

ワールド
尺八
フェスティバル
ロンドン 2018



WORLD SHAKUHACHI FESTIVAL LONDON 2018

FESTIVAL PROGRAMME



MAIN ORGANISERS



国際尺八研修館



WORLD SHAKUHACHI FESTIVAL LONDON 2018
ワールド・尺八・フェスティバル・ロンドン 2018

SUPPORTED BY



TOKYO
CLUB



1-4 August
Goldsmiths University of London
8月1日～4日
ゴールドスミス・ロンドン大学

31 July
Gala Opening Concert
Union Chapel, London
7月31日
ガラ・オープニング・コンサート
ユニオン・チャペル・ロンドン



Asian Music Unit (AsMU)
Music Department at Goldsmiths

WWW.WSF2018.COM

WELCOME



I would like to extend my heartfelt congratulations to the organisers and participants of the World Shakuhachi Festival (WSF) 2018. It is my great pleasure to welcome many highly accomplished shakuhachi musicians from Japan and across the world to London, one of the most vibrant, cosmopolitan, eclectic and exciting cities in the world. This is an ideal place to hold the first ever WSF in Europe.

Music has a borderless appeal, with no linguistic barriers. This Festival features an international group of talented musicians whose endeavours will showcase the charm of this unique Japanese instrument. Through the medium of music it will thus have a positive and far-reaching impact, serving to promote and deepen cultural exchange between Japan and the rest of the world.

Koji Tsuruoka
Ambassador Extraordinary and Plenipotentiary
Embassy of Japan in the United Kingdom



LETTER

On behalf of the Music Department and the Asian Music Unit (AsMU) at Goldsmiths, I would like to extend a warm welcome to all the participants to the World Shakuhachi Festival 2018. I am delighted and honoured that WSF2018 is being hosted at Goldsmiths. The Festival has a valuable synergy with Goldsmiths' priorities of fostering international collaboration and developing creative practice and research. The organisers have done an incredible job planning and delivering such a complex event and I would like to express my gratitude to the European Shakuhachi Society, particularly Dr Kiku Day and Dr Jim Franklin, and to all the other partners who have made this Festival possible. The Festival is an exciting forum for sharing knowledge and understanding of shakuhachi traditions and for developing innovative approaches to performance and composition. I wish the Festival every success.

Dr Barley Norton
Reader in the Music Department
Goldsmiths, University of London



WSF2018: ABOUT THE PROGRAMME

As with any festival, the final programme of WSF2018 evolved with a life of its own during the year before the event. But not only that – we (collectively), a group of a substantial number of members of the European Shakuhachi Society, have been thinking for several years about what kind of festival we want to present – starting from the initial proposal in 2012 that a World Shakuhachi Festival could take place in Europe, and intensifying during 2015-16, as plans for a WSF in Prague encountered difficulties which led to the postponement of the World Festival until 2018 and its relocation to London.

WSF2018 is the result of a world-encircling cooperation of diverse organisations, the chief of these being (in no particular order) the European Shakuhachi Society (ESS), Kokusai Shakuhachi Kenshūkan (KSK), Goldsmiths University and Aomori Min'yō Association. The primary impetus came from the ESS, and in a sense, WSF2018 represents the culmination of that organisation's experience of presenting Summer Schools over the past 12 years. KSK provided the anchor for the undertaking in Japan, coordinating grant applications (Bunkachō and others), travel arrangements, programme details and many other facets where Japanese advice was required. Goldsmiths provided the venue as well as direct support with arrangements in London, without which the event could not take place. The Aomori Min'yō Association played and plays an especially important role, providing the institutional basis upon which it was possible to apply for the vital Bunkachō funding, and furnishing a unique accent to this WSF - for the first time at a WSF anywhere, min'yō is represented as an important direction of shakuhachi playing, with numerous performances and workshops. Min'yō shakuhachi players constitute the single largest shakuhachi group in Japan, and we found it important to include this genre in the WSF programme and thus show an even larger variety within the shakuhachi world.

The nature of the programme, and the collaborative approach, have something to do with the fundamental philosophy and orientation of the ESS. The shakuhachi landscape in Europe is highly diversified, with a substantial number of different schools being represented by many highly-skilled and -qualified teachers/performers/composers, and this tendency increasing. In 2006, a number of these musicians came together under the encouragement of Kiku Day and Michael Soumei Coxall, both of whom at the time were studying or teaching at SOAS in London, and assisted by, amongst others Véronique Piron, and Jim Franklin (who had recently emigrated from Australia to Germany). Together, they concocted the notion of a Summer School at SOAS in 2006, bringing together as many of the European shakuhachi professionals as possible. Not all such professionals wished to be present, but a significant number did, and at the end of the Summer School a meeting was held to discuss the possibility of future events – and the ESS was born. Jim Franklin became its first chairperson, a role which rotated to Kiku Day in 2009.

In the months following that initial Summer School, we had to decide what we wanted the ESS to be. Our primary concern was to avoid an hierarchical, hermetic approach to the shakuhachi; we wished to encourage a proverbial level playing field on which all schools and styles could be represented, without privileging one or the other, or declaring one as 'right' or 'genuine' and others as 'wrong' or 'false'. In effect, we tried to create an organisation based on the idea of mutual support, to the benefit to all. The idea is that communication and interchange amongst schools and teachers creates a synergy which raises the consciousness and standard of shakuhachi in general, furthering the aims of all players, irrespective of their affiliations. Of course, not every teacher or group in Europe chose to be part of this initiative. This is perfectly understandable and acceptable – inclusiveness implies respect for diversity, and diversity in turn implies respect for those who hold the opinion that inclusion is not the way for them. However, we hope that everyone understands that the ESS is open to all players regardless of genre, style and/or *ryūha*.

The philosophy of inclusiveness has been adopted as the basis for WSF2018. While all other WSFs have attempted to be inclusive, following on from the intention of YOKOYAMA Katsuya at the first festival in 1994 to cross over otherwise rigid boundaries between schools, nevertheless at this festival we have attempted proactively to include facets that we feel have been underrepresented in the past. Chief among these is the shakuhachi in min'yō, and we are pleased that the Aomori Min'yō and Nihon Min'yō Associations are represented here so prominently in workshops and performances. We are also highly grateful to these associations for the institutional support provided; without that support, WSF2018 would not have been possible. We have also attempted to allow for representation of some lesser-known *ryūha* particularly with Myōan orientation such as Kinpū-ryū from Hiroaki, Itchoken style from Fukuoka and Myōan Taizan-ha style represented by the 42nd kansu of Myōanji Temple, and we have also provided for the activity and art of shakuhachi making to have a prominent place at the Festival.

As mentioned, the orientation of the programme is the result of efforts of a large number of people from within the ESS. In real and

and virtual meetings, we decided on five areas, basically equal in importance, which we felt should be represented at the festival. We gave these areas names:



The shakuhachi itself, its making, repair, physics and so on



(Primarily) honkyoku, from numerous schools, both old and new



Traditional ensemble music genres, such as sankyoku in its diverse forms, and min'yō



The manifestations of new styles and genres emerging in the 20th Century, up until about the 1970s



Musical developments, crossovers, inter- and transculturations from the 1970s to the present

The workshops, lectures and concerts of the programme have been distributed more or less equally amongst these areas, although some deviation from a strict equality of division is appropriate – for instance there are more lectures in 'The Thing' than there are concerts. As with any subdivision of a living art form, though, the categories frequently break down, and concerts and other activities have sometimes become mixed rather than 'pure'.

We find this mixing process to be not only acceptable, but necessary. In line with the ESS philosophy, we consider no particular school, genre or style (or indeed, historical period) to be authentic or central, but rather view the world of the shakuhachi as a complex net of musics, widely distributed in time and space. Similarly, with the practitioners we have attempted to invite older, prominent players from around the world as well as new faces and voices also from around the world, deliberately attempting to shift the focus away from an hierarchy of status. In doing so, we hope to contribute to a scope of encounter between old and new, experienced and less experienced, familiar and surprising, in a fashion which would not be feasible outside of the festival context.

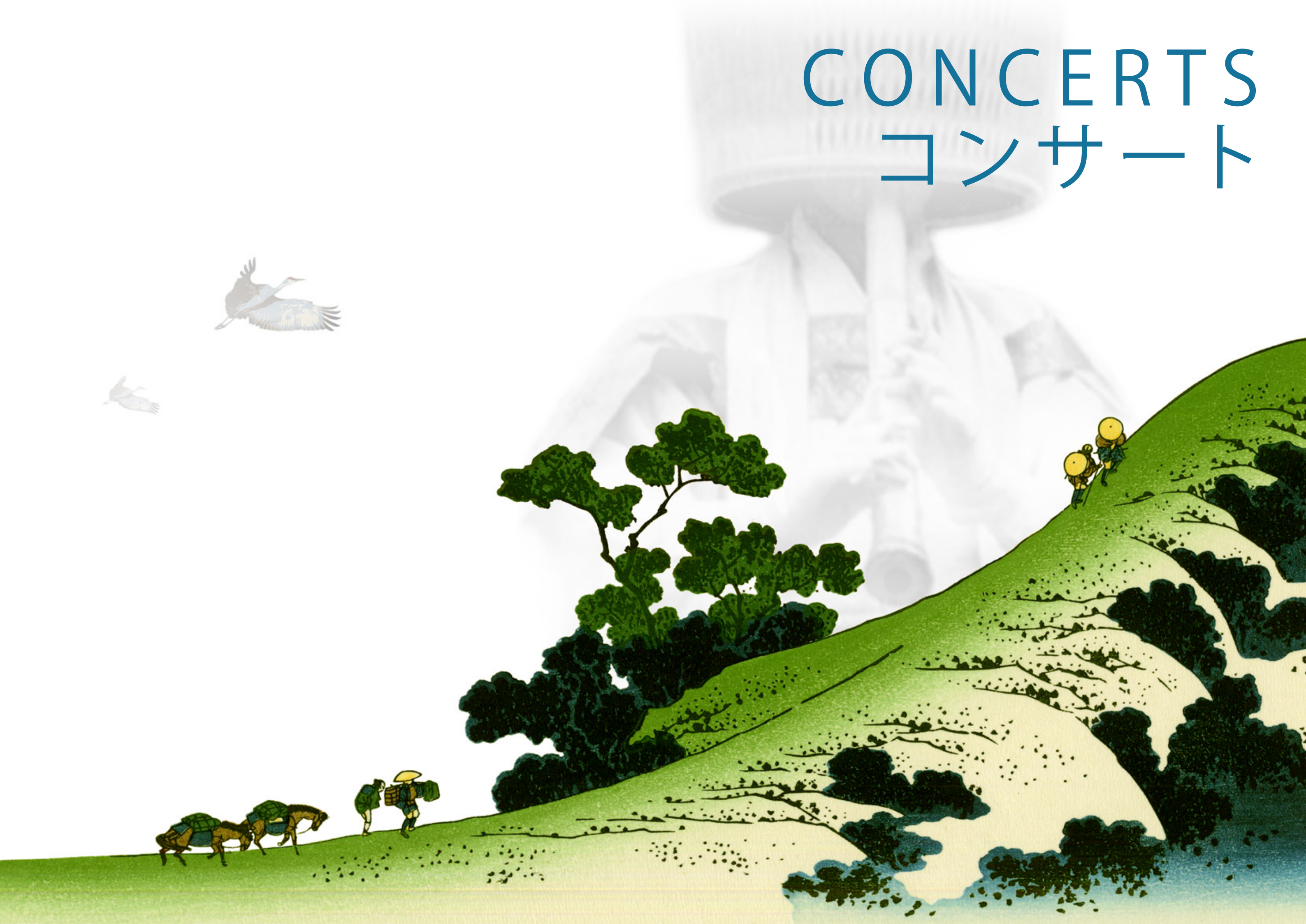
Lastly, we would like to thank everyone who helped make this festival possible: the performers, the teachers and the participants.

We hope that you, as participants and visitors to WSF2018, will enjoy and profit from the openness that we have attempted to create. Please listen, talk to one another, learn from one another, and above all, enjoy the instrument and its music, the love of which unites us as a world-wide shakuhachi community.

Jim Franklin
WSF2018 Programme Coordinator

Kiku Day
WSF2018 Chair

CONCERTS コンサート



In programming WSF2018, we have attempted to include as many concerts as spaces and timeslots allow, in order to provide as great an opportunity as possible for hearing the shakuhachi in its diverse musical 'biotopes'. In so doing, and reflecting the underlying programming philosophy of the festival, we arrived at a conceptual distinction between daytime and evening concerts.

Firstly, the evenings. These concerts are intended as broad-spectrum overviews of the musical world of the shakuhachi. Each concert includes pieces from diverse musical directions, such as traditional honkyoku, sankyoku (solo and ensemble) and min'yō (folksong) genres, through to more modern developments from within these genres – solistic and ensemble – and with interactions and transculturations with other musics outside of the Japanese canon. As a result, we hope to demonstrate that the shakuhachi is no longer an exclusively Japanese instrument, playing Japanese music, but has become an instrument of the entire world, participating in a vast range of musics; as American composer Henry Cowell put it, the shakuhachi is a 'universal flute'.

Of course, the evening concerts are not identical, and each reveals differing facets of the expansion of the shakuhachi beyond the traditional Japanese musical world. While the first concert focuses on Japanese musics, the second includes an interaction with live electronics and pieces which deliberately explore transculturation. The third is crowned by a performance of *After the Rain*, a seminal ensemble composition by UK composer Frank Denyer. The fourth, the grand finale, includes, alongside traditional works, the performances, two of which are world premieres, of pieces by non-Japanese composers from three continents: Europe (Verity Lane, UK), the Americas (Marty Regan, USA) and Oceania (Ross Edwards, Australia).

The daytime concerts present a deliberate contrast to the generality of the evening concerts. They are more focussed, usually highlighting one of the thematic areas which guided the festival programming. 'The Thing' (the construction, care and repair of the instrument) doesn't lend itself easily to concerts, but the others do: 'Great Solos' (primarily honkyoku), 'Golden Oldies' (mainly sankyoku and min'yō), 'New Sounds' (developments within Japan and beyond up until about 1970), and 'New Horizons' (new musics involving shakuhachi from around the world, from the 1970s up to the present). Of course, these categories are, and must be, flexible, so that none of the concerts is totally 'pure'. For instance, a 'Great Solos' concert may be thought of as being old, traditional honkyoku, but it cannot be exclusively so; what is 'old', when the process of transmission of these pieces guarantees in their continual rebirth, making them totally modern, and where some pieces which are now considered masterpieces of the solo canon were only composed a century ago?

The concerts, taken as a whole, do not attempt to provide definitive answers to such questions. Rather, they allow for each listener in each concert to make his or her own experiences of the music; each concert and each piece is like a mosaic piece in the entire image of the shakuhachi and its music.

Two daytime concertst deserve special mention. The concert at 17h00 on 2nd August displays a highly diverse content, and was conceived as a tribute to Ronne Nyogetsu Seldin, the organiser of the 2002 World Shakuhachi Festival in New York, who died in 2017. One of the concerts at 13h00 on 3rd August showcases the music of Frank Denyer who, as mentioned already, is a seminal non-Japanese composer for shakuhachi.

We wish you much listening pleasure and food for thought at WSF2018.

20h00 – 21h30
UNION CHAPEL, ISLINGTON, LONDON

1. ZENYOJI Keisuke *Mukaiji* (from Fudaiji Temple)
2. TANABE Shozan *Midare* (YATSUHASHI Kengyo, arr. TANABE Shozan) **PREMIERE**
Koto: MIYAZAKI Mieko
3. SUTO Shuho *Sanya Seiran*
4. David Kansuke II Wheeler *Onoe no Matsu* (Koto part by MIYAGI Michio, 1919)
Shamisen: FUJIMOTO Akiko
Koto: SATO Kikuko
5. KURAHASHI Yodo II *Kyorei*
6. John Kaizan Neptune *Forest Trail* (Neptune, 2010) and *Currents* (Neptune, 1992)
Ligeti Quartet:
Mandhira de Saram (violin 1)
Patrick Dawkins (violin 2)
Richard Jones (viola)
Val Welbanks (cello)
7. Aomori Min'yō Association & The Min'yō Team *Min'yō (folk songs)*
8. FURUYA Teruo, KAKIZAKAI Kaoru, MATAMA Kazushi *Watatsumi no Iroko no Miya* (FUKUDA Rando, 1928)
9. KAWASE Yosuke *Usu no Koe* (YAMATO Shorei III)
Koto: SASAKI Chikano, HAGIOKA Yuko
Shamisen: WATANABE Okahana
10. Riley Lee, Christopher Yohmei Blasdel *Shika no Tōne*



Note: For people without a Festival Pass, tickets will be available for purchase at the entrance to the relevant venue prior to the concerts. The sales desk for individual tickets will open 30 minutes before the scheduled starting time of the particular concert. Tickets will be subject to availability.

Prices for on-the-door tickets: WSF2018 Gala Opening Concert £ 20.00 (Union Chapel)
Lunchtime/Afternoon Concerts: £ 8.00 (Goldsmiths)
Evening Concerts: £ 12.00 (Goldsmiths)

1/8 EVENING CONCERT

20h00 – 21h30

GREAT HALL, RICHARD HOGGART BUILDING, GOLDSMITHS

1. KURAHASHI Yodo II *Jinbo Sanya*
2. FUJIYOSHI Etsuzan *Shirahone Reibo*
3. OBAMA Akihito, KAWAMURA Kizan, KURODA Reison *A Sketch of the Gray Wind* (SATO Toshinao)
4. SUGAWARA Kuniyoshi *Kata Ashi Torii no Eizo* (SATO Toshinao)
5. NOMURA Hozan *Yoru no Omoi* (NAKAO Tozan)
6. Christopher Yohmei Blasdel *Chidori no Kyoku*
Koto: KIMURA Yoko Reikano
7. Riley Lee *Sokkan*
8. KAWASE Yosuke *Shin no Kyorei* ('True Empty Bell')

2/8 EVENING CONCERT

20h00 – 21h30

GREAT HALL, RICHARD HOGGART BUILDING, GOLDSMITHS

Foyer, pre-concert: Perry Young – *Breath*

1. KAKIZAKAI Kaoru *San'an*
2. Aomori Min'yō Association & The Min'yō Team *Min'yō (folk songs)*
3. OKUDA Atsuya *Kyū Myōan Shinpo Ryū Betsuden Tsuru no Sugomori*
4. Clive Bell, Jim Franklin *Improvisation for 2 shakuhachi and live electronics*
Shakuhachi: Clive Bell
Shakuhachi and live-electronics: Jim Franklin
5. SHIMURA Zenpo *Takiochi*
6. John Kaizan Neptune *Roots and Branches* (J. Neptune, 1994)
Shakuhachi:
NOMURA Hozan 1.6
TANABE Shozan 1.8
OBAMA Akihito 2.1
John Kaizan Neptune 2.4
7. FURUYA Teruo; KAKIZAKAI Kaoru; MATAMA Kazushi *Dai San Fudo* (KINEYA Seiho)
8. MIZUNO Kohmei *Kurokami* (KOIDE Ichijuro I, d.1800 / KINEYA Sakichi)
Shamisen: KURAHASHI Ayako

EVENING CONCERT 3/8

20h00 – 21h30

GREAT HALL, RICHARD HOGGART BUILDING, GOLDSMITHS

1. David Kansuke II Wheeler *Mama no Kawa* (KIKUOKA Kengyo)
Shamisen: FUJIMOTO Akiko
Koto: SATO Kikuko
2. OBAMA Akihito *Getsumei Sansui* (OBAMA Akihito)
3. Christopher Yohmei Blasdel *Nasuno* (YAMADA Kengyo)
Koto: WATANABE Okahana, SASAKI Chikano
Shamisen: HAGIOKA Yuko
4. ISHIKAWA Toshimitsu *Ichijo* (KINEYA Seiho)
5. Aomori Min'yō Association & The Min'yō Team *Min'yō (folk songs)*
6. FUJIYOSHI Etsuzan *TAKAHASHI Kuzan den Oshū Reihō*
7. MATAMA Kazushi *Daha*
8. Richard Stagg and the Octandre Ensemble *After the Rain* (Frank Denyer)

GRAND FINALE CONCERT 4/8

20h00 – 21h30

GREAT HALL, RICHARD HOGGART BUILDING, GOLDSMITHS

Foyer, pre-concert: Komuso troupe – *Tamuke*

1. GROUP PIECE *A Thousand Bamboo in a Dancing Wind* (Verity Lane) commissioned by WSF2018 **PREMIERE**
2. David Kansuke II Wheeler *Ōmi Hakkei* (YAMADA Kengyo)
Koto: WATANABE Okahana, HAGIOKA Yuko
Shamisen: SASAKI Chikano
3. ISHIKAWA Toshimitsu *Kangen Hisho* (HIGO Ichiro)
4. Competition winner – *piece will be advised at short notice*
5. KAWAMURA Kizan *Zangetsu* (MINEZAKI Koto)
Koto: MIYAZAKI Mieko
6. FURUYA Teruo, KAKIZAKAI Kaoru, MATAMA Kazushi *Fudo* (KINEYA Seiho, 1965)
7. KURAHASHI Yodo II, TANABE Shozan, SUGAWARA Kuniyoshi *Enchanted Circle* (Marty Regan, 2018) **PREMIERE**
Shamisen: KIMURA Yoko Reikano; Percussion: George Barton
Kotos (13- and 17-string): KITAMURA Keiko, KIKUCHI Naoko,
MIYAZAKI Mieko, TAKAHASHI Gaho, KURAHASHI Ayako
8. SUGAWARA Kuniyoshi *Dosei* (SAWAI Hikaru)
17-string koto: KIKUCHI Naoko
9. Riley Lee *Raft Song at Sunrise* (Ross Edwards, 1995)
10. ZENYOJI Keisuke *Matsukaze* (YAMAKI Kengyo III / NAKANOSHIMA Kengyo)
Koto: WATANABE Okahana, HAGIOKA Yuko.
Shamisen: SASAKI Chikano
11. FURUYA Teruo *Ukigumo*

1/8 LUNCHTIME CONCERTS

13h00 – 14h00

GREAT HALL, RICHARD HOGGART BUILDING



1. Aomori Min'yō Association & The Min'yō Team *Min'yō (folk songs)*
2. MIURA Ryuho *Daha*
3. Aomori Min'yō Association & The Min'yō Team *Min'yō (folk songs)*
4. Elizabeth Reian Bennett *Piece tba*
5. SEKI Ichiro *Kikyo Genso Kyoku (FUKUDA Rando)*

13h00 – 14h00

G01, ST. JAMES HATCHAM BUILDING



1. SUGAWARA Kuniyoshi *Kaei (HOKI Makoto)*
Koto: MIYAZAKI Mieko
2. Daniel Seisoku Lifermann, Hélène Seiyu Codjo *Hamori (SUMI Atsuki)*
3. TANABE Shozan *Two Moments for Solo Shakuhachi (Marty Regan, 2012)*
I. Shedding Silent Tears
II. Gaze of the Needle
4. KIKUCHI Naoko (koto) *Tori no Yo Ni (Like a Bird) (SAWAI Tadao)*
5. KURODA Reison *Ran-gyoku (HIGO Ichiro)*
6. Jean-François Suizan Lagrost *Ichikotsu (YAMAMOTO Hozan, 1966)*
Koto: MIYAZAKI Mieko

1/8 AFTERNOON CONCERT

17h00 – 18h15

DEPTFORD TOWN HALL COUNCIL CHAMBER



1. FUJIYOSHI Etsuzan *MIYAGAWA Nyozen den Shirabe and Ajikan*
2. KODAMA Hiroyuki *Betsuden Shika no Tōne*
3. LEE Chuan-Hung *Tsuru no Sugomori*
4. Michael Chikuzen Gould *Bosatsu (TANIGUCHI Yoshinobu)*
5. HOSHIDA Ichizan *Kogetsu chō*
6. YAMADA Fumio *Tōri, Kadozuke*

LUNCHTIME CONCERTS 2/8

13h00 – 14h00

GREAT HALL, RICHARD HOGGART BUILDING



1. SUTO Shuho *Shirabe, Sagariha*
2. Jose Seizan Vargas *Shizu*
3. YOSHIKAWA Shigeru *Kokū*
4. KAWAMURA Kizan *Mine no Tsuki (NAKAO Tozan)*
5. ISO Genmyo *Oborozuki (TSUNODA Rogetsu)*
6. TAJIMA Tadashi *Tsuru no Sugomori*

13h00 – 14h00

G01, ST. JAMES HATCHAM BUILDING



1. James Nyoraku Schlefer *Sidewalk Dances (James Nyoraku Schlefer)*
Cello: Kenneth Woods
2. Marco Lienhard, Steve Cohn *Trio Improvisation*
Taiko: HIROTA Joji
3. OBAMA Akihito *Duo Improvisation*
Percussion: Steve Noble
4. Anne Norman *Whispered Shadows (Anne NORMAN)* **PREMIERE**
5. ENOMOTO Shusui *Duo Improvisation*
Multi-instruments: Tim Hodgkinson

AFTERNOON CONCERT 2/8

17h00 – 18h15

DEPTFORD TOWN HALL COUNCIL CHAMBER



1. KURAHASHI Yodo II *Mujushin Kyoku (JIN Nyodo)*
2. James Nyoraku Schlefer *Brooklyn Sanya (James Nyoraku Schlefer)*
3. Christopher Yohmei Blasdel, Kiku Day *Aleatorica for 4 Shakuhachi with (parallel)*
Jim Franklin, Vlastislav Matoušek
Via Prophetiae (Vlastislav Matoušek)
Voice: Veronika Matoušek
4. IZUMI Takeo *San'ya (Mountain-Valley)*
5. ORIMO Sabu *Improvisation*
6. Jean-François Suizan Lagrost *Three Haikus (John Palmer, 2014)*
7. Christopher Yohmei Blasdel *Byō (HIROSE Ryohei)*

3/8 LUNCHTIME CONCERTS

13h00 – 14h00

GREAT HALL, RICHARD HOGGART BUILDING



1. KAWAMURA Kizan *Wheat* (Frank Denyer)
2. Emmanuelle Rouaud *I thought about Eva...* (Henri Algadafe, 2018) **PREMIERE**
Koto: TAKAHASHI Gaho
3. Véronique Piron *Treuzell* ("Footbridge") (L. Domancich / V. Piron, 2018) **PREMIERE**
Piano: Lydia Domancich
4. Kiku Day *Woman with Jinashi Shakuhachi* (Frank Denyer)
5. ZENYOJI Keisuke *Yō* (TAKAHASHI Kumiko)
6. KURODA Reison *Winged Play* (Frank Denyer)

13h00 – 14h00

G01, ST. JAMES HATCHAM BUILDING



1. DAN Shinku *Minamoto no Unkai den Ajikan*
2. TAJIMA Tadashi *Yamagoe*
3. MIZUNO Kohmei *Kaji Makura* (YAEZAKI Kengyo / KIKUOKA Kengyo)
Shamisen: FUJIMOTO Akiko
Koto: SATO Kikuko
4. Horacio Curti *Sokkan*
5. ISHIKAWA Toshimitsu *Shingetsu*

LUNCHTIME CONCERTS 4/8

13h00 – 14h00

GREAT HALL, RICHARD HOGGART BUILDING



1. Gunnar Jinmei Linder *Kiku no Tsuyu*
Shamisen: FUJIMOTO Akiko
2. KODAMA Hiroyuki *Nana-dan Tsuru no Sugomori*
3. Aomori Min'yō Association & The Min'yō Team *Min'yō* (folk songs)
4. OKUDA Atsuya *Nerisaji*
5. Michael Soumei Coxall *Yoru no Uta*
Koto: KITAMURA Keiko

13h00 – 14h00

G01, ST. JAMES HATCHAM BUILDING



1. Elizabeth Brown *Dialect* (Elizabeth Brown, 2018) **PREMIERE**
2. Zac Zinger *Jazz Improvisation*
Piano: Alan Benzie
3. Adrian Freedman *Seijaku - Stillness* (Adrian Freedman)
4. ORIMO Sabu *Duo Improvisation*
Violin: Jennifer Allum
5. HOSHIDA Ichizan *Piece tba*
6. KURODA Reison *Duo Improvisation*
Double bass: John Edwards

3/8 AFTERNOON CONCERT

17h00 – 18h15

DEPTFORD TOWN HALL COUNCIL CHAMBER



1. Michael Chikuzen Gould *Suzuru*
2. SUTO Shuho *Matsukaze no Shirabe, Matsukaze*
3. NOMURA Hozan *Iwashimizu*
4. YAMADA Fumio *Hachigaeshi*
5. Hélène Seiyu Codjo, Daniel Seisoku Lifermann *Renbo Sugomori* (duet arr. FUKUDA Teruhisa)
6. SEIAN Genshin, Daniel Ribble *Myōan Shika no Tōne*

AFTERNOON CONCERT 4/8

17h00 – 18h15

DEPTFORD TOWN HALL COUNCIL CHAMBER



1. TANABE Shozan *In* (MIYAZAKI Mieko, 2018) **PREMIERE**
Shamisen: MIYAZAKI Mieko
2. Ralph Samuelson *Prelude to Watermill*
3. Steve Cohn *Solo Improvisation: One Man's Language*
4. KURODA Reison, KAWAMURA Kizan *Composition for 4 shakuhachi based on*
OBAMA Akihito, SEKI Ichiro *Japanese folksongs* (SEKI Ichiro) **PREMIERE**
5. Horacio Curti *Interludes from Home is Now* (Horacio Curti)
6. Cornelius Boots *Green Swampy Water* (Cornelius Boots)
7. Jim Franklin *Bata-kusai* (Daniel Ross, 2018) for shakuhachi & electronics **PREMIERE**

1/8 OPEN MIC CONCERT

21h45 – 22h30

GREAT HALL, RICHARD HOGGART BUILDING



The open mic concert on day 1 is open to participants who are not invited teachers or performers at WSF2018. Time is limited, as the space is only available for 1 1/2 hours. Participants may apply to perform directly after registration on the morning of 1st August.

In order to maximise the number of performers, each player or group will have a maximum of 5 minutes performing time and 1 minute to move on and off stage.

2/8 & 3/8 LATE EVENING CONCERTS

There are many professional and semi-professional performers who are certainly worthy of representation at WSF2018, but who for financial or logistical reasons couldn't be invited. Some of them are attending anyway, and made submissions to perform in some way. From these submissions, the Festival organisers curated these two concerts:

21h45 – 22h30

GREAT HALL, RICHARD HOGGART BUILDING



1. Tatiana Rivera, Dmitry Kalinin *honkyoku tba*
2. Joke Verdoodt *Inori no Wa* (Joke Verdoodt, 2018) **PREMIERE**
Koto: Albert Jan Schouten
3. JIN Huxing *Flute in Love*
4. Rachel Rudich *piece tba*
5. Danilo Tomic *1. Line-crossing Ceremony*
2. Quiescence After Storm
3. Cape of Good Hope

21h45 – 22h30

GREAT HALL, RICHARD HOGGART BUILDING



1. Dietmar Herriger, ISO Genmyo *Itchoken Shika no Tōne*
2. TAKAHASHI Renkaizan *Kurokami* (KOIDE Ichijuro I, d.1800 / KINEYA Sakichi)
Koto: TAKAHASHI Gaho
Shamisen: TAKAHASHI Utaiku
3. Rob Foster *piece tba*
4. Marek Kimei Matvija *Ōshū Saji*

A WSF IS A GREAT OPPORTUNITY TO STOCK UP ON, FOR EXAMPLE, DIFFICULT TO OBTAIN SHAKUHACHI CDS, PURCHASE A NEW INSTRUMENT OR OTHER MERCHANDISE. HERE, YOU WILL ALSO BE ABLE TO GET THE OFFICIAL WSF2018 T-SHIRT!

THE WSF2018 SHOP PROVIDES MATERIALS FROM A VARIETY OF SELLERS: YAMAGUCHI SHUGETSU, JOHN KAIZAN NEPTUNE, MIURA RYUHO, DAN SHINKU, PHILIP HORAN, KODAMA HIROYUKI, STEFAN LENZ, PERRY YUNG AND MANY OTHERS...

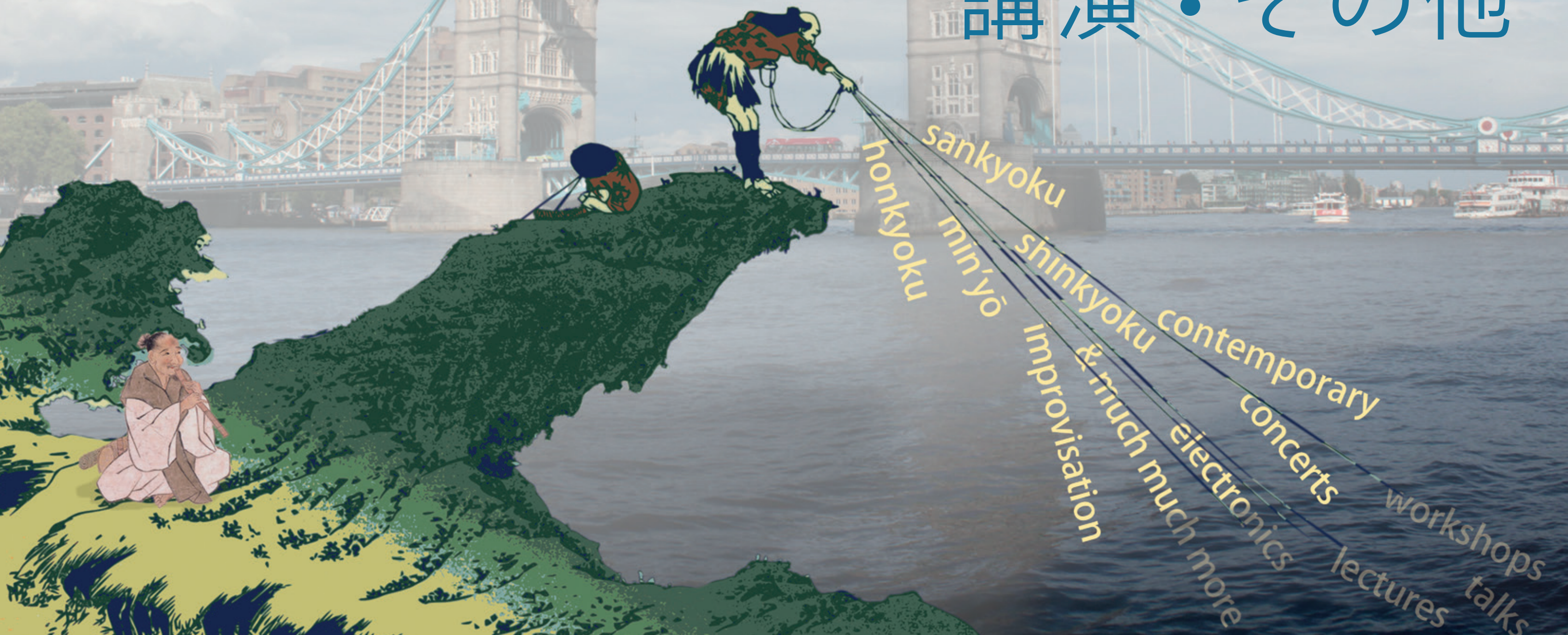
WSF2018 SHOP

RHB 150
Richard Hoggart Building

Open every day
9h00 – 18h00



WORKSHOPS LECTURES & MORE ワークショップ 講演・その他



LG02 Professor Stuart Hall Building

10h00 – 11h10

LARGE WORKSHOP: ZENYOJI KEISUKE - MUKAIJI

In this workshop, participants will try out a performance technique that focuses on the fact that we can recognize a loose, periodic rhythm even in shakuhachi honkyoku pieces, which are generally thought to be free-rhythm pieces. We will of course practice the techniques used in *Mukaiji's* characteristic phrases, also placing emphasis on analysing musical structure.



11h30 – 12h40

LARGE WORKSHOP: KURAHASHI YODO II – AKITA SUGAGAKI

KURAHASHI Yodo II writes: “I consider the Shakuhachi Koten Honkyoku (Classical Honkyoku) to be ‘the music of rules’. The Kinko-ryū honkyoku in particular were composed following some very sophisticated rules. Of course, you can still perform these well without knowing the rules behind them. However, the Kinko-ryū honkyoku rules themselves are very interesting. These rules deepen the mystery of this honkyoku, while allowing you to enjoy it like you would a game whose rules you know well.”



14h00 – 15h10

LARGE WORKSHOP: KAWASE YOSUKE – USU NO KOE 1/2

Usu no Koe 臼の声, (‘Sound of a wooden mochi making mortar block’). This piece was originally a jiuta composition *Natsugoromo* by FUJIO Koto (active around 1772-81), which YAMOTO Shorei arranged into a Yamada-ryū piece and premiered in 1879. The song depicts the fragrance of ‘Usu’ and the four seasons.



15h30 – 16h40

LARGE WORKSHOP: KAWASE YOSUKE – USU NO KOE 2/2

The second part of the workshop on *Usu no Koe*, 臼の声, (‘Sound of a wooden mochi making mortar block’). This is piece was originally a jiuta composition *Natsugoromo* by FUJIO Koto (active around 1772-81), which YAMOTO Shorei arranged into a Yamada-ryū piece and premiered it in 1879. The song depicts the fragrance of ‘Usu’ and the four seasons.



LG01 Professor Stuart Hall Building

10h00 – 11h10

ISHIKAWA TOSHIMITSU – ICHIJO

Ichijo is a famous piece, and certainly anyone who hears it will be moved, but in truth it is a difficult piece due to many meri notes (half-steps in Tozan-ryū terminology). In this workshop, we will use YOKOYAMA Katsuya's *Meri note etude* as a way to grapple with them.



11h30 – 12h40

ISHIKAWA TOSHIMITSU – KANGEN HISHO

Kangen Hisho (HIGO Ichiro) is a masterpiece with unrivalled power and beauty. In this workshop, we will analyse the piece using CD recordings of YOKOYAMA Katsuya's premiere performance and performances by his students FURUYA Teruo and SUGAWARA Kuniyoshi, in order to gain an insight into its charm.



14h00 – 15h10

JOHN KAIZAN NEPTUNE – SHAKUHACHI IMPROVISATION OR ‘COMPOSING UPON THE INSTANT’ 1/2

For all levels; bring a 1.8, and let's explore how to approach organising sound freely in many styles. Ideas covered will include ‘telling a story’, rhythm, scales, and dramatic devices.



15h30 – 16h40

JOHN KAIZAN NEPTUNE – SHAKUHACHI IMPROVISATION OR ‘COMPOSING UPON THE INSTANT’ 2/2

The second part of John Kaizan Neptune's Shakuhachi Improvisation or ‘Composing upon the instant’.



RHB167 Richard Hoggart Building

10h00 – 11h10

KAWASE YOSUKE – YUGAO

Yugao (‘夕顔, ‘Evening Glory) KIKUOKA Kengyo (1792-1847). This jiuta piece in the Kyoto style with a song text from the 11th century ‘Tale of Genji’ was composed originally for shamisen and voice, to which YAEZAKI Kengyo (d.1848) later added a koto part. The 17-year old Prince Genji falls in love with Yugao, but she dies in his arms, killed by the evil spirit of Genji’s former lover.



11h30 – 12h40

AOMORI MIN’YŌ ASSOCIATION & THE MIN’YŌ TEAM – HOW TO PLAY VARIOUS MIN’YŌ, I
PIECES: KOKIRIKO BUSHI, HYŪGA KOBIKI UTA

This session will feature pieces that do not require complex fingering (half-holing etc) or *meri* (changing of blowing angle). *Kokiriko bushi*, from Toyama Prefecture, traditionally accompanies village dancers playing percussion instruments, including the *kokiriko* rhythm-sticks. *Hyūga kobiki uta* is a lumberjack song from Miyazaki Prefecture. Like virtually all the min’yō in these workshop sessions, these two songs have become common as ‘stage min’yō’, i.e. performed in concerts. Originally no shakuhachi would have been used, but now the min’yō world has strongly embraced shakuhachi. Free-rhythm songs such as *Hyūga kobiki uta* are now accompanied only by shakuhachi and are thus called *takemono*, ‘bamboo pieces’.



14h00 – 15h10

SUGAWARA KUNIYOSHI – KAEI

In order to play a melody beautifully, how can we most efficiently change the fingering? Using methodology that has the aim ‘play so you sing with the shakuhachi’, participants will study the piece *Kaei* by HOKI Makoto. Koto accompaniment by MIYAZAKI Mieko.



15h30 – 16h40

AOMORI MIN’YŌ ASSOCIATION & THE MIN’YŌ TEAM – HOW TO PLAY VARIOUS MIN’YŌ, II
PIECES: KURODA BUSHI, KOMORO MAGO UTA

In this workshop, we will study pieces with simple fingerings but now with meri notes. *Kuroda bushi* was sung at drinking parties among the samurai of Fukuoka Prefecture, hence the opening lyrics: “Drink sake!”. *Komoro mago uta* is a packhorse drivers’ song from the Komoro region of Nagano Prefecture. Like virtually all traditional work songs sung today, this one has lost its original context due to mechanisation, new forms of transport and so forth.



RHB281 Richard Hoggart Building

10h00 – 11h10

OKUDA ATSUYA – SHIN’YA 1/2

This complex piece is said to have been transmitted by TAKIKAWA Chuka, of the Ikkan-ryū. The original piece is called *San’ya Sugagaki* - not ‘three valleys’, however, but rather ‘three nights’. The old piece was rearranged and renamed to *Shin’ya*. On the one hand it expresses a deep tranquility, on the other it also indicates the way to a bright dawn as a symbol of enlightenment. From the title, one would imagine that the piece will depict a quiet night, but it nevertheless is a fast piece with many changes in its flow, and with one key modulation.



11h30 – 12h40

OKUDA ATSUYA – SHIN’YA 2/2

The second part of OKUDA Atsuya’s workshop on *Shin’ya*.



14h00 – 15h10

RILEY LEE - AJIKAN (阿字観, ‘INSIGHT INTO THE SOUND “AH”’)

It has been said that *Ajikan*, whose composer and year of composition are unknown, was formerly entitled ‘*Sashi*’ and retitled ‘*Ajikan*’ by MIYAMOTO Nyozan in 1887. *Ajikan* is also the name of the most important of the religious austerities of Esoteric or Shingon Buddhism. The *kan* of *Ajikan* refers to ritual meditation. There are three types of *kan*: *shō* (‘life’), *ji* (‘word’), and *jissō* (‘reality’).



15h30 – 16h40

HÉLÈNE SEIYU CODJO, DANIEL SEISOKU LIFERMANN – SHIRABE RENBO

In this workshop, a duet will be taught that is based on the original *Honte Choshi* with a second part in the pure Hijiri style, exploring expressivity and a large range of color tones.



17h00 – 18h00

RILEY LEE – BREATHE!

Dr. Riley Lee developed these exercises over four decades of teaching and performing. In the workshop you will become more aware of your breath. Assumptions underlying these exercises: there is a healthy (optimal) way to breathe; most of us usually are not breathing in this way. Simple breathing exercises can benefit almost everyone by increasing the time we breathe optimally.



RHB280 Richard Hoggart Building

10h00 – 11h10

DAVID KANSUKE WHEELER – KINKO SANKYOKU ORNAMENTATION

The shakuhachi did not join the sankyoku ensemble until long after the majority of its repertoire had been composed. This workshop will look at how a performer can make an interesting and constructive contribution to this ensemble. It will address phrasing, timing, breathing and volume control in the context of using ornamentations that emulate shamisen techniques, as well as those that originate in the honkyoku tradition.



11h30 – 12h40

CHRISTOPHER YOHMEI BLASDEL – CHIDORI

Chidori no Kyoku (Song of the Plovers) was composed by YOSHIZAWA Kengyo II (1800-1872). The lyrics, taken from the Kokin Waka-shū 10th C. collection of Imperial Court poetry, consist of two songs about plovers. The *tegoto* instrumental section features a counterpoint melody by the shakuhachi, composed by YAMAGUCHI Goro. String accompaniment is provided by YOKO Reikano Kimura. (Ikuta-ryū style)



14h00 – 15h10

ISO GENMYO – ZEN MEDITATION AND KYUSHU REIBO

In this workshop we will begin by sitting *zazen* (on chairs) in order to prepare our breathing. Then we will play robuki. ISO Genmyo will then lecture on *Kyushu Reibo* from the Itchoken lineage. ISO Genmyo is the Head Priest of the Itchoken Temple and a Myōan-ryū koten honkyoku player.



15h30 – 16h40

MIZUNO KOHMEI – KUROKAMI

Kurokami (黒髪, 'Black Hair') by KOIDE Ichijuro I (d.1800)/ KINEYA Sakichi I (d.1807). This jiuta composition which became popular towards the end of the 18th century, depicts the loneliness of a woman sleeping alone, pining for her absent lover as the snow piles up outside. The vocal line requires considerable skill in order to express the emotive quality of the piece. String accompaniment by KURAHASHI Ayako.



RHB268 Richard Hoggart Building

10h00 – 11h10

NOMURA HOZAN – ASAKAZE

Asakaze ('Morning Wind') was composed by NAKAO Tozan in 1938. It begins as a solo. Soon after dawn, the sun rises and the piece depicts the sensation of a refreshing wind in the morning. Afterwards, the music transforms into a rhythmic duet. In the latter half of the piece the use of canon and the arrangement of melody is of great interest.



11h30 – 12h40

TAJIMA TADASHI – KOTEN SUZURU

This is the old form of *Tsuru no Sugomori*, separated into five sections and composed into a formal piece. The characteristic techniques of *Sugomori* such as *koro-koro* are used, but other than these techniques TAJIMA Tadashi believes that the piece is not that difficult to perform, and is suitable to be included in the repertoire. Working with *Koten Suzuru*, TAJIMA Tadashi will discuss these techniques and background knowledge.



13h00 – 14h00

BEGINNERS WORKSHOP WITH HORACIO CURTI

Beginners workshop number 1 - start to learn the shakuhachi. With Horacio Curti.

14h00 – 15h10

NOMURA HOZAN – KAN OTSU 1/2

Kan-Otsu was composed by YAMAMOTO Hozan in 1973. The name indicates the symbols for high and low pitch in shakuhachi scores. The musical concepts of *kan*, *otsu*, *koten* (classical) and *gendai* (contemporary) are incorporated into five movements with the following tempi: moderate, fast, moderate, fast and moderate. Each theme is expanded with octave leaps.



15h30 – 16h40

NOMURA HOZAN – KAN OTSU 2/2

The second part of NOMURA Hozan's worksop on *Kan Otsu*.



17h00 – 18h00

BEGINNERS WORKSHOP WITH HORACIO CURTI

Beginners workshop number 2 - keep on blowing.

ROOM RHB164 Richard Hoggart Building

10h00 – 11h10

HORACIO CURTI – IMPROVISATION WITH SOUND MATERIALS

The development of our sound should not be a tedious task but a joyful exploration of the riches the instrument has to offer, while researching our own ideals. We will work with sound and strategies to improve it as well as reflecting on important aspects of posture both in relation to sound and to musical performance.



11h30 – 12h40

VÉRONIQUE PIRON – BRETON INFLUENCES: FINIS TERRAE

Finis-Terrae, ‘End of Earth’, is the name of the most western part of Brittany (in the West of France), the place of Vèronique Piron’s roots, and the title of her very first composition (2008). It is an encounter between some simple melodies (from traditional songs) and rythmical patterns (from bagpipes), especially matching with the specific language of the shakuhachi.



14h00 – 15h10

FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – BASICS OF PLAYING YOKOYAMA KATSUYA KOTEN HONKYOKU

This is a workshop on the fundamental techniques for performing koten honkyoku: forming a sound, practicing *meri* (half tone / whole tone), *kamuri*, reading sheet music, understanding symbols, and so on.



15h30 – 16h40

WORKSHOP: TANABE SHOZAN – KARI (SOLO VERSION)

Kari was composed by YAMAMOTO Hozan in 1968. The piece was inspired by the sight of *kari* - migratory wild geese - flying in order to seek cold weather, which inspired YAMAMOTO to sense the journey of life. The birds’ cries and the flapping of wings are expressed by *iki yuri* (breath vibrato). The composer, who was also TANABE Shozan’s teacher, arranged and notated a solo version he had performed earlier together with a pianist playing Simon & Garfunkel’s *Scarborough Fair*.



ROOM RHB163 Richard Hoggart Building

10h00 – 11h10

JOHN KAIZAN NEPTUNE – TAMING THE WILD BORE: FUNDAMENTALS OF SHAKUHACHI ACOUSTICS 1/2

How many times have you looked down inside a shakuhachi and wondered: “Just where does that sound come from? Why does every piece of bamboo have a unique sound?” The movement of air inside a shakuhachi is extremely complex, but there is beauty and order to the natural universe that is magical.



11h30 – 12h40

JOHN KAIZAN NEPTUNE – TAMING THE WILD BORE: FUNDAMENTALS OF SHAKUHACHI ACOUSTICS 2/2

The second part. How many times have you looked down inside a shakuhachi and wondered: “Just where does that sound come from? Why does every piece of bamboo have a unique sound?” The movement of air inside a shakuhachi is extremely complex, but there is beauty and order to the natural universe that is magical.



14h00 – 15h10

JOSÉ SEIZAN VARGAS – TALKING WITH THE WILD, JINASHI MAKING PRACTICAL EXAMPLES 1/2

In this workshop, we will work with existing flutes, to improve the tuning, response, balance, tone and volume of the jinashi shakuhachi, demonstrating some techniques involved, like moving holes, testing and touching inside the bore, utaguchi adjustments, etc. Participants are encouraged to bring their flutes and try the techniques themselves, or to have their jinashi flutes tested and perhaps adjusted. Part 2 at 15h30.



15h30 – 16h40

JOSÉ SEIZAN VARGAS – TALKING WITH THE WILD, JINASHI MAKING PRACTICAL EXAMPLES 2/2

José Seizan VARGAS presents the second part of his practical workshop about jinashi shakuhachi.





MIN'YŌ

AT WSF2018

IT IS THE FIRST TIME IN THE HISTORY OF THE WORLD SHAKUHACHI FESTIVALS THAT MIN'YŌ SHAKUHACHI IS STRONGLY REPRESENTED.

MIN'YŌ (LITERALLY 'FOLK SONG') WILL BE PERFORMED BY ARTISTS BASED IN JAPAN AND IN THE UK, WHO ARE COLLABORATING AT WSF UNDER THE GROUP NAME **THE MIN'YŌ TEAM**:

MIYAKE RYOJI AND **SHIRATO TOMOYA** (TSUGARU-JAMISEN, VOICE AND TAIKO) FROM THE AOMORI MIN'YŌ KYŌKAI (AOMORI MIN'YŌ ASSOCIATION);

ENOMOTO SHUSUI (SHAKUHACHI) FROM THE NIHON MIN'YŌ KYŌKAI (JAPAN FOLK SONG ASSOCIATION);

MEMBERS OF THE UK-BASED SOAS MIN'YŌ GROUP, INCLUDING **YOSHIE ASANO CAMPBELL** (VOICE, DANCE), **ICHIKAWA HIBIKI** (TSUGARU-JAMISEN), **DAVID HUGHES** (VOICE, SHAMISEN AND PERCUSSION), **GINA BARNES** (VOICE, SHINOBU), AND SEVERAL OTHERS INCLUDING SHAKUHACHI PLAYERS.

FOR CONCERTS, THE PERFORMERS WILL DECIDE ON PIECES AND WHO WILL PERFORM ACCORDING TO THE ATMOSPHERE OF THE DAY AND SPACE. PRINTED PROGRAMME NOTES WILL BE MADE AVAILABLE ON THE DAY, SHOWING LYRICS AND BACKGROUND INFORMATION ABOUT THE PIECES.

2/8 WORKSHOPS

LG02 Professor Stuart Hall Building

10h00 – 11h10

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – ITO TO TAKE NO TOKI 1/2

In this workshop, participants can enjoy the fun of playing rhythms and in ensemble, arising from the style of SAWAI Hikaru, who was also a rock guitarist.
Koto and jushichigen accompaniment provided by KIKUCHI Naoko and KITAMURA Keiko.



11h30 – 12h40

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – ITO TO TAKE NO TOKI 2/2

The second part of the workshop. In this workshop, participants can enjoy the fun of playing rhythms and in ensemble, arising from the style of SAWAI Hikaru, who was also a rock guitarist. Koto and jushichigen accompaniment provided by KIKUCHI Naoko and KITAMURA Keiko.



14h00 – 15h10

LARGE WORKSHOP: MIZUNO KOHMEI – SHIKA NO TÔNE 1/2

Shika no Tône (鹿の遠音, 'The Distant Call of the Deer'). This very famous Kinko-ryû honkyoku, which is often played as a duet, depicts the sounds of the male and female deer calling to each other in the mountain valleys amidst the falling maple leaves in late autumn as they search for a partner with which to mate. The beginnings and endings of each phrase are connected, producing a harmonious and beguiling effect. The second part of the workshop is at 15h30.



15h30 – 16h40

LARGE WORKSHOP: MIZUNO KOHMEI – SHIKA NO TÔNE 2/2

Shika no Tône (鹿の遠音, 'The Distant Call of the Deer'). This very famous Kinko-ryû honkyoku, which is often played as a duet, depicts the sounds of the male and female deer calling to each other in the mountain valleys amidst the falling maple leaves in late autumn as they search for a partner with which to mate. The beginnings and endings of each phrase are connected, producing a harmonious and beguiling effect.



LG01 Professor Stuart Hall Building

10h00 – 11h10

FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – UKIGUMO 1/2

Ukigumo (Koten honkyoku, transmitted by YOKOYAMA Katsuya). 'If the wind blows, the cloud moves; if it doesn't blow, it doesn't move; the floating cloud relaxes and entrusts itself to the wind'. This is said to have been written by IKKYU Zenji, and is believed to be the supreme state of mind for the komuso. It is considered to be desirable to play this piece in a gentle, fluttering fashion. Participants in this workshop will learn to play this piece without excess force or torpor. The second part of the workshop at 11h30.



11h30 – 12h40

FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – UKIGUMO 2/2

Ukigumo (Koten honkyoku, transmitted by YOKOYAMA Katsuya). The second part of the workshop on *Ukigumo*.



14h00 – 15h10

AOMORI MIN'YÔ ASSOCIATION & THE MIN'YÔ TEAM – PRACTICING URABUKI (KEY CHANGE), II: PIECES: HIETSUKI BUSHI, AKITA NAGAMOCCHI UTA

Practicing *urabuki* (key change), II: Pieces: *Hietsuki bushi*, *Akita nagamochi uta*. This workshop focuses on playing *urabuki* in several keys. *Hietsuki bushi* is a song from Miyazaki Prefecture. Some of the lyrics relate to the relocation of some of the Heike warriors to this region in the late 12th century. *Akita nagamochi uta* is a wedding song from Akita prefecture. It's considered one of the three great traditional wedding songs, along with *Sansa shigure* and *Otachizake*.



Elementary assumes that the player can obtain *kari* notes in *otsu* with reasonable security, is familiar with *kan* notes, even if still learning to produce them reliably, and has some basic idea of *meri* notes, even if intonation may be unstable.



Intermediate assumes that the player is secure with *kari* notes in *otsu* and *kan*, and is capable of producing *meri* notes reliably in both octaves, with reasonably reliable intonation



Advanced assumes that the player has a high degree of proficiency and control in production of *meri* and *kari* tones in *otsu* and *kan*, and is familiar with *daikan* notes. Intonation is reliable and stable, with good control of shaping and shading of dynamics, timbre and pitch.

Please note: it is sometimes useful for participants to attend workshops at a higher level than that at which they find themselves. If one attempts to play at least slightly beyond one's perceived capacity, one often discovers that, particularly in the synergy of a group workshop, one is carried by the group to a higher level. Additionally, even if one cannot play at the required level, the experience of hearing a piece taught by an expert teacher and of hearing more advanced players working on it can lead to insights into the nature of one's own limitations and how to overcome them. So simply sitting in on and listening to a workshop at a higher level can be a valuable experience.

RHB167 Richard Hoggart Building

10h00 – 11h10

NOMURA HOZAN – KOGARASHI 1/2

In 1923, the Great Kanto earthquake hit the area around Tokyo, and a large part of Tokyo became a burned field. NAKAO Tozan loved Shiba Park, and as he stood at a high point in it, gazing at what looked like barren trees in winter, he felt a chill wind piercing his skin. His heart, though, became filled with a warm feeling. He then composed the piece *Kogarashi* ('cold, wintry wind') expressing his deep emotions. The piece has the structure A-B-A



11h30 – 12h40

NOMURA HOZAN – KOGARASHI 2/2

The second part of Nomura Hozan's workshop on *Kogarashi*.



14h00 – 15h10

HOSHIDA ICHIZAN – MOMIJI 1/2

In this workshop, the Tozan-ryū honkyoku *Momiji* (composed by NAKAO Tozan) will be taught. HOSHIDA Ichizan III is an instructor at Osaka College of Music, Tozan-ryū Chikurinken, and is a Tozan-ryū chief advisor, a Tozan-ryū teacher, and the head of Toshu-sha.



15h30 – 16h40

HOSHIDA ICHIZAN – MOMIJI 2/2

In this workshop, the Tozan-ryū honkyoku *Momiji* (composed by NAKAO Tozan) will be taught. Second part of the workshop by HOSHIDA Ichizan.



RHB281 Richard Hoggart Building

10h00 – 11h10

GUNNAR JINMEI LINDER – KIKU NO TSUYU 1/2

Composition: HIROHASHI Koto (b. 1740?), Songtext: FUKUSHIN. Kiku no Tsuyu is a short hauta-style piece, which is technically quite accessible but demanding in its mode of expression. The title means 'Dewdrops on the Chrysanthemum', alluding to the vanity of life, especially an unhappy lovelife, symbolised by the shortlived morning dewdrops. Some interpret it as a requiem for a past lover. The second part, at 11h30, will be with shamisen accompaniment.



11h30 – 12h40

GUNNAR JINMEI LINDER – KIKU NO TSUYU 2/2

The second part of Gunnar Jinmei LINDER's workshop on *Kiku no Tsuyu*. FUJIMOTO Akiko or SATO Kikuko will provide shamisen accompaniment.



14h00 – 15h10

KURAHASHI YODO II – JINBO SAN'YA 1/2

JINBO Masanosuke arranged this song in 1895. That was almost 123 years ago. Having said that, this song is actually extremely modern. That means that this song has no rules. The sounds are put together like a mosaic, creating a contemporary and complex song. KURAHASHI Yodo II writes: "Since I am coming all the way to London, I will attempt this extremely difficult piece before I leave." The second part of the workshop follows immediately afterwards at 15h30.



15h30 – 16h40

KURAHASHI YODO II – JINBO SAN'YA 2/2

The second part of KURAHASHI Yodo's workshop on *Jinbo San'ya*.



17h00 – 18h00

RALPH SAMUELSON – INJURIES IN SHAKUHACHI AND HOW TO AVOID THEM

Many shakuhachi players suffer from hand pain but may be reluctant to talk about it. Ralph has been challenged by repetitive strain injuries for more than 20 years and will share modalities from East and West that have helped him on his journey. Coping, healing, and recovery require both mental and physical strategies.



RHB280 Richard Hoggart Building

10h00 – 11h10

AOMORI MIN’YO ASSOCIATION & THE MIN’YŌ TEAM – HOW TO PLAY VARIOUS MIN’YŌ, III: MERI NOTES. PIECES: AIZU BANDAI-SAN, CHAKKIRI BUSHI

Now we will learn the blowing techniques of different *meri* notes, and experience different rhythms. *Aizu Bandai-san* is a bon (ancestral festival) dance song from Fukushima Prefecture. A characteristic spoken part – a sort of ‘rap’ passage – is added. *Chakkiri bushi* was a ‘new folk song’ (*shin-min’yō*) composed in 1927, commissioned by Shizuoka Railway to attract tourists to Shizuoka Prefecture. It has some interesting key changes. Since 1988 there has been a national contest for this song – a phenomenon now common for many min’yō.



11h30 – 12h40

AOMORI MIN’YO ASSOCIATION & THE MIN’YŌ TEAM – PRACTICING URABUKI (KEY CHANGE), I
PIECES: SANSA SHIGURE, SOTOYAMA BUSHI

Now we will learn how to play *urabuki*, which is a changing of fingerings to shift the pitch by a fourth up or down, thus avoiding having to change to a different-length shakuhachi to suit a different singer’s voice. *Sansa shigure* is a dignified celebratory song from Miyagi Prefecture. Some theories relate the piece to the famous local feudal lord DATE Masamune (1567-1636). *Sotoyama bushi* is a tranquil song from Iwate Prefecture.



14h00 – 15h10

GUNNAR JINMEI LINDER – KAEDE NO HANA

Composition: MATSUZAKA Shun’ei (1854–1920), Songtext: OZAKI Shishio (1834–1909). *Kaede no Hana* is one of the koto pieces of the national romantic era. The title means ‘Maple Flowers’ and refers to the blooming of these small flowers in April, and when the flowers fall they become propellered seeds. The songtext depicts nature in early summer in Arashiyama outside Kyoto. Koto accompaniment is provided by KIKUCHI Naoko.



15h30 – 16h40

HORACIO CURTI – POSTURE AND SOUND DEVELOPMENT

The development of our sound should not be a tedious task but a joyful exploration of the riches the instrument has to offer, while researching our own ideals. We will work with sound and strategies to improve it, as well as reflecting on important aspects of posture both in relation to sound and to musical performance.



RHB268 Richard Hoggart Building

10h00 – 11h10

ZAC ZINGER – 5 HOLES, 12 NOTES: CHROMATICISM ON SHAKUHACHI

Though the shakuhachi wasn’t built to play modern Western music, the limits of the instrument are constantly being tested in new music and contemporary styles. Zac Zinger’s workshop will introduce strategies and techniques to overcome the difficulties of playing chromatic music on a five-hole shakuhachi.



11h30 – 12h40

ELIZABETH BROWN – LEARN LOONS, FROM ISLE ROYALE SHAKUHACHI SOLOS

Learn this piece directly from the composer. Both Western and Kinko notation will be supplied. Brown will also talk about hearing shakuhachi with Western-conditioned ears, and how it influences her compositions.



13h00 – 14h00

BEGINNERS WORKSHOP WITH MICHAEL SOUMEI COXALL

Beginners workshop number 3 - the learning continues. Today with Michael Soumei Coxall.

14h00 – 15h10

JIM FRANKLIN – SHAKUHACHI AND LIVE-ELECTRONICS (HANDS-ON)

In this workshop, Jim Franklin will discuss the basics of performing the shakuahchi with live eletronic processing. Participants will have the hands-on opportunity to try out playing the shakuhachi with analogue and digital processing, and are welcome to bring a laptop with the software PD (Pure Data) loaded and functional, in order to develop ideas from the class. No previous experience in this area is necessary.



17h00 – 18h00

BEGINNERS WORKSHOP WITH MICHAEL SOUMEI COXALL

Beginners workshop number 4 - the learning continues.

2/8 WORKSHOPS

ROOM RHB164 Richard Hoggart Building

10h00 – 11h10

DANIEL SEISOKU LIFERMANN, HÉLÈNE SEIYU CODJO – WASAN

In this workshop Daniel Seisoku Lifermann and Hélène Seiyu Codjo will teach a duet composed by FUKUDA Teruhisa. This piece expresses a deep feeling of peace.



11h30 – 12h40

SUIZAN LAGROST – ICHIKOTSU

Ichikotsu was composed in 1966 by YAMAMOTO Hozan. This famous piece introduces the western practice of dividing pieces into movements, in this case all based on D (宕越). Thanks to his profound knowledge of the instruments, YAMAMOTO succeeds in revealing the most charming aspects of the koto and the shakuhachi. Koto accompaniment by MIYAZAKI Mieko.



14h00 – 15h10

IZUMI TAKEO – SAN’YA (MOUNTAIN-VALLEY)

San’ya is one type of shakuhachi honkyoku, which can be written in many ways, including 三谷, 山谷 and 山也. This workshop will be based on WATAZUMI Dozo’s arrangement of Tsugaru Kinpū-ryū *Sanya Sugagaki*. The piece is believed to express a land in the farthest distance.



15h30 – 16h40

STEVE NOBLE - FREE IMPROVISATION: LONDON MEETS JAPAN

This workshop presents a chance to listen and discuss the use of contemporary percussion and extended techniques in an improvisational context - opening up the possibilities of what can be done with one drum and an open mind! Participants are welcome to join in or simply listen.



ROOM RHB163 Richard Hoggart Building

10h00 – 11h10

SUIZAN LAGROST – TIPS & TRICKS

Posture, breathing, air speed, resonance: how can we make the shakuhachi an easy instrument? All schools and styles welcome.



11h30 – 12h40

TAKAHASHI TOYOMI – THE PREPARATION OF BAMBOO AND THE SHAKUHACHI-MAKING PROCESS

In this lecture/demonstration TAKAHASHI Toyomi will explain firstly how to prepare the bamboo harvested for shakuhachi making (*aburanuki* or drawing out the oil, drying and curing) while showing images and a video. He will then discuss how to design the bore of the shakuhachi. The shaping of the bore is an extremely important element of *jiari* shakuhachi making. TAKAHASHI will explain the actual making process while showing images and video material.



14h00 – 15h10

PHILIP HORAN – MY JOURNEY ON THE SHAKUHACHI MAKING PATH

Lecture/workshop. The opening section of this class will consist of a short presentation exploring the contribution of Irishman, John James QUIN to the art of Japanese lacquerwork. The central part of the workshop will explore how the construction of shakuhachi affects timbre by examining alternative fingerings. The final part will be an opportunity for participants to play two arrangements using different lengths of shakuhachi: the Irish *Kimigayo* and a piece influenced by Saint Patrick’s *Shika no Tōne*.



15h30 – 16h40

PHILIP HORAN – IRISH/CELTIC MUSIC FOR SHAKUHACHI

This workshop will include a demonstration of different genres of Celtic music performed on shakuhachi. Participants will be taught some Irish dance tunes. The use of alternative fingerings to minimise the movement of fingers in fast passages will be explained and illustrated.





Every morning
9h00 – 9h40
General gathering
ROBUKI
Announcements relevant for
the day ahead
LG02

Friday 3 August & Saturday 4 August

Rehearsal for the group piece

A Thousand Bamboo in a Dancing Wind

by Verity Lane, a special WSF2018 commission.

#ROBUKI

3/8 WORKSHOPS

LG02 Professor Stuart Hall Building

10h00 – 11h10

LARGE WORKSHOP: KAWASE YOSUKE – SHIN NO KYOREI (‘TRUE EMPTY BELL’) 1/2

Shin no Kyorei (also known as *Kyorei*) is the first of the three central works of the honkyoku repertoire. This workshop will focus on the many specific techniques that are used in the Kinko-ryū version, including *koro-koro*, *ha-ra-ro*, octave switching between *ha* notes, *muraiki* and more.



11h30 – 12h40

LARGE WORKSHOP: KAWASE YOSUKE – SHIN NO KYOREI (‘TRUE EMPTY BELL’) 2/2

The second part of the workshop. KAWASE Yosuke is a Kinko-ryū Chikuyusha shakuhachi performer, son of KAWASE Junsuke III.



14h00 – 15h10

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – RENZAN 1/2

This work was written for composer SAWAI Tadao’s brother, the distinguished shakuhachi player SAWAI Tanzan, who passed away at an early age. This duet for two shakuhachi is SAWAI’s only work which does not include koto or shamisen. It has more or less disappeared from the repertoire, but SUGAWARA Kuniyoshi has been able to reinstate it.



15h30 – 16h40

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – RENZAN 2/2

This is the second part of the workshop presented by SUGAWARA Kuniyoshi on the piece *Renzan*. This work was written for composer SAWAI Tadao’s brother, the distinguished shakuhachi player SAWAI Tanzan, who passed away at an early age. This duet for two shakuhachi is SAWAI’s only work which does not include koto or shamisen. It has more or less disappeared from the repertoire, but SUGAWARA Kuniyoshi has been able to reinstate it.



LG01 Professor Stuart Hall Building

10h00 – 11h10

JEAN-FRANÇOIS SUIZAN LAGROST – IWASHIMIZU

NAKAO Tozan was a highly religious man who prayed every morning, whether at home or when travelling. He particularly liked the temple, Iwashimizu Hachimangū, in Ōsaka, which inspired in 1904 the piece, *Iwashimizu*, one of the foremost honkyoku pieces of the Tozan school repertoire.



11h30 – 12h40

FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – SHINGETSU

Shingetsu (心月). YOKOYAMA Katsuya Koten Honkyoku. Commencing with a virtually inaudible pianissimo, the sound’s faint movements develop. This melody contains no intermediate stops or pauses, like the moonlight glittering on ripples in a lake. After recording this piece, YOKOYAMA Katsuya said, “I want about three times more breath.” The piece is played slowly, quietly, and with great care.



14h00 – 15h10

AOMORI MIN’YŌ ASSOCIATION & THE MIN’YŌ TEAM – FOLLOWING THE PATH OF HAIYA BUSHI, I PIECES: USHIBUKA HAIYA BUSHI, SADO OKESA

A song family, apparently born in Kyushu in the far south, has been traced all over Japan by scholars. We’ll try some versions, starting in Kyushu, then moving up the Japan Sea coast with sailors: *Ushibuka haiya bushi* is a boisterous, rhythmic song from a fishing village in Kumamoto Prefecture. *Sado Okesa*, a distant, less vibrant variant of it, is from the island of Sado in Niigata Prefecture.



15h30 – 16h40

AOMORI MIN’YŌ ASSOCIATION & THE MIN’YŌ TEAM – FOLLOWING THE PATH OF HAIYA BUSHI, II INTO TSUGARU! SONGS FROM AOMORI PREFECTURE PIECES: TSUGARU AIYA BUSHI, TSUGARU JONGARA BUSHI, TSUGARU YAMAUTA

Following the path of *Haiya bushi*, II: into Tsugaru! Songs from Aomori Prefecture: Pieces: *Tsugaru aiya bushi*, *Tsugaru jongara bushi*, *Tsugaru yamauta*. *Tsugaru aiya bushi* (notice the similar nonsense syllables: *haiya* and *aiya*) is accompanied by *tsugaru-jamisen*, a shamisen style developed in Aomori Prefecture’s Tsugaru region, now hugely popular among young Japanese and even abroad. This song is one of the ‘five great Aomori min’yō’. Another of the five is *Tsugaru jongara bushi*, again featuring the amazing *tsugaru-jamisen* style. By contrast, *Tsugaru yamauta* is a *takemono* – shakuhachi accompaniment only. All of these songs have a wide variety of lyrics, as indeed have most min’yō.



RHB167 Richard Hoggart Building

10h00 – 11h10

DAVID KANSUKE WHEELER – ONOE NO MATSU

While originally composed as a *jiuta* (shamisen-accompanied song), it was with the addition of a virtuoso koto part in 1918 and an alternative shakuhachi part later, that *Onoe no Matsu* came to occupy a special and exciting place in the *sankyoku* musical canon. This workshop will present techniques for bringing out the greatest richness possible via the shakuhachi performance. String accompaniment by FUJIMOTO Akiko and SATO Kikuko.



11h30 – 12h40

HOSHIDA ICHIZAN – FUNDAMENTALS OF SHAKUHACHI PLAYING

This is a workshop about the basic techniques required to play the shakuhachi well: 1. how to hold the shakuhachi, and the body's posture; 2. how to inhale; 3. making the breath last; 4. about strength and softness of volume; 5. concerning the instrument's influence on the strength and softness of volume.



14h00 – 15h10

YAMADA FUMIO – ZEN AND THE SHAKUHACHI I: PRIEST FUKU (KINPŪ-RYŪ SHIRABE)

Dr. YAMADA, a professor of Chinese Philosophy, first leads us in a discussion of the enigmatic Tang Dynasty Zen priest FUKU whose poem inspired later shakuhachi players in Japan. 'Come bright, and I'm bright; come dark, and I'm dark...' Put in context, Zen isn't as difficult to understand as it's often made out to be, but it certainly has depth. After our discussion, we'll use the remaining time to put into practice what we've gleaned from FUKU's poem by learning *Shirabe*, the most fundamental Kinpū-ryū piece. It is used to tune body, mind, and breath; if you listen as you play, you'll find that it can tell you a bit about yourself as well.



15h30 – 16h40

YAMAGUCHI SHUGETSU – JINASHI SHAKUHACHI, JINURI SHAKUHACHI (JIARI): THE PROCESS OF SHAKUHACHI MAKING

Workshop/lecture. Historically, shakuhachi were initially jinashi. By the end of the Meiji era, however, it began to be a standard to add lacquer below the second node from the top. The procedure of cutting the bamboo into two was made to adjust the length, but it also made it easier to add *ji* to the whole length of the bore. The tradition of adding *ji* and completely coating the bore continues up to the present. Today, though, there are many dedicated *jiari* shakuhachi fans. It is certainly possible to tune a *jinashi* so it is well-balanced. YAMAGUCHI Shugetsu will explain the advantages of both *jiari* and *jinashi* shakuhachi while presenting a workshop on shakuhachi-making.



RHB281 Richard Hoggart Building

10h00 – 11h10

ISO GENMYO – KUMOI JISHI

This workshop will start with *zazen* (sitting on chairs) in order to prepare our breathing, followed by *robuki*. After that, ISO Genmyo will lecture on *Kumoi Jishi* from the Itchoken lineage.



11h30 – 12h40

TAJIMA TADASHI – SAN'YA

This is a representative piece of the San'ya family. It is beautifully balanced, both stylistically and structurally. TADASHI Tajima believes that it embodies the true essence of the characteristics of shakuhachi. In this workshop, he will use *San'ya* to lecture on composition, as well as on basic knowledge and technique.



14h00 – 15h10

RALPH SAMUELSON – HENRY COWELL: THE UNIVERSAL FLUTE

The Universal Flute, for solo shakuhachi, is a 1946 work by the pioneering American composer Henry Cowell. It is the first known American composition for the instrument. The workshop will review Cowell's long friendship with his shakuhachi teacher TAMADA Kitaro, who had emigrated from Aomori to California. Participants will study both the original score and a transcription in Kinko notation.



15h30 – 16h40

FUJIYOSHI ETSUZAN – ITCHOKEN KYUSHU REIBO

In this workshop we will look at *Kyushu Reibo* - a piece that clearly demonstrates the unique characteristics of honkyoku from the Kyushu region with clear but multi-faceted changes of *merihari* (liveliness) in 'u' and in the *yuri*. In order to assist everybody in understanding the principles of 'irete' (入れ手), the fundamental theory and the piece will be lined up and explained.



17h00 – 18h00

CHRISTOPHER YOHMEI BLASDEL – SHAKUHACHI, AIKIDO AND BODY AWARENESS

This lecture/workshop will focus on how to relax while using the body more effectively. Participants will utilize simple techniques from the martial art Aikido to help focus attention on body awareness and how to relieve tension while playing and moving. (Besides playing shakuhachi, Blasdel is also a 4th degree blackbelt in Aikido!).



RHB280 Richard Hoggart Building

10h00 – 11h10

ADRIAN FREEDMAN – SEIJAKU & PRANAYAMA

Adrian Freedman will introduce his piece *Seijaku*, which blends elements of honkyoku style with lyrical phrases in the Aeolian mode. The essence of this piece lies in the extended long notes and in the silences between the notes. Adrian will demonstrate some yogic Pranayama breath control exercises and other breathing techniques that can assist with playing long notes and with tone control.



11h30 – 12h40

AOMORI MIN'YO ASSOCIATION – FOLLOWING THE PATH OF ISE ONDO PIECES: ISE ONDO, TSUGARU GANNIN BUSHI

Ise ondo was linked to pilgrimages to Ise Shrine in Mie Prefecture; pilgrims often carried the song home, where different local versions developed. Versions are still sung as far north as Aomori Prefecture; we'll try one such song, *Tsugaru gannin bushi*.



RHB268 Richard Hoggart Building

10h00 – 11h10

MICHAEL CHIKUZEN GOULD – BOSATSU

Bosatsu is a compilation made by TANIGUCHI Yoshinobu. It consists of signature riffs from various honkyoku; starting with a pilgrimage song, *Goreika*, then folk music, then parts of *Tsuru no Sugomori*, *San'an*, *Yamagoe*, an Edo lullaby, and ending with the pilgrimage. TANIGUCHI-sensei composed the links between the riffs. This piece could perhaps be called a 'highlight reel' of various honkyoku.



11h30 – 12h40

KURODA REISON – RAN-GYOKU

Ran-gyoku (HIGO Ichiro) is a well-known contemporary shakuhachi piece, and as always with HIGO's pieces, there is an underlying shamanistic motif; this piece is inspired by the bear. The composer has stated that he aimed at creating a space where a magnanimous conversation between oneself (the player) and the bamboo can take place - the goal is to liberate oneself.



13h00 – 14h00

BEGINNERS WORKSHOP WITH GUNNAR JINMEI LINDER

Another session for beginners, today with Gunnar Jinmei Linder.

14h00 – 15h10

KURODA REISON – HARU NO YO

This shinkyoku *tegotomono* piece was composed for shakuhachi by MIYAGI Michio in 1913. KURODA Reison will teach the shakuahchi part, and participants will also be able to attempt to play it along with koto. Koto accompaniment by KITAMURA Keiko.



15h30 – 16h40

KAWAMURA KIZAN – TECHNIQUES FOR TOZAN-RYŪ SHINKYOKU AND ENSEMBLE PIECES

In Tozan-ryū, different techniques are used when playing shinkyoku or ensemble pieces rather than when playing honkyoku. This workshop will focus on techniques used by YAMAMOTO Hozan. Participants will play a piece while studying the techniques used.



17h00 – 18h00

BEGINNERS WORKSHOP WITH GUNNAR JINMEI LINDER

The afternoon and concluding session for today. Tomorrow there will be two more workshops.

10h00 – 11h10

MARCO LIENHARD – TAIKO AND SHAKUHACHI

This workshop explores how the shakuhachi has been used as part of the renaissance of Taiko in Japan: an unlikely combination of instruments, but it could be considered as a Japanese form of ‘jazz’.



11h30 – 12h40

STEVE COHN – APPROACHES TO IMPROVISATION WITH SHAKUHACHI

Steve Cohn’s workshop will focus specifically on his style of improvisation. Participants will harmonize with others and learn his extended techniques, for example vocalizing and playing at the same time. There is bending, sliding, going in and out of octaves, patterns and riffs etc. Four scales will be introduced: pentatonic, blues, honkyoku and chromatic. Feel free to bring other instruments as well.



14h00 – 15h10

OBAMA AKIHITO – SHŌSŌIN SHAKUHACHI: HISTORY AND RECENT EXPERIMENTS

If one goes back in shakuhachi history, one will arrive at the ancient shakuhachi that came to Japan from China during the 8th century. However, even today the timbre and the performance pieces of that ancient instrument are still a mystery. While outlining the history, OBAMA will perform a gagaku piece *Sokumakusha*, which is said to have been performed during the 8th century, on a replica of one of the ancient shakuhachi. Additionally, he will demonstrate pieces he has composed for this replica shakuhachi.



15h30 – 16h40

CORNELIUS BOOTS – ‘BAMBOO GOSPEL’: EXPANDING INTO DEEP BLUES, ROCK AND METAL WITH SOLO SHAKUHACHI

Solo, unaccompanied shakuhachi offers multiple dimensions of sound, musicality and expressiveness. In addition to the well-worn paths of melody and space, shakuhachi also enjoys texture, pulse and dynamism. By playing riffs, gestures, structures and alternate roles (beyond melody) from blues, rock and metal, we boldly expand into new and engaging possibilities. (*includes brief circular breathing transmission/vital breath explanation)



10h00 – 11h10

SHIMURA ZENPO – HOW TO CHOOSE A JINASHI SHAKUHACHI AND METHODS OF ASCETIC PRACTICE LEARNED FROM CHŌ CHŌKAN (ULTRA-LONG SHAKUHACHI) 1/2

It is possible to find jinashi shakuhachi made by various people, from masters to beginner makers. There is a widespread but false perception that the jinashi shakuhachi ‘cannot be tuned’, ‘doesn’t have a big sound’ or ‘is hard to play’. There is, however, a great variety within the category of jinashi shakuhachi. All players have their own personal goals, for which they have to find a matching instrument. SHIMURA Zenpo will share advice based on his personal experience in choosing a jinashi shakuhachi and in practice methods. ‘*Chō chōkan* shakuhachi’ (ultra-long shakuhachi) is a word coined by SHIMURA, meaning shakuhachi longer than 2.9. SHIMURA considers shakuhachi between 2.1 (B) to 2.7 (G) as *chōkan* (long shakuhachi). The second part follows immediately afterwards at 11h30.



11h30 – 12h40

SHIMURA ZENPO – HOW TO CHOOSE A JINASHI SHAKUHACHI AND METHODS OF ASCETIC PRACTICE LEARNED FROM CHŌ CHŌKAN (ULTRA-LONG SHAKUHACHI) 2/2

Second part of SHIMURA Zenpo’s workshop about selecting a jinashi shakuhachi.



14h00 – 15h10

TAKAHASHI TOYOMI – SHAKUHACHI REPAIR

In this lecture/demonstration, TAKAHASHI Toyomi will explain, with the aid of many images, methods of how to repair a cracked shakuhachi - the most common shakuhachi problem. It is his aim to help shakuhachi players to be able to deal with a cracked shakuhachi. Lecture attendees will therefore be invited to actually try to bind a cracked shakuhachi. Participants may also bring their own shakuhachi in order to make bindings on them.



15h30 – 16h40

KAKIZAKAI KAORU – TRICKS AND TIPS

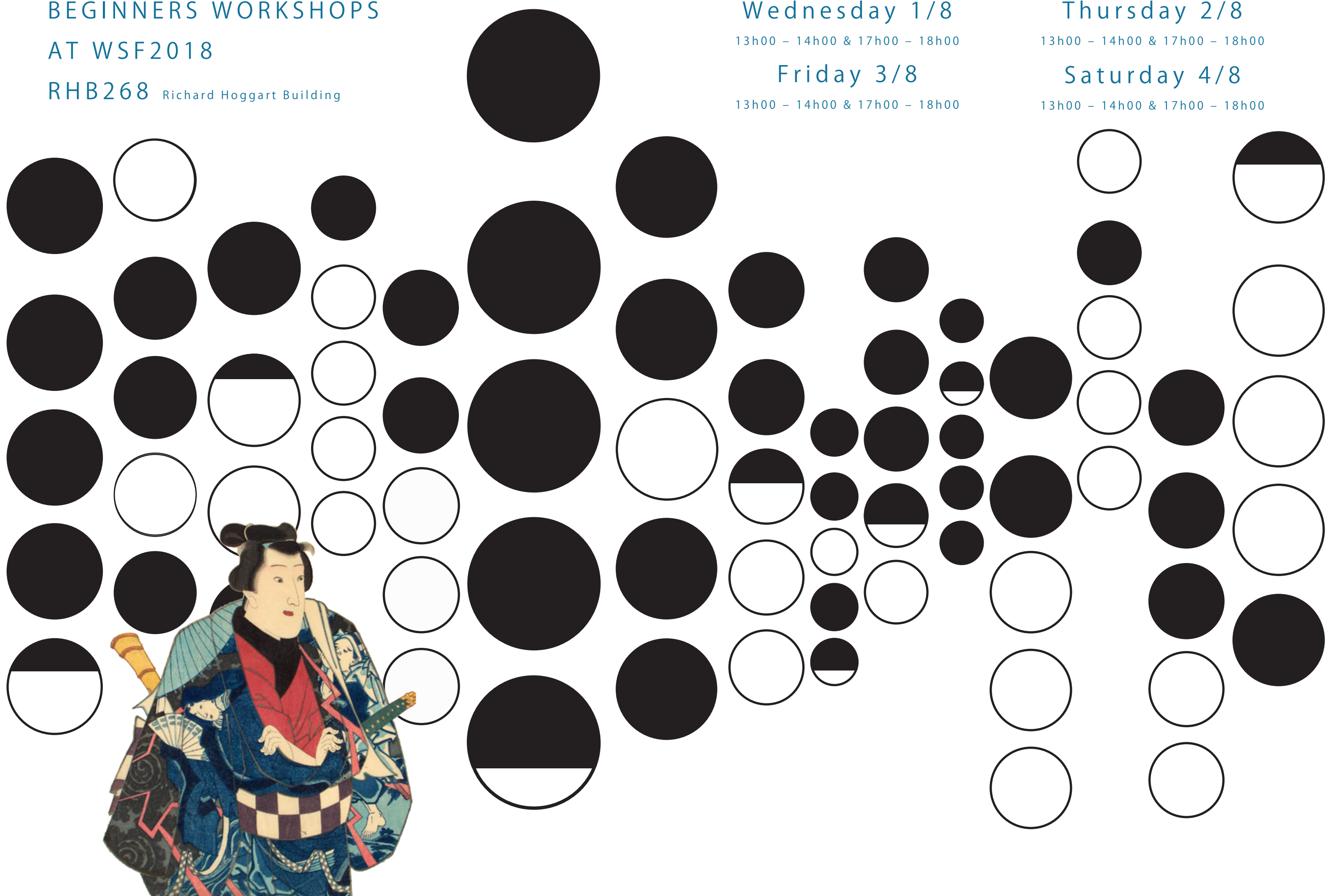
Techniques that help you improve your sound, and improve your control of meri and kari, will be presented, with nothing hidden or any secrets kept.



BEGINNERS WORKSHOPS
AT WSF2018
RHB268 Richard Hoggart Building

Wednesday 1/8
13h00 – 14h00 & 17h00 – 18h00
Friday 3/8
13h00 – 14h00 & 17h00 – 18h00

Thursday 2/8
13h00 – 14h00 & 17h00 – 18h00
Saturday 4/8
13h00 – 14h00 & 17h00 – 18h00



4/8 WORKSHOPS

LG02 Professor Stuart Hall Building

10h00 – 11h10

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – DOSEI 1/2

Participants in this workshop will learn techniques of fierce and strong expressions on the shakuhachi (*muraiki*, attack forms), by playing *Dosei* (SAWAI Hikaru). The second part of the workshop follows immediately afterwards at 11h30.



11h30 – 12h40

LARGE WORKSHOP: SUGAWARA KUNIYOSHI – DOSEI 2/2

The second part of the workshop. Participants in this workshop will learn techniques of fierce and strong expressions on the shakuhachi (*muraiki*, attack forms), by playing *Dosei* (SAWAI Hikaru).



14h00 – 15h10

LARGE WORKSHOP: FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – KOKŪ1/2

Kokū (虚空) (YOKOYAMA Katsuya Kōten Honkyoku). This kōten honkyoku piece has been transmitted for over 750 years and is venerated as one of the oldest (the others being *Kyorei* and *Mukaiji*). The piece expresses the mental state of *mu* (nothingness) in which one is not caught up in anything whatsoever. It has a highly refined form, with a feeling of strength and confidence. The workshop's second part follows immediately afterwards at 15h30.



15h30 – 16h40

LARGE WORKSHOP: FURUYA TERUO, KAKIZAKAI KAORU & MATAMA KAZUSHI – KOKŪ2/2

The second part of the workshop about *Kokū* (虚空). This kōten honkyoku piece has been transmitted for over 750 years and is venerated as one of the oldest (the others being *Kyorei* and *Mukaiji*). The piece expresses the mental state of *mu* (nothingness) in which one is not caught up in anything whatsoever. It has a highly refined form, with a feeling of strength and confidence.



LG01 Professor Stuart Hall Building

10h00 – 11h10

RILEY LEE – RAFT SONG AT SUNRISE

Raft Song at Sunrise (1995) by Ross Edwards is one of the quintessential compositions for shakuhachi by a non-Japanese composer and is an example of its transformation from a traditional instrument belonging to a single ethnicity or culture (Japanese) to a 'universal' musical one. WSF2018 in London is another prime example of this transformation. The piece will be taught using staff notation.



14h00 – 15h10

MICHAEL SOUMEI COXALL – SONO NO AKI 1/2

Sono no Aki (園の秋, 'A Garden in Autumn') composed by KIKUOKA Kengyo, 1840. KIKUOKA Kengyo was a virtuoso shamisen player and composer in Kyoto who brought traditional *Jiuta tegotomono* pieces to a new perfection in the first part of the 19th century. This piece is based on a poem describing the life of the courtesans in the cultured pleasure quarters of Kyoto and comparing them to the seven flowers of autumn.

The second part of the workshop follows immediately afterwards at 11h30.



15h30 – 16h40

MICHAEL SOUMEI COXALL – SONO NO AKI 2/2

The second part of the workshop. Michael Soumei COXALL presents *Sono no Aki* (園の秋, 'A Garden in Autumn') composed by KIKUOKA Kengyo (1791 – 1847). With string accompaniment by FUJIMOTO Akiko and SATO Kikuko.



Elementary assumes that the player can obtain *kari* notes in *otsu* with reasonable security, is familiar with *kan* notes, even if still learning to produce them reliably, and has some basic idea of *meri* notes, even if intonation may be unstable.



Intermediate assumes that the player is secure with *kari* notes in *otsu* and *kan*, and is capable of producing *meri* notes reliably in both octaves, with reasonably reliable intonation



Advanced assumes that the player has a high degree of proficiency and control in production of *meri* and *kari* tones in *otsu* and *kan*, and is familiar with *daikan* notes. Intonation is reliable and stable, with good control of shaping and shading of dynamics, timbre and pitch.

Please note: it is sometimes useful for participants to attend workshops at a higher level than that at which they find themselves. If one attempts to play at least slightly beyond one's perceived capacity, one often discovers that, particularly in the synergy of a group workshop, one is carried by the group to a higher level. Additionally, even if one cannot play at the required level, the experience of hearing a piece taught by an expert teacher and of hearing more advanced players working on it can lead to insights into the nature of one's own limitations and how to overcome them. So simply sitting in on and listening to a workshop at a higher level can be a valuable experience.

10h00 – 11h10

AOMORI MIN'YŌ ASSOCIATION & THE MIN'YŌ TEAM – PLAYING ESASHI OIWAKE

Esashi Oiwake, a *takemono* from Esashi City in Hokkaido, is often called a ‘classical min’yō’ (koten min’yō), because it was the first traditional folk song to develop a strict and detailed notation. At the national contest, held since 1963, the 400-plus competitors are expected to sing every ornament correctly. If played as a shakuhachi solo, the same detailed ornaments must be performed, but when accompanying a singer, the shakuhachi should be less elaborate.



11h30 – 12h40

DAVID KANSUKE WHEELER – ŌMI HAKKEI

A lecture/workshop. This Yamada-ryū koto piece is an intriguing and representative example of the Yamada style. The bravura singing style, including dramatic vocal stretching of the rhythm, the use of improvised lines by the lead koto and the employment of an ostinato pattern by the second koto will be examined in the context of the shakuhachi accompaniment.



14h00 – 15h10

YAMADA FUMIO – ZEN AND THE SHAKUHACHI II: BUDDHA BREATH, SAMURAI BREATH (KINPŪ-RYŪ SAGARI-HA)

Dr. YAMADA introduces us to a key instruction from an ancient Buddhist sutra on breathing. Using the piece *Sagari-ha* (下がり葉), participants will focus on using breathing to bring awareness to the mind and release tension from the body. This workshop also makes use of Dr. YAMADA’s ‘local’ Kinpū-ryū aesthetic, wherein the piece is not used for professional performance or musical entertainment, but rather for physical and mental training as well as communal enjoyment.



15h30 – 16h40

SUTO SHUHO – KINPŪ-RYŪ HONKYOKU TO-RI AND KOYA-SAN SHINGON-SHŪ SHŌMYŌ [SHINGON BUDDHIST CHANT]

Kinpū-ryū shakuhachi is *suizen*, i.e. meditation/prayer. *Shōmyō* at Koyasan is a praise of Buddha-virtue. For Suto-san, both Kinpū-ryū and *shōmyō* chant reverberate out into the heavens with the aim of unity with the great gods and Buddhas. *Tori* (通里) is also known as a piece that Fuke monks would play as a ‘transfer of merit’ (‘May this good deed extend and spread to all, realizing the Buddha-way in oneself together with all sentient beings’) at the border of the next village looking back on the village just visited, for the people there, including prayer for the village to be safe from disaster. Kinpū-ryū, incidentally, is played vigorously, without plodding phrases or extended intervals.



10h00 – 11h10

TAJIMA TADASHI – DAHA

Daha no Kyoku is considered to belong to the same genre as *Yamagoe*. While *Yamagoe* is about confronting difficulties oneself, the focus of *Daha no Kyoku* is the wish to overcome difficulties through a prayerful attitude of the heart.



11h30 – 12h40

TAJIMA TADASHI – NEZASAHA SHIRABE

Nezasaha Shirabe is a Tsugaru (Aomori Prefecture) Nesasa-ha Kinpū-ryū piece. It contains a distinctive pulsating blowing style known as ‘komi-buki’ which is characteristic of this style.



14h00 – 15h10

RILEY LEE – GYO MUKAIJI

Gyo Mukaiji (行 霧海鏡, ‘Flute on Misty Ocean’) is one of the three most revered classical honkyoku, the other two being *Kyorei* and *Kokū*. These austere, ‘formal’ pieces were typically performed ritualistically, in the context of spiritual training and within the temples. *Gyo Mukaiji* is among a number of *hikyoku* or ‘secret pieces’ from the now defunct Meian Shimpō-ryū.



15h30 – 16h40

SEIAN GENSHIN – TRACING THE ORIGINS OF THE SHAKUHACHI: FUKE TO KYOCHIKU ZENJI, THE WORLD OF THE THREE KYOREIS

In this workshop participants will trace the origins of the shakuhachi through the three *Kyorei* pieces (*Kyorei*, *Mukaiji* and *Kokū*) and listen to other Myōan honkyoku pieces. We will take *suizen* as our theme and deeply explore the great world of the Myōan Zen shakuhachi, and attempt to approach the true origin of the instrument. Tracing the origins of the shakuhachi takes us back to mid-9th century Tang Dynasty China and the Zen master FUKE. CHOHAU composed *Kyorei*, attempting to imitate the sound of the bell of FUKE. The Japanese Zen monk KAKUSHIN learned this tune from CHOSAN who received this piece as a legacy, and in the 16th century brought it back to Japan. This was the birth of the Japanese shakuhachi. A student, KYOCHIKU Zenji, dreamed two pieces while sleeping and called the first piece *Mukaiji* and the second piece *Kokū*, and together with *Kyorei* they became the three *Kyorei* pieces. On this basis, KYOCHIKU Zenji became the founder of Myōan Shakuhachi.



RHB280 Richard Hoggart Building

10h00 – 11h10

ZENYOJI KEISUKE – MATSUKAZE

Matsukaze (松風). A piece from the Yamada Koto-ryū repertoire, which features a richly colored instrumentation and relaxed *kinuta* rhythms (used in performances of Nō plays about a wife waiting for a husband who never returns), its *gaku* stylization with modalities borrowed from *gagaku* fused with the characteristically elegant, flowing vocals of Yamada-ryū pieces.



11h30 – 12h40

CHRISTOPHER YOHMEI BLASDEL – ROKUDAN

Rokudan-no-Shirabe is a piece consisting of six movements with thematic material that is constantly evolving and undergoing change. *Rokudan* is usually considered representative of 17th century Japanese koto music and is also almost always included in any overseas performances of traditional Japanese music. This piece is accessible to non-Japanese audiences because it is purely an instrumental piece, without lyrics. KITAMURA Keiko provides the koto accompaniment.



14h00 – 15h10

MIZUNO KOHMEI – KAJI MAKURA

The piece *Kaji Makura* (楫枕, 'Rudder-pillow') by KIKUOKA Kengyo (1792-1847), was originally a jiuta shamisen composition in the Kyoto style. It depicts the longing of a riverboat courtesan, drifting rudderless like the boat on which she works, to be accepted by her lover as one with a pure, unblemished heart. FUJIMOTO Akiko and SATO Kikuko provide the strings accompaniments.



15h30 – 16h40

AOMORI MIN'YŌ ASSOCIATION & THE MIN'YŌ TEAM – HOW TO PLAY VARIOUS MIN'YŌ, IV: FINALE

We will play some of the pieces we have studied until now and summarise what we have learned so far.



RHB268 Richard Hoggart Building

10h00 – 11h10

TANABE SHOZAN – IN

In by MIYAZAKI Mieko. MIYAZAKI writes: “One cannot touch deep ‘inside’ a heart - whether it be your own or another person’s heart - but music can express the innermost of the heart by employing the vibrations of voice, strings, wood or bamboo. Even though the deep ‘inside’ of music cannot be touched perpetually...” In this workshop, the piece will be taught by the composer and by TANABE Shozan, who is playing shakuhachi in the premiere performance at WSF2018. MIYAZAKI will also reflect on the composition process.



11h30 – 12h40

RILEY LEE – YAMATO CHŌSHI

Yamato Chōshi (大和調子) is a classical honkyoku from the Myōan or Meian lineage, as transmitted through Chikuho-ryū. Though not apparent to the casual listener, this is the same piece as the popular *dokyoku*, *Shingetsu* (心月, 'Heart Moon') as transmitted through Riley Lee's primary teacher, YOKOYAMA Katsuya. It is a short piece, and its form is conducive to learning by heart.



13h00 – 14h00

BEGINNERS WORKSHOP WITH VÉRONIQUE PIRON

The penultimate beginners workshop. Today with Véronique Piron.

14h00 – 15h10

SUGAWARA KUNIYOSHI – KATA ASHI TORII NO EIZO 1/2

In this workshop, SUGAWARA will use *Kata Ashi Torii no Eizo* (SATO Toshinao) to show generally how one can play a piece written for a 7-hole shakuhachi when playing on a 5-hole instrument. Participants will learn to employ portamento, *yuri* and other techniques for expression. The second part of the workshop follows immediately afterwards at 15h30.



15h30 – 16h40

SUGAWARA KUNIYOSHI – KATA ASHI TORII NO EIZO 2/2

The second part of the workshop by SUGAWARA Kuniyoshi on *Kata Ashi Torii no Eizo*, a composition by SATO Toshinao.



17h00 – 18h00

BEGINNERS WORKSHOP WITH VÉRONIQUE PIRON

The last of the beginners’ workshops. Well done and keep on blowing.

4/8 WORKSHOPS

ROOM RHB164 Richard Hoggart Building

10h00 – 11h10

ANNE NORMAN – TECHNIQUES IN ALTERNATING SUNG LYRICS AND BLOWN NOTES

This workshop introduces techniques in alternating sung lyrics and blown notes; unison passages and polyphonic harmonising, and methods to improve intonation and dynamic timbral contrasts. These were partly inspired by the end blown flute songs of the pygmies of Central Africa, and Anne Norman's desire to accompany herself in song on shakuhachi. Participants will receive a page of excerpts and exercises in staff notation with Kinko tablature above it.



11h30 – 12h40

JAMES NYORAKU SCHLEFER – THE ART OF PRACTICE: BROOKLYN SANYA

In this workshop, participants will learn James Schlefer's composition, *Brooklyn Sanya*, but in addition to simply learning the piece, Schlefer will present numerous practice techniques and methods to develop the embouchure, improve sound and strengthen technical ability. Players of all levels will be able to benefit from a renewed joy in daily practice.



14h00 – 15h10

ORIMO SABU – IMPROVISATION

There is a range of beautiful sounds which only the jinashi shakuhachi can produce. ORIMO writes: "Ideas that influence my approach to improvisation come out of everyday life. I will speak about being a gardener, playing jinashi shakuhachi, eros, colours and jinashi culture. I would then like to improvise with all the participants. I would be very happy if you agreed to participate."



15h30 – 16h40

JOHN EDWARDS – LONDON MEETS JAPAN: FREE IMPROVISATION

Improvisation is of the moment. It is an intense social activity. We are completely free and responsible. It is political. Musically, extremes of pitch and colour, extended techniques, the farthest-flung and the homeliest sounds are all equally valid. These things we can explore, using shakuhachi, double bass and voice.



ROOM RHB163 Richard Hoggart Building

10h00 – 11h10

JOSÉ SEIZAN VARGAS – THE MANY WAYS TO BE A SHAKUHACHI: COMPARING OLD AND NEW INSTRUMENTS

This workshop is intended for participants to listen to and play as many different shakuhachi as possible, from old Edo jinashi to modern style jiari. Also, people can bring their shakuhachi to be played and tested by other players.



11h30 – 12h40

JOHN KAIZAN NEPTUNE – TIPS & TRICKS: IDEAS FOR PRACTICE

For all levels; bring a 1.8 and let's explore how to practice with focus and energy to improve your sound and technique to play the kind of music you want to play!



14h00 – 15h10

SEIAN GENSHIN – AN INVITATION TO KOTEN HONKYOKU: MYŌAN HONKYOKU, CHŌSHI - INVESTIGATION OF THE HEART

In this workshop SEIAN Genshin will introduce basic techniques used to create a rounded and deep sound for shakuhachi and the unique Myōan-style *kusabibuki* blowing, *furi* techniques, and vibrato. Participants will learn how to prepare the breath and mind, breathing and blowing techniques, stretching the body, and meditation, through working on *Chōshi*. This important piece is played on many occasions, including at the beginning of any practice session, and is often the first piece taught to beginners.



15h30 – 16h40

MIURA RYUHO – THE LONG ROAD TO SHAKUHACHI: THE DEVELOPMENT OF LONG JIARI MAKING

Shakuhachi making has developed historically based on the instrument makers' experience. In the West, the rational application of the study of the acoustics of musical instruments led to improvements in their construction. In his personal shakuhachi making methodology, MIURA has applied basically the same concepts and methods of Western wind instrument manufacturing, and has succeeded in improving the structure of long shakuhachi, which in the past was considered to be impossible. In this workshop, he will discuss and explain these improvements.



Hōgaku Journal

International Shakuhachi Competition 2018

THE FINALS OF THE WSF2018 SHAKUHACHI PERFORMANCE COMPETITION WILL TAKE PLACE ON THURSDAY, AUGUST 2ND FROM 12H40 TO 14H25. THE WINNERS WILL BE ANNOUNCED AT THE AWARD CEREMONY AT 14H45.

COMPETITION VENUE:

DEPTFORD TOWN HALL COUNCIL CHAMBER
GOLDSMITHS, UNIVERSITY OF LONDON.



LG02 Professor Stuart Hall Building

SHIMURA ZENPO – CONCERNING FEATURES OF FAMOUS HISTORICAL SHAKUHACHI - INSTRUMENT CONSTRUCTION

After having taken X-ray photos and CT scans of numerous famous, top-quality historical shakuhachi, 3-D prints were made, in order to create replicas of them. In this lecture SHIMURA Zenpo will talk about the findings concerning these instruments which arose from this project. He will also discuss his own observations derived from simply playing these historical, high-quality instruments.

LG01 Professor Stuart Hall Building

GUNNAR JINMEI LINDER – ASSESSMENT OF METHODS OF TRANSMISSION OF KINKO-RYŪ HONKYOKU

In this lecture, Gunnar Jinmei Linder will discuss the historical background to the transmission of Kinko honkyoku, and the transition that has taken place more recently. He will also address the issue of method, and develop some of his ideas about the pros and cons of the direct method that has been and, more or less, still is the standard.

RHB167 Richard Hoggart Building

SEIAN GENSHIN – MYŌAN SHAKUHACHI AND THE PRACTICE OF SUIZEN - THE WORLD OF ICHI ON JŌBUTSU

Fukeseishū sō honyama Kyorei san Myōanji 42nd kansu SEIAN Genshin. Myōan shakuhachi was founded by KYOCHIKU Zenji, and the practice of Myōan shakuhachi is called *suizen*. The aim is self-refinement and one's liberation from earthly desires and woes. SEIAN Genshin's teacher, the 40th kansu FUAN Shoshin, often said to his pupils: 'All this talk about "Ichion Jōbutsu"! The important matter is to throw oneself completely into the first sound. In Myōan shakuhachi there is only playing with one mind in that one crucial moment. One also has to train the belly to be able to play as if there is only one opportunity, whether it is on a large stage or not. Myōan shakuhachi is not about fancy techniques but about spiritual learning, refining one's heart and mind, and training the belly'. In this lecture SEIAN Genshin will speak about the Myōan shakuhachi pieces transmitted at Myōanji temple and play a few of them. He will also discuss the Myōan shakuhachi pieces (which one could say are close to the source of the shakuhachi in their approach) and the role of Myōanji in the past and future.

LG02 Professor Stuart Hall Building

AOMORI MIN'YŌ ASSOCIATION & DAVID HUGHES - THE ESSENCE OF MIN'YŌ

In this lecture, the musical and cultural bases of Min'yō will be discussed.

LG01 Professor Stuart Hall Building

SEKI ICHIRO – JAPONISM IN EUROPE AND MODERNISM IN JAPAN 1/2

In this lecture, SEKI Ichiro examines some Japanese melodies inserted into the comic opera *The Mikado* by Arthur Sullivan and into *Madame Butterfly* by Puccini. These works were influenced by Japonism in Europe during the Meiji Era (1868-1912); the westernised versions will be compared with the original melodies. SEKI will also investigate Japanese composers TAKI Rentaro, MIYAGI Michio, HISAMOTO Genchi and FUKUDA Rando, who studied Western classical music and created new Japanese music during this period. Participants will listen to their music and analyse the scores.

RHB164 Richard Hoggart Building

CLIVE BELL – NEW SHAKUHACHI IN THE UK AND HARRY POTTER SNAKES

Clive Bell's shakuhachi career has ranged from the Harry Potter movie soundtrack to improvised collaboration with sound sculptor NAKAJIMA Rie at Cafe Oto – via Karl Jenkins's *Requiem*. How comfortable is the shakuhachi – or the player – in these varying contexts? Clive shares his thoughts.

RHB163 Richard Hoggart Building

TAKAHASHI TOYOMI – BAMBOO, THE PLANT, AND BAMBOO HARVESTING

In this lecture, TAKAHASHI Toyomi will explain what kind of plant bamboo is and how bamboo is utilised in his life in Japan. He will explain how to look for suitable bamboo for making shakuhachi in a bamboo forest, how to dig it up, and clean it afterwards, introducing his own methods.

LG02 Professor Stuart Hall Building

DAVID KANSUKE WHEELER – THE SHAKUHACHI DIASPORA

International and World Shakuhachi festivals commenced at the Kokusai Shakuhachi Kenshūkan in Bisei, Okayama Pref., Japan in 1994. This presentation will review the history of these up to London 2018. It will also address the many ways that the shakuhachi is embraced and adopted around the world, looking at both traditional as well new developments and contexts.

RHB167 Richard Hoggart Building

IZUMI TAKEO – SHAKUHACHI PLAYERS IN ART: HISTORY AND FLOW

If you hear the word ‘shakuhachi’ you immediately think of komusō. When was this connection first made? Historically speaking, this is unknown. As the Fuke sect to which the komusō belonged in the Edo period forged documents, it is hard to pinpoint the truth. Instead we can change our viewpoint and use dated artwork featuring shakuhachi players to try and find an answer.

RHB281 Richard Hoggart Building

KODAMA HIROYUKI – BAMBOO AND BREATH

The *neiro* (timbre/tone colour) of jinashi shakuhachi – learning from nature by focusing on one’s own breath. When breathed into, the bamboo resonates. It responds to the breath with various sounds. When it does not like one’s breath, it falls silent. The sound of the bamboo changes when the breath changes, the breath is there before the sound appears - the bamboo contains the sound and is quiet until the breath initiates the sound. At the end of the lecture KODAMA will do *suizen* on a 3.7 length shakuhachi.

LG02 Professor Stuart Hall Building

RILEY LEE – HACHIGAESHI/RETURNING THE BOWL – WHAT DOES THAT REALLY MEAN?

Most honkyoku have many layers of meaning and can provide us with much food for thought. Hachigaeshi (鉢返し) is both a stand-alone piece and the name of a section that occurs in numerous other honkyoku. The literal translation of the title of this piece only hints at the deep insights into the nature of things that are its inspiration.

LG01 Professor Stuart Hall Building

FRANK DENYER – THE MUSIC OF FRANK DENYER

Frank Denyer is one of the most important non-Japanese composers for shakuhachi, having written numerous pieces, many of which were performed and recorded by IWAMOTO Yoshikazu. In this lecture, Denyer discusses his works for shakuhachi and his compositional aesthetic.

RHB164 Richard Hoggart Building

KURODA REISON – THE FUTURE OF TRADITION

The well-known piece *Haru no umi* by MIYAGI Michio links traditional melodic lines for shakuhachi and koto and the musical sentiment of the Japanese people after being influenced by Western music. *Ran-gyoku* by HIGO Ichiro is a famous contemporary piece for shakuhachi solo with a shamanistic sound and musical themes inspired by bears. Using these two pieces as examples, KURODA will explain how the sensitiveness of shakuhachi-playing developed into what it is today. In order to to exemplify possibilities for the future, he will present special techniques developed through working with composers.

RHB163 Richard Hoggart Building

YOSHIKAWA SHIGERU – ON THE RIGHT WOOD IN THE RIGHT PLACE FOR WOODEN MUSICAL INSTRUMENTS

The sō (koto), satsuma biwa, and shakuhachi are made of the paulownia (kiri), mulberry (kuwa), and bamboo (madake), respectively. Why and how these specific woods are traditionally used for these musical instruments? Woods common in musical instruments are typically softwoods, hardwoods, and monocots (bamboo). Based on the characteristics of vibration, its transmission, and its radiation, various woods are classified, and “the right wood in the right place” for strings, woodwinds, and percussions as well as the peculiarity of Japanese instruments is considered.

LG02 Professor Stuart Hall Building

KURAHASHI YODO II – THE JIN NYODO LINEAGE

Between 1914 and 1924 JIN Nyodo travelled the length and breadth of Japan, from Tohoku to Kyushu, collecting (and memorizing) local and traditional honkyoku which threatened to be forgotten with the popularity of sankyoku. His greatest achievement was in preserving these pieces in the form of scores for future generations. This achievement remains relatively unknown. In this lecture KURAHASHI Yodo II will examine JIN Nyodo's achievements and his thought processes behind them.

LG01 Professor Stuart Hall Building

NOMURA HOZAN – DEVELOPMENT OF TOZAN REPERTOIRE IN 20TH CENTURY

NAKAO Tozan (1876-1956) learned Myōan shakuhachi. He then began to add shakuhachi parts to sōkyoku (koto pieces) and jiuta (shamisen pieces) and before long he began the task of composing new pieces for shakuhachi. He began composing shakuhachi duets and soon he also composed many pieces that feature harmonies, ostinato, canon etc. - e.g. pieces that have been influenced by Western music. This influence continues to the present day.



LG02 Professor Stuart Hall Building

PANEL DISCUSSION: SHAKUHACHI - THE FUTURE

In this panel, representatives of various schools and generations, Japanese and non-Japanese, will discuss the possible future of the shakuhachi. Panel members include YAMAGUCHI Shugetsu, Cornelius Boots, Frank Denyer, SEIAN Genshin, Kiku Day. (to be confirmed)

LG01 Professor Stuart Hall Building

MARTY REGAN – THE MUSIC OF MARTY REGAN

Since 2000, American composer Marty Regan had focused his creative efforts in expanding the repertoire for traditional Japanese instruments. In this engaging lecture, he will present his works for shakuhachi, tracing the development of his style from early works derived from elements found in various genres of traditional Japanese music, to more recent 'hybrid musical soundscapes' that draw from a wide variety of influences. Special attention will be paid to discussing the challenges and potential rewards inherent when combining the shakuhachi with Western orchestral instruments.

RHB164 Richard Hoggart Building

TANABE SHOZAN – HOW TO TEACH BEGINNERS SHAKUHACHI

TANABE Shozan has taught many shakuhachi enthusiasts at short courses. He noticed that many of them had picked up bad habits, making useless movements, or had not acquired proper playing techniques without realising it themselves. Everything one learns at the beginning is essential. TANABE Shozan will explain about important basic topics, fundamental movements and techniques, such as: producing a sound, playing all sounds with care; basic practice in order to link one note with another, shaping the melody; how to play meri notes efficiently and the importance of *modoshi*; how to make efficient *yuri* (pitch changing *yuri*) with head movement, volume changing *yuri* with *iki yuri* (breath *yuri*); and how not to mix staccato and tonguing.

RHB163 Richard Hoggart Building

MIURA RYUHO – HOW MY SHAKUHACHI ARE MADE, THE CONTEMPORARY SHAKUHACHI

Historically, shakuhachi making has developed based on the instrument makers' experience. In the West, the rational application of research into the acoustics of musical instruments has resulted in improvements in instrument construction. In this lecture, MIURA Ryuho introduces his personal shakuhachi-making methods.

4/8 LUNCHTIME LECTURES

13h00 – 14h00

LG02 Professor Stuart Hall Building

KAWAMURA KIZAN – TOZAN-RYŪ HONKYOKU TECHNIQUES

Techniques appearing in Tozan-ryū honkyoku such as *yuri*, *atari* and *momite* will be explained. After going through the various techniques, the use of these techniques within the context of honkyoku playing will be explained. Then we will play together the techniques that have been learned.

LG01 Professor Stuart Hall Building

TANAKA TAKAFUMI – PUBLICATIONS AND WRITING ABOUT SHAKUHACHI AND HŌGAKU FROM THE 1980S TO THE PRESENT

In this lecture/workshop, TANAKA Takafumi, editor and publisher of 'Hōgaku Journal', will talk about his experiences of writing and publishing about, and supporting, shakuhachi and other Japanese traditional music forms. He will also reflect on the current status and perception of hōgaku in Japan.

RHB167 Richard Hoggart Building

SEKI ICHIRO – JAPONISM IN EUROPE AND MODERNISM IN JAPAN 2/2

Claude A. Debussy and Maurice Ravel may have heard gamelan music and also Japanese traditional music performed at the Paris Exposition in 1900; subsequently, they adopted Oriental pentatonic scales into their compositions. By contrast, after World War II many Japanese composers attempted to create their own style, studying Western modern music theory and approaches. Through analysing some works by Debussy and Ravel and also some compositions for Japanese instruments by MIKI Minoru, TAKEMITSU Toru and MIYOSHI Akira, participants will attempt to approach an understanding of their musical identity.

AFTERNOON LECTURES 4/8

17h00 – 18h00

LG02 Professor Stuart Hall Building

DAVID HUGHES & AOMORI MIN'YŌ ASSOCIATION – ABOUT MIN'YŌ

Expert min'yō researcher David Hughes will examine in this lecture the origins and musical characteristics of the min'yō genre.

LG01 Professor Stuart Hall Building

DAN SHINKU – FUKU SHAKUHACHI: THE IDIOSYNCRASIES OF THE JINASHI NOBEKAN

Fuku Shakuhachi: The Idiosyncrasies of Making and Playing the Jinashi Nobekan. In spite of the unique development of shakuhachi honkyoku as an unparalleled form of solo performance, the 'one body - indivisible' concept as applicable to the practice of shakuhachi-making and playing (blowing) techniques has weakened over time. The two activities have become or are in the process of becoming divided. DAN Shinku will explain this division with images and with a playing demonstration.

RHB281 Richard Hoggart Building

ZAC ZINGER – WHAT IS JAZZ SHAKUHACHI, REALLY?

The traditional musics of Japan and the USA don't seem to have much in common - one fosters deep introspection, while the other encourages radiant expression. So what does "jazz shakuhachi" really mean? This lecture seeks to provide an answer by exploring the jazz vocabulary, borrowing traditional shakuhachi techniques in the jazz medium, and examining what the concept of this fusion represents culturally.

RHB164 Richard Hoggart Building

MARCO LIENHARD – NEW SOUNDS IN THE USA - TAIKO AND SHAKUHACHI

Taiko with bamboo flutes has been performed for many centuries in different settings. In this lecture, Marco Lienhard outlines a new approach to this combination with samples of the traditional as well as the new.

RHB163 Richard Hoggart Building

SHIMURA ZENPO – SHAKUHACHI GAKU: HISTORICAL DEVELOPMENT AND MITOTIC CHANGES.

'Shakuhachi gaku' is a term indicative of all music played on shakuhachi. It therefore includes koten honkyoku, sankyoku ensemble music, jazz and so on. The term 'mitotic changes' signifies the fact that historically many musical genres emerge and the construction of the instrument changes gradually in order to support the music and thereby progress in various directions.

SHAKUHACHI AND THE CITY

RHB167 Richard Hoggart Building

NONAKA KATSUYA – FUTURE IS PRIMITIVE

Shakuhachi and skateboarding. They seem to have nothing to do with each other. But they actually have many things in common and also share the same problem. The problem is not just for shakuhachi or skateboarding. It relates to all of us living in this modern world. Through the interviews with shakuhachi players and skaters, this documentary reveals the common things and the problem they share. Viewers will ask themselves this question: "What should we do for the future?"

As time goes by and in this modern civilisation, where are the roots leading us?

2015, 16:9, stereo, 50'

Producer, Director & Edit: Nonaka Katsuya

Camera: Nakamura Takeshi, Sugimoto Atsushi, Takahashi Daisuke, Shimoji Soichiro

Design: Iida Hiroyuki

Collaborator: SEPPUKU PISTOLS

KATSU Production

Screenings on 1/8 + 3/8 at 17h00

THORSTEN KNAUB – LISTENING STATION

The short film *Listening Station* intertwines video footage filmed in and around the former US listening station at Teufelsberg near Berlin (Germany) with the musical improvisation performed on shakuhachi inside the main dome of the station to create a multi-layered description and exploration of the building, its location and inherent sonic properties.

In a detached, surveillance like manner, the camera records the area around abandoned structures, buildings and the main listening dome of the station where the musical improvisation took place. Cut by cut, we move closer to the station as more detail about the structure and its setting is revealed to us. The camera observes a series of unconnected moments: a lone figure appearing in the frame, an interior of an abandoned room or the debris of the building itself. Overall, the film follows a loose narrative by depicting the transition from day to dusk at the location. We move forward in time, while at the same time we get a detailed glimpse of the past.

2011, 16:9, stereo, 20'10"

Director, Edit & Camera: Thorsten Knaub

Screenings on 2/8 + 4/8 at 17h00 + 17h30

There will also be some short videos showing the making process of jiari and jinashi shakuhachi at WSF2018.

EUROPEAN SHAKUHACHI SOCIETY
ANNUAL GENERAL MEMBERS MEETING

Thursday 2 August
9h00 – 9h40

LG01
Professor Stuart Hall Building

To be continued
13h00 – 14h00
if necessary



Who is the ESS for?

Membership of the ESS is open both to players of the shakuhachi and to non-players who are interested in the music of the shakuhachi in all its forms. Since the ESS is not affiliated with a particular school or aesthetic direction, its members represent a broad cross-section of styles and genres of shakuhachi.

Why join the ESS for?

Supporting ESS through joining is a means of helping maintain a co-ordinating resource for the shakuhachi in Europe.

What are the benefits?

The benefits of membership include access to information about shakuhachi events and tuition throughout Europe and beyond, as well as discounted participation fees at events such as the European Shakuhachi Summer Schools. Also, ESS members will receive a 10% discount on all items purchased on www.shakuhachi.com.

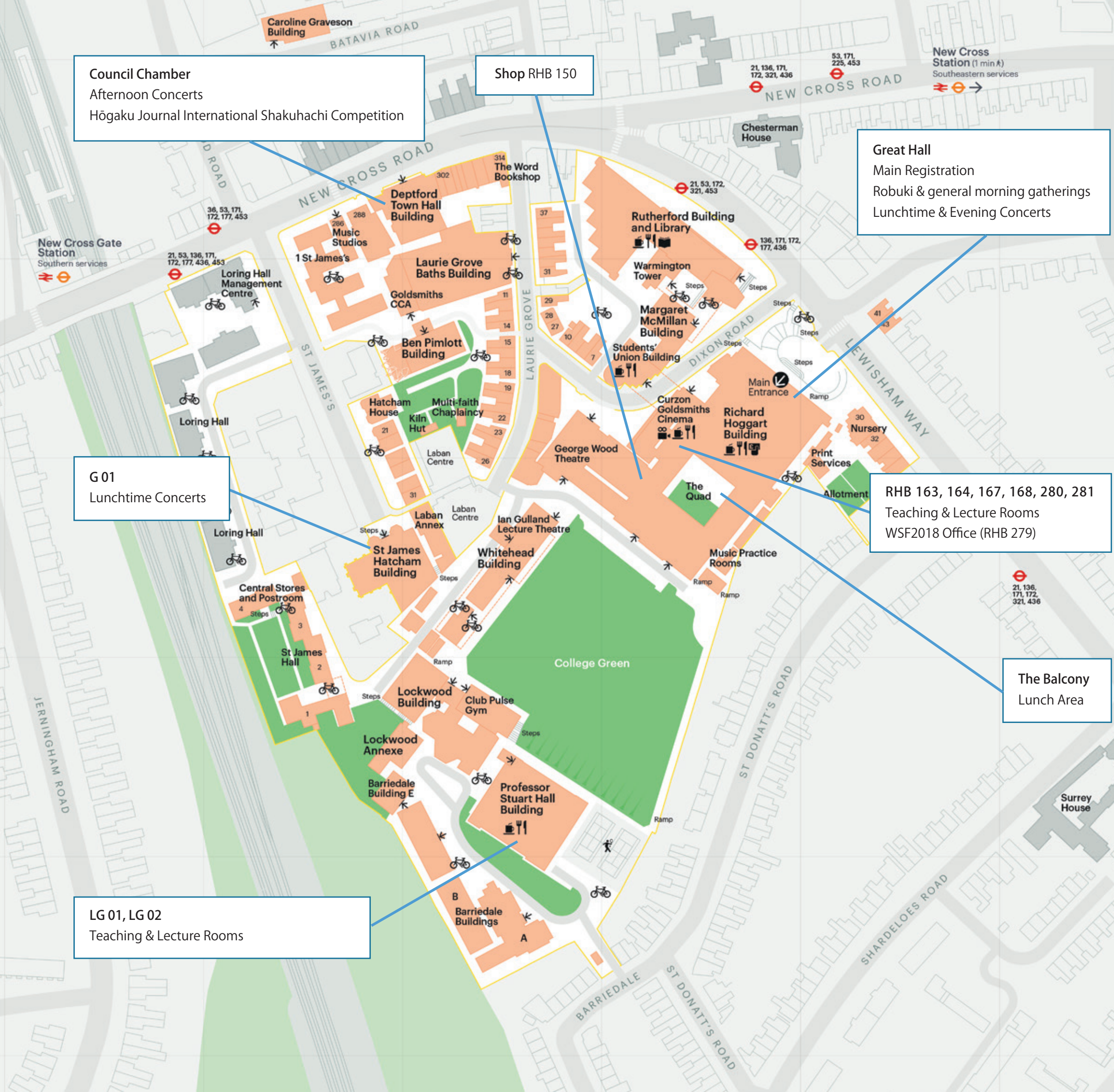
How much does it cost to join?

The annual membership subscription fee is €20 and your membership starts from the date of your first subscription payment. Lifetime membership is also available for €300 one-off payment.

How do I join?

Visit our website at www.shakuhachisociety.eu/about-the-ess/ess-membership/ to start your annual membership today or contact our membership secretary at: member@shakuhachisociety.eu.

To find out more about the European Shakuhachi Society (ESS) please visit our website at: www.shakuhachisociety.eu or contact us at: info@shakuhachisociety.eu



FIND YOUR WAY

MAIN WSF2018 LOCATION (1–4 AUGUST)

Goldsmiths University of London
8 Lewisham Way, New Cross
London SE14 6NW

MAIN REGISTRATION

Great Hall, Richard Hoggart Building
Wednesday 1 August 8h00 – 10h00

CONCERTS

Great Hall, Richard Hoggart Building
8 Lewisham Way, New Cross
London SE14 6NW

Deptford Town Hall Council Chamber
New Cross Road, New Cross
London SE14 6AF

G 01, St James Hatcham Building
St James's, New Cross, London SE14 6AD

TEACHING & LECTURE ROOMS

LG 01, LG 02
Professor Stuart Hall Building

RHB 163, 164, 167, 168, 280, 281
Richard Hoggart Building

LUNCH AREA

The Balcony, Richard Hoggart Building
Upper floor of the Refectory

SHOP

RHB 150, Richard Hoggart Building
Opening times: 9h00 – 18h00

WSF2018 OFFICE

RHB 279, Richard Hoggart Building
Late registration: 1 August, 10h00 – 10h30

OFF-SITE

WSF2018 GALA OPENING CONCERT (31 JULY)
Union Chapel London
Compton Terrace, Islington
London N1 2UN

BIOGRAPHIES

略歴



Algadafe, Henri / アンリ・アルガダフ Paris, France



Formally trained in composition, orchestration, counterpoint, harmony and electro-acoustic techniques, Henri Algadafe's compositions reflect a plurality of aesthetic approaches. His musical studies, his curiosity, as well as his guitarist background, led him from rock to avant-garde, from jazz to classical musics, from free improvisation to electro-acoustic works. His catalogue includes music for solo instruments or ensembles, for fixed sounds or mixed forms, as well educational works commissioned by various institutions.

Allum, Jennifer/ ジェニファー・アラム London, UK



Jennifer Allum is a violinist specialising in experimental and improvised music. Classically trained, she studied music at York University and Goldsmiths College. She has been resident in London for more than 10 years and is a regular performer across the UK and in Europe.

Barnes, Gina / ジーナ・バー ンス London, UK



Gina Barnes has been married to David Hughes since 1975 and has shared in his journey around the world of Japanese music. She is a leading figure in Japanese and East Asian archaeology, as reflected in her recent book 'Archaeology of East Asia: the rise of civilization in China, Korea and Japan' and her founding of the Society for East Asian Archaeology. She taught for 24 years at Cambridge and Durham Universities and has produced over a hundred publications. In 1981, Gina received a professional name, TOSHA Keiho, from her teacher of shinobue and noka flutes, TOSHA Suiho I (now TOSHA Meisho II). She enjoys singing and accompanying min'yō and performing Okinawan music.

Barton, George / ジョージ・バートン London, UK



George Barton is a solo, contemporary and orchestral percussionist based in London. He is a member of the Colin Currie Group and has also worked with the Birmingham Contemporary Music Group, Endymion, the Nash Ensemble, BBC Singers, Jane's Minstrels, and the Royal Opera House, among many other ensembles and orchestras. He performs frequently as a soloist, and has worked in intermedial collaborations, including with Turner Prize-winning artist Jeremy Deller at the Barbican's Station to Station festival.

Bennett, Elizabeth Reian / エリザベス・鈴晏・ベネット Rabat, Morocco



Elizabeth Reian Bennett studied with AOKI Reibo for over thirty years. She received her *dai shihan* licence in 1998 and has performed in Japan and worldwide. Recent Tokyo appearances were in 2016; notable venues include Seiha Hogaku Kaikan and NHK. Reian Bennett taught for ten years in the Boston area and in the world music program of Tufts University; she joined with composer John McDonald and his students at Tufts in premiering many contemporary works for shakuhachi. She now performs and teaches in Morocco.

Bell, Clive / クライヴ・ベル London, UK



Clive Bell is a musician and composer specialising in East Asian musics. He studied the shakuhachi in Tokyo with MIYATA Kohachiro, and the *khene* (mouthorgan) in Laos and Thailand. Recently he has worked with Sidsel Endresen, Jah Wobble, David Sylvian, HOHKE Kazuko, David Toop, Arild Andersen, Complicite Theatre, the Royal Shakespeare Company, the BBC Singers, Sylvia Hallett, Karl Jenkins and contemporary group Okeanos. He writes for 'The Wire' magazine.

Benzie, Alan / アラン・ベンジー Glasgow, Scotland



Described as "the connoisseur's young pianist of the moment", pianist/composer Alan Benzie is one of the UK's most exciting young talents. He has won a string of high profile awards in the last few years, including the prestigious Billboard Award at Berklee College of Music, and 'Best Album' in the 2018 Scottish Jazz Awards (with his trio's new record Little Mysteries). His exquisite touch, spontaneous creativity, elegant virtuosity and explosive energy have earned him consistent critical praise, with performances over the last few years in the US, UK, across Europe and Japan.

Blasdel, Christopher Yohmei / クリストファー 遙盟 Honolulu, USA



Christopher Yohmei Blasdel is a shakuhachi performer, ethnomusicologist and writer. He began studies with YAMAGUCHI Goro in 1972. In 1982, he received an MFA from Tokyo University of Fine Arts and in 1984 was accredited with a *shihan* licence from Yamaguchi, one of only two non-Japanese ever to receive a name directly from the master. Blasdel maintains a balance between traditional shakuhachi music, modern compositions and cross-genre work. He is currently an adjunct lecturer at the University of Hawai'i. His creative work includes several CDs and writings, 'The Single Tone – A Personal Journey through Shakuhachi Music', 'The Shakuhachi, A Manual for Learning', and various short essays, both fiction and non-fiction. Blasdel is holder of a fourth degree black-belt in Aikido.

Boots, Cornelius / コーネリアス・ブーツ Forest Knolls, USA



Active internationally since 1990, Cornelius Boots is known for woodwind performance prowess and deep compositional creativity. Sought out for clarinet, bass clarinet, baritone sax and flute in rock, funk, jazz, blues, classical and experimental contexts, Boots officially merged this career with his 15-year shakuhachi path in 2015 and Bamboo Gospel was born. Indebted to his primary mentor-teachers—David N. Baker (jazz/composition) and Michael Chikuzen Gould (shakuhachi/dokyoku)—Cornelius now plays only ji-nashi and Taimu shakuhachi and has created over 70 new stylistically adventurous compositions/arrangements for solo shakuhachi. He also studies and teaches Zen and Taoism online through Buddha Dharma University.

Brown, Elizabeth / エリザベス・ブラウン New York, USA



Elizabeth Brown combines a composing career with a diverse performing life, playing flute, shakuhachi, and theremin in a wide variety of musical circles. A Juilliard graduate and Guggenheim Fellowship recipient, her music has been heard in Japan, the Soviet Union, Colombia, Australia, South Africa and Vietnam as well as across the US and Europe. She has received grants, awards and commissions from Orpheus, St. Luke's Chamber Ensemble, Newband, the Asian Cultural Council, the Japan/US Friendship Commission, the Japan Foundation, Music from Japan, NewMusicUSA, and NYFA. 'Elizabeth Brown: Mirage' is available from New World Records.

Campbell, Yoshie Asano / キャンベル 浅野 良枝 Glasgow, UK



Yoshie Asano Campbell was born near Tokyo and began following in her father's footsteps by singing traditional folk songs (min'yō) at the age of 11. Subsequently, she studied with ASANO Umewaka, one of Japan's most revered folk singers and shamisen players. In 1998, she moved to Glasgow, and has continued to perform Japanese folk songs at various events throughout the UK.

Codjo, Hélène Seiyu / エレン・聖優・コドジョ Nijmegen, Netherlands



Hélène Seiyu Codjo started to learn shakuhachi with Daniel Seisoku Lifermann in Paris in the French association *La Voie du Bambou*. Since 2006, she has regularly attended the masterclasses of FUKUDA Teruhisa, founder of the ensemble and school, Hijiri Kai. In January 2013, she received from him the *jun shihan* license with the name Seiyu 聖優 (Wisdom of Kindness). In November 2015, FUKUDA Teruhisa awarded her a *shihan* license (master). She lives in the Netherlands, where she gives lessons, workshops and concerts. Codjo is the chair of the Hijiri Shakuhachi Foundation, a nonprofit organization dedicated to promoting the shakuhachi.

Cohn, Steve / スティーブ・コーン New York, USA



With over 25 recordings to his name, pianist and shakuhachi master Steve Cohn has played with Eddie Henderson, Sonny Simmons, and Reggie Workman among many others. He has performed his own works at New York City's Miller Theatre, the Newport JVC Festival, the Great American Music Hall, and at World Shakuhachi Festivals and other international shakuhachi festivals in Holland, the Czech Republic and the USA. "Cohn's intricate counterpoint and drama-infused harmonies are equally effective on muscular jazz-hued sprints and pointillistic passages. His cogent use of ethnic instruments goes well beyond stock poses of texture and transcendentalism. There are few American pianists who have Cohn's talents." (Bill Shoemaker, Downbeat Magazine)

Coxall, Michael Soumei / マイケル・蒼盟・コックソール Oxford, UK



Michael Soumei Coxall studied sankyoku and honkyoku shakuhachi in Japan for many years under the legendary Kinko-ryū, Chikumeisha master and Living Cultural Treasure, the late YAMAGUCHI Goro, and still continues his studies with MIZUNO Kohmei on frequent visits to Japan. He also studied shinkyoku under SUGAWARA Kuniyoshi in Tokyo. He was awarded his shakuhachi master's licence in 2007 together with the professional name 'Soumei'. He taught full-time at SOAS, University of London from 1986 to 2009. He now just teaches Chikumeisha honkyoku, sankyoku ensemble and shinkyoku music in the UK. Michael has performed widely in the UK and Europe as well as in Japan, including at the National Theatre in Tokyo. He is also the founder member of both the London Hogaku Ensemble and the Hibiki Ensemble and is a member of the Chikumeishakai. He was also co-organiser of the ESS Summer Schools in London in 2006 and 2011, and in Barcelona in 2016.

Curti, Horacio / オラシオ・クルティ Barcelona, Spain



Horacio Curti studied the shakuhachi in Japan under KAKIZAKAI Kaoru, focusing on koten honkyoku music and receiving his *shihan* licence from YOKOYAMA Katsuya in 2004. He has played and taught in South and North America, Europe and Japan. Among other projects, he has created and recorded the music for the Book-CD 'Cuentos Zen. Pequeñas historias para despertar' and for the short movie 'Mater Salvatoris'. His latest solo album, 'Home is Now', including honkyoku and contemporary music, was released in 2016. A resident of Barcelona, he holds a degree in Ethnomusicology and teaches at the Escola Superior de Música de Catalunya (Esmuc).

DAN Shinku / 弾真空 Tokyo, Japan



DAN Shinku was born in Tokyo in 1955. When he heard TAKAHASHI Kuzan's recording 'Take no hibiki' (Reverberation of bamboo), he aspired to become a Fuke style shakuhachi player. In 1988, he began studying with the successor of Kuzan, FUJIYOSHI Etsuzan. Since then, his activities as a performer of Fuke style shakuhachi and maker of jinashi nobekan have been inseparable.

Day, Kiku / キク・デイ Nørre Snede, Denmark



Kiku Day grew up in Copenhagen, Denmark, the child of a Japanese mother and an American father. She abandoned studies in flute after hearing shakuhachi music. She then spent eleven years in Tokyo studying the Zensabō honkyoku repertoire with OKUDA Atsuya. She performs traditional pieces, new music and improvisation. Day holds a PhD in ethnomusicology and works as lecturer and performer of shakuhachi. A founding member and presently the chairperson of the European Shakuhachi Society, since her return to Europe she has dedicated her life to the dissemination of the shakuhachi and has been the moving spirit and chair of the World Shakuhachi Festival 2018 Executive Committee.

Denyer, Frank / フランク・デンヤー Berinsfield, UK



Frank Denyer was born in London in 1943. He studied at the Guildhall School of Music, subsequently forming the new music group Mouth of Hermes. He took a PhD in ethnomusicology at Wesleyan University, Connecticut in 1977, and was Research fellow in African music, University of Nairobi, Kenya from 1978 to 1981. He joined the Dartington College of Arts (UK) in 1981, becoming Professor of Composition. CDs of his work have been released by Orchid, Continuum, Etcetera, Tzadik, and others. The latest, *Whispers* (2015), appeared on Another Timbre label. As a pianist, he has played with and recorded much solo and chamber music with the Amsterdam-based group Barton Workshop, including the complete piano sonatas of Ustvolskaya.

Domancich, Lydia / リーデあ・ドマンシス Lezardrieux, France



The pianist Lydia Domancich is following her own path. A fertile mixture of necessity and curiosity led her from the National Conservatorium of Paris to improvisation, jazz, world music and composition. She has encountered painters, writers, composers and stage directors such as Jean-Louis Barrault, Jerry Kolár, Tom Phillips, Henry Pousseur and Bernard Lubat. She has also engaged with other cultures: with Abed Azrié; with African rhythms, creating the group Andouma with Aïssata Kouyaté in the 1990s; and she accompanies Marthe Vassallo, a singer from Brittany. In 2008 she initiated a project to work with shakuhachi, collaborating with Véronique Piron.

Edwards, John / ジョン・エドワーズ London, UK



John Edwards is a true virtuoso whose staggering range of techniques and boundless musical imagination have redefined the possibility of the double bass and dramatically expanded its role, whether playing solo or with others. Perpetually in demand, he has played with Evan Parker, Roscoe Mitchell, Sunny Murray, Derek Bailey, Joe McPhee, Lol Coxhill, Peter Brötzmann, Mulatu Astatke and many others.

ENOMOTO Shusui / 榎本秀水 Tokyo, Japan



ENOMOTO Shusui was born in Tokyo in 1952. One of his grandfathers was the min'yō singer, SUZUKI Masao, and the other was the shakuhachi performer, ENOMOTO Shusui I. He studied under his father who succeeded to the title of ENOMOTO Shusui II, and learned min'yō shakuhachi technique as well as singing until he in turn became ENOMOTO Shusui III. Currently, he is a member of the executive committee of the NPO, Nihon Min'yō Kyōkai.

Franklin, Jim / ジム・フランクリン Ingelheim am Rhein, Germany



Jim Franklin is a composer (PhD in composition, University of Sydney) and master shakuhachi performer. During his composition studies he encountered the shakuhachi. After studying it in Australia with Dr Riley LEE and in Japan with FURUYA Teruo and YOKOYAMA Katsuya, he received his *shihan* licence in 1996 from YOKOYAMA-sensei. As a composer, Franklin is active in contemporary and electroacoustic music; the interface between shakuhachi and live electronics is a key area of his interest. With solo shakuhachi, Franklin specializes in honkyoku of the KSK and modern music. Since 2004 Franklin has lived in Germany. From 2006 to 2009 he was founding Chairperson of the European Shakuhachi Society. He has taught and performed at all WSFs with the exception of Bisei 1994, and is programme coordinator of WSF2018.

Freedman, Adrian / エイドリアン・フリードマン Dartington, UK



Adrian Freedman studied music at Manchester University, the Guildhall School of Music and Kyoto Arts University. He lived in Japan for 7 years, where he studied the shakuhachi with YOKOYAMA Katsuya and the hichiriki with the Tenri Gagaku Orchestra. Living in Japan, Adrian composed and performed music for Butoh dancers, including YURABE Masami, TAKENOUCHI Atsushi and KAN Katsura. As a composer and musical director, he has worked for Kneehigh Theatre, Scottish Contemporary Dance and many other groups. Adrian has performed concerts at international festivals and in sacred spaces around the world.

FUJIMOTO Akiko / 藤本昭子 Tokyo, Japan



FUJIMOTO Akiko is a Kyushu-style jiuta koto music performer. From an early age, FUJIMOTO received training in koto and shamisen from her grandmother ABE Keiko and her mother FUJII Kunie (who is a designated Living National Treasure). Since 2001, FUJIMOTO has worked to maintain the tradition of 'Jiuta Live' concerts. She has received the Japan Traditional Culture Foundation (JTFC) Award, the New Faces award of the National Arts Festival Awards of the Agency for Cultural Affairs, the Encouragement Award of the Pola Awards by the Pola Foundation for the Promotion of Traditional Japanese Culture, and the New Faces Award of the Ministry of Education Awards for Arts of the Agency for Cultural Affairs.

FUJIYOSHI Etsuzan / 藤由越山 Tokyo, Japan



FUJIYOSHI Etsuzan has studied shakuhachi, many kinds of *matsuribayashi*, and wind instruments from China, Korea and India with the following teachers: TAKAHASHI Kuzan, HORII Kojiro, CHO Gyoki, I On. Having appeared in TV programs, educational movies, and various recitals, he now dedicates himself to the fostering of disciples, and to the further propagation of his art.

FURUYA Teruo / 古屋輝夫 Tokyo, Japan



FURUYA Teruo started studying shakuhachi under the late YOKOYAMA Katsuya when he was 18, while also studying at Tokyo Gakugei University of Education and Liberal Arts, from which he graduated in 1971. He performs regularly in Japan as well as abroad. Since the 1990s, he has been integrally involved in the World Shakuhachi Festivals, as an organizer and also as a teacher and performer. Currently, he is a director of Ranposha Chikushinkai and is the head lecturer of the Kokusai Shakuhachi Kenshūkan. He has contributed to numerous CD recordings and radio broadcasts and has also composed for the shakuhachi. FURUYA also appears on numerous CD and DVD recordings with YOKOYAMA Katsuya.

Gould, Michael Chikuzen / マイケル・竹禅・グールド Cody, USA



Michael Chikuzen Gould lived in Japan from 1980 to 1997 and studied shakuhachi under TANIGUCHI Yoshinobu and YOKOYAMA Katsuya. He earned the title of *shihan* (master) in 1987 and *dai shihan* (grand master) in 1994. Chikuzen is a prolific teacher and performer who offers private lessons in person and via webcam, group camps and workshops, and intensive weekend retreats. Rooted in tradition and personal experience, he is known for his innovative teaching techniques, his personalized sound, and his skill at communicating about both history and spirituality through shakuhachi.

HAGIOKA Yuko / 萩岡由子 Setagaya, Japan



HAGIOKA Yuko is the daughter of Yamada-style koto master HAGIOKA Shoin IV. She began studying koto with her father at the age of three, and started learning Yamada-style koto and shamisen with KISHIBE Michiga in 2013. She also studied nagauta shamisen with KINEYA Sakichi VII. She received a BA in Japanese Music Performance from the Tokyo University of the Arts and is currently a second year student in the Masters program of the same institution.

HIROTA Joji / 廣田丈自 London, UK



HIROTA Joji has created a constant presence of taiko through his tours throughout the world: in the 1970s with Japanese theatre company 'Red Buddha' in Europe and the USA; in the 1980s and 1990s he worked with the Lindsay Kemp Dance company in Europe, South America and Japan, and won the Time Out Award. In the 1980s he formed 'London Taiko Drummers', playing world-wide including in the Middle East, Africa and Asia - an activity which continues up to the present. He has arranged and performed Japanese folk songs for shakuhachi and voice, and produced 2 albums with ARC Records, also 3 taiko albums. He has also worked with RSC for 4 productions.

Hodgkinson, Tim / ティム・ホッドキンソン London, UK



Tim Hodgkinson is a composer and also an improviser specialising in clarinets and lap steel guitar. After studying anthropology, he taught himself music through being in bands. When he composes, he writes for sounds and then for instruments. He tries to make something that is adequately eventful for 'our crazy time'. He writes: "I think I am writing for our time and the listeners who must authentically inhabit it. Real music happens when ideas are outrun by events."

Horan, Philip Suimei / フィリップ・水明・ホーラン Dublin, Ireland



Philip Suimei Horan participated in the JET Programme in Japan from 1999 to 2001. During his time in Japan, he studied Tozan-ryū with HANAOKA Seizan in Hiroshima. He completed training as a *junshihan* in April 2013 as part of Shin Tozan-ryū (France). Philip Horan began making his own shakuhachi in Japan and continues to make both jinashi and jiari shakuhachi. He regularly performs Irish and Japanese music in Ireland.

HOSHIDA Ichizan / 星田一山 Osaka, Japan



HOSHIDA Ichizan III studied under HOSHIDA Ichizan I and HOSHIDA Ichizan II. He specialized in koto and sangen (shamisen) at the Osaka College of Music, and began his professional life as a shakuhachi performer following his graduation.

Hughes, David / デヴィット・ヒューズ London, UK



David Hughes, a min'yō expert, taught music at SOAS, University of London, from 1987 to 2008. He is now a Research Associate there and at Durham University. He has spent over ten years in Japan. He received the annual Japan Society Award (2011) and Japan's Order of the Rising Sun (2017) for his activities in bringing traditional Japanese music to a wide public. He founded the London Okinawa Sanshinkai and the SOAS Min'yō Group. Major publications include 'Traditional Folk Song in Modern Japan' and the co-edited 'Ashgate Research Companion to Japanese Music'. At WSF2018, David will be teaching and performing with his wife, Gina Barnes (shinobue).

ISHIKAWA Toshimitsu / 石川利光 Kobe, Japan



ISHIKAWA Toshimitsu studied Kinko-ryū shakuhachi with YOKOYAMA Katsuya and older pieces with ARAKI Kodo V. He completed the 37th season of the NHK Music Technique course and passed the NHK Audition. He received the New Faces award of the National Arts Festival Awards of the Agency for Cultural Affairs, the Excellence Prize and the Aoyama Music Barocksaal Award. ISHIKAWA is mainly active teaching and performing in the Kansai region of Japan and is a permanent faculty member of KSK.

ISO Genmyo / 磯玄明 Fukuoka, Japan



ISO Genmyo was born in 1964. He learned shakuhachi under the tutelage of the 20th ISO Ikko and the 21st ISO Jozan of Itchoken Temple. ISO also trained in Rinzaï Zen Buddhism at Kenninji Temple in Kyoto for four years and became, in 1997, the chief priest of Saikoji Temple. In 2003, he became the 22nd successor of Itchoken branch of the Fuke Sect.

IZUMI Takeo / 泉武夫 Tokyo, Japan



IZUMI Takeo was born in Miyagi prefecture in 1954. He studied Kinko-ryū shakuhachi with YOKOYAMA Katsuya, and received his *shihan* (master's) licence from him. Later, he learned Myōan honkyoku from KORIKAWA Naotatsu. Currently Professor Emeritus at Tohoku University, IZUMI's specialty is the history of Japanese art.

KAKIZAKAI Kaoru / 柿堺香 Chichibu, Japan



KAKIZAKAI Kaoru studied with YOKOYAMA Katsuya. He has won the Japanese Hōgaku Music Nationwide Contest and performed TAKEMITSU Toru's *November Steps* with the NHK Symphony Orchestra, conducted by Charles Dutoit, and also under the direction of IWAKI Hiroyuki. He passed the 3rd Victor Audition for Japanese Music. Presently, he is a teacher at the Tokyo College of Music and is one of the principal instructors and administrators of the Kokusai Shakuhachi Kenshukan, of which he is the Chichibu head.

KAWAMURA Kizan / 川村葵山 Tokyo, Japan



KAWAMURA Kizan studied shakuhachi with his father, KAWAMURA Taizan, and won the first prize in the 15th Kumamoto National Japanese Music Competition, as well as the Culture and Science Minister's Newcomers Prize. He also won gold medals at the 36th and 38th Tozan National Honkyoku Competitions. KAWAMURA is currently a Tozan-ryū Grand Master (*daishihan*) and assistant lecturer.

KAWASE Yosuke / 川瀬庸輔 Tokyo, Japan



KAWASE Yosuke was born in 1970, the son of KAWASE Junsuke. His first stage performance took place in 1981. In 1993, he graduated from the Japanese Music division of the Music Department of Tokyo National University of the Arts. He gave his first recital in 1994. In 1996, he performed at the Cannes Music Festival, France. He is currently serving on the boards of the Kinko-ryū Association and the Japan Sankyoku Association, and is a member of Yamada-ryū Kōno Kai.

KIKUCHI Naoko / 菊地奈緒子 Frankfurt, Germany



KIKUCHI Naoko took koto lessons from SAWAI Tadao and SAWAI Kazue. In 2007, she received a year-long fellowship from the Japanese Government's 'Overseas Study Programme for Artists' to work in Frankfurt, Germany. Since then, she has carried out her activities from her base in Germany. She is a versatile artist who participates in a variety of projects.

KIMURA Yoko Reikano / 木村 伶香能 New York, USA

KIMURA Yoko Reikano is focusing her activities as a koto and shamisen player around the themes of classical and contemporary music. She graduated from Tokyo University of the Arts. In 2004, she received the Ministry of Culture's one-year fellowship 'Overseas Study Programme for Artists'. KIMURA learned Yamada-ryū koto music from KAMEYAMA Kono. She won the Kenjun prize at the All-Japan Kenjun Kinen Koto Music Competition. KIMURA has performed with string quartets and chamber ensembles from across the USA, and with the American Symphony Orchestra.

KITAMURA Keiko / 北村 桂子 Wokingham, UK

KITAMURA Keiko was born in Fukuyama, Hiroshima prefecture. Her early years were spent studying koto, shamisen and vocals under the tutelage of her aunt KITAMURA Kyoko, an Ikuta-ryū grand master. She is based in the UK and has worked extensively with a variety of traditional Japanese and contemporary Western musicians. Highlight performances to date include the London Olympic festival BT River Of Music, Glastonbury Festival, Ronnie Scotts and BBC Radio 3. She was an award winner for her koto composition at the MIYAGI Michio Memorial Contest 2014. She is a member of SO-DO Academy of Music, which is led by SUNAZAKI Tomoko.

Knaub, Thorsten / トーステン・クナウブ London, UK

London-based Thorsten Knaub is a media artist and digital filmmaker. Knaub has presented his artworks and projects in countries including the UK, Europe and beyond. He received a MFA in Fine Art Media from the Slade School of Art in London (1997-99). He discovered the shakuhachi through an encounter with two Japanese musicians in India in the early 1990s. Being fascinated and taken in by its sound and versatility, he started to study the shakuhachi in a variety of styles with numerous teachers. Currently, he is studying the shakuhachi honkyoku repertoire of the Kokusai Shakuhachi Kenshūkan with FURUYA Teruo sensei. Knaub is a member of the WSF2018 Executive Committee and created the visual designs.

KODAMA Hiroyuki / 児玉 宏幸 Nagano, Japan

KODAMA Hiroyuki commenced the study of shakuhachi honkyoku with OKUDA Atsuya in 1989. In 1991, he started studying jinashi shakuhachi construction with OKUDA Atsuya and MURAI Chikuei. He makes jinashi shakuhachi and teaches shakuhachi honkyoku in Nagano Prefecture.

KURAHASHI Ayako / 倉橋 文子 Kyoto, Japan

KURAHASHI Ayako studied Ikuta-ryū sōkyoku (koto pieces) from her mother, MADE Reiko and Kyushu-style jiuta shamisen from SASAKAWA Shizue. KURAHASHI focusses mainly on classical pieces. She has performed on many occasions in Europe, the USA and Asia with her husband, KURAHASHI Yodo II.

KURAHASHI Yodo II / 倉橋 容堂 Kyoto, Japan

Born and raised in Kyoto city, KURAHASHI Yodo II is a performer of Kinko-ryū and koten honkyoku music. He has held koten honkyoku solo recitals in New York, Paris, Jerusalem and Beijing, among other places, and hosts regular courses entitled 'Shakuhachi Intensive' in 7 cities in the USA. He was the main organiser of the World Shakuhachi Festival 2012 in Kyoto.

KURODA Reison / 黒田 鈴尊 Tokyo, Japan

KURODA Reison studied under Living National Treasure AOKI Reibo and AOKI Shouji. He is a graduate of both Waseda University and Tokyo University of the Arts. He won the first prize at the 'Tone Hidenori Memorial Japanese Music Competition'. He has also played TAKEMITSU Toru's 'November Steps' and a number of new shakuhachi pieces at the International Contemporary Music Festival ARS MUSICA. He is a member of the Hogaku Quartet.

Lagrost, Jean-François Suizan / ラグロ・水山 Paris, France

French-born flutist Suizan Lagrost is professor of art education at the Conservatories of Le Kremlin-Bicêtre and Asnières near Paris. A versatile musician, he excels in both Western and Japanese musical genres. After a traditional curriculum of concert flute in Mulhouse and Paris, then a DEA of Music of the 20th century at the University of Paris-Sorbonne, he began studying the shakuhachi in 2000 and received in 2014 the title of *dai-shihan* (grand master) from the Tozan school. In 2013, he released a Japanese chamber music CD entitled Kyoku with the koto player MIYAZAKI Mieko.

Lane, Verity / ヴェリティー・レーン London, UK

Born in Tottenham and spending over a decade in Japan, composer, artist and producer Verity Lane specialises in creating highly visual soundscapes for traditional Japanese instruments. She studied composition with John Mayer and at Osaka College of Music, and holds a degree in Japanese and Music from SOAS. Her work is highly conceptual and collaborative across multiple media, and her pieces are often described as dramatic performance-based musical expressions.

Lee, Riley / ライリー・リー Manly, Australia

Riley Lee began studying the shakuhachi in 1971 in Japan. In 1980, he became the first non-Japanese acknowledged as a shakuhachi *dai shihan* (grand master). His teachers were HOSHIDA Ichizan II, SAKAI Chikuho II and YOKOYAMA Katsuya. He has BA (music) and MA (ethnomusicology) degrees from the University of Hawai'i and a PhD (musicology) from Sydney University. Riley has released over 60 albums, with over 70,000 monthly listeners on Spotify. Born in Texas (1951) and having grown up in Hawai'i, Riley and his young family moved to Australia in 1986. Riley and Patricia now reside permanently in Manly NSW, a suburb of Sydney.

LEE Chuan-Hung / 李權紘 Taipei, Taiwan



LEE Chuan Hung was born in 1964 in Yunlin, Taiwan, where he also graduated from Da Cheng High School. He was awarded a *shihan* teaching licence in the Kinko style shakuhachi of the Kifu Kai in 2008. In 2006, he established the Chikurai Shakuhachi Association in Taiwan, where he gives lectures to the general public. More than 400 students have attended his lectures so far. In 2012, after participating twice, LEE was awarded the Arts Festival Superior Prize from the Japanese Hogaku Music Contest in Kumamoto. Since then, he has performed both in Taiwan and abroad, including performances in 2016 with his shakuhachi master, MITSUHASHI Kifu, at the Beijing Musical University.

Lienhard, Marco / マルコ・リーンハード New York, USA & Neuchâtel, Switzerland



Marco Lienhard is a Swiss native. In 1981, he joined the legendary Japanese Taiko group Ondekoza for 18 years. During his years with Ondekoza, he mastered the shakuhachi under YOKOYAMA Katsuya and FURUYA Teruo. He also mastered the taiko, the shinobue and the Noh theater flute. He is presently the Director of the New York-based Taikoza (taiko, shakuhachi and dance ensemble) and East Winds Ensemble (shakuhachi, koto, shamisen and piano). Marco regularly performs and teaches internationally. He has performed with SAWAI Kazue and SAWAI Hikaru, the Southern All Stars, the NYC Opera, and the Juilliard New Music Ensemble, among others.

Lifermann, Daniel Seisoku / ダニエル・聖息・リーファーマン Charenton le Pont, France



Daniel Seisoku Lifermann started learning shakuhachi in 1983. He studied under the guidance of IWAMOTO Yoshikazu, then became a follower of FUKUDA Teruhisa, the founder of Hijiri Kai School. In 1994, Daniel founded the French shakuhachi association *La Voie de Bambou*, which is now a branch of the Hijiri Kai School. In 2008, he received his *dai shihan* teacher's licence and the name of Seisoku (holy breath) from FUKUDA Teruhisa. Lifermann performs regularly and focuses on a spiritual approach of shakuhachi music.

Linder, Gunnar Jinmei / リンデル・儘盟・ゲンナル Stockholm, Sweden



Gunnar Jinmei Linder studied the shakuhachi in Japan from 1985 with YAMAGUCHI Goro (1933–99; designated Living National Treasure). He holds an MA in shakuhachi (Tokyo University of the Arts, 1997), a *shihan* (master) license (1998), and a PhD in Japanology (Stockholm University, 2012). Gunnar was professionally active in Japan until 2005, presently teaching and performing widely in Europe, besides working at Stockholm University and the Royal College of Music. In 2016, he was awarded the Japanese Foreign Minister's Commendation for cultural and academic activities. Gunnar has published CDs, articles, and the book 'Notes on Kinko-ryū Shakuhachi Honkyoku', besides his digitally available PhD dissertation 'Deconstructing Tradition in Japanese Music'.

MATAMA Kazushi / 眞玉和司 Yokohama, Japan



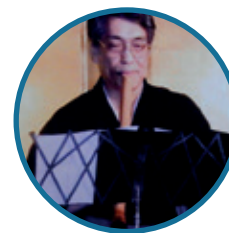
MATAMA Kazushi started playing shakuhachi at the age of 17 and began intensive studies of the instrument under the late YOKOYAMA Katsuya a few years later. He has participated in all WSF events since its inception in 1994 in Bisei, Japan. At present, he is an instructor at the NHK Culture Centre, is a main instructor in the Kokusai Shakuhachi Kenschūkan, and is director of the Ranposha Chikushinkai and president of the Yokohama Chikushinkai.

Matoušek, Vlastislav / ヴラスティスラヴ・マトゥーセク Prague, Czech Republic



Vlastislav Matoušek (born 1948), holds the titles of Associate Professor and PhD. He studied composition and music theory at HAMU (College of the Arts) and the Institute of Musicology at Charles University in Prague. He has taught ethnomusicology and music theory since 1991 at HAMU and since 1999 at the Institute of Musicology. His research focusses on the music of non-European cultures, exotic and folk musical instruments, rhythm and musical language. On a Japan Foundation fellowship, he studied shakuhachi with MITSUHASHI Kifu in Japan in 1996. He performs in concerts, and with his ensemble, '108 Hz', he presents experimental art-music and his own compositions.

MIURA Ryuho / 三浦龍畝 Tokyo, Japan



MIURA Ryuho studied shakuhachi under OHSE Shoun, YOKOYAMA Ranpo, and YOKOYAMA Katsuya. He also learned to make various lengths of shakuhachi through independent study. After commencing a career as teacher and performer, he decided to focus on shakuhachi making. He nevertheless remains active as a teacher and performer, particularly with the Akita Sankyoku League.

MIYAKE Ryoji / 三宅良二 Chiba, Japan



MIYAKE Ryoji's activities focus around being a singer of min'yō from the Tsugaru region, organising Miyake Kai's engagements with min'yō and *sumojinku* (traditional singing during sumo tournaments) of the Yasugi Clan and from Shimane prefecture, Tama Sumo Jinku Kai, and Gytoku Sumo Jinku Kai. Miyake holds a *shihan* (master's) licence, works as a teacher for the Japan Min'yō Association and serves as a board officer of the Aomori Min'yō Kyōkai.

MIYAZAKI Mieko / 宮崎みえこ Paris, France



MIYAZAKI Mieko was born in Tokyo. After being accepted into the Tokyo National University of Fine Arts and Music, her training finished with an invitation to perform as a soloist in the presence of the imperial couple in Japan. She graduated in 1992, and the following year she was awarded the highest distinction by the national radio NHK-FM (Japan Broadcasting Corporation). In 2003, her highly-regarded work 'The Current' for koto and shakuhachi was premiered under the direction of FUJIWARA Dozan. Moving to France in 2005, her European career quickly took shape: she soon established herself worldwide as one of the leading figures in Japanese koto, pushing the limits and capacities of her music and the instrument in many different genres.

MIZUNO Kohmei / 水野香盟 Tokyo, Japan



MIZUNO Kohmei holds a *shihan* (master) licence and is Head of the Kinko-ryū, Chikumeisha group and the Chair of Kokubunji Sankyoku Society. He studied shakuhachi with YAMAGUCHI Goro starting in 1968, and has held concerts in Germany, France, Finland and the USA, among other places. MIZUNO has 10 students.

Neptune, John Kaizan / ジョン・海山・ネプチューン Kamogawa, Japan


John Kaizan Neptune brings to the shakuhachi a new and dynamic sound and feeling entirely his own. A California-born American, Neptune received his master's certificate in the Tozan school of shakuhachi in 1977, at which time he was awarded the name Kaizan (Sea mountain). He has performed and recorded in many countries around the world. His second of 24 albums 'Bamboo' was named 'Outstanding Record of the Year' by the Cultural Affairs Agency of the Japanese Ministry of Education. Neptune, who is acknowledged to be among the top masters of the instrument in Japan, now lives in Kamogawa, Chiba-ken, where he continues to make, write for and experiment with the instrument he had adopted as his own.

Noble, Steve / スティーブ・ノーブル London, UK


In the early eighties, Steve Noble played with the Nigerian master drummer Elkan Ogunde, Rip Rig and Panic, Brion Gysin and the Bow Gamelan Ensemble, before going on to work with the pianist Alex Maguire and with Derek Bailey (including Company Weeks 1987, 89 and 90). He was featured in Bailey's excellent TV series on Improvisation for Channel 4 based on his book 'Improvisation; its Nature and Practice in Music'. He has toured and performed throughout Europe, Africa and America and currently leads the groups N.E.W (with John Edwards and Alex Ward) and DECOY (with John Edwards and Alexander Hawkins).

NOMURA Hozan / 野村峰山 Nagoya, Japan


NOMURA Hozan studied shakuhachi under the late 'Living National Treasure', YAMAMOTO Hozan. He has received many awards, including the 'National Arts Festival Award' from the Agency for Cultural Affairs and the 'Award for Excellence' in the Category for Recorded Music for his record 'Nomura Hozan Shakuhachi Solo Recital'. He has achieved the rank of 'Tozan-ryū Shakuhachi Chikurinken *Daishihan*' and was an adjunct lecturer teaching shakuhachi at the Department of Japanese Traditional Music at Tokyo University of Performing Arts in 2016-17. He is also a member of the Contemporary Japanese Music Composition Society.

NONAKA Katsuya / 野中克哉 Toka Machi, Japan


NONAKA Katsuya studied koten honkyoku on jinashi shakuhachi with OKUDA Atsuya. He is active as a performer of koten honkyoku not only in Japan but also abroad, and is also engaged as a teacher. NONAKA directed the documentary film 'Future is Primitive', on skateboarding and shakuhachi playing, which received its premiere across Japan in 2015. In 2016 the film was screened and acclaimed in the UK, Croatia and in China.

Norman, Anne / アン・ノーマン Mornington, Australia


Anne Norman performs shakuhachi as a soloist and in collaboration with a diverse range of artists – from traditional and contemporary Japanese, European and Australian art music, to free-form impro. Anne studied under three lineages of shakuhachi in Japan, including on a scholarship at the Tokyo University of the Arts. Anne is featured on many CDs and soundtracks and has performed in Australia, Japan, America and Europe.

OBAMA Akihito / 小濱明人 Tokyo, Japan


OBAMA Akihito studied shakuhachi with ISHIKAWA Toshimitsu. A graduate of the National Broadcasting Association's (NHK) Japanese Music Artists Programme, he has also won the New Performers Competition in Tokyo. OBAMA has completed a 'Performance Pilgrimage Tour' of Shikoku's 88 Temples and studied in New York on an Asian Cultural Council scholarship. OBAMA has produced 6 CDs, including Lotus Position with pianist YAMASHITA Yosuke. He is a part-time faculty member at Gakushuin University.

OKUDA Atsuya / 奥田敦也 Tokyo, Japan


OKUDA Atsuya commenced his shakuhachi studies with YOKOYAMA Katsuya, where he learned of the *hotchiku* master Watazumi's dōkyoku, and became fascinated by the infinite possibilities to be found in the sound of the jinashi shakuhachi. He then turned towards the roots of dōkyoku and received certification from OKAMOTO Chikugai's Myōan Souryu Kai, having studied classical komusō koten honkyoku. OKUDA then founded Zensabo Association as a venue for dissemination and teaching this music.

ORIMO Sabu / 織茂サブ Kamakura, Japan


At the age of 20, ORIMO was profoundly moved at hearing TAKEMITSU Toru's *November Steps* and the recordings of WATAZUMI Doso. He began harvesting bamboo and making jinashi shakuhachi and performing. He then studied with OKUDA Atsuya for one year. He has presented a wide range of improvisational and jam session performances.

Piron, Véronique / ベロニック・ピーロン Brest, France


Véronique Piron, who comes from the west of France, is a shakuhachi performer-teacher in the style of YOKOYAMA Katsuya (KSK), who awarded her a *shihan* licence in 2002 in Tokyo whilst she was the recipient of a research grant. She participated in the creation of the ESS and aided in developing the teaching of the shakuhachi in Europe. As a licensed conservatoire teacher for traditional music, she has been introducing Japanese music to the French education system. Moving between tradition and creation, she has produced a solo programme, a classical trio with koto/shamisen, and meets with composers and musicians from diverse musical cultures. She has recently collaborated with the equestrian theater Zingaro (Paris) in Ex-Anima, and has produced several CDs.

Regan, Marty / マーティン・リーガン Bryan, USA


Marty Regan is a composer whose creative activities are focused on expanding and developing the repertoire of contemporary music for traditional Japanese and Asian instruments, and creating music that explores cross-cultural exchange. Widely regarded as the authoritative source on the subject and the only resource of its kind available in English, his translation of MINORU Miki's 'Composing for Japanese Instruments' was published by the University of Rochester Press in 2008. He is an Associate Professor of Music at Texas A&M University.

Ross, Daniel James / ダニエル・ジェームズ・ロス London, UK



Daniel James Ross is a composer and sound artist specialising in human-computer interaction and computer-aided composition. He is a PhD candidate at Goldsmiths University. Daniel's compositions have been performed internationally; his next performance is at Sonorities festival in Belfast as part of the duo HEROES.

Rouaud, Emmanuelle / エマヌエル・ルアー Paris, France



Emmanuelle Rouaud is a French musician specialising in silver flute, baroque flute and shakuhachi. Rouaud holds, among others, the certificates Prix de la Ville de Paris and Prix du CRR de Paris et CRR Cergy-Pontoise en musique ancienne, and teaches flute at CRR Versailles Grand Parc, France. Her projects and collaborations include performing with the Orchestra d'Auvergne, various baroque orchestras, chamber ensembles, and with organist Henri Paget. Working with the French composer Henri Alcadafé resulted in a composition for shakuhachi and electric guitar, and a new piece for koto and shakuhachi to be premiered at WSF2018. Rouaud is currently studying the shakuhachi honkyoku repertoire of the Kokusai Shakuhachi Kenshūkan (KSK) with FURUYA Teruo.

Samuelson, Ralph / ラルフ・サメルソン New York, USA



Ralph Samuelson is a shakuhachi performer and teacher based in the New York area. He was trained in the classical tradition of the Kinko-ryū by YAMAGUCHI Goro, as well as by YAMATO Shudo and ARAKI Kodo V. He is an active performer of traditional and contemporary music in the United States, Japan, and Asia, and has recorded for Innova, CBS Masterworks, Tzadik, and other labels. He is the founder of the 'Flutes of Hope' ensemble commemorating the victims of earthquakes/tsunami in Japan.

SASAKI Chikano / 佐々木千香能 Musashimurayama, Japan



SASAKI Chikano studied with KAMEYAMA Kono and graduated from the Tokyo University of Arts. She is a graduate of the 40th NHK Japanese Music Performance Program. She won the silver prize in the 2000 Kenjun Classic Koto Competition and was a 2001 Cultural Ministry artist internship recipient. She successfully auditioned for the Victor Japanese Music CD competition. Since 2016, she has been an education assistant at the Tokyo University of Arts Music Department.

SATO Kikuko / 佐藤紀久子 Isehara, Japan



SATO Kikuko started learning koto and shamisen from her mother from an early age. At the age of 25 she graduated from NHK Ginosha Ikuseikai (Association for promoting artisans of Japanese music). SATO graduated from Tokyo University of Arts and has also passed the NHK hōgaku audition.

Schlefer, James Nyoraku / ジェイムス・如楽・シュレフアー New York, USA



James Nyoraku Schlefer is a shakuhachi performer and teacher and a composer of new music for shakuhachi, koto and shamisen with classical ensembles. His shakuhachi dojo, Kyo Shin An (虚心庵) teaches honkyoku from the JIN Nyodo lineage as well as sankyoku from the Ikuta and Yamada schools. In addition to performing the traditional shakuhachi repertoire, Schlefer performs many new and commissioned works for shakuhachi each season in his series at the Tenri Cultural Institute in New York City.

SEIAN Genshin / 清庵玄心 Sanuki, Japan



SEIAN Genshin started studying Myōan shakuhachi in 1973. He studied with Ryoan KOIZUMI Shizan, the 38th head of Myōanji, and also with the Fuan YOSHIMURA Soshin, the 40th head. He became a Myōan teacher in 1976 and has since been teaching upcoming students. Currently, he is the 42nd kansu (director) and head of the board of the Seishu Fuke Kyoreizan Myōan Temple, and carries out the organisation and instruction of Fuke-style Myōan shakuhachi.

SEKI Ichiro / 関一郎 Kitaku, Japan



SEKI Ichiro is a leading shakuhachi performer and composer. He studied shakuhachi with YOKOYAMA Katsuya. He was awarded first prize in the Pan Music Festival in 1975 and first prizes for composition competitions held by the Japanese Agency of Cultural Affairs in 1995 and the National Theatre in 1999. One of his many achievements is to have performed an arrangement of "Oiwake Bushi Ko" for choir and shakuhachi over 1000 times all over the world. He features on the recording, Francis Xavier: The Route to the Orient by Jordi Savall (viola da gamba), with whom he has performed many times in Europe since 1996.

SHIMURA Zenpo / 志村禅保 Osaka, Japan



SHIMURA Zenpo studied shakuhachi with SAKAI Chikuho, and later with the 3rd head of Chikuho-ryū, SAKAI Shodo. In addition he learned the characteristics and performance techniques of komusō shakuhachi from traditional players around the country, and holds a doctorate in shakuhachi research. He started the research group Shōfū Bunko which focuses on research, preservation and the dissemination of information on jinashi shakuhachi. He is currently doctor of science and professor of music at Osaka University of Fine Arts.

SHIRATO Tomoya / 白戸知也 Yokohama, Japan



Born in Kawasaki city, Kanagawa prefecture, SHIRATO Tomoya grew up in familiarity with min'yō (folk songs) from Tsugaru through his father. He studied tsugaru jamisen with YAMAMOTO Yoshiharu. Initially, SHIRATO won second prize at the Tsugaru Jamisen Competition hosted by Nihon Min'yō Kyōkai (Japan Min'yō Association); since then, he has been awarded many prizes. SHIRATO serves as the director of the NPO corporation Aomori Min'yō Kyōkai, while also performing tsugaru jamisen. He is furthermore also highly involved in nurturing the next generation of tsugaru jamisen players.

S-T BIOGRAPHIES

STAGG, Richard / リチャード・スタッグ London, UK



Richard Stagg is a retired orchestral flute-player who has been playing the shakuhachi for thirty-five years. He studied with YOSHIKAZU Iwamoto from 1983 to 1986 and has made a series of recordings with the Yamato Ensemble under the ARC label. He lives in Kingsbury, North London, where he teaches the flute and the shakuhachi, and also makes, tunes and repairs instruments. He performs annually in Japan, his main areas of focus being the Kinko-ryū solo honkyoku and sankyoku ensemble traditions from the Edo period to the present day.

SUGAWARA Kuniyoshi / 菅原久仁義 Kokubunji, Japan



SUGAWARA Kuniyoshi started playing shakuhachi at the age of 12, learning Tozan-ryū and Kinko-ryū from YOKOYAMA Katsuya. He has won first place in both the All Japan Sankyoku competition and the Hokkaido Sankyoku competition. He performs a wide range of pieces and styles, from koten honkyoku to sankyoku and modern pieces. Sugawara has produced DVDS, videos and books which have contributed to the popularisation of the shakuhachi.

SUTO Shuho / 須藤脩鵬 Koyasan, Japan



SUTO Shuho was born in Hirosaki City, Aomori Prefecture. In 1977, she began to study Kinpū-ryū shakuhachi with GOTO Seizo. In 1997, she was certified as a designated holder of the title of Aomori Prefecture Intangible Folk Cultural Asset for Nezasa Ha Kinpū-ryū shakuhachi. She has released videos, CDs, DVDs and notation for Kinpū-ryū shakuhachi. She became a Koyasan-Shingon Buddhist nun in 2005 and took the name Shuho.

TAJIMA Tadashi / 田嶋直士 Osaka, Japan



TAJIMA Tadashi is a leading international shakuhachi performer. As well as many performances in Tokyo and Osaka (76 times in total), TAJIMA has played many concerts both in Japan and overseas. He has undertaken a pilgrimage and played shakuhachi honkyoku in over 400 places across Japan. He has performed in over 20 countries abroad, including at the Salzburg Festival and the Bach Music Festival, and has been invited to over 40 music festivals around the world. In 1990 and in 2007, TAJIMA won awards at the Agency for Cultural Affairs Art Festival.

TAKAHASHI Toyomi / 高橋響 Tokyo, Japan



TAKAHASHI Toyomi studied koten honkyoku under YOKOYAMA Katsuya commencing in 1988, and under KAKIZAKAI Kaoru starting in 2004. While he had the desire to make his own shakuhachi from the beginning, for a long time YOKOYAMA Katsuya wouldn't permit it. He finally received consent in 2007 and began studying under MIURA Ryuho. Feeling attracted to the unique tone-colour of long shakuhachi, he is currently working toward the goal of performing koten honkyoku on self-made long shakuhachi.

TAKAHASHI Gaho / 高橋雅芳 Paris, France



TAKAHASHI Gaho graduated from Tokyo University of the Arts, and before that from the upper secondary school affiliated with the University of the Arts. She has composed pieces for Japanese art groups and French dance groups. TAKAHASHI won first prize in the All Japan Upper Secondary School Competition in Japanese Music. She has also received a Citizens Prize, the Listeners Prize and third prize in the Osaka Music Competition and second prize in the Great Wall of China Competition.

TANABE Shozan / 田辺頌山 Tokyo, Japan



TANABE Shozan studied shakuhachi as a child with his father TANABE Keizan, and later with Living National Treasure, YAMAMOTO Hozan I, when he entered Waseda University. He won the first prize in the inaugural Nagatani Kengyo Memorial Japanese Music Competition in 1993, and has performed for Pope John Paul II, just one of countless international performances. He focuses on preserving the essential flavor of the shakuhachi while performing in a wide range of contexts.

TANAKA Takafumi / 田中隆文 Tokyo, Japan



In 1987, TANAKA Takafumi launched the first issue of 'Hōgaku Journal', a monthly magazine on Japanese traditional music. In 2006, he instigated the Japanese instrument trade journal 'Wagakki Bunka'. He produced 'Hōgaku: New Sounds of Japan' in New York from 2006 to 2010. In collaboration with Ogawa Musical Instrument company, TANAKA created a 35 cm long 'space koto' which, in 2010, was taken on the space shuttle Discovery and performed upon in space. In 2012, TANAKA organised the International Shakuhachi Competition at the World Shakuhachi Festival in Kyoto, 2012.

Vargas, José Seizan / ホセ・西山・ヴァルガス Madrid, Spain



Jose Seizan Vargas is a musician and guitar player. He encountered shakuhachi and Japanese traditional music in 2004. In 2008 he began the first of many trips to Japan, taking jinashi making lessons from KODAMA Hiroyuki and John Kaizan NEPTUNE, and learning honkyoku performance from several masters. Since 2010, Vargas has organised jinashi shakuhachi-making workshops in Europe. In 2011 he started collaborating with the European Shakuhachi Society, organising, and lately leading shakuhachi-making courses. Currently living in Madrid, Vargas is occupied making jinashi flutes, teaching shakuhachi playing, and performing traditional Japanese and improvised music.

WATANABE Okahana / 渡辺岡華 Gyoda, Japan



WATANABE Okahana was born in 1953. In 1972 she entered the Hōgaku department of the Music Faculty at the Tokyo University of the Arts and graduated in 1976. She has been working as part time lecturer at Tokyo University of the Arts since 2013.

Wheeler, David Kansuke II / デビッド・勘輔・ウィラー Boulder, USA



In 2008, David Kansuke II Wheeler, in recognition of three decades of international performing, production and teaching activities, received the performance name Kansuke II. His professional career started in Tokyo in 1977, with the classics, honkyoku and sankyoku. It has since taken him all over Japan and around the world, with a central role in every major World Shakuhachi Festival since the first in Bisei, Japan in 1994, and including Boulder (1998), Tokyo (2002), New York (2004) and Sydney (2008). Since 1999, he has annually presented the Shakuhachi Summer Camp of the Rockies, featuring faculty from Japan, Australia and the US. He now teaches and performs nationally and internationally from a base in Boulder.

Wilson, Sam / サム・ウィルソン London, UK



Sam Wilson is a percussionist, composer and vocalist based in London. Active in many genres of music and performance, his work takes him to concert halls, comedy clubs, festivals and stadiums around the world. He works regularly with composer and producer Anna Meredith and recently recorded the soundtrack to 2017's smash hit *Black Panther*.

YAMADA Fumio / 山田史生 Hirosaki, Japan



YAMADA Fumio was born in 1959, and is currently a professor at Hirosaki University. While a student of literature at Tohoku University, he began studying Kinpū-ryū shakuhachi. Prompted by advice from Professor SASAMORI Kenji of Hirosaki University in 1988, YAMADA then started studying Kinpū-ryū with MATSUOKA Shunjiro (1921 – 2008), who was a designated holder of Aomori Prefecture Intangible Folk Cultural Asset. In 2006, YAMADA became certified as a designated holder of Aomori Prefecture Intangible Folk Cultural Asset himself.

YAMAGUCHI Shugetsu / 山口秋月 Nara, Japan



YAMAGUCHI Shugetsu became an apprentice of master shakuhachi craftsman TAMAI Chikusen. In order to optimise his shakuhachi making, Shugetsu learned shakuhachi playing from WATAZUMI Doso, TAJIMA Tadashi, YOKOYAMA Katsuya and KURAHASHI Yodo. Shugetsu established the shakuhachi making studio 'Shingetsu' in 1985. He makes both jinuri (jiari) shakuhachi and jinashi shakuhachi. His jinashi shakuhachi have been valued highly outside Japan.

YOSHIKAWA Shigeru / 吉川茂 Dazaifu, Japan



YOSHIKAWA Shigeru began learning the shakuhachi from YOKOYAMA Ranpo and subsequently from YOKOYAMA Katsuya. Additionally, he studied at the Hakata Itchoken Temple in Fukuoka from 2005 to 2011. He was a professor at the Graduate School of Design, Kyushu University from 1998, retiring in 2015.

Yung, Perry / ペリー・ユング New York, USA



Perry Yung enjoys a dual career as an actor and a professional shakuhachi craftsman. In 2002, he received the Japan/US Friendship Commission Arts Fellowship. His main sensei in Japan was SOGAWA Kinya, crafting in the lineage of TAMAI Chikusen and performing musically in the dōkyoku style of WATAZUMI. In 2014, he was awarded an Asian Cultural Council Artist Grant for historical shakuhachi instruments and music research in Japan. Currently, he studies with Ralph Samuelson in New York City. He can be seen in Steven Soderbergh's Cinemax series 'The Knick' as Ping Wu, and as Father Jun in HBO's 'Warrior', premiering in 2019.

Zinger, Zac / ザック・ジンガー New York, USA



Zac ZINGER is an award-winning composer, arranger and multi-instrumentalist based in New York City. He is a Kinko-ryū student of Ralph Samuelson, and has also studied the music of WATAZUMI-DO with SOGAWA Kinya, jiuta with ZENYOJI Keisuke, and min'yō with OBAMA Akihito. Originally a saxophonist, Zac's fascination with the shakuhachi began with its potential for usage within the jazz genre. He has performed in twelve countries on a variety of woodwinds and in many styles, and continues to explore the shakuhachi's relationship with jazz and modern music.

ZENYOJI Keisuke / 善養寺恵介 Tokorozawa, Japan



ZENYOJI Keisuke graduated from the Department of Japanese Traditional Music of Tokyo University of Fine Arts. He also graduated from the Masters course at the same university. ZENYOJI studied under 'Living National Treasure', YAMAGUCHI Goro while at the university. In 2000, ZENYOJI published a shakuhachi practice book 'Shakuhachi for the First Time' (published by Ongaku no Tomo Sha). In 2017, he won the Award of the Ministry of Education, Culture, Sports, Science and Technology for the Arts. ZENYOJI is currently active as a shakuhachi teacher across the Kanto region.

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Warm regards to all our friends in London

Monty & Kayo • Tai Hei Shakuhachi

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