

IN HONOR OF THE 20TH ANNIVERSARY OF THE  
DONALD KEENE CENTER OF JAPANESE CULTURE

The Institute for Medieval Japanese Studies  
Presents

## THE ONO GAGAKU SOCIETY of TOKYO

*In a Celebratory Performance of*

# GAGAKU

## Japanese Royal Court Music and Sacred Dance

November 30<sup>th</sup>, 2006

6:00pm – 7:00pm Pre-concert Reception

7:00pm – 8:30pm Concert

### **The Riverside Theatre**

at Riverside Church

Entrance at 91 Claremont Avenue

(Just north of 120<sup>th</sup> Street, between Broadway and Riverside Drive)  
New York City

*Sponsored by*

The International Shinto Foundation, Inc. (New York)  
The International Foundation for Arts and Culture (Tokyo)



## About tonight's concert

The concert brought to you tonight is offered to the New York audience by the Institute for Medieval Japanese Studies in celebration of the 20<sup>th</sup> anniversary of the Donald Keene Center of Japanese Culture, which likewise is devoted to deepening an understanding and appreciation of Japanese culture in America and the rest of the world. This concert is presented as part of the exciting new *Gagaku-Hōgaku* Curriculum and Performance Program launched this September of 2006 in the Music Department of Columbia University. In establishing this first permanent training program outside Japan and in New York City, the music center of America, it will be our responsibility not to destroy the tradition but rather to make it possible for students to experience the tradition deeply and to master one or more of its instruments. We hope, too, that these magnificent instruments will be used in the commissioning of new compositions by and for these young musicians. *Gagaku* belongs in the global music world of the 21<sup>st</sup> century.

## Greetings

To celebrate the 20<sup>th</sup> anniversary of the Donald Keene Center of Japanese Culture at world-renowned Columbia University in New York, I am truly overjoyed that we at both the International Shinto Foundation of New York (ISF) and the International Foundation for Arts and Culture of Tokyo (IFAC) have been able to join together to contribute by sponsoring tonight's performance of Japanese *gagaku* music and dance, brought to New York by the famed Ono Gagaku Society, as well as sacred *kagura* music and dance by Shinto shrine celebrants associated with the New York NGO, International Shinto Foundation.

The music and dance of *gagaku* that you will enjoy tonight have a remarkable history of more than a thousand years and constitute the world's oldest extant orchestral music. Different from the musical culture of the West, its instruments and dances traveled across the vast, ancient Asian continent, and by the 10<sup>th</sup> century had settled into Japan to become an integral part of its culture. The Ono Gagaku Society has devoted the past 120 years to the expansion of classical *gagaku* music beyond the royal court out into the daily life of the general public.

Not only does *gagaku*, in and of itself in its classical form, hold the potential to flower as a global art, but likewise it is actively contributing greatly to the creativity and evolution of contemporary music in Japan and abroad. Columbia University's Institute for Medieval Japanese Studies, the host tonight, has given testament to these trends and movements in the music world by establishing this year Columbia's new "*Gagaku-Hōgaku* Classical Japanese Music Curriculum and Performance Program."

Among the activities that both the ISF and IFAC support are those that share with the world Japanese native culture and religion, particularly those that go back to the native Shinto faith and sensibilities of the people that pre-date even *gagaku*, so that their essential spirit may contribute in some way to the building of the structures of peace throughout the world.

It is my hope that all of you gathered here tonight will be able to partake in a bit of the spirit of Japan as contained within the *gagaku* music and dance that you will see and hear and feel around you here. If that is the case, then this celebration of the Donald Keene Center of Japanese Culture will surely have been a success.

Tōshū Fukami  
President (ISF; IFAC)

## The Ono Gagaku Society

The Ono Gagaku Society celebrates its 120<sup>th</sup> anniversary this coming spring. Their present visit to New York is to celebrate two other anniversaries, first at the Japan Society to commemorate the 50<sup>th</sup> anniversary of Japan's membership in the United Nations, and second, the present performance at The Riverside Theatre, in celebration of the 20<sup>th</sup> anniversary of the Donald Keene Center of Japanese Culture at Columbia University. These performances bring the world's oldest extant ensemble music, Japan's most sacred music and dance, as an offering for future prosperity and for peace on our earth.

The Ono Gagaku Society was founded in 1887 by Ryōdo Ono, chief priest of the Ono Terusaki Shrine in Tokyo, who was granted permission to form a *gagaku* troupe for the general public outside the Japanese court where it had originally been preserved. It is the oldest public Japanese *gagaku* orchestra and dance group in Japan. Since its founding, it is one of the very few public troupes of musician-dancers to be trained in the traditions of all *gagaku* instruments and dance pieces exclusively by retired masters of the Music Department of the Board of Ceremonies of the Imperial Household Agency (*Kunaichō shikibushoku gakubu*). The Ono Gagaku Society is currently comprised of ninety members who meet regularly three times a month for practice training sessions.

Historically, Ono Gagaku Society performances took place at Shrine ceremonies and public venues throughout Japan. They began to appear abroad first in 1972 with a visit to America. After their 1979 performances in Europe they were awarded the 1980 Grand Prix by the France Records Association for distinguished performance in the category of Non-Western Music.

The Ono Gagaku Society maintains a training school for *gagaku* musicians in Tokyo.

\* \* \*

We are honored as well to have on the program two Shinto Shrine Celebrants: Noriko Sugisaki, deputy priestess of Tenchi Jinja Shrine in Shizuoka Prefecture, and Suzue Nitobe-Matsuda, officer and resident-priestess of the New York Center of the International Shinto Foundation, which has an active group here in the city and which is recognized by the United Nations as a non-governmental organization (NGO) associated with the United Nations Economic and Social Council and Department of Public Information.

*Principal Musicians and Dancers of the  
Ono Gagaku Society (Tokyo)*

Takashi Ono	Ono Society Chairman; two-headed drum ( <i>kakko</i> )
Masaharu Tanaka	large drum ( <i>Taiko</i> )
Kōichi Nishiura	transverse flutes ( <i>ōteki</i> ; <i>ryūteki</i> ; <i>Komabue</i> )
Eshō Honda	double-reed pipe ( <i>hichiriki</i> )
Naoyuki Manabe	17-reed mouth organ ( <i>shō</i> )
Tetsuo Onda	bronze chime ( <i>shōko</i> )
Mitsunori Haruki	zither ( <i>gaku-sō</i> ); double-reed pipe ( <i>hichiriki</i> )
Ryōji Kihara	transverse flutes ( <i>ōteki</i> ; <i>ryūteki</i> ; <i>Komabue</i> )
Noriaki Ishii	double-reed pipe ( <i>hichiriki</i> )
Ayako Kozumi	17-reed mouth organ ( <i>shō</i> )
Hiroshi Shibata	<i>Ryō-ō</i> dancer; pear-shaped lute ( <i>biwa</i> )
Ryōki Ono	<i>Nasori</i> dancer

\* \* \*

*Shrine Celebrant Dancers of "Urayasu no mai"*

Noriko Sugisaki

Suzue Nitobe-Matsuda

## Gagaku in Brief

Japanese court music (*gagaku*) is the oldest continuous orchestral music in the world today with a history in Japan of more than 1300 years. The term *gagaku* itself, which means elegant or ethereal music, refers to a body of music that includes both dance (*bugaku*) and orchestral music (*kangengaku*) handed down over the centuries by professional court musicians and preserved today by musicians belonging to the Imperial Household Agency in Tokyo. It can be divided into three categories according to origin. The first type is indigenous vocal and dance genres, accompanied by instruments and employed in Imperial and Shinto ceremonies. The second is instrumental music and dance imported from the Asian continent during the 5<sup>th</sup> to the 9<sup>th</sup> centuries and is divided into *Tōgaku* of Chinese and continental origin and *Komagaku* of Korean origin. The third is vocalized poetry in Chinese or Japanese set to music from the 9<sup>th</sup> to the 12<sup>th</sup> centuries. It is the second category with Chinese and Korean origins that is best known and most frequently performed. Classic *Tōgaku* pieces are performed by large instrumental ensembles of up to thirty musicians, consisting of *shō* (mouth organ), *hichiriki* (double-reed pipe), *ryūteki* (transverse flute), *biwa* (pear-shaped lute), *koto* (long zither), *taiko* (large drum), *kakko* (cylindrical, double-headed drum), and *shōko* (bronze chime). When accompanying *bugaku* dance, however, the *Tōgaku* ensemble consists only of winds and percussions.

*Gagaku* is comprised of many musical traditions and influences that traveled the Silk Road from the Middle East through Central Asia and Tibet, bloomed gloriously during the Tang dynasty (618-907) in China and also sent out unique flowering branches in Korea, where ancient Chinese Confucian ceremonial music is still performed. But in China itself, though ancient strains can be found in provincial folk music, court music remains in name only. Today, although ancient *gagaku* instruments have been excavated in Southern China and elsewhere and musical scores have been discovered in the Dunhuang caves, these ancient orchestral traditions have all but become extinct there. They are preserved today in the protected cultural cul-de-sac at the eastern end of Asia – Japan – where foreign cultural imports were readily

absorbed and where aspects of ancient high culture were revered and rarely abandoned.

In Japan the continuities are amazing. It is recorded that at the funeral of Japanese Emperor Ingyō in the year 453, court musicians originating from Korea offered solemn dance and music as a sacred requiem. That tradition was never lost. In 1989, at the death of Emperor Shōwa, professional Japanese court musicians from the Imperial Household Ceremonial Division offered *gagaku* music as an essential traditional funeral rite.

Musicians did not become actual imperial officers of the Nara court until the 8<sup>th</sup> century when clearly they were made responsible for the regal music and dance spectacles addressed to the native gods and Buddhist deities whose powers were believed to move the heavens and the earth and who needed to be placated or entreated. Later they also played essential roles at ceremonial state banquets in the new capital of Kyoto, and eventually *gagaku* instruments found their way into the private musical salons of courtiers. The popularity of such chamber music swelled as did the use of these instruments for their personal diversion and pleasure.

Undeniably many instruments and scores were lost during the 15<sup>th</sup>-century civil wars when the Kyoto capital burned and numerous musicians scattered from the capital. The displaced Kyoto musicians, along with musicians in Nara and Osaka, played an important role in reorganizing post-15<sup>th</sup>-century *gagaku* traditions.

The Meiji Restoration in the late 19<sup>th</sup> century moved the emperor to a new capital, Tokyo. Its oppressive plans for centralization forced most first-class musicians to Tokyo, uniting them in the Tokyo court. Attempts were then made to rectify medieval differences among the three sets of musicians and to standardize their ancient texts. Japanese court musicians prior to that time had been limited exclusively to the service of preserving the ancient court music *gagaku*, but they now became one of the earliest groups to train in Western music as well.



The Western listener's first encounter with classic *gagaku* music is often a challenge. Our ears are not trained to hear, as was the case in some early Chinese music, a mind-boggling theoretical 84 scales in *Tōgaku*. We are used to linear music, not clusters of many sounds simultaneously. Then there is the deliberate avoidance of romanticism or emotions. It may not be far wrong to say that there are similarities to the centuries later tea ceremony where what is critical is control of formal design, delight in awareness of the repeat of subtle sequenced patterns. It is choreographed sound that never stoops to theatricality. In the classic repertory of *Tōgaku* origin, all pieces begin with the *ryūteki* flute, which is central, yet the *hichiriki* is so powerful as to seem to take over.

Though the instruments play in unison and do not seek Western

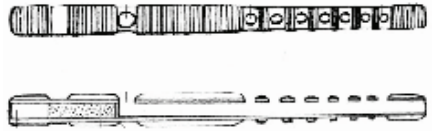


harmonies they seem to undulate within the unison like separate streams within a single flow of water. Not viewed as “entertainment,” the classic repertory finds virtue in repeated patterns, elegance of control, and the ability of the musical sounds to reverberate back and forth between the spiritual world and the natural world where we reside.

## Gagaku Instruments

Essentially, there are eight basic instruments that comprise a *gagaku* orchestra: three winds, two strings, and three percussions. Some have origins as far away as Assyria in the Near East and some no doubt have Tibetan, Chinese, and Korean roots. Unlike Western orchestras, the drums are placed front and center, with strings next, and with the wind instruments, key to all *gagaku* music, arranged in the back.

The *ryūteki*, literally the “dragon flute,” originated in the western regions of China and Tibet. In Chinese legend a Tibetan heard a dragon calling as it plunged into the water.



Trying to reproduce its voice he cut a length of bamboo and blew into it producing a sound that perfectly resembled the dragon’s call. Unlike flutes of Korean and Japanese origins, which have six fingerholes, the *ryūteki* has seven large fingerholes which make possible, through varied finger positions and breath pressure, two full octaves, with intervening continuances. The instrument is hollowed-out bamboo with a very large bore. Its surface is stripped off and wrapped in thread-like strips of cherry or wisteria bark and then lacquered inside and out. The *ryūteki* is one of three types of flutes employed in *gagaku* ensembles and is the instrument that most often begins a *gagaku* piece.



The *hichiriki* is a double-reed vertical bamboo pipe with seven fingerholes on the top, and two for the thumbs on the reverse side. Its origins are unknown, but it was used in Tibet and western regions of ancient China before coming to Japan during the reign of Female Emperor Suiko (592-628). Its popularity during the 10<sup>th</sup> and 11<sup>th</sup> centuries in Japan is attested to by its mention in the *Tale of Genji* by Lady Murasaki, and in Sei Shōnagon’s *Pillow Book*. Its name implies both feelings of sadness and trembling, or wavering out of awe, or even fear. Indeed its sharp, piercing sound can strike terror, but its large, loose double reed, which is

inserted with a white paper wrap, makes smooth portamento glides one of its characteristics. It has a narrow range of about one octave, and its bore is an inverse cone shape; thus, despite its small size it sounds an octave lower than an oboe, for example.

The *Komabue*, literally Korean flute, is sometimes used in *gagaku* as well. It has six fingerholes and is the shortest and thinnest of transverse flutes and has the highest pitch. Originally used only in Korean-originating music it later was adopted for use in a wide range of both secular and sacred music and dance forms.

The *shō* is a free-reed, 17-pipe mouth organ, with origins in East and Southeast Asia. It has been found in recent Chinese excavations to date back as early as 433 BCE. Its formal name is *hōshō* or “phoenix pipe” because it is shaped like a phoenix bird with its wings closed. The *shō* is said to sound like the call of this legendary bird. Its 17 bamboo pipes are of varied lengths, each set with drops of wax into a bowl-shaped wind chamber with mouthpiece. At the lower end of 15 of the pipes are fastened free-reeds made of metal that sound when both exhaling and inhaling so that the instrument is capable of continuous sound. Fingering is complex and can produce single-tone melody by blocking the fingerholes of one pipe at a time, but can also create multitudinous chord clusters of up to six tones simultaneously. The *shō* must be heated before and during play to prevent moisture interference on the reeds that can affect its pitch and tone.



The *gaku-sō* is a zither (*koto*) used exclusively for *gagaku* music. Its 13 strings of wound silk supported by movable bridges stretch over a long body of pawlonia wood that has two sounding holes on the reverse side. It is plucked with fingernail-like caps on the thumb, index, and middle fingers of the right hand. The *gaku-sō* is more of a rhythmic instrument than its modern descendents which carry melodic line.



The *gaku-biwa* is a short-necked lute used specifically for classical Japanese *gagaku* music. Various forms of lute are found throughout ancient Asia and Europe, but the *gaku-biwa* has four strings of wound silk and four raised frets and is struck by a right-handed plectrum to form a kind of percussion-like drone and is also sounded directly on the strings by the fingers of the left hand. It is an instrument that is employed to punctuate and emphasize the spirit or atmosphere of the piece.



The *kakko*, or double-headed drum, has a small barrel-like body capped on each end by deerskin heads held in place by laces that allow the drum to be suspended horizontally on a wooden stand and struck on each end with sticks in each hand. The entire instrument is elaborately decorated with brightly colored designs.

The *taiko*, or *gaku-daiko*, is a large, ornately-decorated, shallow-barreled drum suspended in an elaborate lacquer frame. Its oxhide head is struck by two leather-covered drum sticks.

The *shōko* is a small flat, circular bronze chime suspended inside a lacquer frame and is struck by two sticks tied loosely together with silk cords.

## THE PROGRAM

### Part I: Orchestral Works (*Kangen*)

#### *Hyōjō no netori*

Japanese *gagaku* music of continental origin (*Tōgaku*) had six modes, one of which is the *hyōjō* mode, the basic tone of which is the key of E. The *netori*, or tuning, is a short, free-rhythm prelude which serves to set the pitch and tonal relationships for all the instruments. It exhibits the characteristics of whatever particular piece follows it. In the *netori*, each of the three wind and two string instruments can be heard clearly. The *netori* is designed to establish the atmospheric setting both for the players and for the audience.

#### *Goshōraku no kyū*

Believed to have been composed during the late T'ang period in China, this work is based on *gojō*, which refers to five moral principles (benevolence, social responsibility, respect, wisdom, and trustworthiness) that were held to be essential for all humans to live by and that, when achieved, are 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 and affect the harmony of the spheres. Originally in five parts, only three sections of this work remain. The final, swift, concluding section will be presented in this program.

#### *Etenraku*

*Etenraku* has been described as “music of the divine heavens.” Possibly its current melody evolved in the Japanese court as late as the 10<sup>th</sup> or 11<sup>th</sup> century, but its title, which refers to the “Music of Heaven” or “Music from the Palace on the Moon,” could date back at least to the T'ang dynasty (618-907) in China. For most Japanese today it is probably the most familiar piece from the *gagaku* repertory, due to the fact that since the end of the 19<sup>th</sup> century it has become a tradition to play it as background music for

weddings and special formal cultural events at schools, temples, and shrines. *Etenraku* survives in two other modes, *ōshikichō* in A and *banshikicho* in B, but the *hyōjō* version in the key of E is by far the most familiar. It may be the only traditional *gagaku* piece known abroad since it has been transcribed for Western orchestra and performed widely in Europe and America. The melody consists of three sections, each of which is repeated twice. If we identify each section as a, b, c, the most common performance of this work would be: aabbcc aabb.

### *Bairo*

The word *Bairo* is believed to derive from the name of the Indian deity Vairocana, later to manifest as Dainichi nyorai, the essence of wisdom and purity and the chief object of worship in Japanese esoteric Shingon Buddhism. This work is said to have been first introduced to Japan in 736 by a pair of monks, Bodhisen (J. Baramon) from India, and Fattriet (J. Buttetsu) from the southern part of present day Vietnam. Eight pieces recorded as originating with them, including *Bairo*, and *Ryō-ō* in Part III of this program, remain extant in the *gagaku* repertory today. *Bairo* became an essential part of the sacred musical rituals of the Japanese court and was offered at the dedication ceremony of the Great Buddha of Tōdaiji temple in Nara in 752 under sponsorship of Female Emperor Kōken and her parents, retired Emperor Shōmu and Empress Kōmyō. Indicative of *gagaku* continuity, *Bairo* was performed again this year in 2006 in that same place to commemorate the 1250<sup>th</sup> anniversary of Emperor Shōmu's death. This piece evokes a time when Prince Shōtoku (574-622), considered the genius behind the establishment of Buddhism in Japan, was threatened by the Mononobe clan that hoped to suppress Buddhism. After the ritual playing of this music seven times, it is said that, as if from within a sanctified space, there emanated a divine voice (*shamō no koe*) that gave courage and predicted the coming victory of Prince Shōtoku and a secure future for the Buddhist faith.

~ **Brief Pause for Stage Change** ~

## Part II: Sacred Shrine Maiden Dance (*Kagura mai*)

Performed by Noriko Sugisaki and Suzue Nitobe-Matsuda



### *Urayasu no mai*

To all the gods in heaven and the earth  
I pray our world may soon become  
Peaceful as the vast sea  
That stretches waveless  
In the morning calm  
(Emperor Shōwa, 1932)

Based on this poem by Emperor Shōwa, *Urayasu no mai* was composed and choreographed in 1940 by Tadatomo Ōno, then head of the Imperial Household Agency's Department of Music to celebrate the legendary two thousand six hundred year anniversary of the enthronement of Japan's first sovereign, Emperor Jimmu. It was performed that year, as it has every year since, simultaneously at 10:00 AM on November 10, Foundation Day, by Shrine maidens in the sacred space of Shinto shrines throughout Japan as a prayer for world peace. *Urayasu* (lit. peaceful inlets) is another of the many poetic names by which Japanese referred in ancient times to their beloved country,

“Land of safe and placid harbors.” Unlike the other pieces on the program that reflect elements of the Silk Road and Chinese and Korean roots, *kagura* or god pieces, are essentially native to Japan, constitute indigenous religion rituals, and reflect Japanese perceived relationships between the natural, spiritual world of the deities, and the human world.

In formal practice this work is offered before a shrine by four *miko* or shrine maidens, dressed in court robes, who dance with folding fans and hand-bells, but it will be performed on this program today in abbreviated form by two celebrants.

In the first half, the Japanese cypress (*hinoki*) fan celebrates the image of our one world of many parts that is joined firmly together by a rivet and spreads out and closes again on that firm bond. In the second half, the bells project an image of the three sacred imperial treasures of mirror, jewel and sword, and symbolize the joy felt when the delicate clean shaking of the bells purifies the hearts of all living creatures. The beautiful reverberations of the dancing bells resound in humans hearts and draw us into contact with the gods.

~ **Intermission** ~  
(15 minutes)



### Part III: Dance Pieces (*Bugaku*)

The dance pieces or *bugaku* in the *gagaku* repertory are complex, but apart from those of native origin, those of foreign influence may be divided, like the instrumental pieces, into two general categories: those with roots in China and the Continent, known as Dances of the Left (which entered Japan from the left as viewed from Japan) and those with Korean influence known as Dances of the Right (from the right as viewed from Japan).

Within these geographical categories, dances fall into four classes: quiet, ordinary, literary dances (*bun no mai* or *hiramai*); military dances (*bu no mai*), fast-paced dances (*hashirimai*); and those for young children dancers known as (*dōbu* or *warawa no mai*).

Some of the most moving dances are of military origin, though they are performed not to glorify battle but, on the contrary, as thanksgiving for peace and order restored. It is not an accident that Dag Hammarskjöld, former eminent Secretary General of the United Nations made possible the first visit of the Japanese Imperial Household *gagaku* musicians to the United Nations in 1959 to perform before the General Assembly as a prayer for world peace.

Over the centuries the choreography, once no doubt more realistic, has been abstracted into formal geometric patterns, pruned of excess, and refined to the essence deemed necessary for reaching beyond our literal human world and invoking the spirits. It was believed that the subtle ordered movements of the dancers contained so much power they could affect even the change of the seasons.

Perhaps the most revelatory experience for the Western audience viewing *bugaku* dances is actually its contrasts to Western dance tradition. The aim is never the display of individual virtuosity; nor is it to highlight the expression of individual human emotions. The glory of *bugaku* dance and the skill of the dancer is found in the gravity with which the dancer perceives the essence of the human, animal, natural, and supernatural worlds and accepts union with

the spirit he depicts as he enters the sacred space of the stage. The dancer trains to achieve the purity and perfection of the postures and movements he adopts that incorporate transcendent powers.

Traditionally, the *gagaku* venue has been an open-air stage raised above the ground. *Bugaku* dances were performed outdoors before shrines or temples or on the Imperial Palace grounds or residential properties of the elite. The continuity of tradition is awesome. This June of 2006 tens of thousands gathered in the city of Nara to view the outdoor *gagaku* performance of music and dance at Tōdaiji temple. Even today the current space for *gagaku* music and dance for the imperial family and their guests in the Imperial Palace, though indoors, is a large enclosure or atrium resembling an outdoor space where a raised stage covered by green carpet is surrounded by a red lacquer railing with lacquered access steps, all surrounded by gravel as if the entire platform were located out in a natural setting.

One thought for meditation as we view the *bugaku* dancers comes from a quote from one of the *gagaku* masters of our own day:

“An ancient book of Bugaku instructions picturesquely describes the ideal posture of the dancer as being ‘like tinted leaves blown about in a storm on a mountain in autumn’ for dancers of the left, and ‘like a willow waving in the spring breeze’ for the dances of the right.”

(Masatarō Tōgi, *Gagaku Court Music and Dance*, 1971, p. 190)

## The *Bugaku* Dances

### *Nasori (Rakuson)*

Performed by Ryōki Ono

*Nasori* is the dance of two dragons frolicking with joy. It belongs to “Dances and Music of the Right,” or *Komagaku*, the *gagaku* music originating from the Korean peninsula. Such works are strongly rhythmical as are “Dances and Music of the Left” (*Tōgaku*) that originated on the Chinese continent, such as *Ryō-ō*, the work that follows. *Nasori* is usually entitled *Rakuson* when, as today, it is the dance of a single joyful dragon.



*Ryō-ō*

### *Ryō-ō*

Performed by Hiroshi Shibata

Typical of *Tōgaku* that came to Japan from T'ang Dynasty China, *Ryō-ō* is one of the best known of the *bugaku* repertory. *Ryō-ō* depicts Prince Ch'ang Kung of the northern Chinese State of Ch'i. He was so handsome of face and form that when he would appear, troops became immobilized and simply stared at him in awe. As a result he took to wearing a fierce, powerful dragon mask and carrying a glittering riding crop to focus their attention on the mission at hand and excite his men's valour.

(Program notes by Barbara Ruch)

# The New *Gagaku* Musical Mentor/Protégé Summer Initiative

Students taking courses in Columbia's new *Gagaku* Curriculum and Performance Program who begin study of one or more *Gagaku* musical instruments and make good progress with Professor Naoko Terauchi this academic year may qualify to apply for the new ***Gagaku* Mentor/Protégé Summer Initiative** in Tokyo to be held late May through June 2007. Cost of airfare, housing, and six weeks of intensive instrumental lessons with a Japanese master will be covered for students selected to participate. Knowledge of the Japanese language is not required, but musical aptitude and instrumental progress will be the deciding factors.

In order to qualify for a grant, students must enroll in one of the following fall courses and their spring term equivalents:

**Musics of East & Southeast Asia: Gagaku**  
**AHMM V3320 - MW 6:10-7:25pm (3 pts.)**

*Or*

**World Music Ensemble: Gagaku**  
**MUSI V1626 - Section 02 F 4:00-6:00pm (1 pt.)**

Formal application forms for a Mentor/Protégé Grant  
will be ready in February 2007.

For information, please contact:  
The Institute for Medieval Japanese Studies  
([medievaljapan@columbia.edu](mailto:medievaljapan@columbia.edu))

The Institute for Medieval Japanese Studies is deeply grateful to the following whose financial support has made possible Columbia's new *gagaku* curriculum and ensemble initiative:

Catherine Hazlett Memorial Fund (Chicago)  
International Foundation for Arts and Culture (Tokyo)  
International Shinto Foundation, Inc. (New York)  
Toshiba International Foundation (Tokyo)  
Izutsu, Inc. (Kyoto)  
Medieval Japanese Studies Foundation (New York)  
Tides Foundation (San Francisco)  
Musashino Instrument Ltd. (Tokyo)  
Yanagawa Corporation (Osaka)  
Asian Cultural Council (New York)  
Foundation for the Study of Religion and Culture (Kyoto)  
Shimonaka Memorial Foundation (Tokyo)  
Agency for Cultural Affairs (Tokyo)  
Institute for Medieval Japanese Studies (New York)  
Donald Keene Center of Japanese Culture (New York)  
Center for Ethnomusicology, Columbia University (New York)  
Columbia University School of Arts and Sciences (New York)  
Columbia University Music Performance Program (New York)

Columbia University's official *Gagaku-Hōgaku* Classical Japanese Music Curriculum and Performance Program was launched with a concert and workshop in March 2006 and began formally in September 2006 with courses and instrumental lessons under the direction of Professor Aaron Fox (Center for Ethnomusicology, Department of Music) and Professor Naoko Terauchi (Agency for Cultural Affairs designated lecturer and musician).

For course enrollment and inquiries, please contact:  
Professor Aaron Fox  
(aaf19@columbia.edu)

For other inquiries, please contact:  
The Institute for Medieval Japanese Studies  
(medievaljapan@columbia.edu)



PLEASE HELP SUPPORT OUR GAGAKU PROGRAM

BUY OUR UNIQUE T-SHIRTS

(for yourself, for your loved ones,  
for your children and grandchildren)

Designed just for us by  
Yohei Izutsu of Kyoto

All proceeds to toward the  
purchase of *gagaku* instruments for our students  
and to support the new music program.

\$10 each plus S/H  
(Sizes: S, M, L, XL)  
e-mail or fax your orders to:  
medievaljapan@columbia.edu  
(212) 854-1470



**THE INSTITUTE FOR MEDIEVAL JAPANESE STUDIES**

509 Kent Hall, MC 3906

Columbia University

New York, NY 10027

Tel: (212) 854-7403

Fax: (212) 854-1470

Email: [medievaljapan@columbia.edu](mailto:medievaljapan@columbia.edu)

[www.columbia.edu/cu/ealac/imjs](http://www.columbia.edu/cu/ealac/imjs)