



Japan400

presents

**A Voyage through
Words and Music**

All Saints Parish Church Fulham, London

Tuesday 11th June 2013

7:30–9:30pm

I am delighted to support tonight's evening of words and music in English and Japanese at All Saints Church Fulham. Today, June 11th, is exactly the four hundredth anniversary of the arrival in Japan of the first British ship. The Commander of that first Mission to Japan in 1613, John Saris, is buried in the church, and it is therefore a perfect location for this celebration.

The work of John Saris, and William Adams, who arrived in less formal circumstances a few years before, began the history of maritime relations between our two nations. As islands we have both relied upon the sea for our prosperity. The sea both cuts us off from others, and provides the means to trade, travel, and become global powers. Both Japan and Britain have used our geographical locations to become major world powers, and the relationship between our two countries is now strong and enduring.

That first encounter in 1613 was focussed on trade relations. We were, at that early stage, careful and wary. We are now hugely reliant on each other for our economic well being, be it in the fields of power, transport, medicines or luxury goods. And over time our economic relations have been complemented by a much wider set of relationships, be they political, security, or cultural. A strong sense of mutual respect and admiration has typified UK-Japan relations..

This evening's event is part of a wider celebration of our joint 400 year history. I am delighted to be able to participate.

Tim Hitchens

British Ambassador to Japan

11 June 2013



We are glad to welcome you all to All Saints Fulham for this celebration of the arrival of the first British ship to Japan and to join with you in what promises to be a wonderful evening of music and readings.

As many of you might know, the tomb of the leader of that mission, John Saris, is in this church and I think it most appropriate that the event marking this significant voyage is happening here.

I hope that during the evening we will take a moment to reflect on that journey; on the bravery of those sailors; who didn't know whether they would ever return and on the power of nature – that, even today, we see humbling man's efforts to control it.

We should also give thanks to those sailors who returned from this remarkable voyage with not only wonderful material gifts but also with the seeds of the friendship and understanding that allows the two nations today to maintain a close and valuable relationship.

The Rev Canon Joe Hawes
All Saints Fulham

Ambassador Hitchens will also be hosting a celebratory Reception and Lecture to an invited audience by Co-Chair, Professor Timon Screech at the Ambassador's residence in Tokyo today to commemorate Japan400.

Japanese translations of many of the texts from this evening's event are on our website: www.japan400.com.



400 years – An Introduction

Tonight we are celebrating the very day, 400 years ago, on which after a two-year journey, the first British ship, the *Clove*, arrived in Japan. It was 11th June 1613 that it sailed into Hirado, a port on the westernmost tip of the island of Kyushu.

The *Clove* belonged to the East India Company, which, unlike the largely mercantile Dutch counterparts already stationed in Hirado, was bearing official diplomatic letters and gifts of State. Aboard were a large standing cup and cover for the Shogun, Tokugawa Hidetada, and for his father, the retired Shogun, Tokugawa Ieyasu, a telescope, along with many items, all classified as gifts from King James I himself. The telescope received the most attention as the instrument had only been invented in 1608 and was being exported to Asia for the first time.

The Commander of the voyage, John Saris, was warmly welcomed by the local ruling family, the Matsuura, and the lord himself went aboard the *Clove* to view it.

There was already one Englishman in Japan, William Adams, of Gillingham and Limehouse, who had piloted the first Dutch ship to arrive, in 1600. Through Adams, who spoke Japanese and had become a confidant of Ieyasu, Saris was able to meet the Shogun and ex-Shogun and present the gifts and documents from King James. In return, the Shogun, Hidetada, gave Saris two suits of armour for the King, and Ieyasu gave five pairs of painted gold screens, as well as a 'vermillion seal letter' authorising the British to live and trade throughout Japan. The armour survives to this day and can be seen in the Tower of London and the Royal Armouries Museum in Leeds, while the letter has recently been rediscovered in the Bodleian Library, Oxford. Ieyasu also sent a personal letter to King James, couched in decorous classical Chinese, which was translated (perhaps by Adams and glossed by Saris) and expressed the link between Japan and Britain in the most warm and friendly terms. This letter was presented to the King and was published in London in 1625.

After establishing the trading station (or 'factory') in Hirado, with branches to be set up in Kyoto, Osaka and Edo, Saris left Japan on the *Clove*, arriving safely back in Plymouth on 27th September, and London on 2nd December 1614. Saris appointed Richard Cocks to run the factory, which he did for a decade. Adams never returned, dying in Japan in 1620, in Hirado, where his grave can be found. Cocks died at sea during his return to Britain, while Saris's grave is, of course, in All Saints, Fulham.

We are fortunate to have widespread support both in Britain and Japan for increasing knowledge about these important historical events and for using the anniversary to refresh and reexamine this rich and enduring bilateral relationship.

Japan400 will continue to be involved with a series of events throughout this year and next, finishing with the 400th anniversary of the homecoming of the *Clove* in 1614, with its sensational cargo. Our approach is collaborative and through working with other organisations, Japan400 hopes to bring events of importance to the attention of the widest possible audience. If you have an event or activity you would like to have included under our umbrella, please register online at www.japan400.com.

More information about Japan400 and forthcoming events: www.japan400.com.

For more information on events in Hirado: www.hiradoUK400.com.

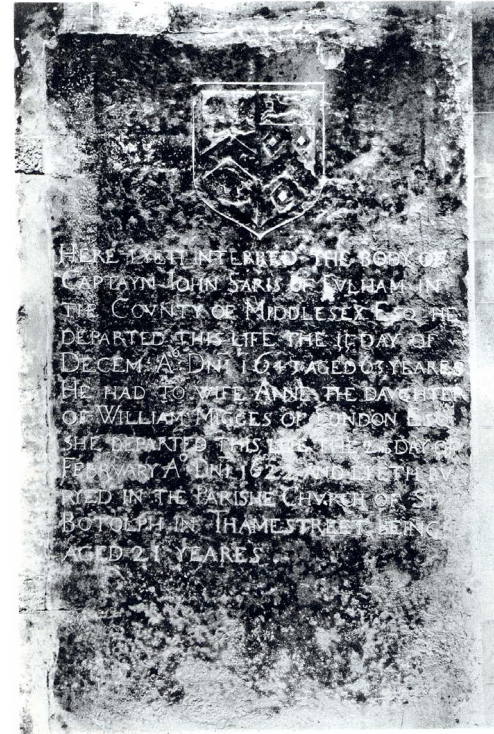
For more information on events in Gillingham: www.enjoyedmedway.co.uk.

John Saris

Born into a minor merchant family in London in about 1579, Saris joined the East India Company soon after its foundation in 1600. He sailed east in 1604, and arrived at the Company's Asian base, Bantam, on Java, at the end of the year. In 1608, he was made Chief Factor there, but returned to London the next autumn, arriving home in May 1610. He was nominated to command the Company's next voyage out, its eighth, which left on 18th April 1611. This sailing was special in seeking to open trade with Mocha (the Red Sea port of Yemen) and, crucially, Japan. Saris was successful on both counts.

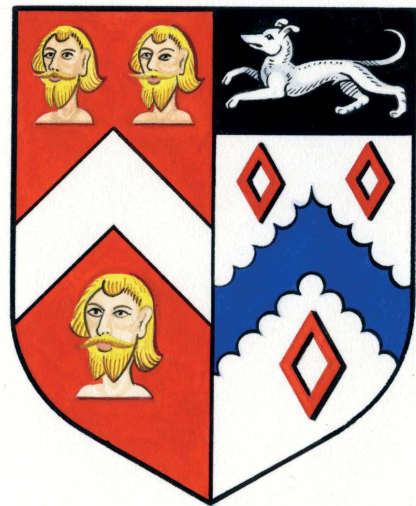
On his return to London at the end of 1614, however, Saris was charged with cruelty towards his men and with smuggling. Though officially reprimanded, he was also awarded a 'gratification' for his achievements of over £300. Now rich, he left the Company and some time later married Anne, granddaughter of a former Lord Mayor of London. When she died childless after a couple of years, Saris moved to comfortable retirement in Fulham, a fashionable suburb in 1629. He took a house on Church Gate, behind All Saints Church.

Saris died on 11th December 1643, leaving much of his money to charity. His grave is modest and sadly has been damaged and removed from its original site. Japan400 will be cooperating with All Saints Church to restore this stone and with the proposal move it to a more suitable location within the church.



Grave of John Saris in All Saints, Fulham c. 1850

HERE LYETH INTERRED THE BODY OF
CAPTAYN JOHN SARIS OF FVLHAM IN
THE COVNTY OF MIDDLESEX ESQ. HE
DEPARTED THIS LIFE THE 11 DAY OF
DECEM A° DNĩ 1643 AGED 63 YEARES.
HE HAD TO WIFE ANNE THE DAUGHTER
OF WILLIAM MIGGES OF LONDON ESQ.
SHE DEPARTED THIS LIFE THE 2ND DAY OF
FEBRVARY A° DNĩ 1622 AND LIETH BY
RYD IN THE PARISHE CHVRCH OF ST
BOTOLPH IN THAMES STREET BEING
AGED 21 YEARES



The arms of John Saris family with those of Anna Meggs

Part 1: Setting the Scene – Music of 1611–1613

Music was flourishing in England in the early 17th century, and the first section of tonight's programme contains a selection of pieces relevant to Saris's journey and the year 1613 in which he completed it.

The Galiardo and Pavana, by Orlando Gibbons and William Byrd respectively, are both dedicated to The Earl of Salisbury. They come from a volume called *Parthenia*, or the *Maydenhead of the first musicke that ever was printed for the Virginalls*. This was, as the title states, the first collection of keyboard music ever printed in England. The exact date of publication is not clear, but it is quite likely to have been 1613. The virginal was a plucked keyboard instrument like a harpsichord, but this music works equally well on most keyboard instruments, and is played this evening on the organ. These pieces are dances, with a galliard being a lively dance in triple time, while a pavane is more stately.

A key event was the sudden death of Prince Henry, the eldest son of King James I, in November 1612. By all accounts Henry was unusually able, and there were high expectations of him as king, so his death plunged the nation into mourning – of which *O Griefe* is an example. It comes from a book entitled *Songes of Mourning* published in 1613 by Giovanni Coprario. Coprario's real name was John Cooper, but he seems to have Italianised it in the expectation that this would further his career. This solo song is accompanied by a "consort of viols", as it would have been when it first appeared.

The short and charming *Never Weather-beaten Sail*, by Thomas Campion, was also published in 1613. It is included here partly because of the maritime reference, but in fact it remains popular and is still widely performed as an introit in church services today.

O Griefe – words by Thomas Campion (1567–1620), music by Giovanni Coprario (John Cooper) (c.1570–1626)

O Griefe, how divers are thy shapes wherein men languish?
The face sometime with teares thou fil'st,
Sometime the hart thou kill'st with unseene anguish.
Sometime thou smils't to view how fate playes with our humane state.
So farre from surety here are all our earthly joyes,
That what our strong hope buildes, when least we feare, a stronger power destroyes.

Never Weather-beaten Sail – by Thomas Campion, 1567–1620

Never weather-beaten sail more willing bent to shore,
Never tired Pilgrim's limbs affected slumber more;
Than my weary sprite now longs to fly out of my troubled breast.
O come quickly, sweetest Lord, and take my soul to rest.

Ever blooming are the joys of Heaven's high Paradise.
Cold age deafs not there our ears, nor vapour dims our eyes.
Glory there the Sun outshines, whose beams the blessed only see.
O come quickly, glorious Lord, and raise my sprite to thee.

Part 2: The Mission

Lord Salisbury, in audience with His Majesty King James I of England and VI of Scotland, in this year of grace 1611.

Lord Salisbury: Your Majesty, I am happy to report significant progress in our project for Japan. Sir Thomas Smythe, Governor of the East India Company, has agreed to fit out three vessels, the *Clove*, the *Hector* and the *Thomas*, to form the eighth voyage to the Indies, since the Company received its Charter from the late Queen Elizabeth in 1600. This will be their first sailing to the Kingdom known as Japan.

Command will be in the hands of Captain John Saris, of London, son of the late Thomas Saris, of the Worshipful Company of Haberdashers. He will take the ships along the coast of Africa, around the Cape, then north to the Red Sea, where he will open trade at Mocha. We have received from our Ambassador to the Sublime Porte of Turkey a free pass for Captain Saris and our ships.

He will then sail past the lands of the Great Mughal to Java and the Spiceries, where he will linger to conduct further trade. From there the *Clove* alone shall sail to Japan, with what British goods are vendible in that place. He will seek out Mr William Adams, of Gillingham and Limehouse, an Englishman whom we learn has lived at the Japonian court for many years, and become a gentleman there.



King James I & VI by John de Critz, c. 1610

Captain Saris will carry Your Majesty's letter of greeting to the ruler, with appropriate presents for him, and we have prepared a precious cup and cover, and a 'prospective glass', lately invented by the Hollanders and known to the Italians as a 'telescope', but now made in London. This is the first such ever sent to the Indies.

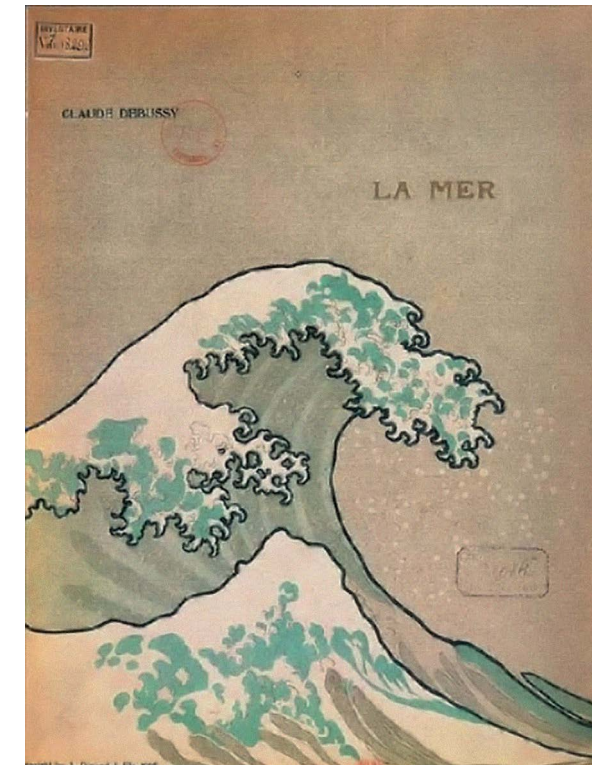
Mr Saris will leave behind one Richard Cocks, of the Worshipful Company of Clothworkers, lately a merchant in France. He will run our British affairs, seeking new trades for our goods and searching for a North-East passage over Russia back to Your Majesty's Kingdoms, to shorten future voyages. He will use his skills to frustrate Popery, telling of the dreadful attempt on Your Majesty's life in the Gunpowder Plot of Guido Fawkes and describing our British kingdoms and Church.

With fair winds, the flotilla will set sail on 18th April, cross the equinoctial line around 6th June, round the Cape in early August, and perhaps reach Japan in June 1613. We expect the *Clove* to be home by the end of 1614.

Part 3: The Voyage

L'Isle Joyeuse – by Claude Debussy (1862–1918)

Debussy's *L'Isle Joyeuse*, written in 1904, was inspired by a painting by Jean-Antoine Watteau entitled *L'embarquement pour Cythère*. The painting shows several pairs of lovers preparing to embark on a boat to the Greek island of Cythera – the birthplace of Venus – and the music depicts the ecstasy of love. Debussy was strongly influenced by the Japanese ukiyoe artist Hokusai, whose most famous image – *the Great Wave of Kanagawa* – the composer used as the cover for the printed edition of his orchestral composition *La Mer*.



Cover of Debussy's La Mer

Sea Fever – John Masefield (1878–1967)

I must down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.

I must down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

Heart of Oak – (Official March of the Royal Navy) words by David Garrick (1717–79), music by William Boyce (1711–79)

Come, cheer up, my lads, 'tis to glory we steer,
To add something more to this wonderful year;
To honour we call you, as freemen not slaves,
For who are so free as the sons of the waves?

Chorus:

Heart of oak are our ships, jolly tars are our men,
We always are ready; steady, boys, steady!
We'll fight and we'll conquer again and again.

We ne'er see our foes but we wish them to stay,
They never see us but they wish us away;
If they run, why we follow, and run them ashore,
For if they won't fight us, what can we do more?

(Chorus)

They say they'll invade us these terrible foe,
They frighten our women, our children, our beaus,
But if should their flat bottoms, in darkness set o'er,
Still Britons they'll find to receive them on shore.

(Chorus)

We still make them feel and we still make them flee,
And drub them ashore as we drub them at sea,
Then cheer up my lads with one heart let us sing,
Our soldiers and sailors, our statesmen and king.

The Mermaid – traditional

Oh, 'twas on the broad Pacific Atlantic mid the equinoctial gales,
That a young fellow fell overboard among the sharks and whales.
And down he went like a streak of light, so quickly down went he
Until he came to a mermaid at the bottom of the deep blue sea.

Refrain:

Singing 'Rule, Britannia! Britannia, rule the waves!
And Britons never shall be married to a mermaid at the bottom of the deep blue sea!'

She raised herself on her beautiful tail and gave him her soft wet hand:
'I've long been waiting for you, my dear; now welcome safe to land.
Go back to your messmates for the last time and tell them all from me,
That you're married to a mermaid at the bottom of the deep blue sea.

We sent a boat to look for him, expecting to find his corpse;
When up he came with a bang and a shout and a voice sepulchrally hoarse:
'My comrades and my messmates, O do not look for me,
For I'm married to a mermaid at the bottom of the deep blue sea.

In my chest you'll find my half-year's wage likewise a lock of hair.
This locket from my neck you'll take, and bear to my young wife dear.
My carte de visite to my grandmother take. Tell her not to weep for me,
For I'm married to a mermaid at the bottom of the deep blue sea.

The anchor was weighed and the sails unfurled and the ship was sailing free,
When up we went to our captain, and our tale we told to he.
The captain went to the old ship's side, and out loud bellowed he:
'Be as happy as you can with your wife, my man, at the bottom of the deep blue sea!'

John Saris's Log: At Sea

22 September 1612:

“About midnight wee fell into the strangest and fearefullest shyninge water, that ever anie of us had seene, the water givinge such a glare about the ship, as that wee could discerne, a letter in the booke thereby it being not half an hower before soe darke, as that it was not possible to see half our shippes length anie waie ... and at length it proved to be Cuttell fish which made this fearefull shewe.”

28 October 1612:

“I received a letter from William Adams out of Iapan, which was redd to all the marchaunts, that they might take notice of the hopes of that Countrie. ...It was nowe concluded uppon, ...that the place heere, is soe unhealthfull, besides our people dangerouslie disordering them selves with drinck and women ashoare, the Hector should with all speede be dispatched for England...”

12 January 1613:

“The Thomas sett saile for England, having in her 36 English and 3 Indians. And the 14 in the morning I waighed out of the roade of Bantam for Iapan, having taken in heere for that place 700 sakes of Pepper for a triall there. I had 74 English, one Spaniard, one Japan, and 5 Swarts or Indians.”

15 January 1613:

“... there lieth a Shoale, ... for heere wee laie three howers, beatinge with a stiff Gale; But through Gods mercie, and extraordinarie laboure, and indeavour of the Company gott her of, but sprunge a leake, that for all night, and untill ten of the Clock next daie, wee continued pumping, everie man (my self onelie excepted) taking his turne, and all little enough to keepe it from increasinge, which made us all to doubt, that wee should be inforced to put back againe to Bantam, to the overthrowe of our men and voiage to Iapan. The Carpenter by his diligence having found out the Leake, made thite (thanckes be to God).”

Chōshi (Gagaku Tuning Prelude)

The shō mouth organ, used in Japan's gagaku court repertoire since the 8th century, once performed recognizable melodies but now plays deeply moving chords that seem to ebb and flow like the ocean. Chōshi is a prelude to court dance pieces, with a different version for each of the six musical modes. Normally, three shō would perform this as a canon, playing exactly the same music but several seconds apart, creating an ethereal effect.

British Sea Shanties

Haul Away Joe & Drunken Sailor

Both songs sung this evening require a lead singer and a responding chorus of sailors. Given a shortage of seamen, we ask you all to join the chorus!

Haul Away Joe was sung for tasks such as hauling on a rope to re-position a sail.

When I was a little boy, or so my mother told me

All Join: CHORUS: Way haul away, haul away Joe

That if I did not kiss the girls, my lips would all grow mouldy (CHORUS)

Way haul away, the good ship now is rolling (CHORUS)

First I met a Yankee girl and she was fat and lazy (CHORUS)

Then I met an Irish girl, she damn near drove me crazy (CHORUS)

Way haul away, we're bound for better weather (CHORUS)

Drunken Sailor, sung during a number of onboard group tasks, has many variants

What shall we do with the drunken sailor [repeat 3 times], early in the morning?

All join: CHORUS: Way-hey, up she rises [3 times], early ['earl-eye'] in the morning

Put him in the longboat till he's sober... (CHORUS)

Shave his belly with a rusty razor ... (CHORUS)

Put him in the scuppers with a hose-pipe on him ... (CHORUS)

Heave him by the leg in a runnin' bowline ... (CHORUS)

Put him in the bilge and make him drink it ... (CHORUS)

Ave Maris Stella (pro pace) (Hail, Star of the Sea!) – music by Cecilia McDowall (b. 1951)

This work draws its inspiration from the words of the former U.S. President (1913–21) Woodrow Wilson:

'the freedom of the seas is the sine qua non of peace, equality and co-operation'.

Tonight's anthem is a shortened version of a full-length work for choir and strings.

More details can be found at www.ceciliamcdowall.co.uk

Dominus illuminatio mea et salutare meum,

Dominus fortitudo vitae meae quem formidabo?

Vitam praesta puram
Iter para tutum
Ut videntes Jesum
Semper collaetemur.
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Tribus Honor unus.

The Lord is my light and my salvation;
The Lord is the strength of my life; of whom shall I be afraid?
Bestow a pure life,
Prepare a safe way:
That seeing Jesus,
We may ever rejoice.
Praise be to God the Father,
To the Most High Christ be glory,
To the Holy Spirit
Be honour, to the Three equally.

The first two lines are the opening lines of Psalm 27, while the rest is the final section of *Ave Maris Stella*, a mediaeval hymn to the Virgin Mary.

King James' Bible, Psalm 107 v.23-30

King James' Bible is used as the name for the 1611 translation of the Christian Bible. King James I instructed translators to create this version in 1604; it was delivered and approved in 1611. It is likely that this would have been the version used on the *Clove*.

They that go down to the sea in ships, that do business in great waters;
These see the works of the LORD, and his wonders in the deep.
For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof.
They mount up to the heaven, they go down again to the depths: their soul is melted because of trouble.
They reel to and fro, and stagger like a drunken man, and are at their wits' end.
Then they cry unto the LORD in their trouble, and he bringeth them out of their distresses.
He maketh the storm a calm, so that the waves thereof are still.
Then are they glad because they be quiet; so he bringeth them unto their desired haven.

Eternal Father Strong to Save words by William Whiting (1825–78), music by J.B. Dykes (1823–76)

This greatly loved hymn is commonly known and referred to as the Royal Navy Hymn. Its lyrics speak to those who travel the oceans.

**Eternal Father, strong to save,
Whose arm doth bind the restless wave,
Who bidd'st the mighty ocean deep
Its own appointed limits keep;
O hear us when we cry to thee
For those in peril on the sea.**

**O Saviour, whose almighty word
The winds and waves submissive heard,
Who walkedst on the foaming deep,
And calm amidst its rage didst sleep:
O hear us when we cry to thee
For those in peril on the sea.**

**O sacred Spirit, who didst brood
Upon the chaos dark and rude,
Who bad'st its angry tumult cease,
And gavest light and life and peace:
O hear us when we cry to thee
For those in peril on the sea.**

**O Trinity of love and power,
Our brethren shield in danger's hour;
From rock and tempest, fire and foe,
Protect them whereso'er they go:
And ever let there rise to thee
Glad hymns of praise from land and sea.**

Part 4: The Arrival

Music and Dance

Tasuke Haiya Bushi: This jovial song and frolicsome dance are proudly performed by residents of Tasuke town in Hirado city near Nagasaki (the city's name, Hirado, is often prefixed to the title now). Hirado is the harbour where Saris's ship landed. The song is one of an extensive family of variants stretching all around Japan's coast. The dance, formalized around 1968, is apparently based on a longstanding tradition of dancing and singing at drinking parties where the ladies get up, grab two saucers in each hand, play them like castanets and literally shake their bums. Tonight the saucers are replaced by yotsudake bamboo clappers. Between the endless supply of sung verses, rap-like spoken passages are inserted, ranging from poignant to racy to just fun. Sample lyric (non-racy!):

How nostalgic, those English ships of long ago bringing treasures to Hirado castle town.
Hirado's Tasuke is a special village: the sound of the shamisen, the voices singing.
[spoken:] More than the taiko and shamisen girls, that girl who pours the saké is the cutiel!
Those rocks at Kawabata are crabs - cook them well or you'll get food poisoning.

John Saris's Log for 11 June 1613, Firando (Hirado)

"About 3 in the afternoone wee came to an ancker half a league short of Firando, the tide soe spent, that wee could not gett further in. Soone after I was visited by the olde kinge Foyne Sama, and his nephew Tone-Sama, Governour then of the Island under the ould kinge. They were attended with 40 boates or gallies rowed some with 10, some with 15 oares on a side: When they drew neere to the ship, the kinge commaunded all but two wherein him self and his nephewe were to fall a sterne, and they onelie entred the ship, both of them in Silke gounes, guirt to them with a shirte, and a paire of breeches of Flaxen cloth next their bodies; each of them had two Cattans or swords of that cuntry by his side, the one of half a yarde longe, the other about $\frac{1}{4}$. They weare no bandes. The fore parte of their heads were shaven to the crowne, and the reste of their heare, which was verie longe,

was gathered together, and bounde upp on a knott behinde, wearinge neither hatt nor Turbant, but bareheaded. The kinge was aged about 72 yeares, his nephew or Graund child, that governed under him, was about 22 yeares old, and either of them had his governour with him, whoe had commaunde over their slaves, as they appointed him.



17th Century map of Japan by Christophorus Blancus

Theire manner and curtesie in salutinge was this, Vizt. First in presence of him whome they are to salute, they putt of their shooes (stockings they weare noone) and then clapping their right hand within their left, they putt them downe towards their knees, and soe wagginge or moving of their hands a little to and fro, they stooping stepp with smale stepps sideling from the partie saluted, and cry Augh, Augh. I ledt them into my cabynn, where I had prepared a Banckett for them, and a good consort of Musique which much delighted them. They badd me welcome, and promised me intertainement. I delivered our kinges letters to the king of Firando, which hee receaved with great ioye, saying hee would not open it, till Ange came, whoe could interprett the same unto him. This Ange is in their language a Pilott, being one William Adams an Englishman, whoe passing with a Fleming through the S. sea, by mutenie and disorder of the mariners, shee remained in that cuntry, and was seased uppon by the Emperour, about 12 yeares before. The kinge having staid a boarde about an hower and half, took his leave. Hee was noe sooner a shoare, but all his nobilitie,

Part 1: Setting the Scene – Music of 1611–1613

Welcome by Japan400 Co-Chairman

Address by H.E. the Japanese Ambassador to the United Kingdom

Galliard by Orlando Gibbons

O Griefe by Giovanni Coprario (John Cooper) and Thomas Campion

Never Weather-beaten Sail by Thomas Campion

Pavane by William Byrd

Part 2: The Mission

Pray silence

Outline of the Clove's mission

Part 3: The Voyage

L'Isle Joyeuse by Claude Debussy

Sea Fever by John Masefield

Heart of Oak words by David Garrick, music by William Boyce

The Mermaid (traditional)

John Saris's Log: At Sea

Chōshi (Gagaku Tuning Prelude)

Traditional British Sea Shanties: Haul Away Joe & Drunken Sailor

Ave Maris Stella by Cecilia McDowall

King James' Bible: Psalm 107 v.23-30

Eternal Father Strong to Save words by William Whiting, music by J.B. Dykes

Nicolas Maclean

Keiichi Hayashi

Jonathan Wikeley - organ

Kyoko Murai – soprano

Michael Spencer - violin

Tamsin Waley-Cohen – violin

Meg Hamilton - viola

Anna Beryl – cello

Kyoko Murai - soprano

Jason James - alto

Oliver Hamilton - tenor

David Entwistle - bass

Jonathan Wikeley - organ

Nicolas Maclean

Lord Salisbury - reading

Noriko Ogawa -piano

David Warren - reading

Peter Nicholson - bass

Kyoko Murai - soprano

Jason James - alto

Oliver Hamilton - tenor

David Entwistle - bass

Peter Nicholson - bass

Evan Davis - reading

Robin Thompson - shō

SOAS Min'yō Ensemble
with Meg Hamilton & Michael Spencer on fiddles

Audience please join in!

Kyoko Murai - soprano

Jason James - alto

Oliver Hamilton - tenor

David Entwistle - bass

Jonathan Wikeley - organ

The Rev Canon Joe Hawes - reading

Audience (see page 13) – Jonathan Wikeley - organ

Part 4: The Arrival

Welcome to the 2nd part of the evening

Tasuke Haiya Bushi (Hirado): dance and music

John Saris's Log 11 June 1613: Hirado

Japanese folk songs:

Saitara Bushi

Hirado Bushi

Kaigara Bushi

Akita Funakata Bushi

John Saris's Log 8 September 1613: Suruga

Tokugawa Ieyasu's Letter

Part 5: A Partnership Now and for the Future

A Selection of Japanese Poetry

Haru no Umi (The Sea in Springtime) by Michio Miyagi

Looking for the Lost by Alan Booth

Breathing Tides by Dai Fujikura

Fushi by Howard Skempton

Part 6: Envoi to Captain John Saris

Home is the Sailor by A.E. Housman

Colour of Blossoms by Cecilia McDowall

Crossing the Bar by Alfred, Lord Tennyson

The Sailor's Hornpipe (traditional)

Daha (Pounding Waves)

Nicolas Maclean

A group of dancers led by Yasuna Higuma
will process with children from the All Saints
Primary School

Yoshie Campbell - vocals

Hibiki Ichikawa - shamisen

SOAS Min'yō Group

Evan Davis - reading

Yoshie Campbell - vocals

Hibiki Ichikawa - shamisen

SOAS Min'yō Group

Evan Davis - reading

Susan Momoko Hingley and Josh Richards - reading

Clive Bell - shakuhachi

Melissa Holding - koto

William Horsley - reading

Okeanos Ensemble:

Robin Thompson – shō

Jinny Shaw – oboe

Melissa Holding - koto

Nicolas Maclean - reading

Noriko Ogawa - piano

Tamsin Waley-Cohen - violin

Anna Beryl - cello

Nicolas Maclean - reading

Peter Nicholson - bass

Joe Browning - shakuhachi

attended with a multitude of souldiers, entred the ship, everie mann of worth brought his Present with him, some venison, some wildefowle, some wilde boare, the largest and fattest that ever anie of us had seene, some frutes, fish etc. They much admired our ship, and made as if they had never seene it sufficientlie.”

Japanese songs of the sea: Two boat-rowing songs and two landlubber sea songs.

Saitara Bushi (Miyagi Prefecture): Originally sung while rowing back from a successful fishing session, it is now one of Japan’s best-known folk songs. The rowers often chanted ***en’yadotto en’yadotto*** - this is your part! Sadly, the once beautiful seaward view from Hiyoriyama in Ishinomaki City now reveals a townscape devastated by the tsunami of March 2011. Sample lyrics:

Matsushima’s Zuiganji temple - there’s none other like it:
in front, the sea; behind, the mountains of Komatsubara.
(CHORUS: What a great catch of fish!)
Ishinomaki, with its famous Hiyoriyama west and east,
Matsushima and Toshima islands, right before your eyes!

Hirado Bushi(Nagasaki Prefecture), from the town where Saris and his crew landed, was a whaling song adapted by the singing girls to entertain customers, mainly passing seamen. Ships often waited in Hirado for suitable winds and tides, so the pleasure quarters were busy. Many folk songs, in countless variants, were spread by sailors along the coasts of Japan. Sample lyrics:

A real man sleeps on the boat in the open, and sings “Hirado Bushi” to the moon.
Thirty days on the ocean, twenty in harbours – why can I only spend three days at home in Tasuke?

Kaigara Bushi (Shimane Prefecture), once sung while rowing out and back to collect shellfish (kaigara). To keep the rowers in time, a leader yelled *Yare koge!* (“Come on, row!”), and the others replied *Sore koge!*

What karma made me a shellfish gatherer? My skin blackens, and my body wastes away.
On the way back, I row ever harder - my wife and kids are waiting.

Akita Funakata Bushi (Akita Prefecture) – Another parlour song developed to entertain visiting seamen.

Raising a giant sail, we sail a sea where even birds don’t fly.
We run into a bad storm, can’t get hold of a rope or an anchor,
and I decide that this time I’ll really quit being a sailor.
But then, back on land, I see her face, and I know,
for my whole life, and that of my children, grandchildren, throughout the generations,
there’s no quitting this sailing life.

John Saris’s Log 8 September 1613, Suruga (Surunga)

I was carried in my Pallakin, to the Castell of Surunga (where the Emperour keepeth his Court) and was attended with my Marchaunts and others carrying the Presents before me. Being entered the Castell, I passed three drawe bridges everie of which had a Corps of garde, and coming vpp a verie faier paier of staires of stone, I was mett by two grave comelie men the one of them Codske dona, the Emperours Secretarie, the other Fungo dono the Admirall, whoe ledd mee into a faire roome, matted, where wee sate downe cross legged vppon the Matts. Anon after they ledd me betwixt them into the Chamber of Presence, where was the Emperours Chaier of State, to which they wished mee to doe reverence. It was a Cloth of Gould, about 5 foote heigh, verie ritclie sett forth for back and sides, but had noe Canapie over heade. Then they returned back againe to the place, where before they did sitt, where havinge staid about one quarter of an hower, worde was brought, that the Emperour was come forth. Then they rose vpp, and ledd me betwixt them vnto the dore of the roome, where the Emperour was, makinge signes to me, that I should enter in there, but durst not looke in them selues. The Presents sent from our kinge to the Emperour as alsoe those, (which according to the custome of the countrie) I gave vnto the Emperour as from my self, were placed in the saide roome, vppon the Matts verie orderlie before the Emperour came into it. Comminge to the Emperour, accordinge to our English complements, I delivered our kinges letter vnto his Maiestie, whoe tooke it in his hande, and putt it vpp towards his forehead, and commaunded his Interpretour whoe sate a good distaunce from him behinde, to will Mr Adams to tell me, that I was wellcome from a wearisome lourney, that I should take my rest for a daie or two, and then his aunswer should be readie for our kinge.



Tokugawa Ieyasu attributed to the woman artists Ono Tsūjo, painted in 1613

Letter from Tokugawa Ieyasu to King James, Sunpu Castle, 1613

I acknowledge your Majesty's great bounty in sending to me so undeserved a present of many rare things, which cannot be found in my lands, and the like of which I have never seen before. Moreover, I did not receive them from a stranger, but from your Majesty himself, whom I honour as much I do my own person. I desire continuing friendship with your Majesty.

And I hope it will be your pleasure to send your subjects to any part or port in my dominions, and they shall be made heartily welcome, for we greatly congratulate their knowledge of navigation, having so easily discovered this remote country.

Though separated by ten thousand leagues of clouds and waves, our territories are, as it were, close to each other.

I return to your Majesty a small token of my love, sent via your subject, John Saris, hoping that you will accept the same, and will consider it a gift from one who rejoices in your friendship.

(Adapted from the translations published in Samuel Purchas, *Purchas His Pilgrims*, 1625, and Ernest Satow, *The Voyage of John Saris*, 1900)

Part 5: A Partnership Now and for the Future

A Selection of Japanese Poetry

Faintly, faintly,
At Akashi Bay,
In the morning mist,
Going off disappearing between islands
Is the boat my mind dwells on.

ほのぼのと明石の浦の朝霧に島がくれゆく船をしぞ思う

by Kakinomoto no Hitomaro, from the *Kokin-shū* (*Anthology Ancient and Modern*), 905

❖ ❖ ❖

A British ship
With many sails;
The billowing clouds

帆の多き英国船や雲のみね

after Masaoka Shiki (1867–1902); original first line read: A Dutch ship

❖ ❖ ❖

The short night;
Lights remaining
In the harbour.

みじか夜の灯火残る湊かな

by Kirei (dates unknown)

❖ ❖ ❖

A single fire-fly coming,
The garden
Is so dewy!

一つ来て庭の露けき螢かな

by Kirei

Summer lightning!
Yesterday in the East,
Today in the West.

稲妻や昨日八東今日八西
by Takarai Kikaku (1661–1707)

The Embassy To Shiragi (736–7) Anonymous
Six tanka exchanged between one who sailed and his wife.

In a creek in Muko Bay
The water-hen folds its wings.
Sundered from you
I shall die for love.
[by the wife]

On my lofty ship
Could you, a wife, embark,
Folding my wings over you,
I would sail off.
[by the husband]

On the beach where you sleep,
When the sea mist billows
You may know it as like
The breath from my sighing.
[by the wife]

When autumn is here
We shall meet again.
Why should you sigh so
Your breath turns to trailing mist?
[by the husband]

You who journey to Shiragi,
To see your eyes again,
Today, tomorrow,
I shall wait and fast.
[by the wife]

I was not to know
My ship must wait the tide.
O how I regret
Parting from her too soon.
[by the husband]

❖ ❖ ❖

A boat rowing out to the sea
In the chilly coastal wind
Far away, a pine grove
On the beach covered with snow
The day begins to dawn

From Anon, *Renga hidenshō* (*Secret Transmission on Linked Verse*), circa 16th century

❖ ❖ ❖

To what shall I compare this life
The way a boat
Rowed out from the morning harbour
Leaves no traces on the sea?

by Priest Mansei, from the *Man'yōshū* (Anthology of Ten Thousand Leaves), compiled second half
of the 8th century

Haru no Umi (The Sea in Springtime) for shakuhachi & koto by Michio Miyagi (1894–1956)

Michio Miyagi composed this in 1929 to capture his image of the sea near Tomonoura (Hiroshima Prefecture) as he remembered it from before he went blind at age 8. It is one of the best-loved pieces for koto and shakuhachi, and an example of the period when Japanese musicians sought to draw on Western musical influences without losing the Japanese heart of their music.

Prelude to Looking for the Lost

Daisetz Suzuki (1870–1966), the Japanese author and lecturer on Zen philosophy, said when he visited England in 1908:

“Japan and Britain are both island countries and surrounded by the sea. However, British people think the sea is a gate open to a new world. On the other hand the Japanese think the sea is a wall and you are quite safe inside it.”

Extract from “Looking for the Lost” by Alan Booth (1946–93)

Japan is an island nation, to be sure, and so the sea plays a towering role in its historical and national consciousness (though hardly any at all in its literature). But there are two ways of looking at islands. Islands are either fortresses or dungeons. Among people who are by nature outward-looking and independent-minded, it is the fortress view that dominates, and that sees in the surrounding ocean a source of great strength:

This fortress built by Nature for herself,
Against infection and the hand of war . . .
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands . . .

And even as Shakespeare was writing those lines, English adventurers were busy founding an empire that encompassed half the known world on the obliging highway of the seas.

By contrast, throughout most of its history, Japan has taken the dungeon view, a view that combines the habit of gloomy introspection with the feeling of being confined, hedged in, deprived of innumerable benefits. For the Japanese, the sea has been a barrier, moody, cruel, and dangerous – a barrier you sense very clearly in Tsugaru, where the sea is moody, cruel and dangerous.

When Japanese people attempt to account for what they perceive as failings in their national character they often dredge up their *shimaguni konjo* – their “island-nation complex” – by which they mostly mean a narrow, exclusive, determinedly inward-looking cast of thought. The sea is a prison door, never a highway; to cross it is to flirt with chaos and to dally with that frightful genie, the unknown. The sea is not an accomplice or a willing provider; it is an adversary against whom men must always be on guard, and its gifts are never given freely; they are torn out of it with muscle and prayer. Time after time I have arrived in a Japanese seaside town and looked in vain for an inn or a lodging house overlooking the water (that Western love of a prospect) and, time after time, I have had to make do with a place tucked up a backstreet somewhere, with a view of the bus terminal instead of the boats. You can live a lifetime in Tokyo, and quite forget that you are on a bay of the Pacific, so successful

is the metropolis in keeping its back to the ocean. As a nation, Japan seems afraid of the sea. Perhaps that is why I found the little inland towns of Tsugaru so much more congenial than those of the moody coast, and why Dazai discovered nothing on the plain, for its troubled harvests, to compare in desolation with that stretch of pounded Outer Shore whose “terrifying” rocks and waves no longer count as scenery.

Breathing Tides by Dai Fujikura (b.1977) for oboe & shō

Breathing Tides is part of a five-movement cyclic work, Okeanos, which Fujikura composed especially for the ensemble from 2001-2010. The shō shines a melodic path through the work and is enhanced by multiphonic clusters from the oboe. In this short extract, the two instruments combine in a unique sound world both mysterious and revelatory.

Fushi by Howard Skempton (b.1947) for oboe, shō & koto

Fushi is a simple and graceful melody using the *thē sho*’s classical harmonies to enhance the oboe’s song, which in turn is answered by the koto. It was originally entitled Fragments and was written for and first performed at the 2004 Huddersfield Contemporary Music Festival.

Part 6: Envoi to Captain John Saris

Home Is The Sailor by A. E. Housman (1859 – 1936)

‘Tis evening on the moorland free,
The starlit wave is still:
Home is the sailor from the sea,
The hunter from the hill.

Colour of Blossoms by Cecilia McDowall (b. 1951)

Colour of Blossoms is inspired by the 13th century Japanese epic, ‘*Tale of the Heike Family*’ which centres on the emptiness of war. This work draws on the delicate imagery from the opening passage: ‘The bell of the Gion monastery echoes slowly, warning that all is vanity. The Colour of Blossoms symbolizes the truth, that the prosperous will inevitably decline and that the proud will fall in no time like a dream on a spring night.’ Japanese temple gongs, some huge and often hung in high places so the sound can be heard across the valley, are associated with peace. This trio is punctuated by the gong-like sonorities of the piano; the violin and cello etch lyrical lines against this darker resonance, opening into a fast, impassioned central section and then fold back into silence.

Crossing the Bar – Alfred, Lord Tennyson (1809–92)

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.
Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;
For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

The Sailor's Hornpipe

Oh, a sailor's life is the life for me,
For I love to sail o'er the briny sea,
And I never, ever, ever do a thing about the weather,
For the weather never ever does a thing for me!
No, the weather never ever does a thing for me!
No, the weather never ever does a thing for me!
So I never, ever, ever do a thing about the weather,
For the weather never ever does a thing for me!

Daha (Pounding Waves)

The pulsating breath-driven beat evokes waves breaking powerfully on the shore. Interpretations of the symbolic meaning of the piece are myriad, often influenced by the shakuhachi's Zen connections: facing the challenges of life; developing spiritual self-discipline; 'breaking' free from earthly desires to attain enlightenment; and so forth. Only a brief excerpt can be performed tonight.

Musicians and Readers

Japan 400 would like to express their thanks to the following performers who have donated their considerable skills for this evening's event:

Clive Bell is a musician and composer specialising in East Asian musics. He studied the shakuhachi (Japanese flute) in Tokyo, and the khène (Lao mouth organ) in Laos and Thailand. Recently he has worked with Jah Wobble, David Sylvian, Kazuko Hohki, David Toop, Complicité Theatre, the Royal Shakespeare Company, the BBC Singers, trumpeter Matthew Halsall, Sylvia Hallett, Karl Jenkins, Okeanos, Jochen Irmeler of Faust, jazz pianist Taeko Kunishima and The Whalley Range All Stars (children's street theatre). He writes for The Wire magazine. www.clivebell.co.uk

Anna Melita Beryl graduated from the Eastman School of Music, New York, with a scholarship to study with Steven Doane. She received a BMus from the Royal Academy of Music, taught by David Strange and Rhuna Martin. Anna performs with the BBC Symphony Orchestra, and the BBC Concert Orchestra amongst others and is Guest Principal of the orchestra of Scottish Opera. Anna was the winner of the Eastman Cello Concerto Competition, the Sir John Barbirolli Memorial Award, and Quarter-Finalist of BBC Young Musician of the Year (2004). She plays in West End musicals and has appeared on live TV.

Joe Browning has been playing shakuhachi for around 12 years. He studied briefly with Kodama Hiroyuki in Japan, but mainly with Richard Stagg and Kiku Day in the UK. He has performed a variety of traditional and contemporary shakuhachi music in venues around the country, with choirs, dancers, community groups and koto players. He is currently a PhD student at SOAS, University of London, researching the shakuhachi scene outside Japan. He also plays Javanese gamelan with several groups in London.

Yoshie Asano Campbell is a professional Japanese folk singer and dancer brought by marriage to Glasgow in 1998. Already skilled at min'yō from childhood, at 19 she moved north to Akita, spending six years as a disciple of Umewaka Asano, renowned singer, shamisen player and teacher. Umewaka gave his family name as an "art name" to a few of his best students, including Yoshie. While raising a family in Glasgow, she continues to perform at numerous events.

Evan Davis is a British economist, journalist and presenter for the BBC. He was educated at Dorking County Grammar School, St John's College, Oxford and at Harvard University. In October 2001, Davis took over from Peter Jay as the BBC's economics editor. He left this post in April 2008 to become a presenter on BBC Radio 4's Today programme. Evan Davis is also the presenter for the BBC venture-capitalist programme Dragons' Den, as well as The Bottom Line, a business conversation show, also on BBC Radio 4. He is the author of several books including Public Spending and Made in Britain.

David Entwistle (baritone) started singing as a chorister, and subsequently a proto-lay clerk at Newcastle Cathedral. Following a gap year in the choir of Durham Cathedral, he read Music and English at King's College, Cambridge, where he was a choral scholar. Since then, David has sung in numerous choirs, most recently for a number of years as a lay clerk at St Albans Cathedral. David's proper job is as a lawyer in the City.

Meg-Rosaleen Hamilton (violin/viola) Born in Kyoto, Meg began music with a Japanese Suzuki violin teacher, learning by ear like Gypsy musicians from Eastern Europe. She performs with She'Koyokh, UK's best klezmer and Balkan band (Songlines) - highlights include concerts at Amsterdam's Concertgebau, WOMAD festival, and Snape proms. On viola she tours a sophisticated mix of classical, folk, contemporary and world music to music societies and festivals with her Kosmos trio. She freelances with Greek, Turkish, Kurdish, Arabic, Romanian, flamenco and Indian musicians.

Oliver Hamilton studied Music at Christ Church, Oxford, where he was choral scholar and lay clerk. Prior to this he studied cello at the Hochschule fur Kunst, Bremen, achieved diplomas in piano and cello performance and sang as a chorister at Chichester Cathedral. Highlights of his musical career include touring Japan and New Zealand with various choirs as well as Argentina, the USA, China and Europe. Oliver qualified as a lawyer in February 2013 but continues to sing in several London churches including St Bartholomew the Great, St James' Paddington and Southwark Cathedral.

Yasuna Sebestyen Higuma studied Japanese folk dance and performing arts at Tamagawa University in Tokyo. During her studies, she took part in several Japanese folk dance and Japanese Taiko drum performances in the country and abroad. Yasuna took a Phd in Comparative Studies in Japanese and Slovak Folk Dance at the Academy of Performing Arts Bratislava in Slovakia. She has been involved in various festivals, workshops and performances of Japanese folk dance not only as a performer but also as management staff. She has participated key events including Japan Matsuri, La Notte della Taranta, Festival del Mediterraneo, Folklore Festival „Východná“, International Folklore Festival Myjava.

Susan Momoko Hingley is an actress of Japanese and British descent, who trained at East 15 Acting School in London and Ecole Philippe Gaulier in Paris after graduating with a degree in Law at the University of Warwick. She has recently performed in a season at the Royal Shakespeare Company in *The Orphan of Zhao*, *Boris Godunov* and *A Life of Galileo*. She will be working as assistant director on *Tinkerbelle* in Shojiland at the Tokyo Metropolitan Theatre next year. Susan speaks native level Japanese, German and English.

Melissa Holding studied the koto at the University of Fine Arts in Kyoto, Japan, where she lived for nine years. She now performs regularly giving concerts both as a soloist and with the contemporary music ensemble Okeanos and has performed at many festivals including the City of London, Spitalfields and Huddersfield Contemporary Music Festival. Melissa has also worked for the National Theatre as composer and musical director on *The Oresteia* and Chekhov's *Ivanov*, and has written and devised music for silent Japanese film (*Barbican - Taki no Shiraito*, dir Mizoguchi).

William Horsley is a journalist and writer with a lifelong interest in Japan. He worked for the Japanese public broadcaster NHK from 1974-76, and was the BBC's Tokyo Correspondent during the 1980s, when Japanese leaders declared *kokusaika* (internationalisation) a top national priority. He was a friend of the British travel writer and adventurer Alan Booth, who died in 1993. William has written and broadcast widely on developments in Japanese society, media and international relations. He is a member of the Executive Group of Japan400 and the Japan400 media group.

David Hughes taught music at SOAS (School of Oriental and African Studies, U. London) from 1987-2008, and is now a Research Associate. He received the 2011 Japan Society Award for “outstanding contributions to Anglo-Japanese relations and understanding” for his activities in bringing traditional Japanese music to a wide public. Publications include the books *Traditional Folk Song in Modern Japan* (2008) and the co-edited *Ashgate Research Companion to Japanese Music* (2008). David has lived for over ten years in Japan.

Hibiki Ichikawa was born in Kanazawa on the Japan Sea coast. Playing shamisen since age 20, he has performed widely throughout Japan and in several other countries. While specialising in the powerful and evocative Tsugaru-jamisen traditional folk style, he also engages in many types of fusion. Hibiki moved to London in 2010 to introduce Tsugaru-jamisen internationally. Aside from teaching many eager students in the London area, he has been performing at an ever-increasing number of venues and events such as the WOMAD world music festival, Edinburgh Festival and Japan Matsuri. Details at www.hibikishamisen.com.

Jason James was a chorister (1973-8) and choral scholar (1983-7) at King's College, Cambridge. His interest in Japan was sparked by a choir tour there in 1978, and he returned on a second tour in 1987, having completed a BA in Japanese at Cambridge, in which he earned a First Class with Distinction. Subsequently he has sung in and/or directed numerous choirs in both the UK and Japan, including St. Paul's Cathedral, Westminster Abbey, the Temple Church, the Tower of London, Polyphony, the Ichibancho Singers and the Tokyo Madrigal Singers. He was previously Director of the British Council in Japan, and is currently Director General of the Daiwa Anglo-Japanese Foundation in London.

Nicolas Maclean of Pennycross CMG. Co-Chairman Japan400, in 1976 initiated the “Wolfers Programme”, the British prototype on which the Japan Exchange and Teaching Programme (JET) is modelled, was made Honorary Chairman of the William Adams Association (Miura Anjinkai) for alumni, later Vice-President, Japan Society, Coordinator for the Sponsors of the Royal Academy's

“Great Japan Exhibition” and Japan in Britain Programme, Chairman of the 1991 Japan Festival Education Committee and later Vice-Chairman and Chairman of the Japan Festival Education Trust. Fellow Emeritus of the British Association of Japanese Studies, and former Vice-President of the Japan Society, the Royal Society for Asian Affairs, and former Chairman for Asia of UNICE.

Cecilia McDowall was born in London, 1951. Recent important commissions include the BBC, the Royal Scottish National Orchestra, London Mozart Players and a joint commission from the City of London Sinfonia and the Scott Polar Research Institute. *Seventy Degrees Below Zero* was featured March, 2012, on BBC Radio 3. Dutton Epoch have released a new CD of orchestral works and the choral work, *Shipping Forecast*. Three Latin Motets have been recorded by the Phoenix Chorale; this recording, *Spotless Rose*, won a Grammy award and was nominated for Best Classical Album. She currently works as ‘composer-in-residence’ at Dulwich College, London and her works are published by Oxford University Press.

Kyoko Murai is based in London and Tokyo. She graduated from the Guildhall School of Music and Drama with support from the Bunka-cho, from Japan's Agency for Cultural Affairs, a government office which promotes young musicians studying abroad. Kyoko gave a solo recital at Greenwich International Early Music Festival as winner of the Ella Kidney Early Music competition. Kyoko also worked with English Voices directed by Timothy Brown and participates in the Philharmonia Chorus Professional Singers' scheme. <http://www.kyokosoprano.co.uk>.

Peter Nicholson RD* RNR, is now CCF Staff Officer in the Ministry of Defence. Originally commissioned as a Reservist, he transferred to full-time naval service in 2002. Having read Japanese at London University, he has frequently acted as interpreter for HM ship visits to Japan and for visits to the UK by senior Japanese naval officers. He is well-known in Naval circles as an after-dinner singer, having sung *inter alia* at the Mansion House, Drapers' Hall, the Naval Club and on board HMS Victory.

Okeanos Ensemble was formed in 2001 as a musical response to the touring exhibition *Textural Space* as part of the Japan 2001 Celebration. It was the catalyst for Dai Fujikura's Okeanos cycle which remains the Ensemble's most frequently performed and broadcast work, recorded in 2012 for the NMC Debut Discs series to worldwide critical acclaim. Okeanos have premiered over 150 works, with education being integral to the Ensemble's ethos. Past collaborations include workshops and performances with composer Somei Satoh and koto soloist Etsuko Takezawa. In February they appeared at the Barbican as part of the BBC's *Sounds from Japan* day.

Noriko Ogawa has achieved considerable renown throughout the world since her success at the Leeds International Piano Competition. Noriko appears with all the major European, Japanese and US orchestras and this summer she makes her BBC Proms debut in 2013 with the BBC Concert Orchestra. Noriko has been recognised for her outstanding contribution to the cultural profile of Japan. She was awarded the Art Prize by the Ministry of Education in 1999 and the Okura Prize. Passionate about charity work, particularly after the earthquake and tsunami which devastated Japan in early 2011, Noriko has raised over £20,000 for the British Red Cross Japan Tsunami Fund.

Joshua Richards was born and bred in Wales. He attended the Royal Welsh College of Music and Drama and has had a successful career on stage, in film and television. He achieved international critical acclaim for his portrayal of Richard Burton in his one-man show *Playing Burton*, soon to be released as a feature film. He has also devised, designed, produced and directed the Fringe First winner *Rosebud: the Lives of Orson Welles* (Edinburgh 2004 and 2007). Most recently he played John Saris in *Anjin: the English Samurai* with performances in Tokyo, Osaka and the Sadler's Wells in London.

Lord Salisbury was educated at Eton College and Christ Church, Oxford. He was Conservative MP for South Dorset from 1979 until 1987. He became a member of the House of Lords in 1992, serving successively as Parliamentary Under-Secretary of State for Defence; Lord Privy Seal and Leader of the House of Lords; and Leader of the Opposition in the House of Lords. He is Chancellor of the University of Hertfordshire, President of the Game and Wildlife Conservation Trust, Chairman of the Friends of Lambeth Palace Library and, last year, was Chairman of the organizing committee of The Thames Diamond Jubilee Pageant.

Jinny Shaw (oboe) A founder member of Okeanos Ensemble, Jinny has appeared as soloist with the Bournemouth Symphony, North South Chamber Orchestra, London Pro Arte, Orchestra of the Swan and Britten Sinfonia Soloists. She has also given solo recitals at the Wigmore Hall and Purcell Room as well as at major festivals, including radio broadcasts in Tokyo, Vancouver, New York City, Slovenia, Australia, and the UK. Her recently released Guild CD with Nova Chamber Orchestra includes concertos by John Joubert, John McCabe, Kenneth Leighton and chamber music by Cecilia McDowall and Benjamin Britten. Jinny is an oboist with the Hallé Orchestra.

The SOAS Min'yō Group, overseen by David Hughes (dh6@soas.ac.uk), meets at SOAS to learn Japanese folk songs. Newcomers are welcome! Please also attend our Summer School, June 21-23: www.soas.ac.uk/music/summermusicsschool/timetable. We also have a Facebook page.

Michael Spencer is currently a Visiting Fellow at the Ueno Gakuen Music and Culture Research Centre (Tokyo) and a board member of the Japan Society. Prior to this he was the educational consultant for the Association of Japanese Symphony Orchestras and in 2012 he spoke alongside Commissioner Seiichi Kondo (Bunkacho) in a special forum held in Tokyo exploring cultural difference. Formerly a member of the London Symphony Orchestra, he left to become the Head of Education (Adult and Community Learning) at the Royal Opera House. He formed the cultural enterprise company Sound Strategies in 2006.

Robin Thompson (shō) has studied Okinawa's Ryukyuan classical music performance for over 30 years under under the direction of Shiroma Tokutarō, and has been awarded numerous prizes including the Grand Prix (2005-2006) in the sanshin and kokyū categories at the annual Okinawa Times Arts Festival. He holds shihan (senior master) licenses in sanshin and kokyū in the Nomura and Tansui schools of Ryukyuan classical music. His compositions have been performed throughout Japan and Europe. He has taught Japanese music at the University of Western Australia, the University of the Ryukyus and Okinawa Prefectural University of the Arts.

Tamsin Waley-Cohen studied at the Royal College of Music with Itzhak Rashkovsky, where she won every violin prize. She has appeared with orchestras including the RPO and LCO and conductors Andrew Litton and Tamas Vasary. She made her American concerto debut at Bowdoin Festival in 2010. Tamsin is artistic director of the Honeymead Festival on Exmoor and has premiered works written for her by Huw Watkins, Richard Causton, and Joseph Phibbs. This year she is releasing her first two discs, "Americans in Paris" with Huw Watkins for Champs Hill, and Mendelssohn concertos with Orchestra of the Swan for Signum Classics.

David Warren is Chairman of the Japan Society, the cultural and educational charity supporting closer links between Britain and Japan and promoting deeper business contacts between British and Japanese companies. He was British Ambassador to Japan from 2008 to 2012, after a career in the Diplomatic Service that focused on East Asian affairs, and in which he served three times in the British Embassy in Tokyo as well as spending two years as head of the China Hong Kong Department (1998-2000). He retired from the Diplomatic Service in January 2013, and is now a Visiting Professor at Sheffield and De Montfort Universities.

Jonathan Wikeley is Director of Music at All Saints Church Fulham, which has one of the best choirs of its kind in the country. He studied at Liverpool College; Emmanuel College, Cambridge; Exeter College, Oxford; and spent a year as a choral scholar at Truro Cathedral. He took his ARCO in 2006, winning all the major prizes. Jonathan is also the choral editor for Novello Publishing and Music Sales, and works as a freelance journalist, composer and music arranger. He writes for publications in the UK and the USA, and has spoken about early music for BBC Radio 3. He conducts several ensembles in London, recently accompanied Ladysmith Black Mambazo at the Royal Opera House, and has had many compositions published and performed around the world.

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