



Road to Dublin

28/29 May 2022
Online Event 1

20-23 July
Dublin 2023

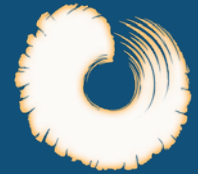
5/6 November 2022
Online Event 2

4/5 March 2023
Online Event 3

11 December 2022
Online Concert



The European Shakuhachi Society presents
The Road to Dublin 2023



ESS WINTER CONCERT

SUNDAY 11 DEC 2022
14h00 – 17h00 CET
ON ZOOM

Quick Overview of Programme
as concert progresses times may vary...

13h30 Zoom room opens

14h00 Welcome/Announcements

16h00 Summer School 2023 Presentation

Concert ends around 17h00...

18h00 Zoom room closes

Concert Performers:

Dublin 1 Invitees:

Araki Kodo VI, Shiori Tanabe, Nina Haarer

Dublin 2 Invitees:

Akihito Obama, Veronique Piron

Christophe Kazan Gaston & Akari Sagara, Cesar Viana

Dublin 3 Invitees:

Seian Genshin, Marco Lienhard

Adrian Freedman, Yoshimi Tsujimoto

Honorary ESS Members:

Kaoru Kakizakai, Atsuya Okuda

Clive Bell, Richard Stagg, Brian Ritchie

ESS Members:

Helene Seiyu Codjo, Markus Guhe, Bryan Jardim

Damon Rawnsley, Tamara Rogozina, Ursula Fuyumi Schmidiger

Laonikos Psimikakis Chalkokondylis

WELCOME & ANNOUNCEMENTS

The organisers say hello...

14h00

1. Seian Genshin – Choshi/Koku

14'

Choshi is often played before one of the 3 Kyorei pieces (*Kyorei*, *Kokū* and *Mukaiji*) in order to prepare your heart and mind for the piece. It is, of course, also a honkyoku in its own right, and the first piece a student learns in the Fuke Myōan repertoire.

Kokū is one of the 3 Kyorei pieces. A legend tells that the pieces *Kokū* and *Mukaiji* came to Kyochiku Zenji, who became the first abbot of Myōan-ji temple, in a dream. As one of the 3 Kyorei pieces, it is therefore considered to be one of the most important pieces in the Fuke Myōan shakuhachi repertoire. When players pass their *kaiden* (equivalent to *shihan*), they have to play one of these 3 pieces in front of the Kyochiku Zenji statue in Kyoto.

Seian Sakai Genshin is the 42nd *kansu* (director/head) of Myōan-ji Temple. He studied Fuke Myōan shakuhachi with Fuan Yoshimura Sōshin, the 40th *kansu*, for 25 years. Genshin became a Myōan shakuhachi teacher in 1976 and has since been working to disseminate this style of shakuhachi playing. He is currently carrying out the organisation and instruction of Fuke style Myōan shakuhachi, including performing throughout Japan at Fuke shakuhachi gatherings at which they are offering performances. Genshin is also active internationally working to bring shakuhachi players together. He is the person behind the idea of a World Shakuhachi Day.

2. Atsuya Okuda – Nerisaji

9'

Nerisaji The *neri* in the title *Nerisaji* means kneading. It is considered to be one of the most difficult pieces to play, and hence the kneading of the practice. The *saji* part is an *ateji* (characters used as a phonetic symbol instead of being used for the meaning). It is considered to have evolved from the Itchoken piece *Shinshichisaji* – although the two pieces are very different.

Atsuya Okuda is one of the leading players of *jinashi nobekan* shakuhachi in Japan. He was a jazz trumpeter for 20 years before he turned to the shakuhachi. Okuda considers having had three teachers, Yokoyama Katsuya for a short while, Watazumi Doso, with whom Okuda did not study but was heavily influenced by, and Okamoto Chikugai, from whom Okuda received Myōan Sōryukai license. Okuda founded Zensabo in Kokubunji, Tokyo in 1985 with a purpose of providing a place for the general public to enjoy the performance of *jinashi* shakuhachi. Now it is only his shakuhachi teaching space.

3. Hélène Seiyu Codjo – Baobab

7'

Baobab : L'âme du Griot – This is the third piece of my trilogy *African Memories*, in which I explore three aspects of my land of birth, Senegal: dance, slavery and spirituality. *Baobab* is inspired by the legend of a hollow sacred tree where the traditional *griots* (poets) were buried. One common element to all three pieces is the use of singing in the flute. Played on a Shakuhachi 2.4

Hélène Seiyu 聖優 Codjo received her *shihan* licence from Fukuda Teruhisa, founder of Hijiri-Kai. She has been active teaching and performing concerts solo and with Japanese and/or Western musical instruments in various European countries. In 2020, she released her debut solo shakuhachi CD *African Memories* with own compositions exploring her African roots and connecting Japanese and African spiritualities. In 2021, she released the CD *Reflection*, meditation on the Covid-19 pandemic.

4. Cesar Viana – Shishi

7'

Shishi (The Lion) Nezasaha Kimpo Ryu; Jin Nyodo said about it: "...a piece for itinerate priests, (...) played when they went begging for food. Although it is thought to have some connection to lion dances, this piece has been quite refined in the style of Nezasa-ha *honkyoku* and bears absolutely no traces of such folk art." More recently, Nakamura Akikazu says: "Of all the pieces in the *honkyoku* section of the shakuhachi repertory, this is one of the most unconventional."

Cesar Viana lives in Madrid, teaching Music Composition and is active both as a composer and as a shakuhachi player. Musical education mainly dedicated to baroque music and composition and was active both as a recorder player and a conductor, recording for leading labels. Shakuhachi disciple of Zenyoji Keisuke. Participated in Ko Murobushi's *Geshi*, Carl Jenkins' *Requiem* (Madrid National Auditorium), Doina Rotaru's *Over Time*, and was a finalist at the Hogaku World Shakuhachi Competition 2018.

5. Kaoru Kakizakai – San'an

7'

San'an (*honkyoku*/KSK). This music, from the Niigata area, is believed to be originally a prayer for "safe delivery during childbirth", although current research suggests no evidence of that and regards the name *San'an* as a 20th century invention. Leaving aside the exact reading of the characters, the melodic arrangement of *San'an* developed through Yokoyama Katsuya's arrangement of the version Watazumi-Doso played, which in turn was based on *Jinbo Sanya*, itself an arrangement by Jinbo Masanosuke, a *komusō* master of the Meiji era, of a version of *San'ya* transmitted in northeastern Japan.

Whatever the historic root or truth, *San'an* has a subtle, technically difficult ornamentation featured throughout, and the fingerings are also of considerable complexity.

Kaoru Kakizakai studied shakuhachi firstly under Saito Seido and then from 1982 onwards under the late Yokoyama Katsuya. He has won the Japanese Hōgaku Music Nationwide Contest in the shakuhachi division. He passed the 3rd Victor Audition for Japanese Music. Kakizakai has performed at the first World Shakuhachi Festival in Bisei, Japan in 1994 and since then in 1998 in Boulder, USA; Tokyo 2002; New York 2004; Sydney, Australia 2008, Kyoto 2012 and London 2018.

Kakizakai has performed Takemitsu Toru's *November Steps* with NHK Symphony Orchestra, Saint Petersburg Philharmonics, Erzgebirgsensembles, Philharmonic Orchestra and Orchestra Nipponica. He performs and teaches in the USA, Europe, Australia, Taiwan and China. Kakizakai has released the CDs *Koten Honkyoku*, *Koten Honkyoku 2*, *Koten Honkyoku 3*, *Solo Pieces by Fukuda Rando*. He is currently a lecturer at the Tokyo College of Music and an instructor at the NHK Culture Centre, and is one of the principal instructors and administrators of the Kokusai Shakuhachi Kenshūkan of which he is the Chichibu head.

6. Brian Ritchie – Ōshū Nagashi

4'

Ōshū nagashi (奥州流) is a piece from the Fuke Myōan Taizan Ha. It means Northern Flowing Water (or A Stream in Ōshū). Ōshū is an old Northern Province in Japan. Nagashi is flowing/running/drifting like water. Played with the feeling of a stream flowing down.

Brian Tairaku Ritchie is an American/Australian shakuhachi performer based in Tasmania. He studied Jin Nyodo style with James Nyoraku Schlefer in New York City and became *shihan* with the professional name Tairaku 太楽. Currently he is studying Fuke Myōan Taizan Ha with Genshin Sakai from Myōanji. His Myōan name is Taigen 太玄. Besides playing shakuhachi Brian is bassist for the American punk band Violent Femmes and Artistic Director of Music at Mona (Museum of Old and New Art) in Tasmania.

7. Christophe Kazan Gaston + Akari Sagara – *Shin Takasago*

Shin Takasago (New Takasago) is an example of *koto* music composed in the Meiji period by Terajima Hanano (1855-1920) based on a Noh play text thanking the gods for conjugal longevity making it a popular piece to play at weddings.

Christophe Kazan 歌山 Gaston is a *shihan* from the Shin-Tozan-ryû. He is also affiliated with the Chikumeisha school, devoted to the Kinko style. He is the contact person for the Chikumeisha French lesson center. He teaches in France and performs regularly with the *sankyoku* ensemble Gaden. Motivated by playing the shakuhachi in various contexts, he collaborates with artists from jazz, electronic and contemporary music as well as with dancers.

Akari Sagara 相良 朱里 began her training as a *koto* and *shamisen* player in the nineties, at the Ikuta school in Sapporo, Japan. She later studied the Miyagi style in the classical *sôkyoku* repertoire, as well as modern compositions of the *shinkyoku* repertoire. She also plays *jiuta shamisen*. In Japan, she also practices the Seiha style. She performs in France and Europe, either solo or as a member of the *sankyoku* ensemble Gaden.

8. Markus Guhe – *Sagarinami*

Sagarinami – Watazumi Dôso played *Nezasa Shirabe* as a prelude to *Sagariha*, leaving out the last two phrases of *Nezasa Shirabe*. He gave the resulting piece the title *Sagarinami*.

Markus Guhe discovered the shakuhachi while studying *taiko* in Japan in 2012 and immediately took to the practice of playing. Studying with Kakizakai Kaoru *sensei* since 2013, he received a *shihan* from the KSK in 2016. He focuses on the shakuhachi repertoire of the KSK (*honkyoku* & Fukuda Rando) and on combining the shakuhachi with other musical styles. He is pushing to popularise shakuhachi playing in the West by performing, teaching and lecturing.

9. Adrian Freedman – *Yugure*

Yugure means Twilight. The piece was inspired by an evening visit to a ceramics gallery in Kyoto. The music flows with a gentle rise and fall, inspired by the beautiful environment of the gallery. Although *Yugure* is an original composition, the essence of the piece lies within the phrasing of traditional *honkyoku* and *min'yô*.

Adrian Freedman studied music at Manchester University, The Guildhall School Of Music, and Kyoto Arts University. He lived in Kyoto for eight years, and during this time he studied *honkyoku* with Yokoyama Katsuya-sensei. He also spent three years living in Brazilian forest communities immersed in the music of sacred healing rituals. In 2014 he was invited to play for the Dalai Lama. He has produced 10 albums for solo shakuhachi and other instruments.

10. Clive Bell – *I Can Support The Entire World On A Single Feather?*

I Can Support The Entire World On A Single Feather from *Garuda vs Naga* by Clive Bell (shakuhachi) and David Ross (modular synthesiser). The film was shot in Broadwater Farm (Tottenham, north London) in autumn 2022 by Clive Bell.

Clive Bell studied shakuhachi with Miyata Kohachiro in Tokyo. Recently he played for the soundtrack of the game *Ghost Of Tsushima*. The whole album is available at Bandcamp: <https://confrontrecordings.bandcamp.com/album/garuda-vs-naga>

9'

ca.15h00

7'

7'

6'30"

11. Yoshimi Tsujimoto – *Synchronicity*

Synchronicity composed by Yoshimi Tsujimoto. Recorded at no-audience live concert held on 20 August 2020

Shakuhachi: Yoshimi Tsujimoto

Piano: Tamami Hirota

Percussion: Tatsuya Nakamaru

Yoshimi Tsujimoto is a shakuhachi player, and a graduate of Tokyo University of the Arts. She was born 1987 in Wakayama Prefecture, Japan and has played the shakuhachi since high school. She is active in a wide range of genres from traditional Japanese music to pop music. Her activities transcend national borders, and she has been invited to perform all over the world, and has performed overseas 53 times in 33 cities in 24 countries.

In 2015, Yoshimi Tsujimoto's video of a cover performance on a Japanese musical instrument caused a sensation on social media across the world, which inspired her to form her solo project and also *Bamboo Flute Orchestra*, a group of five female shakuhachi players.

12. Laonikos Psimikakis Chalkokondylis – *Reveil 1*

Reveil 1 is an improvisation on shakuhachi and live electronics which was livestreamed live on location from River Lea, East London, in May 2021 as part of Soundcamp Reveil #8, a 24-hour broadcast of the sounds of dawn from across the world. This is a short 4-minute extract from a longer recording, part of a series of livestreams from the same location across two years. Released in October 2022 as part of Laonikos' first album, *loess*.

Laonikos Psimikakis Chalkokondylis is a shakuhachi player and wilderness guide based in London. In his music he explores the relationship between ourselves and the more-than-human: how can we blend in with the world around us in a playful, creative way? His album *loess* was released in October 2022 by the Netherlands-based Slow Tone Collages, a collection of long, slow improvisations on shakuhachi and live electronics on the banks of River Lea.

13. Nina Haarer – *Oshū Nagashi*

Oshū nagashi (奥州流) is a classical Chikuho *honkyoku*. The title means "wandering through the inner provinces" and refers to the wandering komusō. In the piece you can find melodic passages reminding of the flow of wind or water.

Nina Haarer is a German Shakuhachi player and teacher. Initially trained as a singer and piano player, Nina discovered the shakuhachi when she was still a teenager, along with the Japanese language. In 2004 she started lessons with Jim Franklin in the styles of Chikuho and Kokusai Shakuhachi Kenshūkan (KSK). In 2018 she was awarded the KSK Europe Scholarship and studied with Furuya Teruo in Tokyo. She was awarded a *shihan menjō* in 2019. She is also including the shakuhachi in her job as a music therapist. Nina is the current secretary of the European Shakuhachi Society.

5'

7'

6'

14. Bryan Jardim – *Gekko Roteki*

Gekko Roteki (Flute Under Moonlight Sky) written by Fukuda Rando was expertly taught by the brilliant Véronique Piron in the ESS 'Road to Dublin Online Event 2'. For this performance I tried playing it on my 2.3 (Bb) *jinashi shakuhachi*. This particular flute has large finger holes and feels a bit slow to play, but I like the mellow timbre.

Bryan Jardim lives in Dublin where he works primarily as a guitar teacher and music producer. He holds a Bachelor of Arts (Honours) in Creative Music Production from Dun Laoghaire Institute of Art Design & Technology, graduating in 2020. He is a shakuhachi enthusiast and after discovering the instrument in 2017, he has been studying with Philip Suimei Horan ever since.

Philip Horan – ESS Summer School 2023

Philip Suimei Horan, main organiser of the ESS Summer School July 20-23, 2023 will present the latest information about venue and teachers.

15. Araki Kodo VI – *Shika No Tone*

Shika no Tōne (鹿の遠音) is most commonly performed as a duet, this solo take on *Shika no Tōne* evolved from Kodō III's abbreviated version to Kodō V, who adapted it in 1963 when he first traveled to the United States."

Kodō Araki is a sixth-generation Kinko-ryū shakuhachi sōke (head of Kodo-kai). Named for his great-great grandfather, Hanzaburō made his professional debut in 1988 in Japan only four months after his first lesson from his father. In 2009, the name Kodō was bestowed upon him by his father, making the Araki lineage the oldest continuous bloodline in the history of Japanese traditional music; an unbroken connection to the roots of this haunting music.

He is still in demand as an instructor for his command of Kinko-ryū (Kinko-style, the primary branch of shakuhachi music) since his time teaching at Keio University in Tokyo ('89~'92). He has performed throughout the world and appeared on dozens of recordings and soundtracks.

16. Véronique Piron – *Cantare*

Cantare (Véronique Piron, 2022) is a second version of a piece called "Incantation" recorded in 2018. The original one was played on a 1.8 shakuhachi while the present one is played on a longer flute (2.1). A melody which evolves out from a minimalist tactile playing through to an adventurous vocalising through five holes.

Véronique Piron, currently based in Brittany, France, is a shakuhachi performer and teacher in the style of Yokoyama Katsuya (KSK) and was awarded her *shihan* licence in 2002 in Tokyo whilst a recipient of a research grant. She is a founding member of the ESS, and has been a teacher and co-organiser of many ESS Summer Schools. As a licensed conservatoire professor for traditional music, she is focused on introducing Japanese and world traditional music, including the shakuhachi, at the Music Museum in Paris.

Moving between tradition and creation, she has worked with composers and musicians on intercultural projects which have enabled her to develop her own compositions in a new approach to the shakuhachi. She has collaborated intensively with pianist Lydia Domancich (CD Sillage), with Bartabas and the equestrian theater Zingaro (Paris), and presently with the Japanese actress, Asai Hiromi.

4'

ca.16h00

5'

10'

7'

17. Shiori Tanabe – *Kogorashi*

7'

Kogorashi Standing in Shiba Park, which had been destroyed in the Great Kanto Earthquake two months before, Nakao Tozan felt the chill wind marking the advent of winter blow through him. He composed this to express his inconsolable desolation. (1923)

Shiori Tanabe started learning the shakuhachi from her father, the renown Tozan shakuhachi master Shozan Tanabe, from the age of 16 and continued her studies under Fujiwara Dozan from the age of 18. She graduated from the Department of Traditional Japanese Music, Faculty of Music of the Tokyo University of the Arts, with a master degree in shakuhachi. Shiori Tanabe also holds a shihan (master licence) of Tozan-ryū shakuhachi.

Shiori has performed domestically and internationally in a wide spectrum of events. She is a founding member of the Nadeshiko J Ensemble (CD release Nocturne in 2018), a member of the all-woman Bamboo Flute Orchestra, whose CD Shakuhachi Classics debuted on the major SonyMusic label. In addition to performing and recording her personal cross-genre style approach to shakuhachi, she also teaches to transmit on the culture of traditional music. She is a member of the Japanese Shakuhachi Professional-players Network (JSPN).

18. Tamara Rogozina – *Tabibito no Uta*

4'

Tabibito no Uta a composition by Fukudo Rando who was a well known 20th century shakuhachi composer. Playing *Tabibito no Uta* is playing in folk like style.

Tamara Rogozina has been perfecting her shakuhachi flute skills since 2012. She attended the Shakuhachi Summer School in 2016 and in 2017 as well as the World Shakuhachi Festival in London in 2018. Her teachers are Sergey Maksimenko and Kiku Day with whom she is studying the Zensabo style of shakuhachi. Tamara also likes to acquaint herself with other styles.

19. Damon Rawnsley – *To come to oneself*

3'

To Come to Oneself – I wanted it to sound atmospheric, as if from the distance.

Damon Rawnsley's first teacher was Yoshikazu Iwamoto and ever since then the shakuhachi has been a guide and a companion. The shakuhachi has helped me to listen to all the world and the invisible.

20. Ursula Fuyūmi Schmidiger – *Shizu no Kyoku*

7'

Shizu no Kyoku (志図の曲 Kinko *honkyoku*, (shorter version) consists of two parts and both begin with high, intense sounds. It is said that this piece was used as a training method to follow the path of Buddhism. The special feature of *Shizu No Kyoku* is the expression of the hidden power that rests within the quiet music.

Ursula Fuyūmi Schmidiger discovered the sound of the shakuhachi during a Kyudo seminar for the first time. In 1998 she started taking lessons with Andreas Fuyū Gutzwiller at the Studio for Non-European Music at the Music Academy of the City of Basel. In 2010 she was awarded with her teaching diploma (*shihan menjō*) of the Zenkoku Chikuyūsha by Kawase Junsuke III in Tokyo.

21. Richard Stagg – *Tsuru no Sugomori*

11'

Tsuru no Sugomori in the version by Satoh Harumi flourished some time in the late 20th Century. It must have been about 1986 when my teacher Iwamoto Yoshikazu introduced me to this version. The piece has a notorious reputation for existing in as many different versions as there are, or have been, players of it. The attractive thing about Satoh-san's version is its way of picturing the story, in a simple and colourful way, of a few days in the early life of the chicks, their hatching, their comical attempts at walking, their flying lessons and the calling and the anxieties of their parents. The sombre ending speaks of the parents' heartache as, one-by-one, the teenage chicks depart into the distance.

Richard Stagg is a professional flute-player who retired recently after 33 years of service in the BBC Symphony Orchestra. He has been playing the shakuhachi since 1982, when he began a course of lessons with Yoshikazu Iwamoto, who is a highly-gifted pupil of Katsuya Yokoyama and a noted exponent of the Kinko school of shakuhachi, and who taught at Dartington and later at York and Durham Universities. Richard adheres to this school of playing and has taught a large number of pupils privately. He also makes, repairs, modifies and tunes shakuhachi, and provides these services to customers on request.

His playing features in approximately ten compact discs issued by ARC Music of East Grinstead (specialists in World and Ethnic Music) notably in those named *The Art Of* series with the Yamato Ensemble, also in *Japanese Music by Michio Miyagi* and in *Masters of the Shakuhachi* (duets with Hidekazu Katoh) as well as in his own solo shakuhachi album

22. Marco Lienhard – *Makiri*

5'

Makiri (魔切) literally means to cut away the evil forces. I feel that this song is almost an exorcism of the soul. One is trying to reach higher levels of being (Buddha-hood) and getting away from the negative and evil influences of life.

Marco Lienhard is the director of Taikoza and East Winds Ensemble in NYC. As a member of Ondekoza (1981-1998) he performed over 3000 concerts and ran the 9000 miles of the perimeter of the US. He mastered the shakuhachi under the late Katsuya Yokoyama and Teruo Furuya. He was the shakuhachi soloist for the NYC Opera's premiere of *Kinkakuji* and he premiered *Voyage X* for Shakuhachi with the Juilliard New Music Ensemble. He performs and teaches internationally and has appeared as a soloist at Carnegie Hall, Suntory Hall, Osaka Festival Hall, Madison Square Garden, Tchaikovsky Hall and International Performing Center in Moscow.

ca.17h00

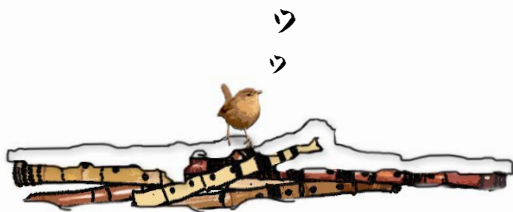
23. Akihito Obama – *Koku*

12'

Koku (Empty sky), the world of Buddhist emptiness. Together with *Mukaji* and *Kyorei*, these *honkyoku* are also called *san-kyorei* (the three *kyorei*-pieces). All three songs are characterized by a sonic melody that repeats the same sound, but especially *Koku* starts and ends with an echo.

Akihito Obama studied Kinko style shakuhachi and KSK *honkyoku* with Ishikawa Toshimitsu. A graduate of the NHK Japanese Music Training School, he won the New Performers Competition in Tokyo and studied in New York on an Asian Cultural Council scholarship. He was an invited performer at the World Shakuhachi Festivals in Sydney 2008 and London 2018. In addition to his solo performances centered on classical *honkyoku*, he performs in many groups including The Shakuhachi 5 and Lotus Position and has performed in 36 countries around the world.

Obama has produced 10 CDs, including one with his original compositions entitled *Sui*, and a *honkyoku* trilogy *The Light in the Silence*. He is a part-time faculty member at Gakushuin University.



ESS Winter Concert 2022 organised by
Concert Team: Thorsten Knaub, Kiku Day & Emmanuelle Rouaud

Special thanks to the performers who all contributed without fee.

Thanks also to the ESS Board and the whole Road to Dublin crew.

Not yet an ESS member? Please join the ESS and support our shakuhachi work and projects.

1) Visit the membership page on the ESS website and choose the membership subscription which suits you.
<http://shakuhachisociety.eu/about-the-ess/ess-membership/>

2) Please send an email to member@shakuhachisociety.eu or info@shakuhachisociety.eu, giving your name and contact details, and if you wish, a little information about your interest in and experience with the shakuhachi.

3) If you cannot make payment using PayPal, please send an email to member@shakuhachisociety.eu and we will find a way to help you.

As an ESS member you have access to the **ESS Members' Area** at members.shakuhachisociety.eu, which consists of exclusive online resources like e.g. concert and lesson recordings of past Summer Schools and online events, previous Summer School notations and the ESS Newsletter back-issues.

Once you have a valid membership subscription, our secretary will issue you with the relevant information on how you can access the online content.

We are looking forward to welcome you!



ONLINE EVENT DUBLIN 3

4/5 MARCH 2023

Seian Genshin
Marco Lienhard
Adrian Freedman
Yoshimi Tsujimoto

Schedule to be announced 15 January 2023
Registration opens 1. February 2023

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