

**IMJS: Institute for
Japanese Cultural Heritage Initiatives**

**TREASURING THE PAST
ENRICHING THE PRESENT
TRANSFORMING THE FUTURE**

**in collaboration with the
Columbia Music Performance Program**

presents

Our 15th Annual Concert

**Glories of the Japanese
Music Heritage XV**

**Featuring renowned musicians
from Japan & New York**

and the

**Columbia Gagaku Instrumental Ensemble
of New York**

**Sunday March 8, 2020 at 4:00PM
Miller Theatre, Columbia University
(116th Street & Broadway)**

This program is approximately two hours including intermission.

Program notes written, translated and adapted by Barbara Ruch.

PROGRAM OVERVIEW

PART I. GAGAKU: SACRED SOUNDSCAPES REBORN

In Memory of Sukeyasu Shiba (1935-2019)

SAIBARA (Ancient vocal genre)

Gokuraku wa (*Paradise*) (1993) by Sukeyasu Shiba

GAGAKU ORCHESTRAL MUSIC

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

Etenraku (*Music of the Divine Heavens*) Brief excerpt

Singing Etenraku (*Shōga*)

Etenraku (*Music of the Divine Heavens*) Full version

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

Ryō-Ō (*Chinese King of Ryō*)

Intermission (15 minutes)

PART II. WOMEN WHO MADE/MAKE MUSIC

In Celebration of Women's History Month

ELIZABETH BROWN MEETS OTOMAE

Elizabeth Brown, *A Glimpse at Dawn* (2020) (World Premiere)

Commissioned by the IMJS: Institute for
Japanese Cultural Heritage Initiatives

AYUMI SHIMONOTO MEETS OTOMAE

Otomae's Lyrics No. 566:

Itsushika to kimi ni to omoishi (One of these days I meant to ...)

HILDEGARD MEETS OTOMAE

Otomae's Lyrics No. 26:

Hotoke wa tsune ni imasedomo

(They say Lord Buddha's everywhere ...)

Otomae's Lyrics No. 177:

Gokurakujōdo no medetasa wa (Paradise is glorious ...)

We dedicate Part I of our concert today to **Sukeyasu Shiba** (1935-2019), preeminent performer and advocate of Gagaku sacred court music, whose death last year marks the passing of one of the most influential Japanese musicians of our era.



courtesy of Reigakusha

Born into the historically important Shiba family of hereditary ryūteki flute masters for the Imperial Household Gagaku Orchestra, he became a member of that orchestra in the palace in 1958 and rose in rank to its leadership position. Determined to revitalize Gagaku music throughout Japan he decided to retire from the Imperial Household Gagaku Orchestra in 1984 and began to recruit and train young musicians outside the court. While embracing Gagaku's origins and traditions, Shiba made it clear his mission was to educate Japanese audiences in their own musical roots as well as to bring a fresh vision of this oldest of all orchestral music to audiences abroad. By 1985 he had formed the now renowned orchestra, the *Reigakusha*.

Our celebrated Gagaku mentors, who have come here to New York yearly for the past 15 years to give master classes and perform with Columbia University's Gagaku Ensemble, were mentored by Shiba-sensei. So in a sense Columbia's ensemble has been blessed to become the third generation of Shiba's disciples. And so it is in gratitude to this ancestry, the result of Shiba's dream and its actualization, that we dedicate our concert today.

PROGRAM NOTES

PART I

GAGAKU: SACRED SOUNDSCAPES REBORN

In Memory of **Sukeyasu Shiba** (1935-2019)

The Columbia Gagaku Instrumental Ensemble of New York

shō:	Zachary Armine-Klein	Toru Momii
	Nina Fukuoka	Zachary Seligman Karen
	Harrison Hsu	Blake Woods
hichiriki:	Miles Bishop	Joseph Jordan
	Evan Caplinger	Isabela Tanashian
	Dylan DelGiudice	Lucie Vitkova
	Aya Ishida	
ryūteki:	Liam Hayes	Lish Lindsey
	Astrid Jarvis	Adam Robinson
	Johni Licht	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)

The ensemble is joined in performance by the three New York instructors, the three mentors from Japan and **Jinny Shaw**, the 2016 awardee to the Global Artist Residency (see p.27).

SAIBARA (Ancient vocal genre)

Gokuraku wa (Paradise) (1993) by Sukeyasu Shiba

極楽は 日想観によせてや想え その飾り 賞でた

水を見て 瑠璃の地に想いをかけよ 深き益ありや

Gokuraku wa
nissōkan ni yosete ya omoe
sono kazari medeta

Mizu o mite
ruri no chi ni omoi o kakeyo
fukaki eki ari ya

Paradise...

Every day, imagine it in your heart,
and its glories will
bring you joy.

Gaze at the water,
and imagine it to be
the sparkling blue-jeweled land of Paradise.
Oh, your cup will run over!

GAGAKU ORCHESTRAL MUSIC

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, sets the scene 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 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 the Divine Heavens,” 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 to 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, the piece tonight will be performed first as AB, and then 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 a rain storm subsiding, as individual instruments one by one fall silent. Heaven’s music concludes with the *gaku-sō* sounding the last three rain-drop-like notes.

	Taiko		Ryūteki		Hichiriki		Shō	
鉦鼓	太鼓	羯鼓	龍笛	箏	篳篥	琵琶	笙	平調
Shōko		Kakko	Gaku-sō			Biwa		越殿樂
金		正	六千中夕	斗十	六四二五二四六六	也 _ム 也 _ト	凡	元
金		正	ト	十	チ	ハ	一	越
金	圓	正	ラ	為	ラ	コ	乙	殿
金		正	ル	為	ラ	ク	乙	樂
金		正	タ	為	ラ	ク	乙	小
金		正	ア	為	ラ	ク	凡	曲
金		正	ラ	為	ラ	十 _下 十 _上 ヒ _七	凡	本 _二 拍子 _加
金	圓	正	ト	斗 _六 中 _七	チ	十 _下 十 _上 ヒ _七	下	拍子 _八
金		正	ユ	為	ラ	コ	乙	後 _度 十二
金		正	ト	為	ラ	ク	乙	
金		正	ラ	為	ラ	ク	乙	
金		正	ア	為	ラ	ク	乙	
金		正	ラ	為	ラ	ク	乙	

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

Learning *Etenraku* through Singing (*Shōga*)

Before even touching an instrument, the celebrants of Gagaku are taught by first learning to sing the score (*shōga*). Tonight, Lish Lindsey, now a professional ryūteki artist, will share with all of us how to internalize *Etenraku* through *shōga*.

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

Of the multiple theoretical modes of Chinese music imported from the continent, only 12 or 13 came to Japan, and ultimately only six were chosen as standards for Japanese Gagaku musical performance. The remaining were demoted to sub-categories of the six and are rarely employed, or have been lost. The *Sadachō* mode is a sub-category of the *Ichikotsuchō* mode that centers on the note of D. Since *Ryō-Ō*, now categorized in *Ichikotsuchō* mode, used to belong to the *Sadachō* mode, *Sadachō no netori*, is still used to precede *Ryō-Ō*.

Ryō-Ō (*Chinese King of Ryō*)

Choreographed as well for a dramatic *bugaku* dance, this work is performed in orchestral mode tonight.

This piece was inspired by a legend about King Ch'ang Kung, a great general, and an historical person, who lived during the 6th century in Northern China, and about whom many legends were generated. He was said to be extremely handsome, so much so that troops became immobilized and simply stared at him in awe, or scrambled around to see him, an atmosphere detrimental both to rousing his troops and intimidating his enemies. He therefore devised a ferocious-looking dragon mask to wear into battle, which contributed to his being continually victorious.



Intermission (15 minutes)

PART II
WOMEN WHO MADE/MAKE MUSIC
In Celebration of Women's History Month

What is Women's History Month?

In 1917 women in Soviet Russia received the right to vote and celebrated by declaring March 8 as International Women's Day. Women in the USA gained suffrage in 1920 and devoted March 8 to resurrecting awareness of women who have influenced the history and cultures of humankind. But it was not until 1925 that the United Nations sponsored March 8 activities in recognition of the role women worldwide play in strengthening international peace and security.

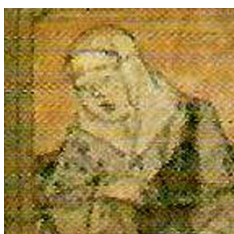
In 1978 the school district of Sonoma, California organized a week-long celebration in dozens of its schools with hundreds of students creating presentations on women's contributions to culture, history, and society. This inspired similar activities across America, and in 1980 President Jimmy Carter issued a presidential proclamation that the Week of March 8 will annually be National Women's History Week. Congress in 1981 then passed a resolution establishing this as a national celebration. In 1987 Congress was petitioned and thus expanded the one day to the whole month of March. Today, in global celebration, countries around the world have designated March 8 as International Women's Day.

In celebration of Women's History Month and International Women's Day the second half of tonight's program is dedicated to

Women Who Made/Make Music.

ELIZABETH BROWN MEETS OTOMAE

Elizabeth Brown, the eminent 21st-century composer inspired by lyrics of 12th-century Japanese singer **Otomae** (1086?-1169), composed this quintet for the Ensemble Leonarda to honor the 400th birth anniversary (2020) of the brilliant composer-nun **Isabella Leonarda** (1620–1704). Simultaneously it honors the 850th memorial year (2019) of Otomae. Please see p.11 for Lyrics No. 26.



A Glimpse at Dawn (*Akatsuki ni honoka ni*) (2020) (World Premiere)
by **Elizabeth Brown**

commissioned by IMJS: Institute for Japanese Cultural Heritage Initiatives

shamisen/voice: **Yoko Reikano Kimura**
harpsichord: **Nancy Kito**, Ensemble Leonarda
bass viol: **Adam Young**, Ensemble Leonarda
baroque flute: **Susan Graham**, Ensemble Leonarda
baroque violin: **Claire Smith Bermingham**, Ensemble Leonarda

Ensemble Leonarda was formed at the Peabody Conservatory of Music, where its founding members were participating in the early music program. Named after the composer Isabella Leonarda, this group of gifted individuals came together to form an ensemble dedicated to performing works of Leonarda and other Baroque masters.

For more about Leonarda and each musician, please see the "Profiles" section below.

AYUMI SHIMONOTO MEETS OTOMAE

We honor tonight the 12th-century Japanese singer **Otomae**, whose melodies are lost, but whose lyrics alone move us deeply to this day. Japanese koto and vocal artist **Ayumi Shimonoto** “becomes” Otomae.

Otomae’s Lyrics No. 566 in Ryōjin Hishō

music by **Ayumi Shimonoto** (2018)

lyrics by **Otomae**, who improvised on a well-known poem by 10th-century Emperor Murakami composed at the death of his mother.

voice: **Ayumi Shimonoto**

いつしかと	<i>Itsushika to</i>
君にと思ひし若菜をば	<i>kimi ni to omoishi wakana o ba</i>
法のためにぞ	<i>nori no tame ni zo</i>
今日は摘みつる	<i>kyō wa tsumitsuru</i>

I kept thinking that one of these days
I'd pick a bouquet of fresh greens to delight you.
But here I am having picked them instead
for the altar as prayers for your soul.

Improvisation:

*One of these days
I meant to gather
for you
fresh greens for you
a bouquet for you
to bring you delight.
I kept meaning to
for you
fresh greens to delight you.
But here today
I gather them too late for you
for the altar
as prayers for your soul.
Oh, one of these days, I thought
I meant to, for you.*

HILDEGARD MEETS OTOMAE

Like the medieval German nun **Hildegard von Bingen** (1098?-1179), who is now famous globally among musicians, treasured by famed women's singing ensembles, and beloved by audiences worldwide, so the Japanese singer, **Otomae** (1086?-1169) who lived at the very same time as Hildegard and whose repertory was beloved by Japanese, rightly belongs to a global audience. Though her music is lost, due to the profundity and beauty of her lyrics taken down as dictation by the Retired Emperor GoShirakawa and circulated with his commentary as *Private Treasure of Superb Songs* (*Ryōjin Hishō*), Otomae's lyrics deserve to live again on music to match them, so as to be appreciated by audiences everywhere.



For our Institute's ongoing music restoration initiative "The Songs of Otomae," please see description p.14.

Hildegard von Bingen and Otomae, deeply gifted singer-composers, were 12th-century contemporaries who never met. Indeed they were unaware even of each other's existence and even of each other's country on opposite sides of the earth. And though they never met, never could meet, as women, as artists, as believers, they had so much in common. They both had faith in the spiritual power of song.

GHOSTLIGHT Chorus founder and director, **Evelyn Troester DeGraf** comments:

Here this evening we arrange for these two women to meet in the 21st century for the first time and share each other's songs. It begins with Hildegard offering Otomae her music and Otomae offering Hildegard her words.

Otomae's Lyrics No. 26 in Ryōjin Hishō

music by Hildegard von Bingen

voice: **Evelyn Troester DeGraf**
Vocalists from the **GHOSTLIGHT Chorus**

仏は常にいませども	<i>Hotoke wa tsune ni imase domo</i>
現ならぬぞあわれなる	<i>utsutsu naranu zo aware naru</i>
人の音せぬ暁に	<i>hito no oto senu akatsuki ni</i>
ほのかに夢に見えたまふ	<i>honoka ni yume ni mie tamau</i>

They say Lord Buddha's everywhere,
always with us, here and now,
yet sadly he'll not show himself
in real life flesh and bones.
Only in dawn's silent hours
when human sounds all cease
can we catch a glimpse of him
in early morning dreams.

Otomae's Lyrics No.26 in *Ryōjin Hishō*,
calligraphed by Yasunari Kawabata,
1968 Nobel Laureate in Literature



Otomae's Lyrics No. 177 in Ryōjin Hishō

music by Evelyn Troester DeGraf (2020)

Voice: **Evelyn Troester DeGraf**
Vocalists from the **GHOSTLIGHT Chorus**

極楽浄土のめでたさは	<i>Gokurakujōdo no medetasa wa</i>
一つも空なることぞなき	<i>hitotsu mo ada naru koto zo naki</i>
吹く風立つ波鳥もみな	<i>fuku kaze tatsu nami tori mo mina</i>
妙なる法をぞ唱ふなる	<i>taenaru nori o zo tonau naru</i>

Paradise is glorious.
There, all is in accord.
Its whispering breezes, rippling ponds,
and songs of sacred birds
sing in concert endlessly
the glories of Buddha's Word.

**We honor
two of the most important
pioneering American women scholars of
classics by premodern Japanese women
Yung-Hee Kim (Kwon) and Gladys E. Nakahara**

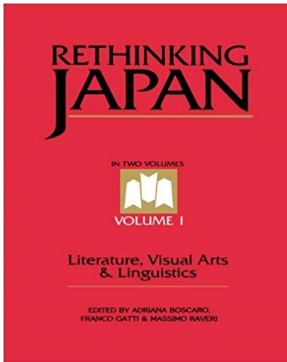
If left in the hands of Euro-American scholars, where “male scholars in charge” is the norm, Otomae would be dead to history. In fact, eminent academic presses such as those of Cambridge University and Columbia University, where the “usual hands” are called the “safe hands,” have just in the past decade managed to publish about the *Ryōjin Hishō* while erasing Otomae’s name entirely. Waka poetry specialists, even now ignoring recent Japanese studies, continue to replicate outdated commentaries and to propagate the view that song lyrics are a somewhat deformed and inferior category of poetry.

Arthur Waley was delighted by them and tried his hand at translating 14 songs in 1921. Bownas and Thwaite did eight in 1964. Donald Keene simply reprinted six of Waley’s in 1969. The most extensive was by Hiroaki Satō, the poet/scholar, and Burton Watson in 1981 in a volume where Watson translated *kanshi*, and Satō did the *imayō*.

But **Yung-Hee Kim**, first under Karen Brazell at Cornell and then at Ohio State, completed one of the most original and important scholarly works in her 1994 book *Songs to Make the Dust Dance*. And it was Kim’s pioneering work that inspired **Gladys E. Nakahara** to pick up the challenge, and translate the entire 566 lyrics contained in the *Ryōjin Hishō*.

This should have opened up whole new fields. For eminent linguists the lyrics represent a singable and treasured look at vernacular 12th-century Japanese language. For musicologists the challenge of syllable beat opens the door to restoration of lost musical rhythms. But instead of the field of women singers blooming, they were plowed under.

Ivy may not burnish academic walls in Hawai’i’s tropical climate, but the laurels go to both Professor Yung-Hee Kim and then Professor Gladys E. Nakahara of the University of Hawai’i at Manoa who undertook what it is that makes scholars worth their salt. They took on the labor of unvisited sources and uncovered treasure and gifted it to us all.



“Unheeded Voices; Winked-at Lives”

Barbara Ruch, pp. 102-109

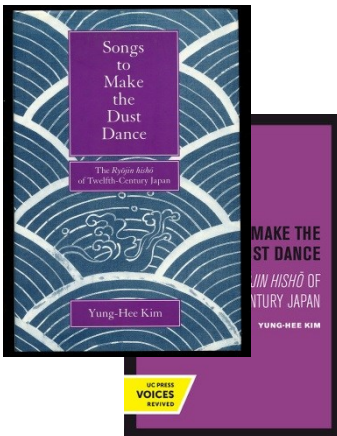
***Rethinking Japan Vol 1:
Literature, Visual Arts & Linguistics***

Routledge (1991)

ISBN-13: 978-0904404784

ISBN-10: 0904404781

(available in hardcover, paperback and eBook)



***Songs to Make the Dust Dance:
The Ryōjin Hishō of Twelfth-Century Japan***
Yung-Hee Kim

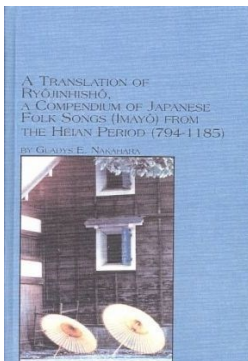
University of California Press (1994)

ISBN-10: 0520080661

ISBN-13: 978-0520080669

UC Voices Revised Series (2018)

ISBN-13: 9780520303065



***A Translation of Ryōjinhishō:
A Compendium of Japanese Folk Songs (Imayō)
from the Heian Period (794-1185)***

Gladys E. Nakahara

The Edwin Mellen Press Ltd. (New York) (2003)

ISBN-10: 0773466266

ISBN-13: 9780773466265

THE SONGS OF OTOMAE (1086?-1169)

A Music Restoration Project Restoring the Art of a Celebrity Singer and Her Repertory of the Popular Songs of Her Day

This ongoing project grew out of the Institute's earlier work to resurrect important Japanese women ignored by historians of Japan.

Otomae was a famous and charismatic 12th-century singer, who came from a long line of exclusively matriarchal, husband-less, self-regulating female singers belonging to a kind of hereditary guild known as *kugutsu* which specialized in contemporary popular songs known generally as *imayō* or "songs of today." Emperor GoShirakawa (1127-1192; r. 1155-1158) was an impassioned fan of the genre, as had been his mother, Taikenmon'in. After Otomae retired professionally, taking lay vows of a Buddhist nun, the then Retired Emperor called her to his court and apprenticed himself to her so as to relearn the songs he already knew and to learn, directly from her, how to sing her entire repertory. In the process he carefully wrote down the lyrics to 566 of her songs, preserving them in a collection he called *Ryōjin Hishō*, which can loosely be translated as "Private Treasure of Superb Songs." The word *Ryōjin*, taken from classical Chinese, implies "a voice that soars so that even the dust on the rafters tremble."

So that Otomae's repertory does not remain buried, as it has been, by scholars who view it primarily as a collection written by Emperor GoShirakawa, we owe it to her to resurrect her lyrics in song, the depth and breadth of which, with their double-entendres, their Buddhist gospel, their erotic seductions, give voice to words and feelings which even now, could be "songs of today." Japanese writers from Yoshida Kenkō to Saitō Mokichi expressed admiration for their emotional power.

The Institute is happy to share its "Songs of Otomae" worksheets containing about 40 selected lyrics in original Japanese with Japanese commentary, Romanized reading, and new English translation (by Barbara Ruch) geared toward vocalization, with any serious composer or performing artist who wishes to use them in public performance. Otomae's lyrics will strike inspiration in a wide range of artists of present-day genre. Contact us at medievaljapan@columbia.edu.

PROFILES (in alphabetical order)

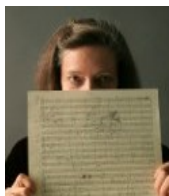


Violinist **Claire Smith Bermingham** received her M.Mus. in violin performance at Boston Conservatory studying under David Kim and currently studies baroque violin with Judson Griffin. She has performed on baroque violin with American Classical Orchestra, Siren Baroque, Trinity Baroque Orchestra, Biber Baroque, and La Fiocco, among others. She has performed with Sean “Puffy” Combs and “Father John Misty” on *Saturday Night Live*, *David Letterman*, and *The View*, and in concerts with “Mana.” She is violinist for Ritchie Blackmore’s band, “Blackmore’s Night.” Claire currently plays with Ensemble Leonarda, and is a founding member of The Queens Consort.

www.ensembleleonarda.com/claire-smith



Hildegard von Bingen (1098?-1179) is such a famous figure in the history of Catholic nuns and Western music that her biography can be found readily in easily accessible sources. Subject to visions since childhood, she was not persuaded to record them until she was 43 years old. They inspired a body of more than 75 monophonic compositions (plainchant) that are formulaic yet were revolutionary in their time, far exceeding in emotional expression anything in religious vocal music then known. Hildegard’s songs are penned in early medieval notation; her Latin words put down first by her scribe and confidant, the monk Volmar, and after his death in 1173, by her secretary, Guibert of Gembloux. In the imaginary meeting tonight with her Japanese contemporary it will become apparent how many aspects and qualities the two women had in common. Although the songs of both women were transcribed by admirers, in neither case can we tell the original pace or rhythm, and Otomae’s music was lost entirely. For Hildegard, song was the highest form of human activity, mirroring the ineffable sound of heavenly spheres and angel choirs. Otomae, likewise, viewed the role of singing as the most powerful form of worship, able to activate in us “salvation” even more effectively than institutional liturgies.



Elizabeth Brown combines a composing career with a diverse performing life, playing flute, shakuhachi, and theremin in a wide variety of musical circles. Her music has been heard on every continent, and includes many compositions for traditional Japanese instruments. Recently she toured Japan and the US with her trio of two shakuhachi and ichigenkin (one-string koto); premiered *Dialect*, for solo shakuhachi, at the London World Shakuhachi Festival; and played theremin with the Boston Symphony. A Juilliard graduate and Guggenheim Fellow, Brown has received grants, awards and commissions from Orpheus, St. Luke's Chamber Ensemble, Newband, Asian Cultural Council, Japan/US Friendship Commission, Japan Foundation, Music from Japan, Bridgehampton Chamber Music Festival, NewMusicUSA, NYSCA, and NYFA. She was a Fellow at Bellagio; at the MacDowell Colony; and Artist-in-Residence at the Hanoi National Conservatory and in Grand Canyon National Park. Her CD *Elizabeth Brown: Mirage* is available from New World Records.

www.ElizabethBrownComposer.com



Evelyn Troester DeGraf, founder and conductor of the internationally acclaimed chamber choir GHOSTLIGHT and choir master at the German International School in White Plains, is choir director emerita at Sacred Hearts & St. Stephen Church (Brooklyn) where she was for twelve years conductor, cantor, voice teacher, and assistant organist. She earned her Master's degree from the University of Music and Performing Arts in Munich with a dual concentration in vocal performance and music education and her Ed.D. from Columbia University's Teachers College. DeGraf was director of Collegium Musicum at Columbia University; taught conducting and applied lessons in voice, piano, and guitar at Teachers College; and has been guest lecturer, choral clinician, and master teacher for choirs and music organizations in both Germany and the US, including her alma maters in Germany and New York as well as New York University, and Brooklyn College. Her career as a versatile musician, educator and researcher ranges from mezzo-soprano engagements at Lincoln Center to conducting choruses for The Rolling Stones at Barclays, Prudential, and Verizon Centers.

<https://music.columbia.edu/bios/evelyn-troester-degraf>



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 School of Japanese Language at Tenri Cultural Institute in NY as well as an instructor in Japanese language.

GHOSTLIGHT CHORUS is an elite chamber choir based in New York City. Founded in 2010 by artistic director Dr. Evelyn Troester DeGraf, the choir is comprised of experienced singers who collectively strive for superior musicality, intonation, and choral blend. Acclaimed as “beautiful” by *Vogue*, “first-class” by *Time Out New York*, and “simply one of the best vocal ensembles” by *Maine’s Press Herald*, GHOSTLIGHT pursues both high-quality musicianship and a comprehensive repertoire, with a commitment to original concert programming and frequent world premieres. Recent performance highlights include: Genius Festival at the 92nd Street Y; PS1 Benefit at New York’s Museum of Modern Art; sold-out concerts throughout Germany; concert tours on the East and West Coasts of the US; and live performances with the Rolling Stones. In 2015, this New York ensemble won 3rd prize in the 14th International Chamber Choir Competition in Marktoberdorf, Germany.

www.ghostlightchorus.com



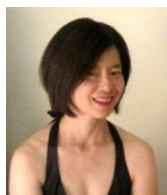
Susan Graham, baroque flutist for the Ensemble Leonarda, graduated from the Peabody Conservatory of Music, where she was a principal flutist in the Peabody Symphony Orchestra. She holds a Master’s degree in performance from Rutgers University. Her teachers have included Robert Willoughby, Timothy Day, Mark Sparks, James Scott, and Janet See. Susan Graham has a large private teaching studio, and performs as soloist throughout the metropolitan area.

<http://susangrahamflute.webstarts.com/>



Yoko Reikano Kimura, koto and shamisen, now based in New York and Japan, has concertized around the world where she has been acclaimed for her superb shamisen playing and singing. Kimura studied at the Tokyo University of the Arts, and was then awarded a scholarship from the Japanese Agency of Cultural Affairs. Her teachers have included Kono Kameyama, Akiko Nishigata and Senko Yamabiko, a Living National Treasure. She won First Prize at the prestigious 10th Kenjun Memorial National Koto Competition, and as a koto soloist, premiered Daron Hagen's *Koto Concerto: Genji* (for 13-string koto) with the Euclid Quartet, then performed it with the Wintergreen Music Festival Orchestra, and in May 2020, will give this work its Japan Premiere. She has been featured in renowned operas and theater works, including Michi Wiancko's *Murasaki's Moon*, Piestro Mascagni's *Iris* with the American Symphony Orchestra, and Basil Twist's *Dogugaeshi*. Kimura is co-founder of *Duo YUMENO*, with cellist Hikaru Tamaki, which received the Aoyama Music Award (Barocksaal Prize) in 2015, and was featured at Chamber Music America's 2016 National Conference. The Duo held its 10th anniversary recital to a sold-out audience at Weill Recital Hall at Carnegie Hall in 2019.

www.yokoreikanokimura.com



Nancy Kito holds degrees from New York University (B.A., M.A. in French & Classical Studies; minor in Secondary Education) and the Peabody Conservatory of Music (B.M. in organ performance), with additional studies in harpsichord at the Université de Montréal. She studied organ with Walter Hilse and Donald S. Sutherland; harpsichord with Webb Wiggins; and has participated in masterclasses/coachings with Jaap Schroder, Luc Beauséjour, and Arthur Haas; the International Baroque Institute at Longy; the Baroque Academy of the Amherst Early Music Festival; and the Cambridge Early Music Summer School (Cambridge University, England). She has performed at the Norfolk Chamber Music Festival with Ronald Roseman, Phyllis Bryn-Julson, and Frank Morelli; the Yale Center for British Art; the Yale Chamber Players, under the direction of Jaap Schroder; and the New Amsterdam Symphony Orchestra. In addition to playing harpsichord for Ensemble Leonarda, she is an organist in the metropolitan NY area.

www.ensembleleonarda.com/nancy-kito



Isabella Leonarda (1620-1704) was one of the most prolific and admired composers of the 17th-century Baroque era. In the 17th century, Italian musical activities were divided into *Prima Practica* and *Seconda Practica*, the former not normally available to women. There is evidence, however, that Leonarda's prominent family and her talent made it possible for her at a young age to study composition with Gasparo Casati, choral master of the Novara Cathedral, who published two of her works in 1640. An Ursuline nun from age 16 to her death, her activities in the convent no doubt included both teaching music and composing. From medieval times, convents provided supportive havens for talented women to express their creativity. She clearly had training in formal counterpoint, and the unique intricacies of her compositions' harmonies exerted a strong influence on the development of polyphonic music in Europe. It will be an encouragement to us all that her most productive years were after she reached 50 years of age. Her body of work comprises more than 200 compositions -- solo motets and sonatas, sacred concertos, litanies, masses, and Vesper music, mostly in Latin, but also some in vernacular Italian. Her *Sonata da chiesa* [Op. 16] is historic in that it is the first published instrumental sonata by a woman.



Mayumi Miyata graduated from Kunitachi College of Music in Tokyo as a piano major. She began study of the shō under Tadamaro Ōno of the Imperial Household Gagaku Orchestra and since 1979 appears regularly in National Theatre of Japan performances. She has been a member of the Gagaku ensemble, Reigakusha, since its founding in 1985. In 1983 she launched a career as a shō soloist and can be credited with making the shō widely recognized in Japan and around the globe as an instrument with a valid place in contemporary music. She has performed with the NHK Symphony Orchestra, the Czech Philharmonic, the New York Philharmonic, etc. under such conductors as Dutoit, Ozawa, Ashkenazy, Conlon and Previn, and premiered many works written especially for her by Cage, Takemitsu, Ishii, Eloy, Hosokawa, Méfano, Huber and Lachenmann. In 2018 she was awarded 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 its Mentor/Protégé Tokyo Summer Program.



Hitomi Nakamura, teacher of Gagaku at Kunitachi College of Music, received her M.A. from Tokyo University of the Arts. She studied hichiriki, gakusō, and samai dance with Nagao Ōkubo. As a member of the Gagaku ensemble, Reigakusha, led by her mentor Sukeyasu Shiba, she has performed in the National Theatre of Japan and many times abroad: Tanglewood Musical Festival; the Ultima Contemporary Music Festival; the Music From Japan (MFJ) Festival, and most recently in Paris (*Japonismes 2018*) and at Japan Society (New York) in 2019. She is hichiriki artist in premiere performances of many contemporary composers. She is founder of the *Ashi no kaze* (Reed Wind) Recital Series designed to develop the musicality and performance techniques of the hichiriki, which historically was not a solo instrument, and thereby has generated many new pieces for the hichiriki repertory. In 2010 she received the prestigious Matsuo Performing Arts New Artist Award. In 2005 and 2013, her performances – in which the hichiriki was central – were released on CDs. She also belongs to the Gagaku trio *Chitose* in collaboration with Dutch actor, Joep Dorren performing in Düsseldorf, Amsterdam, and Tokyo in 2016 and 2017. A founding mentor, she plays a leading role in Columbia’s Gagaku Instrumental Ensemble and Mentor/Protégé Summer Gagaku Program in Tokyo.

www.gagaku.jp/hitomi-hichiriki



Otomae (1086?-1169) was a Japanese singer without peer in the early 12th-century capital, whose specialty was popular songs of the day (*imayō*). At age 12, due to her fine voice, she was adopted by the singer Mei, who came from a long line of exclusively female singers, organized matrilineally and belonging to a kind of guild of singers known as *kugutsu*. We can trace Otomae’s professional lineage back from her adoptive mother/mentor Mei to at least three generations of female *imayō* masters: Mei was the disciple of Shinsan, who in turn had been the daughter/disciple of *imayō* master Nabiki. Already retired and having taken lay vows of a Buddhist nun, Otomae was in her early seventies when, in 1157, the then retired Emperor GoShirakawa (1127-1192), just entering his thirties and a passionate fan of *imayō*, called Otomae to court and apprenticed himself to her so as to learn to sing her extraordinary repertory of some 566 songs in her special characteristic way.

GoShirakawa had no way to notate melodies, but carefully recorded the lyrics.

Unlike Hildegard von Bingen whose music was transcribed and preserved in the Church by those who revered her, Otomae's name in secular society became overshadowed by the high rank of her royal amanuensis, and his collection of her lyrics, the *Ryōjin Hishō*, became identified with him rather than her.

Further, Otomae's name came to be belittled—a mere entertainer—and even slandered by Confucian historians who assumed all husbandless independent women professionals must be prostitutes. Regrettably, modern Western scholars have replicated those views and therefore ignored her. When Otomae fell mortally sick, GoShirakawa sang *imayō* at her bedside. He himself took Buddhist vows the year she died and held memorial rites for her on the anniversaries of her death.



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. She 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)*; and *A Short Piece for Solo Ryūteki* (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



Sukeyasu Shiba (1935-2019), born in Nara into the hereditary Shiba family of Gagaku musicians, trained especially as a ryūteki artist, and served in the highest ranks of the Imperial Household Gagaku Ensemble. In 1984, he resigned in order to create in 1985 the now world-famous Reigakusha. Shiba also devoted himself to resurrecting obsolete works from ancient Chinese and Japanese scores, as well as composing new works for heritage instruments based on Gagaku principles. He was also the first to compose solo works for individual heritage instruments that had always been played only in ensemble form, thereby giving unique support to the careers of present-day heritage instrumentalists. Shiba was awarded the Order of Culture in 2017, the Japanese government's highest honor, for his efforts over many decades to revitalize Gagaku in Japan and make it more widely appreciated around the world.



Ayumi Shimonoto is a Yamada School koto performer and vocalist. A graduate of Tokyo University of the Arts with a degree in traditional Japanese music, she received a Master's degree at the same institution. She also graduated from the NHK Broadcasting School for Young Japanese Heritage Music Professionals. Since 1993 her flourishing multi-genre career has included traditional

Japanese dance, Buddhist chanting, Gagaku, theatrical recitations, NHK-FM radio broadcasts, CD projects, movie soundtracks, and stage productions. In addition to her activities with the classical repertoire, she has commissioned and premiered many new works from contemporary composers such as Michio Kitazume, Yūji Takahashi, and Rikuya Terashima and has adapted literary works by Kenji Miyazawa, for koto and voice notably, *Hōjuri/Itatsuki*, from two short poems composed immediately before Kenji Miyazawa's death. While based on vocalization techniques from traditional Japanese musical genres, her vocal skills have been highly praised, regardless of whether she is singing Japanese or Western music. Her CD releases include *Ayumi Shimonoto's Koto Recital 2005* and *Man'yō no Koi Uta (Love Songs from the Man'yōshū)* (Mother Earth Co., Ltd.). An early collaborator in the **Songs of Otomae Project**, it has been said of her: "She is Otomae." <http://shimonoto.jp>



Adam Young is a baroque and modern cellist, viol player, ballet dancer, accompanist, and pianist. He earned a Bachelor's degree from the San Francisco Conservatory of Music in modern cello with an emphasis on baroque performance practice, studying with Jennifer Culp, Elisabeth Reed, and Corey Jamason and is currently a master's degree candidate in the Historical Performance program at The Juilliard School, where he studies viola da gamba with Sarah Cunningham. Adam is co-founder of Cello Street Quartet, which under a Federal State Department Grant made it possible for the ensemble to perform and teach throughout Eastern Europe. He has performed at many music festivals such as the Oregon Bach Festival, Early Music Vancouver, the Viola da Gamba Society of America Conclave, and American Bach Soloists and received honorary mention in the 2017 San Francisco Conservatory of Music Marathon Composition Competition. His mission is to seek a factual basis for artistic decisions with special attention to historical performance practice. <https://adamyounng.co/>

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 instrumental instruction and facilitating opportunities for performance. Offerings in the MPP are subdivided into private instrumental lessons and a range of sponsored and affiliated performing ensembles. 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: Institute for Japanese Cultural Heritage Initiatives

You are also invited to attend
the Spring 2020 Semester-End Recital
Wednesday, April 22 at 7:00PM
St. Paul's Chapel, Columbia University
No reservation necessary.

MENTER/PROTÉGÉ SUMMER PROGRAM

COLUMBIA UNIVERSITY

~ 6 weeks in Tokyo ~
~ May 21 – July 5, 2020 ~

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 the student’s Japanese instrument of choice 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 is 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 in New York and globally. 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: Institute for 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:

CMC: <http://music.columbia.edu/cmc/>

Sound Arts MFA: <http://arts.columbia.edu/sound-arts>



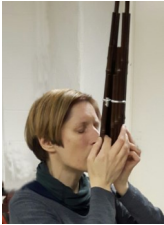
Brad Garton

Professor of Music
Director, Computer Music Center
and
Deputy Director,
IMJS: Institute for Japanese
Cultural Heritage Initiatives

GLOBAL ARTIST RESIDENCY PROGRAM

TOKYO ACADEMY OF INSTRUMENTAL HERITAGE MUSIC (TAIHM)*

The **Global Artist Residency**, launched by the Institute 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 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 2014 First Global Artist,
Rosamund Plummer
(Principal Piccolo,
Sydney Symphony Orchestra)
studied the ryuteki.



The 2016 Global Artist, **Jinny Shaw**
(Oboe, Hallé Orchestra, U.K.)
studied the shō.



The 2018 Global Artist,
Trond Magne Brekka
(Flute/Solo Piccolo, Oslo Philharmonic)
studied the shakuhachi.

The 2019 Global Artist,
Rolando Cantú (Oboe & English Horn,
National Symphony Orchestra, Mexico)
studied the hichiriki.



The International House of Japan and Musashino Gakki Instrument Co., Ltd. have been major collaborators from the start. In 2017, Toshiba International Foundation recognized this residency for its role in training future leaders in the music world and now sponsors this program annually.

* **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 around the world. For further details please visit: www.taih.org.

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*The *kao*-signet of music, art and religion patron,
Shōgun Ashikaga Yoshimitsu (1358-1408).