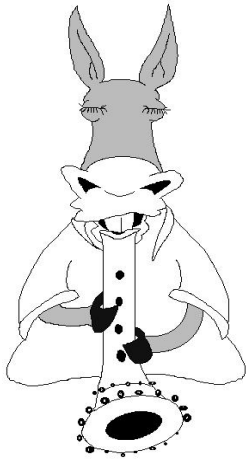


豪州尺八会

AUSTRALIAN SHAKUHACHI SOCIETY

Nr 27 Dec-Jan 2006/7

ASS P.O Box 63 Woodford NSW 2770



I'm sorry this newsletter is late. Angela had a major operation between Xmas and New Year quite unexpectedly for cancer and I have been dealing with the physical and emotional results of this during a very hot part of our summer.

I have included a number of pictures sent to me for HSF Hawaii 2007 – there are too many to include so I included some that I think will appeal and show the lighter side of a very busy festival.

As always if you have not yet paid your subs do so **now**. Renewal form at end of newsletter.
Graham Ranft

VERY NEW NEWS

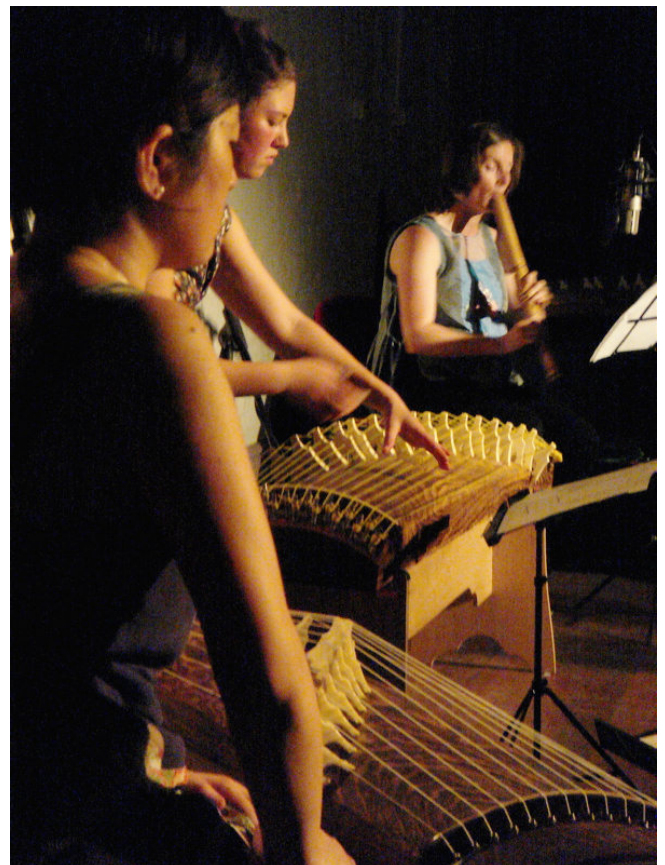
Bronwyn gave birth to a darling little girl "Alina Grace" on the 21st of January 2007. Mum and bub doing well.



NEW NEWS

Bronwyn Kirkpatrick, Miyama McQueen-Tokita and Shoko Ono's concert, the Sound of Japan: An evening of Shakuhachi and Koto, took place on Friday 1st December at the Old Darlington School, Sydney University.

The programme included contemporary compositions: Shikyoku ichi ban (Poeme 1) by Taezo Matsumura (1969); E-mu (Picture Dream) by Hideaki Kuribayashi (1976); Dosei (Voices of the Earth) by Hikaru Sawai (1991); Rin by Hikaru Sawai (2000); Sanka (Song of Praise) by Tadao Sawai (1978); and Futatsu no den-en-shi (Two Pastorals) by Katsutoshi Nagasawa (1973); an arrangement of a traditional silk-pounding song as rhythmical koto duet, Godan Ginuta by Mitsuzaki Kengyo (1853); and the traditional honkyoku shakuhachi solo, Koku.



Kevin Man gave the inaugural recital in the Master's Degree on shakuhachi at the Sydney Conservatorium of Music on 11th December. Kevin is paving the way as the first shakuhachi major at SCM with teacher and mentor, Riley Lee. He performed a folksong arrangement for solo shakuhachi, Rokudan, E-mu and San'ya, the latter on his new 2.4 shakuhachi. (Kevin is perhaps best known for his performance in Taikoz and Karak ensembles playing taiko and percussion).



Kirsty Beilharz received an Asialink Performing Arts Residency (funded by the Australia Council and NSW Ministry for the Arts) and Matsumae International Foundation Research Fellowship (hosted by Tokyo University's Artificial intelligence Lab) that will enable her to spend 6 months in Japan in 2007-8. These opportunities will allow her to study shakuhachi with Kakizakai Sensei, compose a new piece for shakuhachi and ensemble. The research component will employ generative design techniques and wireless sensors to produce interactive electronic music responding to shakuhachi - playing gestures (Hyper-Shaku).



ESS News

To all shakuhachi enthusiasts in Europe and beyond.

Although the preparations for The Second Pan-European Shakuhachi Summer School 2007 or Rencontre Européenne du Shakuhachi 2007 is in its early stages, we will announce the dates and place so we all can put it into the calendar for next summer!

The Summer School will take place in 'Maison du Kleebach', between Munster and Colmar, which is in Alsace, France, but close to the German border. It is 80 km (or 45 min by car) from the airport in Basel, Switzerland. 1 hour in car from Strasbourg and 30 minutes from Freiburg in Germany.

The dates for the Summer School are: Wednesday 4th - Saturday 7th July 2007.

The main responsible for the organisation of Colmar 2007 are Veronique Piron and Jim Franklin.

You can have a look at the website for 'La Maison du Kleebach'. It looks beautiful! There is a map as well, so you can get an impression of the location. Only in French:

<http://maisondukleebach.org/index.php?page=home>

See you all there! Kiku

Kíku Day performed the shakuhachi part in Takemitsu Tôru's "November Steps" in Odense (central Denmark) on January 25, 2006 - for the first time ever on ji-nashi shakuhachi, and - for the first time performed by a Western female shakuhachi player!

It has now been finally confirmed to us that The Danish Broadcasting Company (the official national radio station) will record and airplay the concert, either directly "live" or at some time soon afterwards.

[Ed: the ESS are in the process of establishing their society on a formal basis.]



Extreme Shakuhachi Roots Trip Nr 3

Nov 1st-26th 2006

Alcvin Takegawa Ramos

Greetings! I am writing this entry a week after returning from Japan and I am still energized from the journey. Towards the end of the tour we all jokingly referred to this trip as “Xtreme Shakuhachi Roots Pilgrimage” due to its length, great intensity and physically demanding schedule and activities. I believe it is the most unique and fascinating pilgrimage anyone could take. I am biased in my opinion as I am a shakuhachi player and the focus of this trip is an intense and deep shakuhachi experience.

This is our third trip now and every year has been absolutely incredible and life-transforming. This year is unprecedented as we had the largest group so far and spent the longest time in Japan (1 month!) We touched and harmonized with the most important spiritual traditions of Japan: Shinto, Zen Buddhism, Shingon Mikkyo Buddhism, Jodo Shu Buddhism, and of course Shakuhachi. Experiencing shakuhachi in Japan like this is like a great, priceless gift; a kind of satori through bamboo that lingers forever.

It is my intention to live an authentic life as a shakuhachi player and sharing that with others. Learning from the Komuso tradition has been a major influence. Pilgrimage is a very deep part of human spirituality in general and practiced by the Komuso and thousands in Japan even today. We are participating in this age-old tradition embraced by the blanket of shakuhachi which makes it quite special and love-energized for all shakuhachi players.

The original impetus of why I started shakuhachi was a heightened mystical (supra-natural) experience, and this pilgrimage reinforces that. I found that experiencing beauty is heightened from viewing it from a certain distance. But also striving to be closer to it also adds to the great appreciation. So living in Canada most of the year with Japan in my imagination, I can enjoy an idealized Japan in my mind. It's common for people who live in a place tend to take their surroundings for granted and don't see it as freshly as one from outside. The fact that I am not Japanese adds another distance from the culture.

But that fact that I play and study shakuhachi and work to understand Japan and be closer to her while keeping my distance, creates an incredible tension which reaches its culmination and climax when we actually embark on the actual pilgrimage. Experiencing a culture that is very different than one's own for an extended time is a great learning experience and a wonderful point of reflection and refresher for the spirit. Below is my account of the journey which I hope will continue yearly for many years to come. Please enjoy.

Participants:

Alcvin Ramos—Tour Leader(Canada)
 Randall Anctil (Canada)
 John Paul Sicotte (Canada)
 Peter Smith (Canada)
 Kevin Frith (Norway)
 Matheus Ferreira (Brazil)
 Jane Kiltbau (USA)
 Terry Melser (USA)
 Oliver Henry (USA)

Starting in Fukuoka Friday, 11.03.2006

The flight from Vancouver was a gruelling 10 hours, then we had a 5 hour stopover in Tokyo, Narita Airport. Then a 1.5 hour flight to Fukuoka. Then a 14 minute train ride to Hakata Station. Then a 10 minute walk to our traditional Japanese Inn where we were lodging. Jane, Terry, and Oliver were already there when we arrived. After our initial introductions, we all (except Jane) donned our yukata (Japanese bath robes). took off our yukata, and entered the ofuro (bath) and had a long soak in the healing waters. After that we crashed in to our futon. I thought I would just fall deep into sleep but I was still wired from the electric energy of excitement of being in Japan once again on this most unique and fascinating tour. I managed to get in a few hours of deep sleep and dreams.

We all got up at 6 am the next morning and meditated for an hour with 10 minutes of RO buki. Then had a delicious Japanese breakfast of boiled tofu, seaweed, rice, fish, pickled vegetables, boiled egg, and some small sliced sausages.

Later that morning we visited Saikoji (Hakata Iccho—ken) where we spent time with Akira Genmyo, abbot of Saikoji, and played shakuhachi in front of the alter of Buddha. I started with

Azuma Jishi and Kumoi Jishi, pieces directly coming from Saikoji. John Paul played Tamuke. Matheus and Oliver played improvisations. Then we all played Honshirabe together. Genmyo ended it with Azuma Jishi and Kumoi Jishi.

It was a wonderful connection and deeply moving full circle offering for me, playing these pieces at the temple of their origin, and having Genmyo responding to me with his play of them. I was so moved I gave him the flute I played the pieces on as a gesture of gratitude. The flute was made by myself from madake that was grown on the Sunshine Coast and the mouthpiece (utaguachi) made of 40,000 year old mammoth tusk ivory from the Yukon.

Kumamoto and Kyotaku

On the morning of Nov. 3rd we took a 1.5 hour train to Kumamoto Station from Hakata Station. We checked into our new hotel, near Kumamoto Station, right next to the Shirakawa River. At 1 pm Nishimura Koryu came by to pick us up in a few cars and drove us to his home in Kami Kumamoto. Much like last year, we spent the whole afternoon in the home of the late Nishimura Kokuu, the great renaissance man of the Kyotaku flute (Kyotaku is just another name for jinashi shakuhachi). He was truly a great artist, a master of many artforms: carving, calligraphy, painting, drawing, martial arts, and of course, the Kyotaku. A few of Kokuu's students were there: Ko-ei, Kokou, and his biological son and heir to his style of playing, Koryu. They all played pieces for us which was very gentle and relaxing. It was quite beautiful and good energy all around. I was quite excited as Koryu inspired me to play the extra-long flutes with my foot. It was difficult but I managed to play Honshirabe with not too much difficulty. I look forward to developing my playing of 3.2-3.9 using my feet!

They drove us back to our hotel around 6 pm and then had dinner at the hotel. Jeff Cairns came by after dinner to check up on us and discuss our schedule for the next day which was to harvest bamboo with Tsurugi-san the shakuhachi maker, then abura nuki. It's going to be very interesting to see what kind of bamboo we come out with! I met Jeff Cairns a few years ago via internet so it was really nice to finally meet him. He's actually from Toronto and has been living in Kumamoto for the last 20 years and studying with Tsurugi Kyomudo sensei for the same amount of time.

Jeff has his own English teaching company and lives very comfortably in a beautiful house in the picturesque hills of Kumamoto.

To be continued

THE LONG FLUTE

A Tilo Burdach Shakuhachi for sale

Attached is a picture of the flute sent to me by Tilo which I said I'd try to find a new home for. My contact mobile is +61434906917 or e-mail daidensacha@yahoo.com.au.

Please let me know if you need any further details about the flute.

Daiden Sacha



NB. these 'Kyotaku' flutes are all in-line holes and have quite a shallow utaguchi

...A narrow and/or shallow utaguchi favors the harmonics and upper registers and lowers the pitch...

<http://www.navaching.com/shaku/utaguchi.html>

[A very different flute. Ed.]

YOUR COMMITTEE

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Pictures follow this page from Hawaii 2006
 Shakuhachi Festival

たかねさし

'Takane sashi'

行

'Gyo'

PICTURES FROM HAWAII SHAKUHACHI FESTIVAL 2006













Join the

AUSTRALIAN SHAKUHACHI SOCIETY (ASS)

Attention existing members – Please renew your membership and support ASS!

Other Shakuhachi enthusiasts – You are cordially invited to join ASS

ASS promotes the shakuhachi and its music by:

- ◆ organising **activities** for people to practice or perform together, and share experiences relating to the shakuhachi
- ◆ publishing a **newsletter** four times a year to: publicise upcoming events, provide a forum for articles on shakuhachi, listing resources, reviewing shakuhachi CDs and offering flutes for sale, etc
- ◆ coordinating the **Australian Shakuhachi Festival** to celebrate the art of shakuhachi, workshops and performances are offered.

Please join ASS and help promote shakuhachi music.

Fill out the membership form below, enclose your payment and return to:

The Secretary, Australian Shakuhachi Society, PO Box 63, WOODFORD, NSW, 2778

Yes, I would like to join the Australian Shakuhachi Society

Yes, I would like to renew my membership.

Enclosed is \$25.00, being dues for one year (Jul 2006 – Jun 2007)

Enclosed is \$50.00, being dues for two years (Jul 2006 – Jun 2008)

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