

# Review: Satsuki Odamura and Riley Lee: UKARIA

Distinguished performers of traditional and modern Japanese music, Satsuki Odamura and Riley Lee, took their audience on a unique journey.

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Japanese musician Satsuki Odamura plays the koto

It's unusual for a performer to warn the audience that they may fall asleep in the next piece.

It's true – as Riley Lee suggested - that the piece was rather slow, but it was certainly not boring.

Having once sat through ten hours of shakuhachi music at Myoanji Temple in Kyoto, I can testify that Japanese traditional music offers listeners an utterly engrossing and unique experience.

That is certainly what Satsuki Odamura, pictured, and Lee – both distinguished performers of Japanese music – gave us.

Some of the underlying assumptions of Western music do not really apply.

That's one of the reasons we should listen to unfamiliar music from other cultures – we get too comfortable with our habitual patterns of thought about the world.

Difficult though it is, letting go and entering into an entirely different way of thinking and being does us good.

Music is a great and relatively harmless way to embark on such a journey, and there are no better guides to this than Lee on shakuhachi and Odamura on koto and shamisen.



Riley Lee



Satsuki Odamura

Their program offered some traditional works. Lee's remarkable ability to give individual shape and colour to every note was revealed in his solos, notably Tamuke (Offering), which was a high point. Odamura's singing and shamisen playing in Yuki (Snow) was intense and highly evocative.

Modern works that blended tradition with newer techniques completed a memorable concert.

**Satsuki Odamura and Riley Lee**