

**Celebrating the 50th Year of the
IMJS: Japanese Cultural Heritage Initiatives**

**TREASURING THE PAST
ENRICHING THE PRESENT
TRANSFORMING THE FUTURE**

**in collaboration with the
Columbia Music Performance Program**

we present

Our 13th Annual Concert

**Glories of the Japanese
Music Heritage XIII**

**Featuring renowned musicians
from Japan & New York**

and the

**Columbia Gagaku Instrumental Ensemble
of New York**

**Saturday March 31, 2018 at 4:00PM
Miller Theatre, Columbia University
(116th Street & Broadway)**

*Remarks by
Ambassador Reiichiro Takahashi
Consul General of Japan in New York*

PROGRAM

PART I

GAGAKU: SACRED SOUNDSCAPES REBORN

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

Etenraku (*Music of the Divine Heavens*)

Banshikichō no netori (*Prelude Mode Centering on the note of B*)

Rōei (Sung Poetry) Kashin (*This Auspicious Day*)

Seigaiha (*Blue Sea Waves*)

Intermission (15 minutes)

PART II

CONTEMPORARY WORKS FOR JAPANESE HERITAGE INSTRUMENTS

Tadahisa Nakamura, Correspondences (2017)

for bass clarinet & 17-string (bass) koto

(US Premiere)

Toshi Ichiyanagi, Hana no hen'yō (*Transfiguration of Flowers*)

(1988, revised 1991)

for sangen (shamisen), shakuhachi & koto

Hiroya Miura, Lustral Shades (2018)

for shamisen, shō, hichiriki, ryūteki & cello

(World Premiere)

This program is approximately two hours including intermission.

PROGRAM NOTES

PART I: GAGAKU: SACRED SOUNDSCAPES REBORN

The Columbia Gagaku Instrumental Ensemble of New York

shō:	Michael Dames	ryūteki:	Johni Klint
	Zachary Karen		Bin Li
	Toru Momii		Lish Lindsey
	Cooper Troxell		Miguel Martinez
			Cole Wagner
			Kento Watanabe
hichiriki:	Aya Ishida		
	Kevin Tien		
	Lucie Vitkova		

kakko:	Lucie Vitkova	gakusō:	Cole Wagner
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The Columbia Gagaku Ensemble of New York Instructors

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

The Columbia Gagaku Ensemble Mentors from Japan

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

The ensemble is joined by the three instructors; the three mentors from Japan; and the 2016 Tokyo Global Artist in Residence, Jinny Shaw (shō), Oboe, Hallé Orchestra (U.K.)

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, *Hyōjō* being one of the six. A *netori*, or tuning, is a short, free-rhythm prelude in a given mode which serves to set the pitch, tone, and melody for all the instruments in a Gagaku ensemble. Literally *ne* (tone) and the verb *toru* (to catch) reflect the musicians' introductory catching and holding the voice of their own and others' instruments and then by breathing together, boarding the same musical wave. By establishing the atmospheric setting for both the players and the audience, it exhibits the mood, or seasonal characteristics of the piece that follows it – in this case the *Hyōjō* mode, an autumn mode, for the following *Etenraku*.

Etenraku (*Music of the Divine Heavens*)

Etenraku is probably the most familiar piece of sacred music from the elite Gagaku repertory for most Japanese today. Since the end of the 19th century it has become a tradition to play it at specially significant cultural events such as weddings and formal celebratory

Taiko		Ryūteki	Hichiriki	Shō		
鉦鼓 Shōko	太鼓 Taiko	羯鼓 Kakko	箏 Gaku-sō	琵琶 Biwa	笙 Shō	
金		正	六斗	也 ^ハ 也 ^ヒ	凡	平調 越殿樂 小曲 早四拍子 本二拍子加 拍子八 後度十二
金	囀	正	斗十	ハ	一	
金金	百	正	為	コ	乙	
金		来	為	ク	乙	
金		来	斗	十	凡	
金		正	斗中	十	下	
金	囀	正	為	七	乙	
金金	百	正		ヒ	乙	
金		来		コ	乙	
金		来		ク		

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

occasions at schools, and at rituals at both shrines and temples. It is the most fundamental of ancient sacred classical Gagaku orchestral pieces, viewed not as entertainment for humans, but rather as offerings to the gods, just as early Western music was religious offertory music. Its title, literally “Music of Heaven,” dates back at least to the T’ang Dynasty (618-907) in China. The ethereal nature of its unworldly melody becomes addictive, the more one hears it. 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. The work ends not with a climax, but with the gradual tapering off, resembling Haydn’s *Farewell Symphony*, although the musicians do not leave the stage. It concludes as if the end of a rain storm, as individual instruments one by one fall silent. The final three last rain-drop-like notes are sounded by the gakusō.

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Banshikichō no netori (Prelude Mode Centering on the note of B)

Like the *Hyōjō no netori* described above, *Banshikichō* is another of the six modes adopted from Tang Dynasty China. Some modern composers consider it the most beautiful of the modes, and most adaptable to new compositions.

Rōei (Sung Poetry)

Kashin (This Auspicious Day)

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

This *rōei* entitled *Kashin* is taken from a phrase from a 6th-century Chinese poem adopted by the Japanese court around the 9th to 10th

centuries to be sung on various celebratory occasions.

A solo voice sings the key opening words and the remainder of the lines are sung as responsories in chorus.

Solo

Reigetsu

Kashin reigetsu

Kan mu kyoku

In this glorious month

On this auspicious day,
in this glorious month

We rejoice without end

Chorus

*kan mu kyoku banzei
senshiu raku biou*

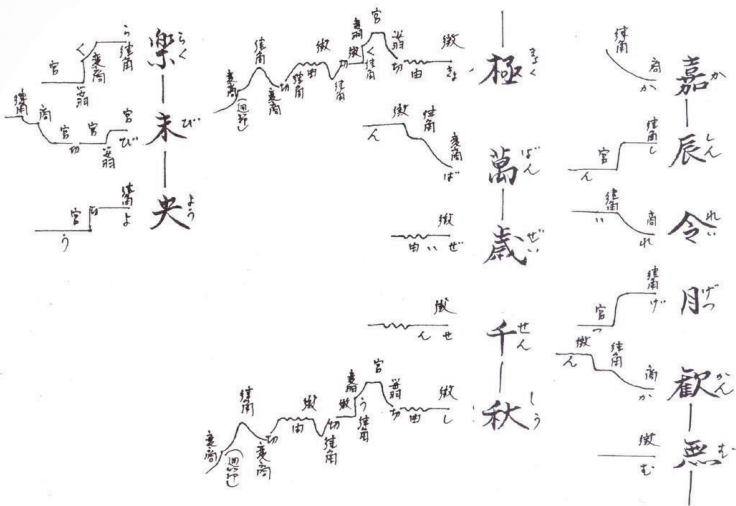
*kan mu kyoku banzei
senshiu raku biou*

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 autumn



朗詠
嘉辰

The Rōei score for *Kashin*, read right to left vertically.

Seigaiha (*Blue Sea Waves*)

This orchestral piece in *Banshikicho* mode (centered on the key of B) belongs to the body of Gagaku pieces imported from the Chinese continent and naturalized to the taste of the Japanese court. This work has become famous largely due to its appearance in Lady Murasaki Shikibu's early 11th-century novel the *Tale of Genji*, where she has created a scene in which, on the occasion of Emperor Suzaku's 50th birthday a classical court music festival was held in his honor, and the young Prince Genji and his best friend and rival Tō no Chūjō, dance to this music, *Blue Sea Waves*, in gorgeous costumes with the blue sea waves pattern on which are embroidered the images of plovers. The grace and elegance of their movements brought tears of joy to the eyes of the emperor and his courtiers.

The symbolism of the piece calls up the endless unfolding of the sea's waves and thus was chosen for our 50th birthday as well, signifying steady future resounding of our initiatives.



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



Intermission (15 minutes)

PART II: CONTEMPORARY WORKS FOR JAPANESE HERITAGE INSTRUMENTS

Correspondences (2017) (US Premiere)
for bass clarinet & 17-string (bass) koto
by Tadahisa Nakamura

bass clarinet: **Erik Helstrom**
17-string koto: **Yumi Kurosawa**

It is almost a cliché to say that the Japanese world view, as expressed in many of its traditions, is one where humankind has a heightened awareness and a close affinity to the natural world. Yet Tadahisa Nakamura, in his Japan Federation of Composers prize-winning work, attempts to embody through music what constitutes such an affinity.

Composer's Note:

By “correspondences” I refer to the affinity between humankind and the world of nature where each responds to the same sensations of color, acoustic sound, scent, etc. People live their lives passing through a multi-layered forest of such sensations, being themselves just one form of life in this natural world. In *Correspondences*, while the notation for each instrument in the score provides a certain overall control, it nonetheless allows each its own individual sense of time. But since each tone and its execution must be played in some correlation to the other, it is my hope to represent the correspondence of all creation in its infinite varieties in our finite world. In recent years we have seen the evolution of a wide variety of multi-instrument ensembles. With a similar but somewhat different take on instrument collaboration, however, I have a great interest in creating dialogue between just two instruments.

Hana no hen'yō (*Transfiguration of Flowers*) (1988, revised 1991)
for shamisen, shakuhachi & koto
by **Toshi Ichiyanagi**

shamisen:	Hidejiro Honjoh
shakuhachi:	James Nyoraku Schlefer
koto:	Yoko Reikano Kimura

The eminent contemporary pianist/composer Toshi Ichiyanagi has been a pioneer among contemporary composers for Western instruments in his utilization as well of Japanese heritage instruments from both Gagaku and Hōgaku traditions. This work comprises a trio of instruments for which a traditional premodern repertory exists (known as sankyoku or “works for the three”) but the use of each instrument in this trio bears little resemblance to either Western trios or Japanese sankyoku. Each instrument retains its own strong identity in a constantly changing series of solos, duos, and trios. The work bears the English title of *Transfiguration of Flowers*, but in the Japanese language which has no plural designation, the word *hana* or flower can as well be thought of as the core aura of each of the three instruments as they transform in the presence of each other.

This piece will be performed again with Mr. Honjoh, Ms. Kimura, joined by Mr. Akihito Obama from Japan on the shakuhachi at the concert organized by Otowaza (www.facebook.com/otowaza/) Tenri Cultural Institute on Sunday, April 14, 2018. Please see the postcard at the reception desk.

Lustral Shades (2018) (World Premiere)
for shamisen, shō, hichiriki & ryūteki & cello
by **Hiroya Miura**

Commissioned by Hidejiro Honjoh and the IMJS: Japanese Cultural Heritage Initiatives

shamisen:	Hidejiro Honjoh
shō:	Mayumi Miyata
hichiriki:	Hitomi Nakamura
ryūteki:	Takeshi Sasamoto
cello:	Elena Ariza

Composer's Note:

Lustral Shades has two seemingly disparate sources of inspiration: late Renaissance motet commemorating the Feast of the Circumcision of Baby Jesus by Jacobus Gallus, and the *hauta* short song repertoire from the mid-19th century Japan, often associated with the Edo-period courtesans who sang these songs while accompanying themselves on the shamisen.

I knew nothing about Gallus until my stay in Prague last summer; during my stroll trying to find a restaurant used for a small weekly gathering of the local Japanese community on Fridays, I came across a Gallus plaque mounted on a building wall at the old site of the Church of St. John on the Balustrade, where Gallus had worked as the organist until his death in 1591. Some of the late Renaissance composers used striking chromatic harmony as they musically expressed a sense of wonder and mystery for both sacred and secular texts. *Mirabile Mysterium*, for example, is full of lush harmonic twists and turns, which made me recall the enchanting timbre of the shamisen heard in the *hauta* song repertoire.

The image shows a page of a musical score for the piece *Lustral Shades*. It features three staves: shamisen, cello, and sha. The shamisen staff is in treble clef with a tempo marking of quarter note = 28 (half note = 56). The cello staff is in bass clef. The sha staff is in treble clef. The score includes various dynamic markings such as *ppp*, *p*, and *pp*. Performance instructions include "ord." (order), "pizz." (pizzicato), "arco" (arco), "s.p." (sul ponticello), and "on the bridge (bow between the strings)". There are also markings for "Nail Gliss" and "Nail Trill". The score is divided into measures, with some measures containing complex rhythmic patterns or ornaments.

Details of *Lustral Shades* score

PROFILES (in alphabetical order)



Elena Ariza, nineteen-year-old cellist from Cupertino, California currently attends the esteemed Columbia University-Juilliard School of Music joint undergraduate program which allows outstanding musicians to pursue both instrumental training and a full B.A. college program (for Elena, a major in computer science at Columbia and instrumental training under Richard Aaron at Juilliard).

Active in San Francisco Chamber Music program since 2008, her pre-college career as a solo cellist has led to an astonishing list of First Prizes in California, the Pacific area, and international competitions in all age categories for young artists. After winning at both the American Fine Arts Festival and the American Protégé International Piano and Strings Competition in 2012, she attained the highest level certification at the San Francisco Conservatory of Music Pre-College Division in 2014. She has studied cello with Eric Sung as well as Ronald Leonard and David Finckel, and had master class experience with many others including Colin Carr, Robert deMaine, Norman Fischer, Natasha Brofsky, etc. The year 2015 marked great successes for Elena as both Soloist and chamber musician when she won the San Francisco Symphony Youth Orchestra's Concerto Competition with the Dvorak's *Cello Concerto*, and also the San Francisco's Chamber Music Student Competition with Tchaikovsky's *Souvenir de Florence*. Elena has had solo appearances in Spain, Japan, Berlin, and Amsterdam, and currently is Co-Principle of the Columbia University Orchestra, through which last year, in 2017, she performed as a substitute member under Michael Tilson Thomas in the *New World Symphony*. (Photo: Anastasia Chernyavsky)



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

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



Erik Helstrom is a clarinetist. He is a senior at Columbia University studying Physics, Mathematics and Jazz Studies. He has studied with Don Mokrynski, Allen Blustine and Ole Mathisen. He began with classical training on the piano before moving on to various single reed instruments. During his time at Columbia, increased exposure to jazz/new music listening and performance circles, particularly as a volunteer at the radio station WKCR, has broadened his musical interests to contemporary composition, extended technique and improvised performance. He participates in a number of campus ensembles in contexts from early classical to free jazz and noise music. Last fall he performed Olivier Messiaen's *Quatuor pour la fin du Temps* with other student musicians at Columbia. His current listening interests have been early computer music and folk music of the Eastern Mediterranean. He hopes to synthesize influences/techniques from any and all traditions (or non-traditions) in future performance.



Hidejiro Honjoh is perhaps today's most outstanding young performer of contemporary music on the shamisen. With a history of only 400 years the shamisen is the most recent of Japanese heritage instruments and is known for its quite diverse regional variants such as the southernmost Ryūkyūan sanshin and the northern Tōhoku area Tsugaru-jamisen. Three other variants of this three-string lute are used in Kabuki and Nagauta genres. Hidejiro Honjoh began as a child to study Tsugaru-jamisen under Yūshō Hasegawa and continued shamisen studies at Toho Gakuen Junior College of the Arts under the eminent late Katsuyoshiju Kinoya. He has now become a shamisen teacher at that college. His awards as a classical and contemporary music instrumentalist are precedent-breaking, including First Prize at the Tokyo Hōgaku Concours, Highest Award at the Japanese government-sponsored All Japan Hōgaku Concours (Kumamoto), the Asahi Contemporary Japanese Music Award (XI)

the Utsunomiya Espérer Award, the Idemitsu Music Award and the Ministry of Culture Prize at the 70th New Artist Festival, etc. Selected as shamisen instrumentalist for the RINPA RESOUNDS 2015 Chanel Nexus Hall (Tokyo) concert under the art direction of composer Toshi Ichiyanagi, sponsored by Columbia's IMJS: Japanese Cultural Heritage Initiatives and Chanel's Special Concert Series, he has since been a fellow of the Asian Cultural Council (New York), and, as a 2017 Ministry of Culture Envoy, will tour around the world giving solo and collaborative concerts of contemporary music on the shamisen. He has become known for his brilliant performances of scores by such composers as Ryuichi Sakamoto and Dai Fujikura and has appeared as shamisen soloist under multiple directors and in multiple orchestras and ensembles live and on TV in Japan and abroad.



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 IMJS: Japanese Cultural Heritage Initiatives celebrated the 10th anniversary of his 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, and the following year he led young composers to create music based on paintings of the Rinpa school then celebrating its 400th anniversary.

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, and most recently received the John Cage Award (2018). (Photo: Koh Okabe)



Yoko Reikano Kimura, koto/shamisen performer and singer based in both New York and Japan has concertized around the world. Following her studies at the Tokyo University of the Arts and the NHK School of Traditional Japanese Music, she studied at the Institute of Traditional Japanese Music, an affiliate of Sensoku Gakuen College of Music. Her teachers include Kono Kameyama, Akiko Nishigata and Senko Yamabiko, a Living National Treasure. In 2000 she received her stage name "Reikano" from Hiroko Nakanoshima VI, daughter of the legendary koto and shamisen performer/composer Kin'ichi Nakanoshima. Her awards include a scholarship from the Agency of Cultural Affairs of

Japan, First Prize at the prestigious 10th Kenjun Memorial National Koto Competition, and First Prize at the 4th Great Wall International Music Competition.

Kimura performed at the Kabukiza in Tokyo, accompanying Danjūrō Ichikawa XII and has recorded classical shamisen works for the online music archive, Traditional Music Digital Library. Her performances have been broadcasted on NHK-FM, NPR's Performance Today and WQXR. Kimura will appear at the 25th Anniversary Kenjun Memorial National Koto Competition's special concert this summer. As an enthusiastic proponent of contemporary music, she has premiered numerous new works, and in 2009, founded Duo YUMENO with cellist Hikaru Tamaki. In 2014, the duo was awarded the Chamber Music America's Classical Commissioning Program Grant, and in 2015, received the Kyoto Aoyama Baroque Saal Award. The duo was featured at Chamber Music America's 2016 National Conference and performed at the John F. Kennedy Center in 2017. Currently, the duo has been commissioning Daron Hagen for a suite of pieces based on *The Tale of Heike*. In 2019, the duo will have its ten-year anniversary recital at Carnegie Hall featuring the world premiere of Toshi Ichiyanagi's new work. As koto soloist, she has premiered Hagen's *Koto Concerto: Genji* (13-string koto version) with the Euclid Quartet in 2013, and will perform it with the Wintergreen Music Festival Orchestra in the summer of 2018. As shamisen soloist, she performed Kin'ichi Nakanoshima's *Shamisen Concerto* at the National Olympic Memorial Youth Center and was a guest performer with the ensemble Aperio at the Asia Society Texas Center. In 2016, she performed with the American Symphony Orchestra in Pietro Mascagni's *Iris*. In 2017, she commissioned and gave a world premiere performance of Marty Regan's *Shamisen Concerto*. (Photo: John Broughton)

www.yokoreikanokimura.com



Born and raised in Japan, **Yumi Kurosawa** started study of the koto when she was three. She received first prize at the National Japanese Koto Competition for students in 1989 and 1992, and a scholarship from the Agency for Cultural Affairs of Japan in 1998. Her extensive performances in Japan have included appearances at Suntory Hall in Tokyo, and on NHK Broadcast TV. Kurosawa has been based in

New York since 2002, while internationally she has toured many countries. Kurosawa made her Carnegie Hall debut in 2006. In 2011 she was principal soloist in the premiere of Daron Hagen's *Koto Concerto: Genji* with Orchestra of the Swan in Stratford-upon-Avon, UK. The Concerto went on to be performed with the Hawaii Symphony Orchestra among others. In 2013 Kurosawa was principal soloist for the premiere of Marty Regan's *The Memory Stone* at the Houston Grand Opera. In 2015 she premiered the *Ballet: Tsuru* for which she was commissioned by the Houston Ballet and the Asia Society of Texas, both as a soloist and composer. That same year Kurosawa collaborated with Beyoncé's dancers Les Twins for a performance at the world heritage site Kiyomizudera, Kyoto; performed at the World Economic Forum in Dalian, China; and was a soloist for the *Koto and Shakuhachi Concerto: Fugaku* by Takashi Yoshimatsu with the Tokyo Symphony Orchestra at Suntory Hall's opening gala. Kurosawa was guest artist for Japanese Connection at Kennedy Center. She continues to perform in local New York City venues such as Joe's Pub, the Highline Ballroom, Blue Note, Apollo Theater and other concert halls. www.yumikuro.com



Hiroya Miura, Artistic Director of the IMJS: Japanese Cultural Heritage Initiatives, is a native of Sendai, Japan, born in 1975.

For the 2016-17 season, Miura was selected as one of the four American Composers to be sent to the Havana Contemporary Music Festival in Cuba as part of the American Composers Forum's artist delegation program. Miura has composed works and installations for Speculum Musicae, New York New Music Ensemble, American Composers Orchestra, le Nouvel Ensemble Moderne, Juilliard Percussion Ensemble, and Momenta Quartet, all of which were presented in venues and festivals such as Carnegie Hall, Lincoln Center's Alice Tully Hall, Smithsonian Institute, Tanglewood, Ostrava New Music Days, amongst others. He holds masters and doctoral degrees in composition from Columbia University, where he studied with Fred Lerdahl, Jonathan Kramer, and Tristan Murail.

He is Associate Professor of Music at 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 collection of Japanese Court Poetry *One Hundred Poets, One Poem Each*. 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.



Mayumi Miyata graduated from Kunitachi College of Music in Tokyo as a piano major. After graduation she began study of the shō under Tadamaro Ōno of the Imperial Household Gagaku Orchestra. Since 1979, as a member of the Japanese instrumental ensemble, Reigakusha, founded by the famed Sukeyasu Shiba, she has appeared in National Theatre of Japan performances. In 1983

Ms. Miyata launched a career as a shō soloist with recitals throughout Japan, and since 1986 she has been active as soloist with the world's major orchestras including the NHK Symphony Orchestra, the Czech Philharmonic, WDR Symphony Orchestra and the New York Philharmonic under such conductors as Dutoit, Ozawa, Ashkenazy, Conlon and Previn. She has premiered many works written especially for her by Cage, Takemitsu, Ishii, Eloy, Hosokawa, Méfano, Huber and Lachenmann and can be credited with making the shō widely recognized not only in its traditional repertory but as an instrument with a valid place in contemporary music. In 2017 she was awarded the Minister of Education & Culture's Art Encouragement Prize. She has been a pioneering artist-advisor and mentor to the Columbia Gagaku Instrumental Ensemble and Mentor/Protégé Programs from their inception.



Hitomi Nakamura received her M.A. from Tokyo University of the Arts. She studied hichiriki, gaku-sō, and samai dance with Nagao Ōkubo and has been performing both classical and modern pieces on Gagaku instruments. As a member of the Gagaku 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 Ultima Contemporary Music Festival and the Music From Japan (MFJ) Festival. Active in many performance arenas she has appeared in the premiere performances of many contemporary composers. 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 many new pieces for the hichiriki repertory, both ensemble and solo pieces. In 2010 she received the prestigious Matsuo Performing Arts Rookie Award. In 2005 and 2013, her performances – in which the hichiriki was at the center – were released on CD. She also belongs to Gagaku trio Chitose which has collaborated with Dutch actor, Joep Dorren in Düsseldorf, Amsterdam, and Tokyo in 2016 and 2017. As a founding mentor, she plays a leading role in Columbia’s pioneering Gagaku Instrumental Ensemble and Mentor/Protégé Summer Gagaku Program in Tokyo.

www.gagaku.jp/hitomi-hichiriki



Tadahisa Nakamura undertook study of the clarinet at age sixteen and began composing for this instrument while still in high school, at which time he won First Prize for performing his own composition for clarinet at the Shobi College of Music. He then graduated with honors from Shobi University, majoring in both clarinet performance and composition. His clarinet teachers have

included Koichi Hamanaka, Takeo Kimura, and Kurt Schmid. He was granted a diploma in clarinet performance from the Vienna University of Music and Performing Arts Summer Program. Currently he is a student of composition under Teruaki Suzuki at the Toho Gakuen School of Music. Nakamura has received numerous awards as a composer, including Third Prize in the 86th Japan Music Competition (2017), and the Composition Prize (first prize) from the Japan Federation of Composers (2017). It is the result of this outstanding achievement that we introduce this young prizewinner to our New York audience.



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



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



Takeshi Sasamoto is the grandson of the *iemoto* master of Chikuinsha, head of the Kinko School of the shakuhachi flute, the tradition in which he was raised. He received his M.A. from Tokyo University of the Arts, where he studied ryūteki and Gagaku performance under Sukeyasu Shiba. He has performed widely abroad in Tanglewood, Vienna, New York and elsewhere as a member of the Japanese instrumental ensemble Reigakusha, as well as with Western instrumentalists such as Bridget Kibbey of the New York Philharmonic. Active as a composer, his well known works include *Dōmu (Don't Move)* (1991:2009); *Tsuki no shita nite (Under the Moon)* (1992:1994); *Edo Komachi* (1993); *Midnight Syncopation* (1994); and *Ikisudama (Vengeance Incarnate)*; *A Short Piece for Solo Ryuteki* (2006). His textbook for Gagaku instrumental beginners is widely used in

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

www.sasamototakeshi.com



James Nyoraku Schlefer is a Grand Master of the shakuhachi and one of only a handful of non-Japanese artists to have achieved this rank. He received the Dai-Shi-Han (Grand Master) certificate in 2001, and his second Shi-Han certificate in 2008, from the Mujuan Dōjō in Kyoto. He has performed at Carnegie Hall, Lincoln Center, the Kennedy Center, Tanglewood and BAM, as well as multiple venues across the country and in Japan, Indonesia, Brazil and Europe. Schlefer first encountered the shakuhachi in 1979, while working towards a career as a flute player and pursuing an advanced degree in musicology at CUNY (Queens College). Today, he is considered by his colleagues to be one of most influential Western practitioners of the distinctive art of the shakuhachi. As a composer, Schlefer has written multiple chamber and orchestral works combining Japanese and Western instruments as well as numerous pieces solely for traditional Japanese instruments. Schlefer is the Artistic Director of Kyo-Shin-An Arts and the curator for the Japanese music series at the Tenri Cultural Institute in NYC. He teaches shakuhachi at Columbia University as well as a broad spectrum of Western and World music courses at New York City Technical College (CUNY), and performs and lectures at colleges and universities throughout the United States. In December 2015, Schlefer was recognized by Musical America Worldwide for his work both as a composer and as Artistic Director of Kyo-Shin-An Arts, as one of their “30 Top Professionals and Key Influencers.” (Photo: Nicole Goodhue Boyd)

www.nyoraku.com

MUSIC PERFORMANCE PROGRAM

COLUMBIA UNIVERSITY

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

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

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

Music UN1626 WORLD MUSIC ENSEMBLE
Hōgaku: Japanese Early Modern Chamber Music

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

IMJS: Japanese Cultural Heritage Initiatives
medievaljapan@columbia.edu

You are also invited to attend
The Spring 2018 Semester-End Recital
Wednesday, April 25 at 7:30PM
(The start time is subject to change. Please check
on our website on the day of the performance.)
St. Paul's Chapel, Columbia University
No reservation necessary.

COMPUTER MUSIC CENTER and SOUND ARTS PROGRAM

COLUMBIA UNIVERSITY

Originally called the Columbia-Princeton Electronic Music Center, the Computer Music Center (CMC) is the oldest center for electroacoustic music in the United States. The primary mission of the CMC is to operate at the intersection of musical expression and technological development, and as a result the Center has become involved in a broad range of innovative projects. The CMC also produces events aimed at reaching out to a wider community, both locally in New York and globally in a number of different international venues.

Most recently, the CMC is supporting the new Sound Arts MFA Program offered by the School of the Arts in association with the Department of Music. Sound Arts students work closely with faculty from Composition, Ethnomusicology, the Computer Music Center, Visual Arts and the Music Performance Program's Japanese instrumental training ensembles to develop new creative works with a deep engagement with sound as medium. The CMC, in collaboration with the IMJS: Japanese Cultural Heritage Initiatives, has launched music research and teaching programs based on Japanese *wagakki* instruments, most recently, the sonic analysis of various types of koto, reports of which have been published in the August 2015 and December 2016 issues of *Hōgaku Journal*.

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

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



Brad Garton
Professor of Music
Director, Computer Music Center and
Deputy Director, IMJS: Japanese
Cultural Heritage Initiatives

MENTER/PROTÉGÉ SUMMER PROGRAM

COLUMBIA UNIVERSITY

~ 6 weeks in Tokyo ~
~ May 24 – July 8, 2018 ~

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

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

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

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

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

TOKYO ACADEMY OF INSTRUMENTAL HERITAGE MUSIC

Global Artist Residency Program

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

TAIHM launched in 2013 its first program, the **Global Artist Residency**, designed for well-established Western wind instrumentalists abroad who wish to add the skill of playing a Japanese wind instrument to their already high level achievement in Western music. The **First Global Artist in Residence, Rosamund Plummer** (Principal Piccolo, Sydney Symphony Orchestra), studied the ryūteki fulltime in the spring of 2014 and has since studied the shakuhachi as well and been active in many Japanese heritage instrumental concerts in Sydney. The **Second Global Artist in Residence** selected for 2016 was **Jinny Shaw** (Oboe, Hallé Orchestra, U.K.) who studied the shō and has since been deeply involved in its study and performance. The **Third Global Artist in Residence** (2018), **Trond Magne Brekka** (Flute/Solo Piccolo, Oslo Philharmonic) is currently studying shakuhachi in Tokyo.

The International House of Japan and Musashino Gakki Instrument Co., Ltd. have been major collaborators since the inception of the program. In 2017, Toshiba International Foundation recognized the key role being played by this residency for training future leaders in the music world and has taken over sponsorship of this program.

For further details please visit: www.taihm.org

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IMJS: Japanese Cultural Heritage Initiatives

Japanese Heritage Music Program

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*The *kao*-signet of music, art and religion patron,
Shōgun Ashikaga Yoshimitsu (1358-1408).