

CURRICULUM VITAE

Dr Riley Lee

Shakuhachi Grand Master, ethnomusicologist
Educator/lecturer

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Tertiary education

Bachelor of Arts, Music (Honours)– University of Hawai'i at Manoa 1983
Master of Arts *Blowing Zen; Aspects of performance practices of the Chikuho ryû honkyoku* – University of Hawai'i at Manoa 1986
Doctor of Philosophy *Yearning for the Bell; A study of transmission in the shakuhachi honkyoku tradition* – University of Sydney 1993

Language Skills

English: fluent speaking/reading/writing
Japanese: fluent speaking, advanced reading/intermediate writing
German: intermediate speaking/reading
French: beginner speaking/reading/writing

Professional Qualifications

Shihan (Master license, shakuhachi) – Chikuho ryû 1975
Dai Shihan (Grand Master license; shakuhachi) – Chikuho-ryû 1980

Vocational studies

Shakuhachi studies Osaka Japan, Tozan ryû, Hoshida Ichizan II 1971
Shakuhachi studies Hyogo-ken Japan, Chikuho ryû, Sakai Chikuho II 1971-1986
Taiko studies Sado Island Japan, Ondekoza (festival drum group) 1973 – 1977
Shakuhachi studies Tôkyô and Okayama Japan, Watazumi-do, Kinko ryû
and Azuma ryû, Yokoyama Katsuya 1986-present
Taiko Studies Fukui-ken Japan, Eitetsu Hayashi April 2001

Scholarships and Awards

Chikuho ryû Student of the Year 1972
East-West Center Fellowship, Honolulu Hawai'i 1983-1985
University of Sydney University Research Fellowship 1986-1992
Japan Foundation Dissertation Fellowship 1989-1990
Governor, International Shakuhachi Society 1985 - present
Male Artist of the Year, Australian World Music Awards 2001
Instrumentalist of the Year, Australian World Music Awards 2001
New Age Musician of the Year, **Amazon.com** 2001 (for *Sanctuary* CD)
Na Hoku Hanahana Instrumental CD of the Year (Hawai'i) nominee 2001
(*Maui Morning* CD)
NSW Ministry of the Arts Performance/Travel Grant 2002
Numerous "New Works" commission grants, Australia Council for the Arts;
Most recent grant 2006, to commission four major works for the
World Shakuhachi Festival 2008, Sydney 4-8 July 2008
Visiting Fellow, Princeton University 2003
2MBS Fine Music Award, Best New Composition 2007, with Ian Cleworth (Kaidan)
APRA grant towards performing new works for shakuhachi 2007
Australia Council for the Arts grant towards World Shakuhachi Festival 2008
East-West Center (USA) Alumni of the Year 2008
Long term Visiting Fellow, Princeton University 2009
Na Hoku Hanahana Instrumental CD of the Year (Hawai'i) winner 2009 (*Haleakala* CD)
APRA/Australian Music Centre "Outstanding Contribution by an Individual" Award 2009

Published Works

- 1974 "Shakuhachi: Shaping the Soul of Bamboo" *Kansai Action* 3(19)1 and 5
- 1976 "OndeKOza de shakuhachi o fuku" 鬼太鼓座で尺八を吹く (Playing shakuhachi in OndeKOza), *Kikan hogaku 期間邦楽*, May 6:92-97
- 1980 *Shakuhachi Honkyoku: Japanese Flute Played by Riley Kelly Lee*, LP FE4229, descriptive notes, New York: Folkways Records
- 1983 *Japanese Music for Two Shakuhachi*, LP LLst7386, New York: Lyricord Discs
- 1984 *Empty Bells Traditional Honkyoku Zen Music for Solo Shakuhachi*", Cassette C-102, Milwaukee: Narada Productions
- 1986 *Blowing Zen: Aspects of Performance Practices of the Chikuho Ryu Honkyoku*, Unpublished M.A. thesis (University of Hawaii)
- 1987 "The Shakuhachi Honkyoku", *Mind, Moon, Circle; the Journal of the Sydney Zen Centre*, Spring:9-12
- 1988 "Fu Ho U vs. Do Re Mi: The Technology of Notation Systems and Implications of Change in the Shakuhachi Tradition of Japan", *Asian Music* XIX(2):71-81
- 1990 "Review of *The Shakuhachi: A Manual for Learning* by Christopher Yohmei Blasdel", *Ethnomusicology* 34(1):179-181
- 1991 "Shakuhachi honkyoku notation: written sources in an oral tradition", In *Musica Asiatica* 6, Cambridge: Cambridge University Press 18-35
- 1992 "Overt and covert variability and change in the transmission of a musical style: a case study of Syôganken reibo, a classical syakuhati honkyoku" (音楽様式の伝承における顕在的／潜在的変異性および変化一尺八本曲 <松巖軒鈴慕>の場合), In *Shakuhachi no kiso shiryô shûshû to de-ta ba-su no chiku no shian: kokunai, kokusaiteki riyô ni kyôsuru tame ni 尺八の基礎資料収集とデータベース構築の試案、国内・国際的利用に供するため* (Collecting basic source materials for the *syakuhati* and constructing a tentative data base thereof: a contribution to intra- and international uses), ed. Tukitani et al. Ôsaka: Syakuhati kenkyû kai
- 1993 *Breath-Sight*, CD of classical *honkyoku*, Descriptive notes, Sydney, Australia: Tall Poppies TP015
- 1993 *Yearning for the Bell; a study of transmission in the shakuhachi honkyoku tradition*. PhD Dissertation, UMI
- 2010 *The Shakuhachi*. In Flute Focus, online e-zine. <http://www.flutefocus.com/>
- 2016 *Inside the Musician. Riley Lee—My Instrument*. In *Loud Mouth*, online e-zine, The Music Trust, Sydney. <http://musictrust.com.au/loudmouth/inside-the-musician-riley-lee-my-instrument/>
- Lee, Riley, ed.
1981-1986 *Chikuho ryû Hawaii Newsletter*, members' newsletter, Honolulu: Chikuho ryû, Hawaii
- Lee, Riley and Gerald Groemer
1986 "Review of *Die Shakuhachi der Kinko-Schule*, by Andreas Gutzwiller", *Ethnomusicology* 30(2):353-355

Discography (solo recordings or featuring Lee's music)

- As The Water Flows Dream*. Antiquity Records C-239, 1984, shakuhachi.
- Autumn Fields "Yearning for the Bell" Volume 4*. Tall Poppies TP138, 1999, shakuhachi.
- Bamboo Grass "Yearning for the Bell" Volume 2*. Tall Poppies TP102, 1997, shakuhachi.
- Bamboo Slack Key*. Hula Records CDHRI-1014, 2001, shakuhachi, slack key guitar, Jeff Peterson.
- Bamboo Soup*. New World Music and Media OWM010, 2003, shakuhachi, computer, guitar, taiko, Small Defence.
- Breath-Sight "Yearning for the Bell" Volume 1*. Tall Poppies TP015, 1992, shakuhachi.
- Buddha's Dream*. Narada 72438-50695-2-9, 2001, shakuhachi, re-release of *As the Water Flows* (1984).
- Bush Clover And The Moon*. Antiquity Records C-248, 1990, shakuhachi, flugelhorn, birimbau. Michael Ryan.
- Calm from the Centre*. The Calm Centre 37 72 02, 1996, shakuhachi, guitar, voices, percussion and didjeridu. Colin Wilson, Matthew Doyle, Tina Harris, Genevieve Lemon, Kim Lemon.
- Collaborations; the meditative flute*. Synchronicity, 1999, shakuhachi, "technology", Master Charles
- Daichi "Big Earth"* New World Music CD641, 2006, collaboration w/TaikOz.
- Deep Night "Yearning for the Bell" Volume 5*. Tall Poppies TP151, 2000, shakuhachi.
- Dream Within A Dream*. Antiquity Records C-253, 1990, shakuhachi, synthesiser, Jim Franklin.
- Dreams Are Forever*. ABC Classics 4627232, 1998, shakuhachi, symphony orchestra, Queensland Symphony Orchestra.
- Eagle And The Ocean, The*. Tall Poppies TP014, 1992, shakuhachi, electric guitar. Geoff Ween-Vermasen.
- Empty Bells*. Antiquity C-102, 1984, shakuhachi.
- Empty Sky "Yearning for the Bell" Volume 3*. Tall Poppies TP118, 1998, shakuhachi.
- Evening Mist*. Antiquity Records C-233, 1984, shakuhachi, koto. Bert Moon.
- Evening Under The Sun, An*. One World Music OW738, 1997, shakuhachi, bass and percussion. Daniel Askill, Michael Askill.
- Five Elements* Lee and Enigma String Quartet. To be released in 2018, 10 works by Australian composers for shakuhachi and string quartet.
- Floating World; A Sea of Dreams*. Lee & McGuire, 2002, shakuhachi and concert harp, Marshall McGuire. Released on New World Music 2004.
- Fountain Of Light*. New World Productions NWCD712, 1993, shakuhachi and synthesiser, Jim Franklin.
- Haiku*. Hula Records CDHRI-1019, 2002, shakuhachi and slack key guitar, Jeff Peterson.
- Heart of Night-Concertos for oboe, clarinet and shakuhachi by Ross Edwards*. with Melbourne Symphoy Orchestra. ABC Classics 2011.
- In the Wilds Of Calm*. Calm Centre, 37 72 04, 1998, shakuhachi.
- Japanese Music For Two Shakuhachi*. Lyrichord LP LLst7386, 1983, shakuhachi duets, Ralph Samuelson.

Lightning Man. New World Productions NWCD716, 1994, didjeridu, shakuhachi, synthesisers, Matthew Doyle, Michael Atherton.

Maui Morning. Hula Records CDHRI-1013, shakuhachi, slack key guitar, Jeff Peterson.

Memories Of Japan. Antiquity 1984, shakuhachi.

Mixed Spice. New World Productions NWCD719, 1995, shakuhachi, tabla, sitar, Aneesh Pradhan, Alan Posselt.

Mountain Valley. New World Productions NWCD715, 1994, shakuhachi.

Music for Zen Meditation. Narada 72435-81606-2-8, shakuhachi.

Nalu. New World Music NWCD718 1995, shakuhachi and folk harp, Andy Rigby.

Nesting Of The Cranes; Japanese Shakuhachi Duet. Oreade ORW5422-2, 1994, shakuhachi duets, Andrew MacGregor.

Oriental Sunrise. Enso ND-62803, 1996 Duets for shakuhachi and koto. Satsuki Odamura, Tony Lewis, Helen Castello, Bruce Emsley, re-release of *Oriental Sunrise* (1982).

Picture Dreams. One World Music OW736, 1997, shakuhachi, koto, Satsuki Odamura.

Postcards From Bundanon. New World Music NWCD728, 2000, compilation.

Rainforest Reverie. New World Productions NWCD711, 1993, shakuhachi.

Riley Lee Shakuhachi Volume 1. One World Music OWD723, 1996, compilation.

Riley Lee Shakuhachi Volume 2. One World Music OWD127, 1997, compilation.

Sanctuary; Music from a Zen garden. Narada 72438-49603-2-2, 2000, re-release of *Evening Mist* (1984), shakuhachi, koto, Bert Moon.

Satori. Enso ND-62807, 1997, r-release of *Satori* (1983), shakuhachi, koto, Gabriel Lee.

Shakuhachi Sleep Music. 2015, Sounds True, shakuhachi, electronics, cello, guitar, marimba, John Cleworth, Bronwyn Cleworth, Charles Cleworth.

Shakuhachi Honkyoku. Smithsonian-Folkways, 1980, solo shakuhachi.

Shakuhachi Water Meditations. Sounds True 1582D, 2010, solo shakuhachi.

Shoalhaven Rise. Black Sun 15019-2, 1996, shakuhachi, marimba, percussion, oud, guitar, bouzouki, santoor, mbira, didjeridu, recorder, bass guitar, Daniel Askill, Michael Askill, Michael Atherton.

Spring Sea –Music of Dreams. ABC Classics 465 757-2, 2000, shakuhachi, harp, Marshall McGuire.

Train to Okinawa. RLPGCD01, 2000, shakuhachi, ‘cello, Peter Grayling.

Voices of the Night. New World Productions NWCD714, 1994, shakuhachi, waterphone, lute, psaltery, balinese drum, African drum, synthesiser , gong, voice, Michael Atherton.

Water Music. Tall Poppies TP033, 1995, shakuhachi.

Wild Honey Dreaming. New World Productions NWCD710, 1993, shakuhachi, didjeridu, Matthew Doyle.

Yoga Tranquility. Narada 72438-11730-2-2, 2002, shakuhachi.

Recorded on many other commercial releases as guest recording artist, and in films, documentaries, commercials, etc. as studio musician.

Major Musical Collaborations:

Michael Askill, Michael Atherton, Enigma Quartet, Sandy Evans, Peter Grayling, Marshall McGuire, Cliona Molins, Andy Rigby, Guy Strazzullo, Synergy Percussion, (Australia); Pandit Ashok Roy, Aneesh Pradham (India); Matthew Doyle, William Barton, Clarence Slockee and Mark Atkins (Koori - Aboriginal); Jeff Peterson (Hawai’i); Satsuki Odamura, Kazue Sawai, Eitetsu Hayashi (Japan), Tensing Tsewang and Tensin Cholgul (Tibet), Fork and Spoon (Celtic), Wu Man (China)

Tours with Sydney Dance Co. 2000 (Anchorage, New Orleans, New York) 2002 (Austria.) Tour of Wales (Glamorgan Music Festival) 2001; solo tours of USA 1984 and every year from 1998 through 2007, Japan 2002, Aichi World Expo (Nagoya Japan) April & August 2005.

Tours with TaikOz – Bangkok 2002, Japan 2001 (Musica Viva), Japan 2005, 2008, USA 2014, New Zealand 2015, India 2016.

Tours with Trikaya – Köln, Berlin 2015

Performance Highlights

Performed with Boston Symphony Orchestra (Tanglewood 1976); NHK Philharmonic Symphony Orchestra (1976); Honolulu Symphony Orchestra (1983); Queensland Symphony Orchestra (1998, 2000); Sydney Symphony Orchestra (1999, 2000, 2003). Special guest performer, National Flute Convention (USA) Chicago 1984. Australian Chamber Music Festival (Townsville QLD) 2006

New Years Dawn 2000 concert, on the roof of the Sydney Opera House, broadcast live worldwide; New Years Dawn (2001, 2002, 2003) concert Woodford OLD Australia, with Gyuto Monks (Tibet).

Solo performances and w/Taikoz in Sydney Symphony Orchestra concert in Sydney Opera House Concert Hall 2000, 2002, in Melbourne Symphony Orchestra concert in Hamer Hall (2004), and in Western Australia Symphony concert in Perth Concert Hall, 2004.

Concert at Taos Community Concert Hall, Taos NM 2001. Solo performance at Concert for Dalai Lama in Sydney Opera House Concert Hall 2002. Tour of Texas w/ Los Tres Gaijingos (three shakuhachi players born or living in Texas) 2003.

Performed at Vale of Glamorgan Music Festival, September 2001 as one of the musicians and composers representing Australian New Music. Premiered David Lumsdaine's "Curlew in the Mist."

Premiered "The Heart of Night", for symphony orchestra and solo shakuhachi (Ross Edwards, 2005) with Melbourne Symphony Orchestra, April 2005 – three performances. Performed "The Heart of Night" with Western Symphony Orchestra, April 2006 – two performances.

Premiered "Book of Clouds", for symphony orchestra, taiko, percussion and solo shakuhachi (Gerard Brophy 2008) with Melbourne Symphony Orchestra, May 2008 – three performances.

Regional tours with TaikOz 2007, 2009 and 2010, throughout Australia.

Performed in "Weakness", an opera by Barbara White at Berlind Theatre, Princeton 2012

Performed in Sydney Opera House Concert Hall as soloist with Sydney Symphony Orchestra and Taikoz 2017.

Compositions

Over sixty original compositions and arrangements for shakuhachi registered with the Australasian Performing Rights Association (APRA), nearly twenty original compositions registered with BMI (USA).

Compositions by others for Riley Lee

- “Angry Earth” for shakuhachi and symphony orchestra, Anne Boyd, 2006
- “Birdwing” for shakuhachi and computer, Francis White, 1994
- “Curlew in the Mist” for solo shakuhachi, David Lumsdaine 1996
- “Death of Atsumori-san” for shakuhachi and symphony orchestra, Sean O’Boyle 1998
- “Dialogues” for shakuhachi and baroque oboe, Peter Platt 1998
- “Enso” for shakuhachi, marimba, percussion, TaikOz 2003
- “Heart of Night, The” for shakuhachi and symphony orchestra, Ross Edwards 2004
- “Miyajima” for solo shakuhachi, Ian Cleworth 1999
- “Mystic Parable” for solo shakuhachi. Armand Russell, 1981
- “Sea Raft at Sunrise” for solo shakuhachi, Ross Edwards, 1996
- “Shakuhachi Concerto” for shakuhachi and symphony orchestra, Sean O’Boyle 1998
- “Shifting Sands” for shakuhachi, didjeridu, taiko, Riley Lee and Ian Cleworth 2003.
- “Taylgum Mantra” for shakuhachi, didjeridu and percussion, Ross Edwards, 1999
- “Womb” for shakuhachi, tape, voice, ocarina, and percussion, Phillip South, 2003.
- “Woodrose” for solo shakuhachi, June Phillips 1983
- “Yuraku” for shakuhachi, odaiko and percussion, Ian Cleworth 2000

Media

Broadcasts and live interviews on BBC and Ch4 (England), NHK (Japan), ABC (Australia), SBS, CH 7, CH 9 and CH 10 TV (Australia), 2BL, 2SER, SRES Regional Radio, Triple J, ABC Classic FM, Radio National, Radio Australia, other regional ABC local radio, and Qantas in-flight service. Interviewed by Margaret Throsby, ABC-FM; Christopher Lawrence, Andrew Ford, Philip Adams, Radio National; Richard Glover, James Valentine, James O’Louchlin ABC 702. Feature film short on CH 7 "Sunday Sunrise" 9/02.

Full length documentary “Breathing the Earth”, by Margaret Smith, broadcast on ABC TV and SBS TV, 2005-2006.

Reviews and feature articles in The Sydney Morning Herald, The Australian, The Age, The Bulletin, The Canberra Times, The West Australian, Drum Media, Australian Financial Review, The Oxford Companion of Australian Music

Miscellaneous

First non-Japanese to attain the rank of Dai Shihan (Grand Master) in the shakuhachi tradition, and the only to do so via stringent, standardised, examination oriented system of a traditional lineage in Japan

First and only non-Japanese to perform with the original “Ondekoza” (now Kodo), as a founding member, thus becoming the worlds first non-Japanese professional taiko player

Australian Musicological Association Newsletter editor, 1987-1988

Invited guest performer and panellist of 1st World Shakuhachi Festival 1994 Okayama Japan; the 2nd World Shakuhachi Festival 1998 Boulder Colorado; the 3rd World Shakuhachi Summit 2002 Tokyo Japan, the 4th International Shakuhachi Festival

APRA member, 1993 APRA nomination (w/Sean O'Boyle) for Children's Music composition "Dreams are Forever"

Guest performer at International Computer Music Conference 1998, Hong Kong

Founder and Life Member, Australian Shakuhachi Society

Resident teacher at Shakuhachi Summer Camp of the Rockies (USA) 1999 to present

Artistic Director and Chair, Executive Committee of the 5th World Shakuhachi Festival 2008 Sydney

Invited Performer to all World Shakuhachi Festivals (Bisei Japan 1994; Boulder CO 1998; Tokyo 2002; New York City 2004; Sydney 2008; Kyoto 2012, London 2018

Tertiary Teaching and Lecturing:

University of Hawai'i at Manoa

1980 – 1986

Lecturer

Taught shakuhachi performance practices, repertoire, notation, etc.

Sydney Conservatorium of Music

1987

Lecturer

Taught ethnomusicology and music education classes

Designed and conducted examinations

2006 – present

Tutor

Designed a post-graduate course for the shakuhachi as a 'principle instrument', the first such course to be offered at an accredited tertiary institution, worldwide. Now teaching students enrolled in that course.

University of Western Sydney Nepean

1993 – 2002

Honorary Fellow, Music Department

Guest Lecturer, Tutor

Asian Studies, Japanese Studies

Princeton University (USA)

2009

"Class of 1932 Fellow in Comparative Literature in the Council of the Humanities" Long Term Visiting Fellow

Designed, created and taught a twenty-four lecture undergraduate course, with Professor Thomas Hare (Princeton). The course was cross-listed in Comparative Literature, East Asian Studies and Music Departments, and had the highest enrolment in the CompLit Department that semester.

2016

Guest Lecturer, Music Department, co-taught an undergraduate composition course and a graduate seminar composition course, gave two shakuhachi concerts Taplin Auditorium.

Guest lectured at the following universities (1984-2009):

Australia: University of Sydney, Melbourne University, Queensland University, NSW Conservatorium of Music, Queensland Conservatorium of Music, Monash University, University of Western Sydney, Macquarie University, Griffith University

USA: Eastman School of Music, Indiana University, University of Hawai'i, University of Wisconsin, Grinnell University, University of California at Santa Cruz, University of Colorado, Naropa Institute, Boulder CO.

Visiting Fellow at Princeton University, in the Department of Comparative Literature, School of Humanities, giving lectures and performances (2003).

Japan: Osaka University of Fine Arts.

Short-term Visiting Fellow, Princeton University, Department of Comparative Literature (2007)

Review excerpts

" [Lee's] sound is so astonishingly pure: it aches with the sadness of loss and the sadness of wisdom, pulses with the joy of being alive and whispers of an elegance almost too exotic to be true.

Sydney Morning Herald

"Affecting, moving, admirable, the performing techniques involved, especially the breath control, defy belief".

International Herald Tribune

"...atmospheric, even spell-binding music", "Echoes of eternal time...haunting"

New York Times

"He is, by any standards, a remarkable musician with an amazing command of fractional inflections of tones, achieved with a wide range of finger and breath attacks on every note". "... Beautifully evocative sounds"

Sydney Morning Herald

"Lee could serve as any performer's model in his ability to capture the attention of his audience immediately and straightforwardly".

The Australian

"...a superb musician and an innovative and prolific composer." "The shakuhachi is a transcendently beautiful instrument and Lee's playing has an emotional and meditative power which overwhelms his obvious technical expertise".

Sydney Morning Herald

"Riley Lee's tonal control is inescapably uncanny". "Most assuredly a master-player of the shakuhachi"

24 Hours (ABC Radio Guide)

"Lee's shakuhachi music has an unusually soft, lyrical sound, which offers a feeling of meditative beauty".

Japan Times, Tokyo

“Riley Lee is a mesmerising figure on stage. His commanding presence demands attention and inspires confidence.” “... Riley displayed staggering breath control.”

Courier Mail, Brisbane

“Lee’s solo line...for much of the time, is lulling, almost mesmeric, its notes clothed in warm and mellow tones. Very occasionally, tone assumes a more abrasive quality that allows one to savour its contrasting quietness all the more.” West Australian, Perth