

European Shakuhachi Society  
Newsletter  
2019, Vol.2



寿一五

**Cover picture :**

Shunsho - Actor Nakamura Nakazo I as Kakogawa Honzo in Komuso Attire in the Play Kanadehon Chushingura, 1783

**Grateful thanks in this number :**

- for the pictures in the KSK review, to : Emi Kakizakai (EK),  
Kaoru Kakizakai (KK), Sasaki Toru (ST), Io Pavel (IP),  
Isaka Hiroyuki (IH) & Thorsten Knaub (TK)
- for translation into English to:  
Ursula Schmidiger and Maris (Hawwa) Morales

**2019 Vol. 2**

Publication officers:

*Véronique Piron and Jose Vargas-Zuñiga*

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Dear shakuhachi people

We hope you had a fine Christmas time, and here goes the new issue of the ESS newsletter, arriving on the very last days of 2019...

First, we would like to welcome very much Horacio Curti as our new chairperson, and you'll read his first letter here, and again say many thanks to the previous one, Kiku Day, for her so long dedicated time to the ESS.

Must of you will be recovered already from the immense thrill of Lisbon shakuhachi festival. We include feedbacks from some participants. We had a great time there, and we seize the chance to welcome the new Portuguese group to the shakuhachi community!

Also, we are glad to announce the next shakuhachi festival, that will take place in Dublin in July 2020, a wonderful location indeed, and another opportunity to meet for all of us.

Among other articles, this number highlights an interview, for the first time with a non-professional shakuhachi lover promoting shakuhachi activities, which adds another point of view to the shakuhachi landscape.

As usual, because it's mandatory, we have to give many thanks to those of you who contributed to this issue. With your collaborations, you make this newsletter possible.

And we wish you all a very happy 2020 !

The publishing team :

***Véronique Piron & Jose Vargas***

Dear ESS members and shakuhachi enthusiasts

With Autumn moving towards winter over here (Spring towards summer if this catches you in the Southern hemisphere) I sincerely hope this newsletter finds you all well and enjoying shakuhachi in each of your own particular ways.

We are meeting once more on these pages to share much about shakuhachi thanks to the efforts of our editors Jose and Veronique and I hope you enjoy this newsletter.

Many things have happened since our last newsletter in Europe and you probably have been part of some of it, including our annual meeting last July in Lisbon. With a Summer School that result in a great event in a beautiful city with many sides to it including fantastic concerts that counted with a big audience that came from beyond our shakuhachi community. Projecting our music and what we do outside our own shakuhachi environment is a very important thing for which we might need new strategies. That particular Summer School also marked a big change for us with Kiku Day stepping down from the Chairperson position after many years of hard work. I, Horacio Curti, stepped in (for a briefer period I hope) and will do my best to try to follow Kiku's model of commitment and hard work.

Following the big effort of London 2018 World Shakuhachi Festival we ended up for the first time without a clear view of our following summer schools and after much work we have now in place the ESS 2020 Summer School in the wonderful city of Dublin, Ireland. Philip Suimei Horan had assembled a great team there and is preparing a very interesting program that will take place from Thursday July 30<sup>th</sup> to Sunday August 2<sup>nd</sup> at University College Dublin. We are also working on trying to find a completely new location for our 2021 Summer event and for sure if you come to Dublin you will get to know all the details.

Finally, an important point already mentioned is the process of moving the residency of our registered charity out of UK. You already know that it was decided to move it into France, a decision that was reached after much research, and this is something that has not been finalized yet due to the complexity of the process and the people needed to complete it, but rest assured that we are also working on that.

As usual there is much to be done and your ideas of what you would like to see happen are very much welcome, so please do write to us at [europeanshakuhachi\(at\)gmail.com](mailto: europeanshakuhachi@gmail.com), or to myself at [shakuhachi.es\(at\)gmail.com](mailto: shakuhachi.es(at)gmail.com).

With my warmest regards

**Horacio Curti**  
ESS Chairperson

## The ESS Dublin 2020 Summer School

by *Philip Horan*



Dates: July 30 (Thursday) to August 2 (Sunday), 2020  
Venue: University College Dublin (UCD), Ireland

### Programme Overview

Participants will have the opportunity to encounter lineages including Kinko, Tozan, Zensabo, KSK and Jin Nyodo lineage as well as a wide range of genres such as honkyoku, sankyoku, shinkyoku, contemporary and min'yō.

There will be limited places available on the ji-nashi shakuhachi making workshop led by José Seizan Vargas and Thomas Goulpeau during the first two days of the summer school. Please tick the box on the registration form to secure your place. Places will be allocated on a first come, first served basis.

A particular focus of this summer school will be an introduction to the deep heritage of Irish music. There will be classes in playing Irish music on shakuhachi as well as Irish instruments being featured in the concerts. We will also organise some evening entertainment which may involve tasting the famous black beverage, known locally as the 'Pint of Plain'.

There will be a dedicated space for participants to spend time in guided meditation and suizen.

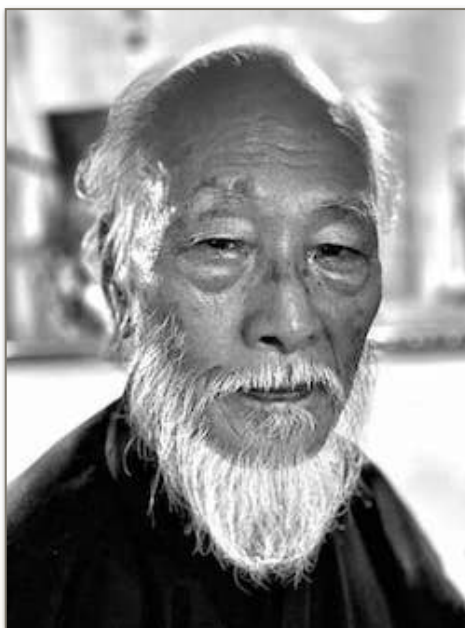
Koto and shamisen will also be part of the program with professional players accompanying sankyoku and shinkyoku classes and performing in concerts.

### Special Guest teachers and Performers

This year we will have two special guests: Jin Rei, the grandson of Jin Nyodo and Yamaoka Yozan, a leading player and teacher from Brazil.



(Jin Rei)



(Yamaoka Yozan)

Other teachers and performers will include: Kiku Day, Horacio Curti, David and Gina Barnes, Jean-François Lagrost, Michael Soumei Coxall, José Seizan Vargas, Thomas Goulpeau, Philip Suimei Horan, Keiko Kitamura and Gaho Takahashi.

### Teaching Levels

In general, teaching will be offered at four levels: beginners, elementary, intermediate and advanced. For those who have never played the shakuhachi before and who want to discover this amazing instrument, there will also be a 4-day beginners' course taught by experienced professional players. Shakuhachi will be available to borrow or buy.

### Dublin Accommodation

We have secured a special discount for UCD on-campus accommodation. The quality of the rooms and the facilities are excellent, compete well with Dublin hotel prices and offer easy access to the summer school venue. It will be possible to book for either 5 or 6 nights. Please note that accommodation booking needs to be made before or on January 19, 2020. There are a limited number of rooms so early booking is advised.



(UCD on-campus accommodation)

For all the details and costs, look to the website of the event :

<http://dublin2020.shakuhachisociety.eu>



Please send any inquiries to: [essdublin2020\(at\)gmail.com](mailto:essdublin2020(at)gmail.com)

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## Shakuhachi in Portugal and Lisbon 2019

### A brief history of shakuhachi in Portugal, by *Paulo Braga*

Shakuhachi was introduced in Portugal by César Viana with a first initiation course in April 2018. The enthusiasm was such that two more courses followed until the end of the year, always given by César with the greatest commitment and dedication, both for those who started the practice of Shakuhachi and for those who continued from the beginning.

In July 2019, the ESS Festival was the opportunity for this group of Portuguese people to fully enjoy and join this world of Shakuhachi practitioners, teachers and masters. The relationships that were established between everyone were amazing, with a positive spirit always growing. Highlighting this is the group photo in which happiness and complicity are reflected in everyone's face.

The emotional memory was so positive that in December (6, 7 and 8), an intensive course was given by César Viana and Antonio Olías, with a final concert given by both, with the participation of pianist Hortensia Hierro.

This course had eleven participants who will meet once a month for the practice of Shakuhachi, and another course is already scheduled by the same masters in June 2020, this time in Madrid, thus extending this frenzy to the whole Iberian Peninsula. We are also thinking about bringing Jose Vargas to Portugal for a shakuhachi making workshop.

As a result of this happy succession of events, we already have 20 practitioners in this short time.

This is a brief history of the birth and first steps of the practice of Shakuhachi in Portugal.



*( the Portuguese group with César Viana and Antonio Olías )*



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## Shakuhachi in Portugal and Lisbon 2019

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### Feedbacks about Lisbon Festival 2019

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#### . By *Ricardo Batista*

I had my first contact with the shakuhachi when I listened to an interview by César Viana on Portuguese radio, where he played and interacted with a dog. I liked it and said to myself: "I will learn to play shakuhachi". I don't know how to read music. Then, the contacts with César Viana started a process leading to the shakuhachi introductory courses in Lisbon, which are already in the fifth edition. In the meantime, the organization of the European meeting in Lisbon emerged and went very well, from my point of view. The structure of the classes was very well organized, as it was possible to contact several teachers from various schools, in an extraordinary learning and relaxation environment. Lisbon is a fantastic city to host these events. I learned a lot on my shakuhachi path and as a person. I dare quoting Fernando Pessoa: "Primeiro estranha-se, depois entranha-se" (roughly "First you find it strange. Then you can't get enough of it."). Thank you.

#### . By *Júlio Mota Magalhães*

Greetings.

My name is Júlio Mota Magalhães and I'm a recent ESS member.

I would like to share with you my experience in the "European Shakuhachi Summer School Lisbon".

I can surely say that this was an experience that I will remember forever.

I arrived at Lisbon from Oporto liking the shakuhachi and I left Lisbon loving it.

Being a new student, I had a lot of questions that were all promptly answered by all the participants and teachers.

I was amazed to see how all these people were touched in some way by this flute.

The energy was fantastic.

Has time passed by, I quickly understood the reasons: the sound range of the shakuhachi, the tone, the history, the beauty in the bamboo, and the master craftsmanship.

I could see all of this with my own eyes, which is amazing to someone that is beginning.

I felt no barriers at all. Everyone shared their history and knowledge. Every history had its lesson and some lessons helped me very much.

I feel like I had the best introduction to the shakuhachi possible for me and I believe that others may have felt the same.

I wish the best to all the participants and shakuhachi brothers.

I would like to thank the Committee, the circle of advisers and the members that participated in the Lisbon school. Thank you for having made possible this event in Portugal.

## Shakuhachi in Portugal and Lisbon 2019

I would like to thank Cesar Viana, and Paulo Braga for the support. Thank you for your dedication, even after the summer school had ended.

I would also like to thank Kodama Hiroyuki for the Jinashi making workshop.

A special thanks to Jose Vargas for all the guidance during the summer school. Since the first email to the end of the summer school your help was always precious.

Thanks to all for this experience.

### . By *Laurent Nguyen-Van*

Hello, my name is Laurent and I am passionate about Shakuhachi making for only about nine months. This summer I went to my first Shakuhachi festival, organized by the ESS in Lisbon at the end of July. Saying that I liked it is an understatement: I loved it!

When I arrived, I nearly knew nobody, but I met many special people there, I don't know if it's because the Shakuhachi is a special instrument. I was interested mainly in the Kodama Hiroyuki construction workshop. I learned a lot with him. Also with Jose Vargas, Kiku Day and Thomas Goulpeau who helped him (translation, crafts, organization, etc). But beyond Shakuhachi, this workshop and the whole festival, was a great human experience for me. Of course, Shakuhachi was the main issue, but the people I found were a very nice surprise. There was a very good atmosphere, with a spirit of openness and discovery. People from different countries, of all ages, bringing their grain to the festival.

I want to make a special mention of people with whom I spent more time, and shared more things. Starting with Kodama. I was impressed by his way of adapting to any piece of bamboo he touched. He could immediately take out all the maximum possibilities of the Shakuhachi he played, without knowing it before. It was a great lesson for me: adapt to any situation at the moment. What a life lesson! And what about his generosity, kindness, availability and great pure energy as a small child! Thanks for everything Kodama.

I also want to thank the organizers. Jose Vargas, Kiku Day and César Viana. What a pleasure to meet you. Wonderful people. Very available, friendly, generous. And also three great and talented musicians. Thanks to those 3!

A special mention to Antonio Enzan Olías and his passionate energy so contagious and his mood very cheerful! His class was absolutely great!

Forgive me for not mentioning all the others, and there have been many more interesting people.

The chosen place, the Museu de Oriente, was a beautiful place, with large spaces and freedom. And what about Lisbon, but I fell totally in love with that city and its friendly and relaxed people.

Finally, this Lisbon festival was a great success and for me a great human experience with a lot of heart. I hope the next one (Dublin 2020) will be the same.

A hug .

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**Shakuhachi in Portugal and Lisbon 2019****Min'yō at ESS Lisbon 2019, by David Hugues**

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It has been my honour to teach the shakuhachi style that accompanies folk song (*min'yō*) at ESS five times: at my university SOAS in 2006 and 2011, then Barcelona '16, Vejle (Denmark) '17 and Lisbon '19. It has been a bit embarrassing for me, because I am always the worst shakuhachi player among the wonderful ESS teachers! I am a singer and shamisen player. But I always enjoy it.

Lisbon was a very lovely experience for me. I had students from many levels of shakuhachi – from professionals to beginners. And they came from at least eight countries (Morocco, England, Ireland, Netherlands, Réunion, Germany, France, Japan...).

Because I can't play very well, I just try to demonstrate the *min'yō* shakuhachi style, and then tell the students whether they are doing it right or wrong. I play recordings to help them hear the true folk style. My wife Gina Barnes helps me, sometimes singing and sometimes playing the shinobue flute. And at various ESS meetings I have had support from Véronique Piron and Kiku Day, who demonstrate folk shakuhachi in some of my classes. Merci beaucoup!! Arigatou!!!

I try to choose a few songs of different types, and I sing them while the students play shakuhachi. Some songs are in free rhythm (so-called *takemono*); for songs with a regular beat, I play shamisen. Most songs are in *yō* mode (also called *min'yō onkai*), with no semitones; others are in *in* (*miyako-bushi*) mode, with semitones, half-holing and *meri*.

In Lisbon, I particularly focussed on two songs: the famous herring-fishing song “Sōran Bushi” ソーラン節, with a regular beat and in *yō*; and “Nambu Ushioi Uta”

南部牛追唄, an ox-herding song in *in* mode and free rhythm. If you learn to play those two, then you can play any *min'yō*!

The photograph shows our performance of “Sōran Bushi” at the final student concert. I was so pleased and happy!! Gina (standing behind me) sang and clapped her hands, and ten people played beautifully.

Gina and I look forward to teaching again this year at ESS in Dublin. Now I have to start thinking about which songs to teach!

Shakuhachi in Portugal and Lisbon 2019



ESS Lisbon 2019, teachers' concerts, students' concert



### **Moment**

*It starts as a breeze,  
It finds its way thru the air  
Comes out as my breath,  
And the only thing that is left is this moment we share.*

*It begins with a Ro  
Such power...  
Such bliss...  
As I fall out of breath, and the sound disappears  
So do all my thoughts, worries and fears.*

*I feel the Tsu rising  
Next the Re slowly going to Kan  
In otsu, the Chi is followed by a Ri.  
And the only thing that is left after the I is the silence and Me.*

**Júlio Mota Magalhães**

## Interview with *Nakamura Takashi* : Casa Mozart Music Association and shakuhachi

by *Kiku Day*



KD: I would like to first ask you about the history of Casa Mozart and your relationship to shakuhachi?

TN: Casa Mozart means the house of Mozart. My father really liked Mozart. He was a medical doctor but admired Mozart. And since Mozart was a ‘freelance musician’ [sic], he travelled to many places for various commissions and performances. For many years my father travelled along the same route as we know Mozart did, and came to the same places thinking ‘Mozart has been right here’, or this is the home of this and this noble person who commissioned this and this piece. Sometimes when they were going to demolish a place Mozart had been, my father saved a piece of wallpaper and other things from there. Over many years he thereby built a large collection from the places Mozart had been. The first idea was to make an exhibition of all these things, and he built Casa Mozart. That was in 1983. The first floor [ground floor in Europe] was a café where the music of Mozart was always playing. On the 2<sup>nd</sup> floor, we had the exhibition of my father’s collection, and on the 3<sup>rd</sup> floor it was made as a space for hosting concerts. And that was the beginning of Casa Mozart.

KD: You grew up in Harajuku. When did you move to Kamakura?

TN: I moved in 2002. After I graduated from university, I worked editing TV programmes – first in a production company, then as a freelancer. I often went to shoot overseas. I then worked for Asahi Television. I was very busy and began to feel I couldn’t stay working with TV the rest of my working life. It was not easy to get such a job, my life was very stable and the salary was great but I thought I would waste my life if I continued doing this job. I quit in 2001, and while thinking about what to do – I wanted to move to the countryside. One time I went off the train at the station Gokurakuji in Kamakura and I was taken by the peacefulness of the place. I saw kids passing by the *dagashi-yasan* [an old fashioned Japanese traditional candy store] on their way home from school, which reminded me of old Japan. At that time my child was 2 years old and I thought it would be nice if she could experience this. That is why I moved to Kamakura. Since Kamakura is a coastal town, there are many surfers here. I also began surfing. I have had times where I surfed every day. But I kept Casa Mozart.



KD: When did you encounter the shakuhachi?

TN: In Kamakura, when the kids are in first year of school, they are taught matsuri-bayashi [music for the local festival]. My daughter loved this and went to play on the drum during summer. When she entered lower secondary school, she wanted to play in a brass band. But when you enter a brass band, you can't be sure to be allowed to play what you want. They rather direct you to the instruments that they need players for. She had said for a while she wanted to play the drums and if not then she would like to play saxophone. I then began learning saxophone just in case she would play that, so I could help her. But she managed to get into the percussion section, and I continued playing sax. But there was something... like the sound did not fit me exactly. It was when I began to think about looking for another sound – I suddenly thought about the animation Lupin III. In the scene that included samurai, you hear the sound of shakuhachi.

This sound impressed me deeply and I thought to myself, I like that sound! I looked up shakuhachi teachers and found a young Tozan teacher in Kita-Kamakura. I studied with him for about a year and a half but felt it wasn't the right sound either. I also performed sankyoku.. but it wasn't right. One day I went to perform with some biwa players. One of them told me he has a friend who played something that is more similar to Edo period shakuhachi [sic]. I was introduced to Masaaki Aoyama and quickly after to Atsuya Okudua sensei, with whom Aoyama studies. When I heard Okuda sensei's sound, this surely was what I had been searching for. But it was hard to stop learning with the other teacher. First of all, it was hard to tell him I wanted to stop. It took me about half a year, and I was able to shift. I have now studied with Okuda sensei for about 3 ½ - 4 years.

KD: So how was that?

TN: Despite the fact that we are Japanese or Asian people, the music we encounter first is western music. You even get bad grades in primary school if you are not good at do re mi. But with komuso shakuhachi there is no exact rhythm or other aspects like in western music and one has much more freedom of interpretation. In the beginning it was hard for me to grasp this freedom. I asked myself, is this good enough? And the more I played the more interesting it became, and I really felt it was a valuable experience. So far, I had played music in which there was a certain number of beats per minute and I suddenly felt I had more freedom than I ever had in music. I also felt very attracted to the fact that the jinashi shakuhachi is such a simple instrument. And I have been looking for freedom before, for example in the hippie movement or in rock music or like in the movie Easy Rider. And I felt there was a resonance.



KD: How interesting! So going back to Casa Mozart. You organise concerts by Okuda sensei, jinashi shakuhachi making workshops, and Aoyama san teaches playing workshops. Anything else?

TN: What happened at Casa Mozart at first is aiming to become a kind of entrance to this wonderful world of shakuhachi that most people do not know – also in Japan. Somehow to be the vehicle that enables people to experience this world. Aoyama san told me he would like to do a workshop teaching khoonii [throat or overtone singing] and shakuhachi. But I also wanted to host workshops in koten honkyoku, so he agreed to do this. We called the workshop Ittonzen – writing one sound Zen [一音禪].

We only promote via the internet, so we don't get many people – in the beginning only one or two. Now more people know about it so more come. Ittonzen attracts people who is searching for something else or special. We can now offer them to try to make their own shakuhachi. At Ittonzen we only teach the very basics. If someone really want to go deeper and learn the shakuhachi, we refer them to Okuda sensei. I think three of Okuda sensei's students came via Ittonzen.

KD: The workshops in which you teach the basics, do you do this once a month?

TN: Yes, Aoyama san's class is once a month. And then we have Ittonzen, which is taught by Aoyama san and myself – and that is once a month as well. I host meditation workshops once a month on the 19<sup>th</sup>. I choose the 19<sup>th</sup> because Buddha died on 19<sup>th</sup> February, so to honour him it is held every month on the 19<sup>th</sup>. I play a little in the beginning, and then we meditate in silence for one hour.

KD: Can you repeat the dates of the various workshops, please

TN:

- Meditation: Every month on the 19<sup>th</sup>. First we play and there are some guidance for the meditation. Then we sit one hour in silence.
- Jinashi shakuhachi making workshop: Every month on the first Friday from noon 14:00-18:00



- Experience jinashi shakuhachi: Every month on the first Friday from 19:00-21:00. There will be instruction in how to play, discussions etc.
- Khoomii and shakuhachi workshop: Every month on the fourth Wednesday

KD: Can I ask you about the shakuhachi making workshops. How did you begin and what is the aim?

TN: I really wanted to create a space for people who like jinashi shakuhachi. I wanted to make it a space in which you don't particular need to make a shakuhachi. Some people make shakuhachi, others just play, and others come because they want to fine-tune their instrument. We have now a collection of tools that people can use. We also have days where nobody comes, but we are here. So even if people don't come, I wanted to create a space that welcomes anyone who likes shakuhachi.

KD: How do you get the bamboo?

TN: We go and dig them up ourselves, dry them and make them ready for the workshops.

KD: Do you also attend the bamboo harvesting trip Okuda sensei does every year in November?

TN: Yes, I do. But harvesting bamboo for the workshops once a month - one day is not enough, so we also go elsewhere. Actually, we have several places where we have an agreement with the farmers who own the bamboo forests to harvest bamboo from there. From November we will be busy going to several places harvesting.

KD: When you want to go to Casa Mozart to make a jinashi shakuhachi, do you buy a piece of bamboo or how does it work?

TN: Yes, that is right. We have bamboo without the root, and those are cheap. The root ends we sell for about 5-6000 yen. But please remember that we are *not* bamboo sellers. We *only* sell to people who come to the workshops and make shakuhachi together with others in a group. The social aspect of making is important for Casa Mozart. We are not doing a business.

KD: That means people cannot order bamboo from you from abroad.

TN: That's right - absolutely not. What we want to be is the foot of the mountain. We want to make people know about jinashi shakuhachi. We are the entrance to that world, and we want to make the threshold as low as possible so as many people as possible can enter. My experience from when I studied mainstream shakuhachi is, that buying an instrument we are talking about ¥200,000 to ¥300,000 (€1600 - €2500). It was also very expensive to study with the teacher. For many people the economic aspects may make them hold back and not learn - unless your motivation is very high. I wanted to create something less serious, more lighthearted. It doesn't matter if people stop. The aim is first and foremost to make more people know about this music. So, it is not a business. To participate in Ittonzen, it costs ¥2000. But this money is not included in the business, which Casa Mozart also is. But it is only used to buy tools that people can use at the workshops, or we use the money to pay the farmers who own the land where we harvest bamboo. It will be a very different thing if I made it to a business. Right now, I just want as many people as possible to go through.

KD: Is there still a café at Casa Mozart?

TN: No, not any longer. Casa Mozart is today only the 3<sup>rd</sup> floor space. Mostly on Saturdays and Sundays, we rent out that space for concerts. During weekdays we have the shakuhachi workshops, guitar workshops, and piano workshops.

KD: Are those something you do?

TN: Yes, I hire the piano and guitar teachers and they do the workshops and lessons there. So, music remains the heart of Casa Mozart.

KD: Are you only hosting shakuhachi concerts by Okuda sensei or other players too?

TN: Yes, that is true actually. At the moment basically only Okuda sensei plays at Casa Mozart. Sometimes Aoyama san also plays concert, especially collaborating with butoh dancers. Although right now we have a pause – we also do a series presenting Japanese culture called ‘The Art of Raw’. The word raw we use because we want people to experience Japanese culture live [*in Japanese the word live as in live music and raw as in raw fish are the same and therefore this pun using raw*]. A shamisen player can for example come and introduce people to the music played on shamisen. And we do it *nagesen* style. Do you know *nagesen*?

KD: No, I don’t.

TN: After hearing the music, if you liked it, you throw money at the musicians. That is their payment. It is a Japanese tradition. So, the performers do not have to hire the space, the audience do not have to pay entrance fee. We send information about the concert out, and if people liked it, they throw money.

KD: I must admit, I did not know this kind of performances. And you say it is a Japanese tradition?

TN: Yes, it is.

KD: I find it really exciting there is a space for shakuhachi – of course jinashi shakuhachi – but anyway shakuhachi in general – in central Tokyo that is not expensive, and which allows people to come just to check it out.

TN: Yes, I don’t think there are other places or rather venues like this in Japan where you can come and try jinashi shakuhachi, get some guidance for this little money.

KD: It reminds me of the time when Okuda sensei had his café and you could just come and listen to jinashi shakuhachi.

TN: Did you go?

KD: Yes, just once. It is 30 years ago. He closed the café soon after I started playing.

TN: Wow!

KD: Do you have anything in particular you want to say to the European shakuhachi players and others outside Japan?

TN: I believe that the shakuhachi – this wonderful unique sound created by this relatively simple piece of bamboo – is a sound that is necessary in the world today. The world has become all about economy and business. But when performing shakuhachi, there is the space for thinking about the kokoro [heart/mind]. I think – and I am not the only one who thinks so – that playing shakuhachi is like praying. I feel it has the timbre of a prayer. It is not music, nor is it a performance. Sensei says it too. But it is a sound that makes me feel. It is less important whether you are good or bad but if you can make people feel... Yes, getting in contact with your emotions and what is important for you. I once played Tamuke at my best friend's funeral. After I played, an elderly couple came up to me and said: 'We felt it! We know what you feel' I think many people need a sound like the shakuhachi. So, for me an important aspect of shakuhachi playing is like playing for people who need it. This is also a new idea that came to me when the elderly couple spoke to me at the funeral. I felt the shakuhachi enabled me to express how it is to lose your best friend. I will never get a friend like this. We had been friends since we were very young. That is the power of the shakuhachi.

KD: Thank you very much for your wise words, the time and effort you put in to disseminate jinashi shakuhachi, and for your time!



More information on the activities at Casa Mozart

Keep an eye with the shakuhachi workshops and concerts : <https://casamoz.org>  
or for the koten shakuhachi related events : <https://ittonzen.casamoz.org>

You can read about their past and upcoming events here :  
[www.facebook.com/CasaMozart](http://www.facebook.com/CasaMozart)

The address of Casa Mozart  
1-10-23, 3F Jingumae, Shibuya, Tokyo 150-0001, Japan

by Thorsten Knaub



**Review KSK 30-year festival :  
Impressions from the Kokusai Shakuhachi Kenshūkan's 30 Year Anniversary  
Katsuya Yokoyama Tribute Festival in Bisei (Japan)  
August 29 to September 1, 2019**

**by Thorsten Knaub**

Yokoyama Katsuya founded the Kokusai Shakuhachi Kenshūkan in 1988 and the 30-year anniversary festivities\* took place, as usually, in Bisei, Okayama Prefecture which is about 4-5 hours south-west from Tokyo. (\*due to the WSF taking place in London in 2018 the anniversary was celebrated a year later)

The festival's main location is an old school building, now called the Hoshino-Sato Fureai Center. It is a complex of several simple wooden barracks connected through sheltered walkways and it has a number of dormitory style rooms for sleeping, classrooms for teaching and a common kitchen eating area. There are also numerous rooms where one could play and rehearse oneself. Though in practice all the buildings were a giant place to play and there was hardly a time during day or night the shakuhachi fell silent. Some choose to start a 6am while others still were engaged in musical conversations at 3am.

I don't have proof but possibly there was always a *Tamuke* played somewhere sometime.



*Hoshino-Sato Fureai Center (ST)*



*One of the communal sleeping rooms (TK)*

### The Festival

This year celebration consisted out of two main concerts, various classes/workshops, lectures, a symposium and a shakuhachi competition of honkyoku classics.

The main Japanese Kenshūkan performers/teachers present were Furuya Teruo, Matama Kazushi, Kakizakai Kaoru, Ishikawa Toshimitsu, Okada Michiaki and Sugawara Kuniyoshi. In addition we had jinashi specialist/historian Shimura Zenpo, shakuhachi player Obama Akihito and matouqin (Mongolian fiddle) player Miho completing the Japanese contingent.

From outside of Japan players included David Kansuke II Wheeler (Chikuyusha), Gunnar Jinmei Linder (Chikumeisha), Jim Franklin (KSK), Kiku Day (Zensabo) as well Kenshūkan performers Lindsay Dugan (Australia) and Christopher Molina (USA).

For the ensemble pieces in the concerts there was koto support by Nakatsuka Chieju and Chidori-kai as well as Yamaji Miho and Yamaji-schachu, which boasted an 88 year old on koto!

### Concerts - Group pieces

There were two main concerts, the 'Opening Concert' on 29 August at the Kankyo Kaizen Center and the 'Yokoyama Katsuya Tribute Concert' at the great hall of the local Junior Highschool, not least to highlight the strong connection of the Kenshūkan with the local community in the Bisei the concert was well attended by the locals and also feature the local 101 Hoshizora choir. The programmes consisted out of a high level renditions of a mix of honkyoku classics, Yokohama Katsuya and Fukuda Rando compositions among others, but within the scope of this short report (*for the full version see link at bottom of the article*) I want to focus in particular on the group pieces as the anniversary celebrations are very much about being and playing together.

There were two new commissions for group pieces performed at the Final concert: Christopher Molina's Eien-no Tabibito (The Eternal Traveler) and Doi Keisuke's Futatsu-no Oshushi (Two Poems for Melancholic Cherry Blossoms). In Doi Keisuke's composition and main festival commission Futatsu-no Oshushi the different layers of shakuhachi playing slowly descending sequences spaced out over the four different sections created a beautiful warm cushion of sound where the voices of the choir and the solo parts could dwell and linger in slight melancholic mood. In Chris Molina's Eien-no Tabibito the shakuhachi groups bundled up in smooth melodic lines complimented by various solo shakuhachi, and together the music created a forceful and poetic sense of movement and reflection.

The group pieces are a great element of the celebrations and I feel, capture the communal spirit of the festival very well. Everybody is invited to be part of the performance and indeed only the multitude of shakuhachi can bring these pieces to proper fruition and make them alive. To me it was one of the highlights of being at the festival to take part in the group pieces.



Performance of *Minori-no Aki* (TK)



*Futatsu-no Oshushi* performance (EK)

Besides we had opportunity to join into group performances of San'ya (Mountain Valley) on 2.4 shakuhachi as well as a glacial and moody rendition of Tamuke supported by a front row of the main Kenshūkan personnel playing the super wide giant 3.6(!) shakuhachi (one octave lower than 1.8). And, I suppose, no Kenshūkan celebration is complete without a forceful outing of the group 'classic' Goru composed by Yokoyama.

## Competition

Another element of the Festival was the “Competition of Honkyoku classics handed down by Master Yokoyama Katsuya” where the 10 players who made it into the final selection were battling it out in the Kankyo Kaizen Center in Bisei on the afternoon of the first day. The prize was a performance slot in the opening concert that very same evening. Mende Takayuki (San-an), Takeuchi Kazuhiro (Tamuke), Sasaki Toru (Shoganken Reibo), Ohtani Kouho (Sokkan), Katsura CreaSion (Tsuru-no Sugomori), Liu Chang (Yamagoe), Nakashima Tomohiro (Yamagoe), Nishimori Keiji (Tamuke), Io Pavel (Yamagoe) and, as the only European taking part, Emmanuelle Rouaud (Daha).

You could feel the suspense in the air as each performer went on stage to give his/her best. Performing honkyoku is never easy and doing it in front of a knowing and capable audience as well as the six distinguished competition judges Furuya Teruo, Matama Kazushi, Sugawara Kuniyoshi, Kakizakai Kaoru, Ishikawa Toshimitsu and Okada Michiaki does not make it less nerve racking.

But in the end it was clearly Yamagoe’s day as Liu Chang from China blasted his way to the first place with a powerful and encapsulating performance on a wide 2.4 flute and left few in doubt who will be the eventual winner of this competition.

## Workshops, Lectures & Symposium

The main workshop and classes were focused on the classic honkyoku repertoire as taught and transmitted by Yokoyama. Pieces explored were San’ya (Mountain Valley), Shingetsu and Sagariha. Of course ample time was dedicated to the study and rehearsals of the aforementioned group pieces Futatsu-no Oshushi (Doi), Eien-no Tabibito (Molina) as well as Goru (Yokoyama).



*Symposium and Workshop classes in Bisei (EK)*

The second evening did not feature a concert but instead a special symposium on ‘Yokoyama Katsuya and the KSK’. A panel of KSK core teachers completed by Noshino Noburo (Bisei Tourism Association President) and David Wheeler were emptying their pockets of memories of the KSK over the years to piece together the development of Yokoyama’s idea, intention, legacy and possible directions in the future as well as shakuhachi developments abroad.

Spread out over the workshop days were also various lectures and talks covering a wide array of e.g. ideas and theories of sound production, history, tradition and inter-generational transmission of honkyoku and oral traditions in general as well as a lecture-concert about historical jinashi and jinuri shakuhachi. Worth seeing were also some close-up videos of vocal cords of amateurs and professionals while playing shakuhachi and other wind instruments, which illustrated the varying degrees of control of the ‘cords’ (i.e., the membranous tissue spanned either side across the larynx) through air pressure during tone production and hence quality of tone. On these and other occasions, I would like to mention, we non-japanese speakers were very much indebted to the translation and other assistance provided by David Wheeler, Takashi Kakizakai and Emi Kakizakai - arigatō gozaimashita!

Later in the Evening...

Aside from the hard learning and studying and the serious commitment to shakuhachi everyone present was showing, the later in the evening gatherings were the place where the serious fun was to be found: Kampai! or “to empty your glass” was clearly the connecting thread in late evening entertainment. Each bottle of sake, brought by participants from all over Japan, was formerly introduced and “arigato’s” were given to the generous provider.



*Sake sponsor found (TK), Kampai! (ST)*

Coda – Hopefully another time

The four days of the Kokusai Shakuhachi Kenshūkan’s 30 Year celebration was a rich and unique experience and once the final ‘ro’ was sounded and all flutes packed away, already instilled the desire to one day return again to a workshop or celebration to the hills of Bisei.

I strongly recommend it in case you find yourself anywhere near Bisei during workshop or festival dates to pop in at least once to sample the ambience for yourself, whatever school or style you ‘belong’ too. And don’t miss the ‘famous’ Bisei ice-cream while you there!



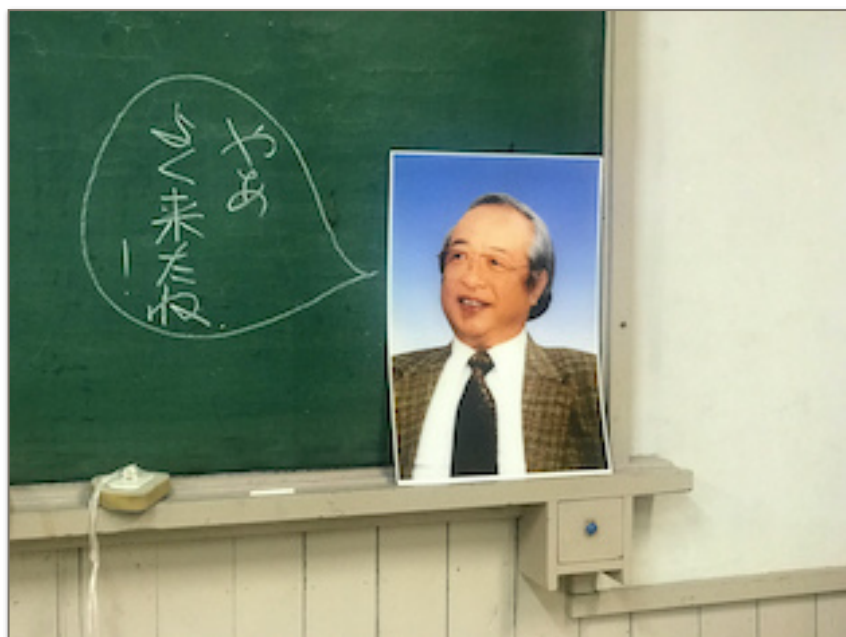


*Participants and Teachers, Bisei 2019 (KK)*

### Notes

The complete Bisei 30-year report with more concert details and additional photos can be viewed at :  
<http://shakuhachi-atelier/blog>

The Kokusai Shakuhachi Kenshūkan website about the Bisei 30-year event is at :  
<http://www.ksk-shakuhachi.com/ksk30bm/top.html> (Japanese/English)



*"Yoku kita ne" (Thank you very much for coming here!) (EK)*

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## Reviews about the annual concert of the Swiss Chikuyusha

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. By *Andreas Fuyû Gutzwiller*

On October 20, 2019 the Swiss Shakuhachi Society - [chikuyusha.ch](http://chikuyusha.ch) held its annual concert in the Pauluskirche Olten concentrating on Honkyoku of Kinko and Myôan Taizan schools.

Ueli Fuyûru Derendinger opened with Hôtaku on a 3.6 (sanshaku-rokusun) Shakuhachi. What a sound!

Sôkaku, Shika no Tône and Taki ochi no Kyoku of the Myôan Taizan school, Shimotsuke Kyôrei (played by Ursula Fuyûmi Schmidiger) and Azuma no Kyoku of the Kinko school followed.

Inspiring was the Interpretation of Taki ochi no Kyoku by Jürg Fuyûzui Zurrmühle who invigorated the piece with unusual dynamic alterations.

A special treat were the rarely played Rokudan and Akikaze no Kyoku as a duet in dan-awase style. Such hard dissonances and occasional bitonalities are really unheard of in Western music.

What pleased me especially was the fact that two students of my former students (Peter Staiger and Ruedi Linder) were performing for the first time in public. The tradition is going on!



*(Peter Staiger and Ueli Fuyûru Derendinger)*



. By *Ursula Fuyûmi Schmidiger*

In addition to lessons and workshops offered by the teachers of *chikuyusha.ch*, they also give concerts once a year.

For the first time two advanced students, holders of the Shihan of the *chikuyusha.ch*, appeared. The program was very varied and the Pauluskirche with its special ambience and its ideal acoustics, a wonderfully suitable venue.

The audience seemed very concentrated and seemed as absorbed in the music as the soloists. Once again this year, it was a successful concert of the Shakuhachi Society Switzerland - *chikuyusha.ch*.



(Jürg Fuyûzui Zurmühle and Ursula Fuyûmi Schmidiger)

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**Review on the premiere of 'Desert', for shakuhachi and orchestra,  
composer : Ramon Humet**

**by composer *Miquel Oliu***

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Last June during the OCNE (Spanish National Orchestra and Choir) season, at the National Concert Hall in Madrid took place the premiere of 'Desert' the concert for shakuhachi and orchestra composed by Ramon Humet. The combination of the unique sound richness of the Japanese bamboo flute and the Western Symphony Orchestra —an exceptional event with very little precedents — was possible once again, thanks to Ramon Humet's fondness for, knowledge of and commitment towards this instrument as well as his joint work with the soloist, Horacio Curti.

One of the sources of inspiration for 'Desert' was the blockprint by Marià Fortuny (1838-1874) "Anacoreta" which is part of the Spanish National "Prado" Museum's collection. The relationship between the image of the rustic life of the hermits in the desert and the austerity of an instrument such as the shakuhachi is remarkable — perhaps because of its spiritual roots— and is in line with Humet's non-directional music with a tendency to contemplation and silence. Despite this, according to the composer's words :

"Far from trying to colour the silence, the piece is near Jacint Verdaguer's verses in Plus Ultra: ...and where you see the Desert / countless worlds tingle. An arsenal of different musical elements that represent the immensity of the desert —dialectical struggle between soloist and orchestra, acoustic magma, cutting cubist landscapes, process of pulsation loss, circular chanting of birds, harmonics sweeping, irregular iteration of a repetitive motive, etc.— are opposed to the void of the naked sound of the shakuhachi. "

The orchestration has some peculiarities that separate it from the conventional sound of the traditional symphonic Orchestra: the absence of horns, timpani, oboes that allows for the projection of the solo instrument along with the presence of piccolos and percussion instruments of more rustic sonority; big Taiko, log drum, two bass drums of different sizes , etc.

In order to adapt to the familiar temporary freedom of shakuhachi music, the play is written in Western metric notation but including parts in space notation for the soloist to express more freely.

Of extremely timbral subtlety both in the treatment of the soloist as well as in the orchestral sections, the piece is divided into eight parts, where each one highlights an element clearly identifiable but at the same time converging into the next in a way that feels admirably natural. It begins with the low shakuhachi sound, integrated into the orchestra, as a recurring breathing mode, increasing the tension towards the end leading us into the second section in which the shakuhachi takes the role of soloist, in a dialogue with the orchestra for presenting later on the main melodic motives. In the fifth section, longer than the preceding ones, the movement of the birds' chants lead by the soloist an imitated by the two piccolos and a solo violin is combined with a very short melodic motif but with a great expressive potential and a beautiful orchestral texture. After a short and more tense sixth section it all leads to the highlight of the work: the cadenza.

Even though there is a written version it is also partly open to improvisation and here Curti made use of his skills as creator with delicate harmonic sounds, succession of multiphonics of exquisite finesse and mixed with varying degrees. All with apparent simplicity but I imagine of high virtuosity.

Everything flows into a last section that opens with the generator motive of the whole work in its fullness, as a moment of encounter, meditative, of apparent innocence but of great captivating power already in the first listening. This appears in a cyclical way, each time with a careful variation and tending to be temporarily shortened.

The atmosphere makes you be attentive to the instant, expectant, present, until the moment when the shakuhachi closes, alone, towards the final silence.

I quoted the parts which in a first listen in a live situation have touched me in a special way, however this is a music that deserves to be heard several times and I invite you to do it! Because in every new listen you may perceive and discover new timbral details, elements of cohesion and motivational relations, among others, that can make you enjoy it in greater depth.

The concert, commissioned by the OCNE in occasion of the commemoration of the bicentenary of the Spanish National fine Arts "Prado" museum, was presented on June 14th, 15th and 16th with Paolo Bressen as conductor with me attending the performance of Sunday morning the 16th, with an audience that remained in good silence during the over 25 minutes that the of piece lasted, with good balance between soloist and orchestra and with the excellent work and performed by Horacio Curti assuming a role not usual for this instrument.

My most sincere congratulations and gratitude to both protagonists for this wonderful music.



*Desert, concert for shakuhachi and Orchestra, Composer: Ramon Humet  
Soloist: Horacio Curti, Orchestra: Spanish National Orchestra  
Date: 2019-06-16*

Links, broadcast by the National Spanish Radio : WAV file, MP3 file



## CD

**Fuke Shōjū Kyoreizan Myoanji**  
**Fuke Myouan Shakuhachi Gongyō Jissen**  
**Hibi no Suizen**

by *Kiku Day*

The title requires some explanation:

1. 'Fuke Shōjū Kyoreizan Myoanji' is the official name of Myōanji Temple
2. Fuke Myouan Shakuhachi Gongyō Jissen: 'Fuke Myōan Shakuhachi' is how people playing the style that often is referred to as 'Myōan Taizan Ha' call to their own style. 'Gongyō Jissen' can be translated as the implementation of daily practice.
3. The title of this CD is in reality 'Hibi no suizen' – and means the daily suizen or practice of playing shakuhachi.

Performers:

Seien Genshin, the 42nd kansu of Myōanji Temple; Hirazumi Gyōzan, the abbot of Myōanji Temple. The extra tracks: 41<sup>st</sup> kansu Kojima Hōan; 37<sup>th</sup> kansu Tanikita Muchiku; 40<sup>th</sup> kansu Yoshimura Fuan.

This CD is the first CD that the 42<sup>nd</sup> Myōanji kansu Seian Genshin releases of himself playing although he has been on other CDs. With this CD Genshin makes an offer to players of Fuke Myōan shakuhachi and beyond, how one could do our daily spiritual training playing shakuhachi. Also mentioned in the article in ESS Newsletter 2019-1, Genshin has the past 8 years played the same pieces every single day as a routine. He compares the suizen practice with *tsutome* or *gongyō* by the Zen monks at temples – the ceremonies every morning in which sutras are recited. Similarly, Genshin believes and has experienced himself that the contemplation quality of suizen will change and deepen over time when these pieces are played ceremonially every day. Thus, this CD is an auditive subtle suggestion from the 42<sup>nd</sup> kansu to try for ourselves to have a daily suizen practice. The CD consists of 8 tracks and 5 bonus tracks.

- Track 1: *Hannyashingyō* – a sutra recitation by the *kyūshoku* or abbot of Myōanji Temple, Hirazumi Gyōzan.
- Track 2: *Myōanji Shida no Ge* – the famous words by Fuke: ‘If attacked in the light, I will strike back in the light. If attacked in the dark, I will strike in the dark; If attacked from all quarters, I will strike as a whirlwind. If attacked from the empty sky, I will thrash with a flail’. This is being recited by several people.
- Track 3: Chōshi – the first of the Fuke Myōan Shakuhachi pieces played by Genshin.
- Track 4: Kyorei – the first of the *sankyorei* pieces that are believed to form the base of shakuhachi honkyoku.
- Track 5: Mukaiji – also one of the *sankyorei* pieces
- Track 6: Kokū – the last of the *sankyorei* pieces
- Track 7: Yamato Choshi – honkyoku
- Track 8: Suizen Gyōke Seiganmon – are words that are recited each time a *kenteki* has ended. *Kenteki* is the spiritual offering of honkyoku and for example after all the players at a Myōanji gathering have played, they would recite these words.
- Genshin wished to finish the CD here but as it is only 50 minutes, he has added some bonus tracks. Those are:
  - Track 9: Yamato Chōshi played by the 38<sup>th</sup> kansu Kojima Hōan in the style of 38 kansu Koizumu Ryōan
  - Track 10: Kokū played by the 37<sup>th</sup> kansu Tanikita Muchiku Roan and the 38<sup>th</sup> kansu Koizumi Ryōan.
  - Track 11: Shizu no Kyoku played by Tanikita Muchiku.
  - Track 12: Yoshiya no Kyoku played by Yoshimura Fuan.
  - Track 13: Hifumi Chō and Hachigaeshi played by 42<sup>nd</sup> kansu Seian Genshin.

I find this CD to be a very courageous effort from the 42<sup>nd</sup> kansu Seian Genshin in order to reach out to players who are interested in playing shakuhachi as meditation or as spiritual training from a group of players, that until now has not acted in any outgoing way, reaching out or doing self-promotion. Genshin is a very good Fuke Myōan Shakuhachi player, which is evident in the 6 tracks with his playing on this CD. The addition of the *kyūshoku* Hirazumi Gyōzan furthermore adds to not only the aim of this CD but showcases the attitude of Fuke Myōan Shakuhachi players in which Zen Buddhism and shakuhachi are inseparable.

The CD would have been stronger and clearer in its aim if the content had been only the first 8 tracks of Genshin and Hirazumi. Genshin told me he wanted to end the CD after the first 8 tracks but was advised to add tracks as people would not want to buy a CD with only 50 minutes of music. I do not agree with this advice, and the 5 additional pieces are interesting in themselves. There have been put effort into separating the first 8 tracks (which are numbered 1-8) from the last five tracks, which are numbered as additional tracks 1-5.

As always there are insider stories to music. Track 10 (or additional track 2) is the unison playing of Kokū by two kansu. This recording from Myōanji Temple was on an American LP, from which label Myōanji bought the rights to rerelease. When discussing track 11 (additional track 3), Genshin expressed that Tanikita Muchiku’s playing of Shizu no Kyoku is famous for being good among Fuke Myōanji players. Track 12 (additional track 4) is the recording in which the 40<sup>th</sup> kansu Yoshimura Fuan is youngest. He is in his 50s here. A story from which one can sense how much a seasoned a player is appreciated in this tradition.

The CD Hibi no Suizen is wonderful. However, I wish they had consulted a good sound engineer for both the recording and mixing. The recordings of Hirazumi is strangely distant except the bells he is hitting regularly. The bells are unpleasantly loud in comparison with his voice. Also, Genshin's recording would have benefitted from giving the sound a sense of a room. I am not personally a fan of reverb on shakuhachi music, however it is more pleasant if a room can be sensed even if it is an artificial room – just to take off some of the the hardness of the sound recorded by a microphone that has been placed too closely. I can – despite this – recommend the CD, which is interesting in many ways.

The CD can be purchased online from Hōgaku Journal:  
<https://hj-how.com/SHOP/1618.html>  
or in Japan at Myōanji.

If you are in Europe, please contact directly Kiku Day :  
[kikuday\[at\]gmail.com](mailto:kikuday[at]gmail.com)



(Seian Genshin)



## The ESS Guidelines for Contributors

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The aim of the ESS Newsletter is to create a platform for members and non-members to further develop an understanding of shakuhachi and place it in a wider context than just their own individual study and experience. It, therefore, includes, among others, a diverse range of topics and new ideas, information, knowledge, materials and reflections on shakuhachi and the people who shape the musical scene.

As far as is practical, the articles will be translated into some of the main languages used in the European shakuhachi context. All this is accomplished by the selfless effort of the authors, translators and editors.

We encourage everyone to send in ideas for articles you would like to write or topics you would like to read about to the publications office by email at: [newsletter@shakuhachisociety.eu](mailto:newsletter@shakuhachisociety.eu).

Before each new number, a 'call for articles' will be issued and a deadline for submission set but please feel free to send us your ideas on possible articles any time you want.

In order to assist the authors in their task and to ensure some consistency, the following brief guidelines have been drawn up:

1. Please feel free to contact us on the topic you would like to write about beforehand and keep in mind that the ESS Newsletter does not publish information on future events (except those organised by the ESS), instead ESS calendar updates will be sent out periodically. These will aim to include all upcoming events across Europe.
2. Should you wish for any shakuhachi material to be reviewed in the newsletter (recordings, books, etc.), please contact us with the particulars and the editors will get back to you.
3. Article length: the Newsletter includes articles of different lengths up to approximately 2,000 words.
4. Please send your text in a text document (doc, docx, rtf). You can use any font and format since the text will be adjusted to the Newsletter format.
5. Please use as many multi-media materials as possible including pictures and external links.
6. Please send the pictures or other multi-media materials separately (contact the editors if the size of the files makes them difficult to be sent by e-mail).
7. Please send your pictures in jpg, png or tiff format with a minimum resolution of 150 dpi.
8. Please provide acknowledgement/credit for the use of any other author's material.
9. Please avoid self-promotion

After submission, the articles will be proofread and edited, if necessary, with permission of the authors when practically possible. Editors will always try their best to find agreement with the authors but you should note that eventually the Editors' decision will be final. The articles will then be translated when possible and the issue formatted.

This Newsletter exists thanks to the authors, translators and illustrators who so generously offer their knowledge, time and energy to provide materials. Please, be one of them.

## **ESS publications office**

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## **ESS Membership**

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The European Shakuhachi Society is a non-profit organisation and a registered UK charity devoted to the dissemination of the shakuhachi in all its different aspects throughout Europe through a wide variety of events, publications and other activities.

All board members and helpers work on a volunteer basis and receive no financial benefit but the Society needs money for organising a range of events, such as the annual summer schools. This comes from the membership fees.

Membership of the ESS is open to any person, both players or non-players, interested in the music of the shakuhachi in all its forms. Since the ESS is not affiliated with any particular school or aesthetic direction, its members represent a broad cross-section of styles and genres of shakuhachi. Supporting the ESS through joining is a means of helping maintain a coordinating resource of the shakuhachi in Europe.

The benefits of membership include access to information about shakuhachi events and tuition throughout Europe and beyond, as well as discounts at [www.shakuhachi.com](http://www.shakuhachi.com) and also fee reductions for the annual European Shakuhachi Summer Schools (discounts that are generally greater than the cost of the membership fee itself). The annual membership fee is €20.

To join the ESS:

- 1) Visit the membership page on the ESS website and choose the membership subscription which suits you.
- 2) Please send an email to [member@shakuhachisociety.eu](mailto:member@shakuhachisociety.eu) or [info@shakuhachisociety.eu](mailto: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](mailto:member@shakuhachisociety.eu) and we will find a way to help you.

## Ways to get in touch

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ESS homepage (including event calendar): <http://shakuhachisociety.eu>

Previous newsletters: <http://shakuhachisociety.eu/publications/newsletter/>

### Email

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ESS newsletter: [newsletter@shakuhachisociety.eu](mailto:newsletter@shakuhachisociety.eu)

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