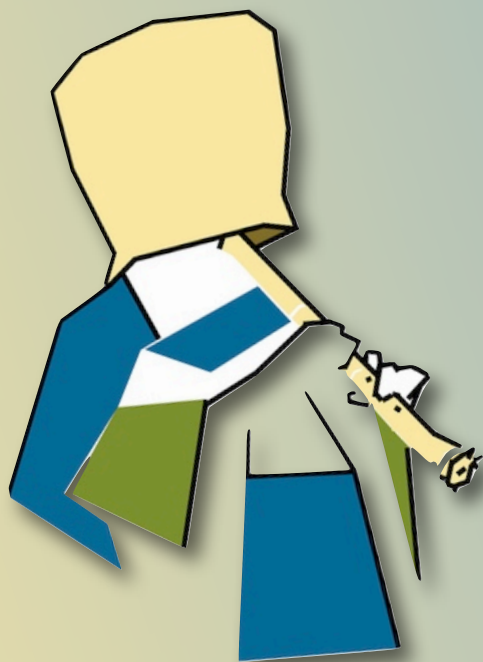


European Shakuhachi Society
Newsletter
2018, Vol.2



WORLD SHAKUHACHI FESTIVAL
LONDON 2018
special edition



Grateful thanks in this number to:

- *Thorsten Knaub* and *Frederic Marschall*, for the artworks
- To all who uploaded their pictures in the WSF2018 dropbox being used in this issue
- *Kiku Day* and *Akera*, for the pictures about WSF2022

2018. Vol. 2

Publications officers:

Véronique Piron and *Jose Vargas-Zuñiga*

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Dear people on the shakuhachi planet.

We hope you are all doing well, enjoying life, always better with a shakuhachi by your side.

We are happy to present you the second 2018 edition of the ESS newsletter, this time dedicated to the World Shakuhachi Festival that took place in London during the first days of August. It was an impressive event, extremely rich, including every day five activities running at the same time, five concerts, two of them at the same time. This brought us to make difficult choices sometimes, but we are sure that everyone enjoyed this very special event.

It was a great opportunity to meet the wideness of the shakuhachi world, with so many schools, styles, musical tendencies, with lectures and workshops on nearly every aspect of our dear instrument.

We have included as many comments as possible, from all points of view, both professional, teachers, performers, and amateur, students, beginners. For this special edition we've decided to keep all of the comments we've received : it has been a big event, with a lot of people meeting, so it's nice and also moving to share all the experiences with all of you.

Best wishes from the publishing team:

Véronique Piron & Jose Vargas-Zuñiga

I hope all members of the ESS and also other readers of the ESS Newsletter are continuing to have a great time playing the shakuhachi.

Many of us here in the ESS still have our hearts full of the World Shakuhachi Festival 2018 that took place 1- 4 August at Goldsmiths, University of London. I would like to write a few words for the occasion of the having held WSF2018 for the first time here in Europe.

I would first of all like to thank people. And there are many people to thank: First and foremost the other people in the WSF2018 Executive Committee, Jim Franklin, Thorsten Knaub, Nigel Puttergill and Michael Soumei Coxall. They all worked very hard for a very long time. I would also like to thank Emmanuelle Rouad, Véronique Piron, Christophe Gaston, Ruud Baanders, James Long, Horacio Curti, Joe Browning and many more (I apologise beforehand if I forgot someone). Also quite a lot of people helped translating, notably Masako Coxall and Hiroko Sugino, Miwako Hayashi Bitmead but even my mother, aunt and cousin Minako Yamanlar and Çim Yamanlar and some of Gunnar Jinmei Linder's students in Japanese studies. Thank you to also to everyone I cannot mention here due to the lack of space. And of course a heartfelt thank you to all the participants. No participants, no festival. So those of you who made your way to London were really important. Thank you!

First of all, I would like to outline some of the positive aspects of hosting an event that has such a reputation and tradition that others built up before us. I believe each time we can push the boundaries even further and become even more inclusive than the previous. Thus, this year we were able to include min'yō (folk song) - the biggest shakuhachi playing group in Japan for the first time in WSFs history apart from a cameo appearance in 1994. The min'yō gave the festival a new festive atmosphere and added something that until WSF2018 was missing - the aspect of folk, a non-elite and festive style of music. The inclusion of min'yō could never have happened without David Hughes - the unrivalled min'yō expert. Making it possible to include min'yō at WSF2018 was a build-up from 2011 when the European Shakuhachi Summer School that year had min'yō as the main subject of study.

It was also an important step to take, inviting players of regional traditions to WSF2018. We were able to use contacts from my personal fieldwork and bring them to the festival. We therefore had the joy to enjoy to invite Yamada Fumio and Suto Shuho from Kinpū Ryū and both of them Holders of Tradition of Aomori Prefecture. We also had the director of Myōan Temple, Seian Genshin, in London, representing the Myōan Taizan Ha and the Myōanji Temple and the work done there for regional shakuhachi traditions. And we furthermore had the head priest of Itchoken Temple in Fukuoka. WSF12 in Kyoto also had some regional shakuhachi players - especially from around the Kansai area. But to have them come to Europe was - to me - magic.

I believe it is important somehow to represent the place hosting the WSF. In the case of WSF18 we did so in various ways:

We were able to invite some active members of the London Improvising Scene under the name "London Meets Japan". Jennifer Allum, John Edwards, Tim Hodgkinson and Steve Noble joined in musical encounters with Kuroda Reison, Obama Akihito, Enomoto Shusui and Orimo Sabu. We also had one of the long time improvisors on shakuhachi, Clive Bell, present, and thereby emphasised the importance of improvisation in London.

The English composer Frank Denyer, who is without doubt one of the most important composers of contemporary music for shakuhachi, was represented with a Denyer-focused concert where his pieces were played - perhaps also for a new audience since most of Denyer's pieces were written for Iwamoto Yoshikazu, who withdrew as a shakuhachi performer some time ago. Thank you to Kuroda Reison, Kawamura Kizan, Richard Stagg and Octandre for making Frank's music come alive again.

Other English composers represented were Verity Lane, who wrote a piece for all of us to perform in the final concert and Daniel Ross, who wrote a piece for shakuhachi and electronics performed by Jim Franklin.

We - of course - also received negative feedback. Some of this can be viewed as personal opinions, as there were contradictory criticisms made: too much sankyoku, not enough sankyoku; too much contemporary music, not enough contemporary music; too much jinashi, not enough jinashi; too many Japanese players, too many European players. In such a broad festival, one tries to provide something for everyone, but the programme is always a compromise, and individual tastes and wishes differ.

Some criticisms however, revealed that certain aspects of the programming, which we felt were self-explanatory, were nonetheless not completely understood by some members of the shakuhachi community. I would thus like, retrospectively, to clarify a few points.

Firstly, a WSF doesn't exist in isolation. There is a history of WSFs, and thus an expectation of what the festival will contain. In an ideal world, each group of festival organisers could make its own decisions about what to include. But we don't live in an ideal world. In particular, the financing depends on expectations, particularly those of the main funding body, Bunkachō in Japan, which has an experienced with and supported many of the WSFs so far. In order to obtain Bunkachō funding, it is not possible to stray too far from the established patterns; and believe me, it was difficult enough getting Bunkachō to accept a Min'yō NPO (non profit organisation) as applying body rather than a more usual sankyoku or mainstream hōgaku groups or hōgaku educational groups registered in Japan as NPO. Also, Bunkachō expects the event significantly to profile Japanese performers, so there had to be a large proportion (50% or more) of Japanese players as invited guests.

The second issue is that of current demographics of the shakuhachi world. A criticism that we received, particularly within Europe, was that not everyone who works professionally with the instrument was invited. We tried to make the reasons for this clear in advance, but there seems to be a need for explanation now as well. As a reference point, we can examine the WSF1998 in Boulder, 20 years ago. At that festival, pretty much everybody who was anybody was invited. But at that time, there were far fewer 'everybodies who are anybodies'. Since then the shakuhachi world has exploded, with far more professionals than 20 years ago. At a rough estimate, in order to invite everyone (in Japan and outside Japan) who would have been deserving of invitation, we would have had to invite about 180 people instead of 80, which was absolutely out of the question. The only way to run a festival nowadays is to compromise, and to choose invitees and a programme which is somewhat representative of the shakuhachi world, but which cannot include every deserving player. Of course, this leads to disappointment, but we had hoped for understanding. Rumours of players boycotting the festival, or even of discouraging their students from attending, suggest that our positive intentions, and the huge amount of work involved in the festival by a group of people over a period of about 2 years, were sometimes misunderstood or misperceived.

To be perfectly clear: the finances were also a part of the issue. The Festival ran at a loss, which was covered by generous donations from anonymous individuals and from performers who offered to forego their fees or transport subsidies. In advance, in order to minimise the potential loss, we had to make the decision, at least regarding European performers, that we would rely on players with a close affiliation with ESS, and whom we could reasonably ask to participate without fee, with only minimal support and work during the festival. Fortunately, and in the spirit of creating a representative programme, we found that these people with close ESS affiliation represented many of the major streams of shakuhachi in Europe, and thus could provide a significant mainstay for the programme. We understand the disappointment of players who were not invited, but as I wrote, it was not a decision of choice from our part.

Some people apparently seemed to assume that the programming of the festival was autocratic - following the interests of a small number of individuals. This was definitely not the case. In mid-2017, a large group of European professional and advanced players met to brainstorm the programme, and over a period of months, wish-lists were created of players, Japanese and non-Japanese, whom we would like to invite. These were debated and voted upon, to create the final invitation list, which was then further discussed with Japanese colleagues. We deliberately tried to avoid a festival which would be based on one person's tastes. I believe we did succeed in creating a good programme. And I apologise to my personal friends in the shakuhachi community that were not invited. I personally did not have a large impact on the programming.

A few participants found the venue to be problematic - too much walking around between teaching and performing spaces. In the experience of myself and close colleagues in the ESS, Goldsmiths was actually typical and ideal - along with the fact that it was available at relatively short notice (less than 2 years planning lead-up). At

other non-Japanese WSFs, only Sydney 2008 really was concentrated into one venue; Jim Franklin can remember, for instance, walking long distances between campus buildings in Boulder in 1998 - as well as long bus trips to concerts.

Despite the criticisms, I think the bottom line is that WSF2018 was a success because first and foremost the people who were there really enjoyed it. Secondly because we did manage to get a good varied programme under the circumstances. We also had a successful one-day academic conference of the shakuhachi with great research presented. This has never been seen before and is something we hope to continue.

I think we pushed the bar sufficiently to pass the baton on to Cain Li and William Li for WSF2022, who again will push the bar. I can't wait till experiencing WSF 2038 or 42! I am sure it will be beyond what I can imagine today.

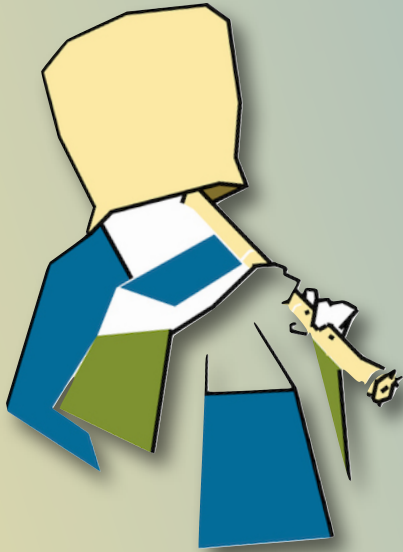
Thank you to Jim Franklin for help with this letter.

I wish for all ESS members and shakuhachi aficionados season's greetings and lots of wonderful shakuhachi music

Kiku Day

ESS chairperson

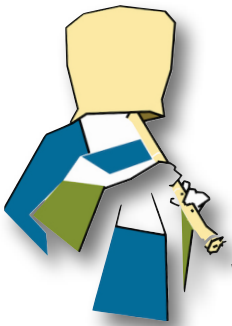




WSF LONDON 2018

(World Shakuhachi Festival in London 2018)





World Shakuhachi Festival London 2018, Report By Christopher Yohmei Blasdel

The World Shakuhachi Festival London, 2018 took place between August 1st and 4th of this year. The main venue was London's Goldsmiths University, with other festival related events taking place at SOAS and the opening concert held at London's Union Chapel.

This festival followed a tradition of international festivals that began in 1984 in Bisei Town, located in Okayama Prefecture of western Japan. Bisei is the headquarters of the Kokusai Shakuhachi Kenshūkan (international shakuhachi training center) that shakuhachi master Yokoyama Katsuya created in 1989. His visionary efforts and unbridled enthusiasm planted the seed from which all subsequent world shakuhachi festivals germinated: Boulder (1998), Tokyo (2002), New York (2004), Sydney (2008) and Kyoto (2012).

The nature of these festivals, spanning now almost a quarter century, have evolved over the years due to demographics, political/social climate and, most importantly, economic realities. From its inception, however, the goal of these festivals has been to increase world-wide interest in the shakuhachi, make available to its participants the best shakuhachi teachers from both traditional and non-traditional genres, nurture new compositions and applications for the instrument and contribute to the community of shakuhachi players and aficionados. Shakuhachi competitions have also played important roles in past festivals (Tokyo, Sydney, Kyoto).

Whereas the early festivals tended to be Japan-centric, or at least attended and instructed mostly by Japanese, recent festivals have generally seen increased participation from non-Japanese, and, most significantly, a broadening of the definition of the shakuhachi as a world instrument.

With this in mind, the London festival was by far the most extensive shakuhachi festival ever undertaken.

The total numbers of participants, including invited guests and symposium participants, totaled over 300 from thirty-one countries. The participants had access to numerous festival events. Just a cursory look at the 100 page festival booklet shows that there were a total of nineteen concerts, 125 workshops and thirty-one lectures. The concerts



included gems from the *sankyoku* repertory, performed by both Ikuta and Yamada style players, *honkyoku* from a variety of lineages (including performances by important but often overlooked practitioners of *jinashi* shakuhachi), modern and contemporary compositions by both Japanese and non-Japanese composers for shakuhachi in myriad settings, selections of jazz/world music, improvisations, electronic and experimental music. The dynamic range of offerings at this festival attests to the vision of the organizers and the exuberance of the performers and participants.

The London festival included, for the first time, professional performers of *minyō* (folk) song, shamisen and shakuhachi. This inclusion was not just an afterthought; it had been one of the immutable festival goals from the first days of planning. To be sure, in previous festivals we wanted to include this important aspect of shakuhachi, but somehow the stars never quite aligned for it to happen. Thanks to the efforts of Dr. David Hughes, Research Associate and retired Head of Music Department at SOAS and *minyō* specialist, the London World Shakuhachi Festival was able to offer concerts, workshops and lectures in Japanese folk music. Furthermore, the kind cooperation of the Aomori Minyō Association and the All Japan Minyō Association enabled the festival to broaden its artistic scope and obtain funding from the Japanese government.





Another important aspect of the festival was the shakuhachi competition, sponsored by the *Hōgaku Journal*, Japan's premier monthly magazine devoted entirely to Japanese music (*hōgaku*). This was the second such competition sponsored by the magazine; the first one being in Kyoto in 2012. *Journal* editor Tanaka Takafumi, who has observed and studied trends in Japanese music both in Japan and around the world for the past 40 years, stressed that competitions, as imperfect as they may

be, foster increased interest and stimulation for shakuhachi players—of all abilities—to up their game. The shakuhachi competition at the London festival featured nine finalists (five of whom were Japanese) competing for the top three prizes. The prizes went to Japanese contestants Kuroda Reison, Sada Kanaki and Morozumi Masayuki, all of whom exhibited outstanding abilities.

There was initially some resistance to holding a competition as part of the festival. The idea behind this was that participants should come together in a spirit of shared learning rather than a competitive attitude. Indeed, one could argue the futility of judging artistic endeavor at all, especially considering that many practitioners are attracted to the shakuhachi as a tool for spiritual and personal growth, something that by its very nature cannot be quantified nor adjudicated by a panel.

However, within the scope of a shakuhachi festival it should be possible to appreciate all its aspects. On the one hand, the shakuhachi has firmly taken its place on the world stage as a profoundly versatile and respected musical instrument. Competitions raise the bar and encourage even higher technical and musical prowess. It is important to support this, just as it is important to support those who approach the shakuhachi as a personal, introspective instrument of growth, for they are not unrelated.

I felt the festival maintained a proper balance here. There were enough presentations and opportunities for learning to cover almost all the diverse shakuhachi traditions—something for everyone. On the contrary, so much activity was crammed into a four-day period that it was at times frustrating. One couldn't go to all the concerts nor attend more than just a few workshops or lectures: it was a surfeit of riches.



Related to the festival, a separate all-day academic symposium on the shakuhachi was held at SOAS on July 30th. Scholastic research into the shakuhachi over the last 25 years has seen a significant increase throughout the academic community. Although occasional academic lectures have always been part of the shakuhachi festivals since Boulder, both the Prague Shakuhachi Festival and last year's Shakuhachi Festival of the Pacific took the step to add an evening especially dedicated to academic presentations. The London Festival took this to a different level by scheduling a full-day symposium featuring the world's top shakuhachi researchers and scholars.



As an organizer who has been part of the world shakuhachi festival from the very beginning, I was humbled and amazed at the scope of the London festival. There were of course some challenging rough spots—for example lack of competent venue and stage management—but overall the enthusiasm and dedication of the participants, performers and organizers well made up for the glitches.

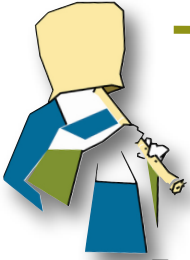
The success (and mis-steps) of 25 years of experience is the foundation upon which we build our future festivals and nurture our ongoing shakuhachi community. With this in mind, I think we can all look forward to assisting and participating in the world shakuhachi festival scheduled for Chaozhou, China in 2022.

Participant breakdown is as follows:

- Four-day pass holders 136
- Discover shakuhachi four-day pass 23
- Four-day festival pass, any one day 11
- Invited guests 85
- Symposium 51

Nb. Many of the symposium attendees probably overlapped with the festival participants





World Shakuhachi Festival 2018 by Frederic Marschall

Frederic Marschall is a 28 year old visual artist and budding Shakuhachi player, living in Berlin. His first encounter with the flute was in late 2016 through Ken Lacrosse's instruction manual, "Making the Japanese Shakuhachi Flute." Little did he know, this curiosity would lead him to a new passion and to the World Shakuhachi Festival in London.

The illustrations you will see in the article were all made at the festival and subsequently colored. Rather than accurately depicting the concerts, Marschall recomposed the players together to give you a sense of the atmosphere.

From the first day it was a marathon of workshops, lectures, screenings on all that is Shakuhachi with over 100 great concerts during the 5 days. The majority of participants were in their 40's and over, each coming with their approach and interest; a mixture of Zen, musical practice, theory, and building which made the conversations rich. Like the different opinions, people came with different flutes in different sizes and models which made the morning *Robuki* practice where everyone warmed up together especially enjoyable. After *Robuki* and announcements, everyone headed to their chosen activities. These are a few stories from those days.



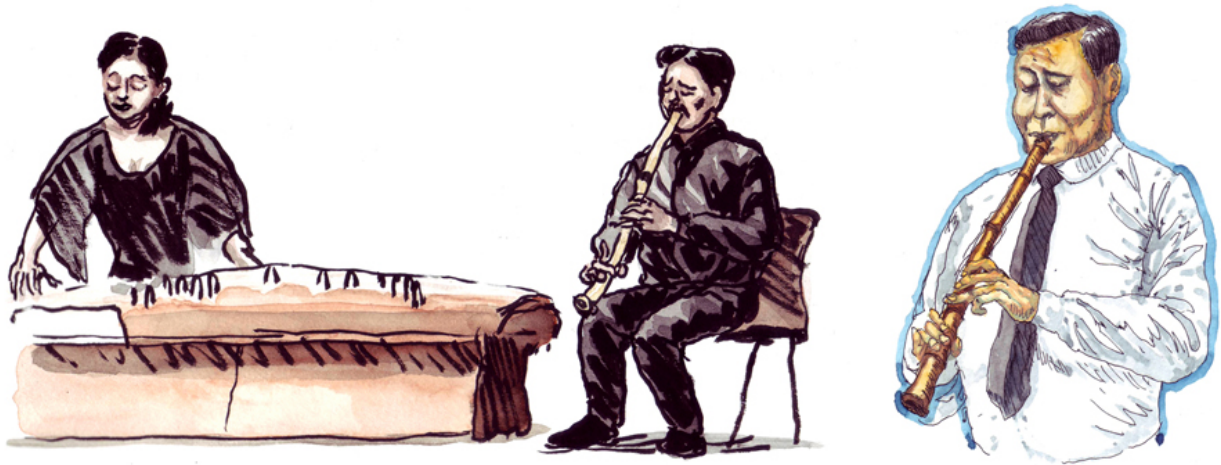
Kaoru Kakizakai, Furuya Teruo, Kurahashi Yodo II.

The day after the Gala concert, a bright and warm afternoon, a group of 20 attendees took a breathing workshop with Riley Lee. From the little that Marschall knew of Lee, he had the impression he was meeting a very talented, stern and stoic man judging from his online videos. He was therefore surprised to find a relaxed and jovial instructor on the campus lawn. Lee instructed with great humor in intense exhaling to inhaling, to breathe holding with air, to breathe holding without air. A lot of laughter, jokes and breath stretching loosened everyone up. The image of unapproachable musician was constantly being shattered through out the festival. It turns out, if one can make the trip and show interest, they will find a welcoming community.



Riley Lee

On the eve of 1st of August Kuniyoshi Sugawara performed the beautiful and melancholic piece "*Kata Ashi Torii no Eizo*," meaning "Image of a One-Legged Torii Gate," Unlike the traditional Shakuhachi performer, Sugawara wore a dress shirt, pants and a black tie. Kuniyoshi was reminiscent of a business man, which lead Marschall to imagine that Kuniyoshi was embodying the overworked wagers that'd had enough of the monotony of office life, and through tradition, lay their soul bare on stage. It surely wasn't Sugawara's intention. What ever one imagined, it was absolutely moving to witness.



Kikuchi Naoko and Kuniyoshi Sugawara twice.

There were many fine workshops at the festival, one was the improvisation workshop with John Kaizan Neptune. He started with the story of when he was invited to perform at a temple in Japan. After his performance, one of the monks asked the name of the last piece. Neptune looked at his watch and replied, "Honkyoku of the temple, January 28th at 2pm.". Seeing the monk confused, Neptune explained with a smile that the piece was improvised. Good improvisation is when the musician is familiar with the musical genre and creates something new in it's boundaries rather than doing what they feel.



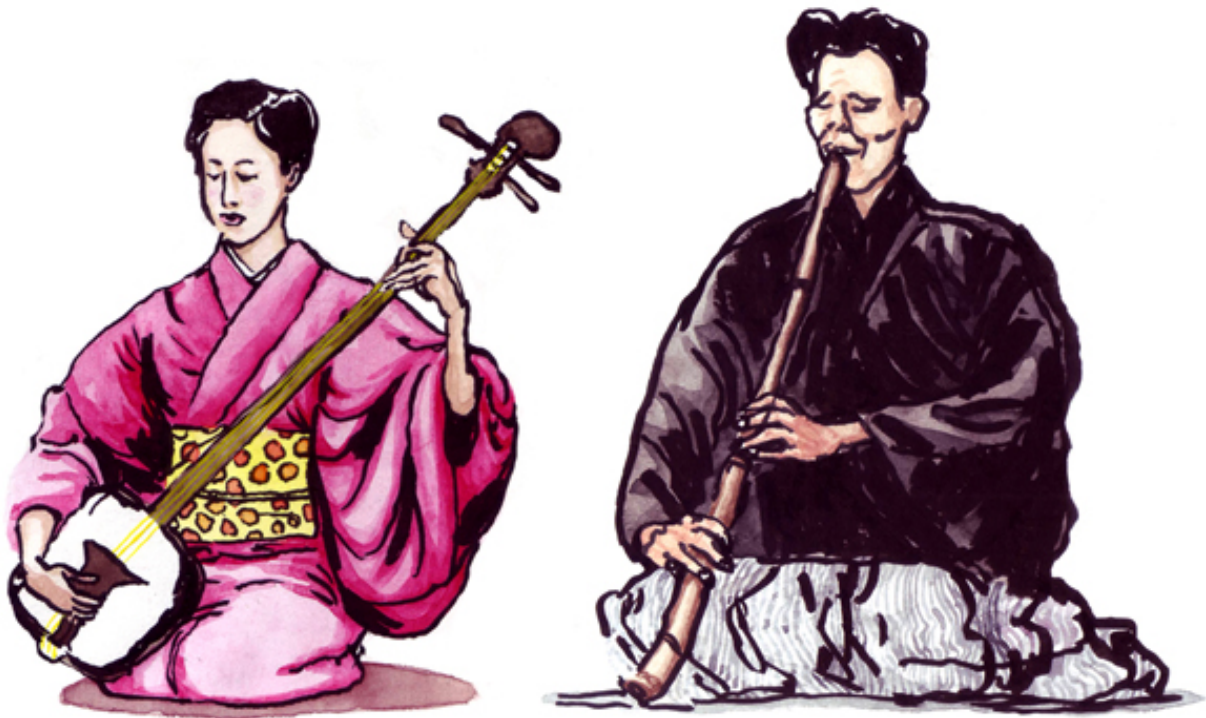
Nomura Hozan, Kuroda Reison, Akihito Obama and John Kaizan Neptune.

Hoshida Ichizan III taught the intermediate piece “Momiji”. Mid class, he noticed a student with a Shakuhachi Yuu having difficulty producing a consistent tone. Hoshida suggested to demonstrate the flute. He inspected it and with a smile said, “nice flute!”. He then played a powerful *RO* and demonstrated a few verses of Momiji. Seeing as we were entertained, he offered to test the rest of the flutes. As instructed we all brought the standard 1,8 size but each one was different in material, from plastic to hardwood to madake bamboo, and inexpensive to expensive. One by one he showed the potential of every flute and complemented each one for it’s uniqueness. A student had a high end model with which Hoshida exclaimed, “this is a very expensive Shakuhachi!”, and demonstrated how it could easily be pushed to the fourth octave. Curious, at the end of class Marschall asked the owner of the flute if it really was that easy to play the fourth octave with which he replied, “sometimes.” It seems the flute’s quality is important, but the Shakuhachi player has to know how to play. This is reassuring for the player with a tight budget as a modest Yuu is good enough but it also means one has to earn good sound. An inexperienced player can not make a good flute sing but an experienced player can get a humble flute to shine.



Adrian Freedman , Shimura Zenpo and Okuda Atsuya.

Marschall was impressed by many people, one that deserves special mention is Michael Pfeifroth, a German studying under Jim Franklin for the past 2 years and participated in the Shakuhachi Competition. Marschall met Pfeifroth the day before, while he was looking for tape or something better to fix a crack on his beat up hardwood Shakuhachi. Most players are precious with their flutes and here you have a guy saying, “that will do for now!”. Pfeifroth with his can-do flute entered the Shakuhachi competition for up and coming players. He performed “A” the given piece and “Tsuru no Sugomori”, a rather difficult piece for someone who’s only played for 2 years. He was clearly nervous but he pulled off both pieces from memory in front of a panel of professionals. As you can imagine, he didn’t win. But he showed immense determination. His efforts were praised by Riley Lee who thanked him greatly for participating.

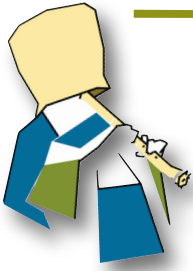


Yuko Hagioka, Akihito Obama

By the last day Marschall was saturated with knowledge, it had been a hot and intense week. At the grande finale concert, attendees were peppered all over the great hall and lead by four Komuso monks into our final *Robuki* that then transitioned into the piece “Tamuke.” What started off as the humming of one note turned into an ensemble of over 100 Shakuhachi in unison and moved Marschall to the core. Tamuke became the calmination of the festival because regardless of level and background of the people there, together the Shakuhachi practice was being continued.



Tanabe Shozan, Fujiyoshi Etsuzan, Ishikawa Toshimitsu.

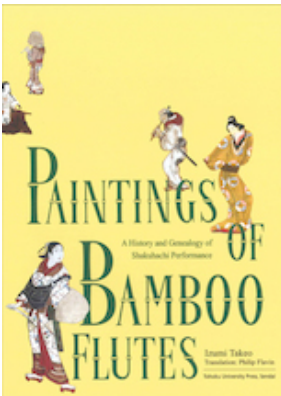


Izumi Takeo at WSF

by **Clive Bell**

“Imposter-Komuso” : the shakuhachi falls into the hands of the urban gang.

One of my favourite moments of the 2018 World Shakuhachi Festival was hearing a talk by Izumi Takeo, a player of both shakuhachi and hitoyogiri flutes. Izumi used to be a curator of paintings at the Kyoto National Museum, and in 2013 he published a short book: *Paintings Of Bamboo Flutes*. Here he tries to unravel the social history of the shakuhachi by examining Japanese paintings of musicians across the centuries (although one of the book's provocative ideas is that some of these people are only pretending to be musicians, as a style statement). Three years later Philip Flavin's translation appeared, and was welcomed in the 2017 ESS Newsletter with a piece by Flavin himself, alongside Kiku Day's interview with Izumi. Some might say the book has had enough attention in these pages – but listening to Izumi speak, I found his discoveries so intriguing that I wanted to scribble a few footnotes to a book that I consider one of the best things available in English about this instrument.



Izumi's talk expanded on certain paintings presented in the book, and after struggling with a magnifying glass at home, it was a pleasure to see those pictures blown up on a large screen. He also showed fresh photos of paintings not covered in the book, and it's clear his investigation of this area is ongoing. Then Izumi produced a short hitoyogiri flute, which he is studying in Chiba with a teacher called Sakada. He performed two pieces: the first was titled “How Is The Sound?”, and the second was “Sagariha”. The flute's warm sound was animated by a quivering tateyuri technique. Izumi looked forward to a future festival that might include a hitoyogiri workshop (ideally presented by himself, he said with a smile).

In his talk, as in his book, Izumi distinguished between religious and secular players. On the one hand, the komuso priest tradition, with their straw mats, basket hats and their forged sect documents. On the other, images of wealthy young people performing at parties. In one extraordinary painting showing numerous acts at a Kyoto riverbed festival, a sharply dressed man sits playing on a straw mat, facing four women wearing vast, extravagant hats shaped like card tables, decorated with white tablecloths and large flower arrangements. All four hold flutes and wear swords. Izumi, cautious as ever, points out that the women's flutes are green bamboo and may not be real instruments.

Izumi characterizes the shift from Japan's medieval to early modern period (Edo) as one of increasing secularisation. The itinerant shakuhachi monks' response to this change seems to be a rebranding exercise: they shifted their name from komoso (straw mat priests) to komuso (priests of nothingness), thus giving themselves a deeply spiritual image, linked to Zen Buddhism. The rebranding was almost too successful: before long the distinctive komuso style was being copied by urbane young men cutting a dash in the pleasure quarters. Izumi has a story from around 1800:

a gang of half a dozen komuso, complete with flutes in ornate bags, suddenly turn up on a ferry boat trip and strike fear into the respectable holiday makers, who expect trouble. An elderly passenger dares to ask the lads to give them a tune, and they oblige on their flutes, singing additional string instrumental parts. The point of the tale is that, surprisingly, the entertainment takes place without any abuse or violence.

“Frivolous entertainment and the komuso had become muddled,” as Izumi writes. Among the schools of Fuke-sect shakuhachi were names like The Pretty Boys (Wakashu) and The Dog Boys (Inuyaro). Were these seekers of spiritual truth, or urban tribes who wanted to dress up and dance? Later, when komuso started appearing on the kabuki stage, things got even worse. “Imposter-komuso”, Izumi calls them. Our modern equivalents might be punks, goths, or the gay disco tribes (cowboys, hardhat construction workers) in the 1978 song “YMCA”, repurposing workwear as fancy dress.

Finally, what about all the women shakuhachi players in Izumi’s images? Well, sometimes we can’t be sure whether they were actually playing, or just holding flutes as decorative props. Neither can we be sure they were women, such was the androgynous style favoured by the Edo period’s fun-loving flaneurs. A painted screen in the book shows two shakuhachi performers, dressed as komuso, dancing in the pleasure quarters. Both are courtesans. The one on the left is clearly a woman; the other’s face is hidden by the woven hat, but “the hands of the figure...look extremely seductive,” as Izumi puts it. In the seventh volume of an encyclopaedic guide to Japan’s pleasure quarters, Izumi finds, in a section titled “Amusing Things”, a performer called Yachiyo who was memorably talented on miyogiri and hitoyogiri flutes. A painting shows Yachiyo dancing. Women were regularly using several instruments, and performing kabuki theatre, so it seems likely that the shakuhachi would have cropped up in their professional toolbox. Or flutes were simply taken along by amateurs on their days out. In several of these pictures, different readings are possible. But it begins to look as though a long history of women performers has been almost erased.

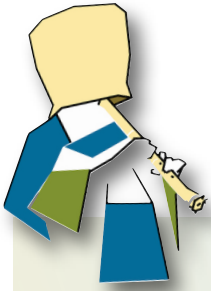
Links :

[interview with IT by Kiku D in ESS NL 2017 Vol 1](#)
p.13 has image of Shimabara yūroku-zu screen
(mentioned in my final para)

[Izumi’s book at Mejiro shop](#)

[Izumi’s album on iTunes](#)





Links...

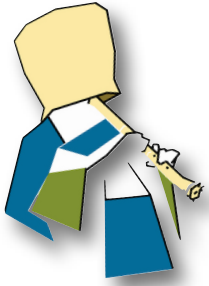
More photos and artworks :

- ◆ [The WSF photos on Dropbox](#)
- ◆ Full article and more work by Frederic Marschall : www.fredmars.work

More reports on WSF2018 :



- ◆ Flute Journal (October 2018) :
WSF, London 2018 by Anne Norman
[http:// flutejournal.com/world-shakuhachi-festival- london-2018/](http://flutejournal.com/world-shakuhachi-festival-london-2018/)
- ◆ Australian Shakuhachi Society Newsletter, Issue Nov 2018 :
London 2018 WSF by Riley Lee
London Shakuhachi Symposium by Lindsay Dugan
http://shakuhachi.org.au/newsletters/ASS_Newsletter_054_2018_Nov.pdf

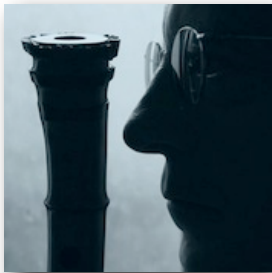


Feedback from invitees and participants

Western people

Clive Bell, invitee / Elizabeth Brown, invitee / David Hugues, invitee / Verity Lane, invitee / Michael Pfeifroth, participant / James Nyoraku Schlefer, invitee

Clive Bell - invitee



I have been teaching shakuhachi in London for around 35 years, and my students can feel lonely. Chances to see a really good performer are extremely rare. So the WSF is a fantastic advantage, not only for shakuhachi students, but to the many fans of traditional Japanese culture. The intense programme of workshops, talks and discussions is also an exciting chance to explore that culture in depth. For my students, it's like a sudden total immersion in the sea, after occasional trips to the paddling pool.

Elizabeth Brown - invitee



Ralph Samuelson has been saying for years that shakuhachi is becoming a world instrument. I liked experiencing the diversity of shakuhachi in the world today, and feeling part of its continuing evolution. When I first looked at the concert listings, it seemed odd to have such different styles on the same concert, adjacent to each other - but I'm so glad you did it that way. The spirit of inclusion (Min'yo and shakuhachi making, in addition to all the different styles of playing and genres of music) was wonderful. Elizabeth Bennet did point out that on the evening concerts, which were the highest profile concerts with the highest profile players, there was only one female shakuhachi player; I'm embarrassed to say I hadn't noticed this till she mentioned it.

I loved seeing and hearing two of my former teachers, Mizuno Koumei and Sato Kikuko. The biggest problem I had was deciding what workshop to go to, since I could only be in one place at one time. I went to many of the sankyoku workshops, but that meant not going to the contemporary music workshops I also wanted to attend, especially those by performers I admire such as Nomura Hozan, Sugawara Kuniyoshi, and Tanabe Shozan. I play and teach Kinko ryu, and that music is my real love in the classical shakuhachi canon - but as a composer, I'm aware that the older Kinko players don't embrace contemporary music as much as the other schools. Still, those older players have a musical depth in sankyoku I love so much...am I only imagining it? Ralph has said that with sankyoku, we're just keeping a form alive for another generation; and, as music, sankyoku can be an acquired taste for a general audience.

Wish I'd gone to the symposium! Had (wrongly) assumed that as a non-academic, most of it would be over my head...

Liked very much participating in Verity Lane's piece! In my opinion, it was a terrific choice to commission her. Though it was perhaps overly ambitious for the available rehearsal time in our very busy schedule, I think it came off well, and will be memorable for all of us, especially the beginners who could fully be part of it.

Other things I liked: Veronique Piron's workshop on her piece combining shakuhachi with Breton influences, Ann Norman's amazing integration of singing and shakuhachi, the quietness and beauty of Horatio Curti's and Adrian Freedman's performances, Jim Franklin's performances with electronics (electronics which enhanced rather than obscured the subtleties of the instrument, so rare!).

Though it's not my area, I enjoyed hearing the many jazz and improv players. Kuroda Reison's improv with bassist John Edwards especially stood out.

David Wheeler's Onoue no Matsu workshop had only 3 advanced participants, and we were privileged to play the whole piece with Fujimoto Akiko and Kikuko Sato.

Kawase Yosuke had many respectful, insightful, and practical thoughts on ensemble and breathing.

Seeing Zenyoji's marked-up Matsukaze score, and hearing his extremely detailed ways to respond to the text, was much food for thought.

In Koumei-Sensei's workshop on Kurokami, a participant asked if he would 'teach us some of the ornaments'. He answered that Yamaguchi played with his students, rather than talked, feeling that when you were ready and as you advanced, you would copy the subtleties; and that if you couldn't hear them, you weren't ready for them and wouldn't understand them anyway. I'm paraphrasing; this was said so kindly somehow that it served to make us all value the specifically Japanese method of teaching, where you face your teacher and are carried along through the form, experiencing the music in a non-verbal way...and isn't that why we're all doing this anyway, because music (and especially shakuhachi) is so much more deep and complete than words?

David Hughes - invitee



This is the first time that Japanese traditional folk song, *min'yō*, has played a major part in the World Shakuhachi Festival. And many people told me that *min'yō* added a lively spirit to the Festival. It was wonderful to have Enomoto Sensei, Miyake Sensei and Shirato Sensei, three master performers and teachers from Japan. Aside from concert performances every day, they also led three classes each day for people who wanted to learn to accompany *min'yō* with shakuhachi. The three visitors also collaborated with members of the UK-based SOAS *Min'yō* Group in concerts and workshops.

Because of the popularity of *min'yō* this year, I'm sure that it will always form an important part of WSF in the future.

Verity Lane - invitee

I really enjoyed the diversity in performance ideas and musical genres as it showcased both the traditional and contemporary styles of shakuhachi. I also felt that introducing elements of Minyo as well as the koto and shamisen also added an additional dimension to the festival.

Michael Pfeifroth - participant from Germany

For me the WSF2018 started with bad luck. My flight was late, so I missed the gala concert. But starting Wednesday I had a great time playing and learning the shakuhachi and meeting interesting people. When I had a look at the schedule some months ago I realized I had to make some painful decisions: Which concerts, workshops and lectures am I going to skip? The event was huge, with two concerts and up to eight workshops taking place at the same time, from 9 a.m. until 10.30 p.m. non-stop.

During the concerts I heard many sounds that I'd never heard live: A real komuso playing begging pieces and receiving alms on stage, extra-long jinashi shakuhachi, Yamada-ryu string players, modern pieces for a small orchestra, and Minyo shakuhachi. And I heard some players that I had previously only known from my CD collection or Youtube.

On the second day I took part in the shakuhachi competition sponsored by the Hogaku Journal. The competition took one complete day, from the briefing in the morning to the award ceremony in the afternoon. I had submitted recordings of two pieces some weeks before and was chosen for the finals. Of course I was not ready to seriously compete against the professionals. But chatting with them and hearing their sound compared to mine gave me an idea of how big a task it is to learn the shakuhachi. Playing in front of a jury was also a great experience. This was maybe the first shakuhachi competition ever held in Europe, and maybe the last for many years. I'm glad I took this opportunity. The Japanese won all the prizes. It would have been good if some of the younger European masters had joined.

Regarding the workshops and lectures, I decided to focus on the lineages I'm learning from, KSK and Chikuho. I was interested in how my teacher's teachers play and teach the pieces, and this event was a rare opportunity to meet them in person. I played in an ensemble with string players, so I also took classes on Sankyoku and Shinkyoku to learn some Kinko Ryu embellishments. And I went to see the people from the Myoan temple to learn how they use the shakuhachi as a tool for meditation. The lecture about shakuhachi making I attended was directed towards shakuhachi makers, so I got lost in all the details, but it was still interesting to see their point of view. I heard very good feedback on the Minyo classes, and I regret a bit that I missed them.

In the late evening when the program was over, we went to a pub to have a beer. It was great to meet the people from last year's European shakuhachi summer school again and to get to know new players. After the final concert on the last day we all went to a pub together.

The organizers did a great job in keeping everything together. The biggest inconveniences were a tiny workshop room with no air conditioning and an occasional room change, but that's complaining at an insignificant level. Everything went along smoothly. The WSF2018 made many lasting impressions on me. It was great event that will be long remembered.

Damon Rawsley - participant from England



Oral Tradition

This was a great event because it provided the ground, the legacy of our teachers to come alive, through so many gifted sincere people, giving and transmitting such a wide range of music and knowledge.

My first teacher Yoshikazu Iwamoto will always be present as a standard, because of the quality of his sound stays with me as I struggle with my own practice.

There was an overwhelming choice of workshops, some I attended stand out like one with Helene Seiyu Codjo and Daniel Seisoku Lifermann, as I was the only one attending they gave their undivided attention. We refined the embouchure, breathing, posture, relaxation and how the sound can appear by the Union with the Shakuhachi.

And so important “ not to self criticise “. So useful.

Workshops on the thing I attended by Takahashi Toyomi, Miura Ryuho, Shimura Zenpo and Jose Seizan Vargas gave in their own way , comprehensive and extensive of all aspects of “root knowledge” where Madake grows and all aspects of making the Shakuhachi, everything we should know and more.

Kakizakai Kaoru's tricks and tips was very interesting and informative on the embouchure, his amusing and able command with his skill came across. To all I witnessed, performers and teacher I learnt by some kind of osmosis.

Tajima Tadashi, gave me real insight, “as I'm not a gifted musician” we worked on Da Ha. His method to internalise the music, is to vocalise and express with his whole body. This I found particularly helpful.

Philip Horan, with his singular approach, I found accessible, his flexibility between styles and fingerings. I regret only attending one of his workshops, but I have now discovered Celtic melodies as a result. Great.

The concerts really show the dedication and so much effort to polish every minute detail. To some up, “ not possible ” but one realisation the expansion of understanding as a result of this event reveals an extraordinary community, just what the world needs at this point .Thank you.

My work is cut out. “the journey of a thousand miles starts from beneath your feet. ””

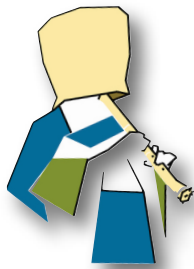
PS.

I forgot so much as I only wrote from my small window of experience.

But I must just mention the performance of Tamuke in the final concert, being so close to the Remembrance Day of Hiroshima. So many capable musicians all playing in unison, the sensation welled up, shortly everyone must have felt the same. Truly an offering so I'm trying to play Tamuke, I will keep trying.

James Nyoraku Schlefer - invitee

For me the highlight of WSF2018 was meeting people I had not met before and hearing them play. There were so many different and new styles of shakuhachi music and so many excellent performances from the lesser known and younger players, both Japanese and non-Japanese. While it is always reaffirming to hear established players playing the classic repertoire, it is wonderfully refreshing to encounter vibrant new music performed so excellently by less established players.

**Feedback from invitees and participants****Japanese people**

Fujiyoshi Etsuzan, invitee / Ishikawa Toshimizu, invitee / Izumi Takeo, invitee / Kodama Hiroyuki, invitee / Nomura Hozan, invitee / Seian Genshin, invitee / Tajima Tadashi, invitee / Takeuchi Kazuhiro, participant

藤由越山 Fujiyoshi Etsuzan – invitee

It was such a rich program that it was as if I had eaten a huge meal which I could not fully digest. It seemed to me a very satisfying event. There will be a lot of pressure on the people who are planning next event to make it as good as it was this time. I thought the schedule was almost too tight. However, thanks to all the staff who made so much effort, everything went very smoothly. It would have been better if the printed materials had used a larger font. (maybe they had only limited space.)

I am very grateful to have participated in this event and to have met so many people.

石川利光 Ishikawa Toshimitsu – invitee

WSF 2018 was held in London University Goldsmith College, and it really was like a University for Shakuhachi.

Starting with the symposium, there were many lectures and lessons, along with lunchtime and evening concerts. Besides all the activities, there was a lot of interchange between shakuhachi lovers from all over the world.

It also introduced many things which had not been covered in previous festivals, such as Myouan Honryu, the origin of the komusou shakuhachi at Icchouken, Jinashi shakuhachi, and minyou which played a very important role in the development of shakuhachi.

The lectures demonstrated the splendour of these musical sources. It was like a dream for us shakuhachi lovers.

It would not be going too far to say that this festival brought together all that was good about previous shakuhachi festivals

It must have taken so much energy and effort to organize such an event. I am very grateful and greatly admire the effort of Ms. Kiku Day and all the members of ESS.

China, which will be the host of the next WSF 2022 festival, is still a developing nation in relation to shakuhachi. So, I hope that all the knowledge, information from WSF 2018 will be passed on to the new staff at the next Festival.

泉武夫 Izumi Takeo – invitee



Even though I knew that Shakuhachi Music is widely accepted in Europe, it was a new experience for me to really know how highly it has developed.

I was very moved to see how the hopes of the founder of this event "Katsuya Yokoyama" are still being realized.

児玉宏幸 Kodama Hiroyuki – invitee



Depending on every player's technique, I could feel once again that shakuhachi is an instrument with a wide range of tone colours, and that is possible to play many different types of music.

WSF18 was a celebration, a great opportunity for shakuhachi lovers from the entire world to meet, share our philosophy about the instrument, release some fixed ideas, and see the future possibilities of shakuhachi.

野村峰山 Nomura Hozan – invitee



Congratulations for the great success of WSF18, I felt that it was the biggest festival we ever had.

There were many different concerts, with a wide range of contents. Every player from different shakuhachi schools, inherit Japanese tradition and fascinated the audience with performances full of spirituality.

The workshops and lectures were great also, showing different techniques, about shakuhachi making, classic honkyoku performing, the origins of the schools, and so on...

I felt that the participants from all the world were very satisfied.

The final concert was the highlight of the festival, I felt that the world became one with shakuhachi. Every player played the shakuhachi with peace. Spreading that connection would be a task for the future.

Shakuhachi music started in Japan, and I would like to keep having these festivals to spread shakuhachi to all the world.

Seian Genshin the 42nd kansu and head of the board of directors) of the Seishu Fuke Kyoreizan Myôan Temple 清庵玄心 - 京都の普化正宗総本山虚霊山明暗寺42世看首- invitee



It must have been a hard work to plan and organize such a huge festival.

I enjoyed looking at the photos. Thank you so much for the well organized management.

I really had a wonderful experience and was able to get to know the ambience of the international shakuhachi society.

I felt strongly that we, Myoan Shakuhachi are very behind, concerning outreach in the international Shakuhachi society. I wished that we could have had a chance to play one or two pieces more.

I am thinking that we need an " International Strategy" Though you might think it is too late. I wish that our foreign students like Daniel will be active in spreading our school of shakuhachi. We also have to educate people who are willing to go abroad and teach enthusiastically our school of shakuhachi.

My wish would be to have at least one person in each of Europe, U.S.A. and Australia, who is able to teach and give licenses (Dou Shu, person who can issue licenses).

In order to get Kaiden, one needs at least 5 years of studying and one must come to Kyoto. This would be also an opportunity to visit places like Tokyou-houshinji, Wakayama-Koukokuji, or Fukuoka-Icchouken in order to follow the roots of Shakuhachi. This would be my dream to have someone like that, so please let me know if someone is interested.

田嶋直士 Tajima Tadashi – invitee



Thanks to the strong enthusiasm and energy of Kiku Day, it was such a fantastic festival. I feel very grateful that they invited me.

I was especially surprised by how freely non Japanese players approach shakuhachi in very attractive ways and with such a high level of skill. This helped me realize just how much potential the shakuhachi has in terms of expression, and it also helped me to rethink my own direction for the future.

Meeting and talking with many new and old friends was such a fruitful experience for me.

Kazuhiro Takeuchi 竹内一裕 - participant from Japan

Even though I have participated in Japanese festivals many times before, this was my first time attending the international festival. Before I came to the festival, I thought that European players focus more on Honkyoku playing. However I was very surprised to discover that many foreign players are also very interested in a wide variety of different genres, such as Irish Celtic music etc. It was also really astonishing to see how interested they are in jinashikan.

In Japan, we have opportunities to listen to Sankyoku ensembles or minyou in media, or concerts. But in London I had the rare opportunity to meet and talk with people like a Kinpuryu player, a Myouanji director, or a Monk of Komusou. It was such an unforgettable and precious experience to interact and exchange information with such people. I also had chats with many professional Shakuhachi players there and it was for me such a profitable time.

All the portraits pictures used in this article come from the WSF2018 website and from the participants' application forms.



Report from China - the first step towards WSF2022 in Chaozhou by Kiku Day

After having served as the chair of the WSF2018 Executive Committee, I was invited -together with other former organisers of WSF - to an event at the venue of WSF22 by the main organisers of WSF22 Cain Li and William Li. I accepted the invitation as the only one, as the other former organisers had busy schedules, while I had an echoing empty schedule after WSF18. :)

Before going to the Yan Feng Cultural Museum in Chaozhou, where WSF22 is to be hosted, I

met up with Chinese shakuhachi groups in Shanghai - firstly to promote WSF22 but also for my own research interest. Together with Cain Li, I met up with representatives of the Shanghai-based KSK group including Michael Wang from Taiwan; Reibo Kai China and the 'Yi yin wu xin' (or 'Ichi on mu shin' in Japanese 一音無心)

shakuhachi dojo; and Kifu Kai China. This gave me a great insight in how the popularity of shakuhachi in China has increased. I had a great time with the shakuhachi aficionados in China. Thank you to all those, who came to meet me!



The Li family including Cain's wife Melissa and their son Deo, William, Cain's mother and I drove to the Yan Feng Cultural Museum on the day before the big event was to take place. People were already building the stage when we arrived. There was this new outdoor stage where the stage is under water. This of course led to some very interesting staging possibilities.

I can only say that the Yan Feng Cultural Museum is amazing. Probably this will be the most spectacular venue for a WSF till date. The WSF2022 statue is already standing there (it is huge)! There is a dam creating a reservoir, which makes the whole space unique. It is placed up in the hills near Chaozhou and is extremely beautiful, green and peaceful.



The Yan Feng Cultural Museum have a collection of Chinese poems carved in stones along the walls of the main buildings, and this is among other things what makes this museum stand out in China. You then come up to an extremely large building, which houses Buddha statues from Thailand. At present the plan is to have the main concerts in this building. It is necessary for them to work on acoustics but since Cain is a sound designer, I am sure that within four years, this will become a great venue for the large concerts.



The area of the Museum is extremely beautiful and aesthetical with natural beauty of the forest and mountains with William's art pieces scattered around. At the shores of the reservoir, there was a tea house. I was asked what I think they could use this extremely aesthetically beautiful tea room for during WSF2022. The tea rooms sits just beside the shore and I suggested a space to drink traditional Chinese tea. One could sign up with a maximum amount of people at any one time. That would add to the whole experience of a WSF in China and the view is so beautiful. China's tea drinking is a little more informal than the Japanese tea ceremony, so it could be nice to take a break with friends and sit and play shakuhachi while drinking delicious tea and looking at the wonderful calming view.



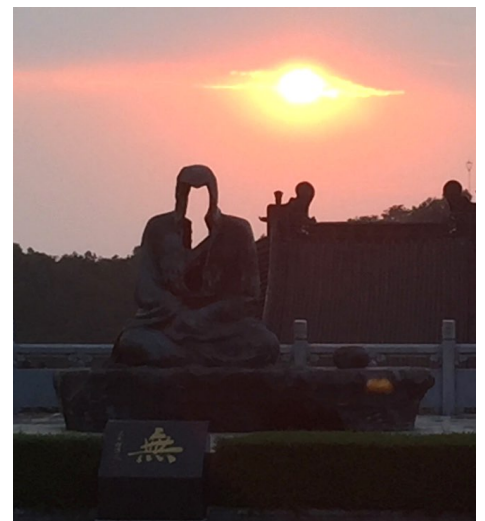


In the evening of the 30th of September an event, which had promotion of WSF2022 as one important aim, took place. 400 persons were invited to come and view the show sitting in the new outdoor stage auditorium. Performers included school kids who had had lessons in how to play robuki (and they seem to really like the task), an opera singer, pop singer, choir, dancers, players of traditional Chinese instruments as well as Cain, William and myself. A group of event organisers had been hired to organise the evening. They stood for the order of performances and also for the evening itself, making sure people entered stage at the right time, the sound and light. It was all very well organised and the evening proceeded smoothly. The Li's

wished for me to hand them a wooden shakuhachi figure as a symbol of the baton handed over from the chair of the WSF18 executive committee to them. Since this is not a tradition it caused me a little worry. I decided it was fine to hand them this as a symbol of the large task lying in front of Cain and William the next four years. After this, William and I played together with the school kids. Since photos at times can say much more than words, I will just put some photos from the event, which ended in a huge firework demonstration.

The Yan Feng Cultural Museum in Chaozhou has already a small beginning of a Shakuhachi Museum with posters of the history and some shakuhachi instruments exhibited. I saw the drawings for the new Shakuhachi Museum to be built on the museum grounds. It will be an architectonic piece of art - a modern contrast to the traditional style buildings existing at present. There is also a plan of building a hotel with 60 rooms on the grounds of the museum for the invited participants of WSF22. Other participants will stay in the city of Chaozhou and busses will bring them 'up to the mountain' - as the Li family called the Museum.

The museum already has plenty of experience feeding 500 people coming as tourists, so we should be fine for food and drinks at the venue. Several classrooms for the workshops were also under construction to add to the ones that can be used already.



Cain described some of his ideas about the focus on WSF2022. He wanted it to have - among others - a focus on popular music as well as the usual shakuhachi music of course. He told me a lot of the young Chinese shakuhachi players came to shakuhachi via Naruto and other animé and video games. I told them that is entirely up to them and I even think it could potentially be very interesting for the WSF to have popular music included as well.

It was interesting for me to experience how important the viewpoint of shakuhachi being an 'originally a Chinese instrument' was for players of the shakuhachi in China. I don't see this as much different to 'the shakuhachi is no longer a Japanese instrument but an international instrument' and hope the Li's can maintain a good balance in this perspective.

After my experience in China, I am very positive about WSF22. Cain Li is a prudent young man of reason. He is modest and did not have any problems going in and out between the roles of being an executive and serving other people and being humble, and most important of all he is a very nice person passionate about shakuhachi. William Li is an experienced person in management, organisation and a red hot shakuhachi enthusiast. They have the means and power to make WSF22 unique in its own right, at the same time as they do not think they were 'chosen' because they are so important to the shakuhachi world. They know they have a lot of work in front of them in order to host a successful WSF and they know they are serving the shakuhachi community. I don't think I have wished to become four years older in one instant before. I simply can't wait for autumn 2022!



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The ESS Guidelines for Contributors

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 organised by the ESS), instead ESS calendar updates will be sent out periodically. These will aim to include all upcoming events across Europe.
2. Should you wish for any shakuhachi material to be reviewed in the newsletter (recordings, books, etc.), please contact us with the particulars and the editors will get back to you.
3. Article length: the Newsletter includes articles of different lengths up to approximately 2,000 words.
4. Please send your text in a text document (doc, docx, rtf). You can use any font and format since the text will be adjusted to the Newsletter format.
5. Please use as many multi-media materials as possible including pictures and external links.
6. Please send the pictures or other multi-media materials separately (contact the editors if the size of the files makes them difficult to be sent by e-mail).

7. Please send your pictures in jpg, png or tiff format with a minimum resolution of 150 dpi.

8. Please provide acknowledgement/credit for the use of any other author's material.

9. Please avoid self-promotion

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

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

ESS publications office

ESS Membership

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

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

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

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

To join the ESS:

1) Visit the membership page on the ESS website and choose the membership

subscription which suits you.

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

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

The European Shakuhachi Society is a registered charity. Registered charity no. 1123060.

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

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

Email

General enquiries: info@shakuhachisociety.eu

ESS membership: member@shakuhachisociety.eu

ESS newsletter: newsletter@shakuhachisociety.eu

Forum

www.shakuhachiforum.eu

Facebook

[European Shakuhachi Society Facebook Group](#)

Twitter

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To announce an event on the Twitter account of the ESS, please send your message to this email address : twitter@shakuhachiforum.eu

