

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



and the
Columbia Music Performance Program

Present

Our 8th Season Concert

*To Celebrate the Institute's
45th Anniversary*

**Glories of the Japanese
Music Heritage
ANCIENT SOUNDSCAPES REBORN
Japanese Sacred Gagaku Court Music
and Secular Art Music**

Featuring renowned Japanese Gagaku musicians
and New York-based Hōgaku artists

With the Columbia Gagaku and Hōgaku
Instrumental Ensembles of New York

Friday, March 8, 2013 at 8 PM
Miller Theatre, Columbia University
(116th Street & Broadway)



Join us tomorrow, too, at

The New York Summit
The Future of the Japanese Music Heritage
Strategies for Nurturing Japanese Instrumental Genres
in the 21st-Century

Scandinavia House
58 Park Avenue (between 37th and 38th Streets)
Doors open 10am
Summit 10:30am-5:30pm
Register at <http://www.medievaljapanesestudies.org>

Hear panels of professional instrumentalists and composers discuss the challenges they face in the world of Japanese instrumental music in the current century.

Keep up to date on plans to establish the first ever Tokyo Academy of Japanese Instrumental Music.

Add your voice to support the bilingual global marketing of Japanese CD and DVD music masterpieces now available only to the Japanese market.

Look inside the 19th-century cultural conflicts stirred by Westernization when Japanese instruments were banned from the schools in favor of the piano and violin.

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 jūin*) 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 is 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.

This week's *Master Classes* for the
Columbia Gagaku Instrumental Ensemble
and the Hōgaku Instrumental Ensemble
as well as this evening's *Concert* on
the *Glories of the Japanese Music Heritage*
and tomorrow's *New York Summit* on
Strategies for Nurturing Japanese Instrumental Genres
in the 21st Century

are presented as part of Columbia's
Gagaku-Hōgaku Classical Japanese Music Study and
Performance Initiative

with the cooperation of the
Center for Ethnomusicology
and the
Music Performance Program

in the
Department of Music,
Columbia University,

Spearheaded by the
Institute for Japanese Cultural Heritage Initiatives
(formerly the Institute for Medieval Japanese Studies)

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(in alphabetical order)

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JAPANESE CLASSICAL MUSIC

SACRED, COURT *and* EARLY MODERN SALON MUSIC



GAGAKU & HŌGAKU ENSEMBLES

COLUMBIA UNIVERSITY



The Columbia Gagaku-Hōgaku Program

Our Goal

By establishing the first permanent Gagaku-Hōgaku training program for Western students of music in New York, the music center of the US, our responsibility is not to dilute the multiple traditions that constitute the classical Japanese musical lineages, but rather to make it possible for Western students to experience them deeply and to master one or more of Japan's musical instruments, just as Japanese students train and master Western musical instruments today. Our hope, too, is that not only will the classic Japanese repertory become familiar more widely among American audiences, but that these magnificent instruments will be used in new compositions by and for these young musicians, thereby greatly influencing the future of our music environment.

Our long-term goals are to see that Japanese music finds a permanent home in New York in Columbia's academic programs, including Music Theory; the Music Performance Program; and the Composition Program, so it will not be endangered by politics, economics or generational faculty changes. In the long run, however, the Columbia Gagaku Instrumental Ensemble and the Hōgaku Ensemble are being nurtured so that they become an influential part of the mainstream permanent music scene in New York and in other cities around the world.



COME
JOIN
US!





Music Performance Program
Columbia Department of Music

Directed by Prof. Deborah Bradley-Kramer, the Music Performance Program of Columbia University seeks to enable students to develop as musicians within the academic setting of Columbia, by providing and facilitating opportunities for musical 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 major in subjects far removed from music; others double major in music and some other discipline.

Music V1626 WORLD MUSIC ENSEMBLE
Japanese Sacred and Court Music: Gagaku

Music V1626 WORLD MUSIC ENSEMBLE
Japanese Early Modern Chamber Music: Hōgaku

For program enrollment and all other inquiries about the
Gagaku-Hōgaku initiative, please contact

The Institute for Japanese Cultural Heritage Initiatives
(formerly the Institute for Medieval Japanese Studies)

Patricia Slattery (pas2141@columbia.edu)

or

medievaljapan@columbia.edu

THE COLUMBIA GAGAKU-HŌGAKU MENTOR/PROTÉGÉ SUMMER PROGRAM

~ 6 weeks in Tokyo ~
~ May 29th - July 14, 2013 ~

Program includes group classes as well as one-on-one training
with Japanese Gagaku masters of:

the 17-pipe mouth organ *shō*
the *ryūteki* flute
the double-reed *hichiriki*

or

Japanese Hōgaku masters of:
the end-blown bamboo *shakuhachi* flute
The 13-string zither *koto*
with additional instrumental training possible

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

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

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

**Application forms can be obtained by emailing:
pas2141@columbia.edu.**

Deadline for receipt of application: March 1, 2013.

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 includes indigenous vocal and dance genres, accompanied by instruments and employed in court and sacred Shinto ceremonies. The second is instrumental music and dance imported from the Asian continent during the 5th to the 9th century 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 9th to the 12th century. 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 *ryūteki* (transverse flute); *hichiriki* (double-reed pipe); *shō* (mouth organ); *biwa* (pear-shaped lute); *gaku-sō*, or *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. It blossomed gloriously

during the T'ang 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.

Without a doubt, Gagaku, in tempo and even in certain melodies, is not today what it was in ancient Japan or on the continent—much as Noh plays performed today differ from what they must have been like in the middle ages. Yet in many ways, today's Gagaku may be the only living evidence we now have of those ancient musical ensembles, their musical instruments, musical sounds, and the musical cosmology of the Asian continent and of ancient Japan.

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 Japan. In 1989, at the demise of Emperor Shōwa, professional Japanese court musicians from the Imperial Household Ceremonial Division offered Gagaku music and dance as an essential traditional funeral rite. Musicians did not become actual imperial officers of the Nara court until the 8th century when clearly they were made responsible for the regal music and dance spectacles

addressed to the native gods and imported Buddhist deities whose powers were believed to move the heavens and the earth and who needed to be placated or entreated. Later Gagaku musicians 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 15th-century civil wars when the Kyoto capital burned and numerous musicians scattered. Displaced Kyoto musicians, along with musicians at Kasuga Shrine in Nara, Shitennōji Temple in Osaka, and elsewhere, then played important roles in reorganizing post-15th-century Gagaku traditions in the three regions.

The Meiji Restoration in the late 19th century moved the emperor to a new capital, Tokyo. Its intensive plans for centralization forced select first-class Gagaku musicians to Tokyo, uniting them in the Tokyo court. Attempts were then made to rectify medieval differences among the regional sets of musicians and to standardize their ancient scores. Japanese court musicians prior to Emperor Meiji's time had been limited exclusively to preserving the ancient Gagaku court music repertory, but they now became one of the earliest groups to train as well in Western music.

Today, the Music Department of the Board of Ceremonies of the Imperial Household Agency (*Kunaichō shikibushoku gakubu*) now carries on the 1300-year-old court traditions of sacred Japanese Gagaku music while simultaneously providing Western music for court banquets and other diplomatic occasions.

In 1887 Ryōdo Ono, chief priest of the Ono Terusaki Shrine in Tokyo was granted permission to form a Gagaku troupe for the general public outside the Japanese court. The Ono Gagaku Society is the oldest public Japanese Gagaku orchestra and dance group in Japan. 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 Imperial Household Agency.

Historically, Ono Gagaku Society performances have taken place at shrine ceremonies and public venues throughout Japan, but since their 1972 visit to America, they have also appeared abroad. They maintain a training school for Gagaku musicians in Tokyo.

Until at least the 1960s it was considered heresy even to think of composing new pieces for a repertory that had become sacrosanct. Indeed, one of the missions of the Imperial Household Agency is to preserve permanently the precious heritage of musical forms that go back more than a millennium. But some of the imperially-trained Gagaku musicians became increasingly aware that preservation alone is not enough to keep an art alive. Its beauty faces the fate of a pinned butterfly. To live, Gagaku also needs its instruments to be liberated, freeing them to explore their full musical potential and to venture into new avenues beyond the classic repertoire.

Among the pioneers is Sukeyasu Shiba, a former member of the Music Department of the Imperial Household Agency, who in 1985 created the Gagaku ensemble called Reigakusha outside of the court, and who has had a huge impact in training many artists, including those now

mentoring Columbia University's new Gagaku Instrumental Ensemble. The Reigakusha ensemble and others like it now performing both classic and new pieces worldwide are creating a renaissance for Gagaku musicians and are impacting the present-day musical scene, even in New York.

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 have learned to hear and are used to linear music and the harmony of a few notes at once, but not clusters of many sounds simultaneously. Then there is the deliberate avoidance of romanticism or personal 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, mesmerizing mastery of sequenced patterns, and delight in awareness of the repeat of subtle forms. 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 and the *shō* fills the ears with a brocade of sound. Though the instruments play in unison and do not seek Western harmonies, they seem to undulate within that unison like separate streams within a single flow of water. Not viewed as "entertainment," but as a communion beyond our human world the classic repertory finds virtue in repeated phrasing, elegance of control, and the ability of the musical sounds to reverberate at will back and forth between the spiritual world and the natural world in which we reside.

The great composer Tōru Takemitsu once said that Western works of music move laterally like the horizon, with hills, peaks and valleys, whereas traditional Japanese music moves organically, vertically up and out like a tree, putting out many branches. This is not unrelated to the musician-celebrants' intent to reach out to the spheres.



Columbia Gagaku Instrumental Ensemble of New York
Miller Theatre, March 29, 2011
Photo by George Hirose

An Introduction to Gagaku Instruments

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 from the heavens into water below. Trying to reproduce its call, he cut a length of bamboo and blew into it, producing a sound that perfectly resembled the dragon’s voice.

Unlike flutes of Korean and Japanese origins, which have six finger holes, the *ryūteki* has seven large finger holes 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.



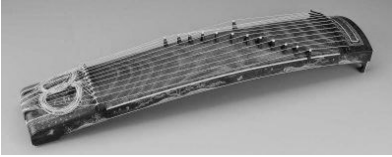
The *hichiriki* is a double-reed vertical bamboo pipe with seven fingerholes on the top, and two for the thumbs on the reverse side. Its origins are unknown, but it was used in Tibet and western regions of ancient China before coming to Japan during the reign of Female Emperor Suiko (592-628). Its popularity during the 10th and 11th centuries in Japan is attested to by its mention in such famous literary works as the *Tale of Genji* by Lady Murasaki, and Sei Shōnagon’s *Pillow Book*.

Its name implies both feelings of sadness and trembling, or wavering out of awe, or even fear. It has no capacity for soft, pale tones, and 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 *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. In ancient China the dragon and the phoenix were viewed as a powerful chimerical pair, each with the ability to transverse from the highest heavens down to our world and back again.



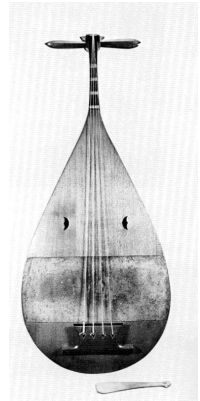
The 17 bamboo pipes of the *shō* are of varied lengths, each set with drops of wax into a bowl-shaped wind chamber with mouthpiece. At the lower end of 15 of the pipes are fastened free-reeds made of metal that sound when both exhaling and inhaling so that the instrument is capable of continuous sound. Fingering is complex and can produce single-tone melody 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 paulownia 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 percussion instrument than its modern descendants in the *koto* family 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 with more strings, 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 a 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, shallow-barreled drum, ornately decorated, often with the image of a dragon and/or phoenix, that is 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.



Image by James Ware Billet

Hōgaku in Brief

There are several types of Japanese music which are encompassed by the word Hōgaku. In its broadest definition the term refers to all Japanese music genres in contrast to Western music genres and can include even Gagaku, but in its usual usage the term refers to Japanese music genres that came to prominence during and after the Edo Period (17th to mid-19th centuries). It thus refers specifically to music for *shamisen*, *koto*, *shakuhachi*, and *biwa*. These instruments flourished in the entertainment world of restaurants, the theater, and in salon society at that time.

During this pre-Meiji period, certain styles of *shamisen* music developed concert repertoires; composers and teachers of *koto* flourished, and the *biwa*, apart from its use in court music was resurrected as a solo instrument to accompany sung narratives. All classes of Japanese began to be admitted to study these instruments where previously such study had been restricted to narrow groups of professionals.

Perhaps one of the most successful composers of Hōgaku music following World War I was Michio Miyagi (1894–1956), a blind *koto* teacher of the Ikuta school. He created the 17-stringed bass *koto* (*jūshichi-gen*), and in 1921 he composed an ensemble piece, *Ochiba no odori* (“Dance of the Falling Leaves”), which used two *koto*, a *shamisen*, and this bass *koto*. His later works even combined orchestras of Hōgaku instruments, a wholly new phenomenon. There evolved secular chamber music pieces, called *sankyoku* in which the *shakuhachi* is played together with *shamisen* (3-stringed lute) and *koto* (13-stringed harp/zither). The *sankyoku* repertory has been performed for over three hundred years.

An Introduction to Hōgaku Instruments

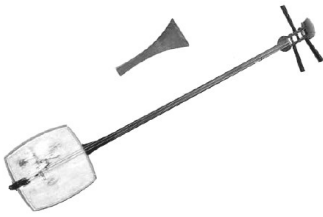


The *shakuhachi*, is an end-blown bamboo flute that has been played in Japan for over 1200 years. Literally meaning 1.8 *shaku*, the name refers to its size. *Shaku* is an archaic linear unit slightly smaller than one foot in English measurement that is subdivided into ten sub-units, or *sun*. Thus, *shakuhachi* (尺八) means "one *shaku* eight *sun*" which is the standard length of a *shakuhachi*. Although the instrument can now come in different sizes, all are still referred to generically as *shakuhachi*. After dropping out of the Gagaku orchestra, its 12th-century form is believed to have been brought back from China by a Zen Buddhist priest. It is the only instrument associated with the meditative practice of Zen Buddhism, and was utilized during religious rituals by priests of the Fuke sect.

During the Edo Period (1600-1868), *shakuhachi*-playing monks known as *Komusō* ("Priests of Nothingness") wandered throughout Japan playing the *shakuhachi* in exchange for food or alms. They would pass from temple to temple, learning pieces associated with the various temples, where each had developed its own music. The traditional *shakuhachi* repertory, or *honkyoku*, is performed solo and is considered an expression of the voice of the original bamboo from which each instrument is made. The music is reflective and contemplative, and the player's breathing and the instrument's penetrating sound often produces an effect similar to sitting in Zen meditation.

The *shakuhachi* as we know it today was perfected in the 17th century. With the abolishment of the Fuke sect in 1871 the instrument became popular with the general public in

combination with the *shamisen* and *koto* in popular entertainment. Today there are several different and distinct styles of playing the traditional *honkyoku* repertory, represented by different schools of playing that reflect differences in mouthpiece construction as well as in blowing techniques.



The *shamisen* is a three-stringed, long-necked instrument with a sound box over which is stretched cat or dog skin. It is played with a plectrum called a *bachi*. Similar in construction to that of a guitar or a banjo, it is a plucked stringed instrument with a fretless neck, its strings stretched across the resonating body.

The Japanese *shamisen* originated from the Chinese instrument *sanxian*, which was introduced to Japan through the Ryūkyū Kingdom (Okinawa) in the 16th century. In Japan its forms evolved in several directions and it became wedded to Japanese narrative literary and theater forms and song as an instrument of accompaniment.

There are three basic sizes of *shamisen*; *hosozao* (thin-necked), *chūzao* (medium-necked), and *futozao* (thick-necked). Depending on the genre of music played, both the size and the shape of the *shamisen* and the *bachi* will differ. Some examples of *shamisen*-accompanied genres include *nagauta*, *jiuta*, and *min'yo*. There is also the solo *tsugaru-jamisen* genre that has now evolved into a popular modern musical form. In most genres the *bachi* is often used to strike both string and skin, creating a highly percussive sound. In *kouta* song style, and occasionally in other genres,

the *shamisen* is plucked with the fingers rather than with a *bachi*. The left hand rides the neck pressing the strings to the neck to create pitch and timbre.



The *koto* is a 13-stringed musical instrument made from a solid piece of *kiri* (paulownia) wood roughly 6-feet long that has two sounding holes on the reverse side. The strings are strung over 13 movable bridges along the length of the instrument. Players adjust the string pitches by moving these bridges, and by applying pressure to the strings with the left hand. Three fingernail-like caps on the thumb, index, and middle finger of the right hand are used to pluck the strings. The bridges (*ji*) used to be made of ivory, but nowadays are typically made of plastic or occasionally wood. The strings are made from a variety of materials and while plastic strings are popular, silk strings are still made. There are also *koto* with more than 13 strings including the 17-string bass *koto* (*jūshichi-gen*), 21-string, and 25-string *koto*. The ancestor of the *koto* was the Chinese instrument *guzheng* that was first introduced to Japan from China in the 7th and 8th century, though the modern *koto* originates from the *gaku-sō* used in Japanese court music.

- Background notes by Barbara Ruch -

PROGRAM OUTLINE

PART I: THE ANCIENT SOUNDS OF SACRED GAGAKU MUSIC AND CLASSICAL SECULAR COURT ENSEMBLE MUSIC

**The following are performed by the Columbia Gagaku Instrumental Ensemble of New York together with the three Gagaku masters:
Hitomi Nakamura, Takeshi Sasamoto, and Mayumi Miyata**

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

Etenraku (Music of the Divine Heavens)

Kashin (Glorious Days)



The following are performed by advanced level Columbia Gagaku Ensemble members and the three Gagaku masters

Sōjō no netori (Prelude Mode Centered on the note of G)

Shukōshi (Spin the Bottle)



The following are performed by the three masters only

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

Ranryō-ō (General Ranryō)



PART II: EARLY MODERN WINDS AND STRINGS; MEDITATIVE ZEN MUSIC FOR SHAKUHACHI; KOTO ETUDES

The following are performed by the Columbia Hōgaku Instrumental Ensemble of New York with accompaniment by mentors James Nyoraku Schlefer and Masayo Ishigure

Chōshi (Priming)

K no tame no To I Kin (Three Strings for K)



Intermission (15 minutes)



**PART III: CONTEMPORARY MUSIC FOR JAPANESE INSTRUMENTS:
CELEBRATING THE WORKS OF 21ST-CENTURY COLUMBIA COMPOSERS**

Mind Mirror: Nyodai's Dream (1998)
for shakuhachi, pipa, and bass koto

In honor of Abbess Mugai Nyodai Zenni (1223-1298)
Composed by Yuriko Hase Kojima

Twelfth Aitake 2: Beyond Eleven for the Gagaku Shō (2012)
for shō and computer

Composed by Akira Takaoka

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

Composed by Hiroya Miura

For Betelgeuse (2012)
*for bass hichiriki, ryūteki, shō, wind chimes, rainstick, and
stone percussion*

Composed by Miyuki Ito
Video media by Nate Pagel

PROGRAM NOTES

PART I: THE ANCIENT SOUNDS OF SACRED GAGAKU MUSIC AND CLASSICAL SECULAR COURT ENSEMBLE MUSIC

**Performed by the Columbia Gagaku Instrumental Ensemble of
New York together with Columbia's three Gagaku mentors from Tokyo:
Hitomi Nakamura, Takeshi Sasamoto, and Mayumi Miyata**

Ryūteki: Jazmin Graves
Astrid Jervis
Akiko Uemura
Teresa Wojtasiewicz

Hichiriki: Racine Nassau
Joanne Yao

Shō: Michael Dames
Max Grafe
Harrison Hsu
Lindsey Zeichner

Gaku-biwa: Jeff Arkenberg

Gaku-sō: Patricia Slattery

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

Japanese Gagaku music of continental origin (*Tōgaku*) retains six major modes, one of which is the *hyōjō* mode, the basic tone of which is centered on the note of E. 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 catching and holding the voice of their own and others' instruments and breathing together. A *netori* then exhibits the mood, or seasonal characteristics of the particular pieces that are to follow it. It also establishes the appropriate atmospheric setting for both the players and the audience. In the *netori*, each of the three wind and two string instruments can be heard clearly. *Hyōjō no netori* here serves as a musical tuning overture for the piece that follows: *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. This work is thought of, in modern parlance, as "music of the cosmos." Its title, which refers to the "Music of Heaven" or "Music of the Palace on the Moon," dates back at least to the T'ang Dynasty (618-907) in China. Its current melody, however, possibly evolved in the Japanese court as late as the 10th or 11th century and then spread widely beyond the court, attracting a variety of lyrics as if it were folk music. The ethereal nature of its unworldly melody becomes addictive, and it 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 weddings and whenever there are special formal celebratory cultural events at schools, temples, and shrines. Here in New York, we always open our seasonal concert with this *Music of the Divine Heavens*, played as an offertory for all the powers that be in the cosmos. We are just privileged to listen in.

Etenraku survives in two other modes, *ōshikichō* centered on the note of A and *banshikichō* centered on the note of B, but the *hyōjō* version centered on the note of E played tonight is by far the most familiar. *Etenraku* 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. For tonight's performance, however, the piece will be performed as: abc ab. Below is the first (vertical) line of the score for each instrument.

| Taiko | | Ryūteki | Hichiriki | Shō | |
|-------|----|---------|----------------|-------------------------------|---|
| 鉦鼓 | 太鼓 | 羯鼓 | 龍笛 | 笙 | 平調 |
| Shōko | | Kakko | 箏 | 琵琶 | 越殿樂 |
| 金 | | 正 | Gaku-sō | 也 _ト 八 _ハ | 元 _ト ん _ハ く |
| 金 | | 正 | 斗 ^六 | 九 | 小 _ト 曲 _ハ |
| 金 | 圓 | 正 | 十 | 一 | 末 _ト 二 _ハ 拍子 _ハ |
| 金 金 | 百 | 正 | 為 | 乙 | 拍子 _ハ 八 |
| 金 | | 來 | 為 | 乙 | 後 _ト 度 _ハ 十二 |
| 金 | | 來 | 斗 ^六 | 九 | |
| 金 | 圓 | 正 | 中 | 十 _下 | |
| 金 金 | 百 | 正 | 為 | ヒ _七 | |
| 金 | | 來 | 為 | コ _ク | |
| 金 | | 來 | 為 | ク | |

Rōei (Sung Poetry)

Kashin (Glorious Days)

A *rōei* is a vocalized intoning in Japanese of phrases, usually in three verses, from Chinese poetry, a practice begun in Japan sometime during the Heian period (794-1185). Only the three wind instruments are used in performance of *rōei*. Tonight's *Kashin* is a *rōei* based on a poem from the Sui Dynasty (518-619), a poetic offering often sung on a variety of celebratory occasions in Japan. A solo voice sings key opening words and the remaining lines are sung in chorus.

Reigetsu

*kan mu kyoku banzei
senshiu raku biou*

Kashin reigetsu

*kan mu kyoku banzei
senshiu raku biou*

Kan mu kyoku

banzei senshiu raku biou

In this glorious month

We rejoice without end,
ten thousand years, a
thousand autumns

On this glorious day,
in this glorious month

We rejoice without end,
ten thousand years, a
thousand autumns

We rejoice without end

Ten thousand years, a
thousand autumns

The following are performed by advanced level Columbia Gagaku Ensemble members and the three Gagaku masters

Sōjō no netori (*Prelude Mode Centered on the note of G*)

This short, non-metrical tuning prelude, which serves the same function as the *Hyōjō no netori* earlier in the program, is by contrast centered on the note of G and establishes the atmospheric setting of the piece that follows. Whereas the earlier *Hyōjō* mode is associated with autumn according to the Yin Yang System, *Sōjō* mode indicates spring; its “color” is pale blue-green; and its direction is East. Tonight the solo *ryūteki* will set the atmosphere for the piece that follows, which is *Shukōshi*.

Shukōshi (*Spin the Bottle*)

This piece, originally dating from the Chinese T’ang dynasty (618-907) was music for a drinking game at court and once included a dance. It was rewritten as a new chamber piece in Japan, and in the late 11th-century, at Retired Emperor Shirakawa’s request, the *kakko* drum was added to its performance. *Shukōshi* is not just the name of the piece - - it is the name of a doll-like wooden top used in a drinking game. It is spun on a board, and when it stops and falls, the person seated where it points must either imbibe another drink of sake or else, as penalty, give a short amateur performance of something entertaining for the group. We have loosely translated this as “spin the bottle.”

The following are performed only by the three Gagaku masters: Hitomi Nakamura, Takeshi Sasamoto, and Mayumi Miyata

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

Of the multiple theoretical modes of Chinese music imported from the continent, only 12 or 13 came to Japan, and ultimately only six were chosen as standards for Japanese Gagaku musical performance. The remaining were demoted to sub-categories of the six and are rarely employed, or have been lost. The *Sadachō* mode is a sub-category of the *Ichikotsu* mode that centers on the note of D and is the mode employed at the start of the next piece. The *Sadachō* tuning here precedes the performance of *Ranryō-ō*, which in its main section will use the *Ichikotsu* mode.

Ranryō-ō (*General Ranryō*)

Ranryō is the Japanese rendering of the name of Prince Ch'ang Kung, the great general, a historical person, who lived during the 6th century in the Northern China state of Ch'i, and about whom many legends were generated. Among his many strengths, he was said to be extremely handsome - - so much so that wherever he went he created a serene atmosphere that was detrimental to rousing his troops or intimidating his enemies. When he appeared, troops became immobilized and simply stared at him in awe. He therefore devised a ferocious looking dragon mask which he wore into battle and was continually victorious.

This work was also choreographed for a dramatic *bugaku* dance but is performed as well as an instrumental piece that starts with the *Sadachō* tuning prelude and then enters the main piece in *Ichikotsu* mode which likewise centers around the note D.

**PART II: EARLY MODERN WINDS AND STRINGS;
MEDITATIVE ZEN MUSIC FOR SHAKUHACHI; KOTO ETUDES**

**The following are performed by the Columbia Hōgaku
Instrumental Ensemble of New York with accompaniment by
mentors James Nyoraku Schlefer and Masayo Ishigure**

Shakuhachi: Benjamin Grossman
Erik Grossman
Andrew Macomber
Patricia Slattery

Koto: Terence Sheridan
Elizabeth Tinsley
Kento Watanabe
Yu (Gloria) Yang
Lindsey Zeichner

Chōshi (Priming)

In general Japanese musical terms, a *chōshi* is a prelude similar to the *netori* heard in orchestral *Gagaku* pieces, employed as the instruments begin to breathe together and establish a mood. In the meditative, solo *shakuhachi* tradition a *chōshi* prelude allows the solo player to settle his own breathing and examine the tuning and qualities of the bamboo instrument in hand. Such *shakuhachi* prelude playing (also referred to as “sounding the bamboo” or *take-shirabe*) can be found in *shakuhachi* traditions in many forms throughout Japan. In this case, however, *Chōshi* from Fudaiji Temple has become an independent work in its own right. The version played tonight is relatively simple and can be performed with little technical virtuosity. It is today a popular piece in concise form that includes most basic *shakuhachi* sounds and melodic motifs.

One could say that this simple piece is the crystallized

essence of the *Komusō* (Zen) *shakuhachi* tradition. It originated in the *Komusō* temple Fudaiji once located in the Hamamatsu area of Shizuoka Prefecture from which it spread to Nagoya and from there to Kyoto. (See instrument description of *shakuhachi* for “*Komusō*.”)

There is an interesting postscript to the history of Fudaiji temple. *Komusō* temples were abolished in 1871, and in 1888 the land on which Fudaiji once stood became the site of the first Western organ instrument factory in Japan, the ancestor of the now world-famous Yamaha piano and instrument company.

K no tame no To I Kin (*Three Strings for K*)

By Tadao Sawai (1937-1997)

The kotoist and composer Tadao Sawai began study of the *koto* as a child under the tutelage of his father, who played the *shakuhachi*. His progress was swift, and while still in high school he began to compose for the *koto*. After graduating from Tokyo University of the Arts, where he specialized in Japanese music, he began his career as a professional *koto* performer and became a prolific composer of dynamic new *koto* works based on traditional principles but influenced by 20th-century Western music.

He explained his musical passion:

The main issue is how to develop modern music for traditional Japanese instruments. We have no work for koto that acts as a bridge between the great master Michio Miyagi (1894-1956) and modern avant-garde Japanese music. There is nothing now to fill the gap between them. It is my wish to study composition thoroughly while digging deep into the classic repertoire. Through this process I hope to create a musical world of my own.

Sawai expanded his own *koto* performances radically into

popular jazz and Western classic genres, and after concert tours in the US and Europe, he and his wife, the kotoist Kazue, formed the Tadao Sawai Ensemble and Sawai Koto Institute in Tokyo. Masayo Ishigure, Columbia University's eminent koto teacher, also heads the New York Sawai Koto Academy.

This piece was written in 1991 by Tadao Sawai for his daughter Kanako, thus explaining who K is. *To*, *I*, and *Kin* are the names given to the three highest-pitched strings on the *koto* (strings number 11 through 13, the last being the highest pitched, closest to the player). The origin of the names for these strings is unclear; the rest are referred to simply by numbers 1 through 10. In many *koto* pieces these three strings, *to*, *i*, and *kin* can be heard in a pattern that sounds, onomatopoeically, like "kororin," but Sawai has turned this pattern on its head and creates a reverse sounding of those strings, perhaps as a challenge for his daughter's practice.



INTERMISSION (15 MINUTES)



**PART III: CONTEMPORARY MUSIC FOR JAPANESE INSTRUMENTS:
CELEBRATING THE WORKS OF 21ST-CENTURY COLUMBIA COMPOSERS**

Mind Mirror: Nyodai's Dream (1998)
for shakuhachi, pipa, and bass koto

In honor of Abbess Mugai Nyodai Zenni (1223-1298)
Composed by Yuriko Hase Kojima

Akihito Obama (*shakuhachi*)
Xiao-Fen Min (*pipa*)
Masayo Ishigure (*bass koto*)

On the 30th anniversary of the Institute in 1998 Columbia held an unprecedented 700th-anniversary Memorial Service for the eminent 13th-century Zen Abbess Mugai Nyodai (1223-1298) conducted by Buddhist nuns and monks who honor her and who traveled to New York to conduct the memorial service for her in St. Paul's Chapel. The event included two exhibitions in Columbia galleries of treasures from convents related to her traditions and an international symposium on the *Culture of Convents in Japanese History*.

On the alter at St. Paul's a poetic offering by the late Abbess Kasanoin Jikun, which she wrote for the occasion, was installed in a special frame:

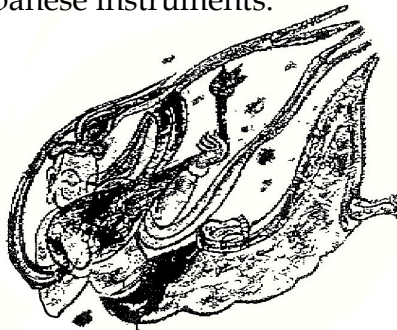
Let us venerate as one
the bright moon
of a mind polished
throughout life's journey

Yo o kakete
migaki tamaishi
mi-gokoro no tsuki o kozorite
aogi matsuran

The Japanese word *kokoro* (-*gokoro*) incorporates all parts of what in English we must divide into two: mind, and heart, since we have no one word that embraces both. The poem wishes us all, throughout the life journeys of each of us, to venerate and take as an example Abbess Mugai Nyodai, who throughout her own life journey, polished her mind, heart, and spirit to shine as brightly as the moon.

The composer, Yuriko Hase Kojima, a doctoral candidate in composition at Columbia University at that time, composed this work as a *kenkyoku* or music offering to the extraordinary woman Zen master Abbess Mugai Nyodai. As the ceremony was to take place in a chapel with acoustics unusual for Asian instruments, the harmonies and the phrases of the piece were carefully planned in order to achieve the serenity of mind appropriate to an offering in an authentic Buddhist ceremony.

It is especially fitting that the composer chose to include the *pipa*, a Chinese instrument, in this trio. It provides a special connection with Abbess Mugai Nyodai's teacher, the Chinese monk Wu-hsüen Tsü-yuan. Rinzai Zen was a new import to Japan at that time and Mugai Nyodai chose to pursue what was then the "modern" cutting edge of continental religious teachings of her day. It is also fitting that this musical offering represents not the old, but new creative directions of musical composition for traditional Chinese and Japanese instruments.



*Twelfth Aitake 2: Beyond Eleven for the Gagaku Shō (2012)
for shō and computer*

Composed by Akira Takaoka

Mayumi Miyata (*shō*)

The composer comments:

Twelfth Aitake 2 consists of five sections, A, B, A, C, and B. The chord progression of the *shō* part in the B Sections is the same as that of the opening section of the famous Gagaku piece *Etenraku* (Music of the Divine Heavens). In the second Section A, single tones of the *shō* are processed with a phase vocoder instrument so that those pitches unplayable by the *shō* can be used as well, and the melodic fragments of the *shō* and those of the processed sounds maintain heterophonic relationships throughout.

The *shō* can produce only fifteen pitches and nine pitch-classes. In other words, the *shō* allows composers to employ only three different diatonic sets, while J. S. Bach, for example, used all twelve in his *Well-Tempered Clavier*. In this piece, I tried to use the instrument in the twelve-tone pitch space. The entire piece has been generated by my own Java program using a rule system that makes possible the integration of the traditional eleven chords, "*Aitake*," into twelve-tone harmonies, which I call collectively the "*twelfth Aitake*." All voice leading and transformations of harmonies are strictly regulated by the rule system.

Since the transformations of pc-sets in Section C are dense and the resulting harmonies are highly chromatic and dissonant, I used a Lindenmeyer system (a mathematical model of the growth of a plant) for that section so that recurrent patterns generated by the system contribute to

easier comprehension of the harmonies. My Java program generated score files of the piece first and then they were fed into RTcmix, sound synthesis and processing software developed by Brad Garton, which processed the *shō* sounds and produced all the synthesized sounds.

I am indebted to Mayumi Miyata for a great deal of useful advice and suggestions. I am also grateful to the late Minoru Miki for his book on composing for Japanese traditional instruments.

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

Composed by Hiroya Miura

Hitomi Nakamura (*hichiriki*)

Takeshi Sasamoto (*ryūteki*)

Mayumi Miyata (*shō*)

Composer's Note:

One morning when the first snow of the season fell in Maine, I was reading a recent issue of the *New Yorker* in the waiting room of the neighborhood auto repair shop. In it was an article which included an extensive interview with Jasper Johns, and I realized how much I didn't know about him, although I must have seen his paintings any number of times at MoMA or the Whitney. I was not able to recall anything besides the fact that he made oil paintings of American flags and targets, depicting "the things the mind already knows," as Johns explained in his own words.

During my absent-minded museum visits, observing Johns' flags and targets, my brain admittedly had not been able to process anything beyond what "it already knew" and retained only a superficial impression of his works. From the *New Yorker* article I learned that Johns is fond of Japanese art and culture, and at age 21 he was actually stationed as a US soldier in my own hometown of Sendai before he made his name as a painter. I also learned that he has been working on a series of oil paintings, entitled "*Usuyuki*" (a thin dusting of light snow) for almost the past thirty years. It suddenly struck me that the thin layers of paint he uses on the two-dimensional surface of his works must be his device for creating an interplay between "what the mind already knows" (such as a light snow) and what the viewer then sees for the very first time in his paintings. Just as we continue to forget aspects of what we see or hear while retaining fragments of them, so, before my eyes, some of the falling snowflakes outside were disappearing as soon as they reached the ground, while others were starting to form a thin layer of light snow, *usuyuki*, a kind of gossamer lattice of crystals.

Not unlike the accidental way, as John Cage points out, the word "music" is listed right after "mushroom" in the dictionary, my coincidental encounter with Jasper Johns while watching Maine's first light snowfall that morning became the source of inspiration for this piece.



For Betelgeuse (2012)

for bass hichiriki, ryūteki, shō, wind chimes, rainstick, and stone percussion

Composed by Miyuki Ito

Video media by Nate Pagel

Hitomi Nakamura (*bass hichiriki*)

Takeshi Sasamoto (*ryūteki*)

Mayumi Miyata (*shō*)

Composer's Note:

Betelgeuse is a giant red star in the constellation of Orion. Its diameter is estimated to be 1,000 times that of our sun and it lies about 640 light years from us. Betelgeuse is only 10 million years old and has evolved rapidly due to its high mass, so this supergiant is expected to proceed through its expected life cycle and explode as a type II supernova within the short space of the next million years. This probability inspired me to start thinking of this work. Because the Betelgeuse which we see in the sky now from the earth is its image from 640 light years ago, it may have exploded already. It is difficult to imagine how it will look 640 light years from now. Such things reveal how small the Earth is in the context of the universe, and remind us of the reality that everything is evanescent and life is limited. I tried, therefore, in this offertory to Betelgeuse, to search for an irregular time stretch, imaginary timbre in unlimited space utilizing the unstable pitch and characteristic timbre of Gagaku instruments. I also adapted several extended techniques, used for western instruments, and techniques for *shakuhachi* in the use of Gagaku instruments, treating breathing carefully and adding a bass *hichiriki*, a rainstick, Japanese wind bells and stones as a percussion. This is my attempt to create a musical offering to the universe, a mysterious timbral gesture, structured of

complex spectra, that imagines the sound of *Gagaku* 640 light years from now. This piece was premiered last July 7th, the day of the Star Festival in Japan in 2012.

The video component of this work, entitled *Starry Night*, by Nate Pagel, is a video meditation on stars moving slowly in the night sky at the horizon of the Earth's curvature with suggestions of human movement in the dark and a reference to Van Gogh's painting of the "Starry Night."

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



PROFILES (in alphabetical order)



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 Ms. Ishigure 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 NY 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 in France (1997), and the CrossSound New Music Festival in Alaska (2001/2010).

Ms. Kojima 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 (<http://www.glovill.jp/english.html>) established for introducing new music to Japan.



Xiao-Fen Min, pipa player, vocalist and composer was born in Nanjing, China. At age 10, she studied with her father, noted *pipa* master and educator Ji Qian Min, and began her career as a *pipa* soloist with the Nanjing Traditional Music Orchestra after winning

the Jiangsu national *pipa* competition. Ms. Min eventually become a first class artist in China. Since she moved to the United States in 1992, she has been a featured soloist with the Pacific Symphony, San Diego Symphony, New Haven Symphony Orchestra, Baltimore Chamber Orchestra, San Diego Chamber Orchestra, Macao Orchestra and many others. Min has performed at the Lincoln Center Festival, New York Guitar Festival, San Francisco Jazz Festival, Amsterdam-China Festival, Utrecht International Lute Festival, Geneva Music Festival, TUM Festival in Finland, Macao Arts Festival, Shanghai Spring International Music Festival, Beijing Modern Music Festival, Great Mountains International Music Festival in Korea and Festivalgerie 2010 and 2011. She has performed with and premiered the work

of such noted composers as John Zorn, Wadada Leo Smith, Derek Bailey, Randy Weston, Jane Ira Bloom, Tan Dun, Jon Jang, Chen Yi, Zhou Long, Haung Ruo, Ned Rothenberg, Carl Stone, Anthony De Ritis, Mark Dresser, Philip Glass and sound & visual artist Christian Marclay, and many others. She made an appearance on Björk's album, Volta, and later performed as Björk's special guest at Madison Square Garden, the Apollo Theater and Radio City Music Hall in New York. As a composer, Min received a commission in 2007 for "Return of the Dragon" from The Kitchen. She was a featured composer and solo performer in "Blue Pipa" for the American Composers Orchestra's Composer Out Front series. Her "Dim Sum" was premiered and performed at Interpretations in 2010, the Undead Jazzfest 2011 and in 2012 at WQXR-FM New York Public Radio. Min has been a curator at The Stone, John Zorn's venue, and Museum of Chinese in America. Min is the founder of Blue Pipa, Inc. (www.bluepipa.org). She currently lives in New York City.





Hiroya Miura, a native of Sendai, Japan, born 1975, is a musical prodigy who performed the Mozart Piano Concerto K. 537 at age 10 with the Sendai Philharmonic Orchestra. By age 19, he was part of the Boston University Tanglewood Institute Young Artist Composition Program.

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

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

On the Institute's 35th anniversary in 2003, we were honored to present the world premiere of a newly revised version of Hiroya Miura's *Das Cartas* for mixed-voice chorus, *koto* and harp, based on the famous 13th-century *One Hundred Poets, One Poem Each* collection of Japanese

Court Poetry. And in 2006, at the launch of Columbia's Japanese classical music program, he premiered for us his meditation on "time" in *Koyomi (Almanac)* for *shō*, harpsichord, and viola de gamba. By popular acclaim the program tonight includes his beautiful *Gossamer Lattice* premiered first for the Columbia program in 2007.





Mayumi Miyata (*shō*, 17-pipe, free-reed mouth organ) 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*, double-reed vertical flute) 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 recent years, Obama has drawn on his musical experiences and incorporated these influences into his own music. In 2004, he recorded his first solo *shakuhachi* album *Fūroku* (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, Obama 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 Obama released his fifth album *SUI* (Water) consisting of his original compositions.

Obama 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.

Obama 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/akihito/english/akihito.html>



Nate Pagel is a San Francisco-based media artist whose large scale installation work and video work involve public and private spaces, both urban and natural environments and focuses public and personal awareness to social issues. Pagel's media artwork has been shown in 23 countries, broadcast in Costa Rica, Italy, Australia and the U.S. and has in total garnered over 60 awards. He's been commissioned to create work by the United Nations, the Natural World Museum, the SFMOMA, the Sharir Dance Company, Capacitor (dance company), Planet Magazine and several universities.



Takeshi Sasamoto (*ryūteki*, transverse flute) 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 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/>





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 of it 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 Mitsunashi. 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. 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, an 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, Chuo 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), SMPAC (Society for Music Perception and Cognition), and ICMC.

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

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