

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

present

Our 12th Season Concert

**Glories of the Japanese
Music Heritage XII**

**featuring ancient classics
by renowned Japanese musicians
and the
Columbia Gagaku Instrumental Ensemble
of New York**

**followed by New Music for Heritage Instruments
by eminent Western Composers**

**Sunday April 2, 2017 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)

Kashin (This Auspicious Day)

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

Konju no jo / ha (Ah, Cheers - Overture / Unfolding)

Intermission (15 minutes)

PART II

JAPANESE HERITAGE INSTRUMENTS IN MASTERWORKS BY WESTERN COMPOSERS

Elizabeth Brown, Rubicon (2009)

for shō, hichiriki & ryūteki

Basil Athanasiadis, Interrupted Dreams (2010)

for shō & 21-string koto

(World Premiere)

Marty Regan, Magic Mirror (2008)

for shamisen, hichiriki, ryūteki, shō, shinobue & shakuhachi

This program is approximately two hours including intermission.

PROGRAM NOTES

PART I: GAGAKU: SACRED SOUNDSCAPES REBORN

The Columbia Gagaku Instrumental Ensemble of New York

| | | | |
|------------|-----------------|----------|------------------|
| shō: | Michael Dames* | ryūteki: | Brianna Brown |
| | Zachary Karen* | | Jazmin Graves |
| | Toru Momii* | | Astrid Jarvis* |
| | Chatori Shimizu | | Daniel Kim |
| | | | Johni Klint* |
| | Kevin Tien* | | Bin Li* |
| hichiriki: | Devon Tipp* | | Lish Lindsey* |
| | Lucie Vitkova* | | Miguel Martinez* |
| | Weitao Zhou | | Taylor Stewart |
| | | | Kento Watanabe* |
| biwa: | Kevin Tien | | |
| | | gakusō: | Cole Wagner |
| kakko: | Bin Li | | |

* Advanced Ensemble Members (see p. 7)

The Columbia Gagaku Ensemble of New York Instructors

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

The Columbia Gagaku Ensemble Mentors from Japan

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

The Tokyo Global Artists in Residence Guest Performers

Rosamund Plummer (2014, ryūteki)
Principal Piccolo, Sydney Symphony Orchestra
Jinny Shaw (2016, shō)
Oboe, Hallé Orchestra (UK)

For the performance of *Hyōjō no netori*, *Etenraku*, and *Kashin*, the ensemble is joined by the three instructors; the three mentors from Japan; and the Tokyo Global Artists in Residence.

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 | | Ryūteki | Hichiriki | Sho | |
|-------------|-------------|-------------|-------------------------------|----------|-----------|
| 鉦鼓 Shōko | 太鼓 Taiko | 羯鼓 Kakko | 龍笛 Ryūteki 箏 Gaku-sō | 笙 Sho | 平調 越殿樂 |
| 金 | | 正 | ト ラ ロ ル | 凡 | 元丁ん |
| 金 | 四 | 正 | タ ア ル | 一 | 越 |
| 金 金 | 百 | 正 | タ ア ラ | 乙 | 殿 |
| 金 | | 正 | タ ア ラ | 乙 | 樂 |
| 金 | | 正 | ト ム | 凡 | 小曲 |
| 金 | 四 | 正 | ト ム | 凡 | 早四拍子 |
| 金 金 | 百 | 正 | タ ア ラ | 下 | 末二拍子加 |
| 金 | | 正 | タ ア ラ | 乙 | 拍子八 |
| | | 正 | タ ア ラ | 乙 | 後度十二 |

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

In this glorious month

Chorus

*kan mu kyoku banzei
senshiu raku biou*

*kan mu kyoku banzei
senshiu raku biou*

banzei senshiu raku biou

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

On this auspicious day,
in this glorious month

We rejoice without end

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

Ten thousand years,
a thousand autumns

▪ ▪ ▪

The performance of *Ichikotsuchō no chōshi* and *Konju no jo / ha* will be by the three mentors from Japan, the 2014 and 2016 Tokyo Global Artists in Residence, and the advanced ensemble members indicated with * on p. 4.

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

A *chōshi*, similar to a *netori*, or tuning for an orchestral piece, is played for a dance piece when Bugaku dancers enter or exit the stage prior to their performance. It is a short, free-rhythm prelude which sets pitch and tonal relationships and establishes the atmosphere for the dance that is to follow.

Whereas the *Hyōjō no netori* earlier in the program is associated with autumn according to the Yin Yang System, *Konju no jo / ha* is in the *Ichikotsuchō* mode which is seasonally neutral.

Konju no jo / ha (*Ah, Cheers*)

According to the *Kyōkunshō* (1233), the ten volume collection of musical histories, scores, and play-instructions by the Gagaku master Koma Chikazane (1177-1242), this dance piece, *Konju no jo / ha*, was composed by Ban Li of Western China who was inspired to compose and perform this when in his cups and danced to it in tipsy euphoria. Tonight, unfortunately, we have no dancer (nor saké!), but when fully staged, a single dancer, who wears a mask, carries a saké ladle and dances as if dipping out and drinking saké in a relaxed and joyful manner.

It is sometimes choreographed by the performer to include deliberate mistakes or missteps as if conveying a bit of the enthusiastic befuddlement of drink. When purely an instrumental

piece it can often be played in the revised spring season *Sōjō* mode (centering on the key of G), but we present it here in its seasonally neutral *Ichikotsuchō* mode centering on the key of D. It is music for whenever there will be celebratory toasts.

The Chinese character for *Kon* (胡) in the title refers to non-Han Chinese – in short, “a barbarian” or an ethnic minority probably from highlands of Western China. The mask worn by the tipsy dancer therefore makes him look non-Chinese. The relaxed nature of the work suggests the social leveling that occurs with the help of a generous round of toasts.

Although Gagaku pieces are commonly in three parts: *jo* (introduction), *ha* (unfolding), and *kyū* (finale), *Konju* has come down to us in only *jo* and *ha*, where the *ha* section is lighter and less sedate than usual.

Cheers!



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

Intermission (15 minutes)

PART II: JAPANESE HERITAGE INSTRUMENTS IN MASTERWORKS BY WESTERN COMPOSERS

Rubicon (2009)

for shō, hichiriki & ryūteki

by **Elizabeth Brown**

Commissioned by the IMJS: Japanese Cultural Heritage Initiatives

| | |
|------------|----------------------|
| shō: | Zachary Karen |
| hichiriki: | Kevin Tien |
| ryūteki: | Lish Lindsey |

Composer's Note:

In 2007-2008, I lived in Japan on a Cultural Exchange Fellowship sponsored by the Japan-United States Friendship Commission. I had the privilege of meeting Takeshi Sasamoto and Hitomi Nakamura, and was invited to attend their Reigakusha Orchestra rehearsals. Sitting in a room surrounded by the Reigakusha musicians, I was struck by the timelessness of the music, the ceremony surrounding it, and the physical sensation and volume of the instruments. I had by then played the shakuhachi (vertical bamboo flute) for 25 years, and it was the focus of my Japan residency – but Gagaku was a new and overwhelming sonic experience, which changed me.

“Crossing the Rubicon” is a metaphor for deliberately proceeding past a point of no return. The phrase originates with Julius Caesar’s invasion of Ancient Rome when, on January 10, 49 BCE, he led his army across the Rubicon River in violation of law, hence making conflict inevitable. As the sequestered situations that surrounded traditional music in the past have disappeared, it is increasingly a challenge to find a path to and for this music. I have the upmost respect for the musicians of Reigakusha, who manage to carry forward an ancient, pure and unbroken tradition while simultaneously embracing a repertoire shaped by 21st-century musical ideas. Composing for Gagaku instruments was for me such a crossing.

Interrupted Dreams (2010) (World Premiere)
for *shō* & 21-string *koto*
by **Basil Athanasiadis**

shō: **Mayumi Miyata**
21-string *koto*: **Yumi Kurosawa**

Composer's Note:

My acquaintance with the sound of *shō* dates back to my high school years when I happened to listen to Harbie Mann's LP album *Gagaku and Beyond*. This recording, which featured both original Gagaku music and Gagaku-influenced jazz compositions, made a strong impression. The ethereal uninterrupted sound of the instruments was imprinted deep in my memory, and later, during my university music studies, I started collecting Gagaku music recordings and score transcriptions hoping that, one day, I would be able to compose for one or more of these instruments.

I composed *Interrupted Dreams* just after the birth of my son in Tokyo in autumn 2010. At that time, the life in the typical Japanese flat, with a living space divided by means of sliding doors of minimal sound-proofing, would hardly allow any concentration for composition. I recall I often watched my son when he was about to fall asleep. One thing I noticed was how easily his sleep would get disturbed by the minutest noise I would cause. In a similar way, my composition was interrupted by my son's crying for milk and attention. The acknowledgement of our mutually connected disturbance surprisingly allowed me not only to focus back on composition but also to transform the very reason of interruption and fragmentation into the main feature of the work. That explains the organization of the musical material of this work as a group of thematically unrelated brief segments of varied durations, divided by rests. In a sense, the piece is a reflection on the importance of that vital space '*ma*', and the expressive potential of the *wabi-sabi* characteristics of incompleteness/fragmentation.

Magic Mirror (2008)

for shamisen, hichiriki, ryūteki, shō, shinobue & shakuhachi

by **Marty Regan**

| | |
|-------------|-------------------------------|
| shamisen: | Yoko Reikano Kimura |
| hichiriki: | Hitomi Nakamura |
| ryūteki: | Takeshi Sasamoto |
| shō: | Mayumi Miyata |
| shinobue: | Kaoru Watanabe |
| shakuhachi: | James Nyoraku Schlefer |

Composer's Note:

My *Magic Mirror* is a modern-style Gagaku composition. The piece abounds in the gestural vocabulary, textures, harmonies, ornamentation and long breath phrases often found in Gagaku. The "mirror" found in the title of this piece references the legendary importance of mirrors in Japan and the magical properties of the accidental optical phenomenon of the "see-through" mirrors known as *makyō* in Japan. The "magic" in the title for me, however, simply refers to the mysterious, ethereal quality of the piece, no doubt due to the presence of the three Gagaku instruments. Musically, however, I intend the mirror here to reference three distinct elements:

- 1) the "reflection" (like a mirror) of my understanding of Gagaku music as I compose a piece for a sextet containing three representative Gagaku instruments
- 2) the symmetrical 7-part arch form characterized by changes in instrumentation and tempo markings:
 - a) Solo shō, free rhythm
 - b) Entire ensemble, slow, steady pulse
 - c) Rhythmically driving, featuring the shamisen
 - d) Ryūteki and hichiriki solo, free rhythm
 - c) Rhythmically driving, featuring the shamisen
 - b) Entire ensemble, slow, steady pulse
 - a) Solo shō, free rhythm
- 3) The solo shō section at the beginning and end are mirror retrogrades of each other (i.e., the same material is presented backwards).

PROFILES (in alphabetical order)



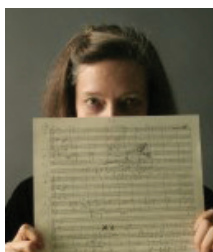
Basil Athanasiadis, after completing his piano and advanced theory studies (harmony, counterpoint, fugue) at the National Conservatoire of Athens, moved to London where he studied composition at the Trinity College of Music with Daryl Runswick, the Royal Academy of Music with Paul Patterson and finally at the Canterbury Christ Church University, where he obtained his PhD under the supervision of Roderick Watkins and Paul Patterson and was supported by the Research Studentship Award.

In 2010 he became the recipient of the JSPS Postdoctoral Fellowship Award (2010-2011), and while based at the Tokyo University of the Arts as a Special Foreign Researcher, he composed new works for Western and Japanese instruments with a particular interest in the *shō* and the 21-stringed *koto*. Some of these works were presented in a series of concerts culminating in a large-scale performance project that took place at the Sōgakudō Hall in January 2011. The same year he was awarded a JSPS Postdoctoral Fellowship for the second time (2011-2013) to further his research and support the composition of new works for Japanese and Western instruments and their performance in both Japan and Europe.

Athanasiadis' works are characterized by a strong visual identity; his performances have often been accompanied by dance or stage action. Early influences can be traced to Sergiu Celibidache's views on aspects of ambience and acoustic space (Athanasiadis attended Celibidache's Munich seminars in 1994), and to composers such as Christou, Feldman and Takemitsu. His most recent works focus on the Japanese aesthetic of *wabi-sabi*, which has also been the main subject of his doctoral and postdoctoral research since 2004.

His music has been released on CD by Sargasso Records, Dutton Epoch, Regent Records, Fonorum and the Choir & Organ Magazine (cover CD for March/April 2009 issue). His scores are published by United Music Publishers and Oxford University Press.

www.basilathanasiadis.com



Elizabeth Brown combines a brilliant composing career with an extremely diverse performing life, playing flute, shakuhachi, and theremin in a wide variety of musical circles. Her chamber music, shaped by this unique group of instruments and experiences, has been called luminous, dreamlike and hallucinatory.

A Juilliard graduate and Guggenheim Fellowship recipient, Brown's music has been heard in Japan, the Soviet Union, Colombia, Australia, South Africa and Vietnam as well as across the US and Europe. After hearing the shakuhachi on a concert tour of Japan, Brown began studying this traditional Japanese bamboo flute in 1984 and its music has been a major influence on her musical language. She is celebrated both here and in Japan for her compositions that manifest both eastern and western sensibilities. Grand Prize Winner in the Makino Yutaka Composition Competition for Japanese traditional instrument orchestra in 2011, she was also a prizewinner in the SGCM Shakuhachi Composition Competition 2010, with performances in Tokyo at Kioi Hall and Tokyo Opera City Takemitsu Memorial Concert Hall.

She has received grants, awards and commissions from Orpheus, St. Luke's Chamber Ensemble, Newband, the Asian Cultural Council, the Japan-US Friendship Commission, Music from Japan, NewMusicUSA, the Cary Trust, and NYFA. Her recent CD *Elizabeth Brown: Mirage* is available from New World Records. Brown has been a fellow at the Rockefeller Foundation's Bellagio Center in Italy and at the MacDowell Colony, and was Artist-in-Residence at the Hanoi National Conservatory of Music, in Acadia National Park, in Isle Royale National Park, and in Grand Canyon National Park.

www.ElizabethBrownComposer.com



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

Tenri University Gagaku Society and the violinist Kenji Williams. Fukui is also Executive Director of the Tenri Cultural Institute in NY, and an instructor in Japanese language.



Yoko Reikano Kimura is a koto/shamisen performer and singer based in both New York and Japan. Following her studies at the Tokyo University of the Arts and the NHK School of Traditional Japanese Music, she studied at the Institute of Traditional Japanese Music, an affiliate of Sensoku Gakuen College of Music in Tokyo, where she currently holds a teaching position. Her teachers include Kono Kameyama, Akiko Nishigata and Senko Yamabiko, a Living National Treasure. In 2000 she received her stage name “Reikano” from Hiroko Nakanoshima VI, daughter of the legendary koto and shamisen performer/composer Kin’ichi Nakanoshima. Her awards include a scholarship from the Agency of Cultural Affairs of Japan, First Prize at the prestigious 10th Kenjun Memorial National Koto Competition, First Prize at the 4th Great Wall International Music Competition and the Osaka Chinese Counsel Award.

Kimura performed at the Kabukiza in Tokyo, accompanying Danjūrō Ichikawa XII and recorded classical shamisen works for the online music archive, *Traditional Music Digital Library*. Her performances have been broadcasted on NHK-FM, NPR’s *Performance Today* and WQXR. As an enthusiastic supporter of contemporary music, she has premiered new works at the Japanese Society for Contemporary Music and in 2009, founded Duo YUMENO with cellist Hikaru Tamaki. In 2014, they were awarded the Chamber Music America’s Classical Commissioning Program Grant, and in 2015, received the Aoyama Baroque Saal Award. The duo was featured at Chamber Music America’s 2016 National Conference and performed at the John F. Kennedy Center in 2017. Currently, the duo is working on a commissioning project, a suite of pieces based on *The Tale of Heike*, with Daron Hagen. As koto soloist, she has performed Hagen’s *Koto Concerto: Genji* with the Euclid Quartet, Ciompi Quartet, Freimann Quartet and the Prairie Ensemble Orchestra. She premiered Kaito Nakahori’s *Japanese Footbridge* with the Hai-Dao Ensemble at Jordan Hall in Boston, and performed James Nyoraku Schlefer’s *Concertante* with Texas Festival Orchestra. As shamisen soloist, she performed Kin’ichi Nakanoshima’s *Shamisen Concerto* at the National Olympic

Memorial Youth Center and was a guest performer with the ensemble Aperio at the Asia Society Texas Center. In 2016, she performed with the American Symphony Orchestra in Pietro Mascagni's *Iris*. In 2017, she commissioned and gave a world premiere performance of Marty Regan's *Shamisen Concerto*.
<http://reikano.yamadaryu.com>



Yumi Kurosawa was born and raised in Japan, and began studying the 13-stringed koto at the age of three with her musician parents, Kazuo and Chikako Kurosawa. At the age of 15, she began studying the 21-stringed koto with Nanae Yoshimura. Kurosawa received first prize at the National Japanese Koto Competition for students in 1989 and 1992, and a scholarship from the Agency for Cultural Affairs of Japan in 1998. In addition to the koto, Kurosawa also studied computer music while attending Keio University from which she received a B.A. in International Relations.

Kurosawa moved to New York City in 2002 and made her Carnegie Hall debut in 2006. She continues to work not only within traditional Japanese and contemporary classical music genres, but also collaborates with a range of musicians, dancers and visual designers. In 2011 she was principal soloist in the New York premiere of Daron Hagen's *Koto Concerto: Genji*, which she also performed at Stratford-upon-Avon in the UK with the Orchestra of the Swan, and with the Hawaii Symphony Orchestra Conductor Naoto Ōtomo. In 2013, Kurosawa was principal soloist for the premiere of Mary Regan's *The Memory Stone* at the Houston Grand Opera and in 2015, in the ballet *Tsuru* commissioned by the Houston Ballet and the Asia Society of Texas, she was both soloist and composer. She was a principal soloist for the *Koto & Shakuhachi Concerto* with Tokyo Symphony Orchestra, and collaborated with Beyoncé's dancers Les Twins at Kiyomizudera, Kyoto. She has had two of her original songs selected for the Yomiuri TV station commercials of the Jakuchū Itō and the Magritte art exhibitions in Japan. She continues to perform in New York City venues such as Joe's Pub, the Highline Ballroom, Blue Note and other concert halls as well as abroad. She continues to compose not only for the koto but, building on her traditional training, with cross cultural sound and electronic elements.
www.yumikuro.com



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 the 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. In 2017 she was awarded Geijutsu Senshō Monbukagakudaijin-shō Prize. 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



Marty Regan, composer and Associate Professor of Music at Texas A&M University, focuses on creating hybrid musical soundscapes that transcend stereotypical musical boundaries between cultures. He has composed over 75 works for traditional Japanese instruments and since 2002 has been affiliated with AURA-J, one of the premiere contemporary-traditional Japanese music ensembles. Widely regarded as the authoritative source on the subject and the only resource of its kind available in English, his translation of Minoru Miki's orchestration manual *Composing for Japanese Instruments* was published by the University of Rochester Press in 2008 and reprinted in 2015. His *Selected Works for Japanese Instruments* compact disc series is released by Navona Records and his music is published by Mother Earth Co, Ltd. His music has been broadcast on American Public Media's *Performance Today* and NHK's *Hōgaku no hito toki* (A Moment for Traditional Music). One of his largest works to date, a chamber opera entitled *The Memory Stone*, is related in theme to the 2011 tsunami in the Tōhoku area. It was commissioned by the Houston Grand Opera as part of the HGOco's *Songs of Houston: East + West* initiative and was premiered in 2013 at the Asia Society Texas Center. In 2015 he was the recipient of a Helene Wurlitzer Foundation Artist Residency Grant as well as a Clare Hall Visiting Research Fellowship from the University of Cambridge. In 2011 he was affiliated as a visiting research scholar at Shanghai Conservatory of Music, where he took applied lessons on traditional Chinese instruments. He has also studied traditional Korean Music at the National Gugak Center and Balinese Gamelan at the Cudamani Summer Institute.

www.martyregan.com



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



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



Takeshi Sasamoto is the grandson of the *iemoto* master of 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 Japanese instrumental ensemble Reigakusha, 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 Ryuteki* (2006). His textbook for Gagaku instrumental beginners is widely used in Japan.

He is a founding-mentor of the Columbia Gagaku Ensemble and Mentor/Protégé Summer Gagaku Program in Tokyo.

<http://sasamototakeshi.com>



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

Tanglewood and BAM, as well as multiple venues across the country and in Japan, Indonesia, Brazil and Europe. Schlefer first encountered the shakuhachi in 1979, while working towards a career as a flute player and pursuing an advanced degree in musicology at CUNY (Queens College). Today, he is considered by his colleagues to be one of most influential Western practitioners of this distinctive art form. As a composer, Schlefer has written multiple chamber and orchestral works combining Japanese and Western instruments as well as numerous pieces solely for traditional Japanese instruments. Schlefer is the Artistic Director of Kyo-Shin-An Arts and the curator for the Japanese music series at the Tenri Cultural Institute in NYC. He teaches shakuhachi at Columbia University as well as a broad spectrum of Western and World music courses at New York City Technical College (CUNY), and performs and lectures at colleges and universities throughout the United States. In December 2015, Schlefer was recognized by Musical America Worldwide for his work both as a composer and as Artistic Director of Kyo-Shin-An Arts, as one of their “30 Top Professionals and Key Influencers.”

www.nyoraku.com



Kaoru Watanabe, a Brooklyn-based composer and practitioner of the Japanese taiko drum and shinobue bamboo flute, is known for artfully combining traditional ritual and theater musics of Japan with complex compositional and improvisational elements of jazz and other global musics. Kaoru was a performing member and

artistic director of the iconic Japanese taiko performing arts group Kodo for close to a decade. Since leaving Kodo, Watanabe has collaborated with such luminaries as Japanese National Living Treasure Bandō Tamasaburō, MacArthur Fellow Jason Moran, So Percussion, director Martin Scorsese, and was a featured artist on Yo-Yo Ma and the Silk Road Ensemble's Grammy Award winning album *Sing Me Home*. Watanabe has performed his compositions at such prestigious venues as Carnegie Hall, Lincoln Center, Kennedy Center, Whitney Museum and Tokyo's Kabukiza and has performed extensively across the North, Central and South Americas, Europe, Australia, Asia.

As an educator, Watanabe has taught courses at Princeton and Wesleyan Universities, was a faculty member at the Tanglewood Music Festival and the Silk Road Project's Global Musician Workshop at DePauw University. He is an instructor for kaDON, an online resource presented by Japan's most prestigious taiko maker Miyamoto Unosuke Shōten. His studio in Brooklyn hosts private lessons, rehearsals, weekly classes, intensive workshops and professional-level training courses offered by both Watanabe and master guest instructors from Japan.

Master shinobue flute maker Ranjō has called Watanabe's sound the "greatest in the world." *www.watanabekaoru.com*

MUSIC PERFORMANCE PROGRAM

COLUMBIA UNIVERSITY

Columbia University offers the only program in the continental USA where Japanese instrumental training is available for credit. The program, part of the Music Performance Program (MPP) of Columbia University, seeks to enable students to develop as musicians within the academic setting of Columbia, by providing and facilitating opportunities for instrumental instruction, participation, and performance. Offerings in the MPP are subdivided into private instrumental lessons and a range of sponsored and affiliated performing ensembles.

One of the main goals of the MPP is to provide high-quality music instruction to students within the stimulating intellectual atmosphere of a fine liberal arts college. Many students involved in the MPP are majors in subjects far removed from music; others double major in music and some other discipline.

Music UN1626 WORLD MUSIC ENSEMBLE
Gagaku: Japanese Sacred and Court Music

Music UN1626 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 2017 Semester-End Recital
Wednesday, April 26 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.

COMPUTER MUSIC CENTER and SOUND ARTS PROGRAM

COLUMBIA UNIVERSITY

Originally called the Columbia-Princeton Electronic Music Center, the Computer Music Center (CMC) is the oldest center for electroacoustic music in the United States. The primary mission of the CMC is to operate at the intersection of musical expression and technological development, 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, most recently, the sonic analysis of various types of koto, reports of which have been published in the August 2015 and December 2016 issues of *Hōgaku Journal*.

For more information about the CMC (including upcoming events), please visit: <http://music.columbia.edu/cmc/>

For information about the new Sound Arts MFA:
<http://arts.columbia.edu/sound-arts>



Brad Garton

Professor of Music

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

MENTER/PROTÉGÉ SUMMER PROGRAM

COLUMBIA UNIVERSITY

~ 6 weeks in Tokyo ~
~ May 25 - July 9, 2017 ~

Group and one-on-one lessons with Japanese masters of:

the 17-pipe mouth organ shō
the ryūteki flute
the double-reed hichiriki
the end-blown bamboo shakuhachi flute
The 13-string koto zither
with additional instrumental training possible

To qualify, students must have enrolled in at least two semesters of either the “World Music Ensemble: Gagaku” or “World Music Ensemble: Hōgaku” course. Knowledge of the Japanese language is not required; but musical aptitude and instrumental progress on a Japanese instrument during the ensemble course will be the deciding factors.

Airfare, housing, and the costs of six weeks of intensive instrumental training with a Japanese master will be covered. Students are responsible for their own food and personal expenses.

Preference will be given to students planning to return to New York in the fall and continuing as pioneering members of the Columbia Gagaku and Hōgaku Instrumental Ensembles of New York, looking forward to performances in New York, Tokyo, and elsewhere.

TOKYO ACADEMY OF INSTRUMENTAL HERITAGE MUSIC

Global Artist Residency Program

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

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 Sydney 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 Sydney. She has since studied the shakuhachi as well and been active in many Japanese heritage instrumental concerts in Sydney. The **Second Global Artist in Residence** selected for 2016 was the Hallé Orchestra (Manchester) oboist, **Jinny Shaw**, who studied the shō and has since been deeply involved in its study and performance.

TAIHM looks forward to assisting in the preservation and future flowering of Japan’s magnificent heritage instruments on the global stage.

In the year 2017, Toshiba International Foundation recognized the key role being played by this residency for training future leaders in the music world and has taken over sponsorship of this program.

For further details please visit: www.taihm.org

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(in alphabetical order)

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IMJS: Japanese Cultural Heritage Initiatives
Japanese Heritage Music Program

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