



Issue 14



Photograph from 'Autumn in Kecskemet - Olkhon Gate Duo' filmed in Kecskemét 2011, courtesy of Vladimir Markov
<http://youtu.be/LQwOoZsIIYE>

Contents

Editorial	Page 2
BoardMatters	Page 2
FeatureComment	Page 3
StoryBoard	Page 5
RegionalNews	Page 5
MediaReleases	Page 13
PictureGallery	Page 16
WebWise	Page 18
AndFinally	Page 18
NoticeBoard	Page 18

IJHS Newsletter 14

The observant amongst you will note that we have gone back to a printable newsletter. This is partly due to the work



we are doing on the website and partly because there are some whizzy interactive things we can do with PDFs I'm keen to try out.

We were hoping to feature the 8th Congress in Taucha this issue – Franz has an important message in his President's Report.

In this issue, however, has some great articles and reports. We have exciting news on a Fred Crane Legacy project Philippe Dallais and I have been working on, along with progress on a new website, plus some informative feature articles and the usual news, views, odds and ends.

I'm constantly getting communications that make interesting feature articles and am very pleased to receive them – this issues one from Ilham Nurwansah on the karinding is no exception. These not only provide insights into what you are involved with, but provide me with opportunities to try out different media to communicate them. If anyone comes across a neat and relatively straightforward way of publishing an idea, please let me know. In this newsletter, for instance, there is information on two ideas for the website I've been working on that combine programmes like Prezi, Camtasia and Google Maps, so keep the IJHS in mind whenever you come across a new technological development. My only rule will be to keep it simple. If it requires HTML coding the chances are it's not going to happen! Remember, we are all volunteers and our time is limited, but that's no excuse for us not to think about how, in particular, Society communication can be improved.

I have had quite a few CD reviews and news of a new film, so **CDReviews** is now **MediaReleases**, covering CDs, DVDs and any other media related material. Hearing about new releases is always good. The CDs are mainly Russian and Yakut, but there must be more of you recording out there – share! I have also been sent a story from West Java and have a new **StoryLines** section. Now, if anyone knows of a local story or legend, please send it. Fred brought our attention to a few in the Journal, so I would like to develop that idea.

Finally, and just for a bit of fun, there is a crossword on page 15, for you to test your knowledge of all things Jew's harp. The answers are in English, but everyone is welcome to try and we would like to run more in other languages – but I'll need help! Any volunteers? There could be prizes...

Michael Wright

President's Report

Dear friends,

The 8th IJHF will be postponed to 2014!



The organizers in Taucha, Leipzig had a meeting on 1st of November at which they unanimously decided to ask the IJHS for a postponement of the next Festival-Congress. Since we, the IJHS, are neither organizing nor financing the event, we have to accept.

The reasons for postponing are as follows:

- The application to the EC for funding of activities in 2013 and 2014 has to be transmitted in November 2012. The answer will be known only in May 2013, which leaves no time for adaptation if the 8th IJHF is to be in summer 2013.
- The chances for getting the funding are better when there is sufficient time foreseen for professional preparation of the event.
- If they get the EC-funding, the organizers will be able to professionally plan for the event in 2014.
- In case they do not get the EC-funding, the longer preparation period allows for adequate adaptation.
- For cooperation with universities and musical instruments' museums, a longer preparation period is advisable.
- The Ancient Trance Festival in 2013 provides a possibility to put some money aside for the organization of the IJHF in 2014.
- Postponement to 2014 is favored by the whole organization-team in Taucha, who feel safer if there is more time available.

For suggesting participants in the 8th IJHF, there were three **regional committees**. These were:

- Leo Tadagawa, Aynura Degtareva and Clemens Voigt for Eastern Russia and Southeast Asia;
- Aksentiy Beskrovniy, Aron Szilagyi and Tran Quang-Hai for Europe, including Western Russia;
- Deirdre Morgan for the two Americas.

They have done a great job and I guess we only have to update the lists in summer next year. The postponement of the Festival-Congress should allow that the organizers see clearer what they will be able to pay for, plus the nominated musicians and researchers will have more time to look for national funding.

As part of our process of preparing for the Congress, four **sub-committees** on *Extension of the Board* (headed by myself), *Development of Communications* (headed by Michael Wright), *Establishing of our Legal Position* (headed by Phil Dallais) and *Requirements by Countries and Regions* (headed by Aron Szilagyi), are either already working or about to be launched. The additional time should allow for even better preparation.

Even without the 8th IJHF next year, there will be plenty of festivals and possibilities to meet in 2013! The Festival in Goa, India, - organized by Neptune Chapotin, sounds very

promising (there is more information in this Newsletter); our Russian and Ukrainian friends Aksentyi Beskrovniy, Kolya Sobolev and Yaroslav Kaminskiy are very active in developing their regional jew's harp scenes with excellent festivals in Moscow and Kiev, plus fascinating events organized by Vladimir Markov in Irkutsk at the Lake Baykal. There are the well-established festivals in Catania/Sicily by Luca Recupero, in Kecskemet by Aron Szilagyi, in Norway and in the USA; there will be again impressive events by our Yakutian friends, and last but not least there is the annual jew's harp day in Austria.

Check our Newsletter and our website for the latest news! Please keep your eyes and ears open for any possible event on 30th of November, which has been declared the Day of Khomus by the Yakutian President Borisov during last year's IJHF. Our Yakutian friends may try to go for a live stream virtual meeting on this day with a worldwide virtual jamming at the same time. Additionally, I think that we –the IJHS- should adopt worldwide the 30th of November as the International Day of the Jew's Harp.

Boing, Franz

FEATURECOMMENT

The Fred Crane Legacy Project

Philippe Dallais and I have an agreement with Lois Crane to digitise all the back-copies of VIM. This is a most generous act from the Crane family and will mean that paid up members will be able to access extremely important articles written and collated by Fred Crane, including the 'Trump at the Movies', poems, collections... a veritable cornucopia of information and knowledge collected over twenty years.

These publications plus back issues of the Journal of the International Jew's Harp Society and a reference only copy of Fred's 'History of the Trump in Pictures' form the Fred Crane Legacy project and is just one way we can celebrate the life of one of the world's leading researcher, enthusiast and leader of our global movement.

Michael Wright

What makes us different?

Having been actively involved in the Society for over four years and having gone to two Congress' I've been thinking about what it is that makes the IJHS unique from the many regional organisations. Two themes come to mind: our global community and our musical diversity.

My abiding memory of Yakutsk was the enthusiasm and joy that the participants felt when all together. We are a truly global community, sharing music, techniques, research... you name it. I'm constantly uplifted and enthused by new contacts from Java or Switzerland or, as happened recently, Malta. The role of the IJHS should, therefore, be to give this international community a voice that not only means we can talk to each other, but share what we are doing with a wider audience. To that end I've working on a promo video – 'International Jew's Harp Society, the voice of the Jew's harp community'. It's rough, needs approvals from everyone

featured (I've been in touch and am waiting for final approvals, but can share with anyone interested). The promos use Prezi and Camtasia (amongst other programmes).



There are two versions at the moment – a short 2 minute and a longer 4 minute one, both featuring 10-15 second snippets of sound that are indicative

of the musical styles linked to images of players and instrument of a particular region. The short version features Spiridon Shishigin (Sakha-Yakutsk), Leo Tadagawa (playing the Chinese Kou Xian); Peter Lyatapae (recorded by Leo Tadagawa); Tran Quang-Hai (Vietnam); Dr.Vellore A.R.Srinivasan (India); Zhursun Mukanbetova & Orozobai Kenchinbaev (Kyrgyzstan); Airtist (Hungary); Albin Paulus (Austria); ipercussionici (Sicily); Svein Westad (Norway); John Wright (UK); Neptune Chapotin (USA) and Touchtone (cross-continent).

The longer version has the additional players: Ayarkhaan (Sakha-Yakutsk); Foncilay Saaniwan (Taiwan); Deirdre Morgan (playing Balinese geng-gong); Ilham Nurwansah (Java); Sylvain Trias (playing the traditional morcang lera); Aksenty Beskrovniy (Russia); Wolf Janscha (Austria); Michael Wright (England); Field Recording by Luis Pignocchi (Argentina) and Yann Foucher (Canada).

So far I have had no negative responses to the video and hope to share it with everyone very soon.

The second theme celebrates the great diversity of musical styles of the Jew's harp – from traditional playing from our different musical cultures to its incorporation into urban and contemporary music. The 'Global Diversity' site uses the Google map:



By clicking on a place marker there is a pop-up that enables the viewer to see an image of the player, click through to a track and read a short description. So far

I've added 27 different players, but the beauty of this programme is that I can add as many as wish to be involved. So if you have a track that best illustrates your playing, send it to me with a photograph and I'll happily add it. Again this is not active yet, but providing I get approvals to use music and / or video clips (I can feed in from YouTube), it is very straightforward to get it up and running and in the updated website (see page 15 below).

These are just two ideas that have been inspired by our lively Jew's harp community. If anyone has others that will help us celebrate our musical instrument, is interactive or animated in some way, please feel free to pass it on and we can yet

make our website a dynamic place to visit whether you are an enthusiast or just coming across it for the first time. Don't forget, it's you that makes the Society.

Michael Wright

Living Heritage of Palm Karinding in Rural Village

Ilham Nurwansah

Warmest greeting for all!

In Newsletter 12 I wrote about two types of *Sundanese* mouth harp, the bamboo *karinding* and the palm one. Here I said that the palm (midrib) *karinding* or *Karinding Kawung* has spread to several places in West Java, such as in Regency of Tasikmalaya, Garut and Cianjur. This article focused to the palm mouth harp in Cianjur regency.



Left: Cirama Girang's palm Karinding - left to right: Bamboo tube case, three tongued piece, single tongued piece- photo taken by Ilham Nurwansah.

Cirama Girang village is one of Cikalong Kulon's sub-district territories in Cianjur regency that still has a group

of palm *karinding* tradition. This village is near to the border between Cianjur and Purwakarta regency and has its original natural landscape. There are rice field terraces in the valley with a creek in the lower land and hills around the neighborhood providing a comfortable environment in which to live. It can be reached by vehicles in about 40 minutes from Cianjur city center, and is about 2½ hours from the nearest airport in Bandung, capitol of West Java.

This rural village is an ideal place for the players and craftsmen of the unique palm *karinding* to live. The Palm *karinding* is an old tradition that has been transferred from generation to generation in this place and even though the palm *karinding*'s popularity is unlike in the past, this old musical art is still in existence and preserved today.

The *karinding* has been part of the heritage of this village from the grand-grandfathers for tens or perhaps even hundreds of years, though we are not sure when the first *karinding* existed in this place. There are several folktales that refer to the palm *karinding*, the tale of a fighting rooster competition being one of the most popular. An old *karinding* player-maker, Una, tells of the two groups of people who fought their fighter roosters, the winner deciding to hold a *karinding* show as a victory celebration.

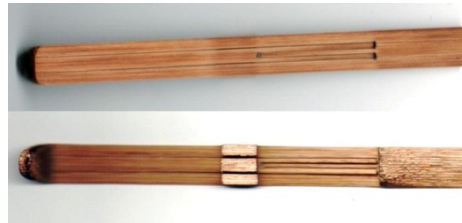
Una, Ukar Sukarya and Abah Mandor are professional players with tens of years of experience on playing and making palm *karinding*, having got their knowledge and ability to play and make a mouth harp from their parents. They still produce this small musical instrument and sometimes hold a show at the front for the public.



The instrument they make is slimmer and smaller than other *karinding*. Here you can compare a palm *karinding* from the Garut regency and Cianjur regency.

Left: Garut's Karinding, right: Cirama Girang's karinding (Cianjur), photo taken by Saiful Jamil

However, size is not a certain sign of where a *karinding* is made because it depends to the particular craftsman's idea. When I visited Cirama Girang village in 2010, I was shown a bigger palm *karinding* by Una. It is 17 cm long and 2.3 cm wide. Cirama's palm *karinding* has three needles (tongue) with smaller belly (pendulum). Sometimes the craftsman makes the palm piece with single tongue, but that is not a priority.



Left: Typical three tongued palm karinding of Cirama Girang village, photo taken by Ilham Nurwansah

This body structure gives it lesser flexibility and

produces a shorter sound "breath". For some reason, (perhaps heredity knowledge), every craftsman in this place makes the same structure. This is the typical difference compared to other palm *karinding*. With shorter sound characteristic, it has to play faster and more rhythmic. Below is a video of Cirama Girang's *karinding* playing:



<http://www.youtube.com/watch?v=fFAU1Hgu5CQ&feature=relmfu>

It needs stronger energy to vibrate the needle and produce good sound. The faster the speed and stronger the energy the louder will be the sound. There are several ways that are used to play Cirama Girang's palm mouth harp: Striking with the finger (normal); hitting with a stick (extension); pulling the belly of the instrument. An extra resonator tube can be added with a piece of bamboo tube, although I have seen the palm *karinding* played by using a plastic cup resonator. You can see an old man played *karinding* with a stick on:



<http://www.youtube.com/watch?v=46ksSEnNL6A&feature=relmfu>

Left: Playing karinding with bamboo stick, photograph of Ilham Nurwansah, taken by Andi Gita Lesmana

It is thought that the first use of *karinding* was for personal entertainment and relaxation. From the former it then



developed as a massive entertainment show for a public audience or the local community. *Karinding* is usually played when relaxing at home, or when there is a gathering with friends, something that has become their habit from long ago.

From the repeated habit of playing time after time, there has developed an empiric experience concerning the use of *karinding* in their rice field. Based on the experience of several farmers in this village who are *karinding* players, the harvest result from the accompaniment of the *karinding* sound proved to be always better than the non-accompanied field. It therefore became a strong assumption by the villagers that the *karinding* sound repels insects and pests. Unfortunately, there has been no in-depth research into the *karinding*'s sound impact on insects or any other field pests yet. It would need a more capable expert in pest and sound specialist to explain and proof it.

Since the 1960's, the palm *karinding* in this village has become a show that can be watched by the public and the show has a team of several musicians and singers. Beside the mouth harp, other musical instruments are used on a full performance such as the *goong* (gong), *goong buyung*, *kacapi* (zither), *suling* (flute), *celempung*, *kendang awi* (bamboo drum), *saron awi* (tuned bamboo xylophone) and *rebab* (fiddle). I have been invited several times to watch the show, which was a very impressive experience, being both unique and interesting. The songs are Sundanese folksongs with Sundanese language and pentatonic in structure. There are several songs: *Oray-orayan* (fake snake), *Cis Kacang Buncis* (bean), and *Kidung* (pray/spell) and in some cases, they are able to sing popular songs too.



http://www.youtube.com/watch?v=gPw7QsoZOc4&feature=autoplay&list=ULbEG8JE_qtOQ&playnext=1

The Palm *karinding* players and craftsmen in Cirama Girang village have a strong desire to keep this heritage art alive. They are concerned about the *karinding*'s existence and so are open to sharing their experiences and to teach how to play their tradition. Una believes that today not only the older generation can play the mouth harp, but also the youth. Although they find it hard to balance *karinding* with the modern electronic musical instruments influences, this older generation is still determined to keep the musical traditions from former generations alive; to keep *karinding* so that it is not lost by the time, and to transfer *karinding* tradition to the next young generation.

Ilham Nurwansah

My interest to the karinding is not only for their shape and sound, but also trying to conserve the folktales of karinding origin in Sundanese culture in general. From my town, Cianjur, West Java Indonesia, there is a unique story that was told to me by Una, a player-maker and conservator of palm karinding from Cirama Girang village where the palm karinding tradition lives today.

Ilham

STORYLINES

Folktale of Cianjur's Palm Karinding

Collected by Ilham Nurwansah, drawing by Pandu Wibisono

Once upon a time, in Cirama Girang village, with its very fertile land to grow the paddies, there were two large communities living on one of the two mountains that surrounded the village, about a mile apart. Each group had a great supernatural leader who ruled every aspect of the life of the people. The first community was led by Embah Congkrang Buana, who lived in Mount Congkrang on the north side of village. The other was the community of Embah Khaer Panawungan, who lived on Mount Panawungan on the east side of the village.

Over time these communities grew up into bigger and stronger societies and their territories grew larger and larger, until at one point their borders became very uncertain. As happens, a small territorial claim then became a point of conflict that became a small fight, which became bigger and bigger until they could not avoid an all-out war.

So many people died in that war, but neither great leader of the communities wanted to see their people lose. Finally, they sought the advice of the wise man of Cirama Girang village, who called for a conference to discuss the territorial problem. They argued for some time, but the ego of both representatives would not let them see reason. The wise man then gave an alternative way to solve this problem. So that no one else would become a victim of the conflict the decision as to who would gain the new territory was to be decided by a cock fight. To the winner would go the territory and all of the natural resources. But the loser would have to stay in their small former area on the mountain and would agree not to disturb the winner society, and that was agreed.



On 7th July, 1908 the rooster fight was held. Each side brought their best fighting rooster that they believed would win the fight and get the whole territory. This, however, was not to be an ordinary fight, for the leaders would use the cock as a medium for their supernatural powers. It was a long fight for they fought for two days. As long as the fight continued the people supported their fighter with music. All day they played their palm *karinding* and *celempung*, along with the other percussion instrument, helping their champions to grow their fighter spirit with dynamic rhythms. In the end it was the rooster of Embah Khaer won the fight, the victory and the prize. As agreed the loser, Embah Congkrang Buana moved back to their former place.

For a while, the agreement was accepted by the loser. However, several days after the fight the people of Embah Congkrang Buana looked for revenge on the Embah Khaer's society. They began to throw hundreds even thousands of rocks at Mount Panawungan, where the Embah Khaer lived, using their supernatural powers. The rocks, though, only reached half way and fell into the middle of Cirama Girang village, making a large hill that became known as Pasir Naringgul or Rock Hill. And so it is called today.

Na Trumpal (The Jew's Harp)

Songs lamenting the theft of some article and cursing the thief are common in Irish. This one, written by Peadar O'Connor circa 1880s, came from the Irish Traditional Music Archive, courtesy of Librarian, Grace Toland.

Michael Wright

1. Doleful am I in mind,
Troubled, worried and distracted,
With no heart for fun or romancing
Or flirting with the girls;
Joyless and dispirited,
Without interest in anything
Frenzied and tormented night and day,
Ever sobbing and sighing.
Whatever robber stole away my Jew's harp.
Unless he quickly returns with it or duly pays for it,
I'll read the Cursing Litany on him,
Which will turn him into a mass of disease,
And leave him weak and helpless,
Without energy or power in his bones.

2. I own no home or habitation,
Rent and taxes have no terrors for me,
And the bailiff never comes nigh me
To serve me with a writ;
Sooner than have the kingdom of Britain
I should prefer to get back my Jew's harp.
And then I should not suffer ache or pain.
Or old age, but remain as I am.
When I sally forth in the morning, gaily playing,
The birds of the neighbourhood gather round,
Keeping about me every day;
Fish come from the pond,
And stand still in the water to hear me,
Listening to songs and waltzes
And sweet melody from John.

3. Farewell, this time a year ago!
Many gentle, spirited lasses
Were hoping that I would join with them
To be their life-long male;
But now since I have lost my instrument
Everyone in the place is disgusted with me,
And for that reason I shall die
Without timely succour.
My dear lads, my companions, now come to my aid,
Till we bust the robber and bring me back a prisoner,
We will put thieves manacles on him
From his ankles to his skull,
And if the maids of the valley set eyes on him
They will tear him limb from limb.

4. What a shocking affair to recount
Before a court or chapter!
Alas! That I should have to proclaim that my story
Is not greeted with sympathy by all
In the spot I used to frequent,
Making music day and night,
With the girls dancing round me
From Monday to Saturday.
Bribes used to be given me by faultless maidens,
And though I seem to boast, I had the freedom of the fields;
Now they don't care about talking to me
Since I've lost my strength and vigour,
And that's the reason
I'm as tearful as I am.

REGIONALNEWS

Austria

Jour fixe of the Austrian Maultrommelgesellschaft regularly meets on the 4th Wednesday of each month at Cafe Concerto, Lerchenfelder Gürtel 53, 1160 Vienna. Again we were honoured with visits by jew's harp players from abroad, this time by Vladimir Markov from Irkutsk and Irina Bogatyreva from Moscow on 26 September.

Additionally, Christoph Schulz from "Maul- und Trommelseuche" has established his monthly meeting of jew's harp players on Saturday (exact date to be announced) in his restaurant "Cook" in the city of Linz, Upper Austria (<http://www.cook.co.at/>).

We have managed it! In September 2012 the „Playing of the Jaw Harp in Austria“ („Maultrommelspiel“) was included in the Austrian National Inventory of the **Intangible Cultural Heritage** set up in accordance with the **UNESCO** Convention for the Safeguarding of the Intangible Cultural Heritage. For more information on the Austrian National Inventory of the Intangible Cultural Heritage see: <http://immaterielleskulturerbe.unesco.at/cgi-bin/unesco/element.pl?intro=1&lang=en>

Concerts and presentations:

In April, Bernhard Mikuskovics participated in the 4th **annual Vargan & Khomus Festival in Moscow**, organised by Aksentiy Beskrovniy and Nikolay Sobolev in the art centre "Dom".

From 9-10 June, Franz Kumpl was invited as lecturer, musician and member of the jury to the 1st international Khomus festival „**Khomusic Proms**“ in Moscow (<http://www.khomusic.com/en/khomusic-proms>). The festival was organised by Tuyara Degtareva in close cooperation with the Permanent Representative of Sakha-Yakutia in Moscow. The first day was full with concerts (besides the best Yakutian and Russian players Tran Quang-Hai, Silvain Trias, Danibal, Li Wang and Torgeir Vassvik) and workshops at the House of Nationalities, the second day took place at the museum compounds of Kolomenskoe in open air, in connection with the annual Ysyekh-Festival. Two days of excellent music (astonishing the development of female Russian players!), Yakutian hospitality, and even the rain had to give place to sunshine after the shamanistic rituals. Hopefully, our friends in Moscow manage next year to organise not two separate festivals but a single big one, in preparation of the planned International Jew's Harp festival in 2015.

Our big event of this year in Austria was the 1st **Festival of Overtone Instruments at Castle Feldegg**, 29 June-1 July 2012. This festival is supposed to become the annual meeting of Austrian jew's harp players and was a pioneering event in Austria, as it consisted of three days performing with overtone singing and overtone instruments: the 1st day was mainly dedicated to the didgeridoo, the ancient drone-and overtone instrument from Australia, the 2nd day was dedicated to the jew's harp in its various forms and the 3rd day was the day of overtone-singing in its various forms.

Among the jew's harp performing artists and groups were: Wolf Jansch, Bernhard Mikuskovics, LOOPING jawharp orchestra, Mollner Maultrommler, Y-Project (Bernhard Hanreich, Christoph Köpf, Siegfried Loidl), Maul- und Trommelseuche & Franz Kumpl.

20th anniversary of Mollner Maultrommler, on 24 August at the Hoisnhaus (renovated museum of a jew's harp maker from Molln, used for festivals and events). This was indeed a great event, with musical contributions from Günther Arnold and Annelies from Bavaria, Maul- und Trommelseuche, the best hits by Mollner Maultrommler, and outstanding jam-sessions!

2nd Overtone Festival in Kiev, 13-14 October. With financial support from the Austrian Federal Ministry of Education, Arts and Culture, we were able to send Wolf Jansch to Kiev.

For photos and coverage on all events see also our homepage: <http://maultrommelverein.at/>

We are very grateful to the Austrian Federal Ministry of Education, Arts and Culture for partial funding of the participation of musicians from Vienna in the 1st Overtone festival at Castle Feldegg and participation of Wolf Jansch in the 2nd Overtone festival in Kiev.



Franz Kumpl
Chairman of Österreichischer Maultrommelverein

2012 - 20 years Mollner Maultrommler

20 Jahre Mollner Maultrommler

Was vor 20 Jahren als traditionelle Volksmusikgruppe begonnen hat, hat sich zu einer Gemeinschaft von fünf experimentierfreudigen Musikern weiterentwickelt - die Mollner Maultrommler.

Die Geschichte der Maultrommel in Molln reicht Jahrhunderte zurück - in dem sogenannten „Hoisnhaus“ sind Maultrommelmacher seit 1790 nachgewiesen. Heute hat ein Kulturverein ein lebendiges Denkmal daraus gemacht, in dem die Mollner Maultrommler mit ihrer experimentellen Musik gerne zu Gast sind.

Eigenen Musikstil entwickelt

Sie haben in 20 Jahren gemeinsames Musizieren einen ganz eigenen Musikstil entwickelt. Die beiden Brüder Manfred und Robert Rußmann sind nicht unwesentlich am heutigen Stellenwert des kleinen Hosensack-Instrumentes beteiligt und haben die Maultrommelmusik weiterentwickelt. Bereits vor 20 Jahren scharten sie weitere Volksmusikanten um sich, besuchten Wettbewerbe und wurden ausgezeichnet: „Wir haben, wie vermutlich jeder Haushalt im Molln, in der Küchenlade Maultrommeln liegen gehabt. Als Kinder haben wir die gefunden und ausprobiert und das hat funktioniert“, so Robert Rußmann.



See <http://ooe.orf.at/radio/stories/2557821/>

France

As always, Tran Quang Hai's website continues to upload and share a fantastic variety of YouTube and other video clips. If you haven't gone to his site yet, we recommend you do so and get yourself on his contacts list.

Here is an example: Tran Quang Hai & Franz Kumpl in a Jew's Harp duet improvisation, at a vineyard outside of Vienna, Austria, September 23, 2012. Filmed by Johanna



Germany

A new "maultrommel-quartett" is born in berlin – MQB



© Foto: Fügner Fotostudio GmbH, Tanja Fügner
Gerd Conradt, Sören Birke, Olaf Garbow, Chris Dehler
More news soon.

Gerd playing Jew's harp on a tank in Yakutia



<http://www.youtube.com/watch?v=jCaxZVrKsS8>

Gerd Conradt

India

India now joins the international Mouth Harp community with its very own World Mouth Harp Festival!



With a focus on the Mouth Harp in traditional Indian Folk and Classical music alongside international Mouth Harpists and bands featuring the Mouth Harp, this festival will celebrate two days of Performances, Workshops, & Presentations, with a spirit of open participation and exploration

The first World Mouth Harp Festival of India Presented by Neptune Chapotin & World Harps - Mouth Harps from Around the World. Feb 7-8, 2013, Goa, India.

www.mouthharpfestindia.worldharps.com

www.facebook.com/mouthharpfestindia

An invitation to all Mouth Harpists, to participate and perform...please contact us with info!

Neptune Chapotin

Japan

A monument inscribed with a poem “Sôsei (can be spelled; Sousei or Sohsei) no kawa (means Sôsei River)” was set up and unveiled on 26 October 2011 in Sôsei River Park at the center of Sapporo City, Hokkaido, Japan. This poem composed by Osamu Harako talks of the Ainu People and their traditional musical instrument, mukkuri. It starts as follows:

Once were

Jomon People who made earth ware in pure fire

Ainu People who played mukkuri

Settlers who cultivated field... (etc.)

It explains history of Hokkaido Island enriched by Neolithic Jomon inhabitants, their descendant Ainu People then Japanese immigrant arriving since Modern Period.



From the website of Sôsei River Park:

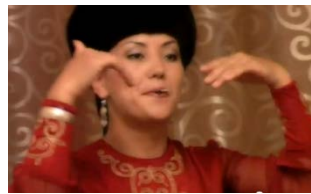
<http://www.sapporo-park.or.jp/sousei/?m=20111026>

For this unveiling ceremony, not only the poet and his calligrapher Hokumei Nakano had been invited, but an Ainu musician Pompe Ishii. All participants were delighted with Ishii's mukkuri playing.

The Sôsei River Park is located on the both sides of Sôsei River, developed on the old roadways replaced by a tunnel and opened to the public from 1st April 2011.

Philippe Dallais

Kyrgyzstan



The last few minutes of this video shows the musician playing Jew's harp in a way that I've never seen before and I thought that you might be interested...

http://www.youtube.com/watch?v=-Su_kwhWaC0&feature=youtube_gdata_player

Robbie Thomas

The Netherlands

Some new things from Jew's harp Trio Aubergine's musical projects in 2012-2013

Long Music & Guest Musicians

Just at the end of January 2012 bass harper Janus Filius left the Aubergine's group, and his place was taken by the former Aubergine harper **Enno Meijers** performing a similar task of producing the low keys, the *tonica* in the three voices.

During that same period the Jew's harpers Bakx, van Elk and Meijers started to discover that some of the chords they play, have a lot of musical opportunities. The harmonical figures and rhythmical patterns should be spun out carefully over a more extended amount of time than usual. Aubergine have made new recordings and it became one of their targets to create music over a longer line of time in just one chord. For instance, their longest improvisation takes 37 minutes and 30 seconds, although this was not played in one session. No, it is divided in nine parts and was composed in several sessions. It was the aim of the Trio to have some 'long music' on CD.



Beside Aubergine's project of their **Long Music**, the Jew's harp Trio set up also a project of musical meetings with **Guest Musicians**, that is to say invitations to individual musicians for joining in the improvisation sessions, i.e. female or male singers or vocal acrobats, or to instrumentalists of all kind and with different backgrounds. A saxophone player from the jazz-rock-world was invited to improvise with them, or a mouth harmonica player from the blues-genre:



<http://www.youtube.com/watch?v=iwrlUYXGupQ>

...or a flute and a violin player from the folk-rock. Yes, room will be given to an auto-harper, a percussionist and a shamanistic singer, and also there are plans for an invitation to a so-called 'microphone rapper' belonging to today's rap-music.



But the Jew's harp Trio avoids the electro-acoustics of guitar players. They also will keep away from the loud roar of trumpetists or string instruments in general, as well from pianists and even certain keyboard players. But the trio will certainly make an exception for the visit by a violin- and cello-player at their music room.

After several sessions the trio has already discovered - and actually it was already known - that the human voice fits well when accompanied by the sound of three Jew's harps. You will all hear the results on CD in the near future and how these two combined musical projects of Jew's harp Trio Aubergine from the Netherlands has developed.

Phons Bakx

---oOo---

VPRO's *Reiziger in Muziek* (1992)

Interview Phons Bakx / duet John Wright / Tran Quang Hai (Reiziger in Muziek) 1992 sent by Phons Bakx.



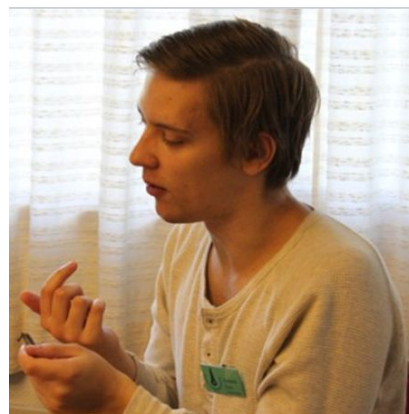
A wonderful souvenir and whilst the picture quality is not up to modern HD, it has a lovely atmosphere. It was an extraordinary weekend. The two of us (John Wright & Tran Quang Hai) did a concert that night at a small

congress hall in Amsterdam. The whole thing was in connection with a Jew's harp day on the Dutch National Radio music program - 8 hours of Jew's harp.

John Wright

Norway

Norsk Munnharpeforum (Norwegian Jew's Harp Forum) is alive and kicking. We concentrate our efforts around four activities: First: the yearly 'munharpe' making workshop in Gjøvik in May which teaches the traditional way of forging a munharpe from scratch, and paying a lot of attention to the most difficult part, fine tuning of the lamella / trigger. Second: the 'munharpe' festival in September (this year in Bö) where munharpe people from around the world come together for a weekend of teaching, playing and listening to this fantastic little instrument; swopping stories and jamming late into the night. Third: the teaching of 'munharpe' Norwegian style. Compared to most of the Jew's harp world, where focus seems to be on sounds and rhythmic effects, we are very concerned about keeping up the tradition of melody playing. Last, but not least, our newsletter *Munnharpa*. This is a quarterly that tries to keep members and readers abreast of all things munharpesque, mostly Norwegian, but also about what happens abroad. With each issue there is enclosed a complete English translation for the benefit of our overseas members.



Above & left: Young teachers of munharpe (All photos: Mona Ottesen)

You can update yourself on the activities of Norsk

Munnharpe-forum at www.munnharpe.no and our Facebook group Munnharpa.

Bernhard Folkestad

Russia

Recently Sergey Pyzhov from Ukrain made for me two special Jew's harps of a very interesting "Composite" model. If I'm not mistaken, nobody so far used this technology of Jews harp making before, although Sergey has already made this model once for the competition in Yakutia



I have a whole album of photos which show the making of this Jew's harp in detail (it is complex and very interesting work):

<http://plus.google.com/photos/109060250822863912506/albums/5633908606418517937>



Or you can find an audio at:

<http://soundcloud.com/aksenty/composite>

Best regards
Aksenty Beskrovny

---oOo---

Jew's Harp Camp on Baikal Lake

The "Baikal Jew's Harp Clinic" took place on Olkhon Island on the Baikal Lake, Russia between 6th to 12th August 2012. There were vargan players from some different regions of Russia: Moscow, Krasnoyarsk, Tolyatti, Irkutsk, Sochi and so on. We tried to combine an enjoyment of the natural surroundings with lot of activity.



The schedule had:

- Two concerts



- Four contests:

- "Best performer on the worse Jew's harp", where each competitor had to play on the most bad quality Jew's harp we were able to find.

- "Jew's harp and Pen", where the organizers recited pieces of different poetry and prose and competitors played along trying to stay in harmony with the rhythm and the content of the texts.

- "The Great Silent", where the competitor had to play music to accompany silent movie scenes.

- "The Parrot", where the judges played recordings of short parts of very experienced Jew's harp performers of different styles from around the world. The aim of competitors was to play in same style, using same techniques.

(These are very innovative and inspiring competitions! Editor)



"The Great Silent" competition with Olga Prass

Ukrainian Jew's harp makers Alexandr Dernovoy, Sergey Pyzhov, Viktor Demin and makers from Russia Sergey Makaseev, Sergey Litvinov, Timor Vakhitov and Kamil Vakihtov presented Jew's harps as prizes for the contestants

Our event took place in a small village where two good Jew's harps were hidden as treasures. The first lucky winner was Olga Prass who quickly solved a special crossword puzzle and found where the prize was hidden. The second and much more valuable treasure, was hidden somewhere in the village or countryside nearby.

Every participant had a map, with a plan of the area, but the names of streets changed to add to the difficulty. For example: Bjørgulv Straume street, Overtone Square, Moultrommel gate and etc. Those names and other information on the map was intended to help discover where the treasure was but in spite of an additional hint given later, nobody found it and that Jew's harp remains underground!



Finally, we had some lectures and workshops on: music theory basics; playing Jew's harp; playing the Jew's harp vibrato; making Norwegian overtone flute Seljefløyte.

Vladimir Markov

Sakha-Yakutia

Dear friends

In March of this year Kim Borisov, Kolya Shishigin and three members of the IJHS Board attended events in connection with a presentation of Sakha-Yakutia at UNESCO in Paris on behalf of the International Jew's Harp Society.

Tran Quang-Hai led our small delegation and spoke on behalf of the IJHS at the opening of the exhibition and some working groups.

Our aim was:

- To support Sakha-Yakutia in their endeavour to include Yakutian Khomus playing and Yakutian Khomus production in the list of intangible heritage of mankind. Their problem is that Russia has not signed the respective convention, but there nevertheless might be possibilities.
- To explain how widely distributed the Jew's harp is among various cultures of the world. Some national Jew's harp organisations will apply for getting onto the list of intangible heritage. We, the Austrians, already have applied and the Austrian Maultrommelspiel will be on this list until summer 2012, and hopefully the Norwegians, Italians, Ukrainians, India, Nepal, etc. will follow.
- To learn about the chances for an international, multi-country application by several national Jew's harp organisations for getting on the list of Intangible Heritage. I learned that this should be easier and is highly supported. Maybe, this would be a possibility to include cultures, whose governments have not signed the respective convention (e.g. Sakha-Yakutia, Altay, Tuva, Bashkortostan).

Franz Kumpl

---oOo---

On 22nd March 2012 Sakha Republic held the "Days of Sakha Republic Russian Federation in UNESCO".

We organised a big Concert on the Main Stage and opened special exhibition of Sakha art and the khomus. There was a meeting concerning relations with Sakha Republic and UNESCO, were discussed were made on some issues concerning Lena Pillars, Education and the Museum, plus International Sport Games "Children of Asia".

On 30th November "Khomus Day" we are planning to organise big concert in State Opera and Ballet Theatre, and there will be a special ceremony of welcoming Mr. Oleg Kononenko, who took the khomus into Space. He will present a khomus "Chemchoev's Khomus" to the Khomus Museum. We believe this will be very good event.

Kim Borisov

Switzerland

The film Battle of the Queens has a trump soundtrack by David Studer.



<http://www.kampferderkoeniginnen.ch/>

In Switzerland, the Jew's harp is actually a well-known folk instrument. But having grown up in the metropolitan area of Basel, I did not forge a connection with this part of Swiss culture. Since my youth, my main interest has always been the trumpet, and my love has belonged to jazz. It is not a coincidence that I first became fascinated with the Jew's harp when hearing it on the jazz record "Electric Eel" by Makigami Koichi and Anton Bruhin. After discovering the soundtrack to "Travel with a Trump", the instrument captured me even more, and a new passion was born. Nowadays, my main musical interest belongs to the Jew's harp and its almost endless musical possibilities.

Last year, the composers of the score for "Battle of the Queen" found me by accident via a friend of mine. And so the jazz-loving townie became a Truempi player in a documentary about cow battles in the Swiss rural county of Wallis, and happily so! Both the film and the music are excellent: With Erika Stucky on vocals, Töbi Tobler on "Hackbrett" (the Swiss dulcimer) and Balthasar Streiff on alphorn, the score features important voices of the new Swiss folklore between tradition and modern spirit. With its beautiful pictures in black and white, the film is a real aesthetic experience. The young director Nicolas Steiner managed to skillfully weave several background stories around the battles. The pictures of the battle itself, partially in extreme slow motion, are just spectacular.

Left: David Studer



The Jew's harp is featured in the opening piece of the film, "Die Anfahrt", which shows the protagonists in road-movie style on their way to the competition. Coming from a trumpet background, I tend to look for the melody and favor instruments with clear harmonics. I would therefore typically play a beautiful chromatic set of "Rabacher" by Josef Jofen. But for the score of "Battle of the Queen", I chose a Bull from Zoltan Szilagyi. The Bull simply fit the theme of the movie perfectly. The intro piece features a strong drum and percussion background, so I made my Bull work at full capacity, and the percussion-only accompaniment fully brought out its melodic soul. The piece can be heard at

www.myspace.com/fliessenfliegeneisenbiegen. The entire soundtrack, the line-up, and iTunes link can be found at www.traumton.de/label/releases/?id=227&lang=de.

Visit <http://www.kampfderkoeniginnen.ch/> for more information.

David Studer

Sicily

Dear friends,

A little more than one year ago we were together in Yakutia, what great memories!

I took some pictures of that trip that I have never shared, and will do very soon. In the meantime, here are a few to wet your appetite.

I have already seen many very nice pictures taken by various friends, and many nice videos of the musical performances during the festival, but I haven't had the pleasure of watching any videos of my own performances during the whole week in Yakutsk



Participants in Yakutsk

If any of you has some video recordings of my performance, even lo-fi ones, I would be very grateful if you could share it with me somehow. I am especially curious about the theatre one, and I hope that some of you can help me.

I hope our lives will soon bring us together again!
Thank you for your help and...Sunny CIAO from Sicily!!!

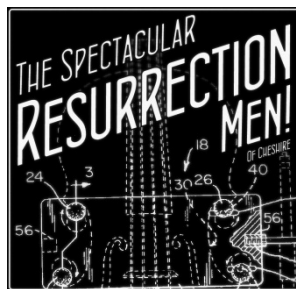


Luca with Tran Quang Hai & Aron Szilagyi

Luca Recupero

UK

I'm delighted to announce that Deirdre Morgan has crossed the pond and will be part of the UK Jew's harp community for the next three years. Studying at SOAS, University of London, Deirdre is a loss for Canada, but a definite gain for us, so a heartfelt 'welcome' from the Brits!



Other visitors to these isles included Tuyara and Nurguyana Degtyareva, who came over in the summer. They also introduced a new player to me, Oscar South, a member of the Spectacular Resurrection Men!

I am also about to launch my debut album, 'Opsimath'. It's been a long time in preparation and quite a steep learning curve, as those of you who have gone through the process will testify. Working with a highly talented young musician and producer, Dogan Mehmet, plus a number of his fellow musicians, they have all helped me develop some ideas I have been thinking about for some time about how the Jew's harp should be treated like any other musical instrument – i.e. dominant, supportive, as accompaniment or minimally, depending on the story we want to tell. We are hoping to get it out in November, which is both exciting and terrifying in equal measures.

Finally, UK player Saul Eisenberg and myself feature on a Mercury Award nominated album by Sam Lee 'Ground of its own'.

Michael Wright

---oOo---

I'm in London working fulltime on Jews harp research for PhD at SOAS. Anyone who's interested in the research as it develops can stay tuned to my Academia page <http://soas.academia.edu/DeirdreMorgan> for conference papers, talks, etc. as they arise.

Deirdre Morgan

USA

Photographs from the NAJHF 2012 can be found at: <https://picasaweb.google.com/100444885179438927822/NothAmericanJewSHarpFestival2012>)

Deirdre Morgan



CDs

Russian Jew's harp music. The newest releases.

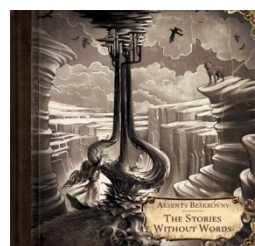
«Wind All Around»



Olkhon Gate Duo:
Vladimir Markov – Jew's harp
Irina Bogatyreva – Jew's harp

«Music like a story» by Irina Bogatyreva

Solo album of Aksenty Beskrovny can be free listened and free downloaded:



<http://aksenty.bandcamp.com/>
<http://aksenty.ru/stories/>

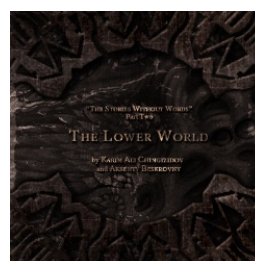
Good music is like a book. A book without words, but with meanings and emotions. Such as a new album of Aksenty Beskrovny "Stories Without Words". The album is like a book: tracks are chapters with

prologue and epilogue. Stories about jaw's harp, about searching for the perfect sound – or, maybe, about travelling inside ourselves? The album pretends to be a book externally too: a cover is made as a cover of old book with turned yellow back and library prints. Amazing, full of hidden associations picture by Sofia Elovikova completes this image. Aksenty in this album appears as a musician who plays jew's harp in his own, unrepeatable manner. It is a perfect work of a person who achieved perfection on this stage of creativity. And you may be sure: if one day you come to the Aksenty 's concert, you'll listen to the same music.

Vladimir Markov

In Russia my friends and I often publish free music albums of Jew's harp music, so in this small "newsletter" I send for you a list of works that have been published recently.

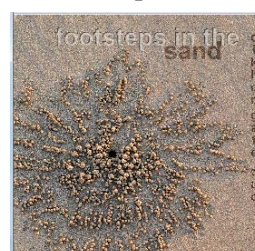
1. "The Lower World".



album has only one track duration 37 minutes).

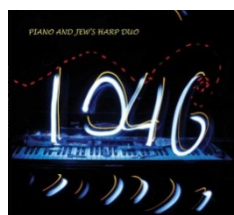
This is experimental and a little bit crazy music in the genre Ritual Ambient/Psy Ethno. One of my friends did it from the tracks from my solo album. You can download it [from my site](#). And you can see a [small preview of the album](#) on YouTube (but full version of the

2. "Footsteps in the Sand"



by Olkhon Gate duo (Vladimir Markov from Irkutsk, Irina Bogatyreva from Moscow). You can listen or download the album from pages bandcamp.com or archive.org

3. "1046"



by Vladimir Markov and Svetlana Sukhanova. Very interesting album where you can hear the jew's harp and piano and other instruments. Vladimir and Svetlana played there their songs and traditional Estonian, Norwegian and Russian music. For more

information about the album you [can find here](#).

Vladimir Markov

Two CDs of Yakut music

Borealia edited this year.

Arctic Spirit



This is German and Claudia CD (64 min) made as a 36 colour pages book with photographs. This project of Yakut

ethno-folk music we made together with the musicians, choosing the music together. The book tells about the musicians, about their instruments and gives an explanation for each track. In English and French.

Information here: http://www.borealia.eu/ed_khatylaev.html

Genius Loci

Zarina Kopyrina (voice) and Ilya Zhirkov (Jew's harp, Spiridon's nephew).



A CD of Yakut traditional music recorded in an experimental way, in natural landscape in Yura mountains with Eric Cordier, soundscape artist. 60 min of music and a booklet in English, Russian and French.

A video can be found here :

<http://www.youtube.com/watch?v=O5Bvvac5KZ8>

Emily Mai

Munnharpe CD



This summer Sigurd Brokke released a CD with folk tunes and dances from his home turf, Setesdal. Sigurd is definitely one of our very best munnharpe players, with a secure grasp of the intricate melodies and rhythms of the Setesdal valley. In addition to playing traditional munnharpe tunes he also ventures into the territory of 'harding fiddle', and successfully transfers some of these tunes to his own instrument. Plenty information about this process can be found in the accompanying booklet in Norwegian and English. His CD, *Munnharpe*, can be found here: www.etniskmusikkklubb.no

Wolf Jansch "Maultrommel spielen" – Band 1



The first systematic manual for self-study of Jew's harp playing.
Verlag der Spielleute,
ISBN 978-3-927240-93-3,
26,90 Euro

Coming soon...

Opsimath

Michael Wright's debut album.

Available in late November, early December 2012



Accompanied by a group of talented young musicians. Michael explores various ways the Jew's harp can be played whether melodically, atmospherically and rhythmically, performing English traditional songs and tunes, R&B and specially composed pieces.

New on YouTube



http://youtu.be/GMs9Vm_S8zM

Films & DVDs

"Sulle Orme dei Suoni" (On the sound footsteps)

I'd like to report a new very interesting DVD on traditional Sicilian musical instruments, very well produced with public funding from the Italian Ministry of Culture, and included in a wider project including a musical instruments exhibition that has toured all the provinces in Sicily. It has also been featured in the last edition of the Marranzano World Festival in Catania (April 2012).

The DVD "Sulle Orme dei Suoni" (On the sound footsteps), directed by the musician and researcher Michele Piccione, and the association SAC from Palermo, contains 13 short films on the making of, the history, the traditional repertory and the contemporary use of several instruments, among which – of course – "u marranzanu", the Sicilian Jew's harp. The documentary focuses on the master blacksmith Giuseppe Alaimo, from the town of Resuttano, in the very heart of Sicily, and includes also an interview with Luca

Recupero (credited also for scientific counselling) on the current process of re-vitalization of the tradition and re-signification of the instrument as a whole. More info on this project can be found on the website:

<http://www.sulleormedeisuoni.it> (italian only, unfortunately)

Mr. Alaimo, the senior marranzanu maker, is also one of the main characters of another very interesting and promising movie project that is still in the making: "Jew's Harp. From Sicily to Yakutia, the road to rhapsody" by the visionary film-maker Diego Pascal Panarello. We will certainly know more on this production directly from its author, but I'd like to share some pictures taken in Resuttano during one of the very first shooting sessions of this movie, back in 2009 (see [PictureGallery](#)). This was the departure of a long trip that finally took Diego Panarello all the way to Yakutia, thanks also to a successful crowd-funding campaign widely supported by the international Jew's harp community. Our best wishes to this project that will help our beloved little instrument to vibrate and resonate for an always wider public. More info on

<http://www.jewsharpfilm.com/it> (ITA/ENG)

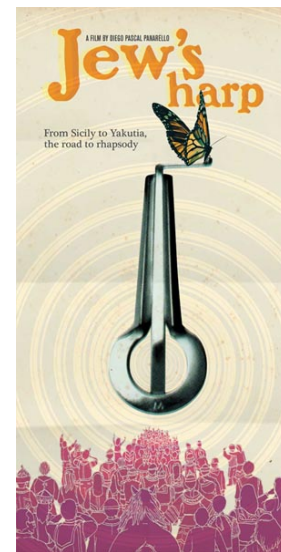
Jew's Harp from Sicily to Yakutia the road to Rhapsody

[infowww.jewsharpfilm.com](http://www.jewsharpfilm.com)

contact www.facebook.com/JewsHarpFilm

making of and more

www.youtube.com/JewsHarpFilm



My name is Diego Pascal Panarello, I am a Sicilian filmmaker and I love playing the Jew's harp. For three years (with intervals of time) I have been working on a creative documentary and started shooting the film in 2009 in Sicily at the Marranzano World Festival. I have just got back from Sakha-Yakutia for the latest shooting. I had been there for one and a half months and everyday was a new experience, I felt like an alien in an unknown planet. This trip/film was made possible thanks to the support of 265 individuals from different

parts of the world that funded the project (www.indiegogo.com), thanks to the support of the Ministry of Foreign of Sakha-Yakutia.

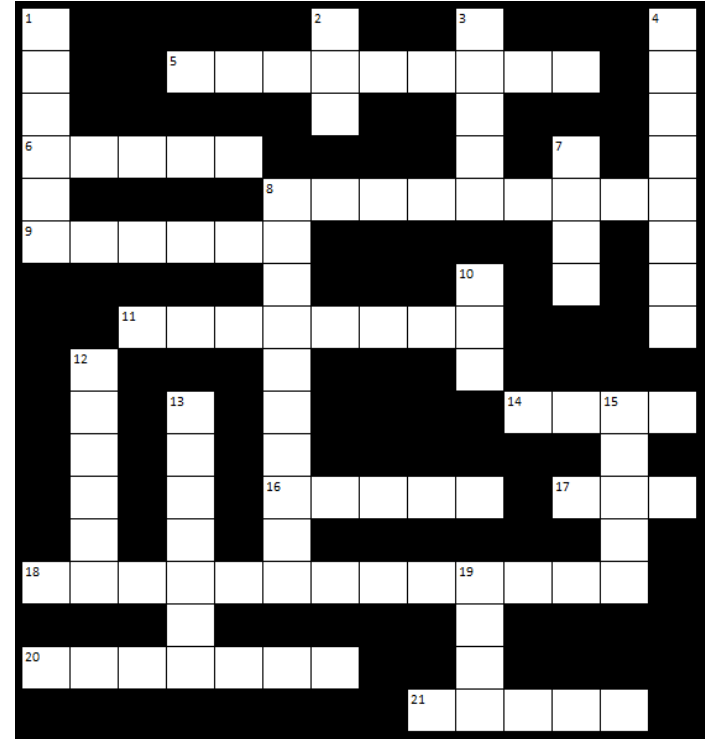
Republic and thanks to the support of People of the World Khomus Museum and Center based in Yakutsk, who offered their amazing passion and knowledge.

Left: Diego Pascal Panarello on the 'Good Morning' show, Yakutsk.



This film project is not an encyclopaedia of the instrument; it is not looking for the best player or the best blacksmith/master on the planet, but tells of the hidden world behind the Jew's Harp from a personal point of view (mine). Many important people and places associated with

the world of the Jew's harp are not in the film, not because they did not deserve attention, but simply because I have not met on my journey. The film was shot in Sicily, Switzerland, France and I decided to finish shooting in Sacha Yakutia, not because this is more important than others regions, but because it is a territory as "big" and as "unknown" that you can easily associate to the idea of "big" and "unknown" world hidden behind the Jew's Harp. The film is not designed for scientists or researchers of the instrument; it adds nothing to the precious existing research. This film is aimed at people who know little or nothing of the instrument with the aim to make them curious. While writing this article I am viewing the material I shot in three years of work, about 90 hours of moving images. I see non-famous and famous people such as: Leo Tadagawa, Anton Bruhin, Antenna Tony Monorail, Luca Recupero, Lucy Wright, Bernard Lalanne Cassou, Tran Quang Hai, Spiridon Shishigin, Kim Borisov and many others. Not all of them will be part of the final cut of the film, but the scenes that will be excluded will be part of extra contents in a DVD that I have dreamt of for a long time. The images shot in Yakutia and not used in the final cut of the film will be deposited to Khomus Museum in Yakutsk for purposes yet to be defined.



The film is designed for international films festivals and for the European television market. At the moment I am going to start the editing of the film and I hope it will be completed in 6 months, but nothing sure. Time is a coordinate variable in my life so we'll see what happens while time is running.



Photographs from the making of 'Jew's Harp from Sicily to Yakutia the road to Rhapsody' courtesy of Diego Pascal Panarello

The film must say thanks to many important people who for a long time before me have done invaluable research through the publication and sharing of their knowledge, facilitating the work of many people like me. Thanks to IJHS for giving me the opportunity to discover the magical world of Jew's Harp.

Greetings from Sicily.
Diego Pascal Panarello.

IJHS Crossword

Answers in the next issue.

Across

5. Hornbostel-Sachs classification (9)
6. Sound box
8. Made in Java (9)
9. Home of ipercussionic
11. Country of early grave find (8)
13. Made in Sicily (9)
15. Talented sergeant (4)
17. Early Scottish name
18. 2013 Congress collaborators (7 & 6)
20. dispeller (7)
21. Classifier (5)

Down

1. ----- Museum (6)
2. & 7. Chinese multiple instrument (3 & 4)
3. Village of makers (5)
4. Made in Bali (4 & 4)
8. Central Asian country where our instrument is called "Temir Khomus" (10)
10. --- Moi (3)
12. Found in Russia (6)
14. Hungarian group (7)
16. Respected originator (5)
19. Multiple instruments (4)





WEBWISE

Over the past few weeks we have been looking at how to improve the website. We are still at the early stages, but are looking to improve the content, create a member's only section, archive and to develop and make the site more accessible to both members and anyone interested in our truly incredible, international and diversely played musical instrument. We hope to launch the new site by the New Year and will announce IJHS website 2.0 either in the next newsletter, or to send out a separate bulletin.

Danibal & Michael Wright

NOTICEBOARD

We will not be seeing each other quite as soon as we had hoped, but as always, we are totally reliant upon you supporting the Society. We try to keep things fresh and want to expand what we do, but we need your help – whether financial or with time, both are most welcome. If you haven't sent your subscription for 2013, please do so. And if you have something you think would be of interest to the rest of our community, we are always happy to talk to you.

This Newsletter has some super contributions and yours could be in the next one! We can make a difference if we work together. Watch out for ways you can help the international Jew's harp community we are all part of.

To support the IJHS join or renew your membership by going to:

<http://www.jewsharpsociety.org/membership>



STOP PRESS

Jew's Harp Playing: Intangible Cultural Heritage in Austria

"The playing of the Jew's harp is one of the oldest music practices of mankind and particularly common among the Asian Turkic people as well as in Europe. The Jew's harp is a bordun instrument, which is made out of different metals and bamboo. For this reason, different centres of unique production and styles of play have emerged over time, each of which has grown historically and become embedded in the regional folk culture. Molln in Upper Austria can be named as an example of such a centre. Here, a style of play named "solo instrument" has developed, where two or more instruments of different voices complement each other in an innovative, musical way."

Bernhard Mikuskovics

Press release

"The efforts of club chairman Franz Kumpl and letters of recommendation from Gerlinde Haid and Volker Derschmidt have borne fruit.

On 26.9.2012 the advisory board of the Austrian Commission for UNESCO has recognized the Jew's harp playing on the request of the Austrian Jew's Harp Society as intangible heritage. The domestic Maultrommelei corresponds "to the understanding of living traditions, as set out in the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage," reads the letter from the Commission. Date and place of the certificate ceremony will soon be posted. In a further step, the Austrian Jew's Harp Society will work with its international friends to a multinational submission for the international list. The UNESCO certificate ceremony is on Saturday, December 1 at 10:30 clock in Liebhart Taler Bock Keller (Gallitzinstraße 1, 1160 Vienna) under an Austrian folk dance symposium."

Links:

English: <http://immaterielleskulturerbe.unesco.at/cgi-bin/unesco/element.pl?eid=84&lang=en>

German: <http://immaterielleskulturerbe.unesco.at/cgi-bin/unesco/element.pl?eid=84&lang=de>

Michael Wright gets publishing contract

Ashgate Publishing has offered Michael Wright a contract to publish a book in their Musicology Series on 'The Jew' Harp in the British Isles'. On hearing the news Michael said, "This prestigious project offers a tremendous opportunity for the promotion of an underrated musical instrument." Publication is not likely before 2015.

ANDFINALLY... I

Amazing find in Primorsky Krai, Russia

A Jew's harp from Jurchen people, XII-XIII c, [Anuchinsky District](#) has recently been found and it is interesting to compare with the archaeological find in Japan about which wrote Leo in Journal of the International Jew's Harp Society No. 4.



Aksenty Beskrovny

Leonard Cohen in concert

A colleague went to see Leonard Cohen and caught this snapshot for me.



Michael Wright