



## Issue 13

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## EDITORIAL

### IJHS Newsletter 13



2011 was an eventful year, the highlight being the 7<sup>th</sup> International Congress in Yakutsk in June. The news though, of the death of Fred Crane has rather put a dampener on the euphoria we all felt returning from Yakutsk. Since the news I have received numerous emails from people all recognising the important contribution Fred made to the Society and to those of us who had the pleasure of working with him, sharing his enthusiasm for research and playing our remarkable little musical instrument. I know I speak for all in sending our condolences to the family and have compiled a special supplement 'Memories of Fred'. Fred believed whole heartedly in the Society and the most notable thing that came out of the 7<sup>th</sup> Congress (apart from the event itself, that is), was how strong the international Jew's harp community is – enthusiastic, committed, keen to see the Society grow – all things we have come to expect when we meet as individuals, but strikingly more apparent when we are all together. How this energy can be channelled is the subject of discussions being held at the moment, but the key will be how many of you support the Society – both by continuing to keep up your membership, thereby helping with the finances, but also supporting those with the task of developing the Society so that it can provide something for the whole community.

Issues that will be discussed in this Newsletter include:

- The official report on the Congress
- The results of the competitions
- Views of the 7<sup>th</sup> IJHF from the participants
- Regional News (with additional features)
- A report from 'Ancient Trance 2011'
- PictureGallery (new format)
- My Favourite Youtube (new)
- plus the usual snippets of information I'm always glad to get.

On a personal note, since Yakutsk I've had a few personal issues and been overwhelmed with requests and opportunities to expand my writing and playing, so am having to consider how I'm going to cope. Whatever is the result, I've thoroughly enjoyed these past few years and am keen to contribute to the Society in any way thought appropriate (and time-constraints notwithstanding). This new format will, I hope, allow anyone to input into the Newsletter in a more effective way, and not rely solely on any individual to keep you updated with the many exciting developments that is the International Jew's Harp Society.

*Michael Wright*

## BOARD MATTERS

Dear friends,



An extraordinary year comes to an end, with its main events on the extreme poles: the outstanding experience of the 7<sup>th</sup> International Jew's Harp Festival-Congress in Yakutsk as something to remember forever and the death of Fred Crane as the eternal loss of our founder.

With this edition of the Newsletter comes a special paper honoring Fred Crane, that's why I will be focusing on the Festival.

The Festival-Congress was for me on the one hand quite exhausting because of the never-ending requests for speeches, official meetings and interviews, on the other hand our dear instrument and the IJHS were acting in Sakha-Yakutia on the highest political and social levels possible. It therefore was an incredible honour to represent our organization! Yet I would have loved to have more time for chatting and playing. The more I am very grateful for the many spontaneous and encouraging expressions of support.

You may remember that I had the intention to step back as President and to propose Michael Wright for this post. The board members had asked me to remain President, a call which I accept with gratitude, yet under the conditions that I will have less administrative work to do because I am also Chairman of the Österreichischer Maultrommelverein, that I can concentrate on the intercultural communication and balance of cultures within the IJHS, and that Michael Wright has the chance to implement his strategy regarding management and organization of the IJHS until the next festival in 2013. I hope that Michael will have the necessary time and stamina to indulge into this task, explaining to us his ideas for the IJHS in detail and filling the objectives with the practical activities. Below please find my comments (with some quotations by Michael Wright) to the 7<sup>th</sup> IJHF, as I had sent it to Yakutsk for the Khomus Day on 30 November.

*Franz Kuml*

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### 7th International Congress

#### **The 7<sup>th</sup> International Congress Festival 'Khomus (trump) in the World Cultural Space'**

By the Order of the President of the Sakha Republic (Yakutia), Egor A. Borisov, to enhance international cultural relations of the Sakha Republic (Yakutia), develop playing skills and musical instrument manufacturing of the ancient peoples of the world from June 23 to June 26 2011 under the auspices of UNESCO was held the 7<sup>th</sup> International Congress Festival 'Khomus (trump) in the World Cultural Space' in Yakutsk. Congress Festival brought together the

followers of trump music from all over the world. The congress was attended by 75 guests from 20 countries, including Austria, United Kingdom, Hungary, Norway, Italy, Kyrgyzstan, United States of America, Japan, etc. In accordance with Regulations of the International competitions of the Congress Festival there were sent invitations to Board Members of the International Jew's Harp Society, khomus (trump) manufacturers and trump music performers. Within framework of the 7<sup>th</sup> International Congress Festival 'Khomus (trump) in the World Cultural Space' were held 'Khomus Kuo' the 1<sup>st</sup> International Competition, 'World's Best Khomus' the 2<sup>nd</sup> International Competition of khomus (trump) manufacturers, 'World's Virtuosos of Khomus' the 2<sup>nd</sup> International Competition of khomus (trump) performers.

According to the reached arrangement with the Ministry of Foreign Affairs of the Russian Federation to participants of the Congress who needed entrance visa to the Russian Federation, visas of the Russian Federation under the simplified scheme were arranged. There was set Guinness World Record in the category 'Largest mouth harp ensemble' in the framework of the 7<sup>th</sup> International Congress Festival 'Khomus (trump) in the World Cultural Space'. Melody has been agreed with the Secretariat of the Guinness World Records Ltd. in London. Video with the tune has been posted on the Internet. Video aired weekly on Sakha National Broadcasting Company's morning program 'Sana Kyn' (transl. 'New Day').

Sitim Media Group has entered into the agreement on Adjudication of Guinness World Records Ltd. and has paid the Adjudication Fee at a rate of 8 000 pounds sterling. Sponsors of Guinness World Record Set are YATEC JSC and Yamaha Music Russia.

The request for the invitation of the Adjudicator from the Secretary of the Guinness World Records in London has been directed on May 20<sup>th</sup>, 2011. Ms. Claire Burgess, an Adjudicator arrived from London to verify record on June 24<sup>th</sup>, 2011 the day of a record attempt. The Guinness World Record in the category 'Largest mouth harp ensemble' was set by 1,344 mouth harp players from all corners of the Sakha Republic (Yakutia) in the State Circus of the Sakha Republic (Yakutia). Ministry of Culture of the Sakha Republic of (Yakutia) formed jew's harp ensemble and prepared a script of Guinness World Record Attempt.

Guinness World Record Certificate was awarded to the President of the Sakha Republic (Yakutia), Egor A. Borisov by the Guinness World Records Adjudicator Ms. Claire Burgess during the Opening Ceremony of the national holiday "Ysyakh Tuymaada" in the vicinity of Yakutsk Ys Khatyn on June 25, 2011.

Association of Foreign Correspondents accredited to the Ministry of Foreign Affairs of the Russian Federation visited Sakha Republic of (Yakutia) from June 22 to

June 27, 2011, the delegation included representatives of Deutschlandradio, (Germany), Beta News Agency (Serbia), Czech TV, China Central Television, China News Agency, as well as representatives of the Information Agency "CarteBlanche" – the magazine "Russia in the Asia-Pacific region" and the German weekly newspaper "Die Zeit".

On June 23, 2011 at the State Theatre of Opera and Ballet of the Republic of Sakha (Yakutia) n.a. D.K. Sivitsev-Suorun Omolloon there was held the President of the Sakha Republic (Yakutia), Egor A. Borisov press conference, which was attended by foreign correspondents. Press conference revolved around questions of social and economic conditions of region and prospects of its development.

*Ministry of Federal Relations and External Affairs of the Sakha Republic (Yakutia) June 30, 2011*

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### **Summary of 7<sup>th</sup> International Congress and Festival "Khomus (trump) in the cultural space of the world."**

VII International Congress and Festival "Khomus (trump) in the cultural space of the world" was attended by 23 countries, 9 regions of Russia. Total number of participants (VII ICF + 3 International Competition) – 620. Insetting the Guinness record participated 1344 people + 1200 on Tuymaada Yhyakh – total 2544).

Planned activities were held at a high level.

There were over 70 people speaking in breakout sessions. Congress's recommendations were accepted. The Board of the International Society of jew's-harpers was updated and now additionally includes: Shishigin N.S. – director of the Museum of khomus of people of the world, Shishigin S.S. – Khomusist virtuoso of the world, Degtyareva A.M. – Khomusist virtuoso of the world.

Conducted 3 international competitions: 1. "The best khomus of the world" – I place Michael Maltsev (Yakutia), II place Ivan Kolodeznikov (Yakutia), III place Basiliy Uarov (Yakutia); 2. "Khomusist virtuoso of the world" – Albina Degtyareva (Yakutia), Yuliana Krivoshapkina (Yakutia), Kim Borisov (Yakutia), Neptune Chapotin (USA), Mindigafur Zaynetdinov (Bashkortostan), Aygul Aбыsheva (Kyrgyzstan), Albin Paulus (Austria), Svein Westad (Norway), Leo Tadagawa (Japan); 3. "Khomus Kuo" – Alisa Savvinova (Yakutia).

The exposition is opened. About 15 Khomus pieces from Austria, Japan, Netherlands, Thailand, etc. were donated to the museum, amounting to more than two million rubles were purchased museum equipment, vehicle, produced editions of "Booklet", "Catalogue", "Sakha Khomus", "Organizer".

*Kim Borisov*

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**1st International Competiton “Khomus Kuo”** (Jew’s Harp Beauty) was held during the 7th International Jew’s Harp Congress Festival, on June 25, the first day of Yhyakh, Sakha National Summer Solstice Festival at Ûs Khatyng, near Yakutsk.

12 young female contestants from Sakha (Yakutia), Tatarstan, Moscow, Kyrgyzstan and Japan competed their beauty and ability of Jew’s harp playing.



As a result of strict judgment by international board of jury, nine beauties were chosen. Among them, Alisa Savvinova from Tattinskiy Ulus, Sakha Republic (Yakutia), a member of the ethnic music group “Ayarkhaan”, won the title of “Khomus Kuo”, a silver tiara with Jew’s harp design and a ticket of cruise around the world.

Fukiko Goukon, an Ainu mukkuri player from Hokkaido, Japan was chosen as “Nomogon Kuo” (a guardian of tradition), Aiperi Kadyrbekova from Kyrgyzstan was chosen as “Michiie Kuo” (who is delight and rejoicing), and according to the internet voting, Tuyaara Zhirkova from Mirny, Sakha Republic became “Khomus Kuo Internet”.



Other nominations were as follows: “Keskileene Kuo” – Olga Prass from Moscow, “Aigylaana Kuo” – Alyona Pinigina from Tattinskiy Ulus, Sakha, “Chemeli Kuo” – Aldana Burtseva from Ust-Aldanskiy Ulus, Sakha, “Naryia Kuo” – Mariya Kulichkina from Yakutsk, Sakha, “Jürüske Kuo” – Natalya Fyodorova from Khangalasskiy Ulus, Sakha.

*Leo Tadagawa*

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## **7th IJHF in Yakutsk, Sakha-Yakutia Overall**

- High-level political support for an International Jew’s Harp Festival-Congress allows for perfect organization and solid funding, but also has to pay tribute to local political needs.
- The 7<sup>th</sup> International Jew’s Harp Festival-Congress demonstrated the cultural importance of the Khomus.
- A good overall picture was presented by the linkage between Khomus-Congress in Yakutsk, Ysyekh-Festival in Us-Khatyn, region-wide event for Guinness book of records and festive ceremonies in Vilyuisk.
- Under the given financial constraints and huge amount of various activities, festivities and events, the organizers did an incredible job and left overall a very positive impression.

## **Organisational issues**

- The strong and devoted political support by President Mr Borisov and especially by Vice-President Mr Dmitry Glushko guaranteed high-level events, which were well-organized and professionally staffed.
- The complex and intensive program demanded for parallel events, which was not liked by everybody and lead sometimes to chaotic situations with a confusing program, e.g. unclear order of individual concerts. For a more relaxed and comfortable Festival-Congress for the organizers as well as the participants, two-three days more would have been needed.
- The dominance of Yakutian players in the concerts of the first days lead to some dissatisfaction of international musicians, who came from far away to Yakutsk and had to wait too long for possibilities to perform on stage. Yet, the honest and dedicated organizers, especially Nikolay Shishigin, Spiridon Shishigin, Mikhail Donskoy, Kim Borisov, and others in a friendly way always tried to satisfy the arising needs and wishes.
- Impressive were the passionate and enthusiastic volunteers, who were really interested in the international participants. Also a very positive impression left the supportive and friendly citizens of Yakutsk, e.g. when asking for the way somewhere in the city, when striving to get home from the Ysyekh-festival late at night without speaking Russian or Sakha, when improvising and being noisy around and in front of the hostel, when looking for a place for free gathering and improvisation (special thanks to the owner of the Bowling bar!).
- We are grateful for the flexibility to respond to our requests, e.g. the fare for the flight Moscow-

Yakutsk, participation of international musicians in the concert “Khomus brings together friends”.

## Program

- Plenary sessions: There was a proper mix of historical and technical papers, plus more general themes.
- Concerts Very impressive, professional and overwhelming presentation of Yakutian Khomus. Persuasive demonstration that the jew’s harp is not only a musical instrument but much more; something spiritual, ritual, beyond time, archaic and spacy at the same time. Lack of opportunities for international musicians to perform during the main Congress-concerts. The Circus-event was focused on the Guinness record and not sufficiently on organizing the concerts of international musicians. The order of performance was not transparent.
- Competitions This was a good opportunity for individuals to show what they could do, but was restricted to those willing to compete and, in some cases, those willing or able to pay the \$100 entrance fee. There were very fine players on show, performing both international and local styles. The competition of jew’s harp makers was well-organized with a surprisingly big and qualified amount of participating makers. It became clear that the Yakutian masters are still top of the world, although some of the best non-Yakutian makers were not able to come and participate. Additionally, it has to be said that the jew’s harps from the winners in the category “non-Yakutian Khomus” were of impressively high quality.
- Festival events Impressive and convincing presentation of Yakutian traditions and rituals. Powerful and touching Ysyekh-festival; without commercial and touristic interests. Extremely beautiful place for the jew’s harp stage, where finally all musicians had the possibility to perform and show their art. It also has to be said, that the absence of alcohol during the meals and for toast-speeches very positively influenced the overall atmosphere.
- IJHS Meetings Because of the very dense overall program, the International Jew’s Harp Society unfortunately did not have adequate time for the various meetings, which are needed when a group of international players and supporters of the Society gather together. The first meeting on Wednesday only allowed for a very sketchy overview of the present situation of the IJHS; there was no opportunity for all the international players to get together for an open meeting; the ‘Final session of IJHS board’ turned out to be a

roundup of the Congress and only at our insistence was a proper Board meeting held. The final ‘actions to be taken’ meeting had to be held at the Saturday “Ysyekh” national festival with those Board members who were able to attend at short notice.

Overall, the festival-congress, despite some organizational problems caused by wanting too much within too little time, was realized in a way that the participants deepened their understanding of the jew’s harp, were emotionally enriched by the participation in the Yakutian Ysyekh-festival and the various rituals, and after some doubts in the first days finally found sufficient possibilities for performing on stage and having an active night-life with discussions and sessions. Overall, all participants feel deep respect and gratitude to the organizers and to the Yakutian people. At some point I said that Sakha-Yakutia is the “Mecca” of the jew’s harp. I think now that Sakha-Yakutia is it’s soul!

## Lessons learned from former IJHFs for future IJHFs

- Involve the Program Committee from the IJHS at the earliest possibility.
- A written brief of what is expected from any Congress organizer has to be accepted, adhered and committed to by any future Congress organizer.
- The programme must reflect the international nature of our instrument and the local level shall not be overstressed.
- Proper opportunities to perform for players who may well travel from across the world need to be provided.
- Opportunities for the IJHS Board to meet and an open meeting for members and interested parties to ask questions must be provided.
- Opportunities for free improvisation, sessions and musical gatherings shall be provided.

*Franz Kuml*



## FEATURECOMMENT

### Find the old players and record them!



Carlock Stooksbury at the Appalachian Mountain Museum, October 2011

Recently I was contacted by a colleague in our Hoboken office, New Jersey, who found out that I was a Jew's harp player / researcher. She wrote: *"I wanted to share with you that my grandfather, Carlock Stooksbury, actually plays the instrument (even with his now fake teeth J) and has given many presentations and has been interviewed on TV and by magazines on the history. His cousin John Rice Irwin founded The Museum of Appalachia in Tennessee where my family is from and him and my grandfather have done lots of work in TN and throughout the southern US to preserve the history of that area (Where the juice harp, mouth bow, etc are very popular). I thought it was a cool connection and never have heard of anyone else sharing the interest so I thought I would send you a note!"* As far as I am aware, Carlock is not known outside his region and has not been recorded or interviewed, so the opportunity to discover a traditional player was not to be missed. After a series of fascinating glimpses into his activities, it was arranged for me to visit Knoxville in March, but just before Christmas Carlock became ill and died on 3rd January. The family are keen for me to visit anyway, so I hope to delve into the family's archive to see what there is, but, of course, I'm very sad not to have met the man himself. My only consolation is that Carlock was very excited to learn of our interest (he thought he was the only player – where have we heard that before?), proudly told his friends about an English player with international connections and enjoyed the sampler CDs I sent him. Nevertheless, we have lost another traditional player before a proper study of his technique, performance and knowledge could be directly recorded. So, we owe it to future generations to constantly keep an eye out for these players – many are 'closet' players as I discovered in Scotland – and at least encourage them to share their knowledge and enthusiasm.

Michael Wright

## CONGRESSVIEWS

Reflections on Yakutsk, from around the regions. There must be many more – so here's your chance to share your experience with everyone...

(All photographs courtesy of the writer)

### Austria

From 20<sup>th</sup> to 27<sup>th</sup> of June 2011 some of the most distinguished musicians of the international Jew's harp scene met at Moscow and afterwards at the 7th International Jew's Harp Congress and festival at Yakutsk to perform and to share their thoughts, ideas and enthusiasm about a tiny but powerful musical instrument.



Fates linked by Khomus“ was one motto and headline of the congress and it was a great and intense time indeed for all participants. Many had the chance not only to attend but also to perform at Ysekh festival. This traditional summer solstice celebration of the Sakha people happened to take place at Tuymaada Valley deep in the heart of Siberia's enchanted natural vastness. As a special environment and cultural setting for the „special“ gathering of people from many different countries and backgrounds the whole event finally turned out to be the fertile soil for new ideas, plans and friendships.





*Bernhard Mikuskovics*

Yakutsk was a great experience for me. At the beginning I was blaming that we musicians from the west did not get the right place to present our performances. But at the great outdoor festival I realised that we had the big luck to be guests in the holy land of Khomus, where traditions are still living and individualism is not the most important thing.

When I think about Yakutia I am still in a mood of happiness.

*Jörg Horner (Maul&Trommelseuche)*

### **Canada**

This was my first trip to Russia, and given the expense and trouble to get over there from Vancouver, I had decided to spend four days in Moscow before going to Yakutsk. I stayed with fellow Jew's harp aficionado and kindred spirit Aksenty Beskrovny, who introduced me to the thriving young Jew's harp community in Russia's capital city. Well-conditioned by hours of marathon playing with new friends there, I emerged at least partially conditioned for the breakneck rollercoaster that awaited in Yakutsk. Partially. But I don't think any of us was truly prepared, mentally, physically, or spiritually for what we were about to experience.

Encouraged by the suggestion that players should bring along their traditional costumes, I had stuffed a suitcase with some carefully chosen items, which the responsible part of me worried might be too outlandish. What were the audiences in Yakutsk going to be like? Would they be offended by neon animal print and a bedazzled homemade Jew's harp headband?

The answer was a resounding, buzzing, twanging NO. I have never seen such excellently coordinated Jew's harp costuming in all my life. The locals, from the very young to the very old, were turned out in all manner of brightly coloured and often matching outfits, adorned with rhinestones, silver, and of course, Siberian diamonds. Walking into the local circus ring in Yakutsk, surrounded by the 1344 Jew's harpers who were there to set the Guinness World Record, I was almost overtaken with complete sensory overload as my mind raced to take in the 360 degrees of sparkling Jew's harp-packed glory around me. Everywhere I turned, there was

someone with a fabulously over the top costume and a Jew's harp.



The sound created by these 1344 instruments moments later ushered me into one of the most bizarre, surreal, and moving experiences of my life. When we had all finished playing, the entire circus, which had been transformed into a single buzzing hive mind, simultaneously lifted up their instruments in solidarity. I think I probably became very interested in my scarf at that point, barely getting a chance to lift it up and dab at my eyes before someone (was it the Vice President of the Sakha Republic?) grabbed my elbow and pulled me into the circle dance that was forming in the centre of the ring.



This was just one of many emotional and transporting moments on the trip, a word I employ here quite intentionally in its psychedelic sense. Somehow the hectic festival schedule, sleep deprivation, close quarters with so many Jew's harpers from so many places, adrenaline highs of performing for enthusiastic Yakut audiences, strobe effects of glittering diamonds at every turn, and the few soul-bending jam sessions we managed to squeeze in under the light of the midnight sun, all combined into a euphoric cocktail which I am still under the influence of.

I hope it never wears off. And I'm living for the next round.

*Deidre Morgan*



## France



The 7th International Khomus Festival in Yakutia this year (23-26 June 2011) has had some highlights : 1. Guinness World Record with 1,334 Jew's harp players in one place (State Circus in Yakutsk city) 2. The tremendous number of Khomus players ranging from 4 years old to more than 80 years old .



3. An impressive Museum of Khomus in Yakutsk 4. Three main competitions of Jew's harp : virtuoso Jew's harp players, Female Jew's harp players, and Jew's harp makers 5. Two big events : "Tuymada Ysekh", traditional summer festival of the Sakha (June 25, 2011) in Yakutsk and Ysekh of World's Khomus in Vilyuisky Ulus (June 26, 2011) For me it was an unforgettable event in my life.

*Tran Quang Hai*

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For me this festival was the beginning of a big dream that I had with me for the last 4 years. I start this trip with a big "S", wow, this week in Yakutsk was amazing! I met so many interesting people and there are a lot of projects in which I would like to take part.



As one of the few young French persons involved in the cultural development of Jew's harp in France, coming to this festival was also the occasion to know people that I never met before personally but with I have a lot in common. Actually, this first week abroad from Europe gave me all the motivation I need to continue my "Scaccia Pensieri" project and to be, if needed, in the front line to be part of the IJHS life! Vive la guimbarde! *Sboing! Mathias Esnault*

## Germany

The 7th International Khomus Festival in Jakutsk was an absolutely outstanding experience for us! In their self-expression and dimension – this festival had an Olympic format. We are still overwhelmed by the mystic sounds of the traditional khomus, the warmth of the people and wideness of the country. We would like to thank the Yakutian people and khomus players and specially Spiridon and Nicolai Shishigin. Albina Degtyareva from the group Ayarkhaan and Yuliyana Krivoshapkina. Those two strong and famous women gave us an insight to their personal story and khomus play and opened our minds.



*Urui Achal from Germany. GERD, SÖREN, DIRK, EVA*  
The festival pushed my life energy!

The people of Yakutia that are so strongly connected with the world of Khomus has impressed me in many different ways. I want to thank everybody who has made



possible this extraordinary event, especially Nikolai Schischigin and Franz Kuml.

Since I have been to the festival I play the Jew's Harp every day and look at my instruments with fresh interest. I also enjoy my new CD collection which I brought home from the festival. Most of all the women from „AYARKAAN“ inspire me with their fantastic powerful music. The special treasure we brought back from Yakutsia is the film material made by Eva Volkmann which shows several great moments of the festival.



We also made long interviews with the women from „AYARKAAN“ and filmed them in their everyday life. For me they are the new „Udaganas“, shamanic women we have been looking for. To watch the whole material (20 hours) and develop a plan for cutting and publishing it will take time and will cost money. (Maybe it could come out even as a cinema film!)

At the moment we need 25 thousand € for this process. Everybody who is interested in the material and has ideas or possibilities for financing it – please contact us. Each idea will be welcome. The material could present the „Khomus movement“ worldwide.

As leader of the German delegation I was proud to offer three excellent gifts to the Khomus Museum: a set of Jew's Harps from the Schlütter smiths, the film „Mundton“ by Blende39 about the festival in Amsterdam and the score of Karsten Gundermann's composition „Maultrommel und Orchester“ together with the film from the first night of its presentation by the Elblandphilharmonie in Riesa.

I don't want to end my report without mentioning the special Yakutsk light: white clouds floating like icebergs in the bright blue sky during daytime and the night presenting the landscape in a shadeless neonlike light.

A wish to the organizers: Please publish all TV programs about the festival (Gala in the opera, Guinness record) on DVD for all participants.

*Gerd Conradt*

## The Netherlands

Words can't express it and I'm afraid to repeat myself in phrases like wow, amazing, overwhelming and things like that. You see that an event like this gives a boost to new projects plans and new relations(hips) and it's really inspiring to be with all these people who share the same passion for a tiny, even whimsical instrument. For example the way you see the facebookpage bursting at the moment. Most impressive for me was the invitation to Vilyuysk and to be treated like a guest of honour. Everywhere I went I had the feeling what have I done to deserve this and it made me feel very humble. Also the warm goodbyes I received from both Ivan Alexeyev and Nikolai Shishigin impressed me. But there were more things, participating with the board, all the new friends I made, jam sessions at the local disco, being interviewed, Ysyakh, koumiss and horses intestines.

Ulaxan maxtal Sakha for this wonderful experience I have the feeling that I'll be returning to you one day.

*Cordially, Harm Linsen*

I was also in Yakutsk to take part in the Jew's harp maker competition.



*Greetz Steven Stoop*

## Sicily

I feel so lucky to have been able to attend to such an incredible event. For anyone in Europe, where the trumps are a somewhat minor (or indeed minimus!) instrument, at least for the general public, it is really amazing to conceive an event where literally thousands of people gather to play the khomus, and a place where the khomus/trump players receive the highest honours. But such a place exist and we've been there!

The Ysyakh celebration in the fields near Yakutsk was definitely one of the peaks of the whole week, together with the infinite pleasure of meeting people from the whole planet and sharing sounds and instruments. A final word of thanks to all the Sakha people and friends who hosted the events and put together such a massive and impressive organization.

*Luca Recupero*

## UK

It took fully a week after returning from the International Congress in Yakutsk to make sense of all my feelings.



The relief at arriving home and seeing my family makes it all feel like an amazing and somewhat surreal dream! Fantastic memories of our great community spirit, the wonderful hosts and local people who made us so welcome, the great music and chances to share our cultures and influences, beautiful scenery, and lots of fun! When is the next one?!!



Meantime we can all re-live the whole thing throughout the growing mass of videos and photos to be found on Facebook, Flickr, etc. I hope to write a blog of the whole thing in the next few weeks.

Mahktal ! (Sakha 'Thank You').

*Jonny Cope.*

## USA

I think the thing which impressed me the most about the congress was the People. Many new friends! Absolutely everyone was open, warm and friendly. Even though many of us didn't speak the same language we all shared a common tongue, the khomus! The white nights and

jetlag coupled with the landscape may have added to the slightly surreal atmosphere but again the spirit and sheer joy of everyone sharing khomus vibrations was what carried the festival. I was astonished by how many different interpretations and the variety of expressions which can be achieved with this simple instrument. No one seemed to really be competing with anyone else. I liked what Luca said when I asked him if he was taking part in the competition "I am not interested in being number 1, I am trying to be zero". So with the jew's harp we are all on the same wavelength. Everyone just sharing their toys and revelling in this simplest but deeply profound form of expression. With deep gratitude I am glad to be part of the ever expanding global khomus community.

*Jeff Greene*

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## REGIONALNEWS

### Austria

Our fix of the Austrian Maultrommelgesellschaft is still meeting on the 4<sup>th</sup> Wednesday of each month. This event is getting more and more popular, with guests from abroad participating, like Jens Muegge from Germany.

**Concerts and presentations:** The big event of this year was the participation of Austrian musicians in the 7<sup>th</sup> **International Jew's Harp Festival** in Yakutsk, Russian Federation. Altogether 14 Austrians travelled via Moscow to Yakutsk, including three ensembles: "Mollner Maultrommler" of Manfred Russmann, "Maul- und Trommelseuche" by Joerg Horner and Christoph Schulz, and the trio "Albin Paulus – Wolf Janscha – Bernhard Mikuskovic". The three latter musicians took part in the virtuoso-competition. We are proud that Albin Paulus was honoured with the title "World's Virtuoso of Khomus". Regarding the competitions, Werner Kumpl acted as Vice-head of the committee for the competition "Khomus Kuo", Franz Kumpl as head of the committee for the competition of Khomus/Trump Manufacturers. On the way to Yakutsk, and on initiative of Franz Kumpl, the Austrian Jew's harp players and friends (Svein Westad, Luca Recupero, Yuka Muhonan, Deirdre Morgan, Aksentiy Beskrovniy) gave on 20 June 2011 a well-received concert at "Belye Oblaka" in Moscow.

**1<sup>st</sup> Overtone Festival in Kiev:** we were able to send Bernhard Mikuskovics and Bernhard Hanreich to Kiev. Both musicians are excellent jew's harp players, but at the same time experienced overtone singers. Except musicians from Russia, the Austrians were the only foreigners participating; they therefore received a very nice and friendly treatment.



**4<sup>th</sup> Marranzano Festival in Catania:** there was still some money left from the funding by our ministry, so we organised for a last minute participation of Albin Paulus and Robert Koch in the yearly festival of Luca Recupero in Sicily. On 5 December, the **Looping Jaw Harp Orchestra** (organised by Robert Koch) presented the latest CD “Universal language” in a live-performance with a very vivid Jew’s harp jam session following. For photos on all events see our homepage: <http://maultrommelverein.at/> We are very grateful to the Austrian Federal Ministry of Education, Arts and Culture for partial funding of our participation in the 7<sup>th</sup> International Jew’s Harp Festival-Congress in Yakutsk, the 1<sup>st</sup> Overtone Festival in Kiev and the Marranzano Festival in Catania.

**UNESCO list of Intangible Cultural Heritage:** We were invited by UNESCO Austria to submit an application for the “Maultrommelspiel” (“Austrian Jew’s Harp Playing”) to become part of Austrian Intangible Cultural Heritage. We have filled in the application form, received the written agreement from the main jew’s harp players in Austria and got the two scientific recommendation letters from renown scientists and musicologists. We now collect some fine musical examples and will transmit the application until end of December. Already at the moment of application we feel a more positive attitude from governmental institutions towards our society, for example by getting easier funding for our participation in foreign festivals. We hope that our friends from other national Jew’s harp societies will also apply for getting onto this UNESCO list, because this will give us the right to apply for an UNESCO-funded multi-national project. Possible candidates with a distinct tradition of playing the Jew’s harp are for example in Sicily, Norway, Ukraine, Bashkortostan, Sakha-Yakutia, Japan, China, Vietnam and India.

*Franz Kumpl Chairman of Österreichischer Maultrommelverein*

## France

**Tran Quang Hai & John Wright – duet in Jew’s harp, Paris, January 15, 2012**



**TRAN QUANG HAI Jew’s harp solo, Paris January 15th 2012**



Tran Quang Hai continues to upload fantastic links to sites around then world.

Go to website: <http://tranquanghai.info>  
blog: <http://tranquanghai.multiply.com> and  
<http://www.overtone.cc/profile/TRANQUANGHAI> and explore!

## Germany

**4th international „Ancient Trance“ Jew’s Harp and Worldmusic Festival 2011**

The 4<sup>th</sup> Ancient Trance Festival took place once more in the small town Taucha near Leipzig in Germany. From 15<sup>th</sup>-17<sup>th</sup> of July more than 2000 guests were delighted to listen to 22 bands and soloists from 20 different countries, most of them with attention to the Jew’s harp, including Airtist, Steev Kindwald, Nadishana, Prana, In2Bation, Navrang, NAM, Shimshai, Violons Barbares –to name but a few.



We were lucky enough to have the chance to build up 4 stages this year. One in the beautiful Castle courtyard; another in between the green trees near the little lake in the park, with the big main stage on the fest ground of Taucha and in the church of the little hospitable town.

[Airtist]



Actually the whole festival was a stage because everywhere you go you could see friendly and peaceful Jew's harp playing people. There was no difference if you were a stage artist or festival guest. The musical instrument market was together with the alternative health stalls area all around the whole lake in the park, so it was easy to have a walk in the market, play a little bit with friends or just look and listen to others. The shade under the trees allowed you to spend hours near the stage and relax or think about joining one or two of the more than 40 workshops which were offered.



Another highlight was the Jews Harp exhibition which was presented by the University of Zürich namely Phillipe Dallais and the Maultrommel Association in the beautiful exhibition room situated in the roof of the castle. There were instruments from all over the world exhibited plus the extraordinary collection of photos of Jews harp players worldwide. To give the visitor a chance to rest a little bit it was possible to take a seat and view the movie "Mundton" from the 6<sup>th</sup> International Gathering in Amsterdam, which could be seen on a screen put up in an old wardrobe.



If you had "managed" all the main stages, with all the

picturesque decoration you also could go and listen to some concerts into the church of Taucha. This was the space of silence and inner self. No amplification, no wild and multicolored lightshow was needed – just a few instruments and a lot of space for the natural reverb. This was the perfect room for soloists and duets in overtone singing, Jew's harp, Shakuhachi, Harp, crystal bowls and other instruments. All in all also this issue of our Jew's harp Festival was very successful, not least because of the work of more than 200 volunteering helpers including the members of the "Maultrommel Association", who did a great job. We are very much looking forward for the next festival and we would like to invite everybody who's interested in Jew's harps, Jew's harp making, playing and, not least, dancing in this celebration of our beloved instrument.

*Sven Otto for the "Maultrommel Association"*

Festival website: [www.ancient-trance.de](http://www.ancient-trance.de)

Festival Impressions 2010: <http://www.ancient-trance.de/index.php/en/home/presse-und-bilder/impressions2010>

Festival Impressions 2011: <http://www.ancient-trance.de/index.php/en/home/presse-und-bilder/eindruecke2011>

Youtube festival trailer 2011:

## Hungary

To follow

## Norway

### Munneharpes in the Norwegian Folk Music Week 2011:



This summer there was more munharpe music in the 'folk music week' than ever before, I believe. The concert «Shimmering sounds from heaven and earth» with Hallgrim Berg, Erik Røine, the Aastad Bråten twins, and the folk singer Bodil Haug, was presented in 'prime time' on Friday, and on Saturday, in the middle of the day, Hallgrim and Erik were at it in the town centre. The event took place in «Trugeholu», a small room in the basement of Kulturhuset; a room often used for intimate concerts. There were lit candles along the wall, the room itself was quite dark. This side scene served the theme of the concert well. Hallgrim held a lengthy introduction and talked about the time 200 years ago. The Christian belief and the belief in the 'other world people' lived side by side. Bodil talked about the hymns and Christian



songs, and they both agreed that great music was created in a time when people feared the evil spirits and longed for a message of salvation. People were asked not to applaud, because they wanted the performance to run its full course without interruptions. The audience complied with the request, and the concert varied between munnharpe, singing of hymns, and langeleik. The two stablemates Hallgrim and Erik are well coordinated after many years of duo work, and their repertoire was well known to the audience, both from their CDs and the concert in Ål last autumn. In addition Erik played a few religious tunes alone. The twins Ole and Knut played their music as a langeleik duo, but also accompanied a few munnharpe tunes. Their music is well known to the folk music scene in Norway, and both are recognised as top notch players on the langeleik



Bodil is not a public figure, and little known to our readers. She is interested in the song traditions of the free evangelical churches, and in 2005 she released the CD «Snart lyset sig mon svinge». Knut and Ole play on this CD, and it can be found in the public libraries all over the country, if one wants to hear more from these three. The concert went according to plans: a quiet, but intense and continuous story of belief and superstition, shown through song and music. The individual achievements were first class, and the whole concert showed true signs of performers working well together. The audience liked what they heard, the applause would not stop. Our quick-witted Erik, who so far had not said a single word, interrupted by saying «No, I'm sorry, we don't know more tunes to play!» But we got one 'da capo'. Despite the successful and carefully orchestrated concert the undersigned was left with a small question: The day before there was a church concert with Einar Olav Larsen w / the Norwegian-Finnish group "Frigg", "Al-choir", "Brelett" and "Tapas". The oncert was some of the wildest (and fastest) dance music I have attended. The crowd was wild and the applause thundered under the church ceiling. The mayor introduced the concert by saying that the church has long since accepted that it is

okay to give an expression of joy / excitement there. This is a radical change compared to before, when neither the old minister or congregation would applaud until after the concert. Is the development going the other way in Kulturhuset? Or less dramatically interpreted: diversity in time means that it is equally acceptable to have a worldly theme / staging in the church and a religious theme / staging in the 'kulturhus'? "Times change, and we with them," it is said.



[Stoop 'Cheese-slice' harp]  
Bernhard Folkstad

### Sakha-Yakutia

Hello, Jew's harp friends! The Khomus is in the COSMOS!!! Russian cosmonaut, Oleg Kononenko, has taken a Yakut Khomus into outer space. Congratulations on this fact! Our dear instrument will be played in the cosmos, wishing from there all people a happy New Year.

*With kind regards, Spiridon Shishigin*

**RIA News, 23.12.2011 "Yakut Khomus took off into cosmos"** The commander of the "Soyuz " spacecraft that took off on Wednesday, 21<sup>st</sup> December to the International Space Station, took a khomus with him. Oleg Kononenko decided for the first time and after many years to ignore an existing cosmonaut's tradition by taking with him not a talisman into space, which usually serves as an indicator of weightlessness after the start from the cosmodrom in Baykonur.

"I will not take anything similar with me, particularly as there are other methods to determine beginning of weightlessness", he said at a press-conference in Star Village. In the personal luggage of the commander, however, amongst memorable things and family photos, will be something special and an uncommon load – the Yakutian musical instrument khomus. On this the cosmonaut plans to play several musical pieces during their orbital mission.

"2012 will be a special year for this instrument and therefore, an official delegation of Yakutia came to see us in Star Village (= Zvyozdnyi Gorodok) and asked me

to take it into space” explained the cosmonaut. “It is small, only 90 grams, so I took it as a personal thing”. In order to celebrate the anniversary in a honourable way, the cosmonaut has been taught how to play. “An expert on playing the Khomus came, they gave me several lessons, I took them and I will try my best”, Kononenko said with the smile.

His colleagues will be able to estimate the musical abilities of the commander – astronaut of the European Space Agency, Andre Kaupers, and the astronaut of NASA (National Aeronautics and Space Administration) Donald Pettit, neither of whom, in contrast to Kononenko, took any musical instrument with them...)

<http://www.yakutia24.ru/obschestvo/yakutskiy-chomus-poletel-v-kosmos>

## Sicily

**Marranzano World Festival, 4th edition 2011** We struggled to organize the 4th edition of the Marranzano World Festival in Catania, Sicily, planned between October 27th and November 2nd, 2011. It is a relatively small festival dedicated to Sicilian musical instruments with an international attitude.



[ipercussionisi in concert]

To see a video report of the last edition, dedicated to drone wind instruments, you can click here: [Rami che cantano](#) Each edition, besides the marranzanu/Jew’s harp/trump, has a focus on a type of instrument that is declined with a local/global approach, and this time it will be plucked string instruments. So the Sicilian traditions on mandolins and guitars will be investigated through the relationships with oud, sitar, bouzouki, kora etc.

*Luca Recupero*

## Switzerland

**Findings at the “Court, Pâturage de l’Envers” in Berner, Jura.**

Recently I was contacted by Lara Tremblay, Collaboratrice scientifique, Service archéologique du canton de Berne, regarding the ‘Production of Trumps in Valsesia’ article published in the 2004 JIHS. Needless to say, I was able to oblige and to pass on contact details to her fellow countryman, Philippe Dallais. Following emails have revealed that Lara is an

archaeologist in Switzerland working on a nice collection of 18th century Jew’s harps. Lara is preparing the publication of a catalogue of metal artifacts, including 15 very nice Jew’s harps found on a precisely dated glasshouse site (1699-1714) in Jura, Switzerland. It appears that the glassmakers must have played them while they were waiting for the oven to get warm or for the glass to melt – they found them mainly in production areas. The finds fit really well with G. Kolltveit chronological thesis (short arms, triangular or oval arcs). There are masters’ marks on six of them and Lara is trying to see if they could come from Austria or Italy. She explained, “*These are entirely fresh material, not in G. Kolltveit’s book, but his catalogue includes one mark from Hallwil castle (No. 582, same Jew’s harp shape as mine, found in Switzerland as well) that I also have on 2 instruments. I’ve got another pair of “three-leafed clover” marks, and 2 other slightly different sorts of crosses. Ten instruments belong to the oval-shaped bow type, 3 are triangular-shaped, and 2 are simply too distorted to be classified. I’m trying to see if we have a local production tradition in Switzerland or if it could have “spread” in the country only through imported products since the Middle Ages. My Jew’s harps are so much alike (form, size and marks repetitions) that I think they must have the same provenance...* Lara will be translating the text into English (they are publishing the site catalogue in French), but the Service archéologique have generously offered this English version to the IJHS for the Journal, which will mean it could come out before the entire French catalogue, expected in 2014. Needless to say, we are very interested and look forward to receiving and publishing the article.

*Michael Wright*

## Taiwan

Here are new ethno-musicological video-recordings of different Jew’s harp-types from Taiwan, the most of them seems to be by the Tayal-people.

<http://www.youtube.com/watch?v=gUEf7EgvpzU&NR=1>  
<http://www.youtube.com/watch?v=HuVddSwBBDI&NR=1>  
<http://www.youtube.com/watch?v=XupF0Ep6XEQ&NR=1>  
<http://www.youtube.com/watch?v=Fns8GKRpuZc&NR=1>  
<http://www.youtube.com/watch?v=Ho5QOH4KCw4&feature=related>  
[http://www.youtube.com/watch?v=\\_sxs2-GgZzg&feature=related](http://www.youtube.com/watch?v=_sxs2-GgZzg&feature=related)  
<http://www.youtube.com/watch?v=KTehu598Fqc&feature=related>  
[http://www.youtube.com/watch?v=Ic\\_z4O4lw4A&feature=related](http://www.youtube.com/watch?v=Ic_z4O4lw4A&feature=related)

Here you can see how the Taiwanese try to make an heteroglottic bamboo-Jew’s harp – though it stops sudden and it is not very clear

<http://www.youtube.com/watch?v=qsMj8IvbAZM&feature=related>  
*greetings Phons Bakx*



## Ukraine

**Jew's harp festival in Kiev** We are now working on holding the Jew's harp festival in Kiev (in October) and Yaroslav asked me to be one of the organizers. Some information about the festival can be found at <http://overtonefestival.org.ua/about/> (Russian only at the moment). The festival will be attended by five Jew's harp makers from Ukraine. I'm sending you pictures of their works.

[Top to bottom: Aleksandr Dernovoy, Pavel Bilaonov, Sergei Pyzhov, Sergey Verteletsky, Viktor Rachinsky]



## UK

Nothing could quite have prepared Nunhead (a tucked away suburb of South East London) for Ayarkhaan... that three small, striking women, with an unusual air of gravitas and armed only with jaw harps could produce such a sound flooded the Kit & Cutter audience.



They began chanting, and whistling like the wind, and chirping like birds, building to intense rhythmic shamanic rapture that's being out of context – a packed out room above a pub – seemed only to heighten its power.

The audience went from stunned silence to whoops of delight... It was a privilege to see them in action!

*Helen Morris, Kit & Cutter*

**Elphinstone Institute, Aberdeen** 'Button Boxes & Moothies' Free Reed Convention. Ian Russell of the Elphinstone Institute, University of Aberdeen, brought together four types of instruments that all use a free reed in one way or another – melodeon, concertina, harmonica and Jew's harp. Talks, workshops and

concerts over a three-day congress compared and contrasted the various styles of music from Scotland, Ireland and England. Masters of the various instruments each took to the stage and the



virtuosity on show was astounding. Brendan Bagley (melodeon: Boys of the Lough), Pat Murphy (harmonica), **Mary MacNamara** (concertina), **Liam Robinson** (Melodeon), **Ernie Gordon** (harmonica), **Roger Digby** (melodeon), **The Lewis Melodeon Group** (mass melodeons), **Matt Quinn** (melodeon) – the list goes on – along with a sole Jew's harp representative (me).

All were made welcome and given a showcase for their talent. A great and inspiring weekend.

*Michael Wright*

## USA

### North American Jew's Harp Festival update

A big thank you to all who made it out for our 20th anniversary festival in August! It was



great to see many familiar faces and meet some new friends. We also got some fantastic publicity this year thanks to journalist Deena Prichep, including radio stories on the Northwest News network and Voice of America. If you didn't catch us on the airwaves, check out the stories and photos online (featuring sound bites from several Jew's Harp Guild members):

On Voice of America (with audio):

<http://www.voanews.com/english/news/usa/Ancient->

[Instrument-Twangs-its-Way-Around-the-Globe-127824328.html](http://www.npr.org/templates/story/story.php?storyId=139662003&ft=3&f=139662003) On the NPR website:

<http://www.npr.org/templates/story/story.php?storyId=139662003&ft=3&f=139662003>

And finally, a huge debt of gratitude to our partners at the Bay City Arts Center who support our event every year by offering a beautiful venue, great soundsystem, and home-cooked meals throughout the festival. We could not do it without those folks, and are looking forward to putting on more events together. To give us all plenty of time to prepare for next year's festival, we have already scheduled the next NAJHF for August 3-5, 2012. So mark your calendars and save the date—we hope see you there! *Deirdre Morgan Executive Director, Jew's Harp Guild* [deirdre@jewsharpguild.org](mailto:deirdre@jewsharpguild.org)

### News of the US from across the pond

I never cease to be surprised by what comes to light once people know about my interest in Jew's harps. In the last two months three American pieces of information have come my way. The first was from my new boss who spotted a Jew's harp that had been played by Jack Kerouac in a display case.



This led to the Carlock Stooksbury contact (see Feature Article), but as if that wasn't enough, I was contacted out of the blue by another Tennessean who is interested in finding out about ancestors called Sharkey from Ireland who were Jew's harp makers in Glasgow, Dublin and Belfast.



Given even my Irish contacts were not aware of their existence, this is another interesting avenue of research.

*Michael Wright*



## CDREVIEWS

### Singing Jew's harp

Spiridon Shishigin, Anton Borisov & Aksenty Beskrovny



I'm a sucker for the use of Jew's harps with other musical instruments, voice or even dancers. What I like is the interaction between the parties, so I was delighted to be given a copy of 'Singing Jew's harp',

not only do the performers work off each other musically, which is not a surprise given the players, but the CD provides individual performances that show off their undoubted mastery of their instruments.

The text is in Russian, but forget that, just listen to the music.

*Michael Wright*

### From Siberia to Cyber Area

#### Siberia to Cyber-Area

Tadagawa Leo



Tadagawa Leo presents a series of collaborations with instrumentalists from a variety of musical traditions featuring not only local versions of the Jews harp but also, amongst others: shakuhachi, sitar, bullroarer, spiritcatcher and

Philippine noseflute. The players hail from Hungary to Southern China, Vietnam to Bashkortosten in the Russian Republic.

The term "Cyber-Area" is important to note – Mr Tadagawa has his thoughts on the future of the Jews' harp as well as its past. His liner notes include the comment "[the] sound of the Jews' harp is very similar to the synthesiser", which is particularly apparent on track 10 – Iwaki Hachiman, which features the high-pitched whine of the Chinese hehe. Other tracks also possess a strange, electronic feel to them, although it is clearly stated that the album has "no effects, no overdubs".

Accepting the (somewhat contentious) premise that with Jew's harp it is "difficult to play anything like melodic composition", he has decided to concentrate instead on "acoustic changes...[and a] variety of tone color or timbre" to create pieces that are largely abstract

arrangements (to this listener's ears). Consequently, the majority of pieces tend towards coolly fascinating rather than warmly engaging.

Most of the tracks are short, atmospheric pieces, moving from the fluttering and revving on Bülüü to the heavy Kecske-mét; from the almost wah-wah guitar sound on Sesetan to the eerily graceful and otherworldly opening of Suehirocho.

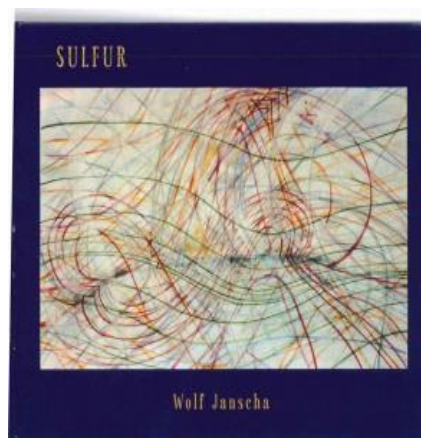
There are two works featuring sitar, where the complex rigours of Indian classical playing are perfectly complemented by the Jew's harp. In Barangar, for example, the harp's interweaving adds to the sense of urgency throughout and contributes to an astonishing climax.

Some may find this a challenging collection, but the new routes and hybrids it contains make it well worth the effort; Mr Tadagawa has indeed succeeded in – as his liner notes state – "seeking unlimited possibilities from limited sound material"

*Stephen Green*

### Sulfur

Wolf Janscha



Given that we play a musical instrument that is considered something of a novelty, the term 'virtuoso' or 'master' can be rather loosely applied (I count myself in this description). Having been given a copy of Wolf Janscha's

'Sulfur', however, virtuoso performance is the only adequate description I can give. It's not just the technique, but, more importantly, the interpretation of the music – the storytelling, if you will – that is impressive. Quite frankly, I forgot I was listening to a Jew's harp and just enjoyed the musicality. What I particularly like about this CD is that although it is a single player you have no idea what the next track is going to sound like. I cannot think of a better description than that on the back of the CD: 'The art of the jew's harp by Wolf Jansche'.

Highly recommended.

*Michael Wright*























## ANDFINALLY...

### Scacciapensieri

I found this on the snack in an Italian airplane – good promotion for the Jew's harp!!!



Gerd Conrad

### Congratulations!

To Daniel and his wife for the birth of Faber Lasse Hentschel



**Emilie Maj** ([emiliemaj@hotmail.com](mailto:emiliemaj@hotmail.com))

is a French anthropologist. In her doctoral thesis, defended at Ecole Pratique des Hautes Etudes in Paris, France, in 2007, she discussed the role of the horse in sakha culture. In Scott Polar Research Institut (Cambridge) and at Centre for Landscape and culture (Tallinn University), she has

been carried researches into Arctic cultures, religious beliefs and the domestication of landscapes in the Republic o Sakha (Yakutia) where she has conducted *extensive fieldwork*. She organize concerts for Traditional and Ethnic Yakut musicians since 2003. In 2001, she focused her researches on the symbolic meaning of Jew's harp in Contemporary yakut society (see

[www.gsrl.cnrs.fr/sites/gsrl/IMG/pdf/Festivethno.pdf](http://www.gsrl.cnrs.fr/sites/gsrl/IMG/pdf/Festivethno.pdf)).

She is planning to publish a few projects related with jew's harp music and Yakut musicians. If you would like to be informed about these publications, you can send an e.mail to [emilie@borealia.eu](mailto:emilie@borealia.eu).

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### International Jew's Harp Society Application for Membership

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The annual dues are US\$30.00 or EURO€25 and may be paid by bank or emailbanking money transfer on the following accounts:

IJHS account in EUROS, Philippe Dallais: INTERNATIONAL JEW'S HARP SOCIETY

ACCOUNT NUMBER: 1002.95.66.3 CH0500766000100295663. BIC/SWIFT BCNNCH22

IJHS account in US-DOLLARS, Philippe Dallais: INTERNATIONAL JEW'S HARP SOCIETY

ACCOUNT NUMBER: 1002.95.65.8 CH4300766000100295658. BIC/SWIFT BCNNCH22

Paypal is also available. For more information contact Philippe Dallais.

The amount mat also be paid in cash, with a risk in loss in the mail. No personal cheques, please

Please consider paying for more thsn one year – i.e. up to three years.

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