the shamisen. Since it's later in the evening, this next song is called "Nocturne". Written by Kyoko Hirai.
 RS: Thank you.

5th speech

RS: That was Hidejiro Honjoh. Thank you so much.
 It's time for a ventilation break.
 RS: this isn't a show about the virus so we must return to the music. Now that the door is closed halfway...
 Let's resume.
 After I played "Minamata" I played a piece called "Gui". It's a strange title but... there was a man named Kamejiro in Okinawa. He passed away now... I wrote a song for a film about his life.

Changing the mood now. The next song is called "A bagatelle in Water."

6th speech

RS: Thanks so much. Well then... It is with the help of many people that we were able to make this live broadcast happen. Thank you very much. This live broadcast was decided spontaneously, almost on a whim. Thanks to all the staff and collaborators for making this possible. And to all the healthcare workers who are fighting for us under the pandemic I'd like to express deep respect from my heart. And after the spread of the coronavirus is over... I wonder what our post-pandemic world will be like.

I suspect that after the pandemic, the way we think... and how our economies and cultural activities operate will be very different. I hope that... This state of over-globalization and financial capitalism would slow down.

I pray for a generous world where we can feel that we are part of nature. A more gentle world. Finally... I'm repeating myself to be insistent, but continue to wash hands, gargle and wear masks.

Please do them. Most importantly don't go out. Don't touch others and social distance. Many people around the world are dyne as i speak. Let's try to think that it's a luxury to be able to stay home. Let's not let this precious opportunità go waste. I hope you use this time to enrich yourselves.

Thank you very much.

Song:

Everyday, I open the window
Everyday, I brush my teeth
Everyday, I read the paper
Everyday, I see your face
In the gleam of a brilliant twilight
I see people torn apart
From each other
Maybe that's the way of life
Everyday, I ride in cars
Everyday, I watch TV
Everyday, I write my diary
Everyday, I go to sleep
Everyday, I wash my hands
Everyday, I go to sleep

*All songs written by Ryuichi Sakamoto unless otherwise noted. Re-Edited Version by Zakkubalan Subtitles by Aiko Masubuchi

Ryuichi Sakamoto is a [Japanese](#) composer, singer, songwriter, record producer, activist, and actor who has pursued a diverse range of styles as a solo artist and as a member of [Yellow Magic Orchestra](#) (YMO). With his bandmates [Haruomi Hosono](#) and [Yukihiro Takahashi](#), Sakamoto influenced and pioneered a number of [electronic music](#) genres.

Sakamoto began his career while at university in the 1970s as a session musician, producer, and arranger. His first major success came in 1978 as co-founder of YMO. He concurrently pursued a solo career, releasing the [experimental](#) electronic [fusion](#) album [Thousand Knives](#) in 1978. Two years later, he released the album [B-2 Unit](#). It included the track "Riot in Lagos", which was significant in the development of [electro](#) and [hip hop music](#). He went on to produce more solo records, and collaborate with many international artists, [David Sylvian](#), [Carsten Nicolai](#), [Yousou N'Dour](#), and [Fennesz](#) among them. Sakamoto composed music for the opening ceremony of the 1992 [Barcelona Olympics](#), and his composition "Energy Flow" (1999) was the first [instrumental](#) number-one single in Japan's [Oricon](#) charts history.

As a [film-score](#) composer, Sakamoto has won an [Oscar](#), a [BAFTA](#), a [Grammy](#), and 2 [Golden Globe Awards](#).^[6] [Merry Christmas, Mr. Lawrence](#) (1983) marked his debut as both an actor and a film-score composer; its main theme was adapted into the single "[Forbidden Colours](#)" which became an international hit. His most successful work as a film composer was [The Last Emperor](#) (1987), after which he continued earning accolades composing for films such as [The Sheltering Sky](#) (1990), [Little Buddha](#) (1993), and [The Revenant](#) (2015). On occasion, Sakamoto has also worked as a composer and a [scenario writer](#) on [anime](#) and [video games](#). In 2009, he was awarded the [Ordre des Arts et des Lettres](#) from the [Ministry of Culture](#) of France for his contributions to music.