

**L'estetica del vuoto**

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a cura di Silvia Rivadossi, Cecilia Franchini, Bonaventura Ruperti

# **Review of *The Spirit of Japanese Percussions in Venice***

## **Venice, Conservatorio di Musica Benedetto Marcello, 21 February 2022**

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*The Aesthetics of Emptiness* was one of the first live music festivals after the long period of the pandemic. The Venetian public was excited to finally hear and see live energy at the Venetian Conservatory's concert hall.

Following the introductory words presenting Trio Munedaiko, the collective destined to open this historical festivity of Japanese music, culture, spirit and art, the concert hall went dim, expecting the unpredictable: a concert of solely Japanese percussions.

After the first explosive piece, the mood for the concert was set. Thoughtful sounds of traditional Japanese flute instruments supported by haunting soft colours of noise percussions opened the second piece.

The concert went on as an exploration of the infinite expressive possibilities of the world of Japanese percussion instruments, at times accompanied by flutes or vocals in the form of martial art shouts. The audience could experience the relatively simple yet perfectly performed rhythms at a volume most likely not heard in the concert hall of Palazzo Pisani for a long time. It was as if the spirit of Japanese warriors came to reawaken the senses of the audience after two long years of public gatherings limitations. Waves of emotion were



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filling the air of the concert hall as the artists were moving from one composition to another.

The expressive energy and the force of the well prepared athletic bodies of the performers demonstrated how much music requires not only a healthy spirit, but also physical health. Perfection was in every movement, the three sounded as a whole, evoking images of thunders, battles and night breeze, all painted with great precision by the masterful artists of sound.

The concert was a special event even for Venice. Indeed the concert hall was nearly full, the audience was applauding cheerfully after every composition and thanked the performers with a long final ovation accompanied by cheerful screams that more resembled those heard at a rock festival.

The main message that the public could have taken home is that rhythm is already inside us, it's a universal language we can use to express ourselves in all circumstances, and that even emptiness, when accompanied by such a powerful performance and perfection, can express any thinkable meaning when the mind and spirit are united.