

European
Shakuhachi
Society
Newsletter

2014 - Vol 2

Grateful thanks for the translations in this number to:

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Grateful thanks for the pictures in this number to:

Kirsty Beilharz (cover), Jim Franklin (on Radolfzell), Daniel Ribble (event Review)

Grateful thanks for the seiza bench diagrams to:

Marcel Turull

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To shakuhachi enthusiasts all over Europe and beyond

I am glad to be writing this Chairperson's letter in this edition of the Newsletter. This is the season in which we can see how many shakuhachi related summer activities there will be in Europe.

This summer we will have a relatively early European Shakuhachi Summer School in Radolfzell, Germany. It will be in a slightly different type of location than often in the past as it will be in the small town of Radolfzell and not in a grand metropolis such as Barcelona or London. We will be on the shores of Bodensee lake and closer to nature. It will also be an exciting change in that the venue itself is a 'world monastery', which suits the spiritual aspect of shakuhachi history very well and as the shakuhachi has disseminated so successfully outside Japan, it is a kind of world instrument in itself.

Behind the scenes, we have been involved in many plans and activities and I would here like to thank Mariko Mori Bain for all her kind help in translating funding applications in Japanese. This kind of support is indispensable for us so 'thank you, Mari' and everyone else who has helped us in moving forward in our activities so far this year!

Have a great summer! And I hope we will meet at some of the various events during summer!

Best wishes,
Kiku Day
ESS Chairperson

Para los entusiastas del *shakuhachi* de toda Europa y más allá

Es para mí un placer escribir la carta del Presidente en esta edición del Boletín. Esta es la temporada en la cual podemos ver cuantas actividades de verano relacionadas con el *shakuhachi* se realizarán en Europa.

Este verano tendremos una, relativamente temprana, Escuela Europea de Verano de *Shakuhachi* en Radolfzell, Alemania. Tendrá lugar en un tipo de localización algo diferente de las que se acostumbraban en el pasado, ya que será en la pequeña población de Radolfzell y no en una gran metrópolis como Barcelona o Londres.

Estará a las orillas del lago Bodensee y cerca de la naturaleza. También será un cambio excitante el que el lugar de encuentro sea un «monasterio del mundo», encajando muy bien con el aspecto espiritual de la historia del *shakuhachi* y tal como ha sido difundido con tanto éxito fuera de Japón, siendo asimismo un instrumento del mundo.

Entre bastidores, hemos estado envueltos en varios planes y actividades y me gustaría agradecer en esta ocasión, a Mariko Mori Brain por toda su amable ayuda al traducir las peticiones de financiación en japonés. Este tipo de apoyo es indispensable para nosotros, así pues, ¡«gracias, Mari» y a cada uno de los que nos han ayudado a seguir adelante en nuestras actividades este año!

¡Os deseo un gran verano! ¡Espero que nos encontremos en alguno de los distintos eventos durante el verano!

Mis mejores deseos,
Kiku Day
Presidente de la ESS

Summer is on our doorstep and with it comes a wonderful variety of shakuhachi activities across Europe.

Not only do we have many concerts and small workshops but also large events including our European Shakuhachi Society Summer School and the Prague Shakuhachi Festival. In the run-up to the World Shakuhachi Festival in Prague in 2016, we are including information on PSF 14 in this Newsletter. Also, as you know, this year's ESS Summer School will be held in Radolfzell, Germany, a small town on the shores of Lake Constance on the border with Austria and Switzerland which should be an outstanding event. Full details of all shakuhachi events in Europe can be found on the ESS website.

However, besides the events, we of course all keep on playing and practicing and here in the ESS Newsletter we are working to offer ideas which will hopefully be of interest to you and help you on your shakuhachi path, so in this number we are premiering two new sections.

The first is 'Shakuhachi Luminaries' in which we want to draw attention to people who have a significance to shakuhachi history beyond lineage and musical genres and, with this idea in mind, we are planning to feature one new person in each number of the NL. In this edition, we start with one of the real 'greats' of shakuhachi, Yamaguchi Goro.

The second section we are starting in this number relates to a very different realm, to that of our practice. We all want to grow as shakuhachi players and for this we devote very many hours to practicing, studying and playing. This section 'Shakuhachi Practice', aims to share elements related to practice in order for all of us to reflect on it and to hopefully improve.

If you have ideas for articles, would like to join in the discussion of issues raised in the NL, have any comments or requests, or would like to volunteer to write articles or to translate others, please contact us at: newsletter@shakuhachisociety.eu.

Once more, we take this opportunity to remind you of the importance of becoming a member of the ESS. All the ESS activities (from the Newsletter to the Forum and the Summer Schools) are possible thanks to the selfless efforts of many and the small annual fee members pay. Also, please remember that being a member also bring benefits, from discounts at www.shakuhachi.com to discounts on every Summer School (which is always greater than the ESS membership fee). You can find a membership form at the back of every Newsletter and will find the process of becoming a member both easy and inexpensive.

Many thanks for reading this and we hope you enjoy it

Michael Soumei Coxall & Horacio Curti
ESS Newsletter editors

El verano está a las puertas y con él llega una maravillosa variedad de actividades de shakuhachi por toda Europa.

No solamente tenemos varios conciertos y pequeños talleres sino que también, grandes eventos incluyendo nuestra Escuela de Verano de la European Shakuhachi Society y el Festival de Shakuhachi de Praga. En las vísperas del Festival Mundial del Shakuhachi en Praga del 2016, incluimos información sobre el PSF 14 en este Boletín. También, como sabéis, la Escuela de Verano de la ESS de este año tendrá lugar en Radolfzell, Alemania, una pequeña población a las orillas del Lago Constanza (o Bodensee), en la frontera con Austria y Suiza y que será un evento de gran importancia. Podréis encontrar en la web de la ESS el detalle al completo de todos los acontecimientos de shakuhachi en Europa.

Sin embargo, además de estos eventos, todos continuamos en la práctica y tocando, y por ello estamos trabajando en ideas para ofrecer en el Boletín de la ESS y que esperamos sean de vuestro interés y ayuda en el camino del shakuhachi. Por este motivo estrenamos dos nuevas secciones en este número.

La primera es «Personalidades del Shakuhachi», donde deseamos llamar la atención hacia aquellas personas que han tenido una relevancia en la historia del shakuhachi más allá del linaje y los géneros musicales y, con este idea en mente, proyectamos presentar una nueva persona en cada edición del Boletín. En esta ocasión, comenzamos con uno de los realmente «grandes» del shakuhachi, Yamaguchi Goro.

La segunda sección que iniciamos con este número trata de un campo muy diferente, el de nuestra práctica. Todos queremos crecer como intérpretes de shakuhachi y para ello dedicamos muchas horas a la práctica y al estudio. Esta sección, «Práctica del shakuhachi», intentará compartir elementos relativos a la práctica a fin de que todos podamos reflejarnos en ellos y, con suerte, mejorar.

Si tenéis ideas para artículos, queréis uniros a la discusión de temas propuestos en el boletín, tenéis comentarios o peticiones, u os apetece colaborar escribiendo artículos o traduciendo otros, por favor, contactarnos a: newsletter@shakuhachisociety.eu.

Una vez más, aprovechamos la oportunidad para recordaros la importancia de haceros miembros de la ESS. Todas las actividades de la ESS (desde el Boletín hasta el Forum y la Escuela de Verano) son posibles gracias a los esfuerzos desinteresados de muchos y la pequeña cuota anual de miembro. Recordad también que el ser miembro también aporta beneficios, desde descuentos en el www.shakuhachi.com hasta descuentos en cada Escuela de Verano (cuyo precio siempre es mayor que la cuota de socio). Podréis encontrar el formulario de inscripción detrás de cada boletín y el proceso de cómo ser socio de manera fácil y económica.

Muchas gracias por vuestra lectura y esperamos que os guste.

Michael Soumei Coxall & Horacio Curti
ESS Newsletter editors

**ESS Summer School
June 19-22, 2014
Radolfzell, Germany**



**A message from Kakizakai Kaoru
(Summer School teacher from Japan)**

The music of the shakuhachi has now become a music of the World. Our ancestors in the shakuhachi created something like a great rough stone. Later, many great masters polished the rough stone.

Now, we have great shakuhachi music that is almost like a diamond.

And because of new technology, such as the internet, people all over the world can easily share in this great treasure of humanity.

We Japanese teachers are very glad to be able to spread this great music among people in Europe.

今や尺八音楽は世界の音楽です。
私たちの尺八の先祖たちは素晴らしい原石を作ってくれました。
そして後の世の名人たちがその原石を磨き上げダイアモンドように輝く音楽を作り上げてくれました。
その素晴らしい音楽が現代のインターネットのような新しい技術によって世界中の人と共有できるようになりました。
私たち日本から参加する者にとってこの素晴らしい音楽をヨーロッパの人たちに伝えていけることはこの上ない喜びです

Kakizakai Kaoru

The Summer School

What?

Since 2006, it has become a tradition of the European Shakuhachi Society to present an annual Shakuhachi Summer School somewhere in Europe. We have missed two years so far – 2008 and 2012 – for the good reason that a World Shakuhachi Festival was held in those years (2008: Sydney; 2012: Kyoto), and we did not want to go into ‘competition’ with the big event.

The Summer School has established itself as a celebration of shakuhachi diversity. Right at the inception of the ESS, we decided that the Society as a whole, as well as its events, should not be tied to any particular school or approach to the shakuhachi, but should attempt to foster dialogue and mutual support within the broad shakuhachi community in Europe. Accordingly, the Summer Schools have always included teachers from a number of different schools, even if each Summer School has had some emphasis on one particular school, through guests invited from Japan, usually from the circle of associates of the organisers of each festival. This guarantees that participants will have a rich exposure to many facets of the shakuhachi, concentrated within a few days. Feedback from participants at previous Summer Schools has been very positive, indicating that this diversity is a highly valued experience.

This year, as well, there will be teachers present from multiple schools: Kinko (Gunnar Jinmei Linder), Zensabo (Kiku Day), Tozan (Jean-François Lagrost), contemporary music (Vlastislav Matousek), as well as from the primary focus: Kokusai Shakuhachi Kenshukan (KSK), the lineage of Yokoyama Katsuya. This will be represented by three licensed European-resident teachers (Véronique Piron, Horacio Curti, and myself – Jim Franklin – although my teaching role will be limited, as I'll be busy keeping the organisational aspects running), and by three distinguished and highly-respected teachers from Japan, the three leading players of the KSK: Furuya Teruo, Matama Kazushi and Kakizakai Kaoru.

In both teaching and concerts, there will be something for everybody: instruction on all levels, from ‘just starting’ to ‘advanced’, and concerts covering the spectrum from honkyoku and other classical material, through modern Japanese works, to contemporary music, and improvisations. There will be two world premiere performances: *Spirit Presence*, for two shakuhachi, by Bruce Crossman (Sydney), and a new work by John Palmer (Stuttgart). The concerts are scheduled in spaces in Radolfzell (the assembly space of a local school), and in churches in nearby towns: Allensbach (Church of Grace) and Überlingen (St. Francis’ Church, an extraordinary Baroque building).



Weltkloster;
the main venue for the Summer School

All of the teachers will be presenting workshops and masterclasses, as well as performing in the concerts each evening.

Where?

For some years, there has existed in Radolfzell an institution called the Weltkloster (World Monastery), a centre for interreligious dialogue based on the ideas of Weltethos



Radolfzell - old town

(World Ethics) of German theologian Hans Küng. The Weltkloster is familiar with the shakuhachi having hosted various related events in recent years. In seeking a suitable space for the Summer School, I thought of the Weltkloster with its ideology of tolerance and interaction, and felt that it paralleled the basic idea of the European Shakuhachi Society very closely. When I approached the executive of the Weltkloster, they were enthusiastic about the idea, and agreed to host the Summer School.

Contrary to its name, the Weltkloster is not a large establishment full of monks and nuns. At any time, there are two or three people in residence, often from

diverse religious traditions. Nevertheless, the Weltkloster offers spaces that can be used for the Summer School: a main meeting area, where lectures and seminars are usually held; a room where yoga and meditation are taught; and a vaulted cellar, normally used as a meditation space. We can utilise these spaces for teaching; additional workshop spaces are being provided by a local school (where the two concerts in Radolfzell will also be held).

Radolfzell itself is a small but interesting town: everything (especially hotels and places to eat) within walking distance, with elements of the old, medieval town still in evidence. The Weltkloster is a couple of minutes' walk from the local railway

station, and just as close to the Bodensee (Lake Konstanz), so it will be possible for participants to take breaks from the programme, if desired, and walk along the shores. Summer is a good time to visit the area, as the climate is mild and friendly. The atmosphere and surroundings of the town will also contribute to an enjoyable time for Summer School participants.

When?

There are always many factors in deciding the timing of such an event: When are the spaces free? When are the teachers free? When can the potential participants be free? What other events are going on? After weighing options back and forth, we decided on late June. The Weltkloster had an opening in its programme; the teachers from Japan were able to fit it into their schedules; there were no other festivals planned immediately before or after it. Narrowing the dates further, we settled on the extended weekend of 19th-22nd June. In many parts of Germany, 19th June is a religious holiday, and it seemed to be a good opportunity, as participants would only need to take one day's holiday (20th June) in order to attend.

Of course, any date we could choose would not suit everyone, and any decision is a compromise. We hope, though, that many shakuhachi players will be able to find the time.

Why?

The 2014 Summer School will present to participants a rare opportunity for an intensive experience of the shakuhachi, as students and as audience members at the concerts. As a shakuhachi student in Japan, I found two things to be of particular

importance: on the one hand, of course, the lessons with my primary teachers (Yokoyama-sensei and Furuya-sensei), and on the other, the possibility of frequently hearing performances by players of a high standard, and from diverse schools. The 2014 Summer School will recreate much of this experience, but in Europe. The presence of several KSK teachers, from Japan and from Europe, will allow participants to gain a kaleidoscopic view of the material of this school. The broad, almost team-based approach to teaching is typical of the KSK, as I experienced it in Japan: I was encouraged to obtain views on my playing from more than one teacher in the school, and later, as a teacher myself, I was encouraged by Yokoyama-sensei to give my views to other students. The KSK presence at the Summer School makes this broad teaching process possible in Europe, and the presence of teachers from several other schools complements the KSK presence by providing participants with other insights. An added bonus is the fact that the Japanese KSK teachers have agreed to give individual, private lessons in the three days before the Summer School, so participants will have the opportunity of deepening their experience in this way as well.

Within the KSK, the multifaceted approach to teaching reflects itself in part in an openness of explanation, technical and musical; at the Summer School, several KSK teachers, as well as teachers from other schools, will allow participants to gain multiple perspectives on issues associated with playing, thus further enhancing the depth of learning at the Summer School.

The concerts, too, make the event special. As far as possible, all the teachers have been planned into all of the concerts, so that these events will display the diversity of

the world of shakuhachi. In my experience, to obtain a sense of this diversity in Japan, one must attend many concerts. At the Summer School 2014, even the relatively small number of concerts will present a broad panorama.

An additional factor is that at least one shakuhachi maker (Kurita Masami) will be present, so it will be possible to purchase shakuhachis of high quality at the Summer School.

Apart from the seriousness and intensity of the teaching and the concerts, I anticipate that the Summer School will also bring forth lighter, more relaxed moments – a beautiful setting (especially in Summer), and the chance for conversation and shared time with a large group of people with a common interest. And maybe, even the teachers will contribute to light-heartedness and fun. I speak from experience here: I have an enduring memory of one of the invited Japanese teachers (I

am not telling which one), at a festival long ago in a country far, far away, being taught by a participant, late one night, to perform a Michael Jackson moonwalk – the teacher in question found this highly amusing, as did the participants. I make no promises, but it would surprise me if the Summer School did not have its moments of fun, as well as of musical intensity.

I look forward to sharing many enjoyable moments with you in Radolfzell.

Jim Franklin



cellar teaching space



small teaching space

With the support of:



Prague Shakuhachi Festival 2014

22nd – 26th August, 2014

The Prague Shakuhachi Festival aims to open the door to new perspectives on music and sound and is dedicated to teaching *koten honkyoku* and some of the more traditional styles of shakuhachi playing, together with performances, lectures, workshops and masterclasses, as well as trying to promote new approaches to the shakuhachi and other musical instruments. This year's festival includes not only music of the Myōan, Kinko and Tozan styles, but also contemporary and electroacoustic music and will feature one of the late Yamamoto Hozan's most renowned students, Fujiwara Dozan.

The festival will also feature a conference on 'Shakuhachi: Facing Popularity' which will try to address the issues of corporate funding, artistic standards and authenticity. Festival guests Gunnar Linder and Mitsuru Saito will take part in this conference.

VENUE:

Music and Dance Faculty of the Academy of Performing Arts (HAMU), Prague, Czech Republic

CONCERT HIGHLIGHTS:

- 22 / 08 CROSSING BOUNDARIES
- 23 / 08 ZEN: SOUND & SILENCE
- 24 / 08 VISIONS OF YAMAMOTO HOZAN
- 25 / 08 INNER LANDSCAPES, CONTEMPORARY MYTHS

CONFERENCE:

SHAKUHACHI: FACING POPULARITY

- musicology colloquium

SHAKUHACHI MASTERCLASS & "HANDS ON" COURSES:

Fujiwara Dozan (Tozan-ryu)

Christopher Yohmei Blasdel (Kinko-ryu honkyoku)

Dietmar Ipu Herriger (Myōan – Itchoken)

Gunnar Jinmei Linder (Sankyoku)

Jim Franklin (Chikushinkai KSK and electro-acoustic music in PureData)

Jean-François Lagrost (Contemporary music and Tozan-ryu)

Vlastislav Matoušek (his own aleatoric and spiritual compositions)

KOTO AND SHAMISEN MASTERCLASS AND "HANDS ON" COURSE:

Kikuchi Naoko

FUJARA MASTERCLASS AND "HANDS ON" COURSE

Dušan Holík

For more information, including Bursaries, see: www.komuso.cz

Marek Matvija

Yamaguchi Goro: the teacher who didn't teach



I was a third year university student when I started learning shakuhachi in 1968 and my first teacher was Yamaguchi Goro. Before then, none of my many hobbies had lasted very long but shakuhachi, which I started as a kind of joke, has stayed with me for 45 years. The secret of this long-lasting relationship was the meeting with Yamaguchi Goro and another factor was the meeting with a 'Shiro-kan', a flute made by his father, Yamaguchi Shiro.

Yamaguchi Goro was the fifth born child, and therefore named 'Goro', of a very traditional musical family. His father Yamaguchi Shiro, was keen on learning English, and had initially wished to become a diplomat on graduating from Waseda university but eventually, against the will of his parents, decided to become a full-time shakuhachi player and maker. Initially, he was reluctant to teach Goro the shakuhachi but on the advice of his mother, a noted koto player herself, he began learning at the age of 11, played in his first public concert at 13 and appeared on NHK radio at 14. During the Second World War the family moved to the relative safety of Izu and his mother's aunt, Kawase Junsuke's wife, went to live with them so, from an early age, he was able to play with some of the finest koto and shamisen players of that era.

Two years after the death of his father, Goro-sensei became the head of the Chikumeisha branch of Kinko-ryu in 1963 at the age of 30 and became very highly regarded for his elegant technique and sublime, emotive playing that seemed to go beyond time itself. In 1977, his recording of Sokaku Reibo was included in a copper disc together with music by Bach and Beethoven which was sent into outer space on a Voyager mission as an illustration of the rich culture of planet earth. As well as being a composer and professor of music at Tokyo University of Performing Arts, in 1992 he became a Living Cultural Treasure until his untimely death in 1999.

I can still remember the first time I had a lesson from Goro-sensei immediately after he had returned to Japan from a year as a visiting professor at Wesleyan university, US. My initial impression of him was not as someone who was 'sugoi' or great as so many other people excitedly referred to him but, over the 30 years he taught me, I gradually started realizing how good he really was. I recall that after studying from him for about 20 years, someone asked me, "What can you learn from your teacher when you can play so well?" Actually and perhaps

surprisingly, I felt that the gap between myself and Goro-sensei became even wider as time passed, even though I made a huge improvement in my own playing and this was probably because I started to be aware of how truly great a player he was.

Goro-sensei was, as was his father before him, known to be a ‘non-teaching teacher’. He simply played along with me but did not say anything about the art or skill. I believe that he thought that he could not orally explain about the challenges faced by playing shakuhachi, and that simple instructions such as ‘blowing strongly here or gently there’ would not produce music which would impress an audience. As far as I remember, over all those years of taking lessons from him, he scolded me just twice and praised me only once, usually just saying ‘That’s fine, let’s leave it there for today’; whether I had played well or badly was never commented on let alone any advice given yet he was always, gentle, warm hearted and very approachable.

When Goro-sensei’s mother was still in good health, she once told me the following story. “Many years ago, an enthusiastic pupil of Shiro-sensei always prepared for his lesson by completely memorizing the music. The music score was opened in front of him for the sake of Shiro-sensei but during the lesson, he continued to gaze at the face of his teacher whilst still playing and when he noticed his teacher raising his eyebrows here or there, he tried to copy his teacher’s facial expression.” She also told me, “Another student complained that Shiro-sensei had never actually taught him anything even though he received the monthly tuition fee but, in fact, both father and son believed that true artistic skills cannot be gained through tutoring; the student has to steal them from the teacher”.

Music depicts very subtle emotional movements with sound and so the spoken word can assist the understanding of the music to only a very small extent. Those students who do not understand the music won’t understand it even with the aid of oral explanations and those who do understand it, do so without any oral explanation. In either case, words are not required. As I wanted to become the latter type of student, I tried hard during lessons to always sharpen my sensitivity which had not been acquired naturally. Thus, when I played together with Goro-sensei, I tried not to blow strongly. If I played loudly, I could not hear what he was trying to convey through his sounds although it is doubtful that I managed to steal even a small part of his skill.

Over the last 10 years of his life, I had some opportunities to perform honkyoku and kokyoku pieces with him and each time I felt as if I were having a conversation with him through the sound of the shakuhachi. When I played quietly so that I could really hear his sound, he would play with an inquisitive tone entering into a kind of dialogue; conversations through shakuhachi – very unusual experiences and hard to explain.

Goro-sensei did not make shakuhachi. Someone once told me that Shiro-sensei insisted to his son “I will make as many shakuhachi as you need for the rest of your life, so that you just concentrate on playing”. Shiro-kans are well known as being difficult to play but he had very particular ideas about sound. Goro-sensei received his first Shiro-kan when he was 11 which he used in his first performance but his father told him that the flute was too easy to play so

he made him a new, more difficult one. Most shakuhachi makers try to produce flutes which play easily but for Shiro-sensei the sound and the tone colour were his focus, and the difficulty of playing his flutes could be overcome by the player's effort. I was fortunate enough to own a Shiro-kan one year after I started learning shakuhachi but I could not make a 'Vre' sound which took me nearly 10 years to overcome. I felt that the instrument was making a statement and it demanded to be played in Shiro-sensei's way but also making the sound my own. I remember once warming up in Goro-sensei's house before a lesson by blowing a few notes and Goro-sensei's mother who had her room in the back of the house suddenly appeared and kindly asked "Mizuno-san, would you like a cup of tea?" Even though her room was somewhat away from the practice room, she could definitely identify me by listening to my faint sound. We all have our own voice and we all make our own sound but Goro-sensei's was certainly one of the most beautiful sounds anyone ever created and the most magical that I have ever heard.

Mizuno Komei
Tokyo

Yamaguchi Goro el maestro que no enseñaba



Era un estudiante universitario de tercer año cuando comencé a aprender el *shakuhachi* en 1968 y mi primer maestro fue Yamaguri Goro. Antes de ello, ninguna de mis diversas aficiones había durado mucho pero el *shakuhachi*, que había comenzado como una broma, ha seguido conmigo durante 45 años. El secreto de esta relación de larga duración fue el encuentro con Yamaguchi Goro, otro factor fue el encuentro con un *Shiro-kan*, una flauta hecha por su padre, Yamaguchi Shiro.

Yamaguchi Goro fue el quinto hijo de una tradicional familia de músicos, y por ello se le llamó «Goro». Su padre, Yamaguchi Shiro, estaba entusiasmado en aprender inglés e inicialmente quería conseguir un diploma de graduación de la Universidad Waseda pero, al final, en contra del deseo de sus padres, decidió ser un intérprete y fabricante de *shakuhachi* a tiempo completo. Inicialmente, no estaba muy convencido de enseñar el *shakuhachi* a Goro pero por consejo de su madre, una notable intérprete de *koto*, Goró comenzó a estudiarlo a la edad de 11 años, tocó en su primer concierto público a los 13 y apareció en la radio NHK a los 14. Durante la Segunda Guerra Mundial la familia se trasladó a la relativa seguridad de Izu y la tía de su madre, la esposa de Kawase Junsuke, fue a vivir con ellos, de modo que, en edad temprana, Goro pudo tocar con algunas de las mejores intérpretes de *shamisen* y *koto* de la época.

Dos años tras la muerte de su padre, el maestro Goro pasó a ser cabeza de la rama *Chikumeisha* de la *Kinko-ryū* en 1963 a la edad de 30 años y fue muy considerado por su elegante técnica y emotiva y sublime interpretación que parecía ir más allá del tiempo. En 1977, su grabación de *Sokaku Reibo* fue incluida en un disco de cobre junto con la música de Bach y Beethoven enviado al espacio exterior en una misión *Voyager* como ilustración de la rica cultura del planeta Tierra. Además de ser compositor y maestro de música de la Universidad de Artes Interpretativas de Tokio, en 1992 se convirtió en Tesoro Vivo Cultural hasta su posterior muerte en 1999.

Aún puedo recordar la primera vez que tuve clase con el maestro Goro, inmediatamente después de su regreso a Japón tras un año como profesor invitado en la Universidad Wesleyan, en EEUU. Mi impresión inicial de él no era la de alguien que era «*sugoi*» o asombroso, como otras muchas personas se habían referido a él con excitación, sino que, fue durante los 30 años

que me estuvo enseñando, como comencé gradualmente a darme cuenta de lo realmente bueno que era. Recuerdo que tras estudiar 20 años con él, alguien me preguntó «¿Qué puedes aprender de tu maestro si tocas tan bien?». Realmente y quizás sorprendentemente, sentí que la brecha entre el maestro Goro y yo se hacía cada vez mayor según pasaba el tiempo, aún así mejoré considerablemente en mi propia forma de tocar y ello fue probablemente porque comencé a darme cuenta de lo gran músico que él era.

El maestro Goro era conocido por ser «un maestro que no enseña», tal como lo fue su padre anteriormente. Simplemente tocaba conmigo pero no decía nada sobre el arte o la habilidad. Creo que pensaba que no podía explicar verbalmente sobre los desafíos que había que enfrentar al tocar el *shakuhachi* y de que unas simples instrucciones tales como «soplar fuerte aquí o suave allá» no producirían una música que pudiese impresionar a la audiencia. Hasta donde yo recuerdo, durante todos aquellos años de tomar clases con él, me regañó solo dos veces y me elogió una, generalmente diciendo «Está bien, dejémoslo aquí por hoy»; nunca comentó si había tocado bien o mal por no hablar de dar un consejo, sin embargo, siempre fue amable, cálido y accesible.

Cuando la madre del maestro Goro aún gozaba de buena salud, me contó un día la siguiente historia. «Hace muchos años, un discípulo entusiasta del maestro Shiro siempre preparaba su lección memorizando completamente la música. La pieza musical siempre estaba abierta delante suyo en atención al maestro Shiro pero durante la lección, continuaba mirando el rostro de su maestro mientras tocaba y cuando notaba que su maestro alzaba sus cejas aquí o allá, intentaba copiar la expresión facial del mismo». También me dijo, «Otro alumno se quejó de que el maestro Shiro realmente nunca le había enseñado, aún a pesar de haber recibido el coste de la matrícula mensual, pero, de hecho, tanto padre como hijo creían que las verdaderas habilidades artísticas no podían conseguirse a través de un tutelaje; el estudiante debía robarlas del maestro».

La música describe movimientos emocionales muy sutiles con el sonido, de este modo la palabra hablada puede ayudar a la compresión de la música solo en un pequeño grado. Aquellos alumnos que no comprenden la música, no la comprenderán ni siquiera con la ayuda de explicaciones verbales y quienes si la comprenden, lo hacen sin esta necesidad. En ninguno de los casos, no se necesitan las palabras. Como quería llegar a ser este último tipo de alumno, intenté duramente agudizar mi sensibilidad durante las clases todo lo que no había podido adquirir naturalmente. Por ello, cuando tocaba con el maestro Goro, intentaba no soplar fuerte. Si soplaba alto no me era posible oír lo que él intentaba transmitirme a través de sus sonidos, aunque dudo que consiguiera robar ni siquiera una pequeña parte de su habilidad.

Durante los últimos 10 años de su vida, tuve algunas oportunidades de tocar piezas de *honkyoku* y *kokyoku* con él y cada vez sentía como si mantuviera una conversación con él a través del sonido del *shakuhachi*; cuando tocaba bajo de modo que podía realmente oír su sonido, él tocaba con un tono inquisitivo entrando en un tipo de diálogo; conversaciones a través del *shakuhachi* – experiencias muy poco usuales y difíciles de explicar.

El maestro Goro no fabricaba shakuhachis. Alguien una vez me dijo que el maestro Shiro insistió a su hijo, «Haré tantos shakuhachis como necesites por el resto de tu vida de modo que solo tengas que concentrarte en tocar». Los *Shiro-kan* eran muy bien conocidos por ser difíciles de tocar pues el tenía unas ideas muy particulares sobre el sonido. El maestro Goro recibió su primer *Shiro-kan* cuando tenía 11 años para su primera actuación; pero su padre le dijo que la flauta era demasiado fácil de tocar y le hizo una nueva, más difícil. Muchos fabricantes de *shakuhachi* intentan producir flautas fáciles de tocar pero para el maestro Shiro, el sonido y el color del tono, eran su objetivo y la dificultad en tocar sus flautas podía ser sobrellevada a través del esfuerzo del artista. Tuve la suerte de tener un *Shiro-kan* un año después de aprender el *shakuhachi* pero no podía hacer un sonido ‘*vre*’, lo que me llevó sobre unos 10 años de conseguir. Sentía que el instrumento hacía una declaración y exigía ser tocado a la manera del maestro Shiro, pero que también debía hacer mío el sonido. Recuerdo una vez que calentábamos en casa del maestro Goro antes de una clase, soplando unas pocas notas y la madre del maestro Goro, quien tenía su habitación en la parte trasera de la casa, de repente apareció y preguntó amablemente «*Mizuno-san, desea una taza de té?*» Aunque su habitación estaba algo lejos de la sala de práctica, podía identificarme sin error tan solo escuchando mi débil sonido. Todos tenemos nuestra propia voz y todos hacemos nuestro propio sonido, pero el del maestro Goro fue sin lugar a dudas, uno de los sonidos mas bellos que nadie haya podido crear y el más mágico que yo nunca he escuchado.

Mizuno Komei
Tokyo

Yamaguchi Goro le professeur qui n'enseignait pas



En 1968, j'étais étudiant en troisième année à l'université lorsque j'ai commencé à apprendre le shakuhachi et mon premier professeur a été Yamaguchi Goro. Avant cela, aucun de mes nombreux hobbies n'avaient duré longtemps, mais le shakuhachi, que j'ai commencé plutôt par jeu, m'accompagne depuis 45 ans. Le secret de cette relation de longue durée a été la rencontre avec Yamaguchi Goro, ainsi que celle avec une « Shiro-kan », une flûte faite par son père, Yamaguchi Shiro.

Yamaguchi Goro était le cinquième enfant d'une famille de musiciens très traditionnelle, et pour cette raison prénommé « Goro ». Son père, Yamaguchi Shiro, était très désireux d'apprendre l'anglais et avait initialement souhaité devenir diplomate en obtenant son diplôme à l'université Waseda, mais finalement, contre la volonté de ses parents, il décida de devenir joueur et facteur de shakuhachi à plein temps. Au départ, il était réticent à apprendre le shakuhachi à Goro, mais, sur l'avis de sa mère, une éminente joueuse de koto, Goro commença son apprentissage à l'âge de 11 ans. Il donna son premier concert public à 13 ans et fit son apparition sur les ondes de la radio NHK à 14 ans.

Pendant la Seconde guerre mondiale, la famille déménagea pour plus de sécurité à Izu, et la tante de sa mère, épouse de Kawase Junsuke, vint habiter avec eux, ce qui fait que depuis son plus jeune âge, il eut la possibilité de jouer avec quelques unes des meilleures joueuses de shamisen et de koto de l'époque.

En 1963, deux ans après la mort de son père, Goro-sensei se retrouva à l'âge de 30 ans à la tête de la branche *Chikumeisha* du *Kinko-ryū* et devint très estimé pour sa technique élégante et son jeu sublime et émouvant, qui donnait l'impression d'être intemporel. En 1977, son enregistrement de *Sokaku Reibo* fut inclus, avec des musiques de Bach et de Beethoven, dans un disque de cuivre qui fut envoyé dans l'espace lors d'une mission Voyager, comme illustration de la richesse culturelle de la planète Terre. Tout en étant compositeur et professeur de musique à l'Université des Arts du Spectacle de Tokyo, il devint, en 1992, « Trésor National Vivant » jusqu'à sa mort prématuée en 1999.

Je me souviens encore de la première fois où j'ai eu un cours avec Goro-sensei, juste à son retour au Japon, après un an passé en tant que professeur invité à l'Université de

Wesleyan, aux Etats-Unis. Ma première impression n'avait pas été de quelqu'un de « *sugoi* » ou d'extraordinaire comme en parlaient tant de gens avec excitation, mais, au fil des trente années où j'ai suivi son enseignement, j'ai progressivement commencé à réaliser à quel point il était fort. Je me souviens que, alors que je suivais ses cours depuis une vingtaine d'années, quelqu'un m'a demandé : « qu'est-ce que vous pouvez encore apprendre de votre professeur alors que vous jouez déjà si bien ? » En fait, et cela peut être surprenant, j'avais l'impression que la différence de niveau entre Goro-sensei et moi-même devenait de plus en plus grande avec le temps, même si j'avais fait d'énormes progrès, probablement parce que j'avais commencé à me rendre compte quel grand artiste il était.

Goro-sensei était, et son père avant lui, connu pour être un « professeur n'enseignant pas ». Il jouait simplement avec moi, mais ne disait jamais rien sur l'art ou le talent. Je crois qu'il pensait qu'il ne saurait pas expliquer oralement les enjeux à affronter lorsqu'on joue du shakuhachi, et que des instructions basiques comme « souffler fort ici ou doucement là » ne produiraient pas une musique capable d'impressionner les auditeurs. D'autant loin que je me souvienne, de toutes ces années où j'ai suivi ses cours, il me réprimanda juste deux fois et me félicita seulement une seule fois, le reste du temps il se contentait de me dire « c'est bon, arrêtons-nous en là pour aujourd'hui » ; que j'ai joué bien ou mal ne suscitait aucun commentaire de sa part, et encore moins des conseils, cependant il était toujours gentil, chaleureux et très accessible.

Du temps où la mère de Goro-sensei était encore en bonne santé, elle me raconta un jour l'histoire suivante : « Il y a des années, un élève très motivé de Shiro-sensei se préparait toujours pour la prochaine leçon en apprenant la musique entièrement par cœur. La partition était ouverte en face de lui par égard pour Shiro-sensei, mais pendant le cours, il regardait continuellement le visage de son professeur pendant qu'il jouait, et quand il remarquait que celui-ci levait les sourcils ici ou là, il essayait d'imiter l'expression de son visage. » Elle me raconta aussi « qu'un autre étudiant se plaignait que Shiro-sensei ne lui avait jamais rien enseigné alors qu'il touchait chaque mois le montant des cours, mais en fait, père et fils étaient convaincus que le réel talent artistique ne s'apprend pas en cours particuliers : c'est à l'étudiant de le voler au professeur. »

La musique décrit avec des sons des mouvements émotionnels très subtils, donc les mots ne peuvent aider que de façon très limitée à la compréhension de la musique. Les étudiants qui ne comprennent pas la musique ne la comprendront pas mieux avec l'aide d'explications orales, et ceux qui la comprennent n'en ont pas besoin. Dans les deux cas, les mots ne sont pas nécessaires. Comme je voulais devenir un étudiant de la deuxième catégorie, j'essayais toujours pendant les cours d'aiguiser au mieux ma sensibilité, ce qui ne m'était pas naturel. Ainsi, quand je jouais avec Goro-sensei, j'essayais de ne pas souffler trop fort. Si je jouais fort, je ne pouvais pas entendre ce qu'il était en train de transmettre à travers ses sons, bien que je doute fort d'avoir réussi à voler ne serait-ce qu'un tout petit morceau de son talent.

Pendant les dix dernières années de sa vie, j'ai eu plusieurs occasions de jouer des *honkyoku* et *kokyoku* avec lui, et à chaque fois, j'avais le sentiment d'avoir une conversation

avec lui à travers le son du shakuhachi. Quand je jouais doucement de manière à pouvoir bien entendre chacun de ses sons, il se mettait à jouer avec un son interrogateur, entrant dans une sorte de dialogue-conversation par le biais du shakuhachi - une expérience très particulière et difficile à expliquer.

Goro-sensei n'a pas fabriqué de shakuhachi. Un jour quelqu'un m'a dit que Shiro-sensei avait insisté auprès de son fils : « je vais faire autant de shakuhachi que nécessaire pour le restant de ta vie, donc concentre-toi seulement sur le jeu. » Les flûtes *Shiro-kan* sont bien connues pour être difficiles à jouer, mais Shiro-sensei avait des idées très précises sur le son qu'il voulait. Goro-sensei reçut sa première *Shiro-kan* lorsqu'il avait 11 ans et l'utilisa lors de son premier concert, mais son père lui dit que la flûte était trop facile à jouer et lui en fabriqua une nouvelle, plus difficile. La plupart des facteurs de shakuhachi essaient de produire des flûtes qui soient faciles à jouer, mais pour Shiro-sensei, le plus important était la sonorité et le timbre, et la difficulté de jouer ses flûtes devait être surmontée par l'effort du joueur. J'ai eu la chance de posséder ma propre *Shiro-kan* un an seulement après avoir commencé l'étude du shakuhachi, mais il me fallut presque dix ans pour arriver à vaincre la difficulté de produire le son « ハ re ». J'avais le sentiment que l'instrument avait déclaré qu'il fallait le jouer à la manière de Shiro-sensei, mais qu'il fallait aussi que je trouve mon propre son. Je me souviens d'une fois où je jouais quelques notes pour chauffer ma flûte avant le cours chez Goro-sensei, et sa mère, qui avait sa chambre à l'arrière de la maison, arriva soudainement et me demanda gentiment « Mizuno-san, voulez-vous une tasse de thé ? ». Bien que sa chambre soit plutôt loin de la pièce de travail, elle avait pu m'identifier catégoriquement en entendant mon faible son. Nous avons chacun notre propre voix et nous produisons notre propre son, mais celui de Goro-sensei était certainement le plus beau son qu'on n'ait jamais produit et le plus magique que j'aie jamais entendu.

Mizuno Komei
Tokyo

Yamaguchi Goro der Lehrer der nicht lehrte



Im dritten Jahr meines Studiums an der Universität begann ich im Jahre 1968 bei meinem ersten Lehrer Yamaguchi Goro Shakuhatschi lernen zu spielen .

Bis dahin hatte ich bereits viele Hobbies ausprobiert , denen ich jedoch nicht lange treu blieb. Im Gegensatz dazu dauert das Shakuhatschispiel, das ich eigentlich im Scherz begonnen hatte, nun bereits seit 45 Jahren an. Das Geheimnis dieser lang anhaltenden Beziehung liegt einerseits im Zusammentreffen mit Yamaguchi Goro persönlich und der Begegnung mit „Shiro-Kan“ einer Flöte, gebaut von seinem Vater Yamaguchi Shiro.

Yamaguchi Goro war das fünfte Kind einer sehr traditionell musikalischen Familie und wurde deshalb Goro genannt.

Seinem Vater Yamaguchi Shiro war es sehr wichtig Englisch zu lernen, denn ursprünglich wollte er nach Abschluss seines Studiums an der Waseda Universität Diplomat werden. Doch letztendlich entschied er sich, gegen den Willen der Eltern, hauptberuflich Shakuhatschi zu spielen und diese auch zu bauen.

Zunächst war Goros Vater sehr zurückhaltend, seinem Sohn das Shakuhatschi spielen zu lehren. Doch auf Anraten der Mutter, selbst eine bekannte Koto Spielerin, begann Goro im Alter von 11 Jahren zu lernen, spielte sein erstes öffentliches Konzert mit 13 und trat mit 14 Jahren im NHK Radio auf.

Während des zweiten Weltkrieges zog die Familie nach Izu, dort war es relativ sicher. Die Tante seiner Mutter, Kawase Jusukes Ehefrau lebte dort mit ihnen zusammen und so war es ihm möglich, bereits in jungen Jahren mit einigen der besten Koto und Shamisen Spieler dieser Zeit zu musizieren.

Zwei Jahre nach dem Tod seines Vaters, im Jahre 1963 im Alter von 30 Jahren wurde Goro-Sensei Oberhaupt der Chikumeisha Linie von Kinko-Ryu. Sein Spiel welches erhaben und gefühlvoll war, jenseits von Zeit und Raum zu sein schien wurde hoch geschätzt und geisiert.

Im Jahre 1977 wurde seine Aufnahme des Sokaku Reibo zusammen mit Musik von Bach und Beethoven im Zuge einer Voyager Mission hinaus ins Weltall geschickt um die reiche Kultur des Planeten Erde zu dokumentieren.

Als Komponist und Professor für Musik an der Tokyo University of Performing Arts wurde er 1992 zum lebenden „Kulturschatz“ (Living Cultural Treasure) erklärt, eine Auszeichnung, die er bis zu seinem frühen Tod im Jahre 1999 behielt.

Ich kann mich immer noch an meine erste Unterrichtsstunde mit Goro-Sensei erinnern. Er war

gerade von einem Jahr als Gastprofessor an der Weslyan University U.S. nach Japan zurückgekehrt. Mein erster Eindruck von ihm war nicht so, wie alle anderen ihn bis dahin als „sugoi“ = erstaunlich außergewöhnlich, großartig beschrieben hatten, aber über die 30 Jahre in denen er mich lehrte, begann ich nach und nach zu erkennen wie gut er wirklich war.

Ich erinnere mich an die Frage, die mir jemand nach etwa 20 Jahren Schülerzeit bei ihm gestellt hat: „Was kannst du noch von deinem Lehrer lernen wenn du doch schon so gut spielen kannst?“ Tatsächlich und vielleicht auch überraschenderweise wurde der Abstand zwischen mir und Goro-Sensei grösser, je mehr Zeit verging, obwohl ich selbst in dieser Zeit große Fortschritte in meinem Spiel machte. Dies wurde mir bewusst als ich zu begreifen begann, welch wirklich großartiger Spieler er war.

Wie sein Vater vor ihm, war Goro-Sensei bekannt als der „nicht lehrende Lehrer“. Er spielte einfach zusammen mit mir, ohne Kommentar zu Kunst oder Fertigkeit.

Ich glaube, er dachte, er könne die Herausforderungen, denen man sich beim Shakuhachi spielen gegenübergestellt sieht nicht mit Worten erklären und dass einfache Anweisungen wie: „hier stärker, da sanfter pusten“ nicht die Musik hervorbringen könnte, die ein Publikum beeindrucken würde.

Soweit ich mich erinnere hat er mich in all den Jahren, die ich bei ihm Unterricht hatte nur zweimal gerügt und nur einmal gelobt. Normalerweise sagte er nur: „Das ist gut, lass es uns dabei für heute bewenden“. Egal ob ich gut oder schlecht gespielt hatte, es wurde von ihm nie kommentiert oder geraten wie es besser wäre. Dabei war er immer freundlich, warmherzig und sehr zugewandt.

Als Goro-Senseis Mutter noch bei guter Gesundheit war, erzählte sie mir einmal folgende Geschichte:

„Es war vor vielen Jahren als ein begeisterter Schüler von Shiro-Sensei sich immer auf die Stunden so vorbereitete, dass er alles auswendig spielen konnte. Seine Partitur lag geöffnet vor ihm, so dass sein Lehrer zufrieden war, aber während der Stunde schaute er, auswendig spielend, immer seinem Lehrer ins Gesicht und wenn dieser da oder dort mit der Augenbraue zuckte versuchter er immer den Gesichtsausdruck seines Lehrers zu kopieren.“ So erzählte sie mir auch: „Ein anderer Schüler hingegen beschwerte sich, dass er trotz monatlichem Bezahlens der Unterrichtsstunden nie wirklich unterrichtet werden würde. Tatsächlich war es so, dass sowohl Vater wie auch Sohn glaubten, wahrhafte künstlerische Fähigkeiten könnten nicht durch Lehren erreicht werden sondern nur indem der Schüler vom Lehrer diese Kunstmöglichkeit abschaut.“

Musik beschreibt mit ihrem Klang sehr feine, gefühlvolle Regungen und so kommt es dann auch, dass das gesprochene Wort nur zu einem sehr geringen Anteil das Musikverständnis vermitteln kann. Jene Schüler, die die Musik nicht verstehen, werden sie auch nicht mit Hilfe von mündlichen Erklärungen verstehen und jene, die sie verstehen, werden dies auch ohne Erklärung tun. In jedem Fall sind Worte nicht notwendig. Da ich ein Schüler der zweiten Kategorie sein wollte, versuchte ich während der Unterrichtseinheiten meine Empfindsamkeit, die bei mir nicht natürlich erworben war, zu schärfen. So versuchte ich, wenn ich zusammen mit Goro-Sensei spielte nicht zu stark zu blasen. Denn wenn ich zu laut spielte, konnte ich nicht hören was er durch seine Töne ausdrücken wollte, obwohl es zweifelhaft war, dass ich überhaupt einen kleinen Teil seiner Kunstmöglichkeit abschauen konnte.

Während der letzten 10 Jahre seines Lebens hatte ich mehrere Gelegenheiten mit

ihm zusammen Honkyoku und Kokyoku Stücke aufzuführen und jedes Mal fühlte ich mich, wie wenn ich mit ihm durch den Klang der Shakuhatschi ein Gespräch führen würde. Wenn ich leise spielte, so dass ich seinen Ton wirklich hören konnte, spielte er einen wissbegierigen Ton, der in einer Art von Dialog mündete.

Gespräche durch die Shakuhatchi – sehr ungewöhnliche Erfahrungen und schwer zu erklären.

Goro-Sensei selbst baute keine Shakuhatchi. Es wurde mir von jemandem erzählt, dass Shiro-Sensei seinem Sohn gegenüber darauf bestand: „Ich werde so viele Shakuhatchi bauen, wie du für den Rest deines Lebens brauchst, so dass du dich nur aufs Spielen konzentrieren kannst.“ Shiro-Kans sind bekannt dafür, dass sie schwer zu spielen sind aber Shiro-Sensei hatte sehr genaue Vorstellungen über deren Klang. Goro-Sensei erhielt seine erste Shiro-Kan mit 11 Jahren zu seinem ersten Auftritt. Sein Vater erklärte ihm, dass die Flöte zu leicht zu spielen sei und baute ihm eine neue, schwierigere.

Die meisten Shakuhatchibauer versuchen Flöten zu bauen, die leicht zu spielen sind aber für Shiro-Sensei war der Ton und die Klangfarbe von zentraler Bedeutung und die Schwierigkeit seine Flöten zu spielen könnte über die Anstrengungen des Spielers gemeistert werden.

Ein Jahr nachdem ich begann Shakuhatchi zu erlernen war ich glücklich genug eine Shiro-Kan zu besitzen, aber es dauerte nahezu 10 Jahre bevor ich in der Lage war einen ‘vre’ Ton zu meistern. Ich fühlte, dass das Instrument mich ansprach und es forderte sowohl in Shiro-Senseis Art gespielt zu werden als auch meine eigene Spielweise zu erschaffen.

Ich erinnere mich, wie ich mich einst vor Beginn einer Unterrichtsstunde in Goro-Senseis Haus aufwärmte, indem ich ein paar Töne spielte. Da erschien plötzlich Goro-Senseis Mutter, die im hinteren Teil des Hauses ihr Zimmer hatte und mich freundlich fragte: „Mizuno-San, möchtest du eine Tasse Tee?“ Obwohl ihr Zimmer ziemlich weit entfernt vom Übungsraum war, konnte sie mich allein durch Hören meiner leisen Töne identifizieren.

Wir alle haben unsere eigene Stimme und wir alle machen unsere eigenen Töne. Aber der Klang von Goro-Sensei war sicherlich einer der schönsten jemals erschaffenen und sicherlich der magischste, den ich jemals gehört habe.

Mizuno Komei
Tokyo

Comments on last number's article: What makes a good Summer School?



What makes a good Summer School?

A Reply to Michael Soumei Coxall by Kiku Day

First of all, I would like to say that this subject which Michael raised in the last edition of the ESS Newsletter is a very important one which we need to stay aware of and keep on discussing. It cannot be assumed that a good society will, by itself, continue to develop in a way which will appeal to many over time. So thank you for this, Michael.

I have some thoughts around the role of the ESS in the future, which I would like to share with you all. At present, the biggest role of the ESS is to gather all shakuhachi players in one platform irrespective of their ryūha or style, and to provide a space for all to share their love of the instrument and the music played on it. We do this by organising one large yearly Summer School in different countries around Europe. So, firstly, one important aspect of our future is how we can develop this 'travelling summer school' in which the local organisers have great autonomy? One issue concerns this question

of the autonomy of the local organisers in terms of how much the ESS should add to summer schools as a kind of general master plan of what we would like to introduce to Europe regarding the various shakuhachi genres?

I, myself, have an idea of making Europe the first place where min'yō (folk) shakuhachi and the classical genres such as honkyoku and sankyoku can blend together and be enjoyed by both players and listeners alike. It has been easier for players of the classical genres to play contemporary avant-garde music and popular music than to somehow blend with min'yō players. In Japan, the world of min'yō and the classical/popular genres are more or less completely separate – although there have been some recent attempts to share the joy of both worlds. Also, I believe min'yō has been difficult for many people outside Japan to listen to... but I sense that this hindrance has diminished and people now have ears more open to it. I hope that the ESS can enhance this tendency and become a min'yō centre in Europe as well as a honkyoku, sankyoku and contemporary

shakuhachi centre. It is not evident, however, how to do this. Min' yō requires more people than we usually use in other genres. Min' yō is, first of all, a song genre and the shakuhachi is the accompaniment. This is not to say that the shakuhachi cannot play solo min' yō – there are certainly accomplished min' yō shakuhachi players who do perform solo. There are also the takemono pieces, which are usually a singer accompanied only by shakuhachi. These pieces are mostly free rhythm and the shakuhachi player's role is mainly to follow the singer – or as they say in Japanese 'uta wo okkakeru' (唄を追つかける to chase the song) – a very different skill to playing honkyoku or sankyoku. Other pieces will require at least shamisen and perhaps taiko. I hope one day that the ESS finances will be sufficient for us to purchase the two different taiko needed and a kane (small gong) to bring with us when we have our Summer Schools. Also, apart from the instruments we need to bring a good singer, a shamisen player and, of course, a shakuhachi player. I think that it is very important to bring good, experienced teachers of min' yō shakuhachi playing so we do not just have people teaching who have a relatively shallow understanding of this genre, which it is claimed has 600,000 pieces in its repertoire. Among the traditional Japanese genres in which the shakuhachi is used, min' yō is the only genre that can be enjoyed by many people dancing, singing and playing and it would be wonderful to include it in our

Summer Schools again.

There is also a discussion needed about teachers at the Summer Schools. How many teachers ought to attend year-on-year in order to ensure continuity? Or should we – now Europe has become quite well provided for in terms of teachers from the same ryūha – change between various teachers so we get different aspects of the genre from several different teachers? The dichotomy between continuity and variation is a subject I would like to continue discussing with members of the ESS through the Newsletter.

Another dream I have for the future of the ESS is jinashi shakuhachi making. It is no secret that my personal shakuhachi journey has been with jinashi shakuhachi and that the harvesting and making of jinashi shakuhachi has been a very important part of the holistic and wonderful shakuhachi experience. I would like to pass that on. My hope is to find a place in Europe where we, during the winter, can organise a harvesting trip for people to go and have this wonderful experience of meeting their future shakuhachi in a bamboo forest, dig it up and care for it until the next Summer School where they can attend a jinashi shakuhachi workshop and receive instruction and help to create their own instrument. Of course, there is no guarantee that a good jinashi shakuhachi will be the end result of such an endeavour but it is an experience I think which is not to be

missed as a *shakuhachi* player. We are presently looking into places in Europe to harvest bamboo.

The above leads me to think of organised *shakuhachi* tours to Japan from Europe. When we have enough experience, it would be great to organise tours where European players can go to Japan to harvest bamboo and travel to various places important for *shakuhachi* in Japan.

However, in order to do this, we need to have a strong support from members. Please spread the word to *shakuhachi* colleagues and aficionados about our work and let's work on making ESS a wonderful and varied place for *shakuhachi* players in Europe. It is also important for all ESS members to engage in this discussion, so please send your thoughts to the Newsletter editors for inclusion in the next editions.

Kiku Day

On daily practice Space & Time

There is a long list of things to consider in the realm of ‘daily practice’, but the idea of this new section in the NL is to create a string of articles to address many of them and to invite others to send in their exercises, ideas and images so we can gather and share them together.

Each lineage of shakuhachi has its own style of transmission, kind of practice and values and, in the same way, each player develops over time his or her own own style of doing things which includes the way we organise our daily practice.

This text intends to be the first in a series of articles which reflect on the importance of basic elements of shakuhachi practice in the process of us growing as shakuhachi players and I hope that many of you will share your own ideas and methods on this in future editions of the NL so that we can all learn from one another.

However, I should say at the outset that if you have a good teacher, listen to him or her and if something of what is said here contradicts what your teacher advises, trust your teacher for your teacher is there for you and has the experience to guide you.

What is presented here is neither the only way to do things, nor the best one for everyone, it just tries to reflect on how we do things in our practice, trying to improve through small things, to share exercises, views and ideas that I have put together mainly from my learning and practice processes and they are presented in a very practical way.

Most of the exercises and images I have been taught have helped me, but not all of them; each person is unique so something that is not helping me can be of help to somebody else. I hope that some of these things work for some of you, but please treat these exercises, images or ideas in the same spirit as they are not ‘the way’, just some possibilities to experience, or to reflect upon.

I believe that an important part of practice should be the creation of one’s own images, paths and exercises which can reveal something to us, so I encourage you to create a sort of ‘imaginary toolbox’, a place to keep the tools for practice that could help us on our shakuhachi path. As with real tools, we only take them out of the box when needed, so if things are working, the tools just stay in their place and the work goes on in some other way.

My keywords in relation to daily practice are: awareness, open mind, ‘basic techniques’ and the ability to ‘stay’ on whatever I am doing. I believe that the ‘basic techniques’ are a must for every model of ‘daily practice’. With time, we all learn new things and, as time passes, will be able to do more and more, but I find it healthy to think that we never ‘graduate’ from anything; our sound, meri, korokoro and all the other techniques can get better and we can get better by going back over and over them. Another angle to look at this would be: if great shakuhachi masters practice these things every day, how can we not...?

Sound is a central element to most shakuhachi traditions, with some lineages stressing its importance more than others and the model of sound itself will differ depending on the school and the teacher, but no matter to which school you belong, sound practice is fundamental and it is extremely important to try to improve your sound.

To start off the discussion, I would like to look at just three simple, practical and basic elements:

1. The room:

- Find a space in which you feel comfortable, without worrying about bothering others when you play.
- A place that is clear and well ventilated, neither too cold nor too hot.
- Not much space is needed but your body position while playing is going to be important, so in the car, for example, is not a very good place, whatever your family or room-mates may think when they get tired of listening to your sound. Inside the closet could be a possibility but that always depends on its size and the contents!

2. Playing positions:

- Each school and/or teacher may have a different point of view which I encourage you to follow, but besides that it could be said that there are three different positions for playing the shakuhachi which are more or less traditional.
- Seiza is perhaps the most traditional one and is the most formal sitting position in Japan. This is the typical kneeling position in which your buttocks rest on your heels, as you might have seen in samurai movies for example. The main problem of this position is that the weight is placed on your knees and instep and your legs may well go to sleep or start aching. If you want to try this position, do so on top of a rolled up cushion or soft surface but not for long periods of time. It is also advisable to use a ‘seiza bench’ or stool if possible. These come in different styles but the basic idea is that instead of sitting on your heels the bench or stool takes the weight. You can even build one yourself easily by following the diagram below.
- The second traditional position to consider is standing: typically with your legs separate to the width of your shoulders. I have heard Matama-sensei say that in his experience Japanese players feel more stable with one foot more advanced than the other and that Western players do so with both feet in the same line. How is this for you?
- The third position to be considered here is sitting on a chair. Even if not totally traditional, it is accepted by many as a valid option especially as fewer and fewer Japanese enjoy or can sit seiza. In order to play sitting down, make sure that the chair is at the proper height, ie. one at which your feet rest comfortably on the floor making the angle between your thighs and your calves of about 90 degrees.
- I favour a hard chair since if the chair is soft it is more difficult to keep a well balanced position. For the same reason, I tend to avoid the back of a chair unless I am sure that I can keep a more or less straight position. In order to help me attain a proper sitting position, I try to ‘nail’ my ischial bones to the surface of the chair, they are the bones in

our buttocks which make themselves evident when sitting.

- Each position has its pros and cons and the feeling associated with each one is different for each person and situation so try them and note your awareness and control of the abdominal region in each one and see which one suits you best.
- If your body becomes tired during your practice or you lose attention, you can change between these positions as a way of changing things but staying in focus.
- In any of the positions, try to feel that you are rooted to the floor, that you are discharging into the floor, as if you were a lightning rod.
- I would advise not walking while practicing since it can disturb your embouchure and also tends to dissipate your attention, such as when we are talking on a mobile.
- Taking care of the body in relation to practice is of great importance, so as a general rule try to listen to your body, which is not the same every day, and to work with it as it is and not to push yourself too hard.

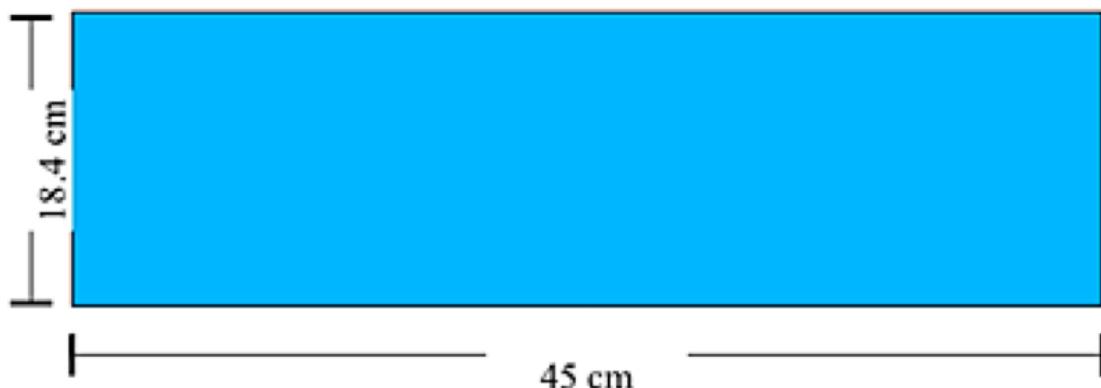
3. The time of the day:

- Some of us function better in the mornings and others in the evenings, and shakuhachi blowing is not an exception. Ideally, we need to find out what is the best time for us to practice and to try to do so during those hours. Of course, reality kicks its way in so we often have time when we have time so we need to accept that and make adjustments.
- If you are a beginner, or at the early stages of your shakuhachi path, it is better to play with a medium volume so you can listen to yourself and learn to value what is working and what is not, which may not work at either a very high or very low volume.
- If a medium volume is not possible because you only have time late at night or very early in the morning, you can always try to play very softly but this could prove tricky and even be counter-productive if you are a beginner or even an intermediate practitioner.
- Another option would be to open the closet and to play facing the clothes inside as they are going to absorb much of your sound. Your perception of what you are doing is going to be reduced but it might work if there is no better option.
- Consider practicing at different moments of the day. Your body and your attention could be different and your practice may be very different as well. If you notice differences, register them and consider the best moment for your practice, trying to practice at those times.
- Regarding frequency, it is better to practice everyday, even if for only 10 minutes, than once a week even if for 5 hours. I have heard great musicians saying that on one day a week they do not practice, as a way of getting some 'fresh air' to come back 'renewed'.
- Do not force yourself into very long practices. You will get tired both physically as your body hurts or it bothers you, and mentally as your attention starts to drop. Also, try to recognise the spans during which you can keep your focus and make frequent small pauses, sometimes just stopping for a few breaths is enough.

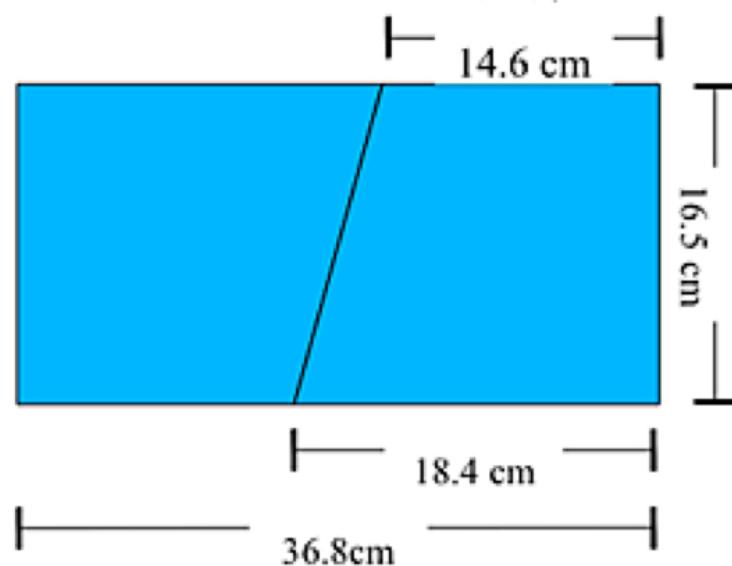
Horacio Curti

SEIZA BENCH

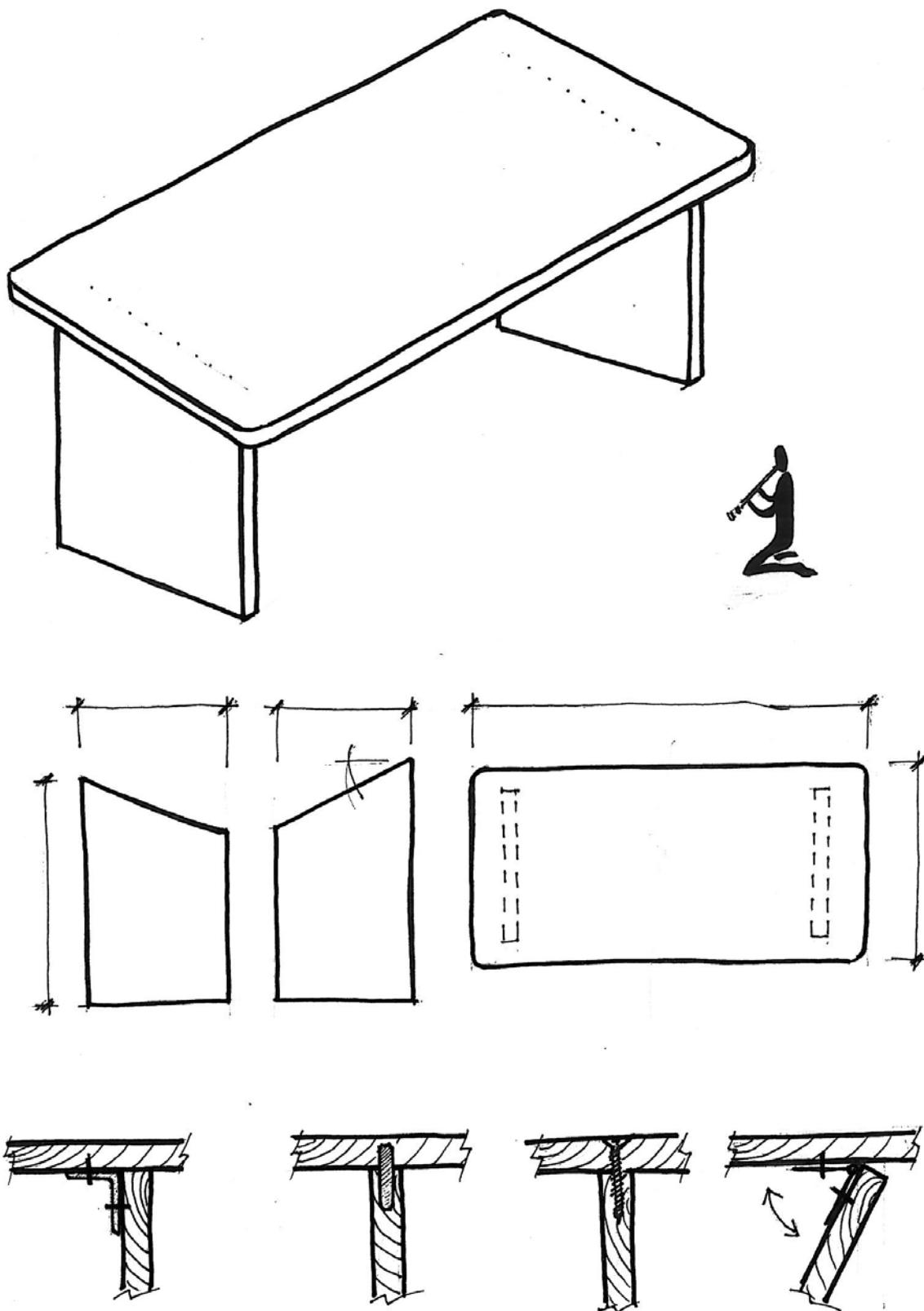
SEAT



LEGS



wood cuts for seiza bench



Assembling the parts for the seiza bench

Looking Back at the WSF Kyoto 2012

The 6th world shakuhachi festival took place in Kyoto over four days in June 2012 featuring 23 concerts, 12 workshops, a round table discussion, several academic lectures, and an exhibition of antique shakuhachi. In addition to the host country Japan's 499 players, 101 participants from 17 countries outside Japan attended the event, with shakuhachi performances for the first time from countries such as China, Taiwan, Russia, and the Ukraine.



WSF-Kyoto 2012-
performers of the 114th Shakuhachi Honkyoku Zenkoku Kenso at the Taikai-Myoan temple

The organizer of WSF Kyoto 2012, Kurahashi Yodo, kindly granted me an interview several months prior to the event and explained that he wanted to hold the festival at several smaller venues spread across Kyoto, rather than at one big venue, as earlier festivals had done. He also had the idea of a passport system, whereby participants pay one fee of 10,000 Yen to attend all festival events, and also a single performance fee of 10,000 Yen that would cover the costs of performing in one or more concerts. The Kyoto Festival was to incorporate the 114th Shakuhachi Honkyoku Zenkoku Kenso Taikai, an annual event to be held that year at Kyoto's

Myoan temple, where Myoan players and international guest players would perform koten honkyoku commemorating the spirit of suizen or ‘blowing Zen.’

As I live in Japan, I was interested in seeing WSF Kyoto through the eyes of *shakuhachi* players currently residing in Japan so I contacted 27 participants in WSF 2012, and of those players, 21 responded to interview questions with regard to their experience at the festival. Both Japanese and non-Japanese players from a wide spectrum of *shakuhachi* schools and with varying experience related to the *shakuhachi* were contacted. The players who responded to the interview questions were from six different *shakuhachi* schools: the *Tozan*, *Myōan*, *Ueda*, *Chikuho*, *Mujuan* and *Kinko* schools, and included members of the *Kinko* sublineages *Chikumeisha* (竹盟社), *Reibo Kai* (鈴慕会), and *Chikuyūsha* (竹友社). My own responses as a *Chikudōsha* (竹堂社) player and participant in the festival were included with those of the 21 interviewees, making a total of 22 players.

Interviewees from various *shakuhachi* schools represented at WSF Kyoto 2012

<i>Kinko ryū</i> -	6 players (including <i>Chikumeisha</i> , <i>Chikuyūsha</i> , <i>Chikudōsha</i> , <i>Reibo Kai</i> sublineages)
<i>Tozan ryū</i> -	5 players
<i>Mujuan</i> school-	4 players
<i>Myoan</i> groups-	3 players
<i>Chikuho ryū</i> -	2 players
<i>Kokusai Kenshukan</i> -	2 players
<i>Ueda ryū</i> -*	1 player

Table 1. *One player is a member of both *Ueda ryū* and the *Myoan Kyokai*.

Those interviewed ranged from a *shakuhachi* enthusiast who had just begun learning the instrument to master players who have been playing for more than half a century, and from those who had never attended an international *shakuhachi* festival before to those who have attended all six of them. Thirteen of the players interviewed, including the festival organizer, were Japanese. Interviews were conducted in either Japanese or English according to their preference, with written questions being sent out in *rōmaji* (romanized Japanese script) and English. Eighteen of the players interviewed performed at the WSF 2012 in Kyoto.

The questions asked about WSF Kyoto 2012 were as follows:

1. “How did the festival correspond to your expectations?”
2. “What were the highlights of the festival for you?”
3. “What did you think the main focus of the event was?”

4. "How did you think the interaction went between non-Japanese and Japanese players?"
5. "Was there anything you wanted to see more of or do you have any recommendations for the next international festival?"

A Summary of the Responses

In regard to the first question, Kinko-ryu master Mitsuhashi Kifu , three other Japanese master players, and the festival sound engineer,Pascal Provost, expressed surprise at the sheer number of players from outside Japan and at the diversity of countries represented. Tozan master Takahashi Tetsuya, from Kochi, Japan, said that he expected to see more Japanese participants at a festival held in Japan. Shakuhachi musician and flute maker John Kaizan Neptune and Kenshukan shakuhachi master Furuya Teruo both stated that it was a rare opportunity to meet and play shakuhachi along with players who they rarely saw or performed with. Jeff Cairns, a Kinko shakuhachi teacher living in Kyushu stated "truth be told, I felt that the festival had a strange focus on the foreign contingent. Almost as though it was put on for them to get a taste of the roots of the shakuhachi or something like that." Festival organizing committee member Preston Houser stated,"As a celebration of the shakuhachi's past heritage and future international identity, I think we fulfilled our mission."

Regarding highlights of the festival, the two events mentioned the most were the Masters' Concert and the Memorial Concert for shakuhachi maestro Yokoyama Katsuya. A number of players commented on the opportunity the festival presented for meeting other players, performing music together, and listening to each other. Several others commented on the chance to examine and play flutes crafted by many different shakuhachi makers, and Kenshukan master Kakizakai Kaoru mentioned the fact that so many players from outside Japan were able to attend. Kinko ryu player Leo Bromberg commented on "the 'Brian Ritchie and Friends Show' as being "a great oasis in the middle of all the traditional things happening."

As for the main focus of the event, about half of those interviewed saw no particular theme. Mende Ryuzan a *Tozan* master and flute maker from Hiroshima saw WSF Kyoto as having a "matsuri no kanji," or festival-like feeling. Chikuho-ryu master Shimura Satoshi noted that the event gave players from various ryu, or schools, all over the world the opportunity to get together and perform in concert. John Kaizan Neptune noted that the focus was on learning the shakuhachi, sharing flutes and music, and looking at different performance styles and approaches to the flute. Myoan shakuhachi master Chris Mau made the comment that "being able to host this event on such a big and international scale was what really distinguished this festival."

In regard to interactions between Japanese and non-Japanese players, almost all interviewees noted the amicable relations that existed between everyone. Takahashi Tetsuya stated that there was a certain "kotoba no kabe" (language barrier) but that Japanese watched non-Japanese players with great interest and vice-versa. Japanese shakuhachi masters Tokumaru Jumei, Kakizakai Kaoru, and Aoki Shoji commented that there was not much time for interaction

at the Masters' Concert event, with Aoki Shoji remarking that there were not enough people involved in planning the event. John Kaizan Neptune thought that the organizers did a great job keeping all the events on schedule and stated that the various shakuhachi related events prior to WSF Kyoto helped add to the spirit of engagement with the flute. As Preston Houser said "We wanted to start things off with the meditative aspect of the flute, the Myoan players and their religious and historical traditions, and to frame events with that aspect of the shakuhachi in mind." Kakizakai Kaoru commented that he wanted many more people to know about the depth and breadth of the shakuhachi world, and that international festivals should be events for all devotees of shakuhachi, going beyond any school or ryuha.

Regarding the final question concerning what would have made WSF better and recommendations for WSF16, four Japanese masters commented that they wanted to see an opening ceremony and/or an 'uchiage' (closing party) in order to provide more opportunities for communication between performers and participants, and Japanese and non-Japanese players. *Myoan* player Chris Mau stated:

"It is interesting to me that *minyō* is largely ignored at any event of this nature. This is very understandable given that *minyō* itself doesn't get much exposure abroad, but, given that this WSF was held in Japan, it seems that that this could have been an oversight on the part of the organizers. Then again there is only so much that you can do in a limited time and space."

Mujuan player Preston Houser noted that "a selection of folk songs would have been nice, as well as a young person's group – although offhand I can't recall that any such groups or dojos actually exist." He also noted that a *minyō* related event was initially planned for the festival but that it did not work out, partly because of the plethora of concerts and other activities that needed to be scheduled. Kuroda Issui, an Ueda ryu player, wanted to see an event showcasing the shakuhachi in a dramatic or unusual way. Denny McClean, a beginning Tozan player, wanted to see a shakuhachi workshop aimed at beginners. Tokumaru Jumei and Jeff Cairns both wanted to see more ensemble music with koto and shamisen, and both Tokumaru Jumei and Mitsuhashi Kifu thought that koto and shamisen players should be given more opportunities to perform. Mujuan player Pascal Provost expressed a desire to see a space for experimentation or improvisation with other players whereas Furuya Teruo commented that a larger group of players from a wide range of musical backgrounds should take on the role of deciding who were to be the performers in the concerts. Satoshi Zenpo Shimura called for a concert where music created in different times in Japanese history is played on instruments from those periods and Kakizakai Kaoru wanted a music piece that all participants could perform together.

In another interview after the festival, Kurahashi Yodo commented that he had wanted even more players to participate in WSF Kyoto 2012 but said that he was 100% satisfied with how it had turned out. According to him, the final account of the players was 101 non-Japanese participants (multiple performances), 500 Japanese players, and an audience of 2,900. Kurahashi observed that players from many ryuha played in a spirit of friendly rivalry and that

there was a definite feeling of a world shakuhachi community. He noted that the festival had a 'kakureta teima' or hidden theme, that every festival participant who wanted to play should have the chance to perform. Kurahashi wants both amateur and professional players of shakuhachi to be willing to support international festivals financially in order to ensure a viable future for the instrument. In his opinion, some kind of foundation should be developed to help sponsor future festivals.

Looking Back and to the Future

The festival paid homage to Yokoyama Katsuya (1934-2010) and his ideals and showed his continuing influence on the international festivals that he started with the Bisei-cho international shakuhachi festival in 1994. At WSF Kyoto 2012, players from both Russia and China performed koten honkyoku and cited the maestro's influence on their playing. The final festival piece, a solo composition by master player Masayuki Koga, was based on his memories of Yokoyama and his style of playing.



[Yokoyama sensei-Bisei-Okayama-1994](#)

The festival was an uplifting and musically enriching experience for those who attended, and in contrast to the previous two world festivals, was financially solvent. Kyoto 2012 was perhaps a bit more frugal than earlier festivals and didn't include dinners or framing events, possibly reflecting the 'one player and his/her flute' ethos and an accompanying emphasis on simplicity and informality.

In a sense, the organisers of the next world *shakuhachi* festival which will be held in Europe in 2016 start off with the advantage of more experience as they have been hosting annual *shakuhachi* summer schools there for the last eight years. The *shakuhachi* is now in the process of developing numerous centers around the world and we are bound to see something of a different take on the *shakuhachi* in Europe in 2016.

Undoubtedly, the Kyoto Festival took our minds back to an awareness of the origins of the music we play, and hopefully many of us were able to "capture some of that mojo," as Jeff Cairns expressed it. I am sure all participants in the Kyoto festival would like to express thanks in *gasshō* to Kurahashi Yōdo and his festival staff for putting in many hours of their time and effort to host the festival in their beautiful city and allowing all of us to experience Kyoto and its ancient *shakuhachi* traditions as well as giving us opportunities to play the *shakuhachi* in concert among fellow enthusiasts of the instrument.

Daniel Ribble

風動 Fudô (Kineya Seihô)



Furuya Teruo, Matama Kazushi and Kakizakai Kaoru have had the desire to pass on their repertoire to the current and next generation through a long-time partnership with Watanabe Yutaka and his production company 'Bamboo', with whom they have re-edited in the last years some DVD's on Yokoyama Katsuya's teaching and Fukuda Randô's music amongst others. This time, it is about the work of the generation of modern composers, from the 1960-1990's, a period considered as the golden age of the shakuhachi.

This CD and that of Furuya-sensei's solo album, 'Ukigumo', are presented in slim cases, quite simple and convenient, flexible and transparent, coming with a single reversed page as the jacket.

The piece

Fudô is a cycle of 5 pieces numbered from 1 to 5, which, for the first time, is edited in its entire set in a single CD, and which bears the title of the cycle. This is a magnificent initiative, and a wonderful opportunity to get an idea of this piece in its entirety. Composed between 1965 and 1987, they were initially not planned as a series. They were commissioned by Sanbon-kai, the trio made up of three of the major masters of the 20th century, Aoki Reibo, Yamamoto Hôzan and Yokoyama Katsuya, who assumed the role of innovators of new music at that time, for Fudô 1 and 5, by NHK for Fudô 2, and by Aoki Reibo himself for Fudô 3. Fudô 1-2-3 were written at nearly the same times, while Fudô 4 and 5 were written about 10 years later. Each piece is approximately the same length, 11'15 (for F4) to 13' (for F2), and this CD consists of a total of 60 minutes.

The composers's spirit

Kineya Seihô, originally a nagauta-shamisen player, born in 1914, was a composer who wrote for traditional instruments and was particularly prolific for the shakuhachi which fascinated him, finding common points with its own instrument. With more than 30 works in his catalogue for shakuhachi, there are many solo pieces including Ginyû, Ryûro and Ichijo, which are the most often played, a duet for shakuhachi and

Track list

1. 風動 - **Fudo**
2. 第二風動 - **Fudo No. 2**
3. 第三風動 - **Fudo No. 3**
4. 第四風動 - **Fudo No. 4**
5. 第五風動 - **Fudo No. 5**

shamisen, Meikyô, and other pieces. His compositions are often viewed in terms of their technical aspects, comparing the language of the two instruments, nagauta-shamisen and shakuhachi, and what they have in common. However, he is also a composer who was impressed by the post-world war years and who decided to combine music with human feelings, "to reveal a deep expression" in Ryûro, and "to express fluctuating feelings" in Ichijo, and to evoke poetic images connected to nature, a common point with all Japanese culture. It is, thus, unsurprising that we can imagine the three disciples of Yokoyama-sensei taking over this whole cycle, being well-trained by their very sensitive master and fervent advocate of the human commitment.

Kineya Seihô's work

By listening to all these pieces, one after the other, we can see the characteristic language of the composer, with a certain simplicity and an efficiency, using melodies which remain in our memory long after listening to the whole CD. Kineya knew how to explore the basic language of the shakuhachi while staying in a very melodic context without being influenced by western music as much as his predecessors like Miyagi Michio (1894-1956) or Fukuda Randô (1906-1976), and without moving towards contemporary music, which is what he could easily have done as a next step and what the next generation of composers such as Makoto Moroi (1930-2013) did. The results then are rather classical compositions.

Fudô evokes the movement (動 dô) of the wind (風 fu), used as an image to illustrate the confusion of the human heart, or how nature and man can coexist together in harmony. Every piece is unique while the language is common to the five Fudô, written in a single movement, with tempi and dynamics changes indications which mark the various parts. The three voices are organized in a relatively identical way during the whole cycle, with basically two high 1.8 or 1.6 shakuhachi and one long 2.3 or 2.4 shakuhachi. They are used in a well-balanced way, the melody, counterpoint or accompaniment going alternately from one voice to the others. The composer also particularly likes the

CD info

Furuya Teruo
Matama Kazushi
Kakizakai Kaoru
Recorded and mixed by Yutaka
Watanabe at Music Inn Yamanakako,
Japan
Bamboo, 2013
BCD-083

process of tiling (from the beginning in Fudô 1), and the division of the melody in short portions shared between the three shakuhachi (like in Fudô 4, with a feeling of bells ringing).

Kineya Seihô combines the traditional language with a more modern one. He remains rather faithful to the pentatonic style, even if sometimes he gives the illusion to modulate towards a heptatonic style, and occasionally uses chromaticism to bring some tension. He uses free rhythm, especially in the solo sequences that we can hear through all the five Fudô, with replies and echoes, and some *veloce* phrases. He uses metric rhythm; the dotted ones which are reminiscent of the traditional *odori-byoshi* (rhythm of the dance) or swing, like the way the shamisen plectrum can produce repetitive cells, then backbeats and syncopes of a more modern character (all particularly used in Fudô 2).

The basic techniques of the shakuhachi are exploited here to evoke the wind, its images, its passage described with melodic lines moving, its prints, etc.; repeated strikes, *koro-ne*, simple and double appoggiaturas, trill, *muraiki*, portamento and *suri*.

The interpretation

The CD starts with the first notes of Fudô 1, like a copy of the very start of the honkyoku Tamuke, to bring us immediately into the composer's world. Our three musicians have shared the three voices in an equal way, by changing their place when playing the next Fudô piece. The whole series thus remains homogeneous, in the real spirit of chamber music, trying to reach one unique sound, 'ichi-on', when the music allows it, or the idea of 'robuki', such as they are used to practicing it, during meeting places in the music, for example in Fudô 1. Indeed, Furuya Teruo, Matama Kazushi and Kakizakai Kaoru have been working together for decades, at first under the direction of Yokoyama-sensei who was particularly attentive to the sound quality as that of a classical string trio. They tried over the years to find an ensemble sound in which each can merge, while keeping their own identities; expressive, forceful, quiet... I have been personally touched by some of their musical choices, such as the long accelerando of the central part in Fudo 3, incidentally already recorded with Furuya

Teruo, Matama Kazushi and Yokoyama-sensei in 1995 on «Shakuhachi, the art of Yokoyama Katsuya», as well as the generally quiet mood of the trio in full maturity.

This is a must-have CD in our collections.

We can imagine that we will have the opportunity to hear this trio playing one or other of these Fudô compositions, in front of us next month in Radolfzell, Germany during the European Shakuhachi Summer School, at which they are the main invited masters. It is for our very great pleasure.

Véronique Piron

風動

Fudô (Kineya Seihô)

Furuya Teruo, Matama Kazushi et Kakizakai Kaoru se sont donnés la tâche de transmettre leur répertoire aux générations actuelles et futures, dans un partenariat de longue date avec Watanabe Yutaka et sa société de production 'Bamboo', avec lequel ils ont re-édité ces dernières années un certain nombre de Dvd, sur l'enseignement de Yokoyama Katsuya et le répertoire de Fukuda Randô. Cette fois il s'agit d'oeuvres de compositeurs de la période moderne, celle des années 1960-1990, période considérée comme l'âge d'or du shakuhachi.

A noter que ce CD et celui en solo de Furuya-sensei ('Ukigumo') sont présentés dans des boîtiers slim, souples et transparents, avec une seule page recto-verso pour jaquette, simple et pratique.

L'œuvre

Fudô est un cycle de 5 pièces numérotées de 1 à 5, qui se retrouve pour la première fois édité dans son intégralité en un seul CD qui en porte le titre. Une superbe initiative, et une belle occasion de se faire une idée de l'ensemble de cette oeuvre.

Composées entre 1965 et 1987, ces pièces n'ont pas été envisagées au départ comme une série. Elles ont été commandées soit par Sanbon-kai (le trio formé par trois des maîtres majeurs du 20ème siècle, Aoki Reibo, Yamamoto Hôzan et Yokoyama Katsuya, qui a eu le rôle d'innover le répertoire à son époque) pour Fudô 1 et 5, soit par la NHK pour Fudô 2, soit par Aoki Reibo lui-même pour Fudô 3. De dates assez rapprochées pour Fudô 1-2-3, Fudô 4 et 5 seront écrits une dizaine d'années plus tard. Avec des longueurs sensiblement identiques, de 11'15 (pour F4) à 13' (pour F2), ce CD comptabilise un total de 60 minutes.

L'esprit du compositeur

Kineya Seihô, à l'origine un joueur de nagauta-shamisen, né en 1914, est un compositeur qui a écrit pour les instruments traditionnels et a été particulièrement prolifique pour le shakuhachi qui le fascinait et pour lequel il trouvait des points communs

Track list

1. 風動 - **Fudo**
2. 第二風動 - **Fudo No. 2**
3. 第三風動 - **Fudo No. 3**
4. 第四風動 - **Fudo No. 4**
5. 第五風動 - **Fudo No. 5**

avec son propre instrument. Plus de 30 œuvres pour shakuhachi à son catalogue, beaucoup de pièces en solo dont Ginyû, Ryûro et Ichijo les plus jouées, Meikyô, une pièce pour un duo shakuhachi-shamisen, et d'autres. Ses compositions sont souvent présentées sous un aspect technique, comparant le langage de ces 2 instruments (nagauta-shamisen et shakuhachi) avec ce qu'ils ont en commun, mais c'est aussi un compositeur marqué par l'après-guerre mondiale, qui prend le parti de vouloir allier la musique aux sentiments humains ("révéler une expression profonde" dans Ryûro, "exprimer les sentiments fluctuants" dans Ichijo), et d'évoquer des images poétiques liées à la nature, chères à la culture japonaise.

C'est donc sans surprise que l'on peut imaginer les trois disciples de Yokoyama-sensei s'approprier l'ensemble de ce cycle, formés à bonne école par un maître très sensible et fervent défendeur d'un engagement humain.

L'écriture de Kineya Seihô

Ce qui frappe en écoutant toutes ces pièces l'une après l'autre, c'est le langage caractéristique du compositeur, dans une certaine simplicité et efficacité, avec des mélodies qui nous restent en mémoire longtemps après l'écoute du CD en entier. Kineya a su exploiter le langage de base du shakuhachi en restant dans un contexte très mélodique sans chercher à aller vers la musique occidentale comme ont pu le faire ses prédécesseurs comme Miyagi Michio (1894-1956) ou Fukuda Randô (1906-1976), ni vers la musique contemporaine alors qu'un pas aurait pu être franchi dans cette direction, ce qui sera fait avec les compositeurs de la génération suivante comme Makoto Moroi (1930-2013), et donc d'une écriture assez classique.

Fudô évoque le mouvement (動 dô) du vent (風 fu), image empruntée pour illustrer les troubles du cœur humain, ou comment la nature et l'homme peuvent co-exister ensemble en harmonie. Chaque pièce est unique bien que le langage soit commun aux 5 Fudô, en un seul mouvement, avec des changements de tempi et de dynamiques marquant les différentes parties. Les 3 voix sont organisées de façon relativement identique

CD info

Furuya Teruo
Matama Kazushi
Kakizakai Kaoru
Recorded and mixed by Yutaka
Watanabe at Music Inn Yamanakako,
Japan
Bamboo, 2013
BCD-083

pour tout le cycle, avec basiquement deux shakuhachi aigus 1.8 ou 1.6 et un shakuhachi grave 2.3 ou 2.4, et sont traitées de façon équitable, la mélodie, le contre-chant ou l'accompagnement passant tour à tour d'une voix à l'autre. De même le compositeur affectionne particulièrement le procédé du tuilage (dès le début de Fudô 1), et le découpage de la mélodie en courtes portions qui se relaient d'une voix à l'autre (comme dans Fudô 4, avec l'impression de cloches qui sonnent). Kineya Seihô combine le langage traditionnel avec un langage plus moderne. Il reste assez fidèle au style pentatonique, même s'il donne parfois l'illusion de moduler vers un style heptatonique, et emploie épisodiquement le chromatisme pour apporter de la tension. Il fait usage du rythme libre, en particulier pour les séquences en solo présentes dans les 5 Fudô avec des phrases en réponse ou en écho et quelques traits véloces. Il utilise le rythme mesuré dont le rythme pointé qui rappel le traditionnel odori-byoshi (rythme de la danse) swingué ou le jeu du plectre du shamisen lorsqu'il est produit en cellules répétitives, puis les contre-temps et les syncopes de caractère plus moderne (le tout particulièrement exploités dans Fudô 2).

Les techniques de base du shakuhachi sont ici exploitées pour évoquer le vent, ses images, son passage décrit par des lignes mélodiques en mouvement, ses traces, etc.: frappes répétées, battements, koro-ne, appogiatures simples et doubles, trilles, muraiki, portamento, suri.

L'interprétation

Le CD démarre sur les premières notes de Fudô 1, calquées exactement sur le tout début du honkyoku Tamuke, pour aussitôt nous faire entrer dans l'univers du compositeur. Les trois musiciens se sont répartis les voix de façon équitable, en changeant d'une pièce à l'autre. L'ensemble n'en reste pas moins homogène, dans un véritable esprit de musique de chambre, en tendant vers le son unique, ichi-on, lorsque la musique le permet, ou l'idée du Robuki tel qu'ils ont l'habitude de le pratiquer, lors des points de rencontres dans la musique (par exemple dans Fudô 1). En effet Furuya Teruo, Matama Kazushi et Kakizakai Kaoru font route ensemble depuis des dizaines d'années, d'abord

sous la conduite de Yokoyama-sensei particulièrement attentif à la qualité du rendu tel celui d'un trio à cordes classique. Ils ont cherché au fil des ans à fabriquer un son d'ensemble dans lequel chacun puisse se fondre, tout en conservant leurs identités propres: expressifs, énergiques, discrets...

J'ai été personnellement touchée par certains partis pris dans l'interprétation, comme le long accelerando de la partie centrale dans Fudo 3 (au passage déjà enregistré pour Furuya Teruo et Matama Kazushi avec Yokoyama-sensei en 1995 dans 'Shakuhachi, the art of Yokoyama Katsuya'), ainsi que le calme général qui se dégage du trio en pleine maturité.

C'est un disque à mettre dans nos collections. On peut imaginer, que nous aurons l'occasion d'entendre ce trio dans l'un ou l'autre de ces Fudô, en direct le mois prochain à Radolfzell en Allemagne pendant la Rencontre Européenne du Shakuhachi dont ils sont les principaux maîtres invités.
Pour notre plus grand plaisir.

Véronique Piron

浮雲 - Ukigumo - Furuya Teruo



It is with great happiness that we can review the release of this CD!

This is indeed the 3rd CD under Furuya Teruo's own name, the other recordings having been made in the circle of Yokoyama Katsuya, with a first solo album in 1994, some 20 years ago.

As the title indicates, this recording is dedicated to *koten honkyoku*: *Ukigumo*, *Yamagoe*, *Sanya* (3 valleys), *Sagariha*, *Azuma-jishi*, *Reibo*, one *honkyoku* in the *Kinko* style, *Hifumi-hachigaeshi*, and two unusual pieces, *Kuyōnokyoku* and *Nanadan Tsuru-no-Sugomori*.

The entire program is interpreted on a standard 1.8 shakuhachi. Whether it is by aesthetic choice or concerns regarding direct transmission, and even though it is the most practised instrument in a teaching situation, this represents a big challenge. How is it possible to mix pieces which are poles apart such as *Azuma-Jishi*, a light and short *honkyoku* usually played on a short shakuhachi, and *Reibo*, a deep and long *honkyoku* usually played on a long shakuhachi, using an instrument of a specific size? This asks for a total commitment and a deep rooted way of playing to be able to go beyond the only consideration of the size of the instrument.

Furuya Teruo has a personality of overflowing generosity, particularly sensitive to human feelings. His playing is an access into expression, with a full tone, close to the heart, or 'kokoro' in Japanese. It is with this in mind that he conceived his whole program, approaching this ancestral repertoire in its melodic aspect (*uta*, 'song', in the CD notes). Always in search of special dexterities or the ones most able to reproduce sounds which are going to touch the expression or the idea the closest, he starts this CD on the Ha-Ro pattern with *Ukigumo* in a sound 'on a razor's edge' which catches our attention from the start.

This is the most mysterious piece of the

Track list

1. 浮雲 - **Ukigumo**
2. 一二三鉢返し - **Hihumihachigaeshi**
3. 山越 - **Yamagoe**
4. 供養曲 - **Kuyounokyoku**
5. 七段鶴巣籠 - **Nanadan Tsurunosugomori**
6. 三谷 - **Sanya**
7. 下り葉 - **Sagariha**
8. 吾妻獅子 - **Azumajishi**
9. 霊慕(鈴慕) - **Reibo**

CD info

Ukigumo
FURUYA Teruo
Shakuhachi Koten Honkyoku

Album n°1

Recorded and mixed by Yutaka Watanabe at Music Inn Yamanakako, Japan
Bamboo, 2014 BCD-085

repertoire passed on by Watazumi and Yokoyama-sensei (who, by the way, made only a very few recordings of it), and suggests to the performer to feel free, like the clouds floating above all the pains of the human soul, coming and leaving: Ukigumo 'floating clouds', which is also the title of this recording and a choice which fits marvellously with our performer's personality.

What surprises by listening to all these honkyoku one after the other, is the richness of the whole set. Among others we can observe that each piece has a unique and recognizable start, although they are all played with a single flute and the whole repertoire contains many common sentences and identical patterns. In the middle of the CD are two unusual pieces; the very short, simple, melodic and calming Kuyônyokyoku from Myoan Shinpo Ryû, and a version of Tsuru no Sugomori in 7 parts, nanadan, one of Furuya-sensei's preferred themes, and thus we cannot be surprised that he provides us with a new, exciting version of it. These two pieces based on repetitive melodic patterns and cycles bring a kind of rhythmical breath. The whole CD is a performance of total mastery and demonstrates a full artistic maturity.

Furuya Teruo quotes at the beginning of the CD notes:

一音成仏, ichion jobutsu, 'enlightenment through one single sound'

As a conclusion, we could maybe say:

一管成仏, ichikan jobutsu, 'enlightenment through one single tube'

Véronique Piron

浮雲 - Ukigumo - Furuya Teruo



C'est avec une grande joie que l'on peut annoncer la sortie de ce CD!

En effet c'est le 3ème que Furuya-sensei édite sous son propre nom, les autres enregistrements ayant été fait dans l'entourage de Yokoyama-sensei, avec le premier album en solo qui date de 1994, soit il y a maintenant 20 ans.

Comme le titre l'indique ce disque est consacré au koten honkyoku: Ukigumo, Yamagoe, Sanya (3 vallées), Sagariha, Azuma-jishi, Reibo, un honkyoku de style kinko avec Hifumi-Hachigaeshi et deux pièces inhabituelles Kuyōnokyoku et Nanadan Tsuru-no-Sugomori.

Le tout est entièrement interprété sur un shakuhachi standard 1.8. Que ce soit par choix esthétique ou par soucis d'une transmission directe, et même si c'est l'instrument le plus pratiqué en situation de cours donc maîtrisé, cela représente un sacré pari. Comment faire se côtoyer des pièces aux antipodes telles qu'Azuma-Jishi, honkyoku léger et court habituellement joué sur un shakuhachi aigu, et Reibo, honkyoku profond et long habituellement joué sur un shakuhachi long, à travers un instrument de taille unique? Cela demande un engagement sans faille et un enracinement profond dans le jeu pour aller au delà de la seule considération de la taille de l'instrument.

Furuya Teruo a cette personnalité à la générosité débordante, particulièrement sensible aux sentiments humains, dont le jeu est accès sur l'expression avec une sonorité pleine, prêt du cœur ou *kokoro* en japonais. C'est bien dans cet état d'esprit qu'il a conçu l'ensemble de son programme: aborder ce répertoire ancestral sous son aspect mélodique (*uta*, 'le chant', dans les notes du CD). Toujours à la recherche de doigtés spéciaux ou plutôt les plus aptes à reproduire les sons qui vont toucher au plus près l'expression ou l'idée recherchée, il démarre ce CD sur le motif Ha-Ro d'Ukigumo avec un son 'au fil du rasoir' qui d'entrée de jeu nous interpelle. C'est la pièce la plus mystérieuse du répertoire transmise par

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Watazumi et Yokoyama-sensei (il l'a d'ailleurs fort peu enregistré), suggérant à l'interprète d'être libre comme les nuages qui flottent au dessus de toutes les peines de l'âme humaine, qui se font et se défont: Ukigumo 'Nuages flottants', donné pour titre à cet enregistrement et choix qui sied à merveille à la personnalité de notre interprète.

Ce qui surprend en écoutant l'enchaînement de tous les honkyoku, est la richesse de l'ensemble. Entre autre on peut observer que chaque a un démarrage unique et identifiable, alors qu'on a à faire à une seule flûte et à un répertoire qui comportent beaucoup de phrases et de motifs identiques. Au milieu du CD se trouvent 2 pièces inhabituelles: le très court, simple, mélodique et apaisant Kuyônyokyoku de Myoan Shinpo Ryû, et une version de Tsuru no Sugomori en 7 parties, nanadan, un des thèmes de prédilection de Furuya-sensei, donc rien d'étonnant qu'il nous propose ici une nouvelle version, mais plutôt excitant. Ces 2 pièces construites sur des motifs et des cycles répétitifs apportent une sorte de respiration rythmée.

Le tout est une performance totalement maîtrisée et en pleine maturité artistique.

Furuya Teruo cite au début des notes de son CD:
一音成仏, ichion jobutsu, 'l'éveil à travers un seul son'
Pour conclure on pourrait peut-être dire:
一管成仏, ichikan jobutsu, 'l'éveil à travers un seul tube'

Véronique Piron

ESS Newsletter Contributor's Guidelines

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. 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 organized 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

ESS Membership

The *European Shakuhachi Society* is a non-profit organization 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 organizing a range of events, such as the annual Summer Schools, and that 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.

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To join the ESS:

- Please send an email to 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.
- Pay the membership fee via Pay-Pal. If you cannot make payment using this method, please send an email to info@shakuhachisociety.eu and we will find a way to help you

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