

Newsletter of the International Jew's Harp Society

BoardMatters

FeatureComment

To be proactive, or not to be...
that is the question
Michael Wright

RegionalNews

PictureGallery

WebWise

ReleaseReview

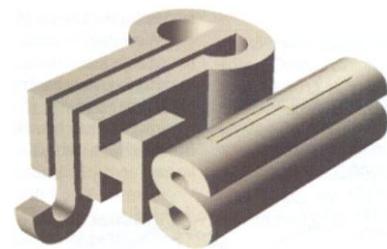
AndFinally...

NoticeBoard

Membership

December 2007
Autumn / Winter
Issue 6





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To contribute to the newsletter, send your emails to ijhs@jewsharper.info or post to: Michael Wright, General Secretary, IJHS Newsletter, 77 Beech Road, Wheatley, Oxon, OX33 1UD, UK
Signed articles or news items represent the views of their authors only.

Cover photo of participants at the NAJHF by Joan Broughton.



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BoardMatters

From the President

Dear friends,
We had tried hard to get the 6th International Jew's Harp Festival (IJHF) happening in Kushiro, Hokkaido, Japan. For several months we discussed financial and organisational issues. When we first learned about the concrete budget limitations we recommended going for a regional South East Asian festival in Japan. After Leo succeeded to increase the budget, the Program Committee, consisting of Michael Wright, Aron Szilagy and Luca Recupero, started to finalise the participants' list, but on 9 November 07, Leo informed us that the main person responsible for the implementation of the festival cannot organise the 6th IJHF in Kushiro next year. This is a pity, because this festival in Japan would have given us the opportunity to be less Europe-centered and to focus more on Jew's harp music of South East Asian regional ethnicities. Thus, the next IJHF is planned for Hungary in the Kecskemet area in 2010.

The good news is that the IJHSociety is steadily growing. Sushil Gautam has established the "Murchunga Munch Nepal" (in English "Jaw Harp Forum Nepal") and when he learned about funding problems for the Japan festival, he immediately suggested to organize the festival in Nepal, stating that "our team here is very much excited to organise International Music Festival in Nepal in the location of Mt Everest base camp." Sounds very attractive and we should come back to this offer some day!

Since I am spending more time in Russia than at home in Austria, I finally have asked Olga Shotlandia from Moscow to write about the Russian Jew's harp community in Moscow and other urban centres which exist besides the various ethnic cultures of the Russian Federation.

Franz Kumpl

Editorial

First, apologies for the lateness of this issue – in the end Christmas came too early! On the plus side, it has turned into something of a bumper edition. I will attempt to publish the next one on time, but, as I am sure you all know, I am totally reliant on contributions from the regions. In fact, if anyone has an idea for the theme of the next one, let me know – I am always open to new ways of looking at things.

You should by this time have received the latest Journal No. 4 from Fred. If you haven't got it, that probably means I do not have your latest postal address, so get in contact.

This issue focuses on regional news (and there are stacks of websites you can link up to), though we also have an update on the Website, a Feature Article on brand image, (written pretty much in response to my experiences both as an organizer of a small festival here in the UK and having been in support of Leo in his efforts to organize the 6th International Congress in Japan,) and our first CD review by Lucy Wright. If you have a CD or DVD to promote or want reviewing, this is the perfect place for it.

What this issue shows is how much there is going on and how much people want to share their experiences. Communication, providing a voice and sharing what we know are uppermost in my mind, and once we get the website sorted that will make things a lot easier. In the meantime, keep me informed by email of anything newsworthy in your region, though please send articles for usage in the Newsletter in English.

Please note that I have (finally) sorted out my email at home and you can contact me direct there.

Michael Wright

FeatureComment

To be proactive, or not to be... that is the question.

We all believe that the Jew's harp is a remarkable musical instrument, what with its musical possibilities, its history, and its international and multi-cultural unifying importance. Sadly, very few people outside our community would recognise that description. One of the things I enjoy most about being editor of the Newsletter is reading about the various gathering and festivals, both established and new, that are happening around the world. What has struck me is the increasing sophistication of presentation and promotion required to attract audiences and, therefore, the growing need for financial backing. Showing, as I do at every opportunity, images of Jew's harp based bands working with lighting, projection, amplified sound – you name it – comes as a surprise to people who believe that we play a simple, basic, children's instrument. To pull in audiences we need media attention. Media attention encourages sponsors. Media attention also requires promotion and raising the profile of the Society, the players, the researchers... you can add to the list.

I want, therefore, to start a debate amongst us as to what lengths we should go to in order to enlighten others.

Coming, as I do, from an exhibition background where communication is everything, I tend to get rather carried away by the problem of how to promote what we do as effectively as possible. We have at our disposal a number of methods of presentation, none of which can be described as "the answer". These range from the internet to exhibition stands; media awareness to leaflets. The philosophy we had in building exhibitions was to decide what the messages were we wanted to tell and then look at the most effective media to show it. We worked on between four and six 'take-home' messages, as above six an audience can get confused. My six take-home messages (6THM) for the Jew's harp are:

1. The Jew's harp is a subtle, highly musical instrument, but is, nevertheless, just another musical instrument.
2. It is found and played all over the world in many different styles by masters of the instrument.
3. It is ancient in origin.
4. It is "The most ancient of instruments with the most modern sound".
5. It has a thousand names. (Sub-plot for English being the Jew's / jaws harp issue).
6. There are Societies all over the world you can join and an international one that brings everyone together.

Given that the Society can agree on the 6THMs (Part 1 of the discussion), the next thing is to work out how best to present them, which I would divide into high and low tech methods. The most obvious high-tech one is a website – a critical open door to the outside world, and one we are looking to make available as soon as possible. It's a very effective, immediate means of communication (obviously) and could well be the first

point of contact for new interested parties. Its disadvantage is that it is difficult to help and encourage potential players or interested observers who, I believe, benefit from a more personalised approach.

There are also low-tech solutions available, including exhibition stands, leaflets, posters, etc. So the question is, would a basic pack in a format translatable into different languages, but using the same images and graphic style be of use?

I suppose that in the end I'm thinking here of the IJHS brand – a standardised quality image that permeates through everything that we do. If you need to send a letter to a sponsor, you would have your local presentation material supplemented by those from the IJHS. At your local festival you have the 6THM as a support to what you are doing. When contacting local or national media, you have complementary material that might mean they show a little more interest.

Like I said at the beginning, the question is the lengths to which we should go. You may feel that at the moment things are moving along nicely and we do not need to do much more, which is perfectly fine. It is my opinion, though, that sooner or later we will reach a point where we will need to present our image in a cohesive way, and I would like to be ahead of the game.

Michael Wright

(right, top)
Exhibition tabletop stand.
Designed photograph by Michael Wright



(right, bottom)
Two display leaflets for IoNAJHA & IJHS by Michael Wright



(below)
Free CD cover by Michael Wright



Argentina

This year was very important in our work of researching the map of the trump's presence in South America.

We founded another two indigenous people that have the instrument as part of their culture, and now we must organize the next step that is the field work to research the truth behind these finds.

Our first find regards information about the "guaymies" also called "gnobe bugle" people who live in Panamá and Costa Rica in Central America.-

They name the trump as "yusá" which is an imitation of the English name pronunciation, but also "dru" "trompeta" or "truma", as explain Gonzalo Brenes Candanedo in his work "Los instrumentos de la etnomúsica de Panamá". (Check-out website using Google – Ed.)

The "guaymies" have a very beautiful custom as they say welcome by playing it when anyone arriving at their villages.-

We hope to can do our field work there during 2008.

I have found some pictures of "guaymies" playing "yusá" on the Internet, but I promise to send some taken by myself when I get them. (sounds like a perfect journal piece to me – Ed.)

(far right, top & bottom)
Pre Columbian Art Museum at Santiago
photograph by José Luis Pignocchi

The second discovery was a few weeks ago when visiting the Pre Columbian Art Museum at Santiago, the Chile capital. There, some friends that work at the Museum told me that they have a trump that was not on show. They allowed me to read its history and to take some pictures that I now enclose here as a little Christmas gift from SOUTH AMERICA.....

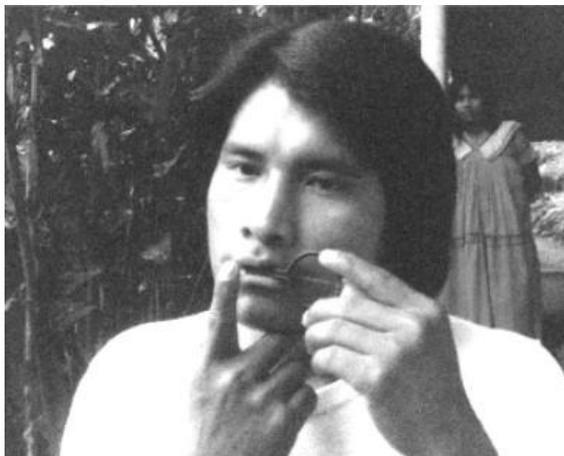
The trump was used by the "aymara" an important indigenous people that lives at Chile, Bolivia and Argentina (Evo Morales, the Bolivia's president today is "aymara").-

This instrument has the curiosity of a wooden support for transportation that I have never seen used by other indigenous people of my continent.



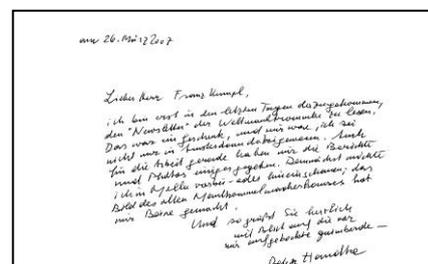
José Luis Pignocchi
jopigi@ciudad.com.ar

(right, top & bottom)
"guaymies" playing "yusá"
from website, provided by José Luis Pignocchi



Austria
Peter Handke and the Maultrommel
Franz Kumpf

I knew about the interest of the famous Austrian author Peter Handke in the Jew's harp (see also the report of Gerd Conradt in Newsletter 5, page 8), so I sent to him Newsletter 4, because this is the first Newsletter of the IJHS we can be proud of. Below is the response of Peter Handke, which was transmitted by surface mail to my project office in Nizhny Novgorod, Russia:



On 26th of March 2007

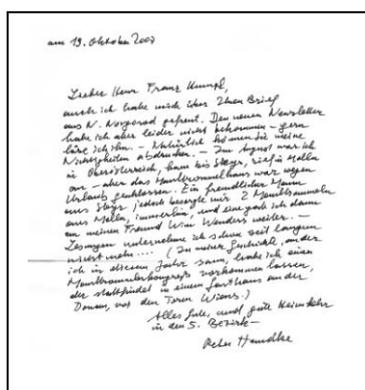
Dear Mr. Franz Kumpf,

Only recently I managed to read the "Newsletter" of the Maultrommel-players of the world. This was indeed a gift, and I felt as if I was not only participating in Amsterdam. Also for my actual work right now the reports and photos were very helpful. In the near future I am planning to visit Molln; the photo of the old house of the Maultrommel-smith made me move.

And thus I remain with my kindest regards facing the guimbarde in front of me

Peter Handke

I sent Newsletter 5 by email to his mailbox at the publishing company. Since Peter Handke himself is not communicating by email, I answered by surface mail, stating that we would be happy to show him this old house of the Maultrommel-smith in Molln, at the same time asking for a reading from his works which could be linked with a Maultrommel-concert. I also asked for permission to print his letters in our Newsletter. Here the answer of Peter Handke:



19 October 2007

Dear Mr. Franz Kumpf,

I also was pleased about your letter from Nizhniy Novgorod. Unfortunately I did not get the latest Newsletter, which I would like to read. Certainly you may print my negligibility. In August I was in Upper Austria, coming till Steyr, called to Molln – but the house of the Maultrommel-smith was closed for holidays. Fortunately, a nice man from Steyr obtained for me 2 Maultrommel from Molln, one of which I donated to my friend Wim Wenders.

Already for quite some time I am not giving public readings ... (In my book which I am writing this year, a Maultrommel-congress takes place in a guest house at the Danube, close to Vienna.)

Best wishes and a good return to the 5th rayon

Peter Handke

Comment: Wim Wenders is a famous German film director, who cooperated with Peter Handke for the movies "The Goalkeeper's Fear of the Penalty" and "Wings of Desire" ("Der Himmel ueber Berlin"); other movies by Wim Wenders: road movie trilogy "Alice in the Cities", "The Wrong Move" and "Kings of the Road"; "Paris, Texas", "Buena Vista Social Club", and many more. My next response was to congratulate Peter Handke to his 65th birthday on 6 December 2007.

(right)
Steev Kindwald
photograph provided
by Tran Quang Hai

France

I have made a video about the smallest Jew's harp, please look at it.

<http://aspiration.free.fr/en-gspecial.htm>

best regards

wang li

---oOo---

Hi,

Click on these links to watch the new clips I have just made with Jew's harps and overtone singing

<http://tranquanghai.musicblog.fr/541715/TRAN-QUANG-HAI-joue-de-la-guimbarde-vietnamienne-dan-moi/>

<http://tranquanghai.musicblog.fr/541713/Tran-Quang-Hai-chante-les-7-Chakras-avec-harmoniques/>

<http://tranquanghai.musicblog.fr/541712/Tran-Quang-Hai-joue-de-la-guimbarde-baby-dan-moi/>

<http://tranquanghai.musicblog.fr/541709/TRAN-QUANG-HAI-fait-trois-spectres-differents-avec-chant-diphonique/>

<http://tranquanghai.musicblog.fr/541708/Tran-Quang-Hai-cree-des-images-spectrales-avec-la-guimbarde/>

<http://tranquanghai.musicblog.fr/541707/Tran-Quang-Hai-joue-de-la-guimbarde-balinaise/>

[Tran quang Hai chante avec le style Kargiraa](#)

[Tran Quang Hai utilise sa voix pour écrire des mots](#)

[Tran Quang Hai joue de la guimbarde yakoute dans une improvisation, nov.2007](#)

[Tran Quang Hai joue deux mélodies vietnamiennes avec guimbarde yakoute, nov.2007](#)

[Démonstration de la voix grave de Tran Quang Hai,](#)

[Tran Quang Hai fait une démonstration de sa voix suraigue, Nov.2007](#)

[Tran quang Hai chant "Hymne à la voix" en diphonie, nov.2007](#)

Go to this link which is focused on Jew's harp . I am one of the moderators for articles on Jew's harp. You can be a member and after that you can post news, announcement of new CDs, etc...

<http://37781.rapidforum.com/>

Here is the link where you can see some pictures taken at the Musee de l'Homme with Steev Kindwald on October 31, 2007

<http://tranquanghai.multiply.com/photos/album/116/>

Tran Quang Hai



Germany

Review of the first 'Ancient Trance' – Jew's Harp Festival in Germany.

From November the 23rd to the 25th the first German Jew's Harp festival 'Ancient Trance' took place in Leipzig. We (the Dan Moi team) have been working on the preparation for months and we are very happy about the large and enthusiastic feedback. With over 200 visitors in total we have reached our goal to improve the local and international presence of the Jew's Harp culture easily.

Many of the festival visitors came from abroad, to participate the first international 'Ancient Trance' festival.

We are particularly grateful for the great engagement of the various international musicians who have been performing on the festival.

The performers:

MNO - Olaf Garbow (D), Gerd Conradt (D), Lucy Wright (GB)

Nadishana (RU)

Raphael Coz & Sandra Lecoq (F)

Leo Tadagawa (JP)

Familie Schluetter (D)

Robert Vandr  (D)

Little Tongue Vibration Orchestra – Clemens Voigt, Sven Otto, Sebastian David, Erik Wisniewski und Sascha Eichhorn (D)

Mike Hentz (D/USA/CH)

Also there was:

-A Jew's Harp puppet show:

Puppen.etc (D) "Von der Koenigin die keine Pfeffernuesse backen und dem Koenig der nicht das Brummeisen spielen konnte" Jew's Harp puppet theater with music composed and played by Sven Otto

-Jew's Harp workshops with: Robert Vandre, Nadishana und Raphael Coz

-A Film-Screening: "Mundton" (documentary film of the international Jew's Harp Festival in Amsterdam 2007)

-A Jew's Harp and musical instrument market

-A visit at the Dan Moi office near Leipzig

Why Ancient Trance? For us in first place the Jew's Harp stands for trance as the Italian name 'Scaccia Pensieri' (mind chaser) points out most. The Jew's Harp is one of the oldest trance instruments used by shamans, healers and lovers as well as later being an inspiration for electronic synthesizers. We witness a comeback of the Jew's Harp into the nowadays music business. Musicians from various music stiles use the Jew's Harp as an effect, rhythm and melody instrument. The 'Ancient Trance' festival wants to point out and support this movement, promote hidden talents and present the Jew's Harp in its to-days and timeless qualities to an open minded public.

We hope to widen the boundaries of the Jew's Harp scene and bring the people of different music stiles closer to the Jew's Harp with its solo and ensemble performances.

We plan a second festival for the upcoming year and hope for an annual gathering of a crowing circle of Jew's Harpers in Leipzig.

Clemens Voigt and Sven Otto



(above, top)
The bus.
photograph by
Leo Tadagawa

(above, middle)
Puppet Theatre: Von
der K nigin, die keine
Pfeffern sse backen,
und dem K nig, der
nicht.
photograph by
Leo Tadagawa

(above, bottom)
Friedrich and Andreas
Schlutters examining
an old German
maultrommel
photograph by
Leo Tadagawa

(right, top & middle)
Concert pictures from
www.maultrommel-festival.de
courtesy of Dan Moi

(right, bottom)
Gerd Conradt, Lucy
Wright and Olaf
Garbow
photograph by
Leo Tadagawa



"Ancient Trance" – a performer's view

Under the title "Ancient Trance" found of 23. - 25 November 2007 the first international muzzle drum festival in Germany in the old-venerable fair city Leipzig instead of, the city in the Johann Sebastian brook for a long time lived and composed and Johann Wolfgang von Goethe of part of its drama "fist" to play leaves.

The active organizers Clemens Voigt and Sven petrol operate a muzzle drum label, which developed approximately to one of the largest on-line net curtains around the muzzle drum since 2000 under the names "danmoi".

Due to its versatile experiences to arrange however without financial support, had succeeded it to the young danmoi team, a program which offered a good view of the world of the muzzle drum play of its versatility and quality.

Artists from Canada, Japan, Norway, Switzerland, Israel and Germany provided for exciting concerts and

gave to the festival international atmosphere of special kind. In the "water little house" suitable well as place of event the numerous visitors listened to the programs with large attention and enthusiasm. At the stands of the labels danmoi, Nadishana and Schluetter muzzle drums from many countries in all price situations and qualities were offered. A good Catering service provided for good eating and drinking.

Opened festivals with the film "Mundton"(30 was turned ') and produced of the group "of blende39". The film is an artistically fastidiously arranged report of the international muzzle drum festival in Amsterdam, 2006. Muzzle drum artists from all world explain their special interest in the instrument in the film and give samples of their play art.

Additionally to the program there were well visited Workshops, in which individual artists described their play techniques. The title "Ancient Trance" showed clearly, where the passions of the organizers lay - to change on the traces of this age-old instrument spread in the whole world dancing and to use its unusual strength of the "seduction and healing".

To mark critically it is that the program was predominantly male coined/shaped - Lucy WRIGHT from England became the secret star of the festival. It would be marvellous, if the organizers would make their announcement of a festival true in the year 2008. This unusual initiative should be supported by the city Leipzig and the country Saxonia generously; in addition, the international muzzle drum federation should be more strongly than represented during the prelude meeting.

Gerd Conradt

---oOo---

Chris Dehler, is a musician who has toured Germany, France and Italy, with longer visits to Norway and Australia. He studied the NO theatre, Kabuki Buyo, Peking opera, Balinese as well as Indian dance forms and this experience formed a background for his work in the theatre and national stages as a director, choreographer and actor. Whilst in Australia, Dehler came into contact with the didgeridoo, and this began a deep fascination with so-called monotonous instruments, recognising the wealth of overtone development. Overtone singing, didgeridoo, Jew's harps, a collection of 80 sound bowls, overtone flutes and instruments of his own construction form his musical platform. In December Dehler joined Joachim Gias, a renowned saxophonist, in a performance called RELAX2RELAX arranged by Gias and Dehler and part of a concert entitled 'Distances Different'. The concept of the music was to connect the saxophone and the unusual sounds of non-European instruments. Geis uses experimental sound structures and is a master of transitions and parallel sound-layering, accompanied by pulsating sound layering and the piece RELAX2RELAX was inspired by the tension and relaxation that organically flows in a river. For more information and an opportunity to listen to samples of Dehler's music go to www.chrisdehler.de.

Michael Wright from information sent by Chris Dehler.

Hungary

September saw the 3rd Hungarian Doromb Festival, which I was also lucky enough to attend, it also being the first time I have performed solo (without my uncles!) This was another top-class event with a good time had by all and some great music from all over the world, not least Hungary. I'm sure Aron will be covering this in more detail, but once again I'm so grateful to have been able to attend. This was a truly quality musical event with performances by Kim Borisov, Tran Quang Hai, Luca Recupero, Flotas and Leo Tadagawa among others. It really made me feel proud to play this instrument and to be part of such a wonderful, friendly community. Thank you for being so welcoming!



The highlight for me was probably the trip to the great Szilagyí Jew's Harp HQ and a chance to see Zoltan in action, making a new instrument – I was also pleased to come home with a Jew's harp namesake, the Lucy, described as having "a female surface" which "hides an aggressive, hard sounding" Could have been made for me...!

Lucy Wright



Hungary

(far right, top)
Tran Quang Hai's
workshop
photograph by
Leo Tadagawa

(far right, bottom)
Alexander Horsch and
the chief organizer of
the event Áron
Szilagyí in the Yurt
photograph by
Leo Tadagawa

Websites of interest
www.gerdconradt.de
www.maultrommel-festival.de
www.danmoi.de
www.blende39.de



(above)
RELAX2RELAX
poster.
provided by
Chris Dehler.

(far right)
Lucy with the Lucy
model by Zoltan
Szilagyí, Hungary.
provided by
Leo Tadagawa

Japan

I'm so sorry to report that unfortunately, last November, the 6th International Jew's Harp Festival in Japan, which was announced in the last newsletter, was cancelled because of financial reason. But, we are still trying to organize a regional event with some foreign guests, in the beginning of September or October 2008, in Tokyo (not in Hokkaido). Keep chin up.

Tadagawa Leo

---oOo---

In December 2006 I established the exhibition gallery in the "KOUKIN MUSEUM". This is a private small museum in Sapporo with examples of Jew's harps from all over the world.

(below & right)
Koukin Museum
all photographs by
Hare Daisuke



Secondly, my book on the Jew's harp in Japanese. "Jew's Harp Reference---Charms of KOUKIN", (204-page (colour 116 pages) A4 and in hardcover,) was published in 2007
Lastly, I have made some Mukkuri (Japanese Bamboo Jew's Harps).

Hare Daisuke

Latvia

Vargans in Latvia

Below you will find the article of Zane Smite from Latvia, including some information about herself and a foto which shows Zane Smite, Angelo Llotta (a musician and Jew's harp player from Sicily; his teacher was Luca Recuperio; he performed with his group at the PORTA-festival in Riga on 8 November) and me. I spent with my spouse the weekend 8-11 November in Riga and wanted to attend the concert of Motion Trio (accordion trio from Poland) performing together with the state orchestra "Sinfonietta Riga" within the World music festival "Porta". For more information I sent an

(above)
Book cover: for 'Jew's Harp Reference---Charms of KOUKIN'
provided by
Hare Daisuke

(far right)
Zane Smite, Angelo Llotta & Franz Kumpf
provided by
Franz Kumpf

email to the organisers, where I also mentioned my interest in the Jew's harp –and there enthusiastically responded Zane Smite. We met in Riga and discussed various possibilities of cooperation, one of which is the article about the Jew's harp in Latvia. Zane Smite would like to organise workshops on playing the jew's harp in 2008. I am sure that we easily will find jew's harp players within our IJHS wanting to teach the jew's harp in Riga.

Franz Kumpf

Article by Zane Smite:

Today Jew's harp in Latvia is little known, although it has a long history here. In archaeological excavation near German castles from 13.-17.century were found harps and their pieces – approximately 30 instruments. Biggest part of them – in Riga. It seems that Jew's harp came here from Europe and wasn't popular between local people.

At first the name of instrument –vargas- was mentioned in a dictionary in 1761 by the German priest G.F Stender. At the end of 19th century the Latvian composer and folklore researcher Jurjānu Andrejs wrote about a blacksmith from the small village Alsviķi who made and played jew's harp by himself. The last evidence of vargans playing in the countryside are recordings from 1952 by Peteris Kadzulis. Records have been stored in the Latvian Folklore institute in Riga.



The instrument has several names – vargans, vargas, duceklis (rumble), zobu spēles (teeth game). The most popular one is „vargans”.

I heard one interesting story while I was writing my thesis about the Jew's harp. A music teacher from the countryside during a family party played different instruments among which also the Jew's harp. Suddenly her grandmother recognized the sound and told that in her childhood at her father's farm her aunt Geņa used this instrument for calling cows home in the evening. This instrument was called „vilku zobis” (wolf's tooth). The frame of the harp was made from bone but the tongue was made from broken-down scythe.

In present days the instrument is played in folk groups and alternative music bands. Because there are no good playing traditions, the playing style is very simple.

As vargan becomes popular among young people – the music store „Upe” in Riga sold more than thousand instruments in the last few years, I hope exciting master-classes would promote playing culture in Latvia.

The author Zane Smite about herself:

I'm a singer - folksinger. Now I'm a student at Riga Teacher Training and Educational Management Academy (RTTEMA), speciality is vocal pedagogy. I was a singer of one of the most popular folk-rock group “ILGI”, today I participate in two groups – “Lidojošais paklājs” (Flying carpet) and “Owl's ethnographical orchestra”; I also like to be involved in different ethnomusic projects, I have a lot of CD with my groups.

Last year I wrote my academy 3rd year work about the jew's harp. The reason was very simple - I love the sound of this instrument, and I wanted to know more about this wonderful instrument. First I met vargan when I was singer of group “ILGI”; this was in 1987.

Since then I more or less play the instrument, now I have several harps in different tunes - biggest part made by Szilagy from Hungary.

Nepal

(Sushil Gautam has sent a number of emails over the year, which have been compiled in date order. Ed.)

3rd September 2007

Here is a picture (left) of a report from the daily newspaper, 'Nepal Samacharpatra' that is distributed all over Nepal. I have other news cuttings, but this newspaper highlighted Murchunga (Jaw Harp) playing. Our Program was entitled 'Music Workshop for Music Journalists' as at that time I had been teaching three traditional music instruments that need to be preserved – the Murchunga, Saarangee (resembles the violin) and Madal (Nepalese common Drum) – to the workshop participants. We were so lucky that we got Mr Svein Westad from Norway at that time in Nepal (he was also featured in the daily newspaper) and our students had the opportunity to see Jew's harps and the music of many countries. The program organizer was a private recording studio, Artomuse Pvt. Ltd., where I work as a musician. The JHFN should now definitely be able to organise other programmes. I am now preparing its web site where you will be able to see many things, including a separate space for IJHS activities. Our team want to change the name in English to: Jaw Harp Forum Nepal, as before it was Jew's Harp Forum Nepal. I don't know what the exact translation is and if there is any difference? *(A good question. See Fred Crane's article in VIM 1 or my update 'Penning the Air' at www.jewsharper.info. Ed.)*

14th October 2007

Here in Nepal it is festival time and from 12th -22nd October we are celebrating the Dashain Festival. This is mostly for Hindu people, but many Buddhist and people from other religions also celebrate Dashain. The festival is about the victory of Goddess Durga over a demon and is celebrated for ten days whe all the offices are closed. It has a very good song called 'Malashree' and just today I performed it on the Murchunga at a

Yoga Centre I visit every Saturday to play Tabala in a group.

JHFN send greetings on the occasion of Dashain.

For more public awareness on Murchunga, in 2008 are intending to hold a Murchunga Festival once a month, where we will teach Murchunga for free, people can buy instruments and listen to our concert in the evening. We will perform on the Murchunga in a variety of ways with different well known groups from Nepal.

I would like to invite any Jaw harpist to Nepal when ever possible and we would particularly like a volunteer to teach how to make a well tuned Jaw harp. People who make Murchunga (Jaw Harp) have no knowledge of music notes and tuning the instrument – I am doing my best to find well tuned jaw harps – so I hope you will forward this invitation to anyone who can manage to travel to Nepal (I can find accommodation).

People are practicing hard to be good teachers of the Murchunga and I will tell you more after I return from the festival.

22nd November 2007

First of all I am very sorry for being late to reply to you. This is because of the festival and the rice harvesting season in Nepal and because I was in my village near Pokhara (Mt Fishtail and Mt Annapurna region). I have been busy harvesting, teaching Murchunga to my parents and other farmers along with helping in rice fields – very hard work.

Now I am back in contact to my students in Kathmandu – fifteen students, who have joined to become a Murchunga Teacher in the Teacher Training Program organised by JHFN. At Christmas time I will organise a Murchunga Festival where we will teach for free and hold a small concert with Murchunga, Tabala, Guitar and Flute to be performing every Tuesday in the Everest Casino Bar, a popular place in Kathmandu.

I am looking for a sponsor and venue for this little festival so that I can organise small events at low cost. My next step will be to complete a website for JHFN.

28th November 2007

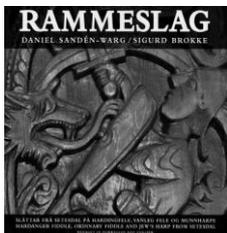
I am writing a book on the Murchunga and also our website is being designed. Can I get some good pictures of different Murchungas from around the world and will it be ok if I use these pictures (acknowledging the source) on our website and in my little book? *(I suggest contacting Sushil direct if you can help, using me as the intermediary. Ed.)*

We have been invited by the only government Fine Art College in Nepal to teach Murchunga on Saturday, 15th Dec 2007. We decided to celebrate it as the first Murchunga Festival. And following is a letter for sponsors. Most are willing to support in small ways, and this is ok as it means we can manage the event. Please read for details about the workshop.

Dear Sir/ Madam,

Jaw Harp Forum Nepal is a non- governmental, non-partisan, non-profit making organization registered in the government of Nepal. JHFN aims at preserving and





(above)
CD covers
provided by
Bernhard Folkestad

promoting Nepalese traditional music instruments as well as traditional culture and heritage. JHFN also organizes, coordinates and facilitates research activities and cultural events.

MURCHUNGA FESTIVAL is a workshop that JHFN is going to organize in every three months at different places in capital and outside which aims at creating public awareness to Nepalese traditional music instruments that are in the verge of extinction.

We are very much proud to announce that the first *MURCHUNGA FESTIVAL* is going to be held on December 15, 2007 at the venue of Lalit Kala Campus, the only fine art college in Nepal. JHFN's endeavor of organizing the first *MURCHUNGA FESTIVAL* in the above mentioned venue is to introduce Murchunga and other traditional music instruments to the students of the campus and to establish scholarship scheme to encourage students to learn, research and contribute to Nepalese culture.

The day of workshop:
Time 3 hours.

It will be started at 2:00 pm. All the students of Bachelor 3rd year will be taught how to play Murchunga. After learning to play Murchunga the students of Music will practice it for the competition where as the students of painting and sculpture will draw painting and sculpture the Murchunga. At last all students will compete for the scholarship with their playing, painting and sculpture. 3 students from each subject i.e. Music, Painting and Sculpture will be selected for the scholarship and other participants will be provided certificate and a Murchunga for free.

(far right)
Workshop in Gjøvik,
Photograph by
Bernhard Folkestad

Sushil Gautam
Chairperson
JHFN

Norway

A short note from Norway

The traditional playing of the munnharpe (trump, Jew's Harp) never died out in Norway, but the instrument barely survived in the period after WWII. There was a short-lived boom in the 70s, with imported instruments of poor quality. The real revival, based on recordings of old masters and reconstructions of old munnharpes, started in the 90s. Norsk Munnharpeforum (Norwegian Jew's Harp Forum) was founded in 1998, and its aim is to keep up, promote and develop the interest in the munnharpe, knowledge of the munnharpe tradition, making of munnharpes, munnharpe music, and the teaching of munnharpe playing. (Bylaw §1). Norsk Munnharpeforum shall help to organize the munnharpe festival each year, help to collect munnharpe traditions, run courses and seminars, and in general be a forum to promote all things munnharpesque. (bylaw §2). The forum now has 120 members. We have a quarterly newsletter, Munnharpa, in Norwegian (+ English translations for overseas members) to update members on what's on in Norway and abroad.

Norwegian munnharpe playing is essentially melodic; and we play mostly dance tunes, but hymns, folk songs and ditties are also common ; the picking can be syncopated, governed by melody requirements.

(far right)
Workshop on ensemble
playing,
Photograph by
Bernhard Folkestad

When one plays dances heavy stomping of your feet is important for the dancers to keep the beat.

In early spring of 2007 there were two important CD releases: Fille-Vern (see Review by Lucy Wright) and Rammeslaget. The first is a double CD, no 1 contains archive recordings of 'the Old Masters', no 2 presents New Masters and their Tunes. There is a thick booklet with a wealth of information about regional traditions, players, instruments, etc. Rammeslaget by Daniel Sandén-Warg (hardingfiddle) and Sigurd Brokke (munnharpe) presents two outstanding young musicians steeped in the traditional music of Setesdal. The Booklet is in Norwegian and English

In May there was a workshop in Gjøvik, where participants forged their own munnharpe from scratch! There were lectures and hands-on-experience, and all made a playable instrument. This workshop was so popular it may well become an annual event.



Hotel in Telemark in September. This year we tried out workshops on ensemble playing, there were lectures on the natural harmonics of the willow flute, and playing techniques, both from Norway, but also from Yakutia and Rajahstan! The hotel was crowded - a very successful festival.



Norsk Munnharpeforum has put together a "How-to-play" manual in Norwegian and English, with a CD. The instruction manual focuses on the teaching of traditional Norwegian playing styles, and is available for members. Just now it is being revised and updated. Among other things there will a chapter on "tricks of trade" for teachers.

For more information, please turn to our website:
www.munnharpe.no

Bernhard Folkestad, Honorary Secretary

All photographs supplied by Olga Shotlandia

(far right) Magic Orchestra» at the festival Emmaus, 2007, Moscow

(below, top) Vargan in Moscow



(right) Vargan workshop.

(above, middle) Magic Orchestra» in the Tea Club "East", Moscow

(above, bottom) Magic Orchestra» in the underground catacombs, Moscow

Russia

Vargan in Moscow

It is already 5 years ago that I first met with Olga Shotlandia, the Ukrainian lady who launched the website www.vargan.ru and organises regular Jew's harp jam sessions with trips to the countryside. She is a gifted organiser and musician herself, and finally I convinced her to write an article for our Newsletter. Here it is: *Vargan in the Russian internet*

Russian-speaking fan-communities of the vargan¹

An article by Olga Shotlandia, translation and comments by Franz Kumpul

Franz Kumpul

- **Magic Orchestra (MagOrk)**
<http://www.vargan.ru/forum/index.html> . A youth movement which unites the fans of the vargan and other acoustic musical instruments, whereby the vargan is the most popular and important instrument. The members of the MagOrk call themselves **Varganavty**², and they are in fact the representatives of the modern youth subculture. The Varganavty don't especially deal with research in various traditions, but the vargan for them is the uniting starting point. The community meets regularly in Tea Clubs, in open air, in various unexpected places, and they participate in festivals with improvisation music. The community was originated in Moscow³, and at present encompasses 9 urban centres in Russia and the Ukraine: 🇷🇺 [magork_msk](#) , 🇷🇺 [magork_spb](#) , 🇷🇺 [magork_tver](#) , 🇷🇺 [magork_kiev](#) , 🇷🇺 [magork_odessa](#) , 🇷🇺 [magork_irk](#) , 🇷🇺 [magork_ekb](#) , 🇷🇺 [magork_nsk](#) , 🇷🇺 [magork_vlg](#) .



The fan-community of the vargan in LiveJournal :

- **Zubnaya garmoshka**⁴
http://community.livejournal.com/vargan_msk a community of Vargan-fans from Moscow.
- **Zubnoy buben**⁵
http://community.livejournal.com/vargan_samara fans of the vargan in Samara⁶.
- **Theory and practice of Drymba**⁷ in action
http://community.livejournal.com/drymba_ua .Fans of the Drymba in Ukraine

Websites about the vargan in Russian

- **Varganniy Zal**⁸
<http://www.vargan.ru/vargan/index.shtml> , which is part of the website about acoustic musical instruments "Varga" www.vargan.ru . The website contains a lot of information and interviews with people who produce and play the vargan, as well as a wide collection of music and videoclips. The material is provided from all parts of Russia and the CIS from amateurs and professionals. In the frame of this website, the community "Magic Orchestra" was established.
- **Khomus, Yakutian vargan** <http://khomus.ru/>. This website is dedicated to the Yakutian khomus. On the website is a shop which sells khomus and souvenirs from various Yakutian masters. The website publishes news about concerts in Moscow, articles and musical collections.

Sakha

In this week finished the Days of Republic Sakha in Moscow, a lot of events and concerts held in various concert halls, theatres. The guests were impressed by the khomus music. In all ceremonies and concerts participated the Ayarkhaan women's group. They played different melodies, but the main was the Song of Horse and the Voice of Nature. In Yakutia in next summer we will try to organise some concert in Yhyakhs days, national celebration in Sakh

Kim Borisov

¹ Vargan = Russian word for Jew's harp

² Varganavty = a wordplay with the term "Argonavty", the Russian word for the Argonauts from the Greek mythology; the story about Jason, Medea and the Golden Fleece actually took place in Georgia, the former Soviet Republic.

³ In fact the community was founded by Olga Shotlandia, who 5 years ago moved from Odessa, Ukraine to Moscow. The LiveJournal of Olga is: <http://olga-scotland.livejournal.com/>

⁴ Means "Tooth harp"

⁵ Means "Tooth buben"; "buben" is the term for the Shaman's drum

⁶ Samara is a 1 million city at the river Volga, about 1.000 km south-east of Moscow

⁷ Drymba = Jew's harp in the Ukraine

⁸ Means "Vargan hall"



Yakut concert for the French Academia of Sciences!

Alain Sleptsova's young and talented actors from Tatta region, and Ilya Zhirkov, from the capital Yakutsk, were from the 9th to 21st October in Paris. Within the framework of the International Polar Year to which the Festival of Science has been devoted this year, they gave three concerts for CNRS (National Scientific Research Centre- to the French Academy of Sciences). This Festival of Science also has enabled experts across Arctic and Antarctic Regions to present results of the works to Parisians.



The first concert was given in the open-air at the famous Botanical Garden, the second in the cultural centre of Ivry sur Seine, while the third was intended for employees of CNRS' delegation. Concerts of young musicians were organized by Emilie Maj (CNRS) and groups director Spiridon Spiridonovitch Shishigin.

During the Festival of the Science, the young musicians met the Minister of Higher Education and Research Valérie Pécresse, with whom they have exchanged a few words of Russian!



Photographs by Emilie Maj

Playing for first time together without a director, the young people gave the concerts with considerable professionalism. They made a big impression on the public of all ages and on the experts of Jew's harp music, including the musician John Wright, the smith Bernard Lalanne-Cassou, and also on the expert on music in Siberia Henri Lecomte. After Alain Sleptsova and Ilya Zhirkov's concert the public danced with the musician in the Botanical garden. Henry Lecomte, John Wright and Roberte Hamayon, the expert on the Mongolian and Siberian shamanism joined to the Yakut danse Ohuokhai.



To thank the musicians a week in Paris was organized. They met various people, visited the Parisian sights, made some purchases in the well-known street de Rivoli, and on the Saturday went to a disco on the ship the Concorde-Atlantique on the River!

These young talented performers showed the highest level of professionalism, and their warm friendly character drew itself to the people. It is no wonder, that it is already planned for them to return in 2009.

In the meantime, we wish them all success in finishing their studies!

People, who like to receive information on the Yakut music in France can address to <http://musique.iakoute.siberie.forum-musique.fr> and write down their electronic address in "newsletter".

Emilie Maj thanks the CNRS (Paris) Spiridon S. Shishigin (Pokrovsk-Yakutia), the Ministry of Internal Communications of the Sakha Republics (Yakutia) (in Moscow and Yakutsk) and the French Embassy (Moscow) for their help in the organization of these concerts.

Emilie Maj



UK

This has probably been one of the most successful years we've had to date, here in the UK. The first gathering of players from around the world (see Newsletter 5) started things off with a bang, and it has continued from there. The Association (IoNAJHA) now has over 50 members and we pick up new people regularly, so we are optimistic this trend still has a way to go.

Various festivals and academic establishments are showing an interest. My niece Lucy and I have performed at the Whitby Folk Week and at the free read weekend in Aberdeen, 'Squeezbox and Mouthies', where I also gave a talk on the history of the trump in Scotland and a workshop. We have found a number of players of the Jew's harp in Scotland, including a young girl of 12 years old who is being taught by her grandfather. The University of Newcastle upon Tyne have, as a result of Aberdeen, to give a talk to their students, who will be a mix from the Folk Music and the Experimental Music degree courses – which should be very interesting.

The year ended with the publication of my article 'The Jew's Harp in the Law' by the Folk Music Journal, which I will seek permission to re-publish in the IJHS Journal if there is interest.

Finally from me, the Wright Family are at last starting the process of recording! We've had our first studio rehearsal and will be in the studio again in January. It may take a while for everything to fall into place, but watch out for the CD.

Michael Wright

It's been a busy year for me Jew's harp-wise. I've just returned from the first German Maultrommel Festival: Ancient Trance (November 23 – 25 in Leipzig), which was just such a great event with the best of vibes. There was an international feel thanks to performances by Leo Tadagawa (J), Raphael Coz (F) and Nadishana (R) but also some great music from closer to home with the multi-generational Schlutter family on both maultrommel and bagpipes and of course Clemens and Sven from Dan Moi. I was fortunate to be invited with Gerd Conradt and Olaf Garbow to perform in MNO (named because it is in the middle of the alphabet!) on the first day and enjoyed one of the friendliest crowds ever. In fact, this was as much a great social occasion as it was a celebration of Jew's harp music (particularly modern style and alternative) Each evening ended with a wild jamming session hosted by Mike Hentz so everybody could twang and dance into the night. I'm so glad to have been able to attend!

In October I attended a concert by Alyona Sleptsova and Ilya Zhirkov (both from the Sakha Republic and Ilya is the nephew of Spiridon) in Paris at the... I had met Alyona and Ilya in Yakutsk and was so glad they were able to come to Europe to share their amazing music with us. Both play khomus brilliantly, switching seamlessly between traditional and modern style playing and Alyona has a stunning voice. I hope we see them again soon.

Lucy Wright

(far right)
Michael & Lucy
Wright at Whitby Folk
Week
Photograph by
Irene Shettle



(far right)
Workshop in Aberdeen
Photograph by
Ian Russel



(far right)
The Wrights recording
Photograph by
Andy Lamb





DAN MOI

Jew's Harps, Flutes & Percussion from Various Cultures

www.danmoi.de

Advertisement

USA

Hi, I'm Ralph Christensen. I'm a member of the North American Jews Harp Guild and play the Kubing, the Philippine bamboo Jew's harp.

I would like to tell you about my recent travel to Winfield, Kansas, USA for the 36th Walnut Valley Festival, The International Convention for Acoustic String Musicians. It is usually attended by anywhere from 11,000 to 15,000 people. Many people arrive a week ahead to camp and get re-equipped with old friends and meet new ones and play music. We arrived 4 days before the Festival to set up camp and play music.

My friend Judy has been attending for 24 years and has been and grate help in meeting and playing with some of the musicians. The Festival is a good mix of International Performers and jamming with people from all over, its not uncommon to have some of the performers to sit in on some of the jams.

Almost every day there was a constant array of musicians dropping by to jam with our host and my friend Judy, both accomplished musicians, on occasion I was able to sit in on the music.

In the evening we would attend the "Fiddle Fest", anywhere from 8 to 2 dozen fiddlers accompanied by guitarists, banjo, dulcimer, bass, saw, players and other instrumentalists including occasionally a Jew's Harp player. The fiddles ranged from beginners to professionals, a very mixed group. We would start at 10:00PM and end at 12:00PM, playing a great variety of tunes. I was the only Jew's Harp player until about the 3rd night when three autoharp players came forward 2 of them played Jew's Harp and one a nose flute the first harp players I'd gotten to now in the 2 years I'd attended the Festival. The next night someone from the "audience", Gene, came up to me and said he played. I met with him the next day and of shared some of my Jew's Harp literature; news letters of the North American Jew's Harp Guild and International Jew's Harp Society and Frederick Crane's "History Of The Trump In Pictures: Europe and America". He and his wife were impressed how prevalent the harp is. I joined them in their mountain dulcimer group a couple of times in the next few nights (finely an instrument that doesn't droned out my Jew's Harp). The next day I was talking to one of the other campers about his camp trailer that was almost the same make and year as one I had bought a few months ago, '68 Starcraft. It turned out he and a friend were both Harp players.

(far right)
Spot the 7 Jew's harpers – Winfield Aerial Photo during the Festival..

Photograph provided by Ralph Christensen from www.lawrence.com

(right)
Tom Bogardas (L) & Ralph Christensen
Photograph provided by Ralph Christensen



(far right)
NAJHF poster
Image provided by Mark D Poss

With this many Harp players and a new convert that I had just made a Kubing for, I thought that we should get together and share our common interest so I arranged for us to meet. I couldn't get in touch with Gene (sorry I'll try next year) but Tom new convert, Mike 15 to 20 yr. player, Bruce 30 yr. player, Les 20+ yr. player, Glen 15 yr. player and I 38 yr. player, we had a great time comparing instruments, techniques, the literature and playing some music together. It was grate to meet with fellow players in this setting. Hopefully this "Jew's Harp Convergence" will be a annual occurrence at the Festival and perhaps well be able to get a segment on the radio station they have the setup there.

That night at the Fiddle Fest, the last of the Festival, three young boys and their father were interested in my playing so I let them try a Kubing and gave them some ideas on where they could get some and told them a hoped to see them playing next year.

Sorry I didn't get to say good by to all of them be for I left it was really hectic but hope to meet up with them next year.

Ralph Christensen



The North American Jew's Harp Festival 2007

A (not-yet completed) slide show of NAJHF 2007 is now up at:

http://www.jewishsharpguild.org/images/Fest2007/JHG_Photo2007_show.asp

The new online edition of the Pluck-n-Post has been posted at:

<http://www.jewishsharpguild.org/jhgnews32.html>

North American Jew's Harp Festival
August 3-5 Bay City, Oregon
Join us on the beautiful Oregon coast to enjoy the 15th gathering of many of the nations finest Jew's Harp players and friends.
This is a free, family friendly festival
Live performances • Workshops • Jam Sessions • campfire
Camping and showers within walking distance of the hall
Meals available at the event and at local eateries
All musicians welcome
(and if you aren't one when you attend you may be when you leave)
brought to you by the Jew's Harp Guild and Bay City Arts Council
North American Jew's Harp Festival
49994 Hidden Valley Lane
Cove, Oregon 97027
Please include S.A.S.E. with inquiries
E-mail us at: newsletter@jewishsharpguild.org
Bay City Arts Center
3680 A Street
Bay City Oregon 97007
For more information at:
www.jewishsharpguild.org

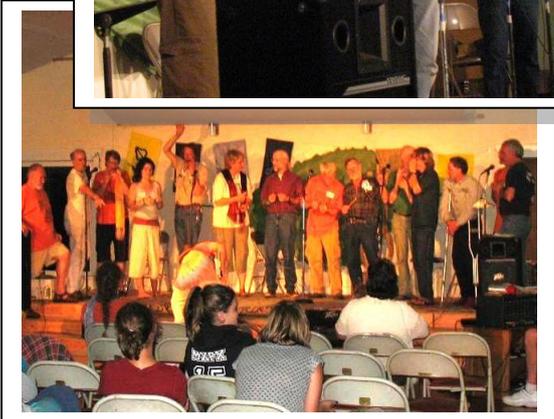
Mark D Poss

PictureGallery

The North American Jew's Harp Festival 2007



Photographs by
Amber Stiles, Joan
Broughton and
Jim Nelson



Website IJHS

Michael Wright formed a small group to initiate the first website for the International Jew's Harp Society consisting of Sylvain Trias and myself, Danibal. Sylvain is very familiar with building websites and programming. I have a background in Interaction Design, which was a very technology minded education and I love to stay on top of new developments on the internet. Together we would look for a good solution and hopefully present the website to our members at the next big festival.

Although I started the project with great enthusiasm, I was happily interrupted by the birth of my son Luden Gustav last August. It brought a lot of joy but as you can imagine it also limited my time for all my work. And I barely found time to communicate with Sylvain. Everything is slowly turning back to normal again and I am eager to put some energy in the IJHS-website. So let's continue with the plans:

A website for such a fragmented group of people has to be much more than just a brochure. More people, mainly the board members, need to be able to participate in adding new content. Our main concern is to build a website for the future, which means that the design could change if you like, but the technique behind the website should be flexible and open for new (interactive) features. Users of the website can easily add new elements and/or reorder the structure of the content. In short: It will mainly communicate the activities of the IJHS, the members of the board. There will be an online calendar to moderate all the regional festivals and activities. With the help of contributing members it can be a number one source of information about our favourite instrument, a collection of links and articles. And even the Journal of the IJHS could be archived online.

These considerations automatically led to friend of mine, Gerben Schmidt. Gerben is a developer of content management systems and he was willing to offer some of his expertise for this project. He had a very suitable system called Zomplog, but to my surprise he recently made a new revolutionary system, Widgetwell, which has a very user-friendly approach and very rich features. Basically it's a service that enables you to shape your website online, you can add little widgets the drag and drop-way on any place in the site. Widgets are little pieces of programming which can contain an article, a movie, an online calendar etc. ?it can be virtually anything! And it's nearly as easy as writing an email.

Explaining a system in text only can be a bit confusing. It is better to show and tell. In the next issue of the Newsletter, I'd be happy to show an example site with some dummy text. That way you can get a feel of what the site could be in the near future and you can provide the web team with some feedback.

Danibal

(Note from editor: In the meantime you can discuss things Jew's harpish by joining the Jew's Harp Forum, where Tran Quang Hai is one of the coordinators by clicking on <http://37781.rapidforum.com/area=003&topic=100370062842&reverse=1>)

ReleaseReview

Fille-Vern (TA:LIK TA29CD 2006)



I have to admit a certain bias towards the Norwegian munnharpe. The first Jew's harp I was ever given (a birthday present a few years back from my uncle Michael) was made by Folke Nesland from Bykle, and has the most sparkingly beautiful sound which makes it still my favourite instrument to play. And one of my earliest Jew's harp memories is of listening to Swein Westad play after dinner at my uncle John's place in Paris - I'd never heard anything like it. So when I was asked to review the CD Fille-Vern: Old and New Masters in Norwegian Jew's Harp Tradition, I was excited to hear some more of that beautiful distinctive playing.

I was not disappointed. This CD is just wonderful and I would highly recommend it to anyone whether as an introduction to the munnharpe or a development of an existing interest. It consists of 2 CDs, Old Masters and New Masters, each more than an hour in length and a very helpful accompanying booklet (in both Norwegian and English) with notes, photographs and transcriptions. In fact, this is very much an archive of traditional playing dating from the 1930s to the present day and comparisons are encouraged by the inclusion of recordings of the same tune by different performers adding an interesting dimension for study.

What is so nice about this collection is that it functions not just within the niche of Jew's harp playing, but also stands as a record of Norwegian traditional music, the munnharpe asserting its position as a great traditional instrument with a rich history and sound (the discussion regarding the relationship between fiddle and munnharpe was particularly interesting) The playing is, of course, unique and beautiful with many rousing dance tunes and would inspire anybody to visit Norway to experience this music first hand. For the melodic player it also acts as a wonderful lesson in harmonics and dance rhythms.

Although when my uncle sent this CD to me to review, he told me that I must return it by post once I had finished writing about it, I'm not sure it'll be finding its way back any time soon!

Lucy Wright

AndFinally...

Correspondence

I thought that you might like this photo. This man was entertaining himself (and other passengers) by playing the Jews Harp on a ferry across the River Elbe in Hamburg.

Tony Garton (NC – EFDSS)



(right)
Ferry player,
Photograph by
Tony Garton

Errata

Thank you for a comprehensive IJHS Newsletter 5. On one of the last pages you reproduce a picture of a JH cake which Norwegian Jew's Harp Forum used in our Christmas greeting. We find it appropriate to mention, that we got the picture from Ryuji Kojima, Japan.

*Best regards
Norsk Munnharpeforum
Sigbjørn Solbakken*

---oOo---

I've drifted to your website quite accidentally, but I have found it quite interesting as I have been playing the « Jew's harp » since I was 11... and I'm 37 now.

As I never had any teachers (except the musical teacher who introduced me to the instrument) or any manuals, I had to learn and practice along the years alone.

Your remarks about the limited sound diffusion to audiences are quite right, and I never have found anybody around me who even tried to practice. I wonder why as the instrument is quite cheap, pocket-sized and easy to play.

The most funny thing is that everybody knows the name that we call it in french (Guimbarde) but I don't know if they all know the design. My « guimbarde » are of different sizes and are similar to the one you attribute to Ukraine. I didn't know there was this many variations! Quite astonishing !

In France you can buy guimbarde in music shops quite easily.
Keep it up !

*Cordialement,
Alexandre from Paris*

Dear Dr (*not yet, Ed*) Wright,

I recently contacted Dr Kolltveit about the identification of a Jew's harp found during unpublished excavations in a cave near Settle, in Yorkshire. I have forwarded my message to Dr Kolltveit to you by a separate email which includes an image of the piece.

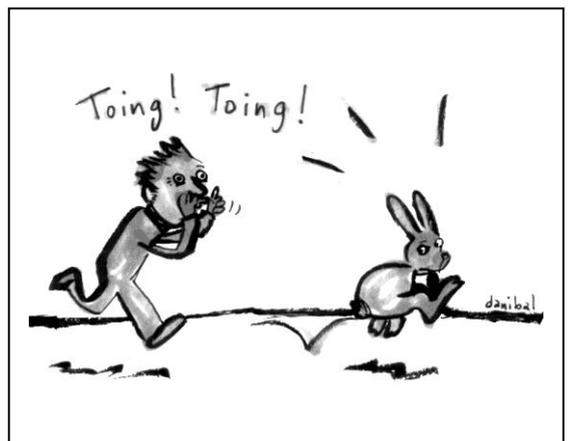
Dr Kolltveit suggested I contacted you, and asked me to pass on his regards. If you would like any further details about the Jew's harp from the cave, please do not hesitate to get in touch. I am part of a community archaeology project organised by a local society called the *North Craven Historical Research Group*.

Kind regards,

Tom Lord

Congratulations to:

Danibal & Suzanne on the birth of Luden, Gustav...





New Monument in Molln, Austria, *photograph by Leo Tadagawa*

Stop Press

Museum opens in Yakutsk.

The long-awaited museum dedicated to the khomus opens mid-January. Report and photographs in the next issue.

Deadlines!

Newsletter 7

Copy, images – including titles and credits – by Friday, 30th May 2008. I'll be sending a reminder out about a month before, though don't wait until then, but send me things as and when you think of it.

Publication will be early summer.

If you change your address, please let me know by email or post.

If reading this newsletter has inspired you to write something, please send an email to ijhs@jewsharper.info or write me a letter to:

Michael Wright

The Editor

IJHS Newsletter

77 Beech Road

Wheatley

Oxon OX33 1UD, UK

International Jew's Harp Society

Application for membership

New member

Renewal

Name and address

E-mail address-----

The annual dues are US\$20.00, and may be paid by International Postal Money order payable to International Jew's Harp Society. The amount may also be paid in cash, with a risk of loss in the mail.

- I enclose payment in the amount of US\$_____ to cover dues for the year(s) 200_____
- I am unable to send the dues, because of technical difficulties with exchange, or other good reason.
- I enclose an additional amount of US\$_____ as a subsidy for members not able to pay.

The Treasurer's postal address is:
Phillip Dallais, Grand Rue 55, 2035 Corcelles, Switzerland:
Fax: +41-(0)32-730-2266 E-mail: phidkat@bluewin.ch