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AUSTRALIAN SHAKUHACHI SOCIETY

Nr 36 August 2009

ASS P.O Box 63 Woodford NSW 2778



Greetings! Sakura Sakura! This Newsletter is mostly on doings...

Speaking of which:

ASS AGM

**MANLY COMMUNITY CENTRE
12 WENTWORTH ST MANLY 2095**

**DATE: SUN 18 OCT 2009
TIME: 12 - 4pm**

Contact: Riley on the day on 0414 626 453

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Riley has now returned to Oz and has been playing Shakuhachi and Fue in **Pericles**, Melbourne.

### Riley's Doings

**AUG 30** 5pm, Utzon Room, Sydney Opera House, with Marshall McGuire [sydneyoperahouse.com](http://sydneyoperahouse.com)

**SEP 19/20** Bundanoon, NSW Sydney Society of Recorder Players Weekend

**SEP 26** Canberra Nara Candle Festival solo and with TaikOz

**OCT 8** OzAsia Festival, Adelaide, SA, with TaikOz and William Barton

**NOV 20&21** SOUND on SOUND TaikOz, Topology and Karak Percussion Brisbane Power House

**NOV 27** SOUND on SOUND TaikOz, Topology and Karak Percussion Enmore Theatre, Sydney 8pm

**NOV 28 & 29** MUSICA VIVA Huntington Music Festival, Mudgee NSW with TaikOz

## PERICLES

Riley has now taken over the flute player role from Kevin Man in PERICLES for the MEL season AUG 6 - 22, 2009. 9 different flutes, 35 minutes of music to memorise and many cues!

**The Nara Candle Festival** – 26<sup>th</sup> September  
Riley and TaikOz will be performing

<http://www.events.act.gov.au/?/event/view/26>

We have just received applications forms for the National Folk Festival at Easter in Canberra next year for Riley and Jeff Peterson so it seems likely that TaikOz are also applying. Riley and Jeff will be performing there from their award winning CD HALEAKALA.

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There is a TaikOz Intensive in Southern Highlands **January 22 - 26, 2010** where you can learn taiko, shakuhachi and fue. Go to the TaikOz website....taikoz.com

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**Riley and Jeff won the 2009 Instrumental Hoku award** for their CD *Haleakala*. This is the equivalent of a Grammy - really big time in Hawaii...it runs live on the TV there - the presentation night is very glitzy and impossible to get a ticket to without

connections...Jeff accepted the award for Riley and himself.

Info on **Riley's time at Princeton** as it appeared in the PU papers. This is what Riley sent to the TaikOz publicist.

Below are links to some articles about my visit here. The first two are basically the same article, one with more pics. It was featured on Princeton's home page for a week. The second was printed in the Princeton Weekly Bulletin. The third is a shorter article, which was printed in the Princeton Alumni Weekly, a glossy magazine that goes out to all Princeton alumni.

Unfortunately, the articles appear to give the impression that I only taught the music and my co-lecturer, Prof Tom Hare gave the more academic lectures. In fact, we team-taught the lectures, though I did do almost all of the practical music lessons.

<http://www.princeton.edu/main/news/archive/S24/28/47Q36/index.xml?section=featured>

<http://www.princeton.edu/pr/pwb/volume98/issue22/japanese/>

<http://paw.princeton.edu/issues/2009/05/13/pages/4459/index.xml>

### **An Interview with Lindsay Dugan by Bronwyn**

The interview is about the Master of Music, majoring in shakuhachi, that Lindsay completed last year at the conservatorium.

Lindsay: The course was largely about performing in ensembles. This meant that I had to play with people who were not familiar with shakuhachi or traditional Japanese music. This required everyone to adjust to each other accordingly. I needed to improve my intonation and get more volume, for example opting for louder kari fingerings, where in honkyoku, a meri note would normally be used. The other players had to develop new ideas about vibrato and how to sit with the shakuhachi in regard to tone, vibrato, timing, etc.

Bronwyn: How have you benefited from doing the course?

Lindsay: When I started the course, I had a lot of difficulty with Western instruments, mostly regarding volume and intonation. My intonation was terrible. The ability to make subtle intonation adjustments on shakuhachi is a great strength but it's also difficult to manage because there are so many variables with meri, half-holing, embouchure, air pressure, etc. Now, I can

understand the need for different intonation depending on the music and context; when I play honkyoku I like to use flat meri notes because I like the colour, but when playing with a fixed pitch instrument like piano, those flat notes just don't sound right, and I need to adjust. I only had a vague idea of the importance and subtlety of intonation, and playing in ensembles really made me work on some weak points.

Before the course I had only performed a few times. Performing in front of fifty other students who knew little or nothing about shakuhachi and had all reached a certain level of technical ability on their instruments was very difficult for me, and once or twice a semester I would shake my way through a solo piece with hardly any sound coming out. I guess that those performances will be some of the most difficult I will ever experience. Recently I have started to feel more comfortable performing.

Bronwyn: How did you find it working with western musicians? Were they generally receptive to working with a shakuhachi player?

Lindsay: A few times people seemed apprehensive about playing with shakuhachi, but when the piece was interesting, everybody became focused on the music, and forgot about the instruments. It was great when that happened. I also played a couple of pieces with a baroque ensemble and that was fun too. I guess the shakuhachi has some technical and timbral similarities with the baroque flute.

Bronwyn: What were some of the course highlights for you?

Lindsay: Playing Toru's Mist by Gavin Bryars was great. It's a subtle piece and in rehearsals everyone got right into the details, approaching their instruments in a slightly different way to adapt to the unfamiliar elements of the piece. Baroque music was eye opening too.

My final recital was my best time playing during the course. I played Ichikotsu with Satsuki Odamura, and Wadatsumi no Irokonomiya with David Dixon and Lachlan Skipworth.

Outside playing, I think the best part of the course was meeting other dedicated musicians.

**And further from Lindsay:** A Monbusho scholarship application was submitted and I have received informal acceptance from Hagioka Shoin though Jumei Tokumaru to study at Tokyo Geidai from next April. I am very pleased about it.

Congratulations! [Ed.]

## Other doings:

The concert for Riley was held last night at the Old Darlington School in Sydney Uni and was organised recently by David Jobst, and featured David, Bronwyn, and Lachlan on Shakuhachi and Shoko, Hitomi and Dwight on Koto, raised the sum of \$700 to go a little way to helping with Riley's WSF08 personal debt.

David has suggested that maybe we could have a few regular public concerts as a way of advertising the ASS

and was very good. We had a good number, but not too many from the society. Matsunaga came with a few Cha-no-Yuu students and some friends of mine, and some students and friends of the Koto players etc.

Anyway, those who didn't come missed out on a very well run and vibrant concert - Lachlan had one of his compositions performed.

There were two new pieces played at the concert and afterwards we had lesson enquiries and shakuhachi purchasing requests from audience members

We finally counted up and reached the small but welcome profit of \$700 which will go to Riley. We know the total amount was insignificant to the size of Riley's debt, but they gave it their all.

All the performers gave their time free, and were there practising from noon (the concert started at 7.30pm) so as you can see they were very dedicated to achieving a "Riley-like" excellence.



John Holmes and David Jobst

## Sawai Koto School Winter Concert

On Saturday 13th of June, the Sawai Koto School held their Winter Koto Concert at the Old Darlington

School, Sydney University. I had seen several of their concerts before and it's always great to see them perform, sharing the sounds of koto.

The concert was comprised entirely of contemporary compositions. Among the pieces performed were some by Tadao Sawai, and his son Hikaru Sawai, who writes in a very contemporary style that is influenced by rock music. I played shakuhachi for Ame, Haru no Umi, Hoshun, and Seki Shun.

During rehearsal of a trio, Satsuki Odamura was playing bass koto so hard that something came off her finger. She said it was a piece of tsuma (which means nail or plectrum), and everyone thought it was a piece of her plectrum, but it was in fact part of her nail. After the actual performance of the piece, she had a bleeding thumb from friction against the strings. Thankfully as shakuhachi players, we will only bleed metaphorically.

Nobody knew how many people would turn up to the concert, but by the time it started, the hall was virtually full and there was a warm atmosphere of anticipation. Some of the students were nervous, but the performances were great. I felt quite nervous myself, but have been getting a bit better with performing recently, and I felt solid on all pieces except Hoshun. The concert ended with Satsuki Odamura, Shoko Ono, and Hitomi Kurosawa playing Oto Kirara (Tadao Sawai).

I spoke to many people afterwards, and all were rather impressed overall by the concert. A celebratory dinner was held afterwards at Komachi restaurant in Surry Hills. I am grateful to have had the opportunity to perform with Satsuki sensei's school, and would recommend to anyone who wants to play with koto to get some repertoire together! I'm looking forward to playing with them again.

Lindsay

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News from Bronwyn Kirkpatrick

I've been involved in a very interesting show recently called "Intertwine". It's a live music and dance collaboration featuring shakuhachi, sitar, Egyptian percussion and tribal belly dance. The fusion has worked surprisingly well and I am pleased to be playing mostly honkyoku in the show, including a stunning solo fan dance to Tsuru no Sugomori. We

have done several sell-out performances in the Blue Mountains and hope to take it further afield! I've also been developing repertoire with classical guitarist Colin Day. We performed at the Jenolan Caves in May. The acoustic was crystal clear and you could have heard a pin drop!

Shoko (koto) and I will be performing in Fiji later this year as cultural ambassadors. Should be interesting! You can also check us out at the Cowra Japanese Gardens, for their Sakura Matsuri on September 26th www.cowrajapanesegarden.com.au.

I'm still teaching at David Dixon's house in Enmore once a month. Email me for further details bronwyn.kirkpatrick@bigpond.com.



All the best,
Bronwyn

From James 賤猗 (Nyoraku) Schlefer

I have posted video of the premiere of my Shakuhachi Concerto on youtube. All three movements. If you get a chance, please have a look and a listen.

James

http://www.youtube.com/watch?v=SVbwWMtEziU&feature=channel_page

http://www.youtube.com/watch?v=qsIKhPTFTYI&feature=channel_page

http://www.youtube.com/watch?v=G0ErkvVAfLA&feature=channel_page

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www.nyoraku.com
www.youtube.com/nyoraku

www.myspace.com/nyoraku



A play-along book for all musicians
Includes audio CD with full performance and play-along tracks, with Western & Japanese notation.
by
Geni Skendo

Dear friends,

I am very happy to let you know the release of:-
"11 Japanese Minyo Folk Songs for Shakuhachi"
Book/Play-along

This booklet has 11 Minyo songs in Western (C instruments) and Japanese Notation. It comes with a CD with full performance Shakuhachi & Guitar & Play-along-tracks.

The play-along are high quality, an experienced guitar player also performs. You can play in public with them & sound really good.

The arrangements are cool. They are all different. You can preview the tracks & notation in my website www.GeniMusic.com

The Booklet is available as a digital download (mp3/Pdf files) for \$20 and also if you like a physical copy for \$30 (shipping included)

<http://www.genimusic.com/>



Websites:

www.rileylee.com
www.shakuhachi.com

European Shakuhachi Society

Hi everyone

The latest issue of the ESS newsletter is up on the website and ready for you to look at. Just click on:

<http://www.shakuhachisociety.eu/essnewsletter.html>

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