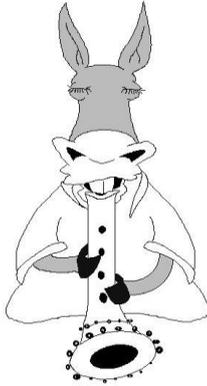


豪州尺八会

AUSTRALIAN SHAKUHACHI SOCIETY

Nr 38 May 2010

ASS P.O Box 63 Woodford NSW 2778



BREAKING NEWS!



Yokoyama Katsuya 1934-2010

Yokoyama Katsuya Sensei passed away at 14:40pm 21st April (Japanese time).

His wife, 3 daughters (the youngest daughter was not able to be there) and Furuya, Matama and Kakizakai were at the bed side when he passed away. The funeral was on 26th. (Tsuya ceremony was on 25th)

Born in Shizuoka Prefecture, Japan in 1934, he studied shakuhachi of the Kinko school from his grandfather, Koson YOKOYAMA, and his father, Ranpo YOKOYAMA. In 1959 he studied with Rando FUKUDA and Wadatsumido I. In 1961 he formed the Tokyo Shakuhachi Trio with

Kohachiro MIYATA and Minoru MURAOKA, and in 1963, the three of them together helped form the Nihon Ongaku Shudan (Ensemble Nipponia) with the intent of creating a new Japanese music using traditional instruments.

Then in 1964, he founded the Shakuhachi Sanbon Kai with Reibo AOKI and Hozan YAMAMOTO which cut across school differences in the shakuhachi world.

~~~~~

### **Riley Lee**



I can't remember when I first met Yokoyama-sensei. I think it was in 1972. I was introduced to him after a concert of his in Tokyo. How gracious this already famous, shakuhachi master was to yet another adoring shakuhachi beginner!

Shortly thereafter, my friend and long time student of Yokoyama, Ichirô Seki took me with him to Yokoyama-sensei's Tokyo apartment for a lesson day. I was in seventh heaven for many days thereafter, not caring that he had praised my old Gyokusui 2.4 flute infinitely more than he had my playing of it.

After that, I had lessons with Yokoyama whenever I could. But I was rarely where Yokoyama was, so I never had enough. In 1984, after tiring of hearing me bemoan that I was not able to study regularly with Yokoyama, Patricia suggested that I ask him to come to Hawai'i to teach me. What!?! How could I possibly ask that, and how unlikely he would agree!!! But Patricia patiently reminded me that I wouldn't know until I asked. So I finally did.

To my amazement, Yokoyama-sensei responded positively, saying that he needed to finish writing a book (his autobiographical "Shakuhachi no Miryoku", The Fascination of the Shakuhachi - the only book in Japanese that I have read cover to cover). He thought that stopping over in Hawai'i for a week on his way home from an upcoming mainland USA tour would be perfect for this task. He'd teach me several hours a day and spend the rest of the time writing, with no other distractions. Wow! I owe Patricia big time!!

My treasure trove of Yokoyama memories is miniscule compared with that of his more regular permanent students, especially Furuya, Kakizakai and Matama. And yet, I am satiated with the rich experiences that I have shared with Yokoyama-sensei and with the inspiration and teachings that he has given me. He was that generous.

This week, I had to inform a mutual friend of Yokoyama-sensei's death. The 84 year-old Japanese lady immediately responded by saying something like, "Well then, it's now up to you lot, the next generation, to insure that Yokoyama's art continues to inspire!" So true!



Wheeler Sensei Riley Lee

## **Stan Kakudo Richardson**

Yokoyama Sensei was loved by everyone who knew him. He inspired the shakuhachi world with his wonderful sound that evoked a deep feeling of compassion and love for humanity, and embodied a sincere and heartfelt yearning for something far beyond our material world.

Please keep his wife and family in your meditations when you play Tamuke in his memory. Warm regards, Stan Kakudo Richardson.

## **Bill O'Connor**

I attended Yokoyama Sensei's funeral yesterday. It was a very emotional send off.

I estimate more than 200 people were present; apparently many more were at the wake the night before. Yokoyama Sensei's wife, daughters and grandchildren were there; along with many professional musicians he has taught or worked with, over the years, and many of his amateur deshi like myself.

One of his grandchildren played a saxophone solo very nicely, I am sure he would have been very proud.

The assembled deshi played San Ya (山谷) during the ceremony and then Tamuke as the entourage prepared to take his body to the cremation place. The performances were very moving (I'm sure he would have had some criticisms though!)

A fellow Deshi and good friend had visited Sensei in late January. He said that Sensei was very much himself mentally but clearly in pain and seemed weary of being a burden to his carers, his beloved family.

Yokoyama Sensei died in hospital on the afternoon of Wednesday the 21st April, surrounded by his family and his deshi Matama San, Furuya San and Kakizakai San

For myself I prefer to remember my visits to Yokoyama Sensei's lesson place in Nakano. He was a very gifted teacher; he gave me so much encouragement, as well as hard criticism at times. One time he fell asleep (with loud snoring) during my attempted rendition of Koku to the great amusement of all the other deshi in the room, I

finished the piece and when he awoke there followed an amusing debate about whether this was a compliment or not; Sensei gracefully insisted it was a compliment, if I had really murdered the piece he would have been too angry to sleep! I remember leaving his lesson place on a real high after his lessons, the highlight of my life and studies in Japan at that time. He really knew how to inspire and encourage his students.

It was a great privilege to have had an opportunity to study with Yokoyama Sensei, he leaves behind him a great legacy, and he has influenced so many players around the world. Also he leaves a deal of resources for us to study, many great recordings, and also his Hon Kyoku study videos.

I have not heard what the plans are for the 'Chiku Shin Kai' his school, or for the International Shakuhachi Kenshukan. I am sure the Kenshukan will be continuing.



Koku: Empty [or Clear Sky]

## AT LAST!! The WSF08 DVDs

I am extremely happy to announce - at last - that the WSF08 DVDs will be released in June! It's been a long wait, but at least we will have made it in under two years after the event, just. But it doesn't really matter; the material is timeless and the wait is well and truly worth it.

To order your DVD please go to:

[http://www.rileylee.net/WSF08\\_DVD.html](http://www.rileylee.net/WSF08_DVD.html)

They are on offer until May15th at a very reduced "pre-release" discount. Please note that this offer is being publicised only to Australian Shakuhachi Society members and a very select group of other supporters.

If you have any questions, please email us. You have a fortnight to take advantage of this very limited offer!

[http://www.rileylee.net/WSF08\\_DVD.html](http://www.rileylee.net/WSF08_DVD.html)

## From the President:

### Plans both Short and Long Term

Following the success of the Summer Blow in Manly and the enthusiasm of participants, the program will continue. I do encourage members to attend Blows – there is much to be gained, whether you are a seasoned player or a novice.

[Pictures and brief report on page 4 - Ed.]

Riley's Princeton lectures are not to be missed.

The opportunity to practise individual performance in a relatively stress-free environment was gratifyingly popular and obviously seen as a useful exercise.

The initial foray into establishing a core repertoire of Chikuho Honkyoku commenced with Hachi Gaeshi. It will be revised briefly at the next Blow before embarking on the next piece. Next up is Yamato Choshi.

Those who were unable to attend Summer Blow may wish to brush up Hachi Gaeshi. Many thanks to Bronwyn for leading the session.

And thankyou Cathy Andrews for the quiche.  
[Seconded Ed!]

Autumn Blow (May 30<sup>th</sup>) is at The Old Darlington School, Sydney University. This refurbished historic building is likely to become a regular venue for Blows in Sydney. It has an interesting history which can be investigated on the Sydney Uni website.

After briefly revising Hachi Gaeshi we will tackle Yamato Choshi. A Chikuho score of this is at the end of the newsletter on a separate page before renew/rejoin section. -Ed.]

### **ASF2011 October Long Weekend, University House ANU Canberra**

Planning is underway. The long lead-time gives members plenty of time to plan. There will be all of the usual attractions plus some new shakuhachi experiences.

There will be a major composition especially composed for the festival. Especially pleasing is that the composer is ASS member Lachlan Skipworth. [see Bio P5 -Ed.]

It is envisaged that it will be a multi-function work, consisting of a central melodic solo with a variety of 'plug-ins' – i.e. it will be performable as a solo, shakuhachi duo, trio, ensemble or with koto[s]. There will be parts for a players ranging from very accomplished to novices.

The motive behind this very challenging ( for Lachlan ) commission has two aspects. Firstly, it will provide a new performance focus for ASF2011. Secondly, it will be a piece that ASS can take to the World Shakuhachi Festival in Kyoto in 2012.

So, the short-term events are the Blows, which enhance core repertoire knowledge, performance and ensemble skills. These lead into ASF2011 at which the Lachlan's new work can be prepared and performed. This will provide the basis for those intending to go to Kyoto in 2012 to present

the work to the astounded international community.

Regards, David Dixon

### **Autumn Blow - Sunday 30th May at the Old Darlington School in Sydney Uni.**

After briefly revising Hachi Gaeshi we will tackle Yamato Choshi. A score of this is at the end of the newsletter - see Chikuho version on a separate page. -Ed

### **Summer Blow**

Canberra students [3] were well represented at this gathering and a good time was had by all. A very wide variety of pieces were played as solos.



## Lachlan Skipworth Biography



Lachlan Skipworth is a composer and shakuhachi player from Perth, currently based in Sydney, where he is completing a Master of Music (composition) with Anne Boyd. In 2009, his works were performed by the Song Company, the Sydney Symphony Orchestra Fellows, and the Sydney Camerata, as well as his own ensemble. He also spent 3 months in Tokyo undertaking a composer-in-residence programme with the traditional instrument ensemble “Aura-J” as part of an Asialink Performing Arts Residency. In 2008 he was a featured composer at the World Shakuhachi Festival in Sydney, and also had works performed by Chronology Arts, with whom he appeared as a guest conductor. In 2010, apart from finalising his master’s portfolio, he will work on a number of commissions and continue his collaborations with traditional instrumentalists from Japan.

Lachlan Skipworth  
0422 798 181

INTERVIEW AND RECORDING of *Aida* on the ABC website:

[www.abc.net.au/classic/australianmusic/stories/s2765996.htm](http://www.abc.net.au/classic/australianmusic/stories/s2765996.htm)

BLOG ARTICLE on Resonate, the online magazine for the Australian Music Centre: [www.australianmusiccentre.com.au/article/chaos-and-containment-creative-inspiration-from-the-vivid-music-of-japan](http://www.australianmusiccentre.com.au/article/chaos-and-containment-creative-inspiration-from-the-vivid-music-of-japan)

VIDEO of *light rain* online at: [www.myspace.com/lachlanskipworth](http://www.myspace.com/lachlanskipworth)

## Gigs in Melbourne - Adam Simmons

I have a couple of gigs on shakuhachi coming up in Melbourne:

**Sunday 30 May 7:30pm**

**Monkey**

**181 St Georges Rd, North Fitzroy (Melbourne)**

A selection of honkyoku will be performed along with the bar offering Japanese snacks and beverages. Monkey is a wine bar, so it will be a casual environment but very intimate. I am hoping this may become a more regular event every month or two.

**Friday 19 June 5:30-8pm**

**The Gift of Light @ Federation Square (Melb CBD)**

The Gift Of Light is a festival between June 4 to July 4. One event as part of the month’s activities is a celebration of the Winter Solstice on June 19th, featuring contributions from over a dozen different community groups, celebrating the notion of light from a myriad of cultural perspectives. I will be performing as part of the contribution offered by the Japanese Community.



## **Perry Yung**

Perry Yung is a shakuhachi maker, shakuhachi repair person, performer, and teacher and, from the feeling I get when reading his blog and forum posts, one very happy dad! He has given many a shakuhachi beginner a start by providing good quality flutes at accessible prices and he has saved the life of many a vintage flute with his extraordinary repair skills. The shakuhachi community is fortunate to have this warm and respectful man at its core. Feel free to check in on Perry's work and life by visiting his [website](#).

Here are Perry's responses to the Featured Player's questionnaire:

### **What was it that drew you to learn to play the shakuhachi?**

Around 1993, I was performing as an actor in Oedipus the King, an experimental Greek Opera directed by Ellen Stewart of La Mama E.T.C. It was there that I first heard the shakuhachi coming from one of the orchestra pit musicians - the estimable Yukio Tsuji. After a performance I approached Yukio and asked to try the flute. He graciously handed it over and of course like many beginners, I couldn't make any sound at all. But, I was still hooked and asked about purchasing one.

He had a Yokoyama Rampo valued around \$6,000 and said even if I had the money I probably wouldn't be able to find a good flute. That was a lot of money for a struggling actor so I reluctantly let go of that idea. However, later that year Oedipus went on an international tour and one day at the back of the tour bus somewhere between Macedonia and Croatia, I saw Yukio sanding the bore of a Jinashi shakuhachi. I made my way back there and said, "You make these too!?"

He said, well, it might take ten years but at least I'll have a good flute when I'm finished. When the tour ended, I went to the Flower District in New York City, procured some bamboo poles and began my journey with making and playing. In the early years, Yukio was instrumental in my development as a maker as he was the only person I knew who could play the flute well. He was a professional musician who used the shakuhachi often on stage and film so I was very thankful that

he freely offered his time in helping me. After a while I found myself in love with both making and playing, but I also realized that I wanted to make better flutes just for Yukio's approval. Seeing his smiling face when he played a good flute was such a wonderful and rewarding feeling.

### **What is one of your favourite shakuhachi pieces and why do you enjoy it so much?**

I came to the shakuhachi as a musician looking to integrate or investigate Eastern sounds and concepts in contemporary Western music. I played the shakuhachi in this non traditional approach for about five years before I started to take formal lessons starting with folk songs and Sankyoku - ensemble music with Koto and Shamisen.

Up until that point, my favourite music was my improvisations with my performance group SLANT and solo playing. In hindsight, it was really the rich compelling tones and the process of blowing that kept me playing, not any particular piece. After I started my traditional path, San An in the Dokyoku style of Watazumi played on Jinashi shakuhachi became the most important piece for me. San An is a Honkyoku piece played by Komuso Monks in a ritual for a safe birthing.

My wife and I were in Tokyo during the pregnancies of our two children. On both occasions, Kinya Sogawa (my making and playing teacher), blessed our two children with San An. Both times played on Hocchiku shakuhachi - completely natural flutes made for Dokyoku music as it was done by Watazumi. The piece starts with a cup full of rice grains poured through the bore of the flute. The rice is to be eaten later. Both our children were born through the hands of mid-wives, drug and problem free. Both experiences were described according to the mid-wives as extremely fast and easy child births (my wife of course did not agree!). San An is not an easy piece to play well. To me, it is a symbolic reminder of the challenges of both raising children AND playing shakuhachi.

### **What is the one thing a shakuhachi teacher told you that has always stayed in your mind?**

There were two moments, actually, that are indelibly etched in my memory. They came from

two teachers I greatly respect (both veterans of over 40 years of playing and highly regarded in the field). In response to a question that probably went something like, "What is the BEST way..." each said, after a brief contemplative moment, "I don't know". Now that I look back on it, I think the question probably came out sounding like, "What's the best religion...?"

**If there was only one thing you could share with a beginning player what would it be?**

You will be spending a lot of time with your flute. That is the most important relationship to cultivate, next to the one with your teacher. Create a space that allows the flute to speak to you with intimacy. Allow the flute to grow with you and become an equal partner in sharing the journey. The road with a shakuhachi can be lifelong and even the simplest of flutes can teach you some of life's most important lessons. That is, if you can learn how to listen. Treat your flute, the music and the culture that begat them with respect and the rewards will spread across all aspects of your life in immeasurable ways.

**Is there anything else you'd like to add to the Shakuhachi Journey blog?**

The use of the shakuhachi can be traced to itinerant Zen monks in Japan who spent a lot of time alone. This path can seem lonely for some so it might be good idea to partake in or create a community as Erin has done here on the Shakuhachi Journey Blog. Every step is small but accumulative. One day, you will find that you can play a song or two and truly love what you are doing. It really pays off when you can share what you love with others.

Namaste, Perry

[Perry Yung is well known but he rarely speaks about his involvement with the shakuhachi. He very kindly sent me this earlier this year. -Ed]

## From "Locky"



This picture was taken at the Nationals. The stage manager kept saying "Ricky Lee"

## Miscellaneous Items

**Player of various world music instruments in a couple of bands looking to collaborate with a shakuhachi musician.**



Irina in recording studio

My name is Irina I live in the Eastern suburbs of Sydney. I am a musician playing and performing many World music instruments in a couple of bands as well as solo and duo.

At this moment I'm looking to collaborate with a shakuhachi musician. I'm looking for someone preferably in my area that is new to the instrument and looking to get some practise in playing with other instruments and possibly record and perform in the future.

I'm looking forward hearing from you soon.  
Kind regards

Irina mob 0410163434 [irina@vianet.net.au](mailto:irina@vianet.net.au)

## Overseas news

I would like to bring your attention to a major shakuhachi event which will be held in Prague, Czech Republic, 26 - 30/08/2010.

We will have many players coming, including Zenpo Shimura (Shimura Satoshi), Shinzan Yamamoto and Christopher Yohmei Blasdel.

You can already sign up for courses on shakuhachi, koto and shamisen. The earlier you do so, the easier it will be for us to manage the whole thing.

So far, these guests have confirmed their coming:

Shinzan Yamamoto (shakuhachi)

Zenpo Shimura (jinashi shakuhachi)

Akira Matsui (Noh dancer)

Christopher Yohmei Blasdel (shakuhachi)

Vlastislav Matoušek (shakuhachi)

Jim Franklin (shakuhachi)

Kikuko Sato (koto & shamisen)

Kiku Day (jinashi shakuhachi)

Jean-Francois Lagrost (shakuhachi)

Gunnar Jinmei Linder (shakuhachi) and Haruko Watanabe (koto)

There will be many concerts of traditional, contemporary and avant-garde music.

To find out more please visit our website [www.komuso.cz](http://www.komuso.cz)

You can also watch the first video from the main concert of Prague Shakuhachi Festival 2009 at

[http://www.komuso.cz/en/gallery/gallery/videos\\_from\\_psf\\_2009\\_vida z\\_psf\\_2009\\_videos\\_from\\_psf\\_2009\\_1272181978984](http://www.komuso.cz/en/gallery/gallery/videos_from_psf_2009_vida z_psf_2009_videos_from_psf_2009_1272181978984)

Cheers,

Marek

European Shakuhachi Festival 2010  
Posted by: "nahajaja" [mmardias@hotmail.com](mailto:mmardias@hotmail.com)  
nahajaja

[From ESS posting –Ed.]

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## Websites:

[www.rileylee.com](http://www.rileylee.com)  
[www.shakuhachi.com](http://www.shakuhachi.com)  
[www.komuso](http://www.komuso)  
<http://flutedojo.blogspot.com/>

## Shakuhachi for Sale

Taizan Ohashi flute: <http://ohashi-taizan.net/>

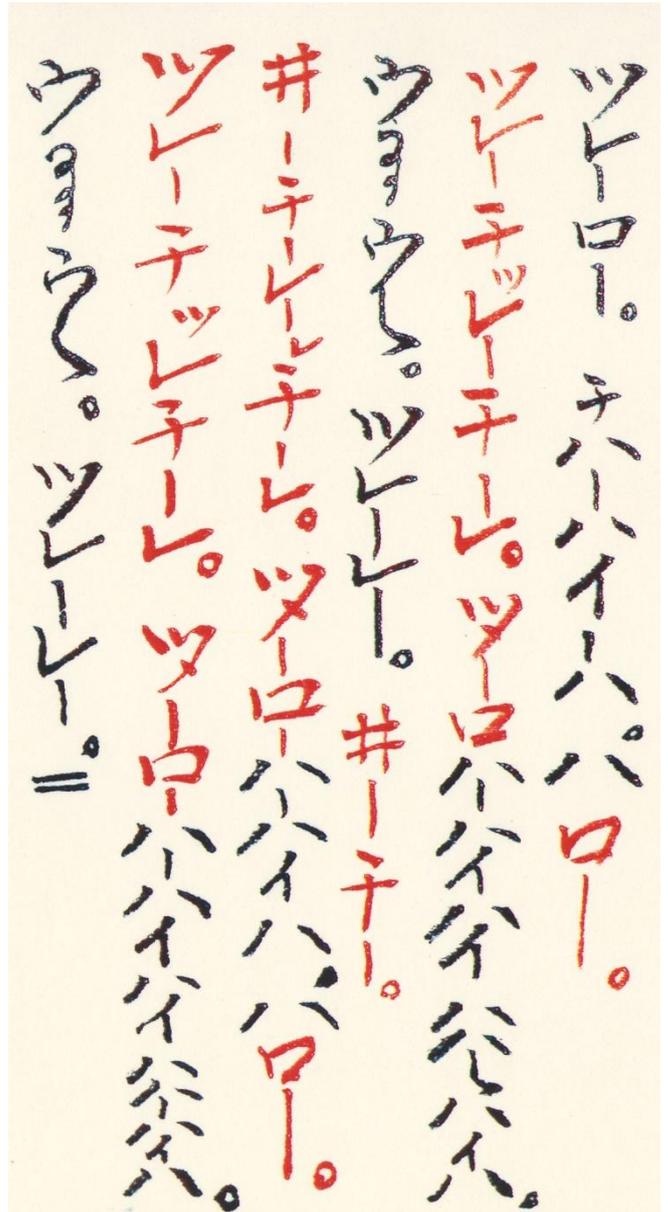
74 cm long. 2.4 never really played.

\$650 (negotiable). Interested folks should contact me by email:

tash.sudan@gmail.com or by calling

Mob. 045 706 7274

Tasha Sudan



Yamato Choshi Myoan Style





Hon Treasurer  
4 Ulm St  
Lane Cove 2066  
NSW  
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**Join the**  
..... **AUSTRALIAN SHAKUHACHI SOCIETY (ASS)**

**Attention existing members** – Please renew your membership and support ASS!  
**Other Shakuhachi enthusiasts** – You are cordially invited to join ASS

ASS promotes the shakuhachi and its music by:

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

Please join ASS and help promote shakuhachi music.

Fill out the membership form below, enclose your payment and return to: **The Secretary, Australian Shakuhachi Society,**

---

**Yes, I would like to join the Australian Shakuhachi Society**  
**Yes, I would like to renew my membership.**

**Enclosed is \$25.00, being dues for one year (Jul 2009 – Jun 2010)**  
**For new members:**

**Enclosed is \$30.00, being dues for one year (Jul 2010 – Jun 2011)**

**Enclosed is \$60.00, being dues for two years (Jul 2010 – Jun 2012)**

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