

The Institute for Medieval Japanese Studies
~ Japanese Cultural Heritage Initiatives ~
and the
Columbia Music Performance Program

present

Our 9th Season Concert

**Glories of the Japanese
Music Heritage
ANCIENT SOUNDSCAPES REBORN
Japanese Sacred Gagaku Court Music
and Secular Art Music**

**featuring renowned Japanese Gagaku musicians
and New York-based Hōgaku artists**

**with the Columbia Gagaku and Hōgaku
Instrumental Ensembles of New York
and newly commissioned works**

**Sunday March 30, 2014 at 4:00PM
Miller Theatre, Columbia University
(116th Street & Broadway)**



PROGRAM OUTLINE

PART I: SACRED GAGAKU AND CLASSICAL SECULAR COURT MUSIC

Hyōjō no netori (Prelude Mode Centering on the note of E)
Etenraku (Music of the Divine Heavens)

Kashin (Glorious Days)

Sōjō no netori (Prelude Mode Centering on the note of G)
Konju no ha (Ah! Cheers)

Hyōjō no chōshi (Prelude Mode Centering on the note of E)
Kanshū (The Tune from Kanshū That Vitiates Vipers)

***** Intermission (10 minutes) *****

PART II: EARLY MODERN WINDS AND STRINGS (HŌGAKU) MEDITATIVE ZEN MUSIC FOR SHAKUHACHI & KOTO SALON MUSIC

Kyorei (Bell of Emptiness)

Tadao Sawai, *Datura (The Datura Flower)*

Tadao Sawai, *Jōgen no kyoku (The Waxing Moon)*

***** Intermission (10 minutes) *****

PART III: CONTEMPORARY MUSIC FOR JAPANESE HERITAGE INSTRUMENTS & COMPUTER

Brad Garton, ... *desu.*(2014)
for shō, koto, biwa and computer
(new commission)

Akira Takaoka, *Five Movements on Modulations* (2014)
for shō, hichiriki, ryūteki and computer
(new commission)

* Full details from p. 8

COLUMBIA UNIVERSITY

MUSIC PERFORMANCE PROGRAM

The Music Performance Program (MPP) of Columbia University seeks to enable students to develop as musicians within the academic setting of Columbia, by providing and facilitating opportunities for musical instruction, participation, and performance. Offerings in the MPP are subdivided into private instrumental lessons and a range of sponsored and affiliated performing ensembles.

One of the main goals of the MPP is to provide high-quality music instruction to students within the stimulating intellectual atmosphere of a fine liberal arts college. Many students involved in the MPP major in subjects far removed from music; others double major in music and some other discipline.

Music V1626 WORLD MUSIC ENSEMBLE

Gagaku: Japanese Sacred and Court Music

Music V1626 WORLD MUSIC ENSEMBLE

Hōgaku: Japanese Early Modern Chamber Music

For program enrollment and all other inquiries
about the Gagaku-Hōgaku initiative, please contact

The Institute for Medieval Japanese Studies
~ Japanese Cultural Heritage Initiatives ~
medievaljapan@columbia.edu

You are also invited to attend
the Spring 2014 Semester-End Recital
Wednesday, April 30 at 7:30PM
St. Paul's Chapel, Columbia University
No reservation necessary.

COLUMBIA UNIVERSITY

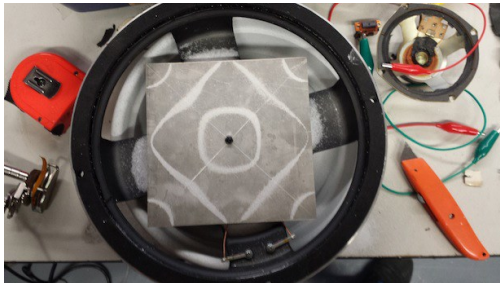
Computer Music Center, Sound Arts Program

Columbia University has been at the helm of sound innovation for over fifty years with faculty, researchers and students specializing in composition, improvisation, installation, sculpture, electronic music, acoustics, music cognition and software development. Originally the Columbia-Princeton Electronic Music Center, the Computer Music Center is the oldest center for electroacoustic music in the United States. The primary mission of the CMC is to operate at the intersection of musical expression and technological development, and as a result the Center has become involved in a broad range of interesting projects. The CMC has also produced events aimed at reaching out to a wider community, both locally in New York and globally in a number of different international venues.

Most recently, the CMC is supporting the new Sound Arts MFA Program offered by the School of the Arts in association with the Department of Music. Sound Arts students work closely with faculty from Composition, Ethnomusicology, the Computer Music Center, and Visual Arts to develop new creative works with a deep engagement with sound as medium.

For more information about the CMC (including upcoming events), please visit: <http://music.columbia.edu/cmc/>

For information about the new Sound Arts MFA:
<http://arts.columbia.edu/sound-arts>



THE COLUMBIA GAGAKU-HŌGAKU MENTOR/PROTÉGÉ SUMMER PROGRAM

~ 6 weeks in Tokyo ~

~ May 22nd – July 6, 2014 ~

Group and one-on-one lessons with Japanese masters of:

the 17-pipe mouth organ shō
the ryūteki flute
the double-reed hichiriki
the end-blown bamboo shakuhachi flute
The 13-string zither koto
with additional instrumental training possible

To qualify, students must have enrolled in at least two semesters of either the “World Music Ensemble: Gagaku” or “World Music Ensemble: Hōgaku” course. Knowledge of the Japanese language is not required; but musical aptitude and instrumental progress on a Japanese instrument during the ensemble course will be the deciding factors.

Airfare, housing, and the costs of six weeks of intensive instrumental training with a Japanese master will be covered. Students are responsible for their own food and personal expenses.

Preference will be given to students planning to return to New York in the fall and continuing as pioneer members of the new Columbia Gagaku and Hōgaku Instrumental Ensembles of New York, looking forward to performances in New York, Tokyo, and elsewhere.

WHAT IS THE TOKYO ACADEMY OF INSTRUMENTAL HERITAGE MUSIC?

There has, until now, been no institution in the world where musicians and composers can train on Japanese instruments (*wagakki*) on the basis of talent and audition alone irrespective of language. Japanese universities of music require written entrance exams in the Japanese language among other academic subjects, which makes entrance impossible for professional musicians from around the world. Training, collaboration and exchange have depended on the karmic accidents of individual friendships and on *ad hoc* efforts. Some have been miraculously fruitful. But this is no way to ensure the future of a great world treasure.

Planning for such an Academy began about seven years ago. The on-going stumbling block was the mindset that such an Academy must start with a *building*. Actuation processes became mired in perhaps a 19th-century image of a conservatory. In 2013 a different model was chosen, and the Tokyo Academy of Instrumental Heritage Music was launched. It's TAIHMU, we thought. (Forgive the English pun on "It's now time.")

So, what is the Tokyo Academy of Instrumental Heritage Music? It is not a building or a place. It is a living concept—a people-to-people program made up of renowned masters of Japanese heritage instruments eager to teach talented protégés from anywhere globally and musicians eager to add *wagakki* instruments to their own musical accomplishments and to incorporate *wagakki* pieces from the huge 20th-century body of Japanese-composed music into major repertoires of their home orchestras and ensembles in Japan and abroad.

Launched in September 2013, the Academy announced its first program: the *Global Winds Instrumental Artists Residency*, designed for well-established Western wind instrumentalists abroad who wish to add the skill of playing a Japanese wind instrument to their already high level of achievement in Western music. After a global call for applicants, the first *Global Artist in Residence* was announced on December 23, 2013: Rosamund Plummer, Principal Piccolo, Sydney Symphony Orchestra. She arrived in Tokyo on February 25, 2014 to train on her chosen *wagakki*, the ryūteki. Her primary master is Takeshi Sasamoto, official mentor to Columbia University's ryūteki students, and member of Reigakusha orchestra. Beginning with the classical Gagaku work, *Etenraku*, on the 430 Hz ryūteki, she then trains on the 440 Hz ryūteki so as to be able to introduce contemporary Japanese works into the Sydney Symphony repertoire upon her return to Australia.

TAIHMU, with a support office in New York and an administrator in Tokyo, and the exciting new collaboration with International House of Japan (Roppongi) and Musashino Gakki (Ōji) looks forward to contributing to the preservation and future flowering of Japan's magnificent heritage instruments and to the arts for which they play such a central role.

For further details please visit: www.medieval.japanesestudies.org

PROGRAM NOTE

PART I: THE ANCIENT SOUNDS OF SACRED GAGAKU AND CLASSICAL SECULAR COURT MUSIC

Performed by the Columbia Gagaku Instrumental Ensemble of New York together with Columbia's three Gagaku mentors from Tokyo: Hitomi Nakamura, Takeshi Sasamoto, and Remi Miura, as well as Rosamund Plummer, the first Global Wind Artist in Residence.

Ryūteki:	Arias Davis	Shō:	Michael Dames
	Jazmin Graves		Alessandra Urso
	Astrid Jarvis		Bryana Williams
	Akiyo Kurata		
	Johni Licht		
	Akiko Uemura		
	Kento Watanabe		

Hichiriki:	Joshua Mailman	Gaku-sō:	Kento Watanabe
	Joanne Yao		

Hyōjō no netori (Prelude Mode Centering on the note of E)

Japanese Gagaku music of continental origin (*Tōgaku*) retains six major modes adopted from Chinese music. A *netori*, or tuning, is a short, free-rhythm prelude which serves to set the pitch, tone, and melody for all the instruments in a Gagaku ensemble. Literally *ne* (tone) and the verb *toru* (to catch) reflect the musicians introductory catching and holding the voice of their own and others' instruments and breathing together. It also establishes the appropriate atmospheric setting for both the players and the audience. A *netori*, then, exhibits the mood, or seasonal characteristics of the piece that follows it—in this case *Etenraku*.

Etenraku (*Music of the Divine Heavens*)

Etenraku is the most fundamental of ancient sacred classical Gagaku orchestral pieces. Such works were not viewed as entertainment for humans, but rather as offerings to the gods just as early Western music was religious offertory music. This work is thought of, in modern parlance, as “music of the cosmos.” Its title, which refers to the “Music of Heaven” or “Music of the Palace on the Moon,” dates back at least to the T’ang Dynasty (618-907) in China. The ethereal nature of its unworldly melody becomes addictive, and it is probably the most familiar piece of sacred music from the elite Gagaku repertory for most Japanese today.

Since the end of the 19th century it has become a tradition to play it at weddings and whenever there are special formal celebratory cultural events at schools, temples, and shrines. The melody consists of three sections, each of which is repeated twice. If we identify each section as a, b, c, tonight’s performance will be performed as: abc ab. Here in New York, we always open our seasonal concert with this *Music of the Divine Heavens*, played as an offertory for all the powers that be in the cosmos. We are just privileged to listen in.

Taiko		Ryūteki		Hichiriki		Shō		
鉦鼓 Shōko	太鼓	羯鼓 Kakko	龍笛 Gaku-sō	篳篥	琵琶 Biwa	笙	平調	
金		正	ト・ラ・ロ・ル 六千中夕	斗	也 _ム 也	凡	越	元
金		正	タ・ア・ラ・ア 六千	十	ハ	一	殿	テ
金	國	正	タ・ア・ラ・ア 六千	為	コ	乙	樂	ン
金		正	ト・ラ・ロ・ル 六千	為	ク	乙		
金		正	タ・ア・ラ・ア 六千	斗	ナ	凡	小	早
金	國	正	ト・ラ・ロ・ル 六千	中	ナ	ナ	曲	四
金		正	タ・ア・ラ・ア 六千	為	ヒ	下	末	拍
金	國	正	ト・ラ・ロ・ル 六千	為	コ	乙	二	子
金		正	タ・ア・ラ・ア 六千	為	ク	乙	拍	八
金		正	ト・ラ・ロ・ル 六千	為			度	二

The first vertical line (right to left) of the *Etenraku* score for each instrument.

Rōei (Sung Poetry)

Kashin (*This Auspicious Day*)

This work belongs to the vocal music genre known as *rōei*, which is an intoning of phrases taken from ancient classical Chinese poetry, where each written character is given a classical Japanese reading (much like the intoning of ancient Buddhist sutras).

Kashin itself is phrase taken from a 6th-century Chinese poem adopted around the 9th to 10th centuries to be sung on various celebratory occasions in the Japanese court.

A solo voice sings the key opening words and the remainder of the lines are sung as responsories in chorus.

Solo

Reigetsu

Kashin reigetsu

Kan mu kyoku

In this glorious month

On this auspicious day,
in this glorious month

We rejoice without end

Chorus

*kan mu kyoku banzei
senshiu raku biou*

*kan mu kyoku banzei
senshiu raku biou*

banzei senshiu raku biou

Our joy is without limit,
May it continue
ten thousand years,
a thousand autumns

Our joy is limitless
for ten thousand years,
a thousand autumns

Ten thousand years,
a thousand autumns

Sōjō no netori (Prelude Mode Centering on the note of G)

This short, non-metrical tuning prelude, which serves the same function as the *Hyōjō no netori* earlier in the program, is by contrast centered on the note of G and establishes the atmospheric setting of the piece that follows. According to the Yin Yang System, *Sōjō* mode indicates spring; its “color” is pale blue-green; and its direction is East. It sets the atmosphere for *Konju no ha* which follows it.

Konju no ha (Ah! Cheers)

It is said that this piece was composed by Ban Li of Western China, who was inspired to compose and play this when in his cups and thus likewise got up and danced to it in tipsy euphoria. When danced, a single dancer carries a saké ladle and moves about as if dipping and then drinking saké in a relaxed and joyful manner. It is sometimes choreographed to include deliberate mistakes or missteps as if conveying a bit of the enthusiastic befuddlement of drink. Without dance, it is music for when there will be celebratory toasts.

Gagaku pieces are commonly in three parts: *jo* (introduction), *ha* (unfolding), and *kyū* (finale). *Konju*, however, has come down to us in only *jo* and *ha*. Tonight we present only the *ha* section which is light and less sedate than the other parts.

Cheers!

Hyōjō no chōshi (Prelude Mode Centering on the note of E)

Hyōjō no chōshi shares the same function and is centered on the same E note as *Hyōjō no netori* (see program note one). It is, however, a different work, one that is normally played as accompaniment to a classically choreographed Bugaku dance, as processional and exit music for the dancers. *Kanshū*, the work that follows here tonight, is only in orchestral form.

Kanshū (*The Tune from Kanshū That Vitiates Vipers*)

This work, which has a melody of special beauty, bears the name of an area of ancient China that was once an independent realm. The legend goes that a kind of bamboo with a sweet taste grew in abundance near the water. The bamboo groves, however, could not be harvested because they were surrounded by nests of various poisonous snakes, and insects. Many had died trying. It was said however, that if one approached the area by boat playing this piece, such creatures would be frightened away and one came to no harm, since it resembles the calls of snake-eating bird.

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INTERMISSION (10 MINUTES)

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PART II: EARLY MODERN WINDS AND STRINGS (HÔGAKU); MEDITATIVE ZEN MUSIC FOR SHAKUHACHI & KOTO SALON MUSIC

The following are performed by the Columbia Hôgaku Instrumental Ensembles of New York, its alumni and its mentors Masayo Ishigure and James Nyoraku Schlefer.

Kyorei (Bell of Emptiness)

Anonymous

Shakuhachi: Andrew Macomber
 Alessandro Poletto
 James Nyoraku Schlefer
 Patricia Slattery
 Kento Watanabe

Kyorei is one of three basic works essential in several lineages of the shakuhachi. It is said to reference the teaching of a Chinese Zen (ch'an) monk, considered the originator of the Fuke sect of Zen Buddhism, who wandered 9th-century China, ringing a large metal bell to demonstrate that this worldly life is as fleeting as the sound of a bell. *Kyorei* was composed centuries later for the shakuhachi to demonstrate that same sense of transience and unsubstantiability.

Many shakuhachi pieces seem descriptive, depicting sounds from nature, but *Kyorei* differs. The melody is simple, direct, almost severe, like Zen itself. It is internally directed, with the player's intent of reaching a Zen state of *mu* or an emptying of the mind. This is characterized by a technique of unmodulated blowing called *kyosui* (empty blowing), considered one of the ultimate ideal techniques of shakuhachi playing.

Datura (The Datura Flower) (1985)

by Tadao Sawai (1937-1997)

Koto I: Elizabeth Tinsley
Chris Vancil

Koto II: Kento Watanabe
Masayo Ishigure

Base Koto: Claudia Erland

Tadao Sawai began study of the koto as a child under the tutelage of his father, who played the shakuhachi. He soon mastered even complex classics, and still in high school, 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 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) devoted to performing new works for Hōgaku 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 U.S. and Europe, and with his wife, the kotoist Kazue, formed the Tadao Sawai Ensemble and the Sawai Koto Institute in Tokyo. Tadao Sawai died young at age 59, but Kazue continues as head of the Institute and has a flourishing career as a performer.

Composer's Note:

The first time I glimpsed a datura flower was one summer in the heat and humidity of Kagoshima in the southern part of the island of Kyūshū. As evening was falling, the white fluted datura flowers seemed to pierce through the warm dusk like a white flame from some far away world, momentarily stealing from me all sense of reality. (Available on CD: *Sawai Tadao, super sound* CD vol. 1, DA-2060)

Iōgen no kyoku (The Waxing Moon) (1979)

by Tadao Sawai (1937-1997)

Koto: Masayo Ishigure

Shakuhachi: James Nyoraku Schlefer

[See *Datura*, above, for details on Tadao Sawai.]

Composer's Note:

I composed this piece reflecting on what might have been all the various prayers and wishes offered up over the centuries by the people of old who revered the mysteries of the waxing and waning moon. We premiered it at the first concert held by our newly formed Tadao Sawai Ensemble in 1979. To me, throughout, it deeply conveys the coloring of Japan's traditional music. It begins with the koto and shakuhachi each free to voice what they have to say and then they enter into collaborative ensemble, each section surging until it peaks in a section of ostinato, persistent and straightforward. Then it reverts to the beginning and revives the private voice of each instrument. (Available on CD: *Nihon no oto 2 – Koto* COCF-9382)

- Program notes written, translated
and adapted by Barbara Ruch -

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INTERMISSION (10 MINUTES)

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PART III: NEWLY COMMISSIONED MUSIC FOR JAPANESE HERITAGE INSTRUMENTS AND COMPUTER

... desu. (2014) (new commission)
for shō, koto, biwa and computer

by Brad Garton

Composer's Note:

When Barbara Ruch, Ken Aoki and Akira Takaoka approached me about composing a piece for Gagaku instruments and computer, my first reaction was to say "no, thank you!" I knew nothing about writing for traditional Japanese instruments, and my primary work as a composer has been using the computer, a musical machine that I understand. However, one of the big attractions of digital music technology is the timbral sound-worlds it makes possible, and Gagaku instruments certainly inhabit an interesting sound-world.

My wife and I had also just spent several wonderful months living on the outskirts of Tokyo and traveling throughout the country. It seemed that I could approach Gagaku writing as I approached my time in Japan: as an outsider, fascinated by a rich and vibrant culture. As Jill and I journeyed to various places, I made recordings of the sounds we heard in those places. I use them throughout "... desu." My understanding of the Japanese language particle "desu" is that it is something of an existence qualifier - "it is". I used various algorithmic approaches to generate the material for the biwa and koto instruments. I use the computer to magnify and expand the sound of the shō, a truly lovely instrument. I have to thank the highly skilled musicians for playing what is very non-idiomatic music on their instruments.

The sound recordings come from Tokyo, Machida (Tamagawa Gakuen), Kyoto, Nagano, Izu, Nikko and a few other places we visited. I hope you enjoy this piece as much as I do, hearing the evoked memories of a happy life-experience.

Five Movements on Modulations (2014) (new commission)
for shō, hichiriki, ryūteki, and computer

by Akira Takaoka

visuals by Keiichi Tanaka

Composer's Note:

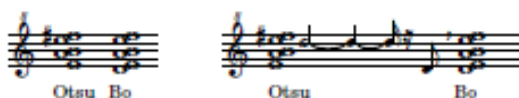
This piece was generated by my own Java program using a rule system that makes possible the integration of the traditional eleven chords played by the shō into twelve-tone harmonies. Pitch-class sets are transformed, or modulate constantly throughout the piece so that they explore the entire 12-tone pitch space in various ways. The piece consists of five short movements, each of which explores the pitch space in a different way. Since the transformations of PC-sets in the first two movements are so dense, the Java program employs a Lindenmeyer system to generate recurrent patterns of modulations which make possible easier comprehension of the harmonies.

The Java program generated score files for the RTcmix that was developed by Brad Garton, and its channel vocoder, phase vocoder, and various filter instruments, written by John Gibson, process the sounds of the instruments and produce all the synthesized sounds.

Note for Performers:

All the instruments are tuned to A4=430Hz. They are amplified and processed for reverberation throughout the entire piece. The sounds of the live instruments are routed through microphones to a computer. The computer processes the incoming sounds in real time, which came out from loud speakers simultaneously with the original instrumental sounds.

"Kigae"(breathing) and "teutsuri"(fingering), or transition from one chord to another, should be carried out in the traditional manner as shown below:



The chords and single notes of all the instruments are also played in traditional ways. Each of them starts *p*, is sustained, and then followed by a crescendo and a natural decay, and each phrase in Section B should be played, when possible, without "kigae" as shown below:



The five moments of the piece are played without pause.

PROFILES (in alphabetical order)



Brad Garton received his BS in pharmacology from Purdue University, where he also worked towards an MS in psychoacoustics. He eventually entered the graduate music composition program at Princeton University and was awarded a PhD in music composition in 1989. He is currently a Professor on the composition faculty of Columbia

University, where he also serves as Director of the Computer Music Center. His recent work has focused upon the real-time use of music performance models, especially in collaboration with Terry Pender and Gregory Taylor in the improvisatory group "PGT". He is an active composer and music software developer, co-authoring the computer music language RTcmix. He has written a number of 'language objects' for Max/MSP, melding the capabilities of diverse music and general-purpose programming languages with the extensive music and graphics processing of the Max platform. He has worked as consultant on the design and installation of computer music facilities throughout the world.

<http://music.columbia.edu/~brad>



Masayo Ishigure (koto), a residence of New York City since 1992, began playing the koto and jiuta shamisen at the age of five in Gifu, Japan. After initial studies with Tadao and Kazue Sawai, she became a special research student in 1986 at the Sawai Koto Academy of Music, the aim of which is to shed new light on koto music by incorporating

everything from Bach to jazz, thus changing the koto from being perceived as a strictly traditional Japanese instrument into an instrument of universal expressiveness. She completed the 33rd Ikusei-kai program sponsored by NHK to foster and train aspiring artists in Japanese music, and in 1988 received a degree in Japanese Traditional Music at Takasaki Junior Arts College with a concentration on koto and shamisen.

In 2005, she was a recording artist for the Grammy Award-Winning soundtrack from the movie "Memoirs of a Geisha" by John Williams alongside Yitzhak Perlman, Yo-Yo Ma, and others. She recorded

Tori no Yoni (Flying Like a Bird) on the CD entitled *The World of Tadao Sawai*; and Hayao Miyazaki's animation songs arranged for koto and shakuhachi on the album *East Wind Ensemble*. In 2001, she released her own solo CD entitled *Grace*.

She has performed widely in the US and abroad and has been featured in multiple television broadcasts some of which include music for CBS Master Work for use during the 1998 Nagano Winter Olympics, Music Under New York and World of Music. She has taught koto and shamisen at Wesleyan University and currently teaches at Columbia University. She offers private lessons as the only Sawai Koto Academy Instructor in the New York City and Washington DC area.

<http://letsplaykoto.com/>



Remi Miura (shō, 17-pipe, free-reed mouth organ) is a graduate of Kunitachi College of Music in Tokyo where she was a student of the shō under the famed Mayumi Miyata and Hideaki Bunno. She studied Gagaku orchestral performance with Sukeyasu Shiba, founder and director of the Gagaku ensemble Reigakusha, and as a member of that orchestra and other ensembles has performed a wide range of both classical and modern works and has been active in the restoration of lost or neglected classical works for the shō repertoire. She has appeared at the National Theatre and throughout Japan as well as at various music festivals in Europe, Canada and the United States. She teaches the shō at the Musashino Gagaku School in Tokyo and Fukushima Miyabi no kai and has been a mentor in the Columbia's Mentor/Protégé Summer Gagaku Program in Tokyo.



Hitomi Nakamura (hichiriki, double-reed vertical flute) received her M.A. from Tokyo University of the Arts, and has been performing both classical and modern pieces on Gagaku instruments for more than 20 years. As a member of the Classical Japanese Instrumental Ensemble Reigakusha orchestra, led by her mentor Sukeyasu Shiba, she

has performed in the National Theatre of Japan and abroad in the Tanglewood Musical Festival, the Vienna Modern Music Festival,

the Ultima Contemporary Music Festival and the Music From Japan (MFJ) Festival. Ms. Nakamura was the leader of the MFJ-sponsored Gagaku group, Ensemble Harena, on its successful tour of the USA and Canada in 2002. Active in many performance arenas she has appeared in the premiere performances of many contemporary composers and has played with the Japan Virtuoso Orchestra as well as with the Butō dancer, Semimaru, from the dance group Sankaijuku. She is the creator of the *Ashi no kaze* (Reed Wind) Recital Series designed to develop the musicality and performance techniques of the hichiriki, which is rarely played as a solo instrument. The recitals have generated more than a dozen new pieces for the hichiriki repertory, both ensemble and solo pieces. As a founding-mentor, she plays a leading role in Columbia's pioneering Mentor/Protégé Summer Gagaku Program in Tokyo.
<http://www.gagaku.jp/hitomi-hichiriki>



Takeshi Sasamoto (ryūteki, transverse flute) is the grandson of the *iemoto* master of Chikuiinsha, head of the Kinko School of the shakuhachi bamboo flute, the tradition in which he was raised. He received his M.A. from Tokyo University of the Arts, where he studied ryūteki and Gagaku performance under the eminent Sukeyasu Shiba.

He has performed widely abroad in Tanglewood, Vienna, New York and elsewhere as a member of the Classical Japanese Instrumental Reigakusha orchestra as well as with Western instrumentalists such as Bridget Kibbey of the New York Philharmonic. He has also been active as a composer and has produced many CDs including *Edo Komachi* and *Mankashū*. Among his well known works are: *Domu (Don't Move)* (1991:2009); *Tsuki no shita nite (Under the Moon)* (1992:1994); *Edo Komachi* (1993); *Midnight Syncopation* (1994); and *Ikisudama (Vengeance Incarnate): A Short Piece for Solo Ryuteki* (2006). His text book for Gagaku instrumental beginners is widely used in Japan. He serves as a founding-mentor in Columbia's Mentor/Protégé Summer Gagaku Program in Tokyo.
<http://sasamototakeshi.com/>



James Nyoraku Schlefer (shakuhachi) is a leading performer and teacher in New York City. He earned a Master's degree in the Western flute and musicology from Queens College. In 1979 he first heard and became enamored of the shakuhachi and began study of it with New Yorker Ronnie Nyogetsu Seldin. In Japan he subsequently worked with Reibo Aoki, Katsuya Yokoyama, Yoshio Kurahashi, Yoshinobu Taniguchi, and Kifū Mitsuhashi. He received the *Dai-Shi-Han* (shakuhachi Grand Master certificate) in 2001, and a second *Shi-Han* certificate from Mujūan Dōjō in Kyoto in 2008.

Mr. Schlefer teaches music history at the City University of New York and is head of the Kyo-Shin-An teaching studio and music innovation center in Brooklyn. He teaches shakuhachi in Columbia's Hōgaku performance program. He has appeared in several orchestral settings including the New York City Opera and Karl Jenkin's *Requiem*; lectured widely at New York and East Coast universities; and is an active composer and performer of many solo pieces and compositions for string quartets and shakuhachi, and for other Japanese instruments. His recordings include *Wind Heart* (which traveled aboard the Space Station MIR), *Solstice Spirit* (1998), *Flare Up* (2002), and *In the Moment* (2008).

<http://www.nyoraku.com/>



Akira Takaoka, born in Tokyo, is a composer and music theorist. He is currently Professor of Music at the College of the Arts, Tamagawa University in Tokyo, and Research Officer at Columbia University. His compositions have been selected for performance at major festivals such as those of ISCM World Music Days, ICMC, SEAMUS, and SMC. As a music theorist, he has read papers at professional conferences such as those of ICMPC, SMPC, and ICMC. He studied music theory with Jonathan D. Kramer and Joseph Dubiel, computer music with Brad Garton and Mara Helmuth, composition with Masayuki Nagatomi, Kazumi Yanai, and Joseph Dubiel, and piano with Niels Ostbye. He received a BA and an MA in philosophy from Keio University in Tokyo and an MA, an MPhil, and a PhD in music from Columbia University, where he was a Fulbright scholar.

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Keiichi Tanaka is a light/laser artist and currently Professor of Fine Arts at the College of the Arts at Tamagawa University in Tokyo, where he directs the programs of light and laser art and sculpture, and designs university facilities. He has presented his works at many art museums and science museums and won many prizes internationally. His works are featured in art textbooks in Japan. His “Space Art,” presenting an organic form and an original interpretation of time, was highly acclaimed by critics and journalists as a new trend in art at art festivals such as The 11th INTERNATIONAL Videobrasil Festival in Brazil, the Sao Paulo Biennial in Brazil, IMAGES DU FUTURE 1994 in Canada, ICMC 2007 in Denmark, Spark Festival of Electronic Music and Arts 2007 in the USA, and the European Media Art Festival in Germany.

<http://www.ne.jp/asahi/k-one/space/>

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