

ESS NEW YEAR CONCERT 2026

on ZOOM



Sunday 18. January

14h00 to 16h15 CET

The European Shakuhachi Society presents

ESS NEW YEAR CONCERT 2026 on ZOOM

20th ANNIVERSARY ESS 2006 –2026

SUNDAY 18 JANUARY 2026

14h00 – 16h15 CET

Overview of Programme

as concert progresses times may vary...

13h50 Zoom room opens

14h00 Welcome/concert starts

~15h00-15h10 Short break

~16h15 End of concert

16h30 Zoom room closes

2026 is a *umadoshi*, the Year of the Horse is believed to be a time for, starting new challenges, making bold decisions, traveling and moving forward in life. In that sense we wish you good luck with all your projects!

To welcome us into the new year we have some of the ESS finest performers lined up for you:
(in performance order)

Philip Suimei Horan
Michael Soumei Coxall
Guna Paula-Rudāne
Isabel Unjakuryûgen Lerchmüller & Ursula Fuyûmi Schmidiger
Cesar Viana
Alfredo García
Christophe Kazan Gaston
Hélène Seiyu Codjo
Jim Franklin
Gunnar Jinmei Linder
Kiku Day / Tassos Tataroglou
Thorsten Knaub & Emmanuelle Rouaud
John Garner
Ramon Humet & Sílvia Vidal
Véronique Piron
Kō Yūsui
Vittorio Marchetta
Tamara Rogozina

14h00 WELCOME

5'

1. Philip Suimei Horan – Komoro Magouta, Oiwake Bushi, The Fox Chase (Min'yō, Irish)

7'

Komoro magouta 小諸馬子唄, **Oiwake Bushi** 追分節 (okuri bayashi), **The Fox Chase** (Irish traditional). Three short pieces connected with the horse from Philip Horan (comes from ancient Greek, combining *philos* (lover/friend) and *hippos* (horse), meaning “lover of horses;” a sign of wealth/nobility in Greece)

Philip Suimei Horan spent two years in Japan studying the Tozan-ryū repertoire and making shakuhachi. He often performs shakuhachi with Dublin-based Japanese musicians who play Irish music. He has published three score books of Irish music for shakuhachi and has released a CD entitled *Shakuhachi Zen*.

<http://www.shakuhachizen.com>

2. Michael Soumei Coxall – Komoro Bushi (Min'yō)

3'

Komoro Bushi is a *min'yō* sung to encourage the pack drivers over the mountains: ‘Again this morning as I set out from Komoro, I can see the smoke rising from Mount Asama’. This is in memory of my friend and colleague at SOAS, David Hughes, who was there from the start.

Michael Soumei Coxall studied shakuhachi in Japan from 1979 under Yamaguchi Goro, Mizuno Kohmei, and Sugawara Kuniyoshi and received his *shihan* license in 2007. He taught at SOAS for 20 years, was one of the co-founders of the ESS, and is the head of Chikumeisha UK.

3. Guna Paula-Rudāne –*Yamato Dawn* (J. Neptune, 1988)

4'30"

Yamato Dawn, a piece by John Kaizan Neptune piece for 2.4 shakuhachi. (originally it is longer piece together with *koto*).

I don't belong to any school or style but I have had private lessons with teachers like John Kaizan Neptune, Bronwyn Kirkpatrick, Rodrigo Rodriguez, Jon Kypros.

4. Isabel Unjakuryûgen Lerchmüller & Ursula Fuyûmi Schmidiger – *Azuma no Kyoku* (Kinko-ryû Chikuyûsha)

5'

Azuma no Kyoku, Kinko-ryû honkyoku. The word *Azuma* has several meanings; one of them refers to the people of eastern Japan who live in the west and long for their homeland. *Azuma no Kyoku* was originally a piece by Nezasa-ha, later it was adapted for the Kinko-ryû.

Isabel Lerchmüller lives in Bern (Switzerland) and works as a freelance musician and teacher for flute and shakuhachi. 2025 she received her *shihan* title from Chikuyûsha Japan and the master name Unjakuryûgen.

Ursula Schmidiger received the teaching diploma Zenkoku Chikuyûsha in 2010 after 12 years of shakuhachi studies (Kinko) with Andreas Fuyû Gutzwiller, and was granted the master name Fuyûmi in Tokyo by Kawase Junsuke III. Ursula Schmidiger lives in Luzern (Switzerland) and is a local and national Kyudo (Japanese Archery) Instructor.

5. Cesar Viana – Matsukaze (Nezasa-ha)

Matsukaze (“Wind in the Pines”) is one of the most refined honkyoku of the Nezasa-ha tradition. Structured in the traditional sequence Shirabe–Honte–Musubi, *Matsukaze* is concise yet remarkably elegant: after a brief introduction, the work as a whole exemplifies the clarity and subtle expressivity characteristic of the Nezasa-ha repertoire.

César Viana is an international composer and composition teacher based in Madrid. Composer-in-Residence at the 2025 Enescu Festival, his piano music recorded by Carlos Marín Rayo has earned notable acclaim. A shakuhachi disciple of Keisuke Zenyoji, he was a finalist in 2018 Hogaku competition and co-organiser of ESS’s Lisbon 2019.

6. Alfredo García – Koden Sugomori (KSK)

Koden Sugomori. The word *koden* in the title means “old,” as this melody is considered to be one of the earliest versions of the piece *Tsuru no Sugomori* (The Nesting of Cranes). The piece seeks to convey the deep bond of love between parent birds and their chicks. The work is structured in five sections and employs various techniques, such as *karakara*, *korokoro*, and *tamane*, to evoke the flapping of the wings of young birds as they attempt to fly.

Alfredo Garcia has been studying the shakuhachi with Antonio Olías for about 20 years, selecting pieces from different schools, though most come from the KSK and Hijiri-kai traditions. I am primarily a Boehm-system flute player and teacher, and I am increasingly incorporating the shakuhachi into my performances, most of which are in collaboration with classical guitar

7'

5'08"

7. Christophe Kazan Gaston –Amphibious Melody (Eric Fisher)

7'

Amphibious Melody, appearing on the 2024 album *Amphibious Melodies* for shakuhachi and Western instruments, is part of a triptych with *Rosa Rosa Rosam* and *À la Troisième Lune, il Sera Exactement...*. Meditative, it is entirely non-Japanese music, yet paradoxically reflects Eric Fischer's deep passion for Japanese music and honkyoku.

Christophe Kazan Gaston, a double *shihan* trained in Shin-Tozan-ryū and Chikumeisha, and chair of Chikumeisha France, performs music spanning Edo-period traditions with the trio Gaden and contemporary works as a member of Eric Fischer's ensemble. Beyond performing, he actively organises shakuhachi events, nurturing the vitality of shakuhachi practice in France.

8. Hélène Seiyu Codjo –Tambin (H. Codjo)

5'

Tambin (H. Codjo 2019) was inspired by the *tambin*, the Peul flute from my birthplace of Senegal, this piece weaves together characteristic techniques and musical motifs from both the *tambin* and the shakuhachi. *Tambin* is the first composition in my trilogy *African Memories* (2020). Image & Editing: Alexandra Maiuga.

Hélène Seiyu Codjo, shakuhachi *dai shihan*, based in the Netherlands, shares the repertoire and spirit of the Hijiri-Kai school through teaching, performance and composition. The spiritual dimension of the shakuhachi and its relationship with nature are central to her work, and she seeks to extend the presence of the instrument beyond traditional concert settings. She has released two CDs, *African Memories* (2020) and *Reflection* (2021), and published several booklets to guide and inspire beginners in developing their own personal connection with the shakuhachi. www.hijirishakuhachi.com

9. Jim Franklin – Seed Theme & Densokugaku Variation (J. Franklin)

Seed' Theme and Densokugaku-Variation (J. Franklin, 1983/2025/2026) In 1983, I composed a chamber opera (never performed). Recently, I recomposed a theme for alto flute from one opera scene into a shakuhachi theme. This became the basis of a theme with variations, including a *densokugaku* ('electric breath music', shakuhachi/live-electronics) piece. PS: The video doesn't show all equipment and footswitches.

Jim Franklin is a composer, shakuhachi performer and teacher. He received his *shihan* license from Yokoyama Katsuya in 1996, after studies with Riley Lee, Furuya Teruo and Yokoyama-sensei. He lived for many years in Germany, helping to establish the ESS. He now lives in Japan. He specialises in KSK and Chikuho honkyoku, and '*densokugaku*'.

https://www.youtube.com/@Jim_Franklin_Shakuhachi_Modern/videos

7'05"

15h00 SHORT BREAK

15h10 ESS Athens 2026 info

10'

5'

10. Gunnar Jinmei Linder – Sugagaki (Kinko-ryū Chikumeisha)

Sugagaki is one of three non-standard honkyoku in Kinko-ryū. The term is borrowed from the string instrument tradition. In Kinko-ryū there are several "X *Sugagaki*" pieces, such as: *Akita Sugagaki*, *Koro Sugagaki*, *Sanya Sugagaki*, *Sayama Sugagaki*, *Akebono Sugagaki*, but only one simply named *Sugagaki*. Many honkyoku comes from other types of music, typically music performed on *koto* and/or *shamisen*, and the *sugagaki* pieces have at least parts that tend to be more melodic, and often with a repetitive character. I find this *Sugagaki* to have a very sweet melodic touch. Apart from *Sugagaki*, *Kumoi-jishi* and *Azuma no Kyoko* are also regarded as non-regular honkyoku, at least in Chikumeisha Kinko-ryū.

Gunnar Jinmei Linder (リンデル儘盟グンナル) *PhD, MFA, shihan* studied shakuhachi in Japan 1985–2005. He has a Master of Fine Arts from Tokyo Geidai, and a *shihan* received from Yamaguchi Gorō. In 2016 he received the Japanese Foreign Minister's diploma, and in 2025 he was awarded *The Order of the Rising Sun, Gold Rays with Rosette* from the Japanese government.

5'

11. Kiku Day / Tassos Tataroglou – *Hifumi-chō* / *Hachigaeshi* (Fuke Myōan)

Hifumi-chō and **Hachigaeshi** are two independent pieces from the Fuke Myōan shakuhachi tradition that are often played together. *Hifumi-chō* indicated a piece that is the beginning. The beginning of a journey as a shakuhachi player but also the beginning of a day of practice. *Hachi gaeshi* is return of the bowl after having received alms during mendicanting.

Kiku Day is an ethnomusicologist and shakuhachi player. She studied honkyoku with Okuda Atsuya. Recently, she has earned a *Kaiden* certificate from Myōan-ji, having studied with the *kansu* Sakai Genshin.

Tassos Tataroglou is a trumpet player, improviser, composer and choir conductor. He studies the shakuhachi with Seian Sakai Genshin, 42nd kansu of Myōan-ji.

12. Emmanuelle Rouaud & Thorsten Knaub – *Shika no Tōne* (Chikushinkai/KSK)

Shika no Tōne (Distant Cry of the Deer) may be one of the most famous shakuhachi compositions, unique also in being a honkyoku played as a duet. The musically stylized call of two deer is represented by two shakuhachi answering one another. Kurosawa Kinko is said to have collected this piece at Shojuken temple in Nagasaki from the monk Ikkeishi. (source: komuso.com)

Emmanuelle Rouaud is a musician specialising in the shakuhachi, transverse and baroque flute. Over the past twenty years her fascination with the expressive possibilities of the shakuhachi lead to developing a repertoire of contemporary music with French composer Henri Algadafe. Also, since 2013 Emmanuelle is studying honkyoku with FURUYA Teruo, head of Chikushinkai/KSK Tokyo who awarded her the *shihan* diploma in 2021. www.emmanuelle-rouaud.com

Thorsten Knaub initially discovered the shakuhachi in the early 1990s while travelling in Asia. Since 2014 Knaub is studying honkyoku with FURUYA Teruo, head of Chikushinkai/KSK Tokyo who recently awarded him his *shihan* diploma. While visiting Japan he was taught by Miura Ryuho techniques in *jiari* shakuhachi making. Knaub is the current chairperson of the ESS. www.shakuhachi-atelier.com

7'

8'30"

13. John Garner – *The Hermit* (J. Garner)

3'30"

The Hermit is an original composition which began life as an improvisation recorded whilst on solitary retreat in the north of England. It is inspired by the card of the same name from the 'Deviant Moon' Tarot deck by artist Patrick Valenza.

John Garner, better known as a violinist, has performed internationally with renowned artists and ensembles including Chris Potter, guitarist John Williams, and the BBC Symphony Orchestra. He is the director of record label Turquoise Coconut and the co-director of Mudita Arts. He studies shakuhachi with Cornelius Shinzen Boots.

14. Ramon Humet, Sílvia Vidal – 3 Songs from "*Dichterliebe*" op.48 (R. Schumann)

5'50"

Dichterliebe, by Robert Schumann: 3 Songs from "*Dichterliebe*" op.48

Ramon Humet is a performer of shakuhachi and a composer. At present, he is learning the honkyoku repertoire with Kakizakai Kaoru.

Sílvia Vidal is a piano teacher and pianist. She collaborates with Ramon Humet, performing concerts centered on meditation, traditional repertoire, and contemporary music.

YouTube channel: <https://www.youtube.com/SoSilent>

15. Véronique Piron – *Messenger-flight* (V. Piron)

7'37"

Messenger-flight (V. Piron, 2018). A recurring bird theme on the shakuhachi, this piece is an invitation. The song of the common chiffchaff, with its metronomic precision, calls us to “here and now”; the flute-like songs of forest birds awaken our imagination; seabirds invite us to set sail : but to what destination?

This piece was originally composed and recorded on a soundscape entitled “Ballade en Armorique” (a regional nature park in West of Brittany that leads to the seaside) captured by Gérard Lhomme, who recorded the whole CD (*Suspended Flow*). This is the shortened concert version.

Véronique Piron, flautist based in Brittany, West of France, is a shakuhachi performer and teacher in the style of YOKOYAMA Katsuya (KSK). She is currently coordinating professor at the Broceliande Music Conservatory, where she also teaches free improvisation and world music. Moving between tradition and creation, she has worked with composers and musicians on intercultural projects which have enabled her to develop her own compositions, and what she is mainly focusing on now: the systematic fingering exploration of the five holes of this bamboo flute, with its evocative soundscapes, melodic lines, and the specific harmony that such a choice engenders, form the basis of her creation.

16. Kō Yūsui – *Kumoi no Kyoku* (Myōan Taizan-ha)

5'

Kumoi no Kyoku 雲井曲 is a type of *jishi*, Chinese lion dance. It originates in Mie prefecture, where it was used as the festive accompaniment to the procession of courtesans. The prelude and postlude were added by Higuchi Taizan 樋口対山, who transcribed the piece.

Kō Yūsui 黄幽水 (Vincent) is a student of Myōan Taizan-ha shakuhachi with Schultz Shinsui 心水 (Bill). He blows on a 1.8 jinashi (C#) shakuhachi made by Kōno Gyokusui III 3代目河野玉水.

17. Vittorio Marchetta – *Kyūshū Reibo* (Zensabo)

Kyūshū Reibo Many pieces of music are as the years are, based on repetitions and variations. With best wishes of continuing the daily routine that feel us good, changing bad habits, even if only slightly, So that every sound can be heard and played in the right balance, between repetition and variation.

Vittorio Marchetta – In 1999 I met Shakuhachi, but only after the Covid, to breathe again, I decided to get closer to that. So from 2022 I started to harvest, make, study, practising, thanks to *sensei* Kiku Day. The last year, thanks to Kenji Endo san, I have the flute that I play today.

18. Tamara Rogozina – *Shingetsu* (Zensabo)

Shingetsu consists of two parts. The first one is *shin*. It's one of those wonderful concepts where the full meaning cannot be expressed in a single word. *Shin* (also *kokoro*) can mean a heart, either a physical or an emotional one, a spirit, a mind, a core or centre. The second part is *getsu*. It is simply the moon. In other words, *Shingetsu* is Mind, Body and Spirit in a single concept! Like a moonlight is changing into sound. I am trying to play the piece in the Zensabo tradition. Thank you!

Tamara Rogozina – I discovered shakuhachi quite unexpectedly when I came to a concert by Sergei Maksimenko. He became my first Zensabo style Japanese bamboo flute teacher in 2012. Later I attended summer schools in Barcelona 2016, Denmark 2017 and studied with Kiku Day when she came to Ukraine. In 2018 I was a participant in the World Shakuhachi Festival in London.

I have always been interested in playing and learning pieces in different styles, so I started studying a new direction for me in playing shakuhachi – Fuke Myoan shakuhachi. It is an honor for me to be part of the Shakuhachi Community. I am grateful to all my teachers for their love, patience and dedication!

5'

6'04"

ESS New Year Concert 2026



Special thanks to the performers who all contributed for free!

Concert programme & organisation: Thorsten Knaub, Emmanuelle Rouaud.

ESS Zoom crew: Thorsten Knaub, Christina Willms, Paweł Szulik

Booklet illustrations & design by T. Knaub.

The ESS online events series overview: events.shakuhachisociety.eu

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

1) Visit the membership page on the ESS website and choose the membership subscription which suits you.

<https://shakuhachisociety.eu/about-the-ess/ess-membership/>

2) Please send an email to member@shakuhachisociety.eu or info@shakuhachisociety.eu,

giving your name and contact details, and if you wish, a little information about your interest in and experience with the shakuhachi.

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

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

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

We are looking forward to welcome you!

ESS ONLINE 2025-26

2006 - 2026 ESS 20TH ANNIVERSARY

#4 14+15 Feb 2026 Honkyoku/Modern

Kawamura Kizan • Véronique Piron
Gunnar Jinmei Linder • Cornelius Boots

#5 3 May 2026 ESS Sunday Brunch tba



More info and booking at: events.shakuhachisociety.eu

ESS SUMMER SCHOOL ATHENS 23 - 26 JULY 2026

From Japan we welcome Ashigaki Kōmei from the Kinko-ryū Chikumeisha school and Jin Rei, representing the Jin Nyodo style and lineage. Our European Guests (in alphabetic order) are Horacio Curti, Kiku Day, Yerasimos Dimovasilis, Jim Franklin, Philip Horan, Thorsten Knaub, Gunnar Jinmei Linder, Véronique Piron and Emmanuelle Rouaud. And our Special Guest for koto/shamisen is Fumie Hihara.

<https://summerschool.shakuhachisociety.eu/>

See you in Athens!

