

The Institute for
Japanese Cultural Heritage Initiatives
(Formerly the Institute for Medieval Japanese Studies)
Columbia University



*Celebrating the Institute's
45th Anniversary*

Presents

A New York Summit

*The Future of the Japanese Music Heritage:
Strategies for Nurturing Japanese Traditional
Instrumental Genres in the 21st Century*



Saturday, March 9, 2013

10:30am – 5:30pm

Scandinavia House, Victor Borge Hall
(58 Park Avenue between 37th & 38th St.)



JAPAN FOUNDATION

The Institute for Medieval Japanese Studies
takes on a new name:
**THE INSTITUTE FOR JAPANESE
CULTURAL HERITAGE INITIATIVES**

The year 2013 marks the 45th year of the Institute's founding in 1968. We mark it with a time-honored East Asian practice— “a rectification of names.”

The word “medieval” served the Institute well during its first decades, when the most pressing research needs were in the most neglected of Japanese historical eras and disciplines— early 14th- to late 16th-century literary and cultural history, labeled “medieval” by Japanese scholars.

For the past two decades or more, however, the Institute's research and restoration projects in the sorely neglected culture of Imperial Buddhist Convents, as well as on sacred and court music traditions sent us back to the 6th century and forward to the turbulent 19th century, and even into postwar historical ramifications. “Medieval” became a misleading anachronism.

Current undertakings focus on two major neglected areas of Japanese cultural history. First is on the thirteen rediscovered Imperial Buddhist Convents (*Amamonzeki jin*) of Kyoto and Nara, the histories and traditions of the Abbesses who founded, led, and now lead them today, the architectural restoration of their historic temples and gardens, and the conservation of the rare textiles, texts and treasures they house. Second is the resurrection of the

endangered traditions of Japan's magnificent musical instruments, banned from their schools by the 19th-century government in its rush to Westernize all things, including music.

As an international institute we continue to welcome to our teams the collaboration of scholars, students, and artists from all institutions. We welcome warmly all those whose own work could benefit, as would we, from new collaborative configurations. Since we depend entirely on the generosity and vision of those who are able to fund our projects, who thus become the true actuators of those things we pioneer, we are always looking for you. May you be looking for us this new 2013 year!

On behalf of all our researchers, collaborators, artists, and staff in New York, Tokyo, Kyoto, and Nara

Barbara Ruch, Director
Institute for Japanese Cultural Heritage Initiatives



Our logo has always been the monogram (*kaō*) of Yoshimitsu Ashikaga (1358-1408), Shōgun, cultural leader, patron of performing arts, architecture, and religious institutions, chosen for the Institute in the year of its founding by the late Professor Atsuyoshi Sakakura of Kyoto University.

THE NEW YORK SUMMIT

New York has always been a magnet for young Japanese musicians of Western music. For the past decade in particular, however, it has become a magnet for Japanese Gagaku-Hōgaku artists as well. Over the past six years, with support from diverse sources, key among which has been the Toshiba International Foundation (TIFO), and with the critical assistance of the Asian Cultural Council, we at Columbia University have been able to interact with such artists. Through performers of and composers for various traditional Japanese instruments we have gained important insights into the dilemmas we all share in preserving these various precious traditions while at the same time devising ways to attract new generations of student-artists who must address international audiences in our 21st-century musical world.

All worry that the Japanese inward-looking environment may hinder the nurturing of future generations of musicians in these genres. While masters of their own heritage or lineage, Japanese musicians seek a chance to interact with other Japanese colleagues of traditional lineages with whom collaboration in Japan is often forbidden. We all seek greater interaction, Japanese and non-Japanese musicians alike, who are masters of Japanese instruments.

To this end this first Summit in New York has been called together. We hope to ignite aspirations among us all to resolve fundamental dilemmas creatively. A second summit will be held in 2014 in Tokyo, by which time steps will have been taken to launch in Tokyo, even on a small preliminary scale, a non-government, non-university-tied, non-*ryū-ha*-affiliated, Juilliard-like “Tokyo Conservatory of Japanese Music (open to Japanese and to world-wide musicians irrespective of language). With these efforts we strive to bring Japanese instrumental training and mastery into the mainstream of global musical activity.

The New York Summit
Roundtable Discussions

10:30am-10:45am

Opening the Agenda: Summit Rationale and Goals

Barbara Ruch

10:45am-11:45am

**Panel I: Preserving Tradition/Respecting Cultural
Evolution**

Chair: Ralph Samuelson

Panelists: Christopher Blasdel
Kevin Fellezs
Masayo Ishigure
Issui Minegishi
Hitomi Nakamura

Core Issues: The *Ryū-ha* System:
Security and its Challenges

The Legacy of Sukeyasu Shiba
and Reigakusha (Gagaku)

The Legacies of Miyagi and Sawai (*koto*)

The Historical Evolution
of Music (Europe/Japan)

Even Bach is Loved by Jazz Musicians

11:45am-12:45pm

**Panel II: Music Notation: The Visual Transmission
of Sound**

Chair: Barbara Ruch

Panelists: Akiko Asai
Miyuki Ito
Mayumi Miyata
Takeshi Sasamoto
James Schlefer

Core Issues: Tradition and the Challenge of Secret Scores

Western and Japanese Systems:
9th to 21st centuries

Takemitsu and Other Experimenters

Where and how do we go from here?
Considering 21st-century composers
who may not be able to read traditional
scores

Considering secret scores held by
different teaching lines for the same
instrument

2:00pm-3:00pm

Panel III: Composing for Japanese Instruments

Chair: Martin Regan

Panelists: Akiko Asai
Elizabeth Brown
Hitomi Nakamura
François Rose
Yuka Takechi

Core Issues: Japanese Composing
for Western Instruments

Non-Japanese Composing
for Japanese Instruments

Ethnicity in Composing
Issues of tone, color, sound

Issues of content

Technical Sound Issues (Oil and Water)

3:00pm-4:00pm

**Panel IV: Recontextualizing *Wa-gakki* in
Contemporary Performance**

Chair: Christopher Blasdel

Panelists: Yuriko Hase Kojima
Akihito Obama
Naoko Terauchi
Kaoru Watanabe

Core Issues: Dealing with Hertz and Halls

Production; PR

Integrity of Instrumental Voice

What's the price of acceptance?

Haberdashery and Posture

Women in shoulder-nude ballgowns
(Western)

Women in male garb (Japanese)

Men in what?

The Body Language of Music

4:15pm-5:15pm

**Panel V: *Wa-gakki* in Computer and Multimedia
Performance**

Chair: Akira Takaoka

Panelists: Elizabeth Brown
Kevin Fellezs
Miyuki Ito
Yuriko Hase Kojima
Mayumi Miyata

Core Issues: Computers as Musical Instruments

Bach with Organ/Composer with Computer

Pros and cons of the Lady Gaga effect

Will there be *ryū-ha* here, too?

CONCRETE STEPS FORWARD

There is no institution in the world where Japanese and non-Japanese musicians and composers training in Japanese instruments (*Wa-gakki*) can matriculate (on the basis of talent and audition alone irrespective of language) in order to obtain the highest levels of mastery in their chosen Japanese instruments. Currently Japanese universities of music require entrance exams in Japanese language among other academic subjects which makes entrance impossible for professional musicians from around the world. Non-Japanese studying at home face lack of access to multiple cultural essentials. Mature composers lack easy access to key *Wa-gakki* experts.

Such a training academy open to talented musicians of all nationalities is needed in order to establish Tokyo as a mecca for training in Japanese music genres, since the majority of masters are located there. Few can accommodate for students' needs in their studios. Japan's pride in such an international institution, and its quality, will play a positive role in Japan's international relations with its neighbors and more distant partners, and will greatly raise the cultural profile of Japan abroad. The faculty is ready. Student recruitment should begin by December 2013.

Further, the music of Japanese artists on CDs, DVDs, and other digital internet music-streaming devices is currently produced and marketed only for those who can read Japanese labels and can process Japanese language orders. Non-Japanese create CDs that remain "other." There is a huge global market, however, eager to obtain access to Japanese musical artists but blocked by language and organization from doing so. The Japanese music production and marketing system must change radically to take advantage of and to satisfy this market, to say nothing of demonstrating pride in its own musical masters.

A second Summit in the spring of 2014 is planned for Tokyo and should be based on the foundations laid by the New York Summit panel members and enlarged to include many key musicians, and composers, and leaders unable to be included in New York. The weeks between now and then provide opportunity to formulate its contents, direction and key leaders.

5:15pm-5:30pm

Summit Communiqué

Co-Chair: Barbara Ruch, Elizabeth Brown, Yuka Takechi

We will circulate ahead of time, and hope to reach agreement on a united summit document we can then each employ to ease the challenges of training, venues, and funding in Japan and abroad. We hope to work:

- Toward the 2014 Summit in Tokyo
- Toward Establishment of a *Wa-gakki* Training Academy for World Musicians in Tokyo
- Toward Globalizing Production and Marketing of Japanese *Wa-gakki* Music
- Other

Preliminary negotiations for the above three steps have been underway in Tokyo for the past three to four years. We seek in this Communiqué only a list of concrete steps that are, with effort, doable, and that the majority of panel musicians and composers can agree/will add constructively to the health and sustainability of endangered aspects of the Japanese Music Heritage.

PROFILES (in alphabetical order)

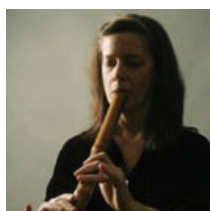


Akiko Asai was born in 1977 in Hamamatsu, Shizuoka. She studied composition at Tokyo University of the Arts, graduating in 2001. She then gained her M.A. at New York University Graduate School in 2004 and was the recipient of the NYU Graduate Music Composition Award. Since her student days, she has had a keen interest in contemporary dance and composed works using various media, including video and stage. She studied composition with Yoshiko Nosaka, Toshihiko Hisayuki, Shin Satō, Dinu Ghezzo and Justin Dello Joio. She is currently Associate Professor of Music at Kanazawa University, where she has been researching *Shōmyō* as a researcher of the Research Center for International Cultural Resources. Her recent works include *N-opera Macbeth* for four soloists, piano and three percussions (2004: New York, 2006: London), *Rukoshinso* for Soprano, Mezzo Soprano and Piano (2007), *Under the Mask II* for String Orchestra (2009), and *Ishikawa Folk Song Series* for six Violoncellos (2011).



Christopher Yohmei Blasdel began the *shakuhachi* and studies of Japanese music in 1972 with Living National Treasure Goro Yamaguchi. In 1982 he received an MFA in ethnomusicology from Tokyo University of the Arts and is one of only two non-Japanese to be accredited as a *Shihan* master by Yamaguchi. Performing in Japan and around the world, Blasdel maintains a balance between traditional *shakuhachi* music, modern compositions and cross-genre work with

musicians, dancers, poets and visual artists. Discography includes *Navarasa* (2009), *Breath Play* (2007), *Visionary Tones* (2005) and several other CDs of traditional and contemporary music. He has composed and performed music for NHK documentaries and various films. He co-organized the World Shakuhachi Festival '98 held in Boulder, Colorado and the Sydney World Shakuhachi Festival in 2008. He is the senior advisor to the annual Prague Shakuhachi Festival. His semi-autobiographical book, *The Single Tone – A Personal Journey through Shakuhachi Music* (Printed Matter Press, 2005) and *The Shakuhachi, A Manual for Learning* (1988) are two of the most important English language resource books on the *shakuhachi*. He presently teaches Japanese music at Temple University in Tokyo, acts as Artistic Director of the International House of Japan and is Coordinator for the Columbia University Hōgaku Program in Japan. He holds a third-degree black belt in Aikido.



Elizabeth Brown combines a successful composing career with an extremely diverse performing life, playing flute, *shakuhachi*, and theremin in a wide variety of musical circles. Her compositions, shaped by this unique group of instruments and experiences, have been called luminous, dreamlike and hallucinatory. Brown has developed close links with Japan, living there in 2008/2009 on a Cultural Exchange Fellowship supported by the US/Japan Friendship Commission. Music From Japan commissioned *Fragments for the Moon* for *shakuhachi* and *nohkan* in 2010, and presented the Japanese premiere of *Rubicon* in Fukushima prefecture, performed by members of Tokyo's celebrated Reigakusha orchestra. In 2011, Pro Musica Nipponia performed *An Imagined Landscape*

in Tokyo's Kioi Hall, where it won Grand Prize in the Makino Yutaka Composition Competition for Japanese traditional instrument orchestra. *Mirage* for *shakuhachi* and string quartet, which was a prize winner in the Senzoku Gakuen Shakuhachi Composition Competition, has been performed in New York, Sydney, Tokyo, and Prague. A Juilliard graduate and Guggenheim Fellowship recipient, Brown has also received grants, awards, and commissions from Orpheus, St. Luke's Chamber Ensemble, Newband, the Asian Cultural Council, the Cary Trust, NYFA, and Meet the Composer, and she was recently Artist-in-Residence in Grand Canyon National Park. Besides the U.S. and Japan, Brown's music has been performed in Russia, Colombia, Australia, Vietnam, and across Europe. A solo CD, *Blue Minor: Chamber Music* by Elizabeth Brown, is available from Albany Records, and New World Records will release a new CD next season.

www.ElizabethBrownComposer.com



Kevin Fellezs, Assistant Professor of Music at Columbia University, shares a joint appointment in the Institute for Research in African-American Studies. His work focuses on the relationship between popular music and identity, particularly within African, Asian, and Pacific Islander American communities. He has written on a wide range of music from jazz to Hawaiian slack key guitar to heavy metal to *enka* (a Japanese popular music genre). His book titled *Birds of Fire: Jazz, Rock, Funk and the Creation of Fusion* is a study of fusion (jazz-rock-funk) music of the 1970s framed by insights drawn from popular music studies, jazz studies, and ethnic studies. It was the co-winner of the 2012 Woody Guthrie

Book Award from the International Association for the Study of Popular Music-US Branch (IASPM-US) for the most distinguished English language monograph in popular music studies published during 2011. Fellezs received his B.A. (1998) and M.A. (2000) from San Francisco State University and his PhD from the University of California, Santa Cruz (2004). In 2004-2006, he received a University of California President's Postdoctoral Fellowship for a residency in the Music department at the University of California, Berkeley. He is currently writing a book on the transnational performance of "Hawaiian-ness" in *ki ho'alu* (Hawaiian slack key guitar) performers, both native Hawaiian and non-Hawaiian, in Hawai'i, California and in Japan as well as conducting research for a transnational cultural history of smooth jazz that will focus on American and Japanese musicians.



Masayo Ishigure (*bass koto*) began playing the koto and *jiuta shamisen* at the age of five in Gifu, Japan. After initial studies with Tadao and Kazue Sawai she became a special research student in 1986 at the Sawai Koto Academy of Music. The aim of the academy

was to shed new light on *koto* music by incorporating everything from Bach to jazz and thus change the *koto* from being thought of only as a traditional Japanese instrument into an instrument of universal expressiveness. Later Ms. Ishigure became one of a small group of virtuoso disciples of the Sawais and successfully completed the 33rd *Ikusei-kai* program sponsored by NHK to foster and train aspiring artists in Japanese music. She heads the New York Sawai Academy and is *koto* teacher in the Columbia Program.

In 1988, she received a degree in Japanese Traditional

Music at Takasaki Junior Arts College with a concentration on *koto* and *shamisen*. The same year she was recorded on the CD entitled *The World of Tadao Sawai*. In 1994 she appeared on the CD entitled *Tori no Yoni: (Flying Like a Bird)*, Tadao Sawai compositions. She released her own solo CD *Grace* in 2001. In 2003 she recorded *East Wind Ensemble* which featured Hayao Miyazaki's animation songs arranged for *koto* and *shakuhachi* music.

Since arriving in New York City in 1992 she has performed at Lincoln Center, Carnegie Hall-Weill Recital Hall, BAM, Merkin Hall, Trinity Church, Symphony Space and other venues in the NYC metropolitan area. She has performed at Harvard, Yale, Princeton, Columbia, and many other prestigious Universities and Colleges. She made several duo appearances with New York City Ballet Principal Dancer Mr. Peter Boal, and was guest artist with the San Diego and New Haven Symphony Orchestras.

<http://letsplaykoto.com/>



Miyuki Ito, a native of Nagoya, Japan, received her B.A. from Aichi Prefectural University of Fine Arts and Music (Japan), M.A. from the Manhattan School of Music, and D.M.A. from Columbia University in 2003, where she studied with Tristan Murail. She then pursued research at IRCAM (Paris) with an artist grant from the Agency for Cultural Affairs, Japan. Her works have been performed at festivals and venues across the globe, including Centre Acanthe (France), ISCM (Hong Kong), Résonances (IRCAM), ICMC (Miami), SMC (Greece, Spain) and Re: New (Denmark, Spain). She

had received commissions from Harmonia Opera Company (NY), Columbia Sinfonietta (NY), Tokyo Opera City (Japan), Taketoyo Opening Concert Hall Committee (Japan), Music From Japan (NY), Attack Theater (Pittsburg), Onix Ensemble (Mexico), Aichi Arts Center (Japan) and individual musicians. Her recent awards include the Nagoya Cultural Promotion Agency Prize (Japan), Japan Symphony Foundation Prize and Concorso di Composizione Franco Evangelisti 1st Prize (Rome). She has been a fellow at the Djerassi Artist Residency in California with an Oshita Fellowship and at CMMAS in Morelia (Mexico) with the support of the Japan Foundation. She currently teaches at Nagoya University of Arts, Chiba Commerce University and Aichi Prefectural University in Japan. She is a co-founder and producer of the composer collectives *NymphéArt* and *JUMP*. Her release of *The Sands of Time*, focused on works with live electronics on ALCD80. *Réminiscence d'un ancien esprit* has been published on Edizioni Suvini Zerboni (Milan, Italy).

www.miyuki-ito.com



Yuriko Hase Kojima was born in Tokushima, Japan in 1962. After studying piano performance at Osaka College of Music in Japan (BFA 1985), she studied music composition in the United States and France for ten years, graduating Summa Cum Laude from the Boston Conservatory (BM 1993) and Columbia University (MA 1994 / DMA 2000), where, under the Andrew Mellon Fellowships, she served as a TA instructor for several years. She was awarded the Rapaport Composition Prize from Columbia University and the

Roger Sessions Composition Prize and the Arthur T. Whitney Award for the Highest Scholastic Achievement from the Boston Conservatory. Her former composition/theory teachers include Tristan Murail, Jonathan Kramer, Fred Lerdahl, George Edwards, Brad Garton, Betsy Jolas, Philippe Leroux, Isabelle Duha, John Clement Adams, and Isao Matsushita.

Her music combines different styles and techniques including contemporary European classical music and Asian music traditions as well as computer music techniques. Her works have been presented at various international festivals and concerts, including the ISCM "World Music Days" (2000 Luxembourg), the ACL "Asian Music Week" (2000 Yokohama), the International Computer Music Conference (1997 Thessaloniki; 2005 Barcelona; 2006 New Orleans; 2007 Copenhagen), International Alliance for Women in Music (2006 Miami), the Fontainebleau Music Festival (1997 France), and the CrossSound New Music Festival (2001/2010 Alaska). She is a member of the ICMA, the IRCAM Forum, the EMS, the Japan Society for Contemporary Music, and the Japan Federation of Composers, by whom her pieces have been published and recorded for JFC Japanese Composers Series.

Currently, she is Professor of Composition at Shobi University, specializing in composition, theory, and computer music. She also teaches as a lecturer at Tōhō Gakuen School of Music and Tamagawa University. She is the founder and an artistic director of a non-profit organization Glovill established for introducing new music to Japan.

<http://www.glovill.jp/english.html>



Issui Minegishi, the 4th Iemoto (hereditary head) of Seikyōdō Ichigenkin (one string *koto*) tradition, tries to pass down the beauty and wonder of *ichigenkin* music and its simplicity. Although *ichigenkin* is a Japanese traditional musical instrument, very few Japanese are familiar with it. The playing of the *ichigenkin* is a relatively rare musical tradition that has been sustained for generations by a limited, but very devoted, number of people, and is in danger of extinction. In the past, *ichigenkin* was basically played not for performance, but for cultivating the player's mind. Ms. Minigishi has held concerts with accompanying lectures in order to educate audiences and prevent the *ichigenkin* tradition from dying out. She believes that the most important part of *ichigenkin* is its philosophy, not only its music, and at the same time, she tries to make *ichigenkin* music come alive as "universal music." To achieve this she has asked composers, not only Japanese but non-Japanese as well, to compose pieces that incorporate the *ichigenkin* and allow collaboration with different artists. Trained by her great-grandmother, the 3rd hereditary head, who was officially designated Intangible Cultural Treasure of Japan, she was a graduate of the NHK Training Program of Japanese Traditional Music. At her 2008 Kioi Hall concert in Japan, she was honored with the presence of Her Majesty the Empress of Japan, Michiko. Other awards include the bronze prize in the division of "1-2 string musical instruments" at Delphic 2009 (The Art and Cultural Olympic Games) in Jeju, Korea. In 2010 she received a grant to research contemporary music for *ichigenkin* in New York for 6 months as well as a grant in 2013 to study the *gugin* in Taiwan for 2 months, both from the Asian Cultural Council.



Mayumi Miyata (*shō*) 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 the Gagaku 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-mentor to the Columbia Gagaku Instrumental Ensemble from its inception. She can be contacted through:

<http://amati-tokyo.com/english/artist/miyata-mayumi.html>



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

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

<http://www.gagaku.jp/hitomi-hichiriki>



Akihito Obama (*shakuhachi*), born in Kagawa Prefecture in 1975, studied various styles of *shakuhachi* under leading musicians such as Toshimitsu Ishikawa (traditional *shakuhachi*) and Satoshi Yoneya (*min'yō* [folk music] *shakuhachi*). After graduating from the NHK *Hōgaku Ginō-sha Ikusei-kai*, the premier one year course for Hōgaku musicians aspiring to be professional performers, he won the Second Annual Shakuhachi Newcomer Competition (2000).

In 2004, he recorded his first solo *shakuhachi* album *Fūkoku (Wind Carvings)* featuring improvised works. During the following year, he undertook a walking pilgrimage concert tour to the eighty-eight temples of Shikoku Island and released his second album *Nami to Tsubaki to (Waves and Camellias and...)* consisting of his original compositions. In 2006, he was invited to the Swedish International Festival of Wind Music where he held solo concerts and appeared with local musicians. This was followed by a month-long tour of Europe. In 2012 he released his fifth album *SUI (Water)* consisting of his original compositions.

He is also involved with various ensembles including the *min'yō* based Takio Band. He has a busy national concert schedule in addition to international tours throughout various countries in North America, Europe, Africa, Oceania and Asia.

He has developed and refined his technique by performing in a wide variety of venues from small clubs to large concert halls collaborating with other artists playing Hōgaku instruments and Western instruments. This has allowed him to penetrate traditional barriers and discover his own distinct sound.

<http://www2s.biglobe.ne.jp/~obama/akihiro/english/akihiro.html>



Marty Regan, since 2000, has focused on expanding the repertoire of contemporary music for traditional Japanese instruments and creating hybrid musical soundscapes that transcend imagined musical boundaries

between different cultures and explore cross-cultural exchange. He is affiliated with AURA-J, one of Japan's premiere performance ensembles of contemporary-traditional Japanese music and is a founding member of The Hōgaku Composers Alliance 2010. A composer of over 60 works for traditional Japanese instruments, his music is published by Mother Earth Co., Ltd., Tokyo and his lifelong recording project, a compact disc series entitled *Selected Works for Japanese Instruments* is being released by Navona Records. Widely regarded as the authoritative text on the subject, his English translation of Minoru Miki's orchestration manual *Composing for Japanese Instruments* was published by the University of Rochester Press in 2008. His newest work, a chamber opera entitled *The Memory Stone*, was commissioned by the Houston Grand Opera as part of the HGCOco's Songs of Houston: East + West Initiative and will be premiered in April 2013 at the Asia Society Texas Center. He received his B.A. and B.M. from Oberlin College and his Ph.D. from the University of Hawai'i, Manoa. He is currently Assistant Professor of Music at Texas A&M University.

<http://martyregan.com>



Barbara Ruch is Professor Emerita of Japanese Literature and Culture at Columbia University and Director of the Institute for Japanese Cultural Heritage Initiatives (formerly called the Institute for Medieval Japanese Studies, which she founded in 1968). She was also the Founding Director of Columbia University's Donald Keene Center of Japanese Culture. She joined the University in 1984 after some years first on the faculty of Harvard and then at the University of

Pennsylvania. She is a leading specialist on popular illuminated literature of medieval Japan and a pioneer both in Japan and the West in the study of the Japanese performing art known as *etoki*, or “painting recitation.” She was the first Minakata Kumagusu (1867-1911) Prize winner in the humanities in 1991. In 1992 she was awarded the Aoyama Nao Prize for Women’s History for her book (in Japanese) *Mo hitotsu no chusei zo* (Another Perspective on Medieval Japan) - - the first non-Japanese recipient of the prize. In 1993 she established a on-going joint international research project now spearheaded by the Institute and Chūsei Nihon Kenkyūjo (Kyoto) devoted to Japan’s first Imperial Buddhist convent research and restoration project. The Imperial decoration, The Order of the Precious Crown, with Butterfly Crest, was conferred on her by the Japanese Government in 1999. In 2000, she was awarded the Yamagata Banto Prize by the Osaka Prefectural Government, an annual award to one Japan specialist nominated world-wide. In 2002, she published the multi-authored book, *Engendering Faith: Women and Buddhism in Premodern Japan*, the first book in a Western language on this subject. In 2006 she received the Cultural Bridge Award (New York) and in 2008 was named the 42nd annual winner of the Cultural Award, given by the Bukkyō Dendō Kai (BDK). Concerned with the neglect of Japanese music in both academia as well as in music training programs in and outside Japan, she gained the assistance of the Japanese Agency for Cultural Affairs and launched a program in 2006-2007 to teach Japanese Music and form a Gagaku Instrumental Ensemble in cooperation with the Music Department and the Music Performance Program in the Columbia and Juilliard joint program. In 2007 the Mentor/Protégé Program was created for intensive training in Tokyo for the most promising musicians emerging from the training program. In 2009 The Columbia

Gagaku Instrumental Ensemble of New York was invited to present a concert at the Kyū-Sōgakudō hall in Tokyo, the historic site where Japanese first trained in Western music. In January of 2011 she was awarded the Kyoto Cultural Award and in March she signed an agreement with the Columbia Graduate School of Architecture, Planning and Preservation, the Nara National Research Institute for Cultural Properties, and the Institute to undertake a five-year collaboration on East-West issues of conservation and preservation in building and gardens of historic significance in Japan. In fall of 2011 the Japanese music initiative expanded to include Hōgaku instruments. She is currently spearheading efforts to establish an International Tokyo Academy for Japanese Instrument Training.



François Rose, born in Montréal in 1959, studied composition at McGill University in Montréal. From 1989 to 1991, he studied with Gérard Grisey at the Conservatory of Paris and with Tristan Murail at the Computer Music Institute, IRCAM. Rose received his Ph.D. in composition from the University of California, San Diego where he also carried on his acoustical research.

Since, then he has collaborated with the physicist Dr. James Hetrick at the conception and development of a Computerized Orchestration Tool. His music was performed in several European, Australian, North and South American cities, and it has been awarded prizes at the Seriocki and Edvard Grieg Competitions in Poland and Norway, respectively. He is an associate composer at the Canadian Music Centre and a member of the Canadian

League for Composers. In 1997, Professor Rose joined the Faculty at the Conservatory of Music at the University of the Pacific in Northern California where he teaches Composition and Orchestration.

Moreover, working in partnership with the Tokyo-based Gagaku Ensemble Reigakusha, and Tokyo University of the Arts, he has collaborated with Dr. Jaroslaw Kapuscinski from Stanford University on a research project on the correlation between time and timbre in Gagaku music.

<https://ccrma.stanford.edu/groups/gagaku/>



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

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

mentor in Columbia's Mentor/Protégé Summer Gagaku Program in Tokyo.

<http://sasamototakeshi.com/>



Ralph Samuelson (*shakuhachi*) is a performer and teacher of the Japanese bamboo flute, *shakuhachi* and one of the most seminal pioneers in the New York Scene. He was trained in the classical tradition of the Kinko School under the tutelage of the late Living

National Treasure Goro Yamaguchi, as well as by Yamato Shudo and Araki Kodo V. He began *shakuhachi* studies in 1969 as a graduate student in the World Music Program at Wesleyan University and continued studies of Japanese music in Tokyo. Mr. Samuelson has performed in leading concert venues in New York, around the United States, and in Europe and Asia. He has been presented in live radio and television broadcasts in the US and Japan and has recorded for Music of the World, Lyrichord Records, CBS Masterworks, Axiom, Tzadik, and other labels. In 1991 and in 2008 he was the featured *shakuhachi* soloist in the New York City Ballet's production of Jerome Robbins' *Watermill*, with music by Teiji Ito. More recently he has been an artist-in-residence at the Lou Harrison House in Joshua Tree, California, and a guest artist at the Seoul Institute of the Arts in Korea. Since 1976 Mr. Samuelson has also worked as a foundation professional facilitating and supporting international cultural exchange, and from 1991 to 2008 he served as Director of the Asian Cultural Council. He has been a distinguished advisor to the Columbia program of Japanese instrumental music since its inception.



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

Mr. Schlefer currently teaches music history at the City University of New York and is head of the Kyo-Shin-An teaching studio and music innovation center in Brooklyn. He teaches *shakuhachi* in Columbia's new Gagaku-Hōgaku curriculum and performance program, and is one of the most active composer-performers in New York. Together with Masayo Ishigure, he is a member of the Japanese music group *Ensemble East* which performs traditional and modern music for Japanese instruments, including the shamisen and koto. He has appeared in several orchestral settings including the New York City Opera and Karl Jenkin's *Requiem*; lectured widely at New York and East coast universities; appeared at music festivals in the U.S. and abroad; and written many solo pieces and compositions for string quartets and *shakuhachi*, as well as for other Japanese instruments. His recordings include *Wind Heart* (which traveled aboard the Space Station MIR), *Solstice Spirit* (1998), *Flare Up* (2002), and *In the Moment* (2008).

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



Akira Takaoka is a composer and music theorist. He received a BA and an MA in philosophy from Keio University, Tokyo, and an MA, MPhil, and a PhD in music from Columbia University, where he was a Fulbright scholar and is a frequent collaborator. Based in Tokyo, he is currently Professor of Music at the College of the Arts, Tamagawa University; Lecturer and Research Associate at the Graduate School of Science and Engineering, Chūō University; Research and Dissertation Adviser at the Graduate School of Music, Tokyo University of the Arts; and Visiting Scholar at Columbia University.

His compositions have been selected for performance at many major festivals and conferences such as those of ISCM (International Society for Contemporary Music) World Music Days, ICMC (International Computer Music Conference), SMC (Society for Music and Computing), NYCEMF (New York City Electroacoustic Music Festival), and SEAMUS (Society for Electro-Acoustic Music in the United States). As a theorist, he has read many papers at professional conferences such as those of ICMPC (International Conference of Music Perception and Cognition), SMPC (Society for Music Perception and Cognition), and ICMC.

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



Yuka Takechi received her B.Mus and M.Mus (with top prize in composition) at Tokyo University of the Arts, where she studied under Jō Kondō. She received her PhD (2010) at the Royal Academy of Music in

London, during which time she also studied at the Juilliard School. She was arts fellow at the ACA in the US with Yūji Takahashi, composition fellow at the Tanglewood Music Festival (2003) and a research composer at IRCAM in Paris (2005). Her music has been performed throughout Europe, Japan, the USA and Russia, and by the Boston Symphony Orchestra at the Zagreb Music Biennale, the Tanglewood Music Festival, as well as by the London Sinfonietta, the Royal Scottish Symphony, and most of Japan's leading orchestras such as the New Japan Philharmonic Orchestra. Her work is based on the concept of transforming elements from Japanese traditional music such as *Shōmyō* and *Gagaku*. Works incorporating Japanese traditional instruments have been performed by leading artists such as Mayumi Miyata (*shō*) and Sukeyasu Shiba (*ryūteki*). Her 2011 commissioned work was premiered by Yōko Nishi (*koto*) at Carnegie Hall.

Her numerous commissions and prestigious awards include nomination for the NHK Symphony Orchestra's Otaka Prize (2010), the Japan Contemporary Art Encouragement Prize (2007) for *Saigyo Mandal* for *Gagaku* and *Shōmyō* commissioned by the International Kanagawa Arts Festival (Director: Toshi Ichianagi), the Suntory Keizō Saji Award for her orchestral work *Loin bien loin* premiered by Kazushi Ono (Opera National de Lyon, France) in 2001.

She is currently Project Associate Professor at Wakayama University; Visiting Lecturer at Royal Welsh College of Music & Drama in the UK, and Tokyo University of the Arts, where she teaches composition.



Naoko Terauchi is a Professor of Japanology at the Graduate School of Intercultural Studies at Kobe University, Japan. Her research interests focus on Japanese traditional performing arts, especially on imperial court music Gagaku. Recent publications include, “Beyond the Court: A Challenge to the Gagaku Tradition in the ‘Reconstruction Project’ of the National Theatre” in *Performing Japan: Contemporary Expressions of Cultural Identity* (Global Oriental, 2008), *Japanese Traditional Music: Gagaku, Buddhist Chant, Kokusai Bunka Shinkokai 1941* (CD, annotation) (World Arbiter, 2008), and “Surface and deep structure in the *Togaku* ensemble of Japanese court music *Gagaku*” in *Analytical and Cross-Cultural Studies in the World* (Oxford University Press, 2011). She was the initiating Ministry of Cultural Affairs envoy to Columbia to start the Gagaku Program in 2006-2007.



Kaoru Watanabe is a New York-based practitioner of various Japanese traverse bamboo *fue* or flutes, the *taiko* drum as well as the Western flute. His music can be best described as an ever-shifting blend of the folk and classical traditions of Japan with contemporary improvisational and experimental music. He has performed with such artists as jazz pianist Jason Moran and Kabuki actor Tamasaburō Bando, and was a member and artistic director of Japanese *taiko* ensemble Kodō.

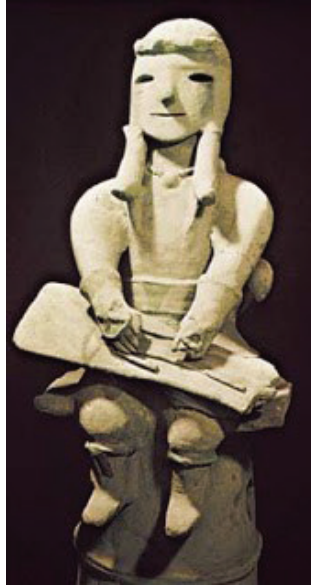
Born in St. Louis, MO to symphony musician parents, Ayako and Haruka Watanabe, he graduated from the Manhattan School of Music in 1997, with a BFA in jazz flute and saxophone performance. He then moved to Sado Island, Japan, in order to join the iconic and hugely

influential *taiko* group Kodō. He was selected to join the company after a two-year apprenticeship, which included a daily regiment of six mile runs and five to eight hours of practice in *taiko*, folk dance and song, various *fue*, tea ceremony, Noh and Kyogen theater, farming and woodworking. He toured in Japan, North America and Europe with Kodō, performing in such venues as Carnegie Hall, the Barbican and Kabukiza. From 2005 to 2007, he served as one of Kodō's artistic directors, focusing on their world music festival Earth Celebration, which featured such luminaries as Zakir Hussain, Giovanni Hidalgo, Yosuke Yamashita, and Tamango. His compositions can be heard on Kodō albums *Mondo Head*, *Prism Rhythm* and *One Earth Tour Special* on Sony Records.

In late 2006, he left Kodō and returned to NY to teach and continue performing in a diverse array of musical and artistic settings, whether in collaboration with Alicia Hall Moran at the Whitney Museum, performing *fue* with singer Imani Uzuri and dancer Camille Brown at New York's Summerstage, or creating a soundscape for an installation by ceramic and video artist Simone Leigh. Recent projects have taken him to such places as Mongolia, French Guiana, Argentina, Australia and the Caribbean and have received support from the Japan Foundation and Asian Cultural Council.

As an educator, he teaches workshops and master classes internationally, courses at Princeton and Wesleyan University and regular classes at his own studio, the Kaoru Watanabe Taiko Center in Brooklyn. His *fue* are provided by master flute maker Ranjo.

www.watanabekaoru.com
www.taikonyc.com



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(Formerly the Institute for Medieval Japanese Studies)

COLUMBIA UNIVERSITY

509 Kent Hall, MC 3906
1140 Amsterdam Avenue
New York, NY 10027

Tel: (212) 854-7403

Fax: (212) 854-1470

Email: medievaljapan@columbia.edu

www.medievaljapanesestudies.org