

IMJS: Japanese Cultural Heritage Initiatives

TREASURING THE PAST
ENRICHING THE PRESENT
TRANSFORMING THE FUTURE

in collaboration with the
Columbia Music Performance Program

we present

Our 14th Annual Concert

Glories of the Japanese Music Heritage XIV

Featuring renowned musicians
from Japan & New York

and the

Columbia Gagaku Instrumental Ensemble
of New York

Sunday March 31, 2019 at 4:00PM
Miller Theatre, Columbia University
(116th Street & Broadway)

We celebrate the cultures of Heian and Heisei Eras with a concert presenting music Lady Murasaki describes in her 11th-century novel, *The Tale of Genji*, in collaboration with the current exhibition at the Metropolitan Museum of Art, *The Tale of Genji: A Japanese Classic Illustrated*, and the now-ending Heisei Era with the sung *waka* poetry by the retiring Emperor and Empress from their January 2019 last New Year Poetry Celebration.

PROGRAM

PART I. GAGAKU: SACRED SOUNDSCAPES REBORN

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

Etenraku (Music of the Divine Heavens)

PART II. MUSIC FROM LADY MURASAKI'S 11TH-CENTURY NOVEL THE TALE OF GENJI

Saibara: Ise no umi (The Sea at Ise)

Ichikotsuchō no netori (Prelude Mode Centering on the note of D)

Shunnōden Juha (Spring Song of the Bush Warbler; Part Four)

Intermission (15 minutes)

Koma-Ichikotsuchō no ko-netori (Short Korean-style Prelude Mode
Centering on the note of E)

Kochō (Butterflies)

PART III. THE MUSIC HERITAGE LIVES ON

Kengyō Yoshizawa II, Chidori no kyoku (Plovers' Song) (1855)

Marty Regan, Frolicking with Birds, Part II from
Flowers, Birds, Wind, Moon a suite in four parts (2011)

Utakai Hajime Poems
by the Present/Retiring Emperor and Empress (2019)

This program is approximately two hours including intermission.

PROGRAM NOTES

PART I

GAGAKU: SACRED SOUNDSCAPES REBORN

The Columbia Gagaku Instrumental Ensemble of New York

shō:	Zachary Armine-Klein	ryūteki:	Astrid Jervis
	Michael Dames		Lish Lindsey
	Toru Momii		Adam Robinson
	Zachary Seligman Karen		Cole Wagner
hichiriki:	Evan Caplinger		
	Lucie Vítková		
kakko:	Miguel Martinez	gakusō:	Cole Wagner

The Columbia Gagaku Ensemble of New York Instructors

Louise Sasaki (ryūteki)
Noriyuki Sasaki (hichiriki)
Yōichi Fukui (shō)

The Columbia Gagaku Ensemble Mentors from Japan

Mayumi Miyata (shō)
Hitomi Nakamura (hichiriki)
Takeshi Sasamoto (ryūteki and komabue)

The ensemble is joined by the three New York instructors; the three mentors from Japan; the 2019 Tokyo Global Artist in Residence, **Rolando Cantú** (hichiriki), National Symphony Orchestra of Mexico; and **Andrea Giolai** (ryūteki), Post-doctoral Nara/Heian Musicologist.

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, *Hyōjō* being one of the six. A *netori*, or tuning, is a short, free-rhythm prelude in a given mode 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 then by breathing together, boarding the same musical wave. By establishing the atmospheric setting for both the players and the audience, it exhibits the mood, or seasonal characteristics of the piece that follows it – in this case the *Hyōjō* mode, an autumn mode, for the following *Etenraku*.

Etenraku (Music of the Divine Heavens)

Etenraku 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 specially significant cultural events such as weddings and formal celebratory occasions at schools, and at rituals at both shrines and temples. It is

Taiko	Ryūteki	Hichiriki	Shō
鉦鼓 <i>Shōko</i>	羯鼓 <i>Kakko</i>	龍笛 <i>Gaku-sō</i>	笙 <i>Biwa</i>
金	正	斗	凡
金	正	十	一
金	正	為	乙
金	正	為	乙
金	正	斗	凡
金	正	中	十
金	正	為	下
金	正	為	乙
金	正	為	乙

平調
越殿樂
小曲
平四拍子
本二拍子加
後度十二
拍子八

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

the most fundamental of ancient sacred classical Gagaku orchestral pieces, viewed not as entertainment for humans, but rather as offerings to the gods, just as early Western music was religious offertory music. Its title, literally “Music of Heaven,” dates back at least to the T’ang Dynasty (618-907) in China. The ethereal nature of its unworldly melody becomes addictive, the more one hears it. Here in New York, we always open our seasonal concert with *Etenraku*, played as an offertory for all the powers that be in the cosmos. We are just privileged to listen in.

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. The work ends not with a climax, but with the gradual tapering off, resembling Haydn’s *Farewell Symphony*, although the musicians do not leave the stage. It concludes as if the end of a rain storm, as individual instruments one by one fall silent. The final three last rain-drop-like notes are sounded by the gakusō.

PART II

MUSIC FROM LADY MURASAKI’S 11TH-CENTURY NOVEL *THE TALE OF GENJI*

Saibara Songs

Saibara is a genre of songs, originating among the people of Nara and Kyoto, that then became popular among male courtiers who sang them for their own entertainment accompanying them with instruments from their Gagaku ensembles. In such casual settings the large Gagaku drum was replaced by *shakubyōshi* (wooden clappers) (see central figure in the painting) to keep the rhythm. Throughout *The Tale of Genji*, Lady Murasaki describes gentlemen enjoying themselves by humming or singing *saibara*.

Ise no umi (*The Sea at Ise*)

One of the most famous songs in the *saibara* repertory, Lady Murasaki puts *Ise no umi* in the mouths of Genji and others at least three times (chapters *Akashi*, *Eawase* and *Yadorigi*). This particular song faded from popularity, as did many of the 400-some known *saibara*, during the 14th-century wars. *Ise no umi*, however, was reconstructed and brought back to court performance for the celebratory events surrounding Emperor GoMizunoo's enthronement (r. 1611-1620). We present it tonight to celebrate the soon-to-occur enthronement of a new Japanese Emperor, officially this May, with ceremonial events in October.

Ise no umi no
Kiyoki nagisa ni
Shiogai ni
Nanoriso ya tsumamu
Kai ya hirowamu ya
Tama ya hirowamu ya

Beside the sea at Ise
on the clean-washed shore
while the tide is out
let's harvest the sea grasses;
Come let's gather in the shells,
oh, to pluck out a pearl!



From *Genji Monogatari Emaki Scroll*; courtiers playing and singing a *saibara*
Spencer Collection, The New York Public Library

Ichikotsuchō no netori (*Prelude Mode Centering on the note of D*)

Like the *Hyōjō no netori* described above, this *netori*, one of the six modes of Tang Dynasty music, is a brief musical run-through that sets the atmosphere and prepares musicians and audience for the moods of the pieces that will follow it.

Shunnōden Juha (*Spring Song of the Bush Warbler; Part Four*)

Originating in 7th-century China, where it is said to have been inspired by the melodious calls of the *uguisu* (bush warbler), this work was prized in Japan as a six-part dance piece for four to six Bugaku dancers and became a major favorite for springtime events during the Heian period. It was believed that if played at the start of spring, it would lure bush warblers to appear and sing.

The earliest record of this work mentions that it was danced on the 8th day of the first month of 845 by a man known only as the Harbormaster from Owari. Known to be a superb dancer even to the age of 113, this ancient man proceeded into the performance space looking like a bent-over shell of an insect barely able to move, but when the music started he was transformed and danced as if reborn as a youth.

Lady Murasaki describes in detail characters in her *The Tale of Genji* performing this major work .

Intermission (15 minutes)

Koma-Ichikotsuchō no ko-netori (*Short Korean-style Prelude Mode Centering on the note of E*)

Koma refers to the Korean Peninsula which had its own Continental-influenced version of court music and which also was a major source for Gagaku music in Japan, just as Continental (Chinese) music was (whereas the Continental *netori* version above centers on D, the Korean *netori* centers on E.)

Kochō (Butterflies)

hichiriki
komabue

Hitomi Nakamura
Takeshi Sasamoto

In the *Kochō* chapter of *The Tale of Genji*, the novel's young heroine Murasaki finds her garden especially glorious one spring. Genji has two boats built to float on the private lake that curves around the palace, and he organizes what can only be called “water music” by sending especially fine musicians on board one boat to play for the entertainment of young ladies from the Empress's court who ride in the second boat. Murasaki then has little girls dressed up as birds and butterflies to dance for everyone in her spring garden among the flowers.

This music was first composed in 906 as children's dance music. It has its origin in Bugaku dance music from the Korean Peninsula, thus the ryūteki flute is replaced by the komabue (Korean flute).

This splendid screen, on display now at the Metropolitan Museum of Art's exhibition (*The Tale of Genji: A Japanese Classic Illustrated*), conflates both of these scenes showing the two boats and the little girls dancing as birds and butterflies.



Butterflies (*Kochō*) from *The Tale of Genji*
The Mary Briggs Burke Collection of Japanese Art,
The Metropolitan Museum of Art, New York

PART III

THE MUSIC HERITAGE LIVES ON

Chidori no kyoku (*Plover's Song*), 1855
by **Kengyō Yoshizawa II** (1808-1872)

shakuhachi **James Nyoraku Schlefer**
koto & voice **Yoko Reikano Kimura**

Kengyō Yoshizawa II, a prodigy at 11 years old, was one of Japan's most innovative composer-musicians of koto, kokyū and other 19th-century heritage instruments. He composed this piece first for kokyū and voice, and later arranged it for koto and voice. The current arrangement is for koto, voice, and shakuhachi. He introduced a new and creative tuning to recreate the sound of plovers' wings in flight and the flow of water to display the special beauty of the koto. He was inspired particularly by classical poetry, in this case by two poems, the first from the 10th-century *Kokinshū* (#345) and the second from the 12th-century *Kin'yōshū* (#270).

Kengyō was a high rank given by the Tōdō Guild of blind musicians which was supported by the shogunate from the late Kamakura through the Tokugawa periods, abolished by the Meiji government.

[*Kokinshū* #245]

Shionoyama
sashide no iso ni
sumu chidori
kimi ga miyo oba
yachiyo tozo naku

The plovers who nest
along the promontory
at Salt Mountain's rocky shore
call out "May our Lords' reign last
eight thousand generations

[*Kin'yōshū* #270]

Awajishima
kayou chidori no
naku koe ni
ikuyo nezamenu
suma no sekimori

The calls of plovers
flying back to Awaji
surely disturb sleep.
How many sleepless nights for
the barrier guards at Suma

***Frolicking with Birds, Part II from Flowers, Birds, Wind, Moon*
a suite in four parts), 2011
for koto and violoncello
by Marty Regan**

Duo YUMENO

koto: **Yoko Reikano Kimura**
cello: **Hikaru Tamaki**

Everywhere in all chapters of *The Tale of Genji* can be found the special Japanese sensibility to the natural world encapsulated by *Kachōfūgetsu* (flowers, birds, wind, and moon). The moon and wind are beyond our grasp, and flowers are essentially rooted; but birds come fluttering in and out of our lives, singing their own music floating up on the wind, and soaring across the moon.

We present *Frolicking with Birds*, to thread together today the music of Murasaki's bush warblers in *Shunnōden*, Kengyō Yoshizawa's plovers, and tie them to the 21st century. There is no one among us who has seen a flock of birds take flight and soar above us in the sky and failed to feel momentary joy and envy as they float across the sky oblivious to the trouble of our human kind below.



Plover Jewel River in Mutsu Province (1847-8)
Details of triptych by Kuniyoshi Utagawa
The British Museum, London

The Retirement of the Present Emperor **and the End of the Heisei Era**

This April 30, 2019, in an unprecedented development and to the consternation of the Japanese government, Japan's most beloved present Emperor (b. 1933-; r. 1989-), will at last, after nine years of waiting, be granted his wish to retire from the throne and to cede it to his son, the Crown Prince. The Emperor, who will be 86 years old in December, is the 125th Emperor in the world's longest uninterrupted monarchy that goes back in verifiable records more than 1500 years (and with named emperors expanding back even into pre-history). A modern "tradition," begun only in the Meiji Era, dictates that an emperor's reign ends only in death. The present Emperor himself succeeded his father, the Shōwa Emperor, at the latter's death in 1989. A captive of new laws surrounding the new tradition, the Emperor shocked the Imperial Household Agency and the government of Prime Minister Abe by informing them he felt physically incapable of adequately carrying out his onerous duties due to at least two major surgeries and declining health. Further, he did not wish to have his son accede to the throne in a state of mourning.

Throughout past history emperors were free to retire as they wished, relinquishing the throne to their successor, some to pursue religious avocations, some to devote themselves to cultural matters. Some retired under duress. In some eras more than one retired emperor graced Kyoto's court society at a time. The post-WWII constitution, however, allowed for a new emperor only at the death of his predecessor. The current government, therefore, had to pass a one-time-only deviation to the law to allow the present Emperor to cede the throne to the Crown Prince.

2019 marks a poignant end to the Emperor's peaceful reign of 30 years and is also the 60th anniversary of the much admired and beloved couple's marriage.

What is the *Utakai Hajime*?

The Japanese Imperial New Year's Poetry Reading Ceremony

The celebration of traditional 31-syllable *waka* poetry, including its composition and its public musical vocalization, goes back more than a thousand years. Its evolution into a New Year's event at court goes back to Emperor Kameyama who convened it on January 15, 1267. This court event continued every year through the Edo Period, and Emperor Meiji institutionalized it in 1869. A decade later it was opened to poets outside the court, and in 1879, in a precedent-breaking move, poems of special merit submitted by the general public were read aloud in this Imperial Palace event, and since 1882 the poems have been published in the newspapers. After WWII the Poetry Bureau of the former Imperial Household Ministry was abolished, but prominent poets from outside the court became judges, and poets from the general population whose *waka* had been selected were invited to this court event and had their poems vocalized before the imperial family and their guests. The event, now covered live on television, also serves to promote a nationwide familiarity and enjoyment of *waka*. In recent years the influence of the present Emperor and Empress has led to making it possible for physically handicapped people to participate by submitting their *waka* in word-processed or even braille formats instead of traditional calligraphy.

The *Utakai Hajime* of January 16, 2019 was the last one of the Heisei Era and for Their Majesties as Emperor and Empress.



Utakai Hajime Poems by the Present Retiring Emperor and Empress

From the New Year's Poetry Reading Ceremony, Tokyo Palace
January 16, 2019

Theme: Hikari (Light)

Recitation: **Tobias Hoffmann Eegholm**

HER MAJESTY EMPRESS MICHIKO'S WAKA

今しばし生きなむと思ふ 寂光に ^{その さうび} 園の薔薇のみな美しく

*Ima shibashi
ikinamu to omou
jakkō ni
sono no sōbi no
mina utsukushiku*

For a while yet
I shall live the remaining days
in the quiet evening light
the roses in our garden
all bloom so beautifully

Background of the Poem

The coming on of old age and the unprecedented retirement of the Emperor led Her Majesty to unsettled feelings about the future.

One evening she noted that the roses in the rose garden of the Imperial Residence were blooming beautifully, each bloom standing out clearly and multi-dimensionally in the serene light of dusk, a sight which gave her a deep sense of peace. In this poem, Her Majesty reflects upon that moment of quiet joy and serenity when she resolved, for a while longer, to live out her remaining days, treasuring each day as it comes.



Princess Michiko Rose



Empress Michiko Rose

HIS MAJESTY THE PRESENT EMPEROR'S WAKA

贈られしひまはりの種は 生え揃ひ葉を広げゆく初夏の光に

Okurareshi

himawari no tane wa

hae-soroi

ha wo hiroge-yuku

shoka no hikari ni

Seeds given to us

from sunflowers that survived

have all sprouted high

spreading their leaves wide and far

in early summer sunlight

Background of the Poem

In early spring 1995 the devastating Great Hanshin-Awaji Earthquake struck Kobe and Hyōgo Prefecture area killing almost 6500 people, including a sixth-grade girl named Haruka Katō.

That summer, a beautiful sunflower mysteriously fought its way through the rubble and bloomed in the vacant lot where Haruka's house had once stood. Surrounding neighbors took seeds from the sunflower and sowed them as symbols of memory and hope. Haruka's sunflowers sprouted all over Japan and seeds were sent to the USA after the 9-11 disaster, to Thailand after the tsunami and were planted in Tōhoku after the earthquake and tsunami there to lift the spirit of those who suffered such tragedy and loss.

Their Majesties visited the disaster area in Hyōgo Prefecture several times and were presented with some of those seeds, which they planted in the garden at their Palace residence. Every year they replanted the new seeds and now they grow luxuriously, a remembrance, and a promise of regeneration.



Sunflowers grown in the Palace garden from Haruka's seeds

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

PROFILES (in alphabetical order)



Tobias Eegholm, tenor, born in Denmark and raised in the US, is a first-year student in the Columbia University School of Engineering & Applied Science. Eegholm is a member of the Barnard-Columbia Chorus under the direction of Prof. Gail Archer and currently takes voice lessons with Robert Osborne through the Barnard Music Department. This is also Tobias's second semester singing with the Columbia Kingsmen, the oldest and finest all-male a cappella group on campus. For most of his life, Tobias has been singing in various choirs and school productions, while also studying voice with Helen Strine and participating in vocal competitions throughout high school. He is also involved with the Columbia University chapter of Engineers Without Borders, enjoys learning about other cultures and their traditions, and has always been fascinated by poetry and its power to move people with language. Though he has never intoned poetry before, Tobias is honored and excited to be a part of this concert today.



Yōichi Fukui began his study of Gagaku as a student at Tenri High School, Japan. He is principal shō for Tenri Gagaku Music Society of New York, and shō instructor for the Columbia Gagaku Instrumental Ensemble of New York. One of his notable collaborations was in 2014 with NASA, teaching shō to Japanese astronaut Kōichi Wakata via satellite for a space-earth collaboration with the Tenri University Gagaku Society and the violinist Kenji Williams. Fukui is also Executive Director of the Tenri Cultural Institute in NY, and an instructor in Japanese language.



Yoko Reikano Kimura, koto/shamisen performer and singer based in both New York and Japan, studied at the Tokyo University of the Arts and the NHK School of Traditional Japanese Music, as well as at the Institute of Traditional Japanese Music, an affiliate of Sensoku Gakuen College of Music. Her teachers include Kōno Kameyama, Akiko Nishigata and Senko

Yamabiko, a Living National Treasure. In 2000 she received her stage name “Reikano” from Hiroko Nakanoshima VI, daughter of the legendary koto and shamisen performer/composer Kin’ichi Nakanoshima.

As a shamisen soloist, she performed Kin’ichi Nakanoshiima’s *Shamisen Concerto* at the National Olympic Memorial Center in 2004. In 2008, she performed at the Kabuki-za in Tokyo, accompanying Danjūro Ichikawa XII. In 2016, she performed with American Symphony Orchestra in Pietro Mascagni’s opera *Iris*. In 2017, Kimura premiered Marty Regan’s *Shamisen Concerto No.1: Polaris*. As an enthusiastic proponent of contemporary music, Kimura founded Duo YUMENO with cellist Hikaru Tamaki in 2009. The duo held its tenth anniversary recital at Weill Recital Hall, Carnegie Hall in 2019. As a koto soloist, since 2013, she has performed Daron Hagen’s *Koto Concerto: Genji* with the Euclid Quartet, Ciompi Quartet, and the Wintergreen Music Festival Orchestra conducted by Mei-Ann Chen. In 2018, Kimura was featured at Kenjun Memorial National Koto Competition 25th Anniversary Concert in Tokyo. (Photo: John Broughton)

www.yokoreikanokimura.com



Mayumi Miyata graduated from Kunitachi College of Music in Tokyo as a piano major. After graduation she began study of the shō under Tadamaro Ōno of the Imperial Household Gagaku Orchestra. Since 1979, as a member of the Japanese instrumental ensemble, Reigakusha, founded by the famed Sukeyasu Shiba, she has appeared regularly in

National Theatre of Japan performances. In 1983 Ms. Miyata launched a career as a shō soloist with recitals throughout Japan, and since 1986 she has been active as soloist with the world’s major orchestras including the NHK Symphony Orchestra, the Czech Philharmonic, WDR Symphony Orchestra and the New York Philharmonic under such conductors as Dutoit, Ozawa, Ashkenazy, Conlon and Previn. She has premiered many works written especially for her by Cage, Takemitsu, Ishii, Eloy, Hosokawa, Méfano, Huber and Lachenmann and can be credited with making the shō widely recognized not only in its traditional repertory but as an instrument with a valid place in contemporary music. In 2017 she was awarded the Minister of Education & Culture’s Art Encouragement Prize, and in 2018 a Medal with Purple Ribbon from

the Japanese government. Since 2006 she has been a pioneering artist-advisor and mentor to the Columbia Gagaku Instrumental Ensemble and the Mentor/Protégé Tokyo Summer Programs.



Hitomi Nakamura received her M.A. from Tokyo University of the Arts. She studied hichiriki, gakusō, and samai dance with Nagao Ōkubo and performs both classical and modern pieces on Gagaku instruments. As a member of the Gagaku ensemble, Reigakusha, led by her mentor Sukeyasu Shiba, she has performed in the National Theatre of Japan and abroad in the Tanglewood Musical Festival, the Ultima Contemporary Music Festival and the Music From Japan (MFJ) Festival. Active in many performance arenas she appears in premiere performances of many contemporary composers. 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 historically was not played as a solo instrument. Her efforts have generated many new pieces for the hichiriki repertoire, both ensemble and solo pieces. In 2010 she received the prestigious Matsuo Performing Arts Rookie Award. In 2005 and 2013, her performances – in which the hichiriki was at the center – were released on CD. She also belongs to Gagaku trio *Chitose* which collaborated with Dutch actor, Joep Dorren in Düsseldorf, Amsterdam, and Tokyo in 2016 and 2017. As a founding mentor, she plays a leading role in Columbia's pioneering Gagaku Instrumental Ensemble and Mentor/Protégé Summer Gagaku Program in Tokyo.

www.gagaku.jp/hitomi-hichiriki



Marty Regan, Marty Regan has composed over 80 works for traditional Japanese instruments and since 2002 has been affiliated with AURA-J, one of the premiere contemporary-traditional Japanese music ensembles. Widely regarded as the authoritative source on the subject and the only resource of its kind available in English, his translation of Minoru Miki's

Composing for Japanese Instruments was published by the University of Rochester Press in 2008 and reprinted in 2015. His music has been broadcast on American Public Media's Performance Today and NHK's *Hōgaku no hito toki* (A Moment for Traditional Japanese

Music). One of his largest works, a chamber opera entitled *The Memory Stone*, was commissioned by the Houston Grand Opera as part of the HGOco's *Songs of Houston: East + West* initiative and was premiered in 2013 at the Asia Society Texas Center. In 2015 he was the recipient of a Helene Wurlitzer Foundation Artist Residency Grant as well as a Clare Hall Visiting Research Fellowship from the University of Cambridge, UK. He completed his Ph.D. in music with an emphasis in composition at the University of Hawai'i, Manoa in 2006. He is an Associate Professor of Music at Texas A&M University.

www.martyregan.com



Louise Sasaki studied Gagaku music and dance under the late Suenobu Tōgi of the Imperial Household Music Department, and Mitsunori Toi, Head of Tenrikyō Church Headquarters Gagaku Musicians. She has performed with Suenobu Tōgi in California and at the Japan Society in New York. She and her husband, Noriyuki Sasaki, started Tenri Gagaku group in 1979, which became Tenri Gagaku Music Society of New York in 1991, through which they continue to teach, present educational programs, and perform. Ms. Sasaki is New York instructor for the Columbia Gagaku Instrumental Ensemble of New York.



Noriyuki Sasaki studied hichiriki under the late Suenobu Tōgi of the Imperial Household Music Department, and Mitsunori Toi, Head of Tenrikyō Church Headquarters Gagaku Musicians. He is a founding member and the manager of Tenri Gagaku Music Society of New York, and is New York instructor for the Columbia Gagaku Instrumental Ensemble of New York. He also holds the rank of 5th grade black belt in jūdō and teaches jūdō at Tenri NY Jūdō Dōjō in Flushing, NY.



Takeshi Sasamoto is the grandson of the *iemoto* master of Chikuiinsha, head of the Kinko School of the shakuhachi 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 Sukeyasu Shiba. He has performed

widely abroad in Tanglewood, Vienna, New York and elsewhere as a member of the Japanese instrumental ensemble Reigakusha, as well as with Western instrumentalists such as Bridget Kibbey of the New York Philharmonic. Active as a composer, his well known works include *Dōmu* (*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 textbook for Gagaku instrumental beginners is widely used in Japan. He is a founding mentor of the Columbia Gagaku Ensemble and Mentor/Protégé Summer Gagaku Program in Tokyo.

www.sasamototakeshi.com



James Nyoraku Schlefer is a Grand Master of the shakuhachi and one of only a handful of non-Japanese artists to have achieved this rank. He received his Dai-Shi-Han (Grand Master) certificate in 2001, and his second Shi-Han certificate in 2008, from the Mujuan Dōjō in Kyoto.

He has performed at Carnegie Hall, Lincoln Center, the Kennedy Center, Tanglewood and BAM, as well as multiple venues across the country, Asia, South America and Europe. As a composer, Schlefer writes chamber and orchestral works for both Japanese and Western instruments as well as for traditional Japanese instruments. His orchestral music can be heard on the recording *Spring Sounds Spring Seas* on MSR Classics, and his violin concert, *Fantazia* will premiere in June 2019, at the Round Top Festival Institute. Schlefer teaches shakuhachi at Columbia University, World Music at New York City Technical College (CUNY), and performs and lectures at colleges and universities throughout the United States. He is also the Artistic Director of Kyo-Shin-An Arts, commissioning and presenting new music for combinations of Japanese and Western instruments. KSA's programming has been recognized with two CMA/ASCAP Awards for Adventurous Programming (2013 and 2016). In December 2015, Schlefer was also recognized by Musical America Worldwide as one of their "30 Top Professionals and Key Influencers" for his work both as a composer and as Artistic Director of KSA. (Photo: Nicole Goodhue Boyd)

www.nyoraku.com



Hikaru Tamaki was born in Kyoto, and studied in Japan with Noboru Kamimura and Peter Seidenberg. In the US he studied at the Eastman School of Music, where he was named a George Eastman Scholar, and then continued graduate study at Rice University and Northwestern University under Paul Katz and Hans Jorgen Jensen.

He concertizes regularly as a cello soloist, chamber musician and orchestral player in the US and Japan. He has served as principal cellist of the Fort Wayne Philharmonic and was a member of the Freimann String Quartet from 2001 until 2013. Tamaki was a prizewinner in the prestigious All Japan Viva Hall Cello Competition in 2000 and was a member of the Arcadia Piano Trio performing together with them at various venues in Japan and the US, including the United Nations. In 2008, he released his first solo album, which includes the works of J.S. Bach and Toshiro Mayuzumi.

In 2008, Tamaki and Yoko Reikano Kimura (koto/shamisen) created Duo YUMENO through which they have given concerts and workshops at various venues such as Carnegie Hall, John F. Kennedy Center, University of Cambridge and Princeton University. The Duo was awarded the Chamber Music America Classical Commissioning Program grant in 2014, and the following year, received the Aoyama Baroque Saal Award. From 2016, he has served as the principal cellist of the Berkshire Opera Festival and is also a member of the Albany Symphony Orchestra and the Allentown Symphony Orchestra. (Photo: John Broughton)



MUSIC PERFORMANCE PROGRAM

COLUMBIA UNIVERSITY

Columbia University offers the only program in the continental USA where Japanese instrumental training is available for credit. The program, part of 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 instrumental 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 are majors in subjects far removed from music; others double major in music and some other discipline.

Music UN1551 Section 002 WORLD MUSIC ENSEMBLE ***Gagaku: Japanese Sacred and Court Music***

Music UN1551 Section 003 & 004 WORLD MUSIC ENSEMBLE ***Hōgaku: Japanese Early Modern Chamber Music***

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

IMJS: Japanese Cultural Heritage Initiatives
medievaljapan@columbia.edu

You are also invited to attend
The Spring 2019 Semester-End Recital
Wednesday, April 24 at 7:00PM
(The start time is subject to change. Please check
on our website on the day of the performance.)
St. Paul's Chapel, Columbia University
No reservation necessary.

MENTER/PROTÉGÉ SUMMER PROGRAM

COLUMBIA UNIVERSITY

~ 6 weeks in Tokyo ~
~ May 23 - July 7, 2019 ~

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 koto zither
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 pioneering members of the Columbia Gagaku and Hōgaku Instrumental Ensembles of New York, looking forward to performances in New York, Tokyo, and elsewhere.

COMPUTER MUSIC CENTER and SOUND ARTS PROGRAM

COLUMBIA UNIVERSITY

Originally called the Columbia-Princeton Electronic Music Center, the Computer Music Center (CMC) 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 in a broad range of innovative projects 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, directed by musician Miya Masaoka and 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, Visual Arts and the Music Performance Program's Japanese instrumental training ensembles to develop new creative works with a deep engagement with sound as medium. The CMC collaborates with the IMJS: Japanese Cultural Heritage Initiatives in music research and teaching programs based on Japanese *wagakki* instruments. Most recently, interim reports of the sonic analysis of various types of koto have been published in the August 2015 and December 2016 issues of *Hōgaku Journal*.

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>



Brad Garton

Professor of Music

Director, Computer Music Center and
Deputy Director, IMJS: Japanese
Cultural Heritage Initiatives

GLOBAL ARTIST RESIDENCY PROGRAM

TOKYO ACADEMY OF INSTRUMENTAL HERITAGE MUSIC (TAIHM)*

The **Global Artist Residency** launched in 2013 as the first TAIHM program, is designed for well-established Western wind instrumentalists abroad who wish to add a Japanese wind instrument to their already high level achievement in Western music and wish to incorporate *wagakki* pieces from the huge 20th- and 21st-century body of newly-composed music (barely known outside Japan) into major repertoires of their home orchestras and ensembles both in Japan and abroad.

The **First Global Artist, Rosamund Plummer** (Principal Piccolo, Sydney Symphony Orchestra), studied the ryūteki fulltime in the spring of 2014. The **Second Global Artist** selected for 2016 was **Jinny Shaw** (Oboe, Hallé Orchestra, U.K.) who studied the shō. The **Third Global Artist** (2018), **Trond Magne Brekka** (Flute/Solo Piccolo, Oslo Philharmonic) studied shakuhachi and continues with his mentor on Skype. The **2019 Global Artist, Rolando Cantú** (Oboe & English Horn, National Symphony Orchestra, Mexico) is currently studying hichiriki in Tokyo.

The International House of Japan and Musashino Gakki Instrument Co., Ltd. have been major collaborators since the inception of the program. In 2017, Toshiba International Foundation recognized the key role being played by this residency for training future leaders in the music world and has taken over sponsorship of this program.

* **The Tokyo Academy of Instrumental Heritage Music (TAIHM)** (pronounced “time”) is not a place but a living concept – a people-to-people program made up of renowned masters of Japan-born heritage instruments (*wagakki*) and talented musicians from anywhere globally who are eager to add *wagakki* to their own musical accomplishments.

For further details please visit: www.tailm.org

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(in alphabetical order)

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IMJS: INSTITUTE FOR JAPANESE CULTURAL HERITAGE INITIATIVES

JAPANESE HERITAGE MUSIC PROGRAM

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**IMJS: JAPANESE CULTURAL HERITAGE INITIATIVES
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*The *kao*-signet of music, art and religion patron,
Shōgun Ashikaga Yoshimitsu (1358-1408).