

# TAMAYURA

Karin Nakagawa   Hans Tutzer   Paolino Dalla Porta

玉  
郷  
音



## I Kokiriko Bushi - こきりこ節

**Composer** Japanese Folk Song arranged by Karin Nakagawa

**Performer** Karin Nakagawa, Hans Tutzer, Paolino Dalla Porta

*Kokiriko Bushi* is said to be the oldest Japanese folk song. It was originally performed as a dancelike prayer for a rich harvest, as well as a reward for farmers' hard work. For me, this simple tune, with its uniquely traditional rhythms and grooves, is reminiscent of knees soaked in rice field mud. It reminds me that we do not have any real control over nature, although we are a part of it—and that we should be more respectful.

*Karin*

## 2 Colors of Autumn

**Composer** Hans Tutzer, Karin Nakagawa

**Performer** Karin Nakagawa, Hans Tutzer, Paolino Dalla Porta

In *Colors of Autumn*, we refer to the magnificent and energetic part of this season. Autumn in Japan is my favorite—it's a time where I can see and feel the colors of transformation, squeezed out in one last moment of being. In a fragile, but powerful celebration, nature prepares to use its final ounce of energy right before vanishing, all while allowing us to share in the attraction. Our own lives could mirror this delicateness, yet remain full of beauty and color until the very end.

*Karin*

### 3 Utsuroi - うつろい

**Composer** Karin Nakagawa

**Performer** Karin Nakagawa, Hans Tutzer, Paolino Dalla Porta

**Lyrics** "Iroha-Uta," written between late 10th to mid-11th century

"*Verse of impermanence*," date of origin uncertain

Authors unknown

*Utsuroi* means change or waning in Japanese. It actually seems that impermanence is a recurring theme in my own life. Acknowledging that all things change, I experienced my heart becoming much calmer once I accepted that I can't hold onto anything. Despite still often feeling far from a free state of being, I tried to remind myself of its existence by using two ancient Buddhist verses of wisdom as lyrics. The first is *Iroha-Uta*, a free-poetic interpretation of the *Verse of Impermanence* from the *Nirvana Sutra* (*Japanese: Daihatsu-Nehan-kyō*). It is a beautiful pangram created in a traditional Japanese poetic style of seven-and-five syllable meter, using 47 basic Japanese characters without any duplication. The second is the original Japanese version of the *Verse of Impermanence*.

*Karin*

寂生是諸  
滅滅生行  
為滅滅無  
樂已法常

All things are impermanent  
this is the law of arising and passing away

When all acts of creation and destruction are removed  
that extinction is true ease

— Verse of Impermanence —

## 4 Komoriuta - 子守唄

**Composer** Karin Nakagawa

**Performer** Karin Nakagawa, Hans Tutzer

**Lyrics** Quoted from "*Hojoki*," written around 1212, by *Kamo-no-Chomei*

*Komoriuta* means lullaby. Once, I fell asleep listening to the sound of a river as my lullaby. I used the opening part of *Hojoki*—one of Japan's greatest and well-known literary classics—as lyrics. It's an essay written by Buddhist poet *Kamo-no-Chomei*, representing the Japanese concept of beauty, based on Buddhism's belief that all worldly things are impermanent.

*Karin*



A river's current is ceaseless, yet its water ever-changing.  
Foam atop it reshapes and spreads, never lasting long.

And so, just as foam upon the water, are people and  
their dwelling places—born into dusk and dying as the day  
dawns.

I know not whence they come, where they go, or why they  
build such fleeting homes. For whom do they fret them-  
selves, who should they impress?

The house and its master are like dew gathering on the  
morning glory. Though the dew may drip away, the flowers  
persist. But they, too, will surely wither with the morning  
sun. Other times, the flowers dry up while the dew remains.  
Which will be the first to vanish? However, none will  
outlast the day.

[...]

— *Hojoki* —

## 5 Tsukuyomi - the Moon God Song - 月読

**Composer** Karin Nakagawa

**Performer** Karin Nakagawa, Hans Tutzer, Paolino Dalla Porta  
Marco Ambrosini, Katharina Dustmann

*Tsukuyomi* or *Tsukuyomi-no-Mikoto* is the moon god in Shinto, the indigenous faith of Japan. He rules the night and is one of the three noble gods, along with his siblings, sun goddess *Amaterasu*, and *Susano*, god of storms and seas. Even though *Tsukuyomi's* appearances in Japanese mythology are brief, there are still Shinto shrines dedicated to worshipping him as an important deity.

I find that this lack of information increases his mystique and beauty, giving me more freedom to use my own imagination. Could that also be why the moon is so beloved in Japan?

*Presiding over the mountains and illuminating night-covered darkness, the moon gently outlines the world in white and blue, taking all human fear away. Tsukuyomi lulls all living things, brushing them with his warm, silver light, while keeping a lookout for impending sorrows from his place of eternal peace...*

*Karin*



## 6 Lifelong Dream

**Composer** Hans Tutzer, Christian Ebnicher

**Performer** Karin Nakagawa, Hans Tutzer, Paolino Dalla Porta

The theme and chord sequence for *Lifelong Dream* were created during a rehearsal with my friend Christian, for our *Ebnicher-Tutzer-Project*. The title simply refers to our desire to continuously create inspiring music. This tune's enthusiastic mood was used in an improvised variation that Karin, Paolino and I recorded, with the idea of adding some contrast to the album.

*Hans*

At first, I really wasn't sure how this track would fit with the rest of the album. But the more I listened to it, I started to understand the contrast Hans had in mind. While figuring out where to place this song, I felt that it could create an atmosphere of a gently rising morning—one after a last unexpected, warm autumn night—which would also reflect the nonstop departure mode in our lives...

*Manfred Bernard*

## 7 Shorter Days

**Composer** Hans Tutzer, Karin Nakagawa

**Performer** Karin Nakagawa, Hans Tutzer, Paolino Dalla Porta

**In memoriam** Gertrud Tutzer

In 1973, my sister Gertrud died in a car accident. At that time, she was studying music and had just signed me up at the conservatory. This opened my door to the music world, which I will always be grateful for—and whenever I perform this tune I feel a deep connection to her.

*Hans*

When I moved to Europe, I experienced a strong shortening of fall days for the first time. This intense process felt and still feels like slowly losing something. The noticeable clarity in the air, alongside a full spectrum of quietly fading autumn colors, increases an inner emptiness. Despite a growing melancholy—with nature inching closer to a long, dark, cold and silent-monotone winter—I still find beauty in this transformation. It's like a subtle invitation to immerse myself in silence, even if it feels like I'm not ready; luckily my inner focus seems to shift by itself, carrying me into a calmer state.

*Karin*

## 8 Lullaby for Ugo

Composer Paolino Dalla Porta

Performer Karin Nakagawa, Paolino Dalla Porta

I have three beautiful children, *Nanà*, *Ugo* and *Celeste*. Especially when they were kids, I wrote several compositions dedicated to them. When *Ugo* was six years old, he used to sing while playing with his toys, inventing his own stories and melodies. My studio was close to his room, so I could often hear him singing while I practiced. This is how I wrote *Lullaby for Ugo*, by taking inspiration from some of his simple melodic cells. I'm a lucky father—thank you *Ugo*!

*Paolino*

We recorded this piece during a late night session in just a few takes, right after a very hard day of recording. I clearly remember how much everyone enjoyed the incredibly peaceful atmosphere created by this tune. I knew immediately that this would be the perfect track to close out the album. It felt like completing a circle and opening a new chapter at the same time, just as sleep opens the windows to our dreams, or as winter softly spreads at the end of *Shorter Days*...

*Manfred Bernard*

**Karin Nakagawa**, born in Tokyo and mainly living in Germany for the last several years, began taking piano lessons at three years old. At twelve, she dedicated herself to the study of the very rare 25-string koto under esteemed professor, *Keiko Nosaka (Sôju Nosaka)*. She graduated from the world-renowned *Tokyo University of Arts* in the traditional style of "*Sôkyoku-Ikuta ryû - Jiuta sangen*" (*traditional 13-string koto, shamisen and Japanese singing*). Karin went on to collaborate with many internationally-acclaimed artists, organizing stage programs and performances in over 30 countries worldwide, and in 2009 she was awarded "*the Best Debutant in Music*" in Japan. In addition to her generous discography, she also won the "*Swedish Grammy Award 2016*" for the *ECM Records* album "*Trees of Light*," released in a trio with well-known Swedish musicians *Anders Jormin* and *Lena Willemark*.

Today, Karin Nakagawa is an internationally-successful musician who works across borders and genres. Along with various collaborations and projects, she is always active as a solo artist and touches her audience with authentic and masterful performances. Her diversity—still based on cultural identity and tradition—gives her music a rare and unparalleled emotionality.

**Hans Tutzer**, born in Bolzano, began studying saxophone at the *Accademia Nuova Milano Musica* in Milan. In 1985, he continued his studies at the Innsbruck Conservatory under the direction of *Florian Bramböck*, graduating in 1989 with a degree in applied music.

Hans has been teaching at the music schools in Bolzano and Merano since 1990 and performs many concerts in various forms locally and abroad. Additionally, he has recorded and collaborated with numerous musicians. Some of his CD productions include: the big band "*Hanspeter's Orchestra*," the saxophone quartet "*Sax Four Fun*," the trio "*OTeM*," the "*Ebnicher-Tutzer Project*," the "*TAMAYURA*" trio and many more. Of all the different ongoing projects, he is mainly focused on the recently formed "*TAMAYURA*," the "*Ebnicher-Tutzer Project*" and "*Sax Four Fun*," which have brought about interesting collaborations with world-renowned musicians, such as: *Paolo Fresu*, *Javier Girotto*, *Fabrizio Bosso*, *Giovanni Falzone*, *Mauro Negri* etc.

Hans Tutzer's poetic style is characterized by a strong sense of melody with a captivatingly warm tone and spherical sound, making him a true specialist in his instrument.

**Paolino Dalla Porta** is one of the most creative and versatile double bass players in the European jazz scene, blending styles such as improvised music or ethnic Mediterranean sounds with traditional jazz. With over 40 years of experience, he was a founder or key member in many well-known groups, establishing what is now uniquely defined as Italian or European jazz. Besides appearing at the most popular jazz festivals worldwide, he has recorded over 150 CDs and collaborated with countless internationally-acclaimed jazz musicians, such as *Pat Metheny, Dave Liebman, Lester Bowie, Paul Bley, Kenny Wheeler, Sam Rivers, Don Cherry, John Abercrombie*, etc. In 2008 he was recognized as the best double bass player in Italy by the music magazine, "InSound," and was voted number 1 in a survey by the jazz magazine, "Musica Jazz" the following year. In addition to various masterclasses and workshops on improvisation and collaboration, he teaches double bass and chamber music at the *Piacenza Conservatory* and at the summer seminars, "Siena Jazz" and "Nuoro Jazz".

Since 2015 Paolino has been a permanent member of the legendary American group, "Oregon," led by *Ralph Towner*, and frequently works with the "Paolo Fresu Devil Quartet," with "Tino Tracanna – Acrobats," with *Bebo Ferra, Giovanni Falzone, Dino Rubino, Zlatko Kaucic* and, of course, with the recently founded trio, "TAMAYURA."

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