



European Shakuhachi Society

Accommodation for the 2007 Summer School

EUROPEAN SHAKUHACHI SUMMER SCHOOL 2007 4TH – 7TH JULY 2007

RENCONTRE DU SHAKUHACHI 2007 4 - 7 JUILLET 2007

D'abord en anglais - depuis le français:

The second European Shakuhachi Summer School will take place at **La Maison du Kleebach**, a retreat centre near Munster, itself near Colmar, in Alsace (France). This house offers everything that the Summer School needs for its day-to-day activities, onsite: teaching spaces, performing spaces, accommodation and catering, as well as pleasant surroundings in the Alsace countryside,

La Maison du Kleebach is a retreat house that specialises in music events, and is thus ideal for our purposes. We have the house to ourselves for the period, a privilege for which we've had to pay. The house itself offers accommodation and all meals, and in our experience the intensity and enjoyment of events like the Summer School is enhanced when participants remain concentrated and don't disperse into the four winds for food and housing. The pricing of the venue is also favourable, which has meant that we have been able to keep the overall cost down. We thus hope that many people may come who might have otherwise been prevented by expensive accommodation fees. A limitation that we've had to accept is that accommodation in La Maison du Kleebach is restricted to shared rooms (2 to 4 persons). Nevertheless we hope that participants will accept this limitation for the sake of the advantages of all being together, and we'd ask you to bear in mind the fact that we've had to make a substantial financial commitment in advance to La Maison du Kleebach. These expenses will be covered only

if the participants support us in our choice. Otherwise the costs will be difficult to cover, leading to a drain on the limited resources of the ESS (which is a non-profit charity organization). Although we hope that all participants will want to stay at La Maison du Kleebach and enjoy the benefits of intensive communication, dialogue and socializing around the shakuhachi, it is possible to attend the Summer School without having accommodation in the house, even if this was not actually part of our original intention. If you nevertheless feel that you must seek accommodation outside of La Maison du Kleebach, we would remind you that the nearest settlement is 4 kilometers away, and as there will be lunchtime events in the programme each day, lunch will in any event have to be taken by all participants together at the venue (as agreed with La Maison du Kleebach). The hire and usage of the buildings is included in the price of lodging and meals. It is thus not possible to circumvent those charges in their entirety. Also in addition to the fee indicated for full stay, there is a scale of fees including the 2 principal meals and a scale of fees including only lunch

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Aims of the 2007 Summer School

The Japanese, vertical end-blown bamboo flute, the **shakuhachi**, has become an icon of traditional Japanese music. The beautiful, mystic sound of the bamboo attracts world wide interest from those cultivating Japanese aesthetics to avant-garde composers. During the Edo period (1603 - 1867), the *shakuhachi* was used as a tool for meditation by Zen Buddhist priests in order to reach enlightenment, but it is now used in a wide variety of musical forms and styles. Whatever approach to the instrument one chooses to take, the aim of the Second Pan-European Shakuhachi Summer School in Colmar, France is to create an environment where many of the different schools and styles of *shakuhachi* playing can be explored and their differences celebrated.

Shakuhachi teaching will take place primarily in groups, led by master performers of the various schools represented at the Summer School (school of Yokoyama Katsuya - the main focus for 2007; *Kinko*; and *Tozan*). There will also be lectures and workshops on topics such as breathing and body work for *shakuhachi*, composing for *shakuhachi*, history, and musicology of the *shakuhachi*. *Shakuhachi* students can choose among a number of styles to study including *honkyoku* (the traditional Zen Buddhist repertoire), traditional and modern *sankyoku* (ensemble music) accompanied by *shamisen* (3-string long-necked lute) and *koto* (zither), *min'yô* (folk songs), and the *shakuhachi* in jazz and improvisation. This is an exciting opportunity to try something new.

The Summer School is open to anyone who has an interest in *shakuhachi* including beginners. The programme consists of four days of intensive study and playing, evening performances, including a students' concert, and talks on different aspects of *shakuhachi*.

We are hoping that by creating a space for all *shakuhachi* players, as well as for *koto* and *shamisen* players, to get together, we can enhance an interest in these beautiful instruments, share experiences, widen an understanding of different styles of music and develop playing techniques.

The **shamisen** (3 stringed lute) arrived in Japan via the Ryûkyû Islands during the 16th century. During the Edo period (1603-1867), the *shamisen* developed into an versatile instrument used in a range of different contexts from *min'yô* (folk song) to theatrical genres and as an accompaniment to songs in the traditional entertainment districts.

The **koto** (13 string zither) came to Japan as a part of the court music imported from China via Korea in the 8th century. The *koto* became a symbol of the new urban merchant class and used in Japanese chamber music.

The Summer School offers the opportunity for individual and group tuition for *koto* and *shamisen*, and will include sessions with *shakuhachi*. By inviting two Japanese master *koto* and *shamisen* teachers and accompanists, we are providing a rare opportunity for many people in Europe to experience playing in a *sankyoku* ensemble.

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Teachers for the 2007 Summer School

A note on titles:

The titles "*Shihan*", "*Junshihan*" and "*Daishihan*" are licenses (*menjô*) denoting a level of study. The component "*Shihan*" is usually translated as "Master" and, as the word implies, denotes a mastery of the instrument and the repertoire sufficient to be able to pass it on through teaching and performing. "*Junshihan*" and "*Daishihan*" are generally translated as "Assistant master" and "Grand master" and denote lower and higher levels of training respectively.

Please click on the name in the alphabetical list below for more information on each Teacher.

Teachers from Japan

FURUYA Teruo
KAKIZAKAI Kaoru
Onishi Mizuka
WATANABE Haruko

Teachers and lecturers from Europe

Jim Franklin
Andreas Gutzwiller
Sozan Chiaki Kariya
Jean-François Lagrost

Daniel Lifermann

Gunnar jinmei Linder
Véronique Piron

Teachers from Japan:

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