

The Institute for Medieval Japanese Studies  
~ Japanese Cultural Heritage Initiatives ~  
and the  
Columbia Music Performance Program

present

*Our 10th Season Concert*

**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 early Japanese instrumentalists

with

the Columbia Gagaku Instrumental Ensemble of New York

Sunday March 29, 2015 at 4:00PM  
Miller Theatre, Columbia University  
(116th Street & Broadway)

## PROGRAM

### PART I: CLASSICAL REPERTOIRES FROM JAPANESE HERITAGE MUSIC

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

*Kashin (Glorious Days)*

*Rōkunshi (Celebrating a Rebirth Milestone)*

*Ichikotsuchō no netori (Prelude Mode Centering on the note of D)*  
*Karyōbin no kyū (Birds from Paradise - Finale)*

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

### PART II: CONTEMPORARY WORKS FOR JAPANESE HERITAGE INSTRUMENTS

John Kaizan Neptune, *Five and Thirteen are Prime Numbers*  
(for koto and shakuhachi) (1983)

John Cage, *Ryoanji*  
(for hichiriki and percussion) (1983)

Takeshi Sasamoto, *Yaha*  
(for Shōsōin shakuhachi) (2014)  
(World Premiere)

Toshi Ichiyanagi, *Transfiguration of the Moon*  
(for shō and violin) (1988)

# COLUMBIA UNIVERSITY

## Music Performance Program

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 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 are majors in subjects far removed from music; others double major in music and some other discipline.

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

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

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

The Institute for Medieval Japanese Studies  
~ Japanese Cultural Heritage Initiatives ~  
medievaljapan@columbia.edu

You are also invited to attend  
the Spring 2015 Semester-End Recital  
Wednesday, April 29 at 7:30PM  
St. Paul's Chapel, Columbia University  
No reservation necessary.

## Gagaku and Hōgaku Instructors



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



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



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

Please see Profiles section for the Hōgaku instructors, James Nyoraku Schlefer (shakuhachi) and Masayo Ishigure (koto).

# COLUMBIA UNIVERSITY

## Computer Music Center, Sound Arts Program

Columbia University has been at the helm of sound innovation for over fifty years with faculty, researchers and students specializing in composition, improvisation, installation, sculpture, electronic music, acoustics, music cognition and software development. Originally called the Columbia-Princeton Electronic Music Center, the Computer Music Center 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 has also produced 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, and Visual Arts to develop new creative works with a deep engagement with sound as medium.

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, the Institute for  
Medieval Japanese Studies:  
Japanese Cultural Heritage  
Initiatives

# THE COLUMBIA GAGAKU-HŌGAKU MENTOR/PROTÉGÉ SUMMER PROGRAM

~ 6 weeks in Tokyo ~

~ May 21st - July 5th, 2015 ~

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

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

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

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

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

## WHAT IS THE TOKYO ACADEMY OF INSTRUMENTAL HERITAGE MUSIC?

There has, until now, been no institution in the world where musicians and composers can train on Japanese instruments (*wagakki*) on the basis of talent and audition alone irrespective of language. Japanese universities of music require written entrance exams in the Japanese language among other academic subjects, which makes entrance impossible for professional musicians from around the world. Training, collaboration and exchange have depended on the karmic accidents of individual friendships and on *ad hoc* efforts. Some have been miraculously fruitful. But this is no way to ensure the future of a great world treasure.

Planning for such an Academy began about seven years ago. The on-going stumbling block was the mindset that such an Academy must start with a *building*. Actuation processes became mired in perhaps a 19th-century image of a conservatory. In 2013 a different model was chosen, and the Tokyo Academy of Instrumental Heritage Music was launched. It's TAIHM we thought. (Forgive the English pun on "It's now time.")

So, what is the Tokyo Academy of Instrumental Heritage Music? It is not a building or a place. It is a living concept—a people-to-people program made up of renowned masters of Japanese heritage instruments eager to teach talented protégés from anywhere globally and musicians eager to add *wagakki* instruments to their own musical accomplishments and to incorporate *wagakki* pieces from the huge 20th-century body of Japanese-composed music into major repertoires of their home orchestras and ensembles in Japan and abroad.

Launched in September 2013, the Academy announced its first program: the *Global Winds Instrumental Artists Residency*, designed for well-established Western wind instrumentalists abroad who wish to add the skill of playing a Japanese wind instrument to their already high level of achievement in Western music. After a global call for applicants, the first *Global Artist in Residence* was announced on December 23, 2013: Rosamund Plummer, Principal Piccolo, Sydney Symphony Orchestra. She arrived in Tokyo on February 25, 2014 to train on her chosen *wagakki*, the ryūteki. Her primary master was Takeshi Sasamoto, official mentor to Columbia University's ryūteki students, and member of Reigakusha orchestra. Beginning with the classical Gagaku work, *Etenraku*, on the 430 Hz ryūteki, she then trained on the 440 Hz ryūteki so as to be able to introduce contemporary Japanese works into the Sydney Symphony repertoire upon her return to Australia.

TAIHMU, with a support office in New York and an administrator in Tokyo, and the exciting new collaboration with International House of Japan (Roppongi) and Musashino Gakki Instrument School (Ōji), looks forward to contributing to the preservation and future flowering of Japan's magnificent heritage instruments and to the arts for which they play such a central role.

For further details please visit: [www.taihm.org](http://www.taihm.org)

## PROGRAM NOTE

### PART I: CLASSICAL REPERTOIRES FROM JAPANESE HERITAGE MUSIC

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

Ryūteki:	Arias Davis	Shō:	Michael Dames
	Jazmin Graves		Zachary Karen
	Astrid Jervis		Alessandra Urso
	Lish Lindsey		Bryana Williams
	Ruth Rosenberg		Jiahe Zhang
	Kento Watanabe		

Hichiriki:	Joshua Mailman	Taiko:	Sam Zeichner
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#### *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 breathing together. It also establishes the appropriate atmospheric setting for both the players and the audience. A *netori*, then, 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. This work is thought of, in modern parlance, as “music of the cosmos.” 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 at.

It is probably the most familiar piece of sacred music from the elite Gagaku repertory for most Japanese today. Since the end of the 19<sup>th</sup> 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 *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.

Taiko		Ryūteki	Hichiriki	Shō	
鉦鼓 Shōko	太鼓	羯鼓 Kakko	龍笛 Gaku-sō	笙 Bwa	平調 越殿樂
金		正	ト	凡	<small>元 てん らく</small> 小曲 平四拍子 本二拍子加 拍子八 後度十二
金		正	ラ	一	
金 金	圓	正	ロ	乙	
金		宋	ル	乙	
金		宋	タ	凡	
金		正	ア	下	
金	圓	正	ラ	下	
金 金	百	正	レ	乙	
金		宋	ア	乙	

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

## *Rōei (Sung Poetry)*

### *Kashin* (*This Auspicious Day*)

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

*Kashin* itself 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

On this auspicious day,  
in this glorious month

We rejoice without end

#### 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

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

Ten thousand years,  
a thousand autumns

### Rōkunshi (*Celebrating a Rebirth Milestone*)

This celebratory instrumental piece in the Hyōjō mode was originally performed in China at the birth of a son to the ruler. In Japan it was revised to celebrate the Emperor reaching age 61, which is the beginning year of the second sexagenary cycle of one's life according to the Chinese astrological zodiac. In short, it marks a “restart” of the next 60-year cycle—a kind of new birth. There is a legend, however, that it got performed on the occasion of the birth of an unrecognized off-the-beaten-track son of Retired Emperor Saga in the 9th century. In the modern calendar the celebration is held on the 60th year at the successful conclusion of the first sexagenary cycle. Tonight it is being offered to celebrate the 10th anniversary of Columbia's Gagaku and Hōgaku Ensemble Program in Columbia's Music Performance Program. We didn't want to wait 50 years until our Japanese Heritage Music program reaches sixty.

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

Like the Hyōjō no netori described above, this netori, one of the six modes of Tang Dynasty music, is a brief musical run-through that sets the atmosphere and prepares musicians and audience for the moods of the pieces that will follow it.

### Karyōbin-no-kyū (*Birds from Paradise – Finale*)

This continental work became a favorite entertainment in Japanese Heian court. It is typical of works choreographed for children or very young dancers. Wearing flower-decorated headdresses four little dancer would enter in cape-like robes that look like bird wings. In each hand they hold a pair of small metal cymbals with which they sound the birds' calls. They depict birds that live in Paradise and reenact the music the bird offer there for the comfort of all those in heaven. The originator is said to have been Ananda, one of Shakyamuni's ten disciples. The Karyōbin birds would dance and sing to the lute music of the goddess of music Benzaiten for all those reborn into Paradise.

PART II: CONTEMPORARY WORKS  
FOR JAPANESE HERITAGE INSTRUMENTS

*Five and Thirteen Are Prime Numbers (1983)*

for shakuhachi and koto

by John Kaizan Neptune (b.1953)

Shakuhachi: James Nyoraku Schlefer

Koto: Masayo Ishigure

Composer's Note:

A "prime number" is a whole number that cannot be divided without a remainder by any whole number except itself and one. Of course "prime" also means first in rank or importance, original, fundamental. It just so happens that the traditional Japanese instruments I often work with all contain prime numbers: 5-holed shakuhachi, 13-stringed koto, 17-stringed bass koto, 3-stringed shamisen.

This also points to a basic fundamental of Japanese arts in general: things are deliberately simplified, often understated, to create a very special kind of space. This is true of traditional Japanese music and the instruments themselves....we have ten fingers, why only five holes on the shakuhachi?

*Prime Numbers* is the very first duet that I wrote for koto and shakuhachi. Its musical influences are from Japan, India, America (blues), and Africa. I thought this title was more interesting than just *Duet for Koto and Shakuhachi, Number 1*.

*Ryoanji (1983)*

by John Cage (1912-92)

Hichiriki: Hitomi Nakamura

Thomas Piercy

Joshua Mailman

Percussion: Sean Statser

The impact on Cage of the rock and sand garden at Ryōanji Temple in Kyoto was life-changing for him. This modest-sized (30 x 10 meters) early 16th-century contemplation garden, comprised solely of fifteen large irregularly-shaped rocks surrounded by soft rings of moss and divided by carefully-raked pure white sand may initially bring to mind random islands risen in a serene white sea, or mountain peaks encircled by white mist. Through reduction of scale and simplification of form the Ryōanji garden seems to convey the depth and breadth of all nature, all life, and conjure infinite possibilities.

Cage first visited this Rinzai-Zen temple in 1962 while on a concert tour around Japan with David Tudor, guided by Toshi Ichianagi and Yoko Ono. This outdoor dry rock and sand landscape (*karesansui*) is designed to be viewed from a seated position on the aged wood veranda. The experience is mesmerizing. Ryōanji's rock garden took up residence in Cage's inner eye and inner ear and remained a constant provocation and imagination for his drawings and for his music for the rest of his life. He made multiple drawings, (produced in book form) imagining and depicting possible alternative random placings of the stones to see if there were not any other ways to stumble onto an alternative for the "perfection" of the garden as it now exists as a depiction of the natural world and the human.

During the last decade of his life, starting in 1983, Cage realized his Ryōanji in a series of pieces, all called *Ryoanji*, for various Western solo instruments capable of glissandi, leaving the choice of instrument up to the player and paired with a free choice of percussion or orchestral ensembles. Like the garden itself, Cage's *Ryoanji* compositions were to defy any attempt by the mind at analysis or to harness time. It is "found" music gifted by the garden from the outside. He scored it not in Western 5-line notation, but in neumes or inflective marks like pre-modern Western and Japanese "scores" that indicate only the general shape and inflection, but not the exact notes. His neumes call up the flowing outlines of the black rocks and the swirling grains of carefully combed white sand.

No hichiriki/percussion version existed until one was created in 1988 based on the oboe version of 1985 and performed at the National

Theater in Tokyo. Cage later heard a hichiriki/percussion version in New York and was thrilled with it. Cage does give performers directions and specifications for his music, such as the glissandi are to be played smoothly like sounds in nature rather than sounds in music. But it should be noted that he did not approve of “improvisation,” which he considers essentially self-oriented, dependent on personalities, preferences, and moods of the performers and not music derived directly from the sounds of own experienced world. The true power of music, he asserted, comes from the art of listening, not the art of building a man-made musical architecture.

*Yaha (Night Waves) (2014)*

for reconstructed Shōsōin shakuhachi:

by Takeshi Sasamoto (b.1966)

The Shōsōin Shakuhachi played tonight is a reconstruction of a treasured instrument now in the Shōsōin Repository in Nara, which is an 8th-century flute that once belonging to Emperor Shōmu (701-756) and was dedicated to the Great Buddha of Tōdaiji Temple, Nara, at his death by his widow Empress Kōmyō. Had she not done so, we would not know what an 8th-century shakuhachi was like. Its existence is a miracle in itself. This kind of shakuhachi entered Japan from the continent with Buddhism as one of the instruments in the sacred Gagaku orchestra. At that time it was strictly an orchestra component, not the quite different Zen meditative solo instrument of later years.

By the 10th century, for reasons unknown, the Shōsōin shakuhachi was eliminated as a Gagaku component. As a result, unlike the Gagaku heritage, for more than a thousand years there has been no hereditary continuity, no musicians to preserve its method of playing its Gagaku techniques, or its repertory. But we are living in miraculous times. Takeshi Sasamoto, master Gagaku ryūteki performer, was first raised as a shakuhachi player and is a master of the hereditary Kinko School introduced to Japan separately as a Zen meditative solo instrument in the 17th century. He has also been deeply involved in efforts to reconstruct other original Shōsōin wind instruments no longer played, such as the haishō or pan pipes. He has constructed more than 50 of such instruments and continues to study their performance potentials. Today will be the first public

performance of the Shōsōin shakuhachi in the history of Gagaku. So, in honor of the 10th year of our Japanese heritage music program, you will hear a world premiere both of the reborn 8th-century Shōsōin instrument, and the 21st-century Sasamoto composition for it.

Composer's Note:

In *Yaha* I will play my reconstructed Shōsōin shakuhachi to the very fullest of its given range. In this short piece, I yield to the instrument and to its inherent ability to sound out the ebb and flow of the human heart.

The inspiration for this piece lies in my childhood. The house where I grew up was on the oceanfront and at night I was lulled to sleep by the comforting sound of the waves breaking gently on the beach. Listening intently to their quiet rhythmic repetition, somehow my feelings would seem caught up in the same sort of rush of intensity, and then subside into a lonely stillness, like the rush of incoming waves and the quiet emptiness of their retreat.

*Transfiguration of the Moon* (1988)

for shō and violin

by Toshi Ichianagi (b.1933)

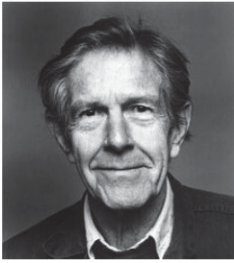
Shō: Mayumi Miyata

Violin: Bronwen Kar Cheung Chan

Composer's Note:

The modern violin and shō, though evolved from separate heritages, both have a capacity to create flexible, flowing elongated timbres and colors unlike that of, say, a percussive instrument such as the piano. I have scored this work on the standard 5-line staff of Western tradition, but in the meeting of these two gorgeous voices, I have tried to give a sense of transfiguration. One may wonder how this could be composed on standard Western notation, but as the shō and violin meet and converse, listening to each other, each is transformed, like the moon out of night clouds.

## PROFILES (in alphabetical order)



**John Cage** (1912-1992) was one of the most influential figures in the post-war avant-garde world of the arts, especially in music but broadly in painting, modern dance and literature as well. His detailed and fascinating biography is easily accessible online so here we focus only on his relevance to tonight's program and to Columbia's Japanese Cultural Heritage Initiatives, especially on his embrace of sound arts related to Japan that expand earlier definitions of music in the West. (Please also see description of Cage's *Ryoanji* in this program.)

A profoundly independent thinker and doer, Cage, in his 20's, was influenced by two pioneering Western composers. On the West Coast, where Cage was born, there was by then the notoriously atonal innovations of Arnold Schoenberg (1874-1951) whose 12-tone system was denounced as "not normal composing." Steve Schwartz wrote, "Schoenberg has the same appeal to the general public as broccoli to a six-year old." Cage, a music philosopher and adventurer, studied with Schoenberg, but Schoenberg warned Cage that if he was not into harmonics, he would just hit a stone wall.

In New York, his mentor was Henry Cowell (1882-1965) of the New School, who was one of the first American composers to incorporate unfamiliar musical sounds from other cultures. Cowell asserted, "I do not see at all why a composer's choice should be limited to the musical material used in Europe for the past 350 years alone. What interests me is music itself as organized sound." It was Cowell who praised Japanese Gagaku as the most avant-garde music he had ever heard. The essence of music itself was a unifying interest in musical Cowell, Cage, and in the next generation, Ichiyanagi as well, who came to New York in 1954 (please see Ichiyanagi's profile in this program).

Cage, while still young, traveled to South East Asia and India, becoming immersed in the sounds and the instruments of non-Western music and the ambiance of those cultures. He was dissatisfied with what he perceived in the West to be the obsessiveness of composers and performers with "expressing" themselves." He believed music, on the contrary, should focus one's



mind, quiet inner emotional keening and chatter, and open one to ambient sounds gifted to us from above, beyond and around us. He admired in Asian genres a merging with nature's rhythms and a reverence for those sounds.

Cage who had once hoped to be a painter and then a writer. He had little use for the artificial walls thrown up by specialists between and among the various visual, aural, verbal, and physical arts of music, dance, painting, and poetry, etc. The breadth and openness of his views and activities have perhaps had greater impact on our cultural world than his actual music, to which actual access may have been and still is generally limited today.



**Bronwen Kar Cheung Chan**, a first-year student in Columbia College, is a violinist studying under master violinist, Cyrus Beroukhim through Columbia's Music Performance Program. She started playing the violin when she was four in Hong Kong with Wong Fu Wing and continued in high school in England (Oundle School) with Angus Gibbon, the Head of Strings there. She is a member of the New York Youth Symphony, and has performed in Amaryllis Fleming Concert Hall of the Royal College of Music, Birmingham Symphony Hall, Royal Festival Hall in London, and Carnegie Hall.

Deeply interested in Comparative Literature, her inspiration lies in all things cross-cultural and in multidisciplinary forms of art, especially in the theater. She is a volunteer with Sing for Hope, a non-profit organization with outreach programs to make art accessible to all.

She is tantalized by the vast contemporary music scene in New York City, especially in the music of living and recently deceased composers, the specialty of her mentor, Cyrus Beroukhim. Introduced to the audience tonight by Columbia's Music Performance Program, she gives her first performance of a work by world-renowned composer Toshi Ichiyanagi and her first collaboration with a Japanese heritage instrument—in this case the *shō*, an instrument with a thousand-some-years history, playing with international star, Mayumi Miyata.



**Toshi Ichiyanagi**, born in 1933, is one of Japan's most renowned contemporary composers. He studied composition under Kishio Hirao, Tomojiro Ikenouchi, and John Cage, and piano under Chieko Hara and, at Juilliard, with Beveridge Webster. While still in his teens, he took first place in the composition division of the Mainichi Music Competition (presently the Music Competition of Japan) twice in 1949 and 1951. One of the earliest composer-pioneers to the West in post-war Japan, he came to New York in 1954 and studied at Juilliard as well as the New School. While studying in New York, he was awarded the Elizabeth A. Coolidge Prize (1955), the Serge Koussevitzky Prize (1956), and the Alexander Gretchaninov Prize (1957). He returned to Japan in 1961 and held concerts and introductions both of his own music and the new music of Japan, Europe and the United States, including Cage's idea of indeterminacy. He exerted a strong influence on Japanese contemporary musicians. Toru Takemitsu, for example, was profoundly affected, hearing Ichiyanagi's concerts and began to look at the sounds of early heritage instruments as well for the first time. Ichiyanagi has composed in most genre of music including opera, orchestral, chamber and instrumental works. He founded and is still Artistic Director of the Tokyo International Music Ensemble (TIME) which plays new music on Japanese heritage instruments and which toured Japan and the West especially during the 1990s.

He is also director of the Ensemble Origin, which he founded in 1998 as a vehicle for his ten-year project of reconstructing ancient Asian instruments preserved from the 8th century in the Shōsōin Repository in Nara, as well as those found on the Asian continent archeologically.

In New York, Columbia's Institute for Medieval Japanese Studies celebrated the 10th anniversary of the Ensemble Origin in 2008 with a symposium and instrumental presentation entitled "New Music on Reborn Ancient Eurasian Instruments" prior to the ensemble's first concert in Zankel Hall at Carnegie Hall. In 2014, Chanel Nexus Hall in Ginza, Tokyo, presented in partnership with Columbia's Institute a concert devoted to his duets for western and Japanese instruments.

Ichiyanagi has received numerous outstanding awards including the prestigious Nakajima Kenzo Award (1984), the Ordre des Arts et des Lettres of the French Government (1985) and Grand Prix of the Kyoto

Music Award (1988). In 1990, he was awarded the Otaka Prize for the fourth time, for his unique symphony *Berlin Renshi*. In 1999 he was decorated by the Japanese Government, and again in 2005 received the Order of the Rising Sun, Gold Rays with Rosette. He has been elevated to the designation of Person of Cultural Merit in Japan since 2008.



**Masayo Ishigure** 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 which is to shed new light on koto music by incorporating everything from Bach to jazz, thus changing the koto

from being perceived as a strictly traditional Japanese instrument into an instrument of universal expressiveness. She completed the 33rd Ikusei-kai program sponsored by NHK to foster and train aspiring artists in Japanese music, and in 1988 received a degree in Japanese Traditional Music at Takasaki Junior Arts College with a concentration on koto and shamisen. She has been a resident of New York City since 1992.

In 2005, she was a recording artist for the Grammy Award-Winning soundtrack from the movie “Memoirs of a Geisha” by John Williams alongside Yitzhak Perlman, Yo-Yo Ma, and others. She recorded *Tori no Yoni* (Flying Like a Bird) on the CD entitled *The World of Tadao Sawai*; and Hayao Miyazaki's animation songs arranged for koto and shakuhachi on the album *East Wind Ensemble*. In 2001, she released her own solo CD entitled *Grace*.

She has performed widely in the US and abroad and has been featured in multiple television broadcasts some of which included music for CBS Master Work for use during the 1998 Nagano Winter Olympics, Music Under New York and World of Music. She has taught koto and shamisen at Wesleyan University and currently teaches at Columbia University. She offers private lessons as the only Sawai Koto Academy Instructor in the New York City and Washington DC area.

<http://letsplaykoto.com>

**Joshua Banks Mailman**, who holds a bachelors degree in philosophy from the University of Chicago and Ph.D. in music



theory from the Eastman School of Music, is a theorist, analyst, critic, philosopher, performer, technologist, and composer of music teaching at Columbia University. He previously taught at the University of California, Santa Barbara (UCSB) and NYU. He researches musical form from flux (*temporal dynamic form*) and is published in *Music Analysis*, *Journal of Sonic Studies*, *Psychology of Music*, *Music Theory Online*, *Open Space*, and *Leonardo Electronic Almanac*. He won the *Music Analysis* 25<sup>th</sup> Anniversary award for his “An Imagined Drama of Competitive Opposition in Carter’s *Scrivo in Vento* (with Notes on Narrative, Symmetry, Quantitative Flux, and Heraclitus). He is co-editor of a special volume of *Perspectives of New Music* v.52 no.2 dedicated to the music of Robert Morris.

He developed interactive music technologies for the iPhone presented at the 9<sup>th</sup> Sound and Music Computing Conference in Copenhagen 2012 and International Conference on Music Perception and Cognition (ICMPC) and European Society for the Cognitive Sciences of Music (ESCOM) in Thessaloniki, Greece. He was also recently featured on ABC News Nightline's TV segment about "Why Some Songs Make Us Sad."

He became a performer of the hichiriki flute in the Columbia Music Performance Program under the mentorship first of Noriyuki Sasaki and then as a protégé of internationally renowned hichiriki performer Hitomi Nakamura in intensive study in 2014 in Tokyo.  
[www.joshuabanksmailman.com](http://www.joshuabanksmailman.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 Classical Japanese Instrumental Ensemble, Reigakusha, founded by the famed Sukeyasu Shiba, she has appeared in National Theatre of Japan performances. In 1983 Ms. Miyata launched a career as a shō soloist with recitals throughout Japan, and since 1986 she has been active as soloist with the world’s major orchestras including the NHK Symphony Orchestra, the Czech Philharmonic, WDR Symphony Orchestra and the New York Philharmonic under such conductors as Dutoit, Ozawa, Ashkenazy, Conlon and Previn. She has premiered many works written especially for her by Cage,

Takemitsu, Ishii, Eloy, Hosokawa, Méfano, Huber and Lachenmann and can be credited with making the shō widely recognized not only in its traditional repertory but as an instrument with a valid place in contemporary music. She has been a pioneering artist-advisor and mentor to the Columbia Gagaku Instrumental Ensemble from its 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 Classical 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 Mentor/Protégé Summer Gagaku Program in Tokyo. [www.gagaku.jp/hitomi-hichiriki](http://www.gagaku.jp/hitomi-hichiriki)



**John Kaizan Neptune**, a California-born American, is one of today's top composers and performers as well as instrument makers of the shakuhachi. Like shakuhachi performers worldwide (including Japan), he fell in love with the instrument's voice when first exposed to it as an adult, began its study in 1971 at the University of Hawai'i, spent 1973 in Kyoto, returned to Hawai'i for his ethnomusicology degree, and then returned to Japan where in 1977 under Tozan-style shakuhachi

master Genzan Miyoshihe he received the *Shi-Han* master's certification and the name *Kaizan* (Sea Mountain).

Drawn to the instrument for life he has lived in Japan since 1979 and now lives in Kamogawa (Chiba), where he continues to make, write for, and experiment with the instrument he has adopted as his own. Having completed the study of the classic traditional repertoire where Western standards of melody and rhythm are absent, Neptune, unlike traditionalist, takes the timbre and color of the shakuhachi into cross-cultural music formats, especially in collaboration with Indian traditional instrument, and into jazz. He has recorded more than 24 albums to date. His third, *Bamboo*, was awarded the "1980 Outstanding Album of the Year" by the Cultural Affairs Agency of the Japanese Ministry of Education. He is acknowledged to be among the top masters of the instrument in Japan. For more information and access to his recordings, see [www.jneptune.com](http://www.jneptune.com).



**Thomas Piercy** is a critically acclaimed clarinetist and hichiriki performer with orchestral, concerto, recital and chamber music appearances throughout the Americas, Europe and Asia. A versatile artist defying categorization, he has performed on Emmy Award-winning Juno Baby CDs and DVDs; with pianist Earl Wild, with mezzo-soprano Frederica von Stade doing Mozart; working with Leonard Bernstein; playing hichiriki in Japan and the U.S.; and performing on Broadway and Off-Broadway. Piercy's early studies were in both voice and clarinet. He studied clarinet, voice and conducting at the Juilliard School, Mannes College of Music, Virginia Commonwealth University and Shenandoah Conservatory. He began clarinet under Dr. Stephen Johnston at Shenandoah Conservatory, Gailyn Parks at Virginia Commonwealth University, then, in New York City, with Gervase De Peyer at Mannes College of Music, and continued extensively with De Peyer after leaving Mannes. Piercy then studied with and became an assistant to the renowned clarinet pedagogue Leon Russianoff; additional clarinet studies and reed-making studies were undertaken with clarinetist, reed barrel and mouthpiece maker, and composer Kalmen Opperman. Piercy is a student of Japan's eminent hichiriki performer, Hitomi Nakamura, performing professionally on this instrument in Japan, New York,

and elsewhere. He is currently the Artistic Director and clarinetist of the Gotham Ensemble, a mixed vocal and instrumental ensemble based in New York City with a wide repertoire from the classical to the avant-garde that is one of America's preeminent chamber music groups. He has premiered over 50 new pieces in the last three years, many written specifically for him. For more information, see [www.thomaspiercy.com](http://www.thomaspiercy.com).



**Takeshi Sasamoto** is the grandson of the *iemoto* master of Chikuiinsha, 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 Ensemble, Reigakusha, as well as with Western instrumentalists such as Bridget Kibbey of the New York Philharmonic. He is also 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 Ryūteki* (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** is a leading shakuhachi performer, composer, 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 of the shakuhachi and began study of it with New Yorker Ronnie Nyogetsu Seldin. In Japan he subsequently

worked with Reibo Aoki, Katsuya Yokoyama, Yoshio Kurahashi, Yoshinobu Taniguchi, and Kifū Mitsuhashi. He received the *Dai Shi-Han* (shakuhachi Grand Master certificate) in 2001, and a second *Shi-Han* certificate from Mujūan Dōjō in Kyoto in 2008.

Mr. Schlefer 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, which commissions and actively premieres new music for shakuhachi and both Western and Japanese heritage instruments. He teaches shakuhachi in Columbia's Music Performance Program. 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; and is an active composer and performer of many solo pieces and compositions for string quartets and shakuhachi, and 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). [www.nyoraku.com](http://www.nyoraku.com)



**Sean Statser**, one of New York's outstanding percussionists, is also active as an educator, a performer, and as a composer and arranger. He is on the Percussion Studies faculty at New York University, and is Coordinator for the NYU Steinhardt Broadway Percussion Seminar.

An Active advocate of new music, he has premiered the performance of over fifty works by such outstanding composers as Jason Treuting, Timothy Andres, Caleb Burhans, Kati Agocs, Vivian Fung, Angelica Negron, John Luther Adams (NY Premiere) and Elliot Carter (NY Premiere), among others. He has also recorded with a variety of artists, such as: jazz pianist Kenny Werner (*No Beginning, No End* - Winner of the 2010 Guggenheim Award), Metropolis Ensemble, Harold Farberman, and Cadillac Moon Ensemble, and has appeared on Naxos, Nonesuch, Orange Mountain Music, Innova Records, Half Note Records, Albany Records and New Dynamic Records. As section percussionist he has performed with the American Symphony Orchestra, American Composers Orchestra, and Queens Symphony Orchestra, and as collaborator with a wide range of New York artists at Lincoln Center, Carnegie Hall, Merkin Concert Hall, and most recently with Metropolis Ensemble as part of Lincoln Center's Out of Doors Festival, under the baton of Maestro Tan Dun. His compositions are available through Bachovich Music Publications.

[www.bachovich.com/composersarrangers.php#statser](http://www.bachovich.com/composersarrangers.php#statser)



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