

The Institute for Medieval Japanese Studies
is honored to present

Japan Rising:
Celebrating Japanese Composers

Featuring the NINA Duo

Yoko Nishi - *koto*
Yasuka Nambu – flute

with guest artists

Deborah Bradley-Kramer & Valerie Naranjo



December 3, 2011 at 2pm

Weill Recital Hall at Carnegie Hall

The NINA Duo was created by two of Japan's most talented young musical artists, Yoko Nishi and Yasuka Nambu, each of whom have separate international careers, but who decided, in the traumatic year of 2011, to combine their string and wind artistry and devote it to celebrating the music of dynamic 20th- and 21st-century Japanese composers whose wide variety of works, composed for their instruments, so rarely have the opportunity to be heard around the globe. A rich treasure of recordings and CDs by Japanese modern composers fill Tokyo stores and Japanese Amazon.com, but even in this computer-savvy age, technology has yet to overcome the rest of the world's handicap— its inability to read or input artists and titles written in the Japanese language and therefore no way to “click” them into a “shopping cart.” Perhaps some entrepreneur in the audience today will seize the opportunity to solve this problem.

The NINA Duo's program today is a mere appetizer for more to come. It includes beloved composers such as Michiyo Miyagi and Toru Takemitsu and reveals the power of Tadao Sawai, who devoted his musical life to building a bridge between the koto's deep native musical roots and his 20th-century audiences. The NINA Duo artists also present for the first time new works by up-and-coming young composers in their 20s and 30s, the dynamic rising of a whole new generation of already well-established musical talent, whose range includes all the glorious instruments of both the Japanese and Western traditions.

MUSICIANS' PROFILES



Yoko Nishi, (koto) started learning koto at the age of four and formally studied koto under the modernist performer-composers Tadao Sawai and Kazue Sawai. In 1980, Ms. Nishi won a prize at the Sankyoku competition at the age of sixteen. After graduating from Tokyo University of the Arts, she performed in front of the Japanese Emperor and Empress at the Imperial Palace as a

representative from the University at an event organized by the Imperial Household Agency. Her repertory ranges from traditional pieces to contemporary works by John Cage and Yuji Takahashi, collaborations and improvisations with Western instruments, DJs, poets, and artists. She has also become one of the lead performers of ancient musical instruments at the National Theatre, Tokyo. She has performed for international festivals and venues including the Moers Jazz Festival (Germany), Bang on a Can Festival (USA), Transonic2003 (Germany), and the Boston Museum of Fine Arts. In 2008, Ms. Nishi performed at an event organized by the governor of Tokyo at the World Economic Forum in Davos, Switzerland. She was also invited to the London Chelsea Festival in the U.K., and had solo concerts in the USA (Washington, D.C., New York, and Chicago) that same year. In 2009 she gave concerts in Hungary (Budapest) and Germany (Berlin, Cologne, Frankfurt, and Munich), and 2010 she performed at the Shanghai Expo, and at the Carnegie Hall JapanNYC Festival (Artistic Director, Seiji Ozawa). She has released three solo albums *Fantasma* (2002), *Seasons of Kumano* (2010), and *The Sea in a Moonlight Night* (2011). Ms. Nishi has been a visiting professor of Kansai University (2008-2011) and is currently artist-in-residence at Columbia University (2010-2012). She debuts with Yasuka Nambu (flute) in the launching of the NINA Duo at Weill Recital Hall at Carnegie Hall in December 2011.



Yasuka Nambu, (flute) moved to the U.S. at the age of nine. After graduating from the Juilliard Pre-College, she received her Bachelor of Music degree summa cum laude in only two years at the Cincinnati College Conservatory of Music (CCM) on Baur Scholarship. She went on to receive her Master of Music degree, also at CCM on full scholarship, in orchestral conducting. She then went back to her flute studies at the Hochschule für Musik und Theater Hannover, Germany, where she studied with Prof. Erdmuthe Boehr to receive her performing arts diploma with the highest mark. Since returning to Japan five years ago, Ms. Nambu has quickly established herself as one of the leading flutists in Japan. Recipient of the 2007 Osaka Arts Award, the 2008 Sakai Tokitada Music Award of Hyogo Prefecture and the 2009 Kobe City Arts Award, she has performed with the Japan Philharmonic Orchestra, the Osaka Philharmonic Orchestra, the Amadeus Chamber Orchestra of Polish Radio and Baroqueorchester Arco, Hannover, among others. Concerts and recitals take her throughout Japan and Germany, China (including Hong Kong) and the U.S. In addition to major concert and recital halls, her performing venues include: the Expo 2010 Shanghai, the MS Asuka II Cruise, the Junko Koshino Collection, NHK-TV (Japan Broadcasting Corporation) "Gurutto Kansai Plus," figure skating exhibitions at the Kansai University, Evangelische Schlosskirche Wittenberg and other churches throughout Germany, and the University of California at Long Beach, USA. She is a Visiting Associate Professor of Ashiya University and an artist-in-residence at Columbia University. She debuts with Yoko Nishi (koto) in the launch of the NINA Duo at Weill Recital Hall at Carnegie Hall in December 2011.

PROGRAM

Part I:

First-Quarter Moon (1979)

by Tadao Sawai (1937-1997)
for koto and flute

Air (1995)

by Toru Takemitsu (1930-1996)
flute solo

The Sea in a Moonlit Night (2010)

by Yoko Nishi (1964-)
17-string koto solo

Spice (2011)

World Premiere

by Ayako Meida (1984-)
for koto and flute



Intermission (15 minutes)



Part II:

Haru no Umi (The Sea in Spring) (1929)

by Michio Miyagi (1894-1956)

for koto and flute

Etude No.1 for Koto and Percussion (1999)

by Yoshiko Kanda (1970-)

for koto and djembe

(with guest artist Valerie Naranjo)

Digital Bird Suite Op. 15 (1982)

by Takashi Yoshimatsu (1953-)

for flute and piano

(with guest artist Deborah Bradley-Kramer)

Indra's Net (2011)

World Premiere

by Yuka Takechi (1972-)

for koto and flute

Part I:

First-Quarter Moon (1979)

by Tadao Sawai (1937-1997)

for koto and flute

The kotoist and composer Tadao Sawai began study of the koto as a child under the tutelage of his father, who played the shakuhachi. His progress was swift and soon he mastered even the complex classic *Midare (Disarray)*. While still in high school he began to compose for the koto. After graduating from Tokyo University of the Arts, where he specialized in traditional music, he began his career as a professional koto performer and became a prolific composer of dynamic new koto works based on traditional principles but influenced by 20th-century Western music. In 1964 he joined several shakuhachi players to form the *Minzoku Ongaku no Kai* (Traditional Japanese Music Association) to perform new works for traditional instruments. At the same time he expanded his own koto performances radically into popular, jazz, and Western classic genres. In the 1970s he began concert tours in the US and Europe. He and his wife, the kotoist Kazue, formed the Tadao Sawai Ensemble and the Sawai Koto Institute in Tokyo. The eminent kotoist Masayo Ishigure, who teaches koto at Columbia University, heads the New York Sawai Koto Academy.

Tadao Sawai died young at age 59, leaving more than 100 music records and CDs, and more than 90 compositions. His works are played widely by musicians of all different styles and schools of koto, and a number of them have become

standards at performance competitions. In recognition of his major contributions to the world of traditional Japanese music, Sawai received three Art Festival Prizes from the Agency for Cultural Affairs, the Matsuo Entertainment Award, and the Kenzo Nakajima Music Award.

He explained his musical passion:

The main issue is how to develop a modern music for traditional Japanese instruments. We have no work for koto that acts as a bridge between Michio Miyagi and avant-garde modern Japanese music. There is nothing now to fill the gap between them. It is my wish to study composition thoroughly while digging deep into the classics. Through this process I hope to create a musical world of my own.

First-Quarter Moon was written in the spirit of the ancients who revered the mysteries of the waxing and then waning moon to which they addressed their longings and prayers. It was premiered at the very first concert of the newly formed Tadao Sawai Ensemble in June of 1979. Written originally for *koto* and *shakuhachi*, it has been reborn for flute. The entire work is imbued with the atmosphere of Japan's most traditional musical aesthetics from earliest times. Both string and wind instrument each begin in their own distinct voices, then join in collaboration. With increased intensity they reach a climax with persistent polyphonic and rhythmic ostinato techniques, and then conclude with a reiteration of their earlier unique yet collaborated voices.

Air (1995)

by Toru Takemitsu (1930-1996)

flute solo

One of the leading composers of Japan in the 20th century, Toru Takemitsu has enjoyed international acclaim for his experimental and avant-garde styles and the integration of Eastern and Western musical cultures. Essentially self-taught and influenced by such composers as Schönberg, Berg, Stockhausen and Messiaen, his works are acknowledged not only in orchestral and chamber music mediums, but also in other genres and in multimedia endeavors, such as in popular music including jazz, pop and French chansons and the collaboration with the film director Akira Kurosawa, among others. His international credits include teaching composition at Yale University and visiting professorships with universities in the US, Canada and Australia. He received an Honorary Doctorate from Columbia University in 1996.

Takemitsu's early works display many avant-garde techniques and experiments with electronic devices, whereas the compositions of the latter part of his creative phase reflect his preoccupation with French Impressionism, particularly Debussy. In the 1960s, two new elements appear in his works: traditional Japanese music (*November Steps* for biwa, shakuhachi and orchestra commissioned by Leonard Bernstein for the New York Philharmonic in 1967) and musical representation of natural phenomena such as the depiction of Japanese gardens (*A Flock Descends into the Pentagonal Garden*, for orchestra, 1977). The works of his last decades are characterized by increased emphasis on melodic

element and pedal notes, which he describes as the “sea of tonality,” an aspect also to be seen in *Air*.

This last published work of Takemitsu, *Air* (pub. 1995) is dedicated to his flutist friend Aurèle Nicolet for his 70th birthday. It was premiered in Switzerland in 1996 by a Japanese flutist Yasukazu Uemura, whose impressions about this piece are as follows:

The constant return to the A-pitch, the repetition of distant calls, and the echoes answering them lead to the tranquil closure of the piece, leaving behind an impression of deep prayer and the inner psychological shadow of death.

The title is a combination of two meanings: the air as in atmosphere, and air as the musical term for a song-like composition.

The Sea in a Moonlit Night (2010)

by Yoko Nishi (1964-)

17-string koto solo

The composer-soloist writes:

One summer night, I walked along a beach shore in Okinawa. The moon that day was shining especially beautifully. The moonlight dripped into the ocean as if an eternal bridge hung over the waves. I wrote lyrics like a fairy tale and composed this music.

A blue night

The sea without a voice

Golden teardrops falling from the moon

Time has stopped

Moonlight beads slide on the waves

A Moonlight Bridge has appeared on the sea

The door opens

A boy and a girl go beyond

Hand in hand

With a smile

For their eternity

(World premiere at the Shanghai Expo 2010)

Spice (2011)

World Premiere

by Ayako Meida (1984-)

for koto and flute

Composer and pianist Ayako Meida was born in 1984 in Hyogo Prefecture and in primary and secondary school was already playing her original compositions in the Junior Original Concerts held in major halls in Osaka, Tokyo, and even Tel Aviv, Israel. She received both a B.A. and M.A. from Tokyo University of the Arts, where her compositions were regularly played in their “Morning Concert.” Her career has since spanned composing and arranging for a wide variety of instruments ranging from trombone to vocal chorus as well as for full orchestras, chamber groups, and her own instrument, the piano. She is a mentor in the Yamaha piano master classes and continues to compose and arrange for a wide range of artists.

The composer writes:

In composing a work for flute and koto to be first performed not in Japan but in America, I labored over what sort of concept to embrace. I do not compose so-called “contemporary music”. Normally I want to compose music that sounds familiar to the ear, but that will move the heart. Here, inspired by Japanese cuisine, I hope that from this piece will rise a palpable glow that touches and enlivens the palate of the listener’s ear, like the fragrant Japanese pepper tree spice called *sansho* that adds a special zest to otherwise familiar dishes.

INTERMISSION (15 minutes)

Part II:

Haru no Umi (The Sea in Spring) (1929)

by Michiyo Miyagi (1894-1956)

for koto and flute

Michiyo Miyagi is Japan's most famous early 20th-century koto player and composer. He was born Michio Suga in Kobe on April 7, 1894 and was plagued with eye disease from his earliest days. Separated from his mother at age four, he was raised by his grandmother, but by age eight he had become completely blind. Apprenticed to the famed Nakajima Kengyo II of the Ikuta school of koto, he had mastered the instrument by age eleven, gained a master's license and was granted the professional name Nakasuga.

When he was thirteen the family moved to Incheon in Japan-occupied Korea, where he supported the family by teaching the koto during the day, and the shakuhachi flute in the evening. At fourteen he composed his first work *Mizu no hentai (Water Metamorphoses)* which was heard by the eminent statesman Hirobumi Itoh, then supreme commander of occupied Korea who promised to bring him to Tokyo and patronize his career. Shortly thereafter Itoh was assassinated, however, and Miyagi returned to Korea, married, and changed the family name to Miyagi. Soon a star koto player in Korea, he moved to Tokyo in 1917 but soon lost his wife to

illness. In extreme poverty he married again, and his new nieces became his disciples.

By age 25 he had made a name for himself as star performer and innovative composer. His creative genius extended to the instrument itself. He was the first to devise the 17-string koto and even an 80-string koto. He developed new methods of notation and began intensive educational lessons by radio. In fact Miyagi appeared on the very first test broadcast of radio in Japan in 1925. He soon travelled abroad representing Japan at various music festivals and was the first to introduce the beauties of the koto to world audiences. During that time Miyagi gained an astute appreciation for Western music, which influenced his activities as a composer. The nation was shocked when, on June 25, 1956, on the express train Ginga on his way to Osaka to play his koto work *Variations on the theme of Etenraku* (a classic Gagaku piece), he mistook an exit door for the restroom door and fell from the speeding train to his death. He was 62 years old.

The Sea in Spring, written originally for shakuhachi and koto is perhaps Miyagi's most famous work. (It has also been written for violin and koto, and today the NINA Duo brings it to us arranged for flute and koto.) One can hear in it the gentle sound of the rippling waves in Japan's Inland Sea, the call of the gulls soaring overhead, and the oars of small fishing boats plying the water on a spring day.

Etude No.1 for Koto and Percussion (1999)

by Yoshiko Kanda (1970-)

for koto and djembe
(with guest artist Valerie Naranjo)

Born in Yokohama, percussionist and composer Kanda began to play the electronic organ at age four and the drums at age eleven. She is a graduate of the Tokyo University of the Arts and received her master's degree there as well. She was a prize winner in Darnstadt, Germany at the International Ferienkurse für Neue Musik summer school for contemporary classical music, and in Japan she has appeared as percussion soloist with several of Japan's major orchestras and has premiered pieces by many of Japan's major contemporary composers who have written percussion concertos.

Recently she has taken up the challenging possibilities presented by percussion instruments from many genres, especially engaging in collaborative works with young composers. She has also been engaged in resurrecting the sounds of 8th-century percussion instruments replicated from the Shosoin Repository in Nara. Kanda performs as a member of the percussion trio "The Birds." In 2002 she released a violin and percussion CD entitled "Salt & Pepper" with support from Victor Entertainment.

About her piece *Etude No.1 for Koto and Percussion*, Kanda comments:

I composed this piece on the model of the old "Hanon" Etudes which is the essential start for every student of the piano. In short this piece is for

practicing the koto, though its difficulty level is probably equivalent to Chopin's Etudes. Further, this is especially a practice piece to hone one's sense of rhythm. Then too its purpose is to strengthen the left hand, because it must be performed with the finger picks on the left hand as well. The percussion here accompanies the koto and performs the same function as the metronome does for a piano student, though with its own unique beat. It also serves as a kind of director overseeing practice. In short it gives a short, sharp rebuke, from time to time, to keep the player on her toes, meant of course as an encouragement to keep at it.

The bottom line is, instead of one gloomily practicing to a metronome, my purpose is for the performer to get mounted on the rhythm and have a good time practicing.

Digital Bird Suite Op. 15 (1982)

by Takashi Yoshimatsu (1953-)

- I. Bird-phobia
- II. A Bird in Twilight
- III. Twitter Machine
- IV. A Bird at Noon
- V. Bird Circuit

for flute and piano

(with guest artist Deborah Bradley-Kramer)

Born in Tokyo and self-taught in music (except for a brief period under the instruction of Teizo Matsumura), Yoshimatsu received wide recognition as a composer at the age of 28 with his piece for orchestra, *Threnody to Toki**, which would become the first of a series of his famous “bird” compositions. Disenchanted with the atonal modern music prevalent at the time, he regards himself as a “new lyricist” and his compositional style as “neo-classical romanticism,” influenced by his participation in popular, rock and traditional Japanese music groups. He claims the underlying motive of his compositions to be the reformation of humanity and its harmonization with nature, leading to such composition series as “stars,” “mythological creatures” and “birds.” To this day, he has composed five symphonies, nine concertos, numerous stage works and many orchestral and chamber music works for Western and Japanese instruments. The recordings of his music are highly acclaimed, and since 1998 he has been the composer-in-residence of Chandos Records, UK. He is also active in film music as well as in

writing for music publications. He is perhaps most widely known in Japan for composing the music for the 2003 remake of *Astro Boy*.

Digital Bird Suite is one of the most famous of his “bird” series. Composed in 1982, it is set as an extract suite from fictitious music for a fictitious ballet, the hero of which is a mechanical bird named Digital Bird. Regarding the plot, Yoshimatsu writes:

Though I cannot think there exists a plot, I suppose it to be a story like this: a young bird who suffers from bird-phobia leaves his home forest attracted by a magic flute or something like that, wanders about various countries, meets strange birds and matures into a bird (yet perhaps is now ruined, disqualified, or liberated from birdhood?)

* Literally: “A funeral dirge and the Toki,” which is a rare crested ibis, native to Japan, then on the verge of extinction.

Indra's Net (2011)

World Premiere

by Yuka Takechi (1972-)

for koto and flute

Born in Kamakura, Ms. Takechi received her B. Mus and M. Mus degrees in composition from Tokyo University of the Arts where she studied under Jo Kondo. She also studied with Yoritsune Matsudaira and Yuji Takahashi. While still a student she was selected as an arts fellow at the Atlantic Center for the Arts in the US. In 2003, she was selected as a Composition Fellow at the Tanglewood Music Festival, whereupon she was invited to study composition under Simon Bainbridge at the Royal Academy of Music in London, where she received her Ph.D. on a full scholarship from the Japanese Government. In 2005 she was active as a research composer at IRCAM in Paris.

Her work is based especially on the idea of transforming elements from within genres of Japanese traditional music such as Shomyo and Gagaku, and often incorporates Japanese traditional instruments performed by leading artists such as Mayumi Miyata (sho), Sukeyasu Shiba (ryuteki) and Yoko Nishi (koto) and her music has been performed by leading orchestras throughout Europe, Japan, and the USA and Russia. She has received numerous commissions and prestigious awards in Japan such as the Muramatsu Music Award (1999); the Suntory Keizo Saji Award (2001) for her third orchestral work *Loin bien loin* premiered by Kazushi Ono (Opera National de Lyon, France)

as a commission to commemorate the holding of the FIFA World Cup in Japan in 2001; the 2007 Japan Contemporary Art Encouragement Prize for *Saigyo Mandala* for 30 Tendai and Shingon Buddhist monks' voices and Gagaku, a 90-minute ceremonial work commissioned by the International Kanagawa Arts Festival, whose artistic director is the composer Toshi Ichianagi; and the Kanagawa Cultural Award in 2009 for her commissioned orchestral work *Eaux Lumieres Temps*, which was premiered and conducted by Seikyo Kim to commemorate the 150th anniversary of the opening of the port of Yokohama. The work was runner-up at the NHK Symphony Orchestra's Otaka Prize competition in 2009.

The Composer writes:

This work is a metaphorical representation of "Indra's Net", a work by the Japanese author Kenji Miyazawa, one of the leading writers from the Tohoku region, the site of Japan's recent catastrophic earthquake, tsunami and nuclear accident. "Indra's Net" is a term that appears in a doctrinal Buddhist text explaining the teachings of the Kegon sect and refers to a net that hangs in the palace of the Vedic god Indra above Mount Meru at the center of the cosmos. The net has a multifaceted jewel at each vertex, and all the jewels reflect one another infinitely, thus serving as a metaphor for the interconnectedness of all phenomena which is one of the key tenets of the Kegon sect. Each jewel is itself a microcosm of the cosmos, and eternal time is concentrated into a single moment of radiance emitted by the jewels.

These ideas of momentary radiance and eternal time are concentrated within the way in which time flows in my music. I attempt to create a sense of time conceived as movement incorporating the traditional Japanese

concept of a spatiotemporal span known as *ma*, here manifest in the void present between individual moments in time. Sound and silence intermingle and interlink in the manner of Indra's net, creating a tranquil flow of time activated by the deep breathing and autonomy of the performers. Lines from a poem by Kenji Miyazawa contained in his collection *Spring and Ashura* provide time markers in the piece.

Kenji Miyazawa was born in the Tohoku region and his work is a product of the natural environment of that region. His work constantly deplores the arrogance of the modern world toward nature, and he proposes a new cosmology in which the relationships between people and other living things and between the world and the universe are reassessed.

It was with these thoughts in mind that I set about composing this work, and with an awareness of the "now" that breathes within the interrelationships of all phenomena.

The work is dedicated, in a spirit of prayer, to all those who perished in that great disaster that struck the Tohoku region and eastern Japan in March 2011.

From "Koiwai Farm", a poem by Kenji Miyazawa in his anthology *Spring and Ashura*:

<i>Mō kesshite sabishiku wa nai</i>	I'm by no means lonely any more.
<i>Nanben sabishiku nai to itta toko de</i>	Having repeatedly said that I'm not
<i>Mata sabishiku naru no wa kimatte iru</i>	lonely
<i>Keredomo koko wa kore de ii no da</i>	I'm sure to become lonely again.
<i>Subete sabishisa to hishō to wo taite</i>	But at this point that's fine by me.
<i>Hito wa tōmei na kidō wo susumu</i>	Burning all loneliness and grief
	We light the way and go forward.

-Program notes translated and edited by Barbara Ruch-

GUEST ARTISTS' PROFILES



Deborah Bradley-Kramer, (piano) received her M.A. '90 and Ph.D. '96, from New York University in Piano Performance with additional studies in Ethnomusicology and Slavic languages and literature. She also holds Performance Degree from the European Mozart Academy. Currently Ms. Bradley-Kramer is Director of the Music Performance Program and Lecturer in Music at Columbia University.

She is the founder of and pianist in The Moebius Ensemble, a group dedicated to fostering cross-cultural exchanges between musicians and composers in Eastern Europe and the U.S. This ensemble has been the recipient of numerous grants and awards, including three Rockefeller Foundation grants, two National Endowment for the Arts ("The Fund for US Artists") grants, a Copland Fund award, and a grant from the Koussevitzky Foundation for the commission of a new work by Jonathan Kramer. As a soloist, Ms. Bradley-Kramer concertizes frequently throughout the U.S. and Europe, and has performed with such orchestras as the Cleveland Chamber Orchestra, the Iasi (Romania) Philharmonic, and the St. Petersburg Classical Symphony. She presents master classes and concert lectures at music schools, conservatories and festivals every summer, including Prague Spring; The Martinu Foundation; Chopin Academy (Warsaw); Prague Conservatory; Musica Judaica; St. Petersburg and Moscow Conservatories; and the Plzen Conservatory, and has taught courses and given lectures at the Hebrew University, the Taiwan University of the Arts, and the Juilliard School. Ms. Bradley-Kramer's research interests include 20th-Century Russian Music, especially that of Shostakovich; Bulgarian and Russian folk music, and Czech and Russian literature and poetry.



Valerie Naranjo, (djembe) from southern Colorado, is known for her pioneering efforts on West African keyboard percussion. Ms. Naranjo holds a BA in Vocal and Instrumental Music Ed from The University of Oklahoma, and a Master's degree in percussion performance from Ithaca College. In 1988 her playing of the gyl (sacred West African solo marimba) led to the declaration of a chiefly decree in Ghana that women be allowed to play the instrument for the first time. In 1996 she and Barry Olsen garnered the only to date first place award given to non-West African musicians at a Ghanaian music competition (Kobine). She has held the only percussion chair in NBC's Saturday Night Live Band for 16 years, and arranged the African percussion parts for Broadway's "The Lion King". She has recorded and performed solo, and with such artists as The Philip Glass Ensemble, David Byrne, The Paul Winter Consort, Airtó Moreira, Zakir Hussein, and Glen Velez. The 2006 and 2009 reader's poll for "Drum!" magazine named her "World Percussionist of the Year", and the current 2011 "Mallet Player of the Year". R. G. Productions' film "Knock on Wood" documenting her activity in Ghana has appeared in film festivals in the U.S. and internationally. She has recorded five CDs of traditional gyl music. Her solo Native American CD "Orenda", is on the Ellipsis Arts Label. Her solo releases "Lewaa's Dream" and "Mandara Music Sampler", and a series of sixteen written transcriptions and CD, "West African Music for the Marimba Soloist" are published by Mandara Music. Her series "Joro - Four West African Concerti for gyl and Orchestra" are published by Bachovich Publications. Ms. Naranjo is a Nichiren Buddhist.

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is deeply grateful to the following, whose financial
support has made tonight's concert possible:

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and the Momenta Quartet

The concert is free and open to the public. For further questions, please contact Miller Theatre:

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