

**IMJS: Japanese Cultural Heritage Initiatives
and the
Columbia Music Performance Program**

present

Our 11th Season Concert

**Glories of the Japanese
Music Heritage XI**

**featuring renowned Japanese musicians
with
the Columbia Gagaku Instrumental Ensemble
of New York**

**Saturday March 26, 2016 at 4:00PM
Miller Theatre, Columbia University
(116th Street & Broadway)**

PROGRAM

PART I

GAGAKU: SACRED SOUNDSCAPES REBORN

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

An Introduction to listening to *Etenraku*

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

Kashin (This Auspicious Day)

Hyōjō no chōshi (Prelude Mode Centering on the note of E)
Goshōraku-no-jo (Music of the Five Harmonies - Overture)
Goshōraku-no-kyū (Music of the Five Harmonies - Finale)

***** Intermission (15 minutes) *****

PART II

NEO-HŌGAKU: INSPIRED BY PAINTINGS & POETRY

Yuka Takechi, *Waxwing*
(for sangen and shō) (2004)

Hiroya Miura, *Gossamer Lattice*
(for shō, hichiriki and ryūteki) (2007)

Fuyuhiko Sasaki, *Bridge to the Heavens*
(for harp, kugo, viola and shō) (2015)

PROGRAM NOTES

PART I: GAGAKU: SACRED SOUNDSCAPES REBORN

Columbia Gagaku Instrumental Ensemble of New York

Shō:	Michael Dames Zachary Karen Toru Momii Chatori Shimizu Alessandra Urso Bryana Williams	Ryūteki:	Shasha Chen Douglas Da Silva Arias Davis Jazmin Graves Astrid Jervis Amogh Kumar Bin Li
Hichiriki:	Cameron Fraser Shannon Garland Brendan Reilly Taylor Stewart Kevin Tien Devon Tipp Lucie Vitkova Keiko Watabe	Gakusō:	Harrison Hsu

Columbia Gagaku Ensemble New York Instructors

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

Columbia Gagaku Ensemble Mentor-Artists from Japan

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

For the performance of *Hyōjō no netori*, *Etenraku*, and *Kashin*, the ensemble is joined by the three instructors; the three mentor-artists; the 2016 Tokyo Global Artist in Residence, Jinny Shaw, U.K. Hallé Orchestra oboist (shō); and the 2015 Mentor/Protégé Summer Program alumnus from Australia, Henry Liang (shō).

Hyōjō no chōshi, *Goshōraku-no-jo* and *Goshōraku-no-kyū* are played by the three mentors and three advanced ensemble members, Michael Dames (shō), Kevin Tien (Hichiriki) and Lish Lindsey (ryūteki).

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 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 for the following *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. Its title, which refers to the "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.

Taiko	Ryuteki	Hichiriki	琵琶	Shō	
鉦鼓	羯鼓	龍笛	箏	笙	平調
Shōko	Kakko	Gaku-sō	箏	Biwā	越殿樂
金		ト	斗	凡	<small>平調</small> 越殿樂 <small>小曲</small> <small>平四拍子</small> <small>末二拍子加</small> <small>拍子八</small> <small>度度十二</small>
金	因	ラ	十	一	
金	百	ロ	為	乙	
金		ル	為	乙	
金		タ	斗	凡	
金		ア	中	十	
金	因	ラ	為	下	
金	百	ア	為	乙	
金		ラ		乙	

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

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. 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.

Rōei (Sung Poetry)

Kashin (This Auspicious Day)

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

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

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

Chorus

*kan mu kyoku banzei
senshiu raku biou*

*kan mu kyoku banzei
senshiu raku biou*

banzei senshiu raku biou

In this glorious month

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

On this auspicious day,
in this glorious month

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

We rejoice without end

Ten thousand years,
a thousand autumns

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

Both *Etenraku* and *Goshōraku* are played in the Hyōjō mode (described above.) The main difference between *netori* prelude and *chōshi* prelude is the latter is played when Bugaku ritual dance is to be performed. The prelude becomes an open-ended accompaniment played until the four Bugaku dancers have made their slow entry and reached their positions on the sacred stage. We have no Bugaku ritual dancers, so the music itself calls upon your imagination.



Goshōraku-no-jo (*Music of the Five Harmonies -Overture*)

Goshōraku, like *Etenraku*, is one of the fundamental pieces of the Gagaku repertory. Believed to have been composed in China during the late T'ang period (7th century), this work is based on *gojō*, which refers to the five moral principles (benevolence, social responsibility, respect, wisdom, and trustworthiness) held to be essential for all humans to live by and that, when achieved, constitute the foundation of harmonious life on earth. In short, they are vital to the protection of human culture. By extension, each principle was equated to a musical tone. When all sound together, they merge and create an amalgam that can affect the harmony of the spheres. Originally in five parts, only three sections of this work remain; we offer two here, the Overture and the Finale.

Goshōraku-no-kyū (*Music of the Five Harmonies - Finale*)

Chinese legend has it that when this swift *kyū*, or *finale* section is repeated 100 times in one performance it is so stirring that it can cause the spirit of T'ang Dynasty *biwa* master Lian Chengwu (Ren Shōbu, in Japanese) to appear from the next world. The Japanese Prince Sadayasu once tried this at a musicale in his Katsura River Villa but failed to achieve the result!

••••• Intermission (15 minutes) •••••

PART II: NEO-HŌGAKU: INSPIRED BY PAINTINGS & POETRY

Waxwing (2004) for *sangen* and *shō*

by Yuka Takechi (New York Premiere)

inspired by Vladimir Nabokov's poem in *Pale Fire*

Sangen: Hidejirō Honjō
Shō: Mayumi Miyata

Composer's Note:

"Waxwing" was inspired by certain lines from "Cantos One" of the lengthy verse spoken by the central character in *Pale Fire (A Poem in Four Cantos)* written by the Russian literary giant Vladimir Nabokov (1899-1977). A reflection of Nabokov's characteristic "world inside a mirror," his image of a simple migratory bird, the waxwing, deceived by reflective window glass, serves as a symbol of Nabokov himself in all his paradoxical complexity.

As I began working on the latter half of this music, February snow flakes fluttered against my New York window. In that special kind of winter stillness, I sought to hear their flutter in the words of the Japanese translation by Yoshiyuki Nakai of *Pale Fire*, retaining Nabokov's waxwing and window pane image, voicing them in the delicate subtleties possible in the "unseeable tones" of the *sangen* and *shō*.

During this same period I composed a work of the same title (*Waxwing*) for soprano and piano based on the same canto from the English edition of *Pale Fire*.

I was the shadow of the waxwing slain
By the false azure in the windowpane
I was the smudge of ashen fluff--and I
Lived on, flew on, in the reflected sky,

...

And how delightful when a fall of snow
Covered my glimpse of lawn and reached up so
As to make chair and bed exactly stand

Upon that snow, out in that crystal land!
Retake the falling snow: each drifting flake
Shapeless and slow, unsteady and opaque,
A dull dark white against the day's pale white
And abstract larches in the neutral light.
And then the gradual and dual blue
As night unites the viewer and the view,

...

I was the shadow of the waxwing slain
By feigned remoteness in the windowpane.

(Both the English and the Japanese words will be projected on the screen.)

Gossamer Lattice (Kasane gōshi) (2007) for hichiriki, ryūteki, and shō

by Hiroya Miura

inspired by Jasper Johns' oil painting, *Usuyuki*

Shō:	Mayumi Miyata
Hichiriki:	Hitomi Nakamura
Ryūteki:	Takeshi Sasamoto

Composer's Note:

One morning when the first snow of the season fell in Maine, I was reading a recent issue of the *New Yorker* in the waiting room of the neighborhood auto repair shop. In it was an article which included an extensive interview with Jasper Johns, and I realized how much I didn't know about him. Although I must have seen his paintings any number of times at MoMA or the Whitney, I was not able to recall anything besides the fact that he made oil paintings of American flags and targets, depicting "the things the mind already knows," as Johns explained in his own words. During my absent-minded museum visits, observing Johns' flags and targets, my brain admittedly had not been able to process anything beyond "what it already knew" and retained only a superficial impression of his works. From the *New Yorker* article I learned that Johns was fond of Japanese art and culture, and at age 21 he was actually stationed as a US soldier in my own hometown of Sendai before he made his name as a painter. I also learned that he has been working on a series of oil paintings, entitled *Usuyuki* (a thin dusting of light snow) for almost the past thirty years. It suddenly struck me that the thin layers of paint he uses on the two-dimensional surface of his works must be his device for creating an interplay between "what the mind already knows" and what the viewer then sees for the very first time in his paintings (a familiar surface then touched by a light snow). Just as we continue to forget aspects of what we see or hear while retaining fragments of them, so, before my eyes, some of the falling snowflakes outside were disappearing as soon as they reached the ground, while others were starting to form a thin layer of light snow, *usuyuki*, a kind of gossamer lattice of crystals on familiar ground.

Not unlike the accidental way, as John Cage points out, the word "music" is listed right after "mushroom" in the dictionary, my coincidental encounter with Jasper Johns while watching Maine's

first light snowfall that morning became the source of inspiration for this piece.

Bridge to the Heavens (2015) for harp, kugo, viola and shō

by Fuyuhiko Sasaki (New York Premiere)

inspired by Ogata Kōrin's pair of golden screens, *Irises at Yatsuhashi*

Harp & Kugo:	Fuyuhiko Sasaki
Viola:	Benjamin Preneta
Shō:	Mayumi Miyata

Composer's Note:

For a concert planned by Columbia together with Chanel Nexus Hall (Ginza, Tokyo) as a collaboration of young Western music instrumentalists and Japanese *wagakki* performers in Tokyo last November, I was commissioned by the eminent composer Toshi Ichianagi to compose a work inspired by a painting of my choice by an artist of the Rinpa school, which in 2015 was celebrating the 400th anniversary of the famous collaborative artists' community established in Kyoto in 1615 that gave birth to Rinpa style.

I chose the stunning screens, *Irises at Yatsuhashi* (Eight Bridges), screens by Ogata Kōrin (1658-1716), owned by the Metropolitan Museum of Art in New York. Kōrin was visually referencing a section of the literary work *Tales of Ise*, but even more, he was inspired visually by his predecessors' paintings of those same bridges and irises. To me, however, as a 21st-century person, and one deep in the music and symbolism of the Western harp, while at the same time a composer and performer of the kugo that is depicted in Asian iconography as played by angelic attendants to Amida Buddha, these Kōrin paintings came to my eyes fresh, rooted in our present world, as bridges through irises leading ever upward, into sacred space beyond our human ability to see, but magnetic in its other worldliness.

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

PROFILES (in alphabetical order)



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



Hidejirō Honjō has been described by theater director Yukio Ninagawa as “a deeply moving performer whose music ranges from the delicate, and complex, to, at times, the strongest of passion.” He received his stage name from his mentor Hidetarō Honjō as successor to the Honjō shamisen line of performers. He began as a student of Tsugaru-shamisen under Yūshō Hasegawa and continued shamisen studies at Tōhō Gakuen College under the eminent late Katsuyoshiju Kineya. He currently teaches shamisen at Tōhō Gakuen Junior College of the Arts. His awards as a contemporary Japanese instrumentalist are precedent-breaking, including First Prize at Tokyo Hōgaku Concours; Minister of Education, Culture, Sports, Science & Technology Highest Award at the All Japan Hōgaku Concours in Kumamoto; the Asahi Kyōgaku Contemporary Music Award XI; the Utsunomiya Espérer Award; and the Idemitsu Music Award. He has appeared as soloist in composer Toshi Ichianagi’s Avanti Chamber Ensemble, in the Tokyo Opera City Foundation’s “Bach to Contemporary” series, and in four solo concerts. He was selected as shamisen instrumentalist for the 2015 Chanel Nexus Hall (Ginza Tokyo) RINPA RESOUNDS Concert sponsored by Columbia’s IMJS: Japanese Cultural Heritage Initiatives and Chanel’s Special Concert Series. He is currently a fellow of the Asian Cultural Council in New York.



Hiroya Miura, Artistic Director of the IMJS: Japanese Cultural Heritage Initiatives, is a native of Sendai, Japan, born 1975. A musical prodigy who performed the Mozart Piano Concerto K.537 at age 10 with the Sendai Philharmonic Orchestra, by age 19, he was part of the Boston University Tanglewood Institute Young Artist Composition Program.

His career has since flowered as conductor of choral groups in Montreal and composer in residence for the McGill University Concert Choir, and his music has been performed in New York, Baltimore, Berkeley, Beijing and Shanghai. He received his Bachelor of Music from McGill University in Montreal with Honors in Composition in 1998 and received his Doctorate in Music Composition at Columbia University in 2007, having studied under Fred Lerdahl, Jonathan Kramer, and Tristan Murail. He also served as conductor of the Columbia University Orchestra.

His works have been performed by Speculum Musicae, New York New Music Ensemble, American Composers Orchestra, and le Nouvel Ensemble Moderne, among others, and he is also a founding member of the electronic improvisation unit, NoOneReceiving, whose debut album *From the Grain of Sound* has won critical acclaim in Europe and the U.S. He is now Professor of Music at Bates College, where he teaches composition and conducts the college orchestra.

On the Institute's 35th anniversary in 2003, we were honored to present the world premiere of a newly revised version of Hiroya Miura's *Das Cartas* for mixed-voice chorus, koto and harp, based on the famous 13th-century collection of Japanese Court Poetry *One Hundred Poets, One Poem Each*. And in 2006, at the launch of Columbia's Japanese classical music program, he premiered for us his meditation on "time" in *Koyomi (Almanac)* for shō, harpsichord, and viola de gamba. By popular acclaim the program tonight includes his beautiful *Gossamer Lattice* premiered first for the Columbia program in 2007.



Mayumi Miyata graduated from Kunitachi College of Music in Tokyo as a piano major. While still a student she began study of the shō under Tadamaro Ōno of the Imperial Household Gagaku Orchestra. Since 1979, as a member of Classical Japanese Instrumental Ensemble, Reigakusha, founded by the famed Sukeyasu Shiba, she has appeared 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. She has been a pioneering artist-advisor and mentor to the Columbia Gagaku Instrumental Ensemble and Mentor/Protégé Programs from their inception.



Hitomi Nakamura 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 Japanese Instrumental 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 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 historically was not

played as a solo instrument. Her efforts 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 Gagaku Instrumental Ensemble and Mentor/Protégé Summer Gagaku Program in Tokyo.

www.gagaku.jp/hitomi-hichiriki



Benjamin Preneta began the violin at age five and switched to the viola in sixth grade at the Crowden School in Berkeley, California. A member of his high school theater orchestra in San Francisco, he also performed with the Youth Musical Theater Company in productions of *Ragtime*, *Wonderful Town* and *Sweeney Todd*. He attended chamber music workshops at the San Francisco Conservatory, Sequoia Chamber Music Workshop, and the Crowden School and was principal violist with the San Francisco Conservatory Pre-College Chamber Orchestra. Now a sophomore in Columbia College, Ben has been a member of the Columbia University Orchestra beginning with his freshman year and has been violist with chamber ensembles in the Music Performance Program for the past two years during which he performed in Schubert's *Piano Quintet in A Major* at the Italian Academy Teatro. Previously, Ben studied the viola with Madeline Prager at the San Francisco Conservatory of Music and is currently a student of Ah Ling Neu at Columbia.



Fuyuhiko Sasaki, composer and harpist received his B.A. and M.A. from Tokyo University of the Arts where he studied composition under Teizō Matsumura and Toshirō Mayuzumi, and the harp under Ayako Shinozaki. Widely active as a soloist, ensemble, and orchestra harpist in the western tradition, he is the preeminent performer on the ancient *kugo* harp, a replication of the eighth-century instrument in the Shōsōin Repository Collection. His recital "Kugo Resonance" presented by Music From Japan in February of 2011 was highly praised by the *New York Times*. He served as Music Director of the Shirane Tōgenkyō Harp Festival from 1990 until 1993 and received the Excellent Composer Prize at the Second International Fukui Harp Music Competition in 1995.

His composition *Bridge to the Heavens*, heard tonight, premiered at Chanel Nexus Hall (Ginza, Tokyo), November 9, 2015, was commissioned for the Columbia-Chanel collaboration focused on new music inspired by Rinpa artists in celebration of the 400th anniversary of that school of painters.



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



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



Takeshi Sasamoto is the grandson of the *iemoto* master of Chikuinsha, 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 Reigakusha, Japanese Instrumental Ensemble, as well as with Western instrumentalists such as Bridget Kibbey of the New York Philharmonic. Active as a composer, he has produced many CDs.

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 Ryūteki* (2006). His text book 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.

<http://sasamototakeshi.com>



Yuka Takechi received her M.Mus at Tokyo University of the Arts, studied at the Tanglewood Music Festival (2003), IRCAM in Paris (2005), and received her PhD at the Royal Academy of Music (2011). She has been Research Associate Professor at Wakayama University, an Invited Lecturer at Tokyo University of the Arts and the Royal Welsh College of Music & Drama in the UK from 2012-2015. Now based in London, she lectures at the Royal Academy of Music.

Ms. Takechi's music has been performed throughout Europe, Japan and the USA on occasions such as the International Zagreb Music Biennale to the Tanglewood Music Festival of the Boston Symphony Orchestra, acclaimed as having a refined and sonorous color palette. Her works incorporating Japanese traditional instruments have been performed by leading exponents such as Mayumi Miyata (shō), Sukeyasu Shiba (ryūteki), and Yoko Nishi (koto).

Her many awards include the Kanagawa Cultural Award (2009) for her orchestral work *Eaux Lumieres Temps*, which was a nominee for the NHK Symphony Orchestra's Otaka Prize (2010); the Japan Contemporary Art Encouragement Prize (2007) for the large scale work *Saigyō Mandala* for Gagaku and Shōmyō commissioned by the International Kanagawa Arts Festival (artistic director Toshi Ichiyanaḡi); and the Suntory Keizo Saji Award for her second orchestral work *Loin bien loin* premiered by Kazushi Ono (Opera National de Lyon, France) in 2001.

In October 2016, her new work for the Yamada School's large scale Koto Ensemble, commissioned from the National Theatre Japan, will receive its world premiere.

COLUMBIA UNIVERSITY

Music Performance Program

The only program in the continental USA where Japanese instrumental training is available for credit, 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 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

IMJS: Japanese Cultural Heritage Initiatives
medievaljapan@columbia.edu

You are also invited to attend
the Spring 2016 Semester-End Recital
Wednesday, April 27 at 7:30PM
(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.

COLUMBIA UNIVERSITY

Computer Music Center and Sound Arts Program

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, and as a result the Center has become involved in a broad range of innovative projects. The CMC also produces 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, 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, in collaboration with the IMJS: Japanese Cultural Heritage Initiatives, has launched music research and teaching programs based on Japanese *wagakki* instruments.

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

COLUMBIA UNIVERSITY
Mentor/Protégé Summer Program

~ 6 weeks in Tokyo ~

~ late May - early July, 2016 ~

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

TOKYO ACADEMY OF INSTRUMENTAL HERITAGE MUSIC

Global Artist Residency Program

The Tokyo Academy of Instrumental Heritage Music (TAIHM) is not a place but a living concept -- a people-to-people program made up of renowned masters of *wagakki* and talented musicians from anywhere globally who are eager to add *wagakki* to their own musical accomplishments. They hope to incorporate *wagakki* pieces from the huge 20th- and 21st-century body of Japanese-composed music that is now barely known outside Japan into major repertoires of their home orchestras and ensembles both in Japan and abroad.

TAIHM launched in 2013 its first program, the Global Artist Residency, designed for well-established Western wind instrumentalists abroad who wish to add the skill of playing an Japanese wind instrument to their already high level achievement in Western music. The first Global Artist in Residence, Rosamund Plummer (first piccolo/flute of the Sidney Symphony Orchestra), was announced on December 23, 2013, the Emperor's birthday. Ms. Plummer studied the ryūteki fulltime in the spring of 2014 and appeared that year in concert in both New York and Sidney. The second Global Artist in Residence for 2016 is the Hallé Orchestra (Manchester) oboist, Jinny Shaw, now studying the shō.

TAIHM looks forward to assisting in the preservation and future flowering of Japan's magnificent heritage instruments and to the arts for which they play such a central role. We are certain TAIHM will be able to contribute to greater individual and more fruitful integration of the efforts of all of us who are devoting energies to the renaissance of *wagakki*.

For further details please visit: www.taih.org

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